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suggesting new ways to analyse much-studied texts and habituating francophone studies with the co-existence of multiple languages in any given space.

[1] Graham Huggan, *The Postcolonial Exotic: Marketing the Margins* (London: Routledge, 2001), p. 25.
[2] Bill Ashcroft, Gareth Griffith and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*, 2nd edn (London; New York: Routledge, 2002), p. 2.
[3] Peggy Ochoa, 'The Historical Moments of Postcolonial Writing: Beyond Colonialism's Binary', *Tulsa Studies in Women's Literature*, 15 (1996), 221–29 (p. 228).
[4] John J. Gumperz, 'Linguistic and Social Interaction in Two Communities', *American Anthropologist*, 66 (1964), 137–53.
[5] Ana Deumert, 'Language Planning and Policy', in *Introducing Sociolinguistics*, ed. by Rajend Mesthrie, Joan Swann, Ana Deumert and William L. Leap (Edinburgh: Edinburgh University Press, 2000), pp. 384–418 (p. 395).
[6] Assia Djebar, *Ces voix qui m'assiègent... en marge de ma francophonie* (Paris: Albin Michel, 1999), p. 7.
[7] Ibid., my emphasis.
[8] Ibid.
[9] Eric Anchimbe, 'Postcolonial Linguistic Voices: Stitching Together Identity Choices and their Representations', in *Postcolonial Linguistic Voices: Identity Choices and Representations*, ed. by Eric Anchimbe and Stephen Mforteh (Boston: De Gruyer, 2011), pp. 3–21 (p. 10).
[10] At this point it is worth noting that not all scholars of the postcolonial are in agreement with Anchimbe. To use an example from the particular field of francophone postcolonial literature, Albert Gandonou refers to Portuguese (an official language in five African countries) as a language 'à la fois [étrangère] au français mais aussi à l'Afrique elle-même' [foreign to not only French but also to Africa itself]. See Albert Gandonou, *Le Roman ouest-africain de langue française* (Paris: Karthala, 2002), p. 51.
[11] Gumperz, 'Linguistic and Social Interaction', p. 138.
[12] For a brief discussion on this, see Kristine Horner and Jean-Jacques Weber, *Introducing Multilingualism: A Social Approach*, 2nd edn (New York: Routledge, 2018), pp. 118–19.
[13] Brigitta Busch, 'Expanding the Notion of the Linguistic Repertoire: On the Concept of Spracherleben—The Lived Experience of Language', *Applied Linguistics*, 38.3 (2017), 340–58 (p. 340).
[14] Mark Sebba, Shahrzad Mahootian and Carla Jonsson, *Language Mixing and Code-Switching in Writing: Approaches to Mixed-Language Written Discourse* (New York: Taylor and Francis, 2012).
[15] Peter Hallward, *Absolutely Postcolonial: Writing Between the Singular and the Specific* (Manchester: Manchester University Press, 2001), p. 332.
[16] Ibid., p. 333.
[17] Beth Gale, 'Un cadeau d'amour empoisonné: les paradoxes de l'autobiographie dans *L'Amour, la fantasia* d'Assia Djebar', *Neophilologus*, 86.4 (2002), 525–36 (p. 525).
[18] Dominique Ranaivoson, *'L'Amour, la fantasia': Étude critique* (Paris: Honoré Champion, 2016).
[19] Marilyn Martin-Jones, Adrian Blackledge and Angela Creese, *The Routledge Handbook of Multilingualism* (London: Routledge, 2012), p. 2.
[20] Jan Bloomaert, *Discourse: A Critical Introduction* (Cambridge: Cambridge University Press, 2005), p. 207, my emphasis.
[21] Horner and Weber, *Introducing Multilingualism*, p. 107.

