

Multilingualism and French-Speaking Luxembourgish Literature

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In the preface to *Somnambule du jour* (2016), Anise Koltz outlines a committed stance: "The poet must therefore also take a stand on the world around them¹ ." According to Koltz, it is by taking a stand, within a specific context and period, that the poet must anchor their poetic act in their time. ²The pragmatic aspect of such an imperative implies just as much a positioning vis-à-vis the canons and habits of his time. In this sense, it is the "break with habit" that the poetic act advocated by Koltz imposes on itself. This break stems not only from the question of anchoring, but also from the treatment reserved for the medium of expression itself. In the case of Anise Koltz, this medium is both singular, the language of writing, and multiple: the languages of expression. Multilingual due to her Luxembourgish origins, in the following chapter we examine the role played by the multilingual register and its treatment as the stylistic foundation of the author's poetic view of the world around her.

¹ Anise Koltz, *Somnambule du jour*, *op. cit.*, p. 7.

² Saint-John Perse, *Banquet speech*, Stockholm, 1960. Available here: <https://www.nobelprize.org/prizes/literature/1960/perse/25384-banquet-speech-french/#:~:text=Les%20civilisations%20mûrissantes%20ne%20meurent,%20à%20l'événement%20historique.> [Accessed 6 January 2025].

From perspective to writing: multilingualism and style.

In his acceptance speech for the 1960 Nobel Prize, Saint-John Perse sketched an idealised figure of the poet with these words: "A poet is someone who breaks us of our habit of³ ." Taken out of context, this notion of habit can leave us wondering about its meaning. What habit are we talking about? In the context of his speech, it symbolises an evil inherent in all human societies, the habit resulting in general immobility. Discussing the march of civilisations and the role of the poet and poetry in an increasingly materialistic world, the Nobel Prize winner castigates inertia, the absence of movement and, therefore, of life as the only real threat to civilisations. This societal analysis allows him to introduce and, above all, address the idea of the usefulness of poets and poetry, to legitimise a practice that is symbolically iconoclastic and, above all, devoid of direct material gain: the practice of poetry. However, beyond all the pomp and circumstance with which the French poet arms himself here, it is the last sentence of his speech that, in our opinion, gives full weight to his argument: "And it is enough for the poet to be the bad conscience of his time⁴ ". Beyond embodying a figure of safeguard, or even moralising force, which Perse links to the statue of the poet, it is more the anchoring in a time, an era, that interests us above all. The notion of habituation is open to various interpretations depending on the angle of approach. In the rest of this sub-section, we will approach it from a linguistic perspective, i.e. poetic practice as a break with and renewal of a language practice. This angle highlights what resembles a pragmatism of poetry, in which the idea of temporal anchoring as a "guilty conscience" offers a tendency to resist the usual, to subvert what is more commonly referred to as the *norm*, or even to test it against the yardstick of sensitivity. Pragmatism as an appeal to human intuition, insinuating resistance to pure scientific logic according to Perse, and echoing a similar position taken by Anise Koltz. "The poet must therefore also take a stand in relation to the world around them⁵ " she says in the preface to *Le Somnambule du jour*. Position, context and period: it is as if anchored in their time that these two poets wish to introduce the poetic act and, above all, its function. Paradoxically, it is by anchoring oneself in a particular era that one can achieve timelessness⁶ and the "hidden side of things⁷ ". This parallel between two visions of the poet allows us to address not immediately the question of anchoring, its nature, its functioning and the forms it takes in their works, but rather the medium and its reshaping in order to achieve it. However, in both cases, and especially in the one that interests us, namely Anise Koltz, the medium is intended to be both singular, language, and multiple: languages.

The creative freedom offered by an author's knowledge of several languages is significant⁸ . In this sense, writing amounts to making use of this linguistic repertoire, formally or informally, in one's texts, or even solely in one's creative process. To understand how the use of language, or languages, leads to particularities and can become, through poetic use, a medium for the establishment of pragmatic poetics, let us first examine what is meant by

³ Saint-John Perse, *Banquet speech*, Stockholm, 1960. Available here: <https://www.nobelprize.org/prizes/literature/1960/perse/25384-banquet-speech-french/#:~:text=Les%20civilisations%20mûrissantes%20ne%20meurent,%20à%20l'événement%20historique.> [Accessed 6 January 2025].

⁴ *Id.*

⁵ Anise Koltz, *Somnambule du jour*, *op. cit.*, p. 7.

⁶ "The poet existed in cavemen, he will exist in the men of the atomic age because he is an irreducible part of man," Saint-John Perse, *Banquet speech*, *op. cit.*

⁷ Anise Koltz, *Somnambule du jour*, *op. cit.*, p. 7.

⁸ See Julie Loison-Charles, "La langue anglaise, étrange et étrangère" [The English language, strange and foreign], in *Vladimir Nabokov ou l'écriture du multilinguisme. Mots étrangers et jeux de mots* [Vladimir Nabokov or the writing of multilingualism. Foreign words and wordplay], Paris, Presses universitaires de Paris Ouest, 2016, pp. 263-309.

multilingualism and make a terminological effort to identify the issues involved in a particularly ancient practice.

Terminological ambiguity?

In an article published in *the Lëtzebuurger Land* newspaper on Friday, 13 January 2006, sociologist Fernand Fehlen reports on a study on language teaching in Luxembourg, quoting one of its sub-sections: "Multilingualism as a hidden mother tongue"⁹. At first glance, this quote may seem perfectly logical and capture a particular feature of the linguistic situation in Luxembourg, which takes pride in a dimension of hidden secrecy, in keeping with the multilingual image that the Grand Duchy projects of itself¹⁰. Echoing a fairly widespread idea in research on the linguistic situation in Luxembourg, which places multilingualism as a legitimate linguistic competence, this sentence, however, mixes different levels of analysis and blurs the boundaries between fields of study. Talking about multilingualism as a mother tongue, whether claimed or hidden, is based on a semantic confusion that becomes apparent as soon as one attempts to be lexically rigorous. Thus, talking about multilingualism as a *language* confuses what is traditionally categorised under this concept and its difference from similar but distinct terms such as *language* or *speech*. According to Ferdinand de Saussure, *speech* refers to the human ability to communicate and produce articulated sounds, while *language* represents a coherent system of signifiers and signifieds that makes speech intelligible between individuals. *Language*, ultimately, refers to the individual execution of this system. This triad of concepts remains central to our reasoning, but above all further reinforces the literal nonsense of the quote taken by Fehlen from the report published by the Centre for Studies on the Situation of Young People in Europe (CESIJA). Indeed, if *language* is a linguistic code shared by various speakers, multilingualism, as a noun, refers mainly to the idea of a multitude of languages, as indicated by its very etymology. Therefore, to speak of a competence in using several languages as one's mother tongue, a notion that is also rich in symbolic and conceptual meaning, is at best an approximation, if not an excessive simplification.

This observation is shared by Fernand Fehlen himself in his article. The sociologist's choice to highlight this quote from the CESIJA report is not based on a desire to validate the statement in any way, but rather to highlight the semantic confusion and attempt to clarify the complex and polysemic terminology used in studies on multilingualism. Indeed, what exactly are we talking about when we use the term "multilingualism"?

According to Olga Anokhina, "the word multilingualism (as well as plurilingualism, more widely used in Francophone studies) describes the fact that a person or community is multilingual (or plurilingual), i.e. capable of expressing themselves in several languages"¹¹. This definition refers to the ability to express oneself in several languages, but introduces another term as a synonym for Francophone studies, namely *plurilingualism*. With relatively identical etymologies in terms of meaning, these two concepts have long been used as synonyms.¹² Nevertheless, there is a major difference between them, between "individual multilingualism (plurilingualism) and collective multilingualism." This difference is central to research taxonomy and echoes the difference between *language*, a collectively conveyed code,

⁹ Fernand Fehlen, "Le rapport du CESIJA sur l'enseignement des langues. Un guide pour la 'jungle de langues'", in *d'Lëtzebuurger Land*, no. 2, 13 January 2006, p. 15.

¹⁰ See above. I.1.) What is Luxembourgish literature?

¹¹ Olga Anokhina, "Plurilingualism and literary creativity", in *Scriptorium*, EDIPUCRS, vol. 1, no. 1, 2015, p. 75. Available online: <https://revistaseletronicas.pucrs.br/scriptorium/article/view/21635> [accessed on 4 December 2024].

¹² *Id.* p. 76.

and *speech*, the individual use of that code, according to Saussure. A few years later, Olga Anokhina and Emilio Sciarrino took up this distinction, specifying that "[multilingualism] refers to the coexistence of several languages in the same territory, within the same country, at the heart of a society. By definition, a country or community will be multilingual. Plurilingualism, on the other hand, relates to the individual. It defines a person's ability to master several languages¹³". This distinction between a collective focus and an individual focus makes it possible to better distinguish between, on the one hand, language interactions and policies centred on a specific space and population and, on the other hand, an individual's subjective and idiosyncratic use of various codes constituting their linguistic register and the individual issues that this use entails. This duality is expressed by Anise Koltz through the position she adopts towards her own multilingualism on the one hand, and the multilingualism of the Grand Duchy on the other. When asked about the linguistic situation in the Grand Duchy, Koltz expresses a wholly positive view of the advantage that the Luxembourgish population can derive from following "two literary currents, French and German, in their original versions¹⁴" while also expressing that authors who choose one of the languages find themselves paying "[...] a high price for the advantage of being multilingual¹⁵". This advantage and disadvantage translates into an apparent separation of linguistic codes in her personal use of language. Within the same collection, except in cases of collaboration with other poets, the author maintains an apparent monolingualism, as she believes it would be impossible to write simultaneously in several languages¹⁶. The distance between the individual practice of multilingualism and the positive view of the country's linguistic situation reveals an important facet of the Luxembourgish author's relationship with language: the distance between reception and writing. Luxembourg's multilingualism promotes access and opens up the possibility of personal enrichment through the discovery of prestigious literature in its original language. Nevertheless, the author's multilingualism is not reflected in the coexistence of linguistic systems within the same text, but rather in the effect of influences based more on the sensitivity of each individual.

The individual use of different languages by a speaker depends on multiple factors, including their level of proficiency in the various languages, the functions assigned to the languages they know, and their ability to switch from one language to another without completely interchanging or mixing the different codes. However, these various factors depend greatly on the context in which a speaker emerges and learns the various linguistic codes. Monica Heller addresses the issue of multilingualism as a whole, not as the simple coexistence of linguistic systems, but rather as an approach that situates language practice in its social and political context, which forms the basis for a view that interprets language as a social practice and makes speakers of multilingual languages social actors¹⁷. Steven G. Kellman reiterates the idea that "language is always rooted in the complexities of a particular place and time¹⁸". Indeed, contextualisation, the socio-economic framework, and the vagaries of history can perfectly well underpin and shape a complex linguistic situation, which itself gives rise to specific linguistic practices and typologies. The challenge for multilingualism studies then becomes understanding the relationships between languages and, above all, the influence that language policies and the coexistence of linguistic communities can have on both a population

¹³ Emilio Sciarrino, Olga Anokhina, "Literary Multilingualism: From Theory to Genesis," in *Genesis. Manuscripts-Research-Invention*, "Between Languages," 46, 2018, p. 14.

¹⁴ Sonia da Silva, "I throw away a lot": In-depth interview with Anise Koltz, the doyenne of Indigenous literature, *op. cit.*, p. 7.

¹⁵ Evelio Miñano Martínez, "What is the point of blessing the serpent?" *op. cit.*, p. 199.

¹⁶ See below p. 269.

¹⁷ Monica Heller, *Bilingualism: a social approach*, Basingstoke, Palgrave MacMillan, 2007.

¹⁸ "[...] language is anchored to the complexities of a particular time and place." See Steven G. Kellman, *The Translingual Imagination*, Lincoln, University of Nebraska Press, 2000.

and an individual. Multilingualism as a subject of study is therefore intrinsically interdisciplinary in that it concerns the interaction between several languages, which also leads to contact between several cultures while offering researchers a subject that can be analysed from various epistemological perspectives. Emilio Sciarrino introduces this interdisciplinarity by describing five possible axes: linguistics, sociolinguistics, literary analysis, genetic criticism and philosophy¹⁹. Linguistics deals with phenomena of interference at the structural level of languages, i.e. syntactic, lexical, phonetic or semantic. Sociolinguistics is based on the premise that multilingualism is a social phenomenon, and deals with variance within any language by taking into account factors external to the linguistic system itself. Literary analysis focuses on the text through its artistic bias, addressing its aesthetics and the semantic issues raised by multilingual literary practice. The contribution of genetic criticism to literary analysis is all the more relevant as it offers this approach additional depth by treating pre-texts and writing documents, giving researchers access to the act of writing in several stages. Finally, according to Sciarrino, philosophy questions the link between language, the human mind and the relationship to reality. This triad roots the study of literary multilingualism in a sequence that places the act of multilingual writing as calling for an explanation or meaning in itself, insofar as writing in a multilingual manner is not equivalent to the oral practice of multilingualism. Very often, the oral practice of multilingualism reflects a lack of mastery of a language, demonstrating a need to switch from one language to another, to perform what is known in sociolinguistics as *code-switching* or *translingualism*, in order to express one's thoughts. This is not the case in its literary form. Multilingual literary practice implies an effort, a desire, where the use of languages is "overdetermined"²⁰ and reflects a "poetic programme that each author implements according to their own creative strategies"²¹. This overdetermination explains the interest of the practice as such, as it plastically embodies a facet of the poetics specific to each author.

