

**Konrad Gunesch**  
(United Arab Emirates)

**Comparing Political Illusion and Cultural Reality in Scholarly and Fictional Literature: Concepts of Cosmopolitanism and Dreams of Multilingualism in Academic Writing and Twentieth-Century Political Novels**

**1. Introduction and Research Outline**

This research conceptualizes, compares and evaluates the political illusion of cosmopolitanism and the cultural reality of multilingualism in twentieth-century scholarly and fictional literature. Conceptually, cosmopolitanism is defined as a personal cultural identity model of world citizenship, encompassing global and local spheres of action and reflection. Multilingualism is defined as an advanced working knowledge of three or more foreign languages beyond the mother tongue. The academic literature in both fields, multilingualism and cosmopolitanism, has advanced mainly in conceptual details, but otherwise is still characterized by ideas going back centuries or even millennia. Also, the connection between the two fields has been substantiated in only very few scholarly writings.

By contrast, that connection has been convincingly composed and artfully expressed in the novels of several twentieth-century authors, for instance in many political novels by the Australian writer Morris Langlo West. Complementing the fiction aspect, in the empirical part this research links up with a previous study of this author that had established three new types of cosmopolitans, which were called “Advanced Tourists”, “Transitional Cosmopolitans”, and “Interactive Cosmopolitans”.

Based firstly on the conceptual framework, secondly on the fiction analysis, and thirdly on the empirical investigation, this research compares and evaluates the scholarly literature with one of West’s novels as an example of fictional literature, for their substantiation of the political illusions and cultural realities of multilingualism and cosmopolitanism. The final purpose of this article is to make a case for more inspiring contemporary writing both by academics and artists, to bridge the gap between hitherto impractical political illusion and hopefully realistic, insightful cultural inspiration. This can benefit political, cultural, literary, educational and artistic stakeholders: students and scholars, citizens and politicians, open-minded travelers and language learners, and even poets and filmmakers.

## 2. Cosmopolitanism as Twentieth-Century Political Illusion

Cosmopolitanism has been considered a political illusion for much of the twentieth century. Before the emergence of the European Community in 1958 (which became the European Union in 1992), enabled mainly by the new rapprochement between Germany and France after the Second World War, in Germany there surged several competing and contradictory models (reflecting ideas of Romanticism) between a reconstruction of the almost destroyed “Nationalstaat” (national state) and the idea of a “Weltbürgertum” (world citizenship) of a type that corresponded to a global revival of the concept of cosmopolitanism towards the end of the twentieth century (Sterling 1958: 54). Although the model of cosmopolitanism was considered helpful in contributing to, and substantiating the idea of world peace, it was at the same time thought to undermine the political autonomy and individuality of all European states. However, these states’ “ever closer union” (Dinan 2010: 1), developing since the mid-20th century, was at the time regarded as a political cosmopolitan development (Sterling 1958: 555).

In the second half of the twentieth century, and even after the period of peace following the Second World War, other authors have claimed cosmopolitanism to be an illusion, since in a political world of nation-states, people’s personal identities and realities are still constructed around cores of national identities (Himmelfarb 1994: 72-77). Cosmopolitanism would remove the need to define and hold on to a nation, citizenship, or history itself (Himmelfarb 2004: 160-162). Others diagnose a “post-political illusion” in much of the European continent today, shared by public officials and political thinkers within and outside of Europe, for instance in the United States (Seaton 2011: 306). Still others find “illusion” to reside in very specific cosmopolitan contexts in other parts of the world, for instance within the geographic and historical boundaries of the Ancient Near East’s Sassanian period, when they claim that “Iranian cosmopolitanism” linked up with the religious “illusion that Zoroastrianism was held by part of the population to encompass all bodies of knowledge” (Bang 2016: 224).

## 3. Multilingualism as a Twentieth-Century Cultural Reality

Of the around 6,000 languages spoken in the world at the end of the twentieth century (Crystal 2000: 4; Kellman 2000: 112), some 1,200 are “standardised languages” (Fishman 1998-99: 29), of which in turn some 500 are written (Maurais 2003: 28; Tomlinson 1991: 11). In view of those numbers, part of the sociolinguistic literature has claimed that “nowadays multilingualism is not only in Europe but also world-wide the norm and monolingualism the exception” (Edwards 1994: 1; 33).

Others hold that “a majority of the world’s population is at least *bilingual*” (Kellman 2000: 8, original emphasis). Some have even suggested that multilingualism is “the natural condition of the human being” (Crystal 2000: 44-45) or the human condition “in

an ideal world” (Aitchison 2001: 248). However, none of these statements seem to be based on empirical data. One exception is the mention of Papua New Guinea as home to around 800 languages (Klaus 2003: 105; Nagai and Lister 2003: 87) and “reputed to have more languages crammed into its small space than any other part of the world, [and where] numerous people are multilingual” (Aitchison 2001: 248). But even here, any working definition of multilingualism is missing, which we will thus develop ourselves below.

#### 4. Investigative Structure and Method

Below, we will first pre-define both multilingualism and cosmopolitanism. These pre-definitions form the background for an overview of three of Morris West’s political novels, held to be the most suitable ones for an investigation of twentieth-century fictional literature due to their convincing prose and substantial detail of their main protagonists’ multilingual and cosmopolitan character traits. This research focuses especially on Morris West’s novel *The Ringmaster*. We then define multilingualism, given that the main character in *The Ringmaster* defines himself first and foremost by his outstanding multilingual abilities. Then we will show that the link between multilingualism and cosmopolitanism is hardly substantiated in academic literature, besides the work done by this author. After that, we define cosmopolitanism in depth via a scientific literature matrix of what characterizes a cosmopolitan person, showing how West’s main protagonist reveals himself against each matrix issue.

In the empirical part, a real-life group of multilingual students is shown to reveal themselves in terms of their cosmopolitan cultural identity against the same matrix issues. The comparative analysis evaluates those fictional and empirical revelations, and the conclusions and recommendations suggest how both academic and fictional writing could improve their treatment of cosmopolitanism, to move it from political illusion into the realm of cultural reality in all our lives.

We can pre-define multilingualism as the mastery of at least three foreign languages (beyond the mother tongue, so of altogether four languages) on the level of an advanced working knowledge (but not necessarily native-like). We can pre-define cosmopolitanism as comprising a “feeling at home in the world” (as in the title of Brennan’s 1997 book, *At Home in the World: Cosmopolitanism Now*), furthermore as expressing as a deep interest in, and a corresponding engagement with local cultural diversity, and as a straddling of global and local dimensions in terms of personal identity and action. This straddling means having one foot in each dimension, and finding a balance in which the global dimension is decisive without necessarily dominating all the time. On this basis, we can now overview of three of West’s novels, before investigating one of them against the concept of cosmopolitanism.