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TRANSLATION AS REVITALIZATION: MAKING MODERN VERSIONS OF THE LOVE POEMS OF CÉCILE SAUVAGE (1883–1927)

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Cécile Sauvage was born in 1883 in La-Roche-sur-Yon and died in Paris in 1927. A relatively obscure French female poet working in the first decades of the twentieth century, and geographically removed from the Parisian literary capital for most of her life, today

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she is perhaps best remembered within music circles for having been the mother of the composer Olivier Messiaen.[1] Sauvage published two collections of poetry during her lifetime: *Tandis que la terre tourne* (1910) and *Le Vallon* (1913). Her small poetic legacy has been in part shaped by her famous son. One of the sub-collections appearing in *Tandis que la terre tourne*, titled *L'Âme en bourgeon*, chronicles Sauvage's pregnancy with Olivier and his birth. Olivier Messiaen claimed to value *L'Âme en bourgeon* above any of his own performances or compositions, calling it 'mon plus beau titre de gloire'.[2] Here Sauvage wrote of 'la maternité, cette union sublime, unique, que les hommes ne connaissent pas et peuvent à peine comprendre'.[3] According to many of her contemporaries and later readers, Sauvage's poems about motherhood were precisely the work for which she was best known.[4]

However, Sauvage's corpus is broader than poetry devoted to motherhood. Her earliest poetry is of a pastoral slant that may have been inspired by her contemporary Francis Jammes.[5] She wrote verse drama as well as short, striking lyric poetry full of symbolism and solitude, as can be gleaned from the 1929 edition of her work compiled by her husband, Pierre Messiaen.[6] Recent scholarship on Cécile Sauvage, led by French scholar and poet Béatrice Marchal, has uncovered previously unpublished manuscripts, among which feature collections of love poetry that Sauvage had written for and about her lover Jean de Gourmont.[7] Establishing Sauvage's complete corpus is therefore an ongoing process, and there are reports of as-yet unseen and untranscribed personal correspondence and other documents potentially written by Cécile Sauvage in the Olivier Messiaen and Yvonne Loriod-Messiaen archives at the Bibliothèque Nationale de France.[8]

My primary relationship to Sauvage is not one of an archivist, however, but that of her translator into English. Translating Cécile Sauvage's poetry proves an interesting study in how thinking creatively about translation and language may not only help to bring Sauvage's work to a new and broader audience, but also lend her poetry new, English-language vitality, allowing the texts to thrive in the twenty-first century in forms that may be quite distinct from those of the original texts. The methodology for my translations draws on the phenomenological approach of Translation Studies scholar Clive Scott, who sees translation as 'an updating at the level of production'[9] and therefore as an opportunity for a translated text to exhibit its degree of difference. My translation approach also adheres to the anti-instrumentalist position of Lawrence Venuti, who holds that translations are not transfers of fixed meanings and forms but mediations into a new culture. The methodology likewise draws upon the highly qualitative nature of the translation process, which, as observed by Piotr Blumczynski, allows an exploration of 'HOW-ness', which itself serves as a 'much-needed corrective to the predominantly declarative, WHAT-centered epistemological model' that remains dominant in many disciplines of inquiry within the humanities.[10] The goal is to make a translation that will reveal something about a reader's encounter with the source text—here, Cécile Sauvage's poetry—while this encounter in turn reveals something about translation.

Within Translation Studies, the instrumentalist model, which imagines translation as engaged in the transfer of invariants from one language to another, has been rejected in favour of a hermeneutic model, most notably by Lawrence Venuti. A translation following the hermeneutic model strives to produce a target text that is 'autonomous' from the source text and considers the translator's position as interpreter and mediator to be one of paramount importance. Scholars such as Venuti reject the traditional assumption that 'form and meaning are immediately accessible to the translator without aggressive

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interpretation'.[11] In this article, I indicate several ways in which Cécile Sauvage's prose poetry undergoes aggressive interpretation. The resulting transformation of form suggests ways in which poetry composed in the first decades of the twentieth century can find a new voice in the twenty-first. Indeed, a translation may be regarded as a text's 'afterlife', or what Walter Benjamin famously dubbed its *Überleben*.[12]

This vision of an *Überleben* is echoed by modern-day scholars such as Clive Scott, who holds that the act of translation 'projects the source text into its future'.[13] A translation, in Scott's words, ought to 'do justice to the time and space it has traversed since it was first published'.[14] While applying the term 'afterlife' to a translation may suggest that there is something insubstantial about it, in the manner of ghosts who are less solid than their living originals—and acknowledging that the prefix 'after' likewise could connote a hierarchy in which the translation is secondary or derivative and therefore of lesser importance—we can see that Scott's vocabulary conceives of translation as a process that is not residual, but rather proactive; as an action that shoots ahead into the positive future instead of being the sum of things left behind. Even more radical than Venuti, who holds that texts in translation undergo a process of interpretation which 'potentially releases an endless semiosis that is delimited by an interpretive occasion, an institutional site, a conjuncture of cultural forms and practices, and a historical moment',[15] Clive Scott believes that translation is a generative act precisely because it 'overwrites' the source text, 'either quite literally, as a layering of palimpsestic superimpositions, or as an ungovernable multiplication or series of texts'.[16] In other words, translation generates new texts, rather than merely replicating the source text. This productive quality gives texts new lives and allows for a 'renewed engagement with the world' to take place.[17] Thinking of translation in terms of vitality and active production is not only essential to understanding translation in non-instrumentalist ways, but also highly relevant to this project, which undertakes to (re-)ignite interest in the poetry of Cécile Sauvage and intends to give her work a modern, twenty-first-century existence.