If we take up the sociolinguistic idea that language is a social practice linked to the complexities of a specific spatio-temporal framework, we see an echo of Perse and Koltz's postulates regarding the function of the poet, which stems from their position in relation to the world around them. We could therefore put forward the hypothesis that the Luxembourgish author's multilingual situation shapes her poetic practice and turns language as a social practice into a medium of poeticism. Luxembourg is, in fact, a profoundly multilingual country, with institutionalised triglossia since 1984²² (French, German and Luxembourgish). This linguistic situation immerses the author in an environment that is highly conducive to the emergence of multilingual poetry.

The concept of *triglossia* is derived from that of *diglossia* in sociolinguistics and refers to situations where three linguistic varieties coexist in a society, subject to a hierarchy of roles and functions based on prestige and the relationship to power that their use conveys²³. Among proponents of this theoretical conception of linguistic relations, there is a particularly lively debate concerning the nature of contact between languages, between those who consider that they come into contact through mutual influence and those who see it rather as linguistic

¹⁹ Emilio Sciarrino, *Le Plurilinguisme en littérature. Le cas italien*, op. cit., p. 4.

²⁰ *Id.*, p. 23.

²¹ *Id.*

²² Law of 24 February 1984 on the language regime. Available at: <https://legilux.public.lu/eli/etat/leg/loi/1984/02/24/n1/jo>

²³ For a brief history of the evolution of the concept of "diglossia", see: Jean Psichari, "Un pays qui ne veut pas de sa langue" (A country that does not want its language), in *Mercure de France*, no. 207, 1928, pp. 63-211. See also: Joshua Fishman, "Bilingualism with and without Diglossia: Diglossia with and without Bilingualism," in *Journal of Social Issues*, no. 32, 1967, pp. 29-38. See also: Louis-Jean Calvet, *La guerre des langues et les politiques linguistiques (The Language War and Language Policies)*, Paris, Hachette, 1999, p. 45.

conflict, giving rise to two strongly antagonistic views²⁴. The nature of the relationship between languages, and especially the dynamics between them in a given space and among a specific population, varies greatly from one context to another, which may ultimately be reflected in multilingual literature, but on a much smaller scale. Multilingual practices are deeply rooted in the experiences and subjectivity of the multilingual author. Linguistic interaction in the triglossic space that is Luxembourg exemplifies the ability of literary works to reflect the vagaries of the relationships between languages within a population. In the case of Anise Koltz's work, the linguistic situation in the country plays a major role in her choice of writing language. In the author's eyes, German has become the language of her husband's tormentors and has therefore been abandoned in favour of French. However, her conception of the country's three languages is fully in line with the majority distribution of Luxembourg's triglossia. German and French both reflect languages of culture, each with their own specific uses in the author's eyes²⁵, but both with particularly impressive prestige. Anise Koltz's transition from one language to another took place, albeit belatedly, at a time when the country's triglossic situation was more implicit than official, as paragraph 30 of the 1848 constitution had been abolished after the Second World War.

This clarification of the debates surrounding the state of research on multilingualism allows us to better focus on the scope of a field of study whose horizons transcend the boundaries of traditional academic disciplines. The question of the ability to express oneself in several languages also feeds into literary studies from the perspective of writing through the figure of the multilingual writer. So, is it possible to give a clear definition of what is meant by a 'multilingual writer'?

Once again, there are several definitions which, although similar in some respects, differ significantly in others. To quote the same specialists in multilingual literature mentioned above, we could define a multilingual writer as "[...] *an expert scripter (in the sense given to this term by cognitive psychology) who uses more than one language in their creative process, traces of which can be seen in their working documents (outlines, notes, scripts, drafts, etc.)*"²⁶. This first definition covers a vision that presents the specificity of the multilingual writer as being located solely in their writing practice and creative process. Olga Anokhina, in a later definition, clarifies this and, along with Sciarrino, ends up describing the multilingual writer as "[...] a person who, when writing, uses at least two languages, traces of which can be found – explicitly or implicitly – either in their published works or in the working documents that accompany their creative process (drafts, notes, writing journals, etc.), even if the published work appears to be monolingual. By extension, the text thus produced will also be referred to as multilingual"²⁷. In our view, this second definition encompasses the entire spectrum of writing activity in a much more general way and allows us to take into account both the creative process of the multilingual author and the reception of their work. The criteria for qualification are not limited to the level of writing, but can also be perceived and analysed at the level of decoding, i.e. reading. Notwithstanding this openness, Anokhina and Sciarrino take the lead and, through this definition, allow us to consider texts whose formal state at publication suggests a monolingual practice, even though the writing process is not. We follow this definition in our work. We understand *a multilingual writer* to be a person who, in their writing process, uses at least two languages, whether in the published text or in *pre-texts* and drafts.

²⁴ See Henri Boyer (ed.), *Plurilinguisme: "contact" ou "conflit" de langues ?*, Paris, l'Harmattan, "Sociolinguistique", 1997, p. 7.

²⁵ See *infra*, II.3.)

²⁶ Olga Anokhina, "Plurilingualism and Literary Creativity," *op. cit.*, p. 77.

²⁷ Emilio Sciarrino, Olga Anokhina, "Literary Multilingualism: From Theory to Genesis," *op. cit.*, p. 15.

Therefore, if it is possible to demonstrate the presence of at least two linguistic codes in the work documents, a writer is qualified as multilingual²⁸.

For some, especially those from the Anglo-Saxon tradition, writers who use different languages are referred to as *translingual* authors²⁹. The term *translingualism* comes from the North American tradition and was mainly introduced by Steven G Kellman. It covers the same facts as the terms multilingualism and plurilingualism, without really adding any theoretical value. Therefore, for the purposes of our argument, we would like to caution our readers. Since this term does not really add anything to the pair multilingualism/plurilingualism, we have decided to systematically translate, as far as possible, when referring to Anglo-Saxon works, the quotations by implementing, in order to maintain conceptual consistency, the distinction between multilingualism and plurilingualism based on the English term *translingualism*, while respecting the meaning of the excerpts quoted. We also believe that the North American perspective is relevant to consider, as it presents a notable difference from the definitions of multilingual writers mentioned above. According to this approach, multilingual writers (*translingual writers*) are authors who write in more than one language, or in a language other than their mother tongue, or in a mixture of languages³⁰. Kellman's North American perspective is still very much rooted in an ideological view of language, presenting one of the characteristics of a multilingual writer as someone who does not write in their mother tongue. This point, which stems directly from the monolingual paradigm as described by Yildiz, will be discussed in more detail later in this chapter. Nevertheless, this criterion explains Kellman's choice of terminology, as the notion of *translingualism* presents the idea of transition, and therefore of movement from one language to another, intrinsically linking linguistic reflection to questions of identity and nationality.

³¹This terminological uncertainty also covers other key concepts. For example, the concept of *heterolingualism*, put forward by Rainer Grutmann, is defined as "the presence in a text of foreign idioms, in whatever form, as well as of varieties (social, regional or chronological) of the main language". This concept shifts the author's focus slightly towards the text and describes the formal situation of the literary object. Myriam Suchet takes up this notion, but defines it as "*the staging of a language as more or less foreign along a continuum of otherness constructed in and by a given discourse (or text)*"³². The focus of this notion is in fact reduced almost exclusively to the text, eliminating any extratextual contribution. Its sociolinguistic counterpart would be the notion of *code-switching*, which refers to the alternation of two or more languages or dialects in the same utterance, whether oral or textual.

We will refer to these two concepts, but not in relation to the situation of the Luxembourgish author, but rather to describe writing strategies insofar as they describe a technique that a multilingual writer can use in their creative process³³. These strategies therefore indicate that the practice of literary writing is altered by the multilingual variable, creating a departure from a practice conditioned by a norm based on past uses of the same language, which is often monolingual. In her study of multilingual texts, Myriam Suchet recalls the roots of the literary act in its ability to break with heritage in order to generate something new:

²⁸ See also: Emilio Sciarrino, Olga Anokhina, "Literary Multilingualism: From Theory to Genesis," *op. cit.*, p. 15.

²⁹ See Steven G. Kellman, *The Translingual Imagination*, *op. cit.*

³⁰ Steven G. Kellman, *Nimble Tongues: Studies in Literary Translingualism*, West Lafayette, Purdue University Press, 2020.

³¹ Rainer Grutman, *Des langues qui résonnent. L'hétérolinguisme au XIXe siècle québécois*, Montreal, Fides-CETUQ, 1997, p. 37.

³² Myriam Suchet, *L'imaginaire hétérolingue. Ce que nous apprennent les textes à la croisée des langues*, Paris, Classiques Garnier, coll. "perspectives comparatistes", 2014.

³³ See Dirk Weissmann, *Les langues de Goethe*, *op. cit.*

Certainly, literature does not 'think' by creating concepts in the manner of philosophy. Rather, its critical force comes from its ability to make cuts in the universe of inherited discourses in order to pave the way for new or renewed logics³⁴.

Multilingual writing, taken within this understanding of literature, becomes a powerful driver of innovation and renewal, offering authors additional flexibility in the creative act by pooling their knowledge of distinct linguistic codes. This pooling allows for the comparison of discourses and approaches inherited from both sides, culminating in the multilingual creative act.

Multilingualism, a double-edged sword

Multilingualism, as a subject of research, has been of theoretical interest for a very long time. The history of modern theoretical research in this field has undergone a particularly significant revival since the publication of Uriel Weinreich's research in 1952³⁵. In *Languages in Contact*, Weinreich demonstrates that languages are not closed systems isolated from one another, but that they come into contact and generate, in the way they are used by speakers, a phenomenon known as *interference*. This phenomenon can occur at various linguistic levels (phonetic, lexical or syntactic) and encompasses two types of linguistic interaction in a speaker: language *mixing* and language *switching*. These two types of linguistic interaction at the heart of these interferences are directly influenced and even caused by factors external to the linguistic system, namely the speaker's *linguistic competence* and what are referred to as the *functions* that languages perform within a social situation or, where there is a strong diglossic structure between languages, as is the case in Luxembourg³⁶. This marked the birth of contact linguistics.

The revival of this approach can be traced back to the relative difficulty that research into multilingualism had until then in breaking away from the national framework and Herderian rhetoric, which advocated an intrinsic connection between language, nation, culture and people. This postulate, which we will explore in more detail shortly, laid the foundations for a monolingual bias that imposed a conception of language as being anchored in the destiny of the nation whose genius it embodied. This philosophy of the national language solidified the compartmentalisation of languages and had a profound influence on the very constitution of linguistic science and philology in the 19th century, resulting in the development of language classifications in the form of a family tree³⁷. This idea of genealogy, and above all of classification, divides and organises the relationship between languages in a block-like approach, preventing them from mixing with each other in practice and diluting the dynamic and changing nature of linguistic changes produced by linguistic and cultural mixing.

The change in the perception of interactive relationships generated by contact linguistics between the various linguistic codes present in a speaker's register gave rise to a new approach to multilingual situations across many disciplines. In the field of literary studies, this new impetus was reinforced in the 1970s with the publication of Mikhail Bakhtin's works, particularly *Problems of Dostoevsky's Poetics*³⁸, and the emergence of the concepts of

³⁴ Myriam Suchet, *L'Imaginaire hétérolingue. Ce que nous apprennent les textes à la croisée des langues*, op. cit., p. 14.

³⁵ Uriel Weinreich, *Languages in Contact. Findings and Problems*, op. cit.

³⁶ Law of 24 February 1984 on the language regime. Available at: <https://legilux.public.lu/eli/etat/leg/loi/1984/02/24/n1/jo> [accessed on 6 January 2025]. See also the sub-chapter on the linguistic situation in Luxembourg in this research paper.

³⁷ Emilio Sciarrino, *Le plurilinguisme en littérature*, op. cit., p. 4.