## 5. Multilingualism and Cosmopolitanism in the Political Novels of Morris West

Morris Langlo West was born 1916 in Melbourne, Australia. Already in his twenties fluent in Italian and French, he taught modern languages and mathematics in New South Wales and Tasmania. Apart from novels, West wrote plays, screenplays and radio dramas. After he became an established writer, each new book he wrote sold more than one million copies. His works have been translated into twenty-eight languages, and sold nearly seventy million copies worldwide. Of his 28 novels, six have been made into films, starring globally well-known actors in leading roles, such as the 1968 Metro-Goldwyn-Mayer production *The Shoes of the Fisherman* (based on West's 1963 novel) with Lawrence Oliver, John Gielgud, Anthony Quinn and Vittorio De Sica; or the 1987 British production *The Second Victory* (based on West's 1958 novel) with Mario Adorf and Max von Sydow.

In his 1974 novel *Harlequin*, West traces the character and fortunes of the director and owner of a small but flourishing Swiss private bank, George Harlequin, who is shown to be highly educated, worldly, and fluent in six languages (German, English, French, Italian, Greek, and Mandarin Chinese). His private and professional bliss takes a turn for the worse when he is set up and framed for corporate fraud and murder, his wife killed, and his child abducted by unscrupulous global banking and business competitors. To clear his name, he decides to fight his adversaries by resorting to tactics and practices far outside the law, which his closest friends hold to be both beneath him and their friendship for him. Diplomatic representations of different countries, and several clandestine governmental and semi-governmental agencies become involved in Harlequin's quest. It takes until the very last sentence of this social, political and economic thriller to achieve a reconciliation between the different characters, and within the personal psychological makeup of the main protagonist, George Harlequin.

In his 1979 novel *Proteus*, West develops the character and destiny of main protagonist John Spada, an affluent head and owner of a New York-based global business firm of Italian origin (and fluent in English, French, Italian, Spanish and German) across personal tragedy, after his daughter and son-in-law, an Argentinean political activist, are tortured by the Argentinean regime, before they, together with Spada's wife, are murdered in his American home by terrorists working from within his own company. Spada embarks on a mission of personal vendetta that includes a believable global terrorist threat, enabled by his own financial resources and personal political connections. Although he cites as the altruistic motive for his global terrorist threat the vow to never allow to happen again, to any political captives worldwide, what had happened to his daughter and son-in-law, he is on the verge of becoming a similar type of criminal to those whom he set out to fight. Only his suicide in the United Nations General Assembly Hall averts an impending global catastrophe.

For all their dramatic and technical merits of suspenseful and politically detailed storytelling, neither *Harlequin* nor *Proteus* were chosen for closer investigation, due to

their main protagonist's character developments that might cast a less positive light for their political, cultural or educational recommendations. By contrast, the character of the main protagonist in *The Ringmaster*, throughout his professional and private ordeals, remains personally wholesome in ways that can be recommended as psychologically and pedagogically insightful, as well as academically and artistically inspiring.

In West's 1991 novel *The Ringmaster*, Australian publisher Gilbert Anselm Langton speaks 23 languages on a native level (including several Asian languages, such as Japanese, Korean and Thai, and local dialects such as Northern German). The plot, located mostly in Japan and Thailand, revolves around Langton's transcultural organization and translation for a conference of European, American and Asian businesspeople who are meeting to restructure and distribute the huge Russian and East Asian food and energy market among the countries, powers and interests that each of them represents. While brilliantly successful at his organizational and linguistic tasks, which carry him across Eastern Asia from Tokyo to Bangkok, and succeeding in every professional challenge put to him by the participants, Langton however fails at enabling the altruistic scope of the business venture (which was to open up, and then to hand to the native populations, the first unlimited raw material and food supply chain across Eastern Asia), and also ends up disillusioned by several of his close friendships among the participants. Langton and his experiences, as well as linguistic and cultural positions, are quoted from the novel at every point where they substantiate aspects of multilingualism or cosmopolitanism.

## 6. Defining Multilingualism

Regarding the quantity (number) of languages that individuals are required to speak (in a wide sense) to be considered multilingual, there is a significant disagreement in the sociolinguistic literature as to whether that could include simple bilingualism, meaning the mastery of just one foreign language (see Herdina and Jessner 2002: 52), or should signify at least two foreign languages beyond the mother tongue, hence a form of trilingualism (Barron-Hauwaert 2003: 130), or even go beyond trilingualism, and thus require the mastery of "at least three foreign languages" (Apeltauer 1993: 275), which would constitute a form of quadrilingualism. To be on the safe side, and to keep both the empirical part and the investigation of fictional literature beyond any contention, I followed Apeltauer's most demanding definition. As for the required quality (mastery) of those languages, the literature maintains that for multilinguals "it is inappropriate to expect near-native speaker competence" (Morgan 2001: 46).

At the beginning of *The Ringmaster*, Gilbert Anselm Langton describes his closest friend, the rich Japanese businessman Kenji Tanaka, as different from him in that Tanaka had been brought up in an elitist but nevertheless only bilingual way by his father, who had instilled Tanaka high educational demands, but also geographical, cultural and linguistic limitations in these words:

“You will go abroad, to Europe, to England, to the United States. You will learn the languages and skills of other peoples” (West 1991: 10).

It becomes clear during the rest of the novel that Tanaka, for all his personal wealth and jet-set mobility, will forever remain on the level of bilingual expressions and cultural insights, and hence a much narrower worldview than he, Langton, enjoys.

In the empirical study, I required of each of the interviewees, who were young post-graduate students, to possess an “advanced knowledge” if possible, but at least a “good working knowledge” across the four skills (reading, listening, speaking, and writing) in at least three foreign languages beyond their mother tongue. In impressive fulfilment of these requirements, at the beginning of *The Ringmaster*, Langton describes himself as follows:

“Who am I? I’m Gilbert Anselm Langton, fifty-odd years old and feeling much older. I’m a publisher, a major shareholder of an international group called Polyglot Press which was founded in Sydney, Australia and now has branches or affiliates all over the world. My father – God rests his scholar’s soul – had held for a quarter of a century the Chair of Comparative Languages at the university and...had given me the gift of tongues... You can trust me in twenty-three major languages and be confident I won’t let you too far astray in fifteen or twenty others” (West 1991: 12).

While improbable scenarios are a privilege of fiction, in today’s world of YouTube access, this type of linguistic command, while still rare, can be seen to be increasingly widespread. What makes Langton’s character interesting beyond a polyglot’s ability of just “speaking many languages well” are his corresponding cultural insights, analyzed within issues of the below cosmopolitan matrix.