I will now give some examples of what this energizing type of translation could look like. The extracts are taken from Cécile Sauvage's *L'Étreinte mystique*, a collection of prose poetry written between 1914 and 1915 as an ode to her lover and in reminiscence of the time they spent together in Paris. The collection is a curious one owing to its prose form, although the prose does not lack the musicality of assonance and rhyme that characterizes the majority of Sauvage's poetry. Sauvage describes one instance of sitting opposite her lover thus:

> Là, si tranquille, en face de toi, à cette table… Soudain, mon amour fleurissait, montait comme un lent et immense baiser exhalé de tout mon être, un immense baiser qui te fauchait les reins… Et par instant, ce même baiser, tu me le rendais: j'étais prise, renversée, foulée d'amour, mordue à la nuque par une lourde caresse que me donnait ton regard simplement levé, ou ton sourire, ou un geste imperceptible de ta main mais où toute ma chair avait dû sentir et reconnaître l'impulsion presque fatale qui me donne à toi.[18]

Translating prose poetry opens possibilities for reworking the form of the text, for, as Paul Hetherington and Cassandra Atherton have observed, a prose poem is an open text that is nonetheless 'visually contained in a way that lineated poetry is not', making it difficult to hold 'a discussion of prose poetry without some reference to its visual appearance'.[19] Moreover, working with Sauvage's *'Étreinte mystique* offers additional opportunities and challenges because the French text, existing in several revised manuscripts that contain variants and which are transcribed in Béatrice Marchal's heavily annotated 2009 print edition,[20]

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demands extensive, and even what Lawrence Venuti calls aggressive, interpretation. The flowing, lyrical prose with which Cécile Sauvage filled her sheets of paper margin-to-margin does not constrain the English translation to exist in similarly large blocks of text. For my translation, I have elected to transmute the large prose paragraph into something more lineated, a poem that unpacks the dense and compact lines of Sauvage's source text to present a sleek, modern and airy translation that gives the reader greater opportunity for pause and reflection at the end of each line:

Here, calm, facing you across this table
Suddenly, my love was blossoming – rising
Like a slow and immense kiss exhaled by all my being
An immense kiss that gripped your very core
took your breath away
knocked the breath out of your lungs
smote, scythed, swept through your innards

What is the word for that swoop in your stomach when the object of your desire gives you too direct a look?

And how do you know when you have had that effect on another?

And in an instant, this kiss, you returned it to me –
I was captured, upended; love bowled me over.
You lifted your eyes or smiled or made
An imperceptible gesture with your hand –

A heavy caress that sank its teeth into the nape of my neck
So that all my flesh had to sense and recognize
The near-fatalistic propulsion that gives me over to you.

In addition to rearranging what had been a paragraph in Sauvage's text into the stanzas that can be seen in my translation—thereby directing the reader to visually approach this extract in an altogether new way—I have also taken a leaf out of Clive Scott's book and offered various English translations for the one French phrase 'te fauchait les reins', as well as inserted my own commentary on the translation of this phrase. Although the commentary and the translation are separated through the use of italics, the intention is for the supplemental text to merge with the poetry of the lines present in the source text, and so augment them. The inclusion of the additional text is meant to highlight the generative nature of the original, to suggest a translation that is autonomous from the source text, to document the actual experience of translating the text, and in doing so to render visible the translator.[21] Both the formal transformation of the poem and the inclusion of text not present in Sauvage's version serve as ways of *unfurling* or *expanding* the poem and thus testifying to the energizing vigour of the translation process.