³⁸ Mikhail Bakhtin, *Problems of Dostoevsky's Poetics* [1962], Lausanne, L'Âge d'Homme, 2001.

polyphony and *dialogism*. Distinguishing between two meanings, internal dialogism and external dialogism, it is the former that has had a significant impact on literary and linguistic studies. External dialogism refers mainly to dialogue, communicational interactions between speakers, whether oral or written. Internal dialogism, on the other hand, is based on the idea that each word is, in itself, a word belonging to someone else and carries meaning, not only through its semantics, but also through the social codes in force in its context of utterance. According to this approach, each word is already filled with previous uses and, as a result, carries within it all the verbal interactions that constitute it. Each act of utterance becomes a carrier of meaning through the very way in which words are used, and the word becomes the guarantor of all the semantic possibilities that its etymology can convey. As a result, as Privat and Scarpa explain: "The Bakhtinian subject is therefore constitutively divided and multiple: it can only be understood in terms of its system of interrelationships"³⁹. From this Bakhtinian view of the individual subject emerges the idea of an intrinsic polyphony of language, i.e. its reintegration into the framework of social communication and the consideration of the ideological and aesthetic dimensions of languages. Based on this reassessment of the profoundly dialogical dimension of language, and with the decline of structuralism and its immanent positions on the situation of the text in the early 1970s, the discourse surrounding the issues of multilingualism in literature developed in such a way that, according to Anokhina and Sciarrino, there was a shift in its perception that ultimately made it a "cultural concept with philosophical and political implications"⁴⁰. Jacques Derrida's *Le monolinguisme de l'autre*, published in 1996, reflects this evolution in the philosophical appeal of the question of multilingualism and combines Bakhtin's vision of the subject with profound questions about languages as a constituent element of self-identity. Questioning the relationship to language, speech and meaning, Derrida posits the impossibility of reducing language to the simple univocal expression of meaning and relativises the accepted idea of a speaker's possession of a language. His thinking is based on theoretical reasoning about the anthropological and philosophical issues arising from the symbolic and ideological aspects of each language and what the use of a language means for a speaker, paving the way for the post-colonial approach to languages that has flourished ever since. The emergence of a movement questioning the status of languages in various contexts has led to questions about the relational nature of languages, which in sociolinguistics is summarised in the duality evoked by Henri Boyer between language contact and language conflict, in other words, coexistence or competition. In the wake of postcolonial studies, questioning the status of languages, particularly in the literatures of the South, has raised questions and challenges about the place of certain colonial languages in formerly colonised areas and has given rise to specific linguistic practices⁴¹. The focus is mainly on the symbolic violence created by the role of languages in the creative processes of authors from formerly colonised countries. The issue thus becomes more historical and political, with the questioning focusing more on the development of strategies to avoid subjugation to a linguistic system inherited from the colonising countries. Although these questions are extremely fertile in terms of examples of creative strategies, they are beyond the scope of our thesis, but they do highlight the importance of taking into account the political and historical dimension in the development of literary practices. The subject of our multilingual research is the work of a creative process taking place in the area defined as the Francophonie du Nord⁴². The practice of multilingual writing takes place under the auspices of different historical and political influences and contexts, where the weight of the oppressive

³⁹ Jean-Marie Privat, Marie Scarpa, "Dialogism (Bakhtin)," in Centre de recherche sur les médiations (eds.), *Pratiques. Linguistiques – littérature – didactique*, "oralité, littératie," 183-184, 2019.

⁴⁰ Emilio Sciarrino, Olga Anokhina, "Literary Plurilingualism: From Theory to Genesis," *art. cit.*, p. 17.

⁴¹ Patrick Chamoiseau, *Écrire sous pays dominé*, Paris, Folio, coll. "Livres de poche," 2002.

⁴² François Provenzano, *Vie et mort de la francophonie*, *op. cit.*

However, this singularity of writing in several languages, not to mention between languages, is neither a new phenomenon nor an exception in literary history. Modern scientific research on multilingualism represents only a relatively recent fragment of the long history of multilingual practices, and if we wish to explore the prism of multilingualism in literature, we must trace and excavate an entire tradition. There is nothing new about finding traces of a practice that uses several linguistic codes simultaneously. According to Kellman's theoretical postulate, it would seem that the practice of multilingual writing developed very shortly after the invention of writing itself⁴³. The Rosetta Stone, dating from around 196 BC, can nevertheless serve as a concrete entry point into this millennia-old history. This stele, which was used by Jean-François Champollion to decipher hieroglyphics, features the same text written in three different alphabets: hieroglyphics, Demotic Egyptian and Greek. Proof of a relatively simple multilingual text, it was precisely because of the juxtaposition of an identical text written in three different alphabets, two of which were known, that Champollion was able to translate the third, which had remained lost until then. In the case of the Rosetta Stone, multilingualism is limited to this simple juxtaposition and is not yet really at the centre of a literary, not to say poetic, practice of multilingual writing.

⁴³ "Translingual writing may well have developed as a practical matter shortly after the invention of writing itself." See Steven G. Kellman, *Nimble Tongues: Studies in Literary Translingualism*, *op. cit.*, p. 3.

⁴⁵ Leonard Forster, *The Poet's Tongues: Multilingualism in Literature* [1970], Cambridge, Cambridge University Press, 2010.

⁴⁶ "Der einfache Mann wie der Gebildete weiß, daß es zwei Sprachen gibt: die des Volkes und die der Gelehrten [...]" ("The simple man, like the educated man, knows that there are two languages: that of the people and that of the scholars [personal translation]"), Ernst Robert Curtius, *Europäische Literatur und lateinisches Mittelalter* [1948], Tübingen, Francke Verlag, 1993, pp. 35-36.

*diglossia*⁴⁷ was at the heart of the advent of modern literature, which he defines as deeply indebted to Latin literature, placing all European literature under the seal of multilingualism and interculturalism.

Despite the omnipresence of a particularly vibrant multilingual dimension throughout the Renaissance and modern times⁴⁸, it was long more commonly accepted, particularly in Western literary circles, that monolingualism remained the norm, and it was indeed the 19th century in Europe that fully embodied this dominance of the monolingual idea of literature. This idea is based on mainly extra-literary factors that make the duality of monolingualism/multilingualism a political issue. Added to monolingualism is the weight of the establishment of the nation and its avatar, the national language, which is attached, without really agreeing in meaning, to the imaginary of the mother tongue. This combination projects more than ever the relationship to language as reflecting the relationship to individual and collective identity. As a result, it is possible to say, as Sciarrino does, that "[the] research into the institution of the single national language provides some answers by showing that monolingualism is the product of a long history of power struggles. In other words, monolingualism has been used as a powerful instrument of political, cultural and religious domination⁴⁹". Its use as a tool of domination in several respects explains the general idea of the monolingual 19th century. The question that arises is how the practice of literary writing in several languages came to be so marginalised, symbolically, in the development of what we call literature.

The *monolingual paradigm*⁵⁰, which took particular shape in the 19th century, influenced the evolution of the relationship between concepts such as nation, language, identity and culture, bringing them together in a strongly ideologically marked assemblage. Beyond the purely philosophical and political agenda, it was through the development of a literary canon that standardised stylistic rules and codes were constructed and elaborated, which would then be used as an aesthetic and literary canon. The example of Pietro Bembo in the 16th century, described by Peter Burke⁵¹, but also by E.R. Curtius⁵², demonstrates the close links between

⁴⁷ "In short, there can be formal diglossia, where the spoken language is one language and the written language is another, or functional diglossia, where each language has its own set of functions. When this functional division applies to the written language, there may be literary diglossia." See William Francis Mackey, "Langue, dialecte et diglossie littéraire" [Language, dialect and literary diglossia], in Henri Giordan and Alain Ricard (eds.), *Diglossie et littérature [Diglossia and literature]*, Bordeaux, Maison des sciences de l'homme d'Aquitaine, 1976, p. 42.

⁴⁸ Figures such as Dante and Petrarch fully embody the influence of a rich literary multilingualism. See Maria Teresa Giaveri, "Entre le latin et l'italien, entre la philologie et la génétique: le Manuscrit Vatican Latin 3196 de Pétrarque," in Olga Anokhina (ed.), *Multilingualism and Literary Creativity*, op. cit. See also: Gianfranco Contini, *Varianti e altra linguistica*, quoted in Emilio Sciarrino, Olga Anokhina, "Literary Multilingualism: From Theory to Genesis," op. cit., p. 21. See also: Alice Loda, Antonio Viselli, "Translingualism and Poetry," in Steven G. Kellman, Natasha Lvovich (eds.), *The Routledge Handbook of Literary Translingualism*, New York, Routledge, 2021, pp. 21-22.

⁴⁹ Emilio Sciarrino, *Le Plurilinguisme en littérature*, op. cit., p. 4.

⁵⁰ Yasemin Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition*, op. cit.

⁵¹ "In his *Prose della volgar lingua*, a treatise on vernacular poetry, he [Pietro Bembo] advocated archaism (as purists often do), which he considered, to quote one of his favourite words, 'majestic'. In poetry, his model was the language of Petrarch and Dante; in prose, that of Boccaccio's Decameron. In his eyes, these authors were 'classics' of the vernacular, a novel idea at the time, but one that would have a future." in Peter Burke, *La Renaissance européenne*, Paris, Seuil, coll. "Points Histoire", 2000, p. 90.

⁵² "Pietro Bembo brought together the three great Tuscans Dante, Petrarch and Boccaccio to form a canonical triad. They were to take on the role for Italian poetry that Cicero had for Latin prose and Virgil for Latin poetry. ("Pietro Bembo brought together the three great Tuscans Dante, Petrarch and Boccaccio into a canonical triad. They were to assume for Italian poetry the function that Cicero had for Latin prose and Virgil for Latin poetry. [personal translation]"), in Ernst Robert Curtius, *Europäische Literatur und lateinisches Mittelalter*, op. cit., p. 232.

the development of a literary canon as the basis for a process of linguistic standardisation, i.e. towards the advent of usage based on the imposed idea of *correct usage*⁵³ of a language. A cardinal and writer, Bembo was responsible for establishing and rigidifying the Italian aesthetic canon around the three Florentine crowns of Dante, Petrarch and Boccaccio. But in doing so, Bembo did not promote multilingualism, but rather the language of these authors as a single standard, i.e. as models to be followed for good literary practice:

"It was Pietro Bembo who established an Italian language theory that was to serve as the norm for vernacular poetry. The three great Tuscans of the 14th century (Dante, however, only with strong reservations) were elevated to linguistic models⁵⁴."

["It was Pietro Bembo who established an Italian linguistic theory that would serve as the norm for popular poetry. The three great Tuscans of the 14th century (Dante, however, with strong restrictions) were elevated to linguistic models." (pers. trans.)]

At the same time, according to Sciarrino, it was around this period of the Renaissance that the concepts of multilingualism and monolingualism emerged as a pair⁵⁵. The question of multilingual writing and, above all, the canonisation of multilingual authors under the guise of national authors can lead to a greater understanding of the processes leading to the consolidation of the monolingual paradigm, especially in the 19th century, through the establishment of an author's identity as a national figure and their language as an avatar of a national language⁵⁶. The concordance that is established between the idea of mother tongue, in which Yildiz distinguishes an attachment to the "family novel"⁵⁷, and that of the national language as the vehicle of the "national novel"⁵⁸ lies at the heart of this process of nationalisation of major literary figures such as Petrarch, but also Goethe⁵⁹ and even more recently Nabokov⁶⁰.

What explains why the 19th century in Europe can be seen as the heyday of the monolingual paradigm is the effectiveness with which nationalist monolingualism took root in the ideas and ideologies of the time⁶¹. It is precisely on this point that the linguistic particularism of Luxembourgish literature is based. As the country became independent in this century of monolingualism, it is easy to see traces of the monolingual paradigm in the practices and debates of the time. However, Luxembourg began its language policy by going against the grain, thereby opening up a fault line in the country's linguistic space through the full recognition of a state of diglossia. Multilingualism, which is key to understanding the Grand Duchy and its literature, clashed for much of the 20th century with the particularly robust ideological legacy of a romantic and, above all, monolingual conception of the nation state.

⁵³ The reference to Claude Favre Vaugelas's *Remarques* theory is anachronistic here, but not without relevance because, in our view, the similarity between Bembo's approach and that of Vaugelas further supports the postulate that the very idea of good usage and usage in general is more deeply rooted in the Latin tradition. See Ernst Robert Curtius, *Europäische Literatur und lateinisches Mittelalter*, op. cit. See also Wendy Ayres-Bennett, Magali Seijido (eds.), *Bon usage et variation sociolinguistique*, Lyon, ENS Éditions, 2022.

⁵⁴ Ernst Robert Curtius, *Europäische Literatur und lateinisches Mittelalter*, op. cit., p. 269.

⁵⁵ "It was therefore by conceptualising multilingualism that monolingualism could finally be named." See Emilio Sciarrino, *Le Plurilinguisme en littérature*, op. cit., p. 4.

⁵⁶ Anne-Marie Thiesse, *La fabrique de l'écrivain national. Entre littérature et politique*, op. cit., pp. 16-17.

⁵⁷ Yasemine Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition*, op. cit., p. 10.

⁵⁸ Emilio Sciarrino, *Le Plurilinguisme en littérature*, op. cit., p. 8.

⁵⁹ Dirk Weissmann, *Les langues de Goethe*, op. cit.

⁶⁰ Olga Anokhina, "Traduction et réécriture chez Vladimir Nabokov : genèse d'une œuvre en trois langues" [Translation and Rewriting in Vladimir Nabokov: Genesis of a Work in Three Languages], in *Genesis*, "Traduire" [Translating], 38, 2014, pp. 111-127.

⁶¹ "[...] this period [the 19th century] is rightly considered the epoch that most effectively promoted nationalist monolingualism [...]" See Olga Anokhina, Till Dembeck, Dirk Weissmann (eds.), *Close the Gap! Literary Multilingualism Studies and the 19th Century*, Münster, LIT-Verlag, 2019, p. 1.

Indeed, far from being limited to a qualitative concept, Yildiz reminds us that the term monolingualism represents precisely:

"[...] a key structuring principle that organises the entire range of modern social life, from the construction of individuals and their proper subjectivities to the formation of disciplines and institutions, as well as of imagined collectives such as cultures and nations. According to this paradigm, individuals and social formations are imagined to possess one 'true' language only, their 'mother tongue', and through this possession to be organically linked to an exclusive, clearly demarcated ethnicity, culture, and nation"⁶² ."