## 7. Linking Multilingualism and Cosmopolitanism

Scholarly or autobiographical writings on the identity of multilingual persons are mostly unrelated to cosmopolitan cultural identity. Many authors, analyzing themselves, find that they are “acquiring a different cultural identity in every language” (Kotchemidova 2000: 130), or that they as multilingual individuals “have a richer repertoire of linguistic and cultural choices and could fine-tune their behavior to a greater variety of cultural contexts” (Stroińska 2003: 97). Only two authors describe their linguistic identities in plastic terms, such as “strata” or “layers of a cake” or of “an onion” (Bassnett 2000: 66-71; Steiner 1998: 12-127), albeit in a brief and basic manner. Given this scarcity of voices, the literature agrees that much more research is needed on the personal and cultural identity of multilingual persons (Aronin and Ó Laoire 2004: 12; Gunesch 2008: 74-81 and 2013: 178).

Apart from those, only the French philosopher Pascal Bruckner, in his 1996 article *The Edge of Babel*, closely links a notion of individual cosmopolitanism to personal

linguistic development. Bruckner gives examples of historic and contemporary writers and poets (such as Elias Canetti, Agota Kristof and Vladimir Nabokov) who learned and prominently used foreign languages in their works. Bruckner explicitly links his examples of poets that use foreign languages to the making of a truly cosmopolitan person: “In short, one is not born cosmopolitan, but becomes so in an act of unlimited devotion and respect and by taking on an endless debt to a foreign reality. The elation of playing in several keys, on several keyboards requires the incorporation of another world’s structure” (1996: 247-248). Interestingly, Langton uses similar expressions in *The Ringmaster*, when he describes his linguistic and cultural relationship with Japan and his two best friends there, namely his business partner Kenji Tanaka and Tanaka’s female companion Miko, in these words:

“I understood these things because I had known him much longer than Miko, because he was my partner in business and we had played together in the floating world where, because I spoke its language and knew its customs, I was not wholly a stranger, but an amusing hybrid, an unexpected dash of colour in a garden of grey rocks and raked pebbles” (West 1991: 16).

While both Bruckner and Langton propose a vague relationship between language learning, a resulting multilingualism and the forming of cosmopolitan personalities, neither author explicitly substantiates the link between “languages” and “cosmopolitanism”. Representing scholarly writing, Bruckner rather implies, or takes for granted that his cosmopolitan model has a lot to do with learning and using different languages. Hence moving beyond Bruckner and the literature for which cosmopolitanism is mostly a political illusion, our conceptual framework substantiates cosmopolitanism below, before our empirical investigation consolidates its relationship to multilingualism.

## **8. Cosmopolitanism’s Conceptual Framework**

### **8.1 Cosmopolitanism’s History, Transdisciplinarity and Multidimensionality**

Cosmopolitanism has been especially intensely debated during three historical periods: the time of the Greek Stoics of the 1st–2nd century BCE; the seventeenth/eighteenth century; and as of the 1990s (see Appiah 2006: xiii-xv; Carter 2005: 15-28; Grovogui 2005: 103; Mazlish 2005: 101). The academic literature sees cosmopolitanism as a cross-disciplinary concept of multiple definitions which have changed along those historical periods (Trepanier and Habib 2011:5; Brennan 2001: 76; Pollock et al. 2002: 1; Dharwadker 2001: 1). Therefore, our following definition of cosmopolitanism is a complex and condensed literature synthesis in form of a matrix of topics and issues of what constitutes a cosmopolitan person, which has been enriched by considerable critical thinking.

In overview, these issues are: 1) an awareness of the cosmopolitan multidimensionality; 2) a feeling of being “at home in the world”; 3) the mobility to travel, if not (only) with a “typical tourist” attitude; 4) a straddling of the “global” and the “local” spheres as a world citizen; 5) a general willingness and openness towards encountered local cultural diversity; 6) a “connaissance” (connoisseurship) with respect to that local cultural diversity; 7) a notion of “home” that can be extremely varied, just not everywhere; 8) a possible sense of personal effort or elitism to achieve a cosmopolitan identity, besides possible notions of professionalism or intellectualism; and 9) a complex awareness of, and relationship to the political issues of nationality, internationalism and globalization.

The comprehensiveness and robustness of the matrix let us substantiate cosmopolitanism as more than just an illusion, namely as a contemporary cultural individual identity form, against which we continue investigating the novel *The Ringmaster*, before doing so with our group of multilingual students, before using the matrix to compare and recommend on academic and popular writing.

## 8.2 Cosmopolitans Being and Feeling at Home in the World

Cosmopolitans share a feeling of being “at home in the world” (exemplified by the title of Brennan’s 1997 book, *At Home in the World: Cosmopolitanism Now*), and an interest in, or engagement with cultural diversity by straddling the global and the local spheres in terms of personal identity, with one foot in each sphere, finding a balance in which the global is decisive without having to dominate all the time. This twentieth-century conceptual imagery still seems valid in our ever increasingly globalized world of the twenty-first century. While ever more people seem to be able to connect themselves to professional or private experiences on a global scale, this research respects the many people who cannot afford to do so; hence “at home in the world” is meant to reflect increasing socio-political potential, rather than universal socio-economic reality. In *The Ringmaster*, Langton explicitly claims and expresses the ability and readiness of being at home in the world:

“My father devoted every moment of his leisure life to making me, as he put it, ‘apt for a gypsy life on a shrinking planet’” (West 1991: 8).

## 8.3 Cosmopolitanism’s Relationship to Traveling and Tourism

While traveling is indispensable for first-hand experiences of cultural diversity (Beck 2000: 96; Clifford 1992: 103), it is “connaissance” (connoisseurship) and an attitude of cultural engagement which differentiate cosmopolitan traveling from mere tourism (Hannerz 1996: 105; Robbins 1998: 254). By contrast, “typical tourism” is often limited to holiday stereotypes and cultural clichés about the target culture (Bruckner 1996: 247-249;

Carter 2001: 77). The traveling aspect could likewise be a continuum, developing from (stages of) tourism to (stages of) cosmopolitanism. Indeed, one group of our investigated multilingual students helped to create and define an intermediate category of “advanced tourism” on such a continuum. However, deflecting overly elitist cosmopolitan attitudes, some concede that for instance cultural tourism is something “which the cosmopolitan admits to enjoying” (Appiah 1998: 91). Fittingly, Langton remembers how he and his father “every year...took off for three months of gypsy travel in Asia, Europe or the South Americas” (West 1991: 12).

#### **8.4 Cosmopolitan Global-Local Continuum and Search for Diversity**

While persons that we typically consider as “locals” may not be interested in cultural diversity, “cosmopolitans” consciously value and try to access local cultural diversity (Hannerz 1990: 237, 249-250; Pollock 2002: 17). This could be visualized as a continuum along which the cosmopolitan can advance, and which also serves to distinguish between different cosmopolitans regarding their local competences, as well as between different degrees of competence (from one local culture to another) within the same cosmopolitan person. In *The Ringmaster*, Langton reminisces on his father thus:

“He allowed me to see...the joy of things, the challenge of new places, new people, old history relived, new history in the making” (West 1991: 13).