I perform a similar expansion via translation on another piece by Sauvage from the same collection. My English version follows the French source text:

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Entre ciel et terre il y a cette divine chambre, ta chambre. N'est-elle pas entre ciel et terre spacieuse, claire, tendre, étrangère à tout le reste de la maison et à toute l'immense ville. Elle est là, close, intime, pleine de demi-jour comme une âme, comme nos âmes mêmes épandues et là nos deux êtres baignaient à plein corps dans leur propre amour.[22]

EARTH here is this HEAVEN
little room
divine room

your room

is it not, between earth and heaven
spacious, bright, and tender?

alien to the rest of the house

in my father's house are many rooms
many mansions
many dwelling-places
resting-places

alien to the entire vast city?

there it is,
intimate, enclosed

filled with half-light as a soul is filled
as our two souls themselves diffused

and there our two beings bathed from head to toe in their own love.

In this poem, Sauvage's subject of the lover's room inspires me to play with the association between poetry and rooms. One of the formal aspects of prose poetry is that the blocks of text often suggest rooms or other box-like items: Hetherington and Atherton observe that 'scholars have likened prose poems to objects such as the postcard, envelope, room on a floor plan, and frame'.[23] Throughout the collection of love poems that is *L'Étreinte mystique*, one encounters a recurrence of rectangular spaces and objects. The reader becomes familiar with the lover's room and the narrator's own bedchamber; the narrator observes her reflection in what she calls 'un brusque instantané du destin'; she evokes her lover's letters, which lie either in the letterbox or locked away in the narrator's small coffer.[24] Moreover, poetry and rooms are connected in English through the use of the word *stanza*, which, referring to a unit of poetry in English, shares its origins with *stanza*, an Italian word for room. This inspired me to manipulate the *mise-en-page* so as to more effectively create a visual link between the form of the poem and the content. This has involved literally arranging a little room, or *stanza*, between 'earth' and 'heaven'. I have likewise performed another act of self-inscription and expansion in this poem, similar to what I did in my first example. Here, during the translation process, my anglophone ear heard an echo of the Biblical verse 'In my Father's house are many rooms.'[25] In writing

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the verse into the poem, I documented my immediate experience of responding to the text across two languages and once again highlighted the translation process by supplying the many ways in which the Bible verse had been translated across various English-language versions of the Bible.

If these translations appear radical or somehow representative of insufficient access to the works of Cécile Sauvage, it must be remembered that, in performing this kind of translation, I am adhering to Lawrence Venuti's belief that 'no translation can be understood as providing direct or unmediated access to its source text'.[26] Instead, translation as understood from within the discipline of Translation Studies is a generative and (re)vitalizing process which should strive to create autonomous texts. It may be argued that this is an overly idealistic position to take up: Clive Scott may believe that literary translation ought *not* to be a service for monolingual readers,[27] but it cannot be denied that much of our everyday, technical translation must for practical reasons adhere to the instrumentalist model and be a service for those who do not speak a particular language. In the case of the forgotten poetry of Cécile Sauvage, however, taking the hermeneutic approach—that is, insisting on how multiple interpretations and meanings remain possible—yields a more exciting and independent target text that, in revealing the generative nature of reading and the protean nature of words in language, allows Sauvage's works not only to survive, but also to flourish in new contexts and thrive in new engagements with the world.

[1] For an in-depth account of Cécile Sauvage's life, see Béatrice Marchal-Vincent, 'L'Œuvre poétique de Cécile Sauvage (1883–1927)' (unpublished doctoral thesis, Paris-Sorbonne Paris IV, 1995); and Béatrice Marchal, 'Introduction', in Cécile Sauvage, *Écrits d'amour* (Paris: Éditions du Cerf, 2009), pp. 9–49.

[2] Olivier Messiaen, 'Préface', in Cécile Sauvage, *L'âme en bourgeon* (Paris: Librairie Séguier Archimbaud, 1987), p. 8.

[3] Messiaen, 'Préface', p. 8.

[4] See Marie Dormoy, *Souvenirs et portraits d'amis* (Paris: Mercure de France, 1963), pp. 244–50.

[5] See Patricia Izquierdo, 'L'Influence de Francis Jammes sur quatre poétesses contemporaines (Anna de Noailles, Marguerite Burnat-Provins, Cécile Sauvage, Marie Dauguet)', *Cahiers Francis Jammes*, 1 (2012), 109–19.

[6] Cécile Sauvage, *Œuvres de Cécile Sauvage* (Paris: Mercure de France, 1929).