"[...] a key structuring principle that organises the whole of modern social life, from the construction of individuals and their proper subjectivities to the formation of disciplines and institutions, as well as of imagined collectives such as cultures and nations. According to this paradigm, individuals and social formations are supposed to possess only one "true" language, their "mother tongue," and, as a result, to be organically linked to an exclusive, clearly demarcated ethnicity, culture, and nation."

A constitutive principle that has strongly influenced the intellectual fabric and posits the primacy, in a speaker, of a single true language that connects the individual to their community, the monolingual paradigm, according to Yildiz, is at the heart of a mechanism of delimitation that forges the separation between a homogeneous linguistic community and others. As a strong criterion of differentiation, language consequently becomes a criterion of identity, and its use and mastery, according to this paradigm, derive from the simple fact of having inherited it from one's parents. The imagery associated with monolingualism is based mainly on this idea, which Weinreich⁶³ has challenged and which sociolinguistics refers to as the *dual correspondence theory*: "According to this view, which we have called the *dual correspondence theory*, bilinguals possess two separate linguistic systems whose boundaries coincide with those of the two named languages"⁶⁴ . Based on the idea of the separation between languages and exclusivity as a symbol of complete mastery of a language, the dual correspondence theory represents the theoretical model at the heart of interlinguistic functioning promoted by a linguistic vision inherited from the monolingual paradigm. The idea of heritage is less prominent in Anise Koltz's conception of the linguistic situation in her country. In an article on the literature of the Grand Duchy, the poet clearly responds to the monolingual imagination by arguing that the integration of the French language into education, alongside German, "[...] was crucial to our cultural development"⁶⁵ . In the same article, she takes the liberty of responding to two contributions, the first by Léon Thyès and the second by Michel Raus, both of which tend towards a monolingual conception of literary creation, by postulating that Luxembourgish literature "[...] is nourished by a common fund of neighbouring literatures [...]"⁶⁶ " and that Luxembourgish authors "[...] whether they have opted for one language or the other, have an almost equal command of German and French and vice versa"⁶⁷ ". Such a position runs completely counter to the idea that the identifying value of language makes it impossible for an author to express themselves fully in a language other than what is considered their "mother tongue"⁶⁸ . Koltz refutes this bias by stating that her experience of

⁶² Yasemin Yildiz, *Beyond the Mother Tongue: The Postmonolingual Condition*, op. cit., p. 2.

⁶³ Uriel Weinreich, *Languages in Contact. Findings and Problems*, op. cit.

⁶⁴ "According to this view, which we have called the theory of double correspondence, bilinguals possess two distinct linguistic systems whose boundaries coincide with those of the two named languages" (personal translation). See Ricardo Otheguy, Ofelia García, Wallis Reid, "A translanguaging view of the linguistic system of bilinguals", in *Applied Linguistics Review*, 2019, 10(4), p. 625.

⁶⁵ Anise Koltz, "Literature in the Grand Duchy of Luxembourg," in Jacques F. Poos (ed.), *La Revue générale*, Brussels, July-September, no. 49, 1990, p. 49.

⁶⁶ *Ibid.*, p. 50.

⁶⁷ *Id.*

⁶⁸ "Only in the mother tongue can one speak one's own truth." See Dirk Weissmann, "Paul Celan's (M)Other Tongue(s): on the (Self-)Portrayal of the Artist as a Monolingual Poet," in Juliane Prade (ed.), *(M)Other Tongues: Literary Reflexions on a Difficult Distinction*, 2013. Available here: <https://hal.science/hal-01634669v1/file/1.3%20PRADE.pdf> [accessed on 4 December 2024]

learning languages, in her case German and French, has shown that "[...] there are things that are better said in one language than in another⁶⁹". The author's view of the linguistic situation in Luxembourg literature demonstrates a strong commitment to a particularly open vision of multilingual practice, positing the possibility of equal mastery of the country's languages, which would theoretically prevent multilingualism from being considered a dichotomy to be eliminated⁷⁰, but rather an advantage to be exploited. Contradicting the idea of the natural primacy of one language over others within Luxembourg's triglossia, Anise Koltz ends up endorsing a position that advocates opening up literary activity to the full acceptance of its multilingualism.

By positioning herself in such a way as to claim equal mastery of the country's three languages, Anise Koltz challenges a whole set of assumptions linked to the paradigm of the mother tongue, which remains a very common concept that exemplifies the relationship between a speaker and their first language as something unique. Without openly contradicting the concept, the author nevertheless questions its foundations, especially its roots in the monolingual paradigm, insofar as using the concept of mother tongue requires us to question what we actually mean by it. In other words, for a multilingual author, as for any other speaker capable of expressing themselves in several languages, the question of which language they consider to be their mother tongue, and according to what criteria, is a legitimate one. Is it the mother's language? The father's, if the parents do not communicate with their child in the same language? And what happens when a child grows up in a highly multilingual environment? Cases such as that of George Steiner, for example, are legion. The critic has always defined himself as multilingual, arguing that as far back as he can remember, he has always felt equally fluent in three of the languages in his repertoire: German, French and English⁷¹. As Kellmann points out: "When linguistic maternity is multiple, it is difficult to determine precisely which is the mother tongue⁷²". This vagueness, which leads to ambiguities in analysis, makes the concept of "mother tongue" a notion whose critical use remains, in our opinion, unconvincing and strongly ideologically oriented.

To speak of a mother tongue is to introduce into the discussion all the ideological baggage attached to the very idea of the motherhood of a language, which implies a sense of belonging and, as a result, can trigger various identity reflexes. The terminology here reflects the orientation of discourse on language as a construct towards an argument that forges a sense of belonging by excluding speakers who have learned the language later in life, implying that new speakers have a less solid command of the language than native speakers.

Addressing the concept of mother tongue requires clarification regarding the intertwining of two levels of approach on which this paradigm is based. It is certainly possible to imagine a difference in language acquisition between the first and subsequent languages. Insofar as a speaker already uses one language, it is common for them to learn subsequent languages in relation to that first language. This succession reinforces the idea that the first language has a special, innate status. However, each new language that a speaker learns changes their perception of and relationship with the languages they already know. As a result, even if the mother tongue is based on this idea of primacy, it is itself modulated in the eyes of the speaker by the learning of new languages. This observation relativises the idea of a filial relationship supported by the commonplace notion of the mother tongue. For this reason, in the rest of our analysis, and always with a view to terminological clarity, we will refer to the various languages that will be discussed not in terms of a hypothetical organic and hereditary link, but

⁶⁹ Anise Koltz, "Literature in the Grand Duchy of Luxembourg," *op. cit.*, pp. 50–51.

⁷⁰ The positions taken by Raus and Thyges and echoed by Koltz bear witness to this. See *ibid.*, p. 50.

⁷¹ Georges Steiner, *Après Babel*, Paris, Albin Michel, "Bibliothèque de l'Évolution de l'Humanité," 2014.

⁷² "When linguistic motherhood is multiple, it is difficult to determine precisely which is the mother tongue." (pers. trans.) See Steven G. Kellman, *The Translingual Imagination*, *op. cit.*

rather by attempting to distinguish between the status of languages within the functional system developed by Anise Koltz in her creative process. Each author has their own particular writing practice, within which, in the case of multilingual authors, languages can be divided according to their functions in the creative process. As a result, our terminology mainly uses the categorisation between first language (main writing language) and second, third, and so on, if a hierarchy is perceptible and according to the functions identifiable in the working documents. This classification, however, will not be based on the criterion of primacy in terms of the period of learning. As we shall see later, the status of languages in a speaker's linguistic register is always subject to change, whether due to a change in the function of the language in the speaker's eyes, a change in social context, or other changes in the criteria surrounding the speaker. As Sciarrino points out, multilingual systems are more prone to variation and instability precisely because of the many extra-literary experiences and circumstances that can alter the relationship between the speaker and a language. These variations are also likely to be more frequent in the analysis of pre-texts and manuscripts, since each manuscript is not necessarily consecutive in time and there may be longer or shorter periods between the writing of one part of the document and another. In fact, we will rely mainly on two criteria. With regard to the first language, according to the author's statements and in accordance with the published work, we will start from the assumption that German was her first language of writing until 1973⁷³. Similarly, from 1988 to 2016⁷⁴, French was her first language of writing. The study of pre-texts will demonstrate the relevance of this assumption, but with regard to second and third languages in the creative process, the state of the pre-text will be used to conceive the distribution of roles and functions of the various linguistic codes present, which will help to further clarify the multilingual dimension of Koltz's writing.

In our view, the importance of setting aside the terminology of the mother tongue boils down to eliminating, as much as possible, external ideological influences from the pure analysis of interlinguistic relationships in an author's work. The question of the validity of one paradigm or another is also removed from our analysis. As we have outlined, both monolingual and multilingual writing practices are based on a tradition and perception of linguistic practice that goes far beyond the era of our modern societies. In each case, it is a position and a practice that draws its interest from socio-cultural issues that vary depending on the place and time in which we find ourselves. In our case, and to return to our historical overview of the practice of multilingualism, it is necessary to understand that, although both are legitimate due to ancient practices, the monolingual paradigm gained significant symbolic ascendancy through extralinguistic cultural influences that feed the imagination surrounding multilingualism. According to Alfons Knauth, the role of Judeo-Christianity in the rise of a monolingual view of linguistic practice should not be overlooked, insofar as: "[...] the double burden of original sin and Babylonian *hubris*, which has been invested in and infested human language, has long hindered the promotion of literary multilingualism, in accordance with the unitary and universal power of the Church and the Catholic Monarchy, relayed by the language policy of the empires of modern times⁷⁵". According to Knauth, the advent of Judeo-Christian culture through political and religious institutions became the driving force, legitimising linguistic practices in line with culturally and symbolically dominant principles. Political powers, whose centralisation over the centuries brought adjacent linguistic varieties into line through strong centralising and normative language policies, became intertwined with a deeply rooted

⁷³ Date of publication of the German-language poetry collection *Fragmente aus Babylon*.

⁷⁴ Period beginning with the publication of *Souffles sculptés* and ending with *Pressée de vivre*.

⁷⁵ Alfons K. Knauth, "L'imaginaire du multilinguisme littéraire. Figures et concepts" [The Imaginary of Literary Multilingualism: Figures and Concepts], in Ute Heidmann (ed.), *Cahiers suisses de littérature générale et comparée* [Swiss Journal of General and Comparative Literature], Bielefeld, Aisthesis Verlag, vol. 49, 2020, p. 34.

religious imagination, leading to a disparaging view of multilingual practice, especially in the 19th century. This description, which Knauth later generalised by presenting an intrinsic link between polytheism and multilingualism, as well as monotheism and monolingualism⁷⁶, would allow us to become more aware of the dominant lines of fault- n Western linguistic practices. It would be interesting to compare the perception of mono- and multilingual practices in polytheistic spaces to reinforce this argument. As the monolingual paradigm became firmly entrenched in the symbolic conception of the relationship to language in Judeo-Christian culture, it was in the mid-20th century that a strong challenge to this discourse of identity attachment to a language began to emerge. The primacy of protest speech against God, as well as against language in Anise Koltz's poetry, places her squarely within this current, which opposes the poetic voice to the symbolic structures representative of 20th-century society⁷⁷. Reinvesting, for example, in marginalised figures from the Christian tradition has a dual effect on Koltz's poetry in general. First, it infuses the themes addressed in the poetic texts with an aspect of protest and rebellion, while symbolically reversing the legitimacy of marginalising these marginal figures, including Cain and Eve. This process allows us to question, by extension, the figure of 'God', the avatar of the dominant patriarchal figure.

From a literary point of view, this questioning is rooted in a re-evaluation of the literary historiography of writing practices, which can be linked to the effort to open up the historiographical perspective to a European perspective and no longer just a national one. In *Europäische Literatur und lateinisches Mittelalter*⁷⁸ (1948) by Ernst Robert Curtius, the idea is put forward that European literature as a whole can only be understood by taking full account of its medieval origins and, above all, its roots in a situation of literary co-existence between a vernacular literature still in its infancy and a Latin tradition that was still dominant. As Curtius explains: "Das Aufblühen der volkssprachlichen Literaturen seit dem 12. und 13. Jahrhundert bedeutet keineswegs ein Versiegen oder Zurücktreten der lateinischen Literatur. Das 12. und das 13. Jahrhundert sind sogar ein Höhepunkt lateinischer Dichtung und Wissenschaft⁷⁹". By describing this coexistence of two literatures in the same space and the importance of the profound interactions that each generates in the other, Curtius paves the way for a European-wide consideration of the literary phenomenon and, consequently, for freeing the idea of literature from the national borders to which the 19th century sought to bind it.