Later in the novel, Langton entertains his Japanese friends Tanaka and Miko during a dinner conversation with further memories of his travels:

“I opened my grab-bag of memories: my boyhood travels with my father, my first encounters with the upland tribes of New Guinea, who worshipped a pig-god and believed that their magicians could change themselves into cassowary birds...I told them of the voodoo rites we had witnessed in the favelas of Rio and the day we stood in a back street in Tunis and watched a bored workman excavate rows of little urns, the ashes of first-born sacrificed in the fiery belly of Baal” (West 1991: 32).

#### **8.5 Cosmopolitan Openness and Cultural Engagement**

Cosmopolitan persons have “a willingness to engage with the Other, an...openness toward divergent cultural experiences” (Hannerz 1992: 252; similarly Papastephanou 2002: 69-70). This logically includes individual dislikes of what or who (in a culture or a person) a cosmopolitan is open-mindedly engaging with. Thus, the cosmopolitan, able to engage with a local culture, is free but not obliged to endorse that culture, either in its entirety or in parts. Fittingly, Langton remembers his childhood as a deep form of cultural engagement enabled by a combination of linguistic and cultural skills:

“In my own lifetime Australia had become a haven for migrants from all over the globe – Greeks, Turks, Vietnamese, Chinese, Ethiopians, the whole gamut of races – so practice partners were not hard to find. . . He [my father] taught me more than language. He taught me a mannerly silence and the deference appropriate to a stranger who is invited to share the tribal fire” (West 1991: 12, 13).

### **8.6 Cosmopolitan Competence or Mastery**

The cosmopolitan’s access to local cultural diversity leads to a competence or mastery in the respective local culture(s). Depending on the degree of that competence or mastery, one can speak of “*connaissance*”, rather than (mere) “*dilettantism*” (Hannerz 1990: 239–40; 1992: 252–3; 1996: 103). These two can again be considered as extreme ends of a continuum along which the cosmopolitan can advance, and which serves to distinguish between different cosmopolitans with respect to their local competence, as well as between different degrees of competence (from one local culture to another) within the same cosmopolitan person. In *The Ringmaster*, Langton evidences his linguistic, but especially his cultural competence, by outlining his overall professional roles and responsibilities thus:

“In my function as a mediator, I supply the tonalities of the dialogue. I explain the concepts which underlie the language. I say what is left unsaid, perhaps the unsayable. Not all of that is done in public assembly. Much of it is transmitted in private talk with the parties. However, in the end they must be convinced, not only of my competence but my integrity” (West 1991: 15).

Later, a conference participant from Northern Germany tests Langton for both his linguistic mastery as well as his cross-cultural competence:

“He laughed and quoted in Korean a piece of bawdy doggerel about a *kisaeng* [Korean courtesan] girl and a tourist from America. He gave a grin of approval when I rendered it in Reeperbahn slang. I knew that he was putting me through my paces, testing what Tanaka had told him about me. I did not blame him. I gave him full marks for style and effort. After all, he had set the whole project in motion. He had to be sure I would not fumble my part of it” (West 1991: 48)

### **8.7 Cosmopolitanism and the Question of Home**

The cosmopolitans’ variety of accessed and accessible cultures and their acquired multicultural perspectives might mean that “home” is not (just) the “home culture” any more. “Home” develops new meanings, formed out of the multicultural perspectives that are available to cosmopolitan individuals (Hannerz 1990: 240, 248; 1992: 253–254; 1996: 110). Furthermore, “home” could also combine several locations or perceptions. Probably

the only logical and logistical limitation to endless locational or cultural variations is that one's home cannot be literally "everywhere".

As will be shown in the empirical part, our interviewed students revealed for themselves a wide array of possible homes, specially mediated by their linguistic abilities that allowed them to experience and express them. Langton never directly expresses where his "home" is. All the novel's action takes place outside of his home country, and even all the memories of past adventures are exclusively located in other parts of the world. Thus implicitly, but clearly due to his ability to communicate with everyone everywhere in the novel, he is shown to be worldly to the extent that "home" is wherever he understands and is understood by people, which arguably covers all the above options except "everywhere".

### **8.8 Cosmopolitan Effort, Elitism, Professionalism and Intellectualism**

Cosmopolitanism might require personal effort. Bruckner calls it "finding joy and strength in overcoming habitual limits" (1996: 247), giving examples of poets and writers struggling to acquire or express themselves in their foreign language. One could see cosmopolitan effort as requiring all the personal resources aspiring to elements of the cosmopolitan matrix. As for elitism, Brennan puts forward "the unalloyed goodness of the 'cosmopolitan'" and argues that "in the English language, its connotations have been relentlessly positive: 'free from provincial prejudices', 'not limited to one part of the world', 'sophisticated, urbane, worldly'" (1997: 19). In *The Ringmaster*, Langton describes the efforts he had to put in to acquire and maintain both his linguistic as well as his worldly expertise:

"I had to work like dog for nine months of every year and get my reward when he and I took off for...travel" (West 1991: 12).

Some characterize cosmopolitans as "people with credentials, decontextualised cultural capital" (Hannerz 1990: 246 and 1996: 108). Some see "intellectuals" as typical examples of cosmopolitans and, in turn, as the typical example of transnational professionals (Robbins 1998: 254). Interestingly, Langton refers to his linguistic skills and cultural knowledge to a large extent in professional terms:

"A polyglot himself, he [my father] gave me the key to the Tower of Babel where the world's languages echo in hopeless confusion. He taught me how to decipher them, remember them, turn them into currency of daily commerce... [He] taught me another essential lesson: a man can be a fool in as many languages as he speaks. So he insisted I read law and economics and learn business administration... So as my publishing services extended, I found myself gradually co-opted into a new role, that that of consultant or mediator in international commerce. It was not a free service. I was paid well for it. But those who understood what I could offer were able to save a mind of money in lawyers' fees and

executive time. More than half the cost of international business is used up in dialogues of the deaf, between people who are actually ignorant of each other's laws, customs and business dialect" (West 1991: 15).

### **8.9 Cosmopolitanism's Relationship to the Nation-State, Internationalism, and Globalization**

The literature is mindful of the etymological classical Greek origin of the word "cosmopolitan", namely *kosmou politês*, "citizen of the world" (Appiah 2006: xiv; Carter 2005: 21; Kemp 2011: 23; Werbner 2008: 2). Consequently, some (Kymlicka 2001: 204) reject any cosmopolitan attachments or loyalties beneath an all-encompassing global level of humanity. Others, more conciliatory, put forward the notion of a "rooted cosmopolitanism, or...cosmopolitan patriotism" (Appiah 1998: 91), stressing the feasibility and necessity of having loyalties and ties to smaller geographical or cultural entities, such as nation-states, local communities, or friends and families.