[7] Cécile Sauvage, *Écrits d'amour: ed by Béatrice Marchal* (Paris: Éditions du Cerf, 2009).

[8] For these reports, I am grateful to Béatrice Marchal and Nigel Simeone, who had both communicated with Yvonne Loriod-Messiaen, Olivier Messiaen's second wife, over the course of their respective research projects. As of the time of writing this article, the Messiaen/Loriod-Messiaen archives at the Bibliothèque Nationale are in the process of being catalogued and their contents remain inaccessible to the public.

[9] Clive Scott, 'Translating the Poetry of Apollinaire: Description of a Project', *Applied Research on English Language*, 2 (2013), 13–23 (p. 18).

[10] Piotr Blumczynski, *Ubiquitous Translation* (New York: Routledge, 2016), p. x.

[11] Lawrence Venuti, *Contra Instrumentalism: A Translation Polemic* (Lincoln: University of Nebraska Press, 2019), p. 11.

[12] See Walter Benjamin, 'The Translator's Task', trans. by Steven Rendall, *TTR: traduction, terminologie, rédaction*, 10 (1997), 151–65.

[13] Scott, 'Translating the Poetry of Apollinaire', p. 17.

[14] Ibid., p. 18.

[15] Venuti, *Contra Instrumentalism*, p. 3.

[16] Clive Scott, *Translating the Perception of Literary Text: Literary Translation and Phenomenology* (London: Legenda, 2012), p. 62.

[17] Scott, 'Translating the Poetry of Apollinaire', p. 17.

[18] Sauvage, *Écrits d'amour*, p. 65.

[19] Paul Hetherington and Cassandra Atherton, *Prose Poetry: An Introduction* (Princeton, NJ: Princeton University Press, 2020), p. 83.

[20] Sauvage, *Écrits d'amour*.

[21] See Lawrence Venuti, *The Translator's Invisibility: A History of Translation*, 2nd edn (London: Routledge, 2008).

[22] Sauvage, *Écrits d'amour*, p. 68.

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[23] Hetherington and Atherton, *Prose Poetry*, p. 83.
[24] Sauvage, *Écrits d'amour*, pp. 64–68, 78–80.
[25] John 14.2, English Standard Version.
[26] Venuti, *Contra Instrumentalism*, p. 3.
[27] Scott, *Translating the Perception of Literary Text*, p. 16.

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TOWARDS A COMPARATIVE APPROACH TO THE VITALITY OF LANGUAGE COMMUNITIES IN FRANCE: THE CASE OF BRETON AND ARABIC IN BRITTANY

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The concepts of vitality and resilience have long been pertinent in research dealing with the regional and minority languages (RMLs) of Europe, and further evidence of this has surfaced in relation to the current pandemic. The term 'vitality' describes a given subject's 'state of being strong and active',[1] and this is the definition to which researchers refer when talking about the revitalization of RMLs. To revitalize a language is to increase its number of active users[2] and to strengthen its presence in a given society, which has been the goal of many regional language communities in Europe, especially in France within the Breton, Basque and Catalan communities, among others. On another level, the terms 'vitality' and 'revitalization' bring to mind a given subject's *vitalness*, or the state of being essential or vital,[3] which is a quality that is often called into question by authoritative figures with regard to regional and minority languages.

Studies on RMLs represent a growing field of research on multilingualism, pluricultural identities and language education. France presents a particularly noteworthy context due to its diverse range of autochthonous regional languages that pre-date Standard French—such as Breton—as well as the increasing presence of minority languages like Arabic, which have been brought to the country more recently, often in the wake of colonialism. Despite the linguistic diversity of France, French language policy is notorious for its emphasis on monolingualism in French, leading to the marginalization of RMLs. Recent studies have called for comparative analyses of RMLs,[4] and my own research seeks to fill this gap. By examining how two different communities of language users define and describe their experiences with regard to language, whether the language communities interact or intersect, and how they deal with challenges such as French language policy and educational provision, I hope to shed light on how RMLs shape the sociolinguistic landscape of France.

In government and policy debates surrounding resources allocated to RMLs, arguments often arise which suggest that lawmakers do not view these languages as vital to society. As a result they are marginalized or provided with minimal resources that do not ensure their continued vitality within the community. This is the case across Europe and beyond, as has been the focus of much previous research and media news stories.[5] In the French context more specifically, several articles of the recent Loi Molac[6] sought to implement and expand regional language immersion education, but these articles

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