Beyond a simple overhaul of historiography, over time, it is through the development of studies on multilingualism that the question of the writer's relationship to language has deepened and come to transcend the simple literary fact. Sciarrino divides the history of research on multilingualism into three moments: the *descriptive* moment, the *interpretative* moment and the *cultural* moment⁸⁰. These three stages are defined in relation to the main issues at stake in the research community. The descriptive stage revolves around research into linguistic functioning and the identification of the literary functions of multilingualism. The interpretative stage tends towards the integration of structuralism and hermeneutics into the research process. Finally, the cultural moment brings studies on multilingualism into broader debates, namely cultural, ethical, political and philosophical⁸¹. Although divided into three periods, each of these periods cannot be addressed without taking the others into account. We

⁷⁶ Alfons K. Knauth, "L'imaginaire somatique du multilinguisme dans le mythe et la littérature" [The somatic imagination of multilingualism in myth and literature], in Gianna Zocco (ed.), *The Rhetoric of Topics and Forms*, Berlin, De Gruyter, "The Many Languages of Comparative Literature", 2021, p. 276.

⁷⁷ See *infra*, II.2.

⁷⁸ Ernst Robert Curtius, *Europäische Literatur und lateinisches Mittelalter*; *op. cit.* p. 17.

⁷⁹ "The rise of vernacular literature from the 12th and 13th centuries onwards did not in any way signify a decline or retreat of Latin literature. The 12th and 13th centuries were in fact the heyday of Latin poetry and science." (personal translation) See Ernst Robert Curtius, *Europäische Literatur und lateinisches Mittelalter*; *op. cit.*, p. 35.

⁸⁰ Emilio Sciarrino, *Le Plurilinguisme en littérature*, *op. cit.*, p. 13.

⁸¹ *Id.*

have already glimpsed the first two moments, revolving mainly around the work of Uriel Weinreich for the first and Mikhail Bakhtin for the second. The third represents not only a challenge to the monolingual framework, but also to Western hegemony over the idea of literature and its practice. It is also the emergence of postcolonial studies that will further question and challenge the dominance of the monolingual paradigm of European languages on the international scene⁸². The postcolonial approach is combined with a philosophical impetus, the fundamentals of which are highlighted in Jacques Derrida's famous phrase from *Monolinguisme de l'autre* (1996): "Yes, I have only one language, but it is not my own"⁸³. The uprooting that occurs in the relationship between speaker and language, as well as the deterritorialised relationship to a linguistic code as strongly standardised as French, as described by Derrida, resonates strongly with the image of the "tourist" that Anise Koltz uses to describe the relationship that unites a Luxembourgish author with two of the languages that make up the national triglossia: German and French. As she recounts in her article on the literature of the Grand Duchy, the Luxembourgish author, "although forced to learn these languages, is in no way rooted in them. They will remain a 'tourist' and will always find it more difficult to express their thoughts and experiences than their French, Belgian or German counterparts"⁸⁴. The image of the "tourist" expresses the ambiguous and paradoxical relationship, tinged with a sense of illegitimacy and insecurity, without any real connection to the inner life of the language, to its intimacy. The temporary aspect of the tourist figure resonates in the sense that it also relativises the link between language and speaker, dispelling the idea of possession in favour of that of a passing experience.

The idea that had previously been widely accepted, namely that speakers possess a language, became a subject of reflection, leading to its obviousness being called into question. The reasoning at the heart of the philosopher's thinking revokes this idea of language as a linguistic code laden with connotations and symbols, which, for many speakers, becomes problematic. The relationship to language is therefore constructed more as natural, but rather as individually constructed, and language cannot therefore belong, in the sense of "being the possession of", to any individual. As Derrida's German translator, Michael Wetzell, notes, the philosopher explains "[...] dass es nämlich keinen angestammten Besitz der Sprache gibt, keinen natürlichen oder legitimen Erb- oder Besitzanspruch auf das von der Mutter, der Familie, der Gemeinde oder der Nation Erworben: weder durch Geburt, noch durch Blutsbande. Es gibt nur Tradition und Initiation"⁸⁵. The questioning of the principle of language inheritance and of any discourse centred on the idea of mother tongue disarms the argument of "naturalness" in favour of those of tradition and initiation. Language certainly becomes something to be transmitted, but not as an asset, rather as a tool to be perfected. Derrida's thinking crystallises this current of thought, which challenges the paradigm of the mother tongue and, above all, the idea of language as something self-evident, innocent and pure. Language takes on an additional dimension, bringing into the debate its political dimension as a constituent part of a sense of belonging to a community. The prism shifts from language as a common good to that which links the speaker and language, i.e. their relationship with and use of language as a linguistic code.

⁸² Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*, London, Routledge, 1989.

⁸³ Jacques Derrida, *The Monolingualism of the Other*, Paris, Galilée, "Philo en Effet", 2016, p. 15.

⁸⁴ Anise Koltz, "Literature in the Grand Duchy of Luxembourg", *op. cit.*, p. 54.

⁸⁵ "[...] that there is no ancestral possession of language, no natural or legitimate right of inheritance or possession of what has been acquired by the mother, the family, the community or the nation: neither by birth nor by blood ties. There is only tradition and initiation." (pers. trans.). See Michael Wetzell, "Alienation," in Jacques Derrida, *Einsprachigkeit [The Monolingualism of the Other]*, Munich, Wilhelm Fink Verlag, 2003, p. 146.

It is in this vein that authors, whose various national historiographies have made them canonical figures, guardians of *the proper use* of their language, are increasingly revealing themselves to show traces of multilingual practices in their creative process. In *Les langues de Goethe* (2021)⁸⁶, Weissmann demonstrates the interlinguistic and intercultural games employed by the German writer in the development of his poetry collection *Der West-Ost-Diwan*. Manzoni's research in the 19th century to develop an Italian language of writing for the novel was rooted in a multilingual process that drew on Italian and French⁸⁷. Another example is Tolstoy, where the role of French, the language of 19th-century diplomacy, came to influence the creative process⁸⁸. The novel *War and Peace*, for example, presents, in its original Russian, the importance of French in the dialogic structure between the characters, who often communicate with each other in French in the text. In the words of Anokhina, Weissmann and Dembeck:

"Thus, the 'monolingual paradigm' does not simply supplant previous multilingual practices. These practices rather enter into a potentially conflicting, but generally creative tension with the now dominant ethnocentric concepts of nation, language, and culture, without disappearing. Throughout the 19th century, multilingual traditions remain largely present in European literature"⁸⁹."

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The tension described between the monolingual paradigm and multilingual practices is not limited to the 19th century and largely spills over into the following century. Take, for example, the English poets of the first half of the 20th century, who drew on multilingualism to breathe new life into their poetry. Research on authors such as Samuel Beckett⁹⁰ and James Joyce⁹¹ has highlighted the importance of their multilingual practice and the access that their multilingualism gave them to external cultural spaces in the creation of literary innovations⁹². According to Loda and Viselli, multilingualism acts as a source of cultural transfer between distinct cultural spaces, with dialogue through multilingual authors stimulating artistic innovation and making the multilingual author an intermediary between an external culture or literary movement and their original literary field⁹³.

The figures of Beckett and Joyce are all the more central when one considers the use of multilingualism in their works as a tool for distancing themselves from the dominant English

⁸⁶ Dirk Weissmann, *Les Langues de Goethe. Essai sur l'imaginaire plurilingue d'un auteur national*, op. cit.

⁸⁷ Gianluca Albergoni, "A writer in search of words: Manzoni and the question of language," in *Mélanges de l'école française de Rome. Italie et Méditerranée*, vol. 117, no. 1, 2005, pp. 223-245.

⁸⁸ Olga Anokhina, 'Écrivains russes du XIXe siècle : écrivains plurilingues ?' [19th-century Russian writers: multilingual writers?], in Olga Anokhina, Till Dembeck, Dirk Weissmann (eds.), *Close the Gap! Literary Multilingualism Studies and the 19th Century*, op. cit.

⁸⁹ *Ibid.*, p. 5.

⁹⁰ Michael Oustinoff, *Bilinguisme d'écriture et autotraduction, Julien Green, Samuel Beckett, Vladimir Nabokov*, Paris, L'Harmattan, 2001. See also Pascale Casanova, *La République mondiale des Lettres*, op. cit.

⁹¹ Daniel Ferrer, "Finnegans Wake ou la créativité multilingue," in Olga Anokhina (ed.), *Multilinguisme et créativité littéraire*, Paris, L'Harmattan, coll. "Au cœur des textes," 2015.

⁹² Alice Loda, Antonio Viselli, "Translingualism and Poetry," in Steven G. Kellman, Natasha Lvovich (eds.), *The Routledge Handbook of Literary Translingualism*, op. cit., p. 22.

⁹³ In the context of Anglo-Modernism, for example, authors such as Samuel Beckett, James Joyce, and T.S. Eliot used translingualism and the explicit intermingling of diverse languages to relationally tap into other cultures and literary movements, as well as subversively disturb and question the limitations of meaning in one sole language. ("Dans le contexte de l'anglo-modernisme, par exemple, des auteurs tels que Samuel Beckett, James Joyce et T.S. Eliot ont utilisé le multilinguisme et le mélange explicite de diverses langues pour se brancher sur d'autres cultures et mouvements littéraires, ainsi que pour perturber et remettre en question de manière subversive les limites de la signification dans une seule langue. [pers. trans.]"), *ibid.*, p. 22.

aesthetic canon. Their Irish origins, i.e. peripheral to what can be described as British literary production, seem to bring with them a de facto marginality, expressed through a literary practice that deconstructs a very purist vision of literary practice, which is essentially monolingual, presenting a text written in accordance with the most basic grammatical and syntactical norms. This choice, as Pascale Casanova demonstrates, anchors the practice of these two authors in a posture of resistance to established aesthetic canons and, above all, in a very complex socio-political climate, taking on the appearance of a stance on issues that are often more political than literary⁹⁴.

The example of Joyce is particularly useful for understanding how literary practice can influence the language of writing by combining a multitude of different linguistic interactions. This desire to overload the language of writing, to the point of making it almost untranslatable, as in *Finnegans Wake*, is one of the many facets of multilingual writing. Throughout the 20th century, according to Kellman's interpretation, the thinking behind these literary practices tended to move beyond the question of the simple mother tongue and its importance to achieve what could be described as linguistic transcendence:

"Translinguals move beyond their native languages, but for many, particularly in the twentieth century, the thesis is an aspiration to transcend language in general, to be pandictic, to utter everything. Impatient with the imperfections of finite verbal systems, they yearn to pass beyond words, to silence and truth"⁹⁵.

[“Translinguals go beyond their mother tongue, but for many of them, particularly in the twentieth century, the thesis is one of an aspiration to transcend language in general, to be pandictic, to say everything. Impatient with the imperfections of finite language systems, they aspire to move beyond words, to silence and truth.” (pers. trans.)]

This interpretation of the concept of translanguage relies heavily on the *topos* of the mother tongue to describe the transcendence of a first language, in other words, of traditional linguistic roots, in order to describe the creative impulse that aims to reach beyond languages. A quest for transcendence of language, towards a form of writing capable of saying everything and going beyond words to what lies beyond, requires, in order to be perceived as such, more than the simple presence of two or more languages in the published form of these authors' texts. In order to perceive this movement, we must take into consideration the development of the creative act at various stages of its evolution, reflecting the artist's reasoning in the creation of their works. Consequently, Kellman's observation requires researchers and critics who refer to it to adopt a specific methodology in order to perceive the practical application of this aspiration to transcend finite language systems. It is at this juncture that the question of tools and methodology arises. Indeed, when a text, in its published form, contains traces of several linguistic codes present simultaneously in its body, i.e. a second language that differs from the first language used in the writing of the text, there is little question about its multilingual nature. However, what about when we are faced with texts written entirely in a single language? Can we decently and without hesitation postulate that it is a monolingual text, on the pretext that its published form shows no trace of a second language? The question depends on the research prism through which the analysis is viewed. In our case, this perspective is less concerned with the immanence of the text, which is dear to structuralists, and more with the creative act and the process behind it, in other words, with archives and pre-texts. This choice is explained by a desire to take into account cases where " [...] writers who, being mistakenly considered monolingual, have in fact used different languages in their creative process [...]"⁹⁶ and who, as a result, place their multilingual efforts on a level far less obvious than the simple juxtaposition of two different linguistic codes on the surface of a page. The interlinguistic

⁹⁴ "The Irish Paradigm," in Pascale Casanova, *The World Republic of Letters*, op. cit.

⁹⁵ Steven G. Kellman, *The Translingual Imagination*, op. cit.

⁹⁶ Emilio Sciarrino, Olga Anokhina, "Literary Multilingualism: From Theory to Genesis," art. cit., p. 13.

alchemy performed by these multilingual authors can, in many cases, only be perceived and, above all, demonstrated through the study of the processes that led to the published version of the text, i.e. through a genetic approach. Take, for example, Paul Celan's poem "Huhediblu", whose genetic study by Weissmann demonstrated the formal, semantic and sonic interplay between the various languages in the poet's linguistic register. In the development of a densely woven poetic fabric, around what Weissmann calls a "linguistic *patchwork*", it is through a genetic approach that it is possible to identify the inherent tension between the monolingual authorial stance that Celan seeks to promote for himself and the traces of a multilingual poetic practice that can be seen in his unpublished notes and documents⁹⁷. From this paradoxical tension, Derrida expresses Celan's impulse as an author who "[...] writing in the language of the other and of the Holocaust, inscribing Babel into the very body of each poem, nevertheless expressly claimed, signed and sealed the poetic monolingualism of his work⁹⁸". The appeal of Weissmann's approach to this poem by Celan is that it highlights not only the blending of three languages (French, German and English), but also to demonstrate an effort of rewriting based on multilingual intertextual weaving at the heart of the poem's genesis, in other words, from a hypotext bringing together multilingual references to Verlaine, Apollinaire and even an extract in English from Hans Magnus Enzensberger⁹⁹. The genetic approach thus makes it possible to highlight multilingual traces that were invisible at the time of publication.