While they are often seen as synonyms, etymologically the concept of "internationalism" (as "between and among nations") cannot explain as easily as "cosmopolitanism" (with its "feeling at home in the world") why a person's home might be *outside* their nation-state, or in several parts of the world. Similarly, cultural issues below or above the nation-state remit (for instance interest in small-scale local cultural diversity, like villages, or an overarching identity dimension covering the whole world) are easier to capture with cosmopolitanism (Gunesch 2015: 66). This gives cosmopolitanism a far more transnational character than internationalism.

Finally, globalization is associated with cultural uniformity (Sifakis and Sougari 2003: 60) just as much as with cultural diversity (Scholte 2000: 23), while cosmopolitanism mainly seeks out diversity. Also, globalization started to be debated only in the 20th century (Nicholson 1999: 24; Scholte 2000: 16), while cosmopolitanism's historical roots, as shown above, are much longer. However, the nation-state issue continues to be a deeply entrenched part of the academic discussion of the concept of cosmopolitanism, with far-reaching implications for its treatment as a political illusion.

These areas were not covered in detail in *The Ringmaster*, which could be explained with two purposes of a novel, namely to entertain and to sell, and less than scholarly literature to inform or to convince. Hence these issues are substantiated in our empirical exploration with multilingual students, who revealed themselves and their personal cultural identity against the cosmopolitan matrix in ways which, in some places, go far beyond the academic literature.

## 9. Empirical Research: Analysis and Synthesis

An overall sample of 48 international, post-graduate students at the University of Bath in the United Kingdom, pre-selected for their multi-linguistic competence, was narrowed to the 11 most multilingual individuals, via a self-assessment questionnaire of their language learning histories and abilities, which was determined along the outlined quantitative and qualitative criteria. Hence each of the interviewees had an advanced working knowledge of least three and up to five foreign languages, in the four skills of reading, writing, listening and speaking. These 11 students revealed their identities against the cosmopolitanism matrix in exploratory, in-depth, semi-structured, open-ended and covert interviews, given that the topic was not known to them, so that the relationship between multilingualism and cosmopolitanism could be investigated in a non-guiding manner to ensure full validity of the results.

The student interviewees expressed themselves freely about their language attitudes and identity preferences against the background of the categories of the cosmopolitan literature matrix. These matrix categories were treated as interpretive and flexible tools rather than fixed categories. This allowed a pattern of three broad ideal types of multilingual interviewee profiles to emerge, which I called “Advanced Tourist”, “Transitional Cosmopolitan”, and “Interactive Cosmopolitan”:

1) The Advanced Tourist is not the “simple” tourist” of the literature (as a counter-example to the cosmopolitan) any more. However, some interviewees revealed mere functional mastery concerns, consumerist “taking” attitudes, and/or national identities to varying degrees, which seemed to limit their willingness to engage with a diversity of target cultures.

2) The Transitional Cosmopolitan is somewhere between the tourist and the cosmopolitan on the continuum, but moving towards the third type, namely the interactive cosmopolitan.

3) The Interactive Cosmopolitan reveals advanced forms of interactive and integrative behavior and mindset, as would befit the ideal-typical literature cosmopolitan individual, especially by displaying an attitude of open-mindedness, flexibility, self-criticism, as well as of giving and sharing.

These three ideal profile types were then compared to each other in an empirical *synthesis*. To show analysis and synthesis, each below quote corresponds to an interviewee statement; sometimes several statements are assembled to highlight the nature of the synthesis. Quotation marks serve to set off interviewees, and imitate the “spoken and spontaneous” process.

### 9.1 First New Ideal Type: Advanced Tourist

The advanced tourist's identity centres on the local, regional, or national. While rational stances are adopted, such as in declarations of being an open and worldly person, the emotional inner world reveals rather parochial or local limits with respect to the matrix issues of "identity" as well as "home":

"First I'm Basque, and afterwards a European. I don't know; my European feelings haven't been very developed yet".

The advanced tourist stresses the *professional usefulness* of language learning, which suggest that the advanced tourist is a prototype of the literature concept of "*trans-national occupational cultures*" (Hannerz 1990: 243, 246 and 1996: 108; similarly Robbins 1998: 254):

"I chose Spanish [to study] especially because...Latin America is for Political Scientists a very interesting field of study...This was more utilitarian, to have more possibilities afterwards with the language...to find a job, in the now uniting Europe or in a job market that is getting more international every time".

### 9.2 Second New Ideal Type: Transitional Cosmopolitan

Transitional cosmopolitans move along the continuum between the advanced tourist and the interactive cosmopolitan. They might for instance have a profile more of an advanced tourist regarding certain matrix issues, such as the question of home, where national and even local attachments prevail, with wider attachments only established exceptionally:

"I tend to live wherever I go...It's where you are brought up, where you had your first friends, and where you live, where your parents' house is...But then, you have other parts of the world where you feel very comfortable as well...Madrid...became my second home...It usually doesn't happen...but when it happens, it's something exceptional".

On the other hand, transitional cosmopolitans have very cosmopolitan attitudes towards their (native) nation-state, with expressions of sympathy for cultures abroad triggering criticism from compatriots:

"The nation-state makes you homogeneous, and makes you patriotic, and gives you myths, gives you symbols, and gives you a whole set of ideas which are not very helpful if you want to live as a global person, and not as an ethnocentric person".

"I have been treated as a xenomaniac [sic] by my friends sometimes... The fact that I can criticise Greece, it means that for them [the Greeks] I am a little bit of a foreigner".

### 9.3 Third New Ideal Type: Interactive Cosmopolitan

The interactive cosmopolitan reveals the most open-minded, flexible, holistic and giving attitude of the three ideal types, substantiating and contributing to core literature on cosmopolitanism. Also, for interactive cosmopolitans' identities, languages are much more pervasive and important. For instance, they personalize the link between multilingualism and cosmopolitanism by rephrasing and substantiating the key aspect of "effort" in the advanced literary concept of cosmopolitanism, namely Bruckner's "finding joy and strength in overcoming habitual limits" (1996: 247) when overcoming linguistic insecurities and learning stages:

"[Learning and keeping up Dutch] was always kind of like a struggle, it was always hard to maintain, somehow. But...I could find out something that was beyond my limits... Through improving your language...you always go a step further".

"I would really look forward to that [being in a culturally completely unfamiliar environment], if I could. When I went to Morocco...I was just so amazed...it was just totally different...a bit uncomfortable, but because I couldn't speak the language".

"I would be curious [in culturally unfamiliar environments], nosy, would like to get to know...and would look for the keys...Keys being...language as a main source... Of course it's also again feeling insecure, feeling incapable...but I think the feeling, or the eagerness of wanting to cope would be higher, or weigh more".