In the same vein, the study of Anise Koltz's creative process introduces the possibility of tracing a set of multilingual intertextual influences similar to those Weissmann perceived in Goethe. Indeed, Koltz's stance on the linguistic situation in the Grand Duchy is based on the observation that the multilingualism of Luxembourgers gives them access to the cultural currents of neighbouring countries in their original languages. This argument of cultural access suggests a phenomenon of resonance within the author's creative process with the various works of neighbouring cultures. When asked about her influences on several occasions, Anise Koltz has never hidden the importance that reading other authors has had on her poetry. Names such as Stefan Zweig, Rilke, Else Lasker-Schüler, Christine Lavant, Thomas Bernhard, Inge Christensen, Guillevic, Andrée Chédid, Jean Follain, Jean de la Fontaine, Le Clézio and Samuel Beckett are mentioned as having played a decisive role in her writing¹⁰⁰. This testimony paves the way for interpreting the author's multilingualism within her poetic genesis as transcending purely linguistic boundaries.

In the practice of writing, multilingual texts become representative of a zone of contact between languages and the cultures they convey. In this way, the surface of a text becomes a third, hybrid space, where alchemy and linguistic experimentation forge uses and innovations that enrich the treasure trove of each language. However, this practice requires full awareness of what a language conveys as tradition, whether at the connotative level of everyday usage, but especially with regard to the literary traditions associated with it. Ute Heidmann rightly points out that "by learning and practising a language, the speaker also learns how genres are

⁹⁷ "In most of the cases cited [...], Celan's multilingualism is evident in unpublished documents. It must be acknowledged that, in the poetic works published during Celan's lifetime, this linguistic diversity is far from obvious. It is all the less so given that we know that, in relation to his audience, the poet cultivated an image of himself as an exclusively German-speaking author, a stance that is inseparable from the idea that his destiny as a Jewish poet and survivor of the Holocaust irrevocably bound him to the German language." See Dirk Weissmann, "Monolingualism, multilingualism and translingualism in Paul Celan. On the genesis of the poem 'Huhediblu'" in *Genesis. Manuscripts – Research – Invention*, 46|2018.

⁹⁸ Jacques Derrida, *The Monolingualism of the Other*, op. cit., pp. 129-130.

⁹⁹ "It so happens that the poem was, so to speak, born on the margins of excerpts from French poems by Verlaine and Apollinaire, [...], not to mention Enzensberger's English title." See Dirk Weissmann, "Monolingualism, Multilingualism and Translingualism in Paul Celan. On the genesis of the poem 'Huhediblu'," *art. cit.*, p. 41.

¹⁰⁰ Michèle Finck, "Anise Koltz between languages and cultures. Interview with Anise Koltz by Michèle Finck," *op. cit.*, p. 20.

defined in relation to each other in what can be conceived as the *configuration of genres* specific to a given culture¹⁰¹ ". This configuration of genres is much more striking in the case of postcolonial literatures such as that studied by Heidmann in Patrick Chamoiseau. Nevertheless, even in the context of European literature, this distinction is particularly important, insofar as "[...] an author's generic activity consists in inscribing what they want to say in the generic practices and forms of the languages and cultures with which they are familiar¹⁰² ". Knowing how to approach an author's working documents requires taking full account of the generic question and perceiving how it reflects the writer's engagement in a middle ground practice with regard to their own languages.

We focus on the poetic genre and its specific characteristics from this point onwards for a particularly important reason. This is because the subject of this research project is a specific poetic work by the Luxembourgish author Anise Koltz. The genetic approach to an author always differs from one another based on the consideration of the generic question. The genetic study of a novel does not entail the same theoretical obligations and orientations as that of a play or a work of poetry¹⁰³ . Added to this is the dimension of the multilingual text as a zone of contact¹⁰⁴ , which is consistent with the idea that in poetry, form and ideology are inseparable from one another, as argued by Barthes¹⁰⁵ and Meschonnic¹⁰⁶ . Combining these two dimensions, the practice of multilingual poetry would place the writer and their creative process at a crossroads of possibilities. Opening up the writing process to various linguistic codes offers more creative possibilities that go beyond simple linguistic creation due to the ideological, even symbolic, aspect of languages. Loda and Viselli explain this by drawing on the poetic function of language: "Not only can poetry transmit a message through discursive strategies but, as a genre, it also foregrounds a poetic function of language, according to which meaning is both embedded in and yet resides beyond words¹⁰⁷ ". This dimension of the poetic genre lies at the very heart of our genetic approach. Taking into account this overflow of meaning in relation to the word is the key concept at the very heart of the poetic act¹⁰⁸ and which becomes describable through the study of pre-texts. The interpretation of the meaning and reasons behind a textual fact brought to light by the study of pre-texts or texts can only be based on theoretical

¹⁰¹ Ute Heidmann, "The relational asset of languages, cultures and people according to Patrick Chamoiseau," in Ute Heidmann (ed.), *Cahiers suisses de littérature générale et comparée*, op. cit., p. 22.

¹⁰² *Id.*

¹⁰³ Regarding the genetics of the novel, see Radu Angel Robert Bagdasar, "Plan (du roman), planification, instance directrice" [Plan (of the novel), planning, guiding principle], in Alain Boillat (ed.), *Genesis*, "Adaptation", 57, 2024. See also: Jacques Neefs, *Dans l'atelier de Gustave Flaubert [In Gustave Flaubert's workshop]*, Paris, Hermann, 2022. Henri Mitterand, "Sur la scénarique," in *Genesis*, "Théorie: état des lieux," 30, 2010. See also: Bernhild Boie, Daniel Ferrer (eds.), *Genèses du roman contemporain. Incipit et entrée en écriture*, Paris, CNRS, coll. "Textes et manuscrits," 1993. For poetry: Béatrice Didier, Jacques Neefs (eds.), *Manuscrits surréalistes. Aragon, Breton, Éluard, Leiris, Soupault*, Paris, Presses universitaires de Vincennes, coll. "Manuscrits Modernes," 1995. See also: Francis Ponge, *Pratiques d'écriture, ou l'inachèvement perpétuel*, Paris, Hermann, coll. "L'Esprit et la main," 1977. See also: Dirk Weissmann, *Les langues de Goethe. Essai sur l'imaginaire plurilingue d'un poète national*, op. cit.

¹⁰⁴ Jacqueline Dutton, "Utopia, Limited: Transnational utopianism and intercultural Imaginaries of the ideal," in Kai Wiegandt (ed.), *The Transnational in Literary Studies. Potential and Limitations of a Concept*, Berlin/Boston, De Gruyter, 2020. See also Dirk Weissmann, "Monolingualism, Multilingualism and Translingualism in Paul Celan. On the Genesis of the Poem 'Huhediblu'," *art. cit.*, p. 37.

¹⁰⁵ Roland Barthes, *Mythologies*, Paris, Seuil, 1957, p. 179.

¹⁰⁶ Henri Meschonnic, *Poétique du traduire*, Paris, Verdier, 1999, p. 99.

¹⁰⁷ "Not only can poetry convey a message through discursive strategies, but as a genre it also highlights a poetic function of language, according to which meaning is both integrated into words and resides beyond them [pers. trans.]", Alice Loda, Antonio Viselli, "Translingualism and Poetry", *op. cit.*, p. 18.

¹⁰⁸ Paul Valéry summarises this specificity of the poetic act as "[...] language within language". See Paul Valéry, "Poésie et pensée abstraite", *Variété*, in *Œuvres complètes*, Paris, Gallimard, "Bibliothèque de la Pléiade", 1957, vol. I, p. 1323.

hypotheses, the relevance of which may or may not be corroborated by the textual facts. Taking into account the multilingual variable, by highlighting its practice in the creative process through the genetic approach, allows us to incorporate into theoretical conclusions the extent and, above all, the importance of contact between languages in the overflow of poetic meaning.

Indeed, the study of a writer's archives and pre-texts should be considered as a source of evidence that can help define the writer's multilingual situation. In other words, the study of writing practices and the various stages of literary production offers researchers access to the reality of a multilingual situation, protecting them from possible clichés and preconceived ideas, often conveyed by the writers themselves. We have defined the multilingual situation as the set of factors relating to the mastery and use of languages in terms of the writer's linguistic skills in order to identify the particularities of their application in their writing. Linguistic competence is therefore not the central focus of the genetic analysis of literary multilingualism, but rather the performance that the multilingual writer draws from it to showcase it, which contributes to shaping both their stance and their poetics. The example of Paul Celan, discussed by Weissmann, demonstrates this process and leads the geneticist to define the German poet not as a multilingual writer, but as a post-monolingual writer, i.e. a writer who "[...] without having left a body of work in several languages, is not a purely monolingual writer either¹⁰⁹ " because of a writing practice that uses different languages throughout the creative process. Celan's discourse contrasted sharply with what the analysis of his working documents suggests, and in this sense, his stature as a post-monolingual writer is based on an ambiguous relationship between the multilingual creative process and *the* monolingual *ethos* that Celan developed.

The Celan case demonstrates the value of the genetic approach in bringing the textual fact back to the centre, while also allowing us to address the importance of multilingualism in the creative process of the great authors of literary history. Like a palimpsest of different stages, the creation of a genetic dossier based on pre-texts paves the way for reconstructing, step by step, a creative process and, in our case, for highlighting, step by step, the different levels of interaction between languages in an author such as Anise Koltz.

The idea of a palimpsest is not innocent either. It is a metaphor that connects the two ends of our approach: the multilingual question and genetic criticism. According to Kellman, to speak of palimpsests is to speak of authors who write in more than one language or in a language that is not their first language¹¹⁰, which amounts to superimposing the voices and practices of one linguistic code onto another, as we explained when discussing Bakhtin's *dialogism*. The creative process, and therefore the apparatus for analysing the genetic dossier, varies from one author to another and is based on the premise of creation through drafts, in stages, which leave lasting traces of a writer's thinking in 'action'. These different traces, which can be found in pre-text documents, provide intermediate layers between a hypothetical first draft and the published version of a poem. This published version thus becomes the visible layer of a writing process that is normally rendered invisible by publication. In this sense, any text can be considered a palimpsest. This first palimpsestic dimension is based on the image of the various stages of writing, like layers, leading to a published (or in some cases unpublished) text. However, taking Bakhtin into account and approaching this process through the question of language, it is possible to examine languages in terms of how they echo each other in the writing process. Multilingual writing takes on different aspects in the stages of its genesis, questioning itself as much as it brings different traditions and symbolisms into conflict due to the intrinsic gap between languages. To borrow Derrida's idea in *The Monolingualism of the*

¹⁰⁹ Dirk Weissmann, "Monolingualism – Multilingualism – Translingualism. On the Genesis of Paul Celan's Poem 'Huhediblu'," *op. cit.*, p. 35.

¹¹⁰ "Palimpsest, the layering of texts, is an apt metaphor for literary translingualism—the phenomenon of writers who write in more than one language or in a language other than their primary one. Steven G. Kellman, *Nimble Tongues: Studies in Literary Translingualism*, *op. cit.*, p. 1.

Other; writing would be "[...] a quest for filiation and an attempt to appropriate the 'forbidden' language¹¹¹ " and multilingual writing paves the way for combinatorial, comparative or even interpretative processes.

This dual palimpsestic dimension of the multilingual creative process is reinforced by the fact that the publication of multilingual works remains relatively limited, particularly in France. In many cases, the publishing process encourages the publication of monolingual works, thus promoting, among authors wishing to be published, a need to remove any signs of multilingualism from their texts in the final stages of creation¹¹² , which contributes to promoting the image of a monolingual literature based on the language of the country.

Facing the world through languages: Multilingualism and perspective.

So far, we have focused mainly on the issue of multilingualism. Given the subject at hand, this may leave some questions unanswered, as Koltz's poetic work is by no means limited to its multilingual aspect – quite the contrary. However, the multilingual component seemed to us to be the ideal angle of approach, insofar as it crystallises and provides a clear direction for how to approach the materiality of the Luxembourgish author's poetic practice. All poetry is multifaceted, and the prism through which we approach the creative process must be as clear as possible. In our case, however, this is not exclusively linked to the linguistic domain. To clarify the idea behind our approach, it is necessary to summarise our field of research, which lies at the intersection of three disciplines: multilingualism, gender studies and genetic criticism. This interdisciplinarity can be confusing and lead one to believe that it is simply an all-encompassing *melting pot* that jumps from one subject to another in an overly manner. To remedy this, we would like to firmly establish that this research is based on an orderly intertwining of these three disciplines in various stages which, in order to avoid mixing up the strands of research, divides the study into two parts. We have seen that the theme of multilingualism is a key element of literary studies, insofar as its presence throughout the ages and in multiple forms has helped to shape literature as we know it. It is in this sense that the study of the multilingual situation in the following pages links the two counterparts that are the genetic approach to pre-texts and the question of genre in Koltz's poetic work.