For the interactive cosmopolitan, language mastery allows for highly open and interactive two-way cultural access and engagement, culminating in critical self-reflection about one's own country and culture. This enables a highly interactive and "giving" travel:

"[Languages] mean the opportunity of learning...Not only learning about people... It also would inspire your personal view of things. It makes you more open...It makes me feel more that I know where I'm going, and getting to know people better".

"If I travel, I like to talk with people, and to learn something about their country... Language learning...it's a way of education, it's a way of learning not only more about other cultures but also about yourself... You can anticipate to give something".

The more interactive a person is, the more he or she sees professional and private aspects of language learning and use as indissolubly intertwined. The reasons for such personal learning and use are also in a continuum of development, from function or profession to mind-set, worldview, and up to aesthetics:

"In contrast with European languages, you see that there are other systems, other ways of indicating things... My first inclination [to the Arabic language] was because of the artistic way of writing. It's really like a piece of art... It's a beautiful language".

Interactive cosmopolitans concede a "foreign identity" but refuse to substantiate it linguistically. Some would be taken into "another sphere" when using certain languages.

This resembles the “strata”, “layers” or “onions” dimensions described by (just) two authors on the identity of multilingual persons (Bassnett 2000: 66-67 and Steiner 1998: 120-125):

“I act differently when I speak Spanish. I’m more in the Spanish way of life. A bit more open, I’m more eager to say personal things...in my Spanish identity. Spanish identity, of course is an exaggeration...I have several identities, but you can’t stick to the languages”.

“Speaking with a Dutch person carries me into another sphere. So, kind of this cake [of my identity dimensions] changes and shifts, like from context to context... But a piece of it is always Dutch... It’s another way of seeing, of perceiving, I think...of being aware of yourself and of other people”.

For an interactive cosmopolitan, language knowledge is an indispensable factor for feeling at home, and a matter of global identity, where languages serve as a passport or qualifier to access and cope in foreign environments:

“Knowing the language well doesn’t make you feel at home. But you cannot feel at home unless you know the language”.

“The language that is necessary to cope in the [everyday] situations is a basic factor of feeling [at] home”.

Finally, the interactive cosmopolitan’s “home” is differentiated and multi-dimensional, reflecting Hannerz’s “privileged site of nostalgia” or “comfortable place of familiar faces, where...there is some risk of boredom” (1990: 248; 1996: 110). “Home” can also be seen on context-dependent geographical levels, in dynamic interactions, embraced with an open attitude, and involving multi-sensory perceptions:

“[Home:] How boring, at first. But of course, it’s more than that...The word ‘home’ is ‘stick to the same place’, and I would like to move a lot...I would like to say that it is an uninteresting concept, but I still have some nostalgia towards home”.

“It [home] means people I relate to... It is also where you’re born, but other home places accumulate... It captures all of your senses; it is what you see; it is also what you smell... Then again, it depends on the context... I would say that “a home” is a place where I can live any mood, a range of different situations”.

## 10. Comparisons between Academic and Artistic Literature

We can now fully compare our conceptual frameworks of multilingualism and cosmopolitanism, and their empirical substantiation with a group of multilingual students, with their literary expressions and dramatizations in Morris West’s novel *The Ringmaster*. Several issues spring to mind immediately: first, both the empirical result and West’s

fictional account go far beyond what scholarly and academic literature offers on the political or cultural “illusion” of cosmopolitanism as a twentieth century form of political vision or personal identity. One might argue that this could partly be expected, since one privilege of fiction is foregoing reality in favor of creating desirable options for political and cultural life. However, the horizons of current academic literature are in many ways likewise enlarged with the empirical results with our group of multilingual students. The covert nature of the interviews and the youth of the participants prevented the interviewees from bringing either pre-formulated thoughts or extensive life, travel or cultural experience to the table. If they still succeeded in exceeding several issues of the cosmopolitan literature matrix (such as expressions of personal effort, of attitudes of relationship to their own nation-state, of a personal, lived-in form of internationalism, of question of home, of different identity circles, and of the overall integration of their personal multilingualism with the entire notion of world citizenship), this is as a strong argument for moving away from considering cosmopolitanism just as a political illusion and a dream for ivory tower professions, and towards a fully livable and realizable conception of desirable, but also of definitely doable, everyday reality.

Second, and speaking of professions, it is interesting to note that for both our empirical group as well as for the novel’s main protagonist Gilbert Anselm Langton, a professional identification with language knowledge, and their skillful and successful use in daily working life or future job planning, played such a great role. One could argue that students and novelist should have availed themselves of their leisure inherent in their activities to envisage frameworks within which their languages could be put to good use not only for their jobs, but also in private life, and for the general betterment of humankind. Or, in the words of the much-satirized personal wishes of beauty pageant contestants: for something as worthy as “world peace”.

However, a closer look at the empirical results reveals that, from our three newly established ideal types of cosmopolitans, only the “Advanced Tourists” displays such a professionally limited horizon. Besides, even this type, with the “weakest” cosmopolitan traits among the three, still and by far exceeded the traditional image of the “typical tourist” that still pervades scholarly literature and academic writing, across a range of academic disciplines from anthropology to sociology. Further, rather than belittling young people’s preoccupations with their futures, for which they were busy studying towards an advanced degree in a foreign country during the period of the interviews, one should rather ask why seasoned, full-time academics, who are professionally endowed with the task of creating advanced forms of concepts such as cosmopolitanism, seem to offer mostly labels such as “European illusion” and “decontextualized cultural capital” within multidisciplinary filing systems.

Third, there are interesting parallels between the most advanced empirical form of the “Interactive Cosmopolitan” and the fictional figure of Gilbert Anselm Langton. Langton seems like a fictional substantiation of that empirical ideal type. Again, the fictional creation of such a character is arguably much easier done between the pages of a novel

than through the life stages of a personal education that achieves the expression of identity forms corresponding to Interactive Cosmopolitan ideal form. Still, even if the personal substantiation in the character of Langton and within the pages of *The Ringmaster* is just fictional, it can nevertheless be accepted as another confirmation of the concept of cosmopolitanism, and of the validity of the cosmopolitan scientific literature matrix: it holds up to real (empirical) life, but also to “larger-than-life” (fictional) accounts.

Hence both the empirical and the fictional “fit” can be taken as starting points for suggestions in several areas of political, social and cultural life, with ambitious implications for the use of the wealth of an array of mastered languages and identity forms. To point out just a few in cursory form: these suggestions and implications could start with artistic and belletristic reflections in novel or screenplay writing for intellectually satisfying and philosophically fulfilling character development, protagonist qualifications, backstory buildup, or plot constructions, and from there take on a wider remit with reflections on educational and cultural frameworks that include global citizenship scenarios, and finally culminate in questions (and possible answers) of what we wish to develop as desired traits in our global leaders, for instance in European or world politics.

## 11. Concluding Recommendations for Academic and Fictional Writing

Bearing in mind that we could focus only on one novel of one Australian writer, who has developed similar storylines of global political intrigue in several of his altogether 28 novels, this focus reveals a huge repository and resources for internationalist thought, multilingual abilities, global identities, and their worldwide application. Importantly, the application of these resources is not confined to realms of the fictional and fantastic. Even if, as in the opinion of this researcher, Morris West has a gift for composing fiction in a way and style that conveys complex political and personal issues and scenarios so realistically that excerpts from his novels could almost be used as handbook passages for personal identity development, we do not have to rely on fiction alone to help us in that task. Measured by the standards that were expressed by our empirical research participants, West’s fictional scenarios merely reflect our student’s goals and aspirations. None of them, or of us for that matter, must accomplish, for example, Langton’s linguistic and cultural competence. But both Langton’s as well as our students’ expressed ambitions hold up as respectable aims and dreams for twenty-first century national citizens with multilingual ambitions and world citizenship aspirations.

The research focus and limitation on just one novel, and on one empirical investigation of one group of eleven students, also reveals that there is a much larger and hitherto untapped potential for exploring cosmopolitanism not just as an abstract political or European illusion, but as a multitude of concrete personal stories and potentials across the world. The illusionary quality might have been justified in twentieth century novel storylines, after two World Wars, a following Cold War period with its global arms race and

international mistrust, the buildup and only gradual dismantling of arsenals of weapons of mass destruction, the rise and fall of the Iron Curtain, the Berlin Wall, and World Communism, not to mention countless personal tragedies and stories of suffering. Correspondingly, all this might equally have justified to treat world citizenship with weariness, or cosmopolitanism with condescension. However, in our increasingly globalized and interconnected world of the twenty-first century, where cultural exchange and language knowledge between the world's people, nations, and especially youths have become requirements and even benchmarks of personal accomplishments and outlooks, and of educational achievements and ambitions, such limitations need not, and should not apply any more.

This research therefore urges political, social, cultural, artistic and literary stakeholders from all over the world, and from all strata of society, to contribute to a development where "illusion" is gradually and progressively replaced with "dream", "potential", "goal", finally "reality". This author has tried to do his part, for instance firstly by writing this article in one of his "second languages" (English), secondly by having conducted the research that is its basis in altogether seven languages (including foreign literature sources, or passages of the empirical research when the interviewees spontaneously switched to other languages, as shown earlier for the "Transitional Cosmopolitan"), or thirdly by presenting the research results at conferences in several "yet other languages" (one of them being Russian).

Finally, and in answer to the title of this research: having compared the political illusion of cosmopolitanism and the cultural reality of multilingualism in scholarly and fictional literature, both sides could benefit from each other, and be enriched as a result: fictional literature, from the complex and thorough conceptualization of academic writing, and scholarly literature, from the sheer audacity and enthusiastic embodiment of cultural, linguistic and educational ideals in their main protagonists. Our empirical research has shown that those protagonists can step out of the realm of idealized fiction and become everyday reality, which is a professional goal and probably also a private dream that we as educators already work towards and harbor in our souls, in our classrooms and in our daily lives.

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**კონრად გუნეში**  
**(არაბთა გაერთიანებული საამიროები)**

**პოლიტიკური ილუზიისა და კულტურული რეალობის შედარება  
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დისკურსსა და მე-20 საუკუნის პოლიტიკურ რომანში**

**რეზიუმე**

**საკვანძო სიტყვები:** კოსმოპოლიტიზმი, მულტილინგვიზმი, პოლიტიკური ილუზია, კულტურული რეალობა, მხატვრული ლიტერატურა, მეოცე საუკუნის პოლიტიკური რომანი.

წინამდებარე კვლევა აანალიზებს, ადარებს და აფასებს მეოცე საუკუნის მეცნიერებასა და მხატვრულ ლიტერატურაში კოსმოპოლიტიზმის პოლიტიკური ილუზიისა და მულტილინგვიზმის კულტურულ რეალობას. მიზანი სამმაგია: კოსმოპოლიტიზმისა და მულტილინგვიზმის კონცეპტების დასაბუთება, რაც დაგვეხმარება ილუზიებისა და ოცნებებიდან ისინი პირადი პოტენციალისა და მომავლის რეალობისკენ მივმართოთ, ახალ კონცეპტუალურ და ემოციურ ბაზაზე დავაფუძნოთ მწერლობა და ხელოვნება.

კოსმოპოლიტიზმი მიმოხილულია როგორც პერსონალური კულტურული იდენტობის მაჩვენებელი მსოფლიოს მოქალაქეობის მოდელი, რომელიც მოიცავს როგორც მოქმედების, ისე რეფლექსიათა გლობალურ და ლოკალურ სფეროებს, როგორებიცაა პერსონალურ იდენტობაზე დამყარებული კონკრეტული საქმიანობები. ეს განსაზღვრება კომპლექსურ ლიტერატურულ მატრიცაზეა დაფუძნებული, რაც შედარებითი და ტრანსდისციპლინური წყაროების სინთეზის შედეგია, როგორებიცაა პოლიტიკის აკადემიური სივრცე, ფილოსოფია, ლინგვისტიკა, სოციოლოგია, ანთროპოლოგია და კულტურული კვლევები. თავის მხრივ, ისინი კავშირშია დისციპლინათშორის სივრცეებთან, ევროპულ ან ინტერნაციონალურ კვლევებთან. გარდა ამისა, აღნიშნული მატრიცა ექვემდებარებოდა არსებით კრიტიკულ ნააზრევს; ყველა უპასუხოდ დარჩენილი კითხვა გადამისამართებოდა ემპირიული ძიებისკენ.

მულტილინგვიზმი განისაზღვრება როგორც მინიმუმ სამი უცხოური ენის სამუშაო დონეზე ცოდნა. ეს გახლავთ ენის სრულყოფილი ცოდნის ყველაზე მოთხოვნადი აკადემიური კვალიფიკაცია, რომელსაც ის უპირატესობაც გააჩნია, რომ მულტილინგვიზმის თეორიულ ჩონჩხს/სტრუქტურას და ემპირიულ კვლევას დავის საგნად აღარავინ აქცევს. ხარისხობრივად, აკადემიური წრები, ძირითადად თანხმდებიან, რომ ამდენი ენის მშობლიურთან

მიახლოვებული კომპტენცია არც რეალისტურია და არც საჭირო, ამგვარად მულტილინგვური ინდივიდებისთვის განსაზღვრავს თვითეული ამ ენის ცოდნის მაღალ დონეს.