According to Christian Lagarde, the multilingual (in the case of his argument, a bilingual) bases " [...] their linguistic identity, which is unique and original (since it combines skills that are the result of their own history and background), on their mastery of a double repertoire (that of each of their languages) which they can play with and within which (through the "interpretative function" they have established) they can move, in principle, at will¹¹³ ". This conception of the relationship between bilingual practice (in our case, multilingual) and the speaker's linguistic identity echoes the idea of language as a social practice. This approach therefore anchors any act of language as a socially oriented act, and the *interpretative function* highlighted by Lagarde places the use that a multilingual individual could make of their multiple linguistic registers ("dual repertoire") within the idea of moving from one repertoire

¹¹¹ Jacques Derrida, *Le Monolinguisme de l'autre*, *op. cit.*, p. 59.

¹¹² "Given that publishing policies are not always favourable to multilingual publications, studying the text, its textual materiality, and even its pre-textual materiality, provides access to the creative world of writers who are fluent in several languages, a world that is too often overlooked by publishers." See Emilio Sciarrino, Olga Anokhina, "Plurilinguisme littéraire : de la théorie à la genèse" (Literary multilingualism: from theory to genesis), *op. cit.*, p. 16.

¹¹³ Christian Lagarde, *Identité, langue et nation: Qu'est-ce qui se joue avec les langues ?*, Perpignan, Trabucaire Editions, 2008, p. 64.

to another according to the conditions and needs they face, but also conditioned by their life and experiences. In doing so, the multilingual writer would draw on their linguistic knowledge at will, according to their tastes, wishes and character traits. The connection that this postulate forges between the practice and nature of a speaker's linguistic interactions and their social and historical conditions opens the way, in our view, to questioning the particularities of their literary practices. In this context, multilingual literary practice would develop as the crystallisation of this interpretative function for aesthetic purposes, producing the originality of a writer's work as an instinctive use of languages within an artist. In literary jargon, the idea of originality as we will discuss it here takes on the appearance of what is more commonly referred to as *style*.

Addressing style means addressing the question of original individuality in literary practice and requires a clear understanding of what we are talking about. In his effort to address the question of textual analysis through the prism of what he defines as textual pragmatics, Jean-Michel Adam establishes a stylistic approach that seeks "[...] to describe and theorise, as a priority, the diversity at work in any act of enunciation¹¹⁴". Despite this openness to all acts of enunciation, Adam focuses mainly on the study of literary texts, insofar as they represent places where the potentialities of a language can be manifested¹¹⁵. He follows in the footsteps of Harald Weinrich's linguistic methods, with the idea that linguistics allows literary studies to bring out additional aspects of literary texts¹¹⁶. What interests us in this approach is the theoretical foundation developed by Adam on the basis of Charles Bally's theories. There are five of these:

"[...] creativity extends far beyond literary art alone (1); it is in ordinary language that the seeds of style should be revealed (2); all this leads to 'sublime deformations' (3) that are less the invention of a foreign language than the work done in the mother tongue (4); finally, literary art is characterised by a transformation of practical intentions into aesthetic intentions, the means becoming the end (5)¹¹⁷."

These five theses by the Swiss linguist lay the foundations for a linguistic approach to the question of style. Stylistics, as it derives from this, can be summarised as a constant questioning of language with regard to its normative facets and its grammatical conception. Bally makes grammar the stable core of his vision of language, but places two poles of possible variation on either side of it, a literary pole and an ordinary pole. In other words, the standardised ideal of language, as represented in grammars, is inevitably subject to processes of variation, whether through everyday usage or aesthetic, i.e. literary, usage: "A well-understood stylistics should contrast the stable and invariant system of the grammarian's language with variation, i.e. an observation of linguistic facts that is sensitive to the diversity of the factors at play, their heterogeneity and their plasticity¹¹⁸". The idea of stylistics is based on the individual practice of linguistic code, i.e. on what makes up everyone's language¹¹⁹ in terms of its particularities and innovations. This approach to style, based on a variationist conception of linguistic usage, posits that the instinctive or aesthetic use of grammatical rules and norms is evidence of the linguistic vitality of an idiom. However, Adam defines these two margins of variation defined by Bally as ordinary language on the one hand and literary language on the other. *Ordinary language*, i.e. the form of language in its most everyday

¹¹⁴ Jean-Michel Adam, *Le style dans la langue. Une reconception de la stylistique*, Lauzanne, Delachaux et Niestlé, coll. "Sciences des discours", 2007, p. 32.

¹¹⁵ *Ibid.* p. 10

¹¹⁶ "But the application of certain linguistic methods to literary texts is fruitful: it allows certain aspects to emerge that are of interest to both linguists and literary specialists." See Harald Weinrich, *Le Temps*, Paris, Seuil, 1973, p. 60.

¹¹⁷ Jean-Michel Adam, *Le style dans la langue*, *op. cit.*, p. 55.

¹¹⁸ *Ibid.*, p. 8.

¹¹⁹ Here we find the Saussurean division between language and speech defined at the beginning of this section.

interactions, also known as "natural language", and *literary language*, created more for aesthetic purposes, are conceptual avatars that each characterise a specific dimension of the use of a linguistic system. The former is the medium of communication in its usual state of interaction between interlocutors. The second is a rigidified form of the practices and traditions of past authors or, in other words, "[...] the result of all the styles accumulated over successive generations, the set of literary elements digested by the linguistic community, which form part of the common fund while remaining distinct from spontaneous language¹²⁰". Literary language embodies the symbolic and fixed reservoir of forms and expressions shared within the intangible symbolic capital of a linguistic community, or more explicitly, the forms and expressions canonised by their repetition in everyday usage. Ordinary language represents the oral dynamics in force within a linguistic community; it is the ephemeral, momentary form through which language is perceived and makes itself perceived. Jean-Michel Adam schematises this distinction using a pyramid diagram to represent the relationships between literary language, ordinary language and style:

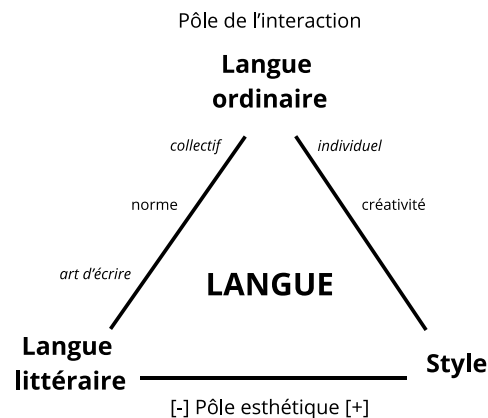


Figure1 : Diagram summarising the relationships between the different strands of Charles Bally's theoretical thinking. Jean-Michel Adam, *Le style dans la langue*, op. cit., p. 48.

Style represents the meeting point between the tradition of a literary language, strongly marked by rules and norms due to its rigidification as a written form of expression, and the ordinary pole of everyday language, i.e. the oral and dynamic use of the idiom. As Bally says: "[...] literary language is beautiful only by contrast¹²¹", and the idea of contrast obviously implies a comparative relationship between two elements. What distinguishes style and generates contrast is its intrinsically individual dimension. Style is the result of working with a linguistic system that creates a distance between an author's use of language and what exists at the other two poles. Far from being an obligation to differentiate, the relationship between style and the other two facets of language is the result of a conscious choice. In this sense, talking about style is not the same as talking about language, as defined by Saussure as the personal use of the linguistic system. Both are based on the idea of individualism in linguistic

¹²⁰ Jean-Michel Adam, *Le style dans la langue*, op. cit., p. 8.

¹²¹ Charles Bally, *Le langage et la vie*, Geneva, Droz, 1965, p. 28.

practice, but style implies an aestheticising desire with a form of pragmatism in the discourse developed. As Adam demonstrates, the relationship maintained with literary norms and traditions often reflects a strategic choice in the development of a legitimate or subversive stance by an author. This issue can be found in the examples of Joyce and Beckett analysed by Casanova, or in the cases of Ramuz and Céline, which both Casanova and Adam have analysed¹²². In these cases, it is often by returning to an oral, living language, and above all, one that differs from the theoretical representation of grammatical language, that literary trajectories challenging cultural and linguistic hegemony take root through work in language. Adam sums it up in these words: "It is an entire representation of the world that shifts as a result of the work done in language"¹²³. In such a description, the connection between language and its referential function takes on dimensions that go beyond the simple linguistic idea. What is at stake here is work 'in' language, with the language changing from within, but above all in a way that cannot be immediately perceived. This idea of the interiority of language raises questions, insofar as the textual pragmatism advocated by Adam posits grammatical analysis as the foundation of his stylistic approach. However, through this way of describing aesthetic work, which Adam and Bally call style, it is the deep connection that remains in their conception of language between the linguistic system and the cultural baggage it conveys that is evoked. Thus, for any author, working on the use of language to the point of generating variations on a canon of practices and forms that convey legitimacy would amount to shifting a "representation of the world" intrinsically conveyed by that language and, above all, by the way it has been used up to that point.

So far, we have endeavoured to introduce Adam and Bally's theory without actually integrating it into the architecture of our thinking. The theoretical framework described so far seems far removed from the issues and questions we have raised thus far, but it does point to some important features that have been touched upon earlier. The idea that the use of language forms the basis of our representation of the world, within which the author works, changes and aestheticises it, is largely based on a revival of the monolingual paradigm. The theory developed by Bally, as well as its revival by Jean-Michel Adam, are both based on the premise of an exclusively monolingual creative process. The very conception of the representative schema demonstrates the imperative, intrinsic to the linguistic approach, of conceptualising style as crystallised within the limits imposed by a particular linguistic system. The very conception of literary text, as described by Adam, makes it a place where the potentialities of a language are manifested¹²⁴. However, as we discussed earlier, genetic criticism and theories of multilingualism have demonstrated the interlinguistic work at play in many authors, which is the source of literary originality and a practice that is unique from one individual to another. As a result, the contrast between the collective facet of language, i.e. its literary or ordinary dimensions, and its individual use by an artist as a style, i.e. the product of a creative and conscious process, shapes its use in both form and substance. Approaching the nature of this contrast through the prism of multilingual practice allows us to put it into perspective by giving it a more empirical explanation through the interplay of linguistic interference at work in a multilingual person, which genetic studies have already described. However, this aesthetic practice in the light of a multilingual influence is, in our opinion, at work in Anise Koltz's creative process and is based on an aestheticisation of language under the sign of *jarring*.

The theoretical framework proposed by Adam offers a textual analysis approach that is relevant to our subject, but needs to be adjusted to the context of multilingual literary production in order to be applicable. The linguistic perspective, as defined so far by Bally and

¹²² Pascale Casanova, *La République mondiale des Lettres*, op. cit.

¹²³ Jean-Michel Adam, *Le style dans la langue*, op. cit., p. 79.

¹²⁴ Emphasis added. Jean-Michel Adam, *Le style dans la langue*, op. cit., p. 10.

Adam, has certain limitations. In reviewing the five theses¹²⁵, it is already possible to perceive conceptual limitations in some of them, which we will discuss below. Theses "1" and "2" remain sufficiently generic to fully correspond to writing activity, whether monolingual or multilingual, insofar as they deal more with the interaction between linguistic creativity and literary art in general (1), and the relationship between literary and ordinary language on the other hand (2).

Thesis "3", on the other hand, introduces a notion that is essential to our effort to lay the groundwork for literary analyses of Anise Koltz's poems and her aesthetic work: "[...] this [the fact that the seeds of style are to be found in ordinary language] results in 'sublime deformations' [...]"¹²⁶. The concept of *sublime deformations* is based on the idea that a variation in the normative and grammatical use of a language, i.e. a departure from what is considered "correct" usage, syntactically or grammatically, most often introduces a renewal of meaning in oral or written production. Ball's premise of defining ordinary language as the bearer of stylistic potential is based on the fact that individual usage (Saussurean language) always applies the linguistic system in use (language) in an approximate manner. When it comes to style, the observation of a difference between a grammatical rule imposed by normative language usage and the differentiated use of that language by an author generates meaning, i.e. it is through variation from predefined usage that the author evokes meaning in the text. This concept implicitly implies, due to its name, the deformation of an already rigid and solid structure. The name itself thus creates an oxymoronic interplay between a noun with negative connotations, "deformations", and an adjective with positive connotations, "sublime", as if to reinforce the creative effect of reshaping a monolithic structure. Implied meaning: language in its rigid normative dimension.

Charles Bally's fourth thesis explains that "sublime distortions" are based less on the idea of inventing a foreign language than on "work carried out in the mother tongue"¹²⁷. The revival of *the topos* of the mother tongue reactivates the entire ideological apparatus that supports the idea that only native speakers can instinctively master a language. However, referring to work within the language here refers to the grammatical, syntactical and even phonetic dimensions of a language, i.e. what constitutes it at its core. Nevertheless, once we assume that the process of aestheticisation is multilingual, the model must change in order to take into account the entire range of possible combinations opened up by the encounter between two or more linguistic systems.