მეოცე საუკუნის მეორე ნახევარსა და ოცდამეერთე საუკუნის პირველ ორ დეკადაში აკადემიურ ლიტერატურას მულტილინგვიზმის, ისევე როგორც კოსმოპოლიტიზმის შესახებ მაღალი კომპეტენცია გააჩნია მხოლოდ კონცეპტუალური დეტალების შესახებ. სხვაგვარად, ორივე ველისთვის დამახასიათებელია იდეები, რომლებიც საუკუნეებს და ზოგჯერ ათასწლეულსაც სწვდება, როგორც, მაგალითად, კოსმოპოლიტიზმისთვის ბერძნული სტოიკოსების ხანა, ჩვენს წელთაღრიცხვამდე პირველი და მეორე საუკუნეები, ასევე, ამ ორი ველის კავშირს მხოლოდ რამდენიმე სამეცნიერო ნაშრომი ასაბუთებს. მათ შორის ყველაზე დეტალურია ფრანგი ფილოსოფოსის პასკალ ბრუკენის 1996 წლის სტატია, რომელშიც ავტორი მხოლოდ რამდენიმე სიტყვითა და კონკრეტული მაგალითებით იფარგლება.

კონტრასტისთვის, მულტილინგვიზმსა და კოსმოპოლიტიზმს შორის დამჯერებელი და კავშირი შეგვიძლია მეოცე საუკუნის რიგ რომანებში აღმოვაჩინოთ, რომლებიც ავსტრალიელ მწერალ მორის ლანგლო ვესტს (1916-1999) ეკუთვნის. ჩვენ ვესტის რომანებს განვიხილავთ როგორც გამორჩეულად ნაყოფიერს შედარებითი ანალიზისთვის; ზოგიერთი მათგანი საერთაშორისოდ აღიარებულ ფილმდაც იქცა, რომლებიც მედია ანალიზისადმი მიძღვნილ ნაშრომებს ამდიდრებს, ამავე დროს, სერიოზულ გავლენას ახდენს ენისა და კულტურის ფაკულტეტის სტუდენტებზე, მწერლებსა და კინორეჟისორებზე. ეს კვლევა ყურადღებას ამახვილებს ლანგლო ვესტის ერთ-ერთ რომანზე, სახელწოდებით “The Pringmaster” („მანუჟის ინსპექტორი“) (1991).

ნაშრომის ემპირიული ნაწილი ემყარება სტატიის ავტორისა და თერთმეტი მრავალენოვანი სტუდენტის კვლევას. იმ სტუდენტებისა, რომლებიც წარმოადგენენ სამი სახის კოსმოპოლიტიზმს: „მენინავე სტუდენტები“, „გარდამავალი კოსმოპოლიტიზმი“ და „ინტერაქტიული კოსმოპოლიტიზმი“. ასე რომ, ემპირიულ ნაწილს მრავალი ფუნქცია გააჩნია: მას წვლილი შეაქვს როგორც აკადემიურ ლიტერატურაში კოსმოპოლიტიზმის ახალი ნიშნების აღმომჩენს, იძლევა პასუხს კონცეპტუალურ დარჩენილ კითხვებზე, ასევე ავსებს სამეცნიერო კომპარატივისტულ ანალიზსა და კოსმოპოლიტიზმსა და მულტილინგვიზმზე არსებულ ლიტერატურას, იკვლევს როგორც აკადემიურ, ისე მხატვრული ლიტერატურის რეალურ ცხოვრებასთან შესაბამისობას და სრულყოფს მათ პრაქტიკული დაკვირვებებით.

მოკლედ რომ მიმოვიხილოთ ამ კვლევის შედეგები პრაქტიკული დაკვირვებებით ასეთია: მხატვრული ლიტერატურა და ემპირიული კვლევა, არაერთი ასპექტით უფრო მეტის მომცემია, ვიდრე კოსმოპოლიტიზმზე შექმნილი მთელი აკადემიური ლიტერატურა. ჩვენთვის ცხადი ხდება, რომ კოსმოპოლიტიზმი უფრო მეტია, ვიდრე უბრალო პოლიტიკური ილუზია. ამ აზრს ზოგიერთ აკადემიურ სტატიაში გამოთქამენ, როგორც რეალობას; ორივეგან

რაციონალური განხილვა, ისევე როგორც პროფესიული და უტილიტარული მოტივაციები ბუნდოვანდება კოსმოპოლიტიზმისა და მულტილინგვიზმის შესახებ ნაკითხულ მოხსენებებში, თუმცა ემპირიული ცოდნა ცხოვრებაზე გვეთავაზობს კულტურის უფრო ღრმა გაგებას და ლინგვისტური კავშირების აღმოჩენას პიროვნულად ადამიანებს შორის, იძლევა ინტერაქტიული საქმიანობის და ორმხრივი ურთიერთობების საშუალებას. მდიდარი ლექსის მქონე პოლიგლოტებმა, მიუხედავად მათი შესაძლებლობებისა და მიღწევებისა, შეიძლება უკანა პლანზე გადაინაცვლონ და წინ წამოიწიონ ახალგაზრდებმა, რომლებიც ცოდნის დაუფლებისაკენ და განათლების მიღებისკენ ისწრაფვიან. და ბოლოსდაბოლოს ცხოვრებასაც და მხატვრულ ლიტერატურასაც, როგორც ჩანს, შეუძლია ბევრი რამ გვასწავლოს ჩვენ, მასწავლებლებსა და მეცნიერებსაც. პოლიტიკური გადაღლისა და კულტურული პესიმიზმის მიუხედავად, ევროპასა და მის კავშირებს გარეთ, საერთაშორისო ურთიერთობებსა და უერთიერთანამშრომლობის პერსპექტივა შეიძლება აღმოჩნდეს ოპტიმისტური, თუ ჩვენ შევკრებთ უკვე არსებულ საუკეთესო სამეცნიერო ძალებს. ინდივიდუალური და ჯგუფური იდენტიფიკაციისა ან ინსპირაციისათვის.

თუ ზემოთქმულს შევაჯამებთ, ეს კვლევა შეიძლება მოაზრებულ იქნას, როგორც მე-20 საუკუნის პოლიტიკური, კულტურული და ლინგვისტური სფეროების ანალიზი და მათი ლიტერატურული და თეორიული გამოვლინება, ის ხელს შეუწყობს: ენის ორმხრივი სწავლებასა და კულტურული მიღწევების გაზიერებას, მონინავე აზრების გაზიარებას და ინტერაქტიულ საქმიანობას გლობალური კუთხით, რაც ნიშნავს კონკრეტული პროზაული ან პოეტური ნაწარმოების ფილმად ქცევას. მე-20 საუკუნეში, ვიმედოვნებთ, რომ ეს ლიტერატურული და ემპირიული გააზრებანი და გამოხატვები ადამიანებს რეალურ ცხოვრებაში დიდ დახმარებას გაუწევს.