In the fifth thesis, the prism of analysis broadens: "[...] literary art is characterised by a transformation of practical intentions into aesthetic intentions, the means becomes the end [...]"¹²⁸. This fifth postulate shifts the analysis from simple textuality to an interpretation of textual pragmatics, i.e. the hypothetical *raison d'être* of a text in its given form. This metamorphosis described by Bally, this shift from practical intentions to aesthetic intentions, raises the question of the laborious dimension of style to a performative level, in the sense that all aesthetic practice is designated as a corollary in its plasticity of a certain reaction on the part of the recipient. Working with language thus paves the way for the idea of a writing strategy, the objective of which remains to be defined according to the contexts of production, but above all according to the author. If, as Bally supposes, all work on language results in a change in the representation of the world, at least in the way language transcribes or conveys it, then the

¹²⁵ As a reminder: "[...] creativity extends far beyond literary art alone (1); it is in everyday language that the seeds of style should be revealed (2); all of this results in 'sublime distortions' (3) that are less about inventing a foreign language than about working within one's mother tongue (4); finally, literary art is characterised by a transformation of practical intentions into aesthetic intentions, the means becoming the end (5)." *Ibid.*, p. 55.

¹²⁶ *id.*

¹²⁷ *Ibid.*, p. 55.

¹²⁸ *Id.*

analysis of the text allows us to trace the creative process back to its origins in order to reshape the means based on the goal. This effort consolidates the idea at the heart of our reactivation of this method from a multilingual perspective. Tracing the path from the goal to the method involves questioning the nature of contrast and sublime distortion in order to explain their nature, but also to re-evaluate the scope of their pragmatics based on their nature. To say that a poem such as Celan's *Huhediblu* bases its difference on a multilingual game is one thing, but to re-evaluate the interpretation we make of it once the study of the manuscripts proves its multilingual dimension is another¹²⁹. The scope of interpretative possibilities in textual pragmatics expands as the scope of possibilities offered by the linguistic richness of its author is taken into account.

This space of possibilities deepens even further as the term 'language' takes on additional layers of meaning through the consideration of the imaginaries attached to it. In studies of literary multilingualism, the notion of *the imaginary of languages*, taken from the writings of Édouard Glissant¹³⁰, refers to the common pool of symbols, myths and traditions attached to and conveyed by each language, which resonate with and even interact with each other. This vision of the cultural baggage specific to a language paves the way for the study of interactions between languages on semantic and generic levels, and not just textual ones. Weissman demonstrates this through his study of the underlying multilingual writing in Goethe, deciphering how the imaginary of languages, of which the German author was a repository, influenced his creative process¹³¹. In his approach to multilingualism, Georg Kremnitz described literary multilingualism as having two levels of analysis, the intratextual level (*textinterne Mehrsprachigkeit*) and the intertextual level (*textübergreifende Mehrsprachigkeit*)¹³². These two levels offer both analysis and creation a range of possibilities for bringing languages and their literatures into relation with one another. The intratextual level encompasses all the variables specific to language as a system, whether from a syntactic, semantic or grammatical point of view. The intertextual level also makes the relationships between texts a source of multilingualism, insofar as the use of a foreign language not only includes a piece of text in a language other than the majority language in the textual economy, but also inserts a lineage and tradition that is exogenous to the lineage traditionally recognised within a national literature. These two levels complement Glissant's idea of the imaginary of languages by clearly marking the dual facet that can be found in the idea of the imaginary in multilingual literature. Its material facet, the specific functioning of each language, its syntax and its semantic treasure. Then there is its cultural facet, which is hidden in its literary production and which is updated in a new way when it is taken up in a different idiom, integrating it into a network of exomorphic meaning. Taking into account this dual dimension of multilingualism, both internal and external to the text, allows for the classification of a methodical approach to multilingual occurrences, while opening up the influence of the common aesthetic pole, the literary language defined by Bally, to take into account the diverse linguistic register of authors.

To return, at least, to the Geneva linguist's postulate that the means become the end, let us examine the nature of this dimension in Koltz's work to see that the pragmatic poetics of the

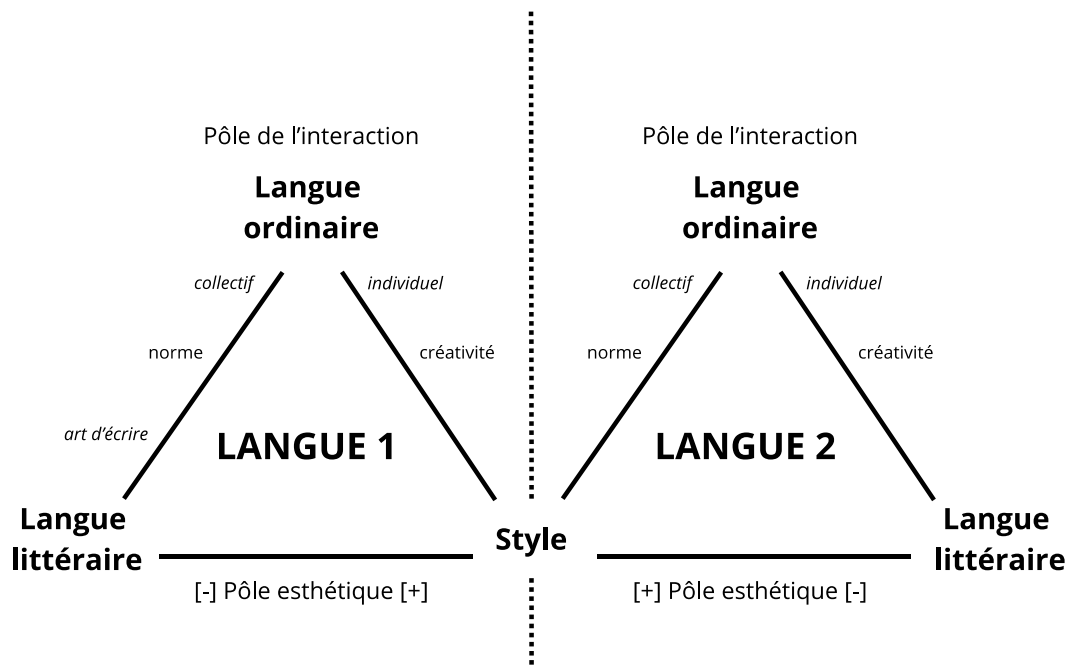
¹²⁹ Weissman demonstrates this by questioning Celan's strategy of positioning himself as a monolingual writer. See Dirk Weissmann, 'Paul Celan's (M)Other Tongue(s): on the (Self-)Portrayal of the Artist as a Monolingual Poet', *op. cit.*

¹³⁰ Édouard Glissant, *Introduction to a Poetics of Diversity*, Paris, Gallimard, 1996, pp. 111–127.

¹³¹ "It produces a strong sensitivity to the differences that may exist between different symbolic systems, while relativising their significance. His multilingual education fostered in him an awareness that languages allow us to perceive the world in different ways, and that the essential things happen in the space between languages, in the transition from one to another." See Dirk Weissmann, *Les langues de Goethe*, *op. cit.* p. 58.

¹³² Georg Kremnitz, *Mehrsprachigkeit in der Literatur: ein kommunikationssoziologischer Überblick*, Vienna, Praesens, 2015.

Luxembourg poet echoes Bally's stylistic idea while integrating the two dimensions of multilingualism according to Kremnitz. When asked about her linguistic practice, Koltz explains: "Gerade dies reizt mich besonders bei meiner Arbeit: ich glaube, dass ich eine eher germanische Sensibilität habe und wenn ich diese dann in die französische Sprache transportiere, dann kracht die Sprache, sie gerät aus den Fugen¹³³ ." This explanation by the poet sheds light on a specific dimension of her practice: the idea of infusing her Germanic sensibility ("*germanische Sensibilität*") into the French language. The result of such a practice is described as causing the language to crack ("*dann kracht die Sprache*"), even throwing it off balance ("*sie gerät aus den Fugen*"). It is therefore legitimate to describe, according to the author herself, her poetics as a work in language, insofar as it is through the infusion of her Germanic sensibility, and consequently her sensitivity to the German language, as we shall see later, into the French language that Koltz achieves the effect of *creaking*. The description of the means allows us to describe the end, which is to derail the English language by infusing it with a dose of German. However, the evocation of her Germanic sensibility does not only refer to the German language, but also to a feeling developed by the author towards a Germanic nature. This does not only imply the transposition of the German linguistic system into the French linguistic system, but rather the integration into her use of the French language of a cultural background that is exogenous to it. Anise Koltz's statement paves the way for the idea of both intra- and intertextual multilingualism. We will see later how this is reflected in her poetry. Before that, such a conceptualisation of multilingual practice requires taking two different linguistic systems into consideration. This allows us to theorise the development of what we will call the Koltzian style. To borrow Adam's diagram and adapt it to our needs, this would give us a double triangular structure:



The dual linguistic heritage hinted at in this statement by the Luxembourgish author paves the way for the schematic outline above, placing Koltz's style at the crossroads of the collective parts of the French and German languages and, consequently, at the crossroads of the imaginaries attached to them. As a result, the Germanic influence plays as much of a role

¹³³ "That's precisely what attracts me most to my work: I believe I have a rather Germanic sensibility, and when I transpose it into French, the language cracks, it breaks down." (personal translation) See Daniel Grabis, "Über das Glück zwischen den Kulturen zu leben: Anise Koltz im Gespräch," *op. cit.* , p. 61.

as the French influence, and it is up to the author and her work in the language to complete the alchemy of these two linguistic systems. 's representation of the world conveyed by language 1 is modified by the introduction of components from the common fund of language 2. This change generates echoes, revaluations or even subversions of certain cultural, linguistic and even symbolic features between them. Such an interplay also, and above all, allows a unique voice to be forged through the particularities that each multilingual speaker creates based on their own sensibility. This original voice becomes the expression of a point of view, a position and, above all, a perspective, that of the author. Every poet must face the world around them, explains Koltz¹³⁴, and consequently every poem becomes the expression of this confrontation. Style then becomes the effort to make language the medium of expression suited to giving form to the author's perception, in other words, to their gaze.

If "[to look] is to choose"¹³⁵, then the study of Koltz's poetry would reveal, through her work on language, a representation of the world based on a will, a continuous dynamic arising from her own sensibility. The values and assumptions raised by the approach of the gaze in the study of a poetic work are numerous, regardless of the medium of publication. Writing comes to materially crystallise the effect seen through what, in Anise Koltz's work, takes the form of lyrical expression. Koltz's lyricism gives substance, through the expressive structure it implies, to a subjectivised perspective, a point of view or, in other words, a gaze.

In her study on cinema, Iris Brey develops a cinematographic analysis based on questions surrounding the monopoly of the *male gaze* in film productions of recent decades. This questioning introduces a line of reasoning around what she describes as a female gaze in the way films are edited and constructed, a female gaze whose objective can be summed up as the valorisation of the female experience through the adoption of a perspective that comes from a minority, that of women. Brey bases her approach on phenomenology through this idea of gaze as experience, lived through a subjectivity that is not our own, of the phenomena of the tangible world around us. The gaze is constructed as the addition of subjectivity to the phenomena surrounding it and, in the case of the female gaze, as described by Brey, this experience is not necessarily based on the gender of the filmmaker, but rather on the desire to transcribe the gender of the character, the desire to anchor the viewer's experience through the gaze, the prism, of a female character. The premise of *the female gaze* is defined as a revaluation of the images that have shaped a society and generations through film production, insofar as aesthetics become political statements. In other words, once aesthetics become a political act, they consolidate or subvert a cultural code that influences the imagination and therefore everyone's representations of the world. What we observe shapes the way we observe. The way things are presented in cinema is thus part of a codified logic. Following this logic, the practice of *the female gaze* subverts the dominant masculine and patriarchal cultural code that is hegemonic in film productions¹³⁶ by subverting it. It offers an alternative code, a different perspective, which challenges the practices of *the male gaze*. The gap in viewers' consumption habits becomes a source of innovation and surprise and, in this specific case, questions the entire imaginary associated with female in film culture. This imaginary takes shape through images and framing considered "cult" by critics and *popular culture*¹³⁷.

¹³⁴ Anise Koltz, *Somnambule du jour*, op. cit.

¹³⁵ John Berger, *Seeing*, Paris, Éditions B42, 2014, p. 8.

¹³⁶ Brey gives a very crude example of the role this plays in perpetuating patriarchal patterns of thought: "By constantly seeing women as asses, we simply get used to treating them as objects." See Iris Brey, *Le regard féminin. Une révolution à l'écran*, Paris, Points, 2020, p. 29.

¹³⁷ An extremely vague notion that we will define only as a mainstream cultural trend that differs from the more elitist classical culture.

The difference in the medium we are dealing with, textual rather than cinematographic, requires our research to reflect on the nature of this imagery within literary culture, and more specifically within poetry. Where cinema offers images and framing, literature and poetry offer texts, spans of words whose economy leaves nothing to chance and which are the result of an effort made in verbal creation as such. In this sense, the imagery associated with women, which Brey questions, echoes a whole range of myths, traditions and symbols that languages convey through their very use. Marina Yaguello, in an effort to paint a complete picture of gender as a grammatical category that is not limited to simple gender distribution¹³⁸, came to the conclusion that usage takes precedence over the development of language, and especially certain social practices, in these words: "For language is subject to this paradox: it exists both outside those who speak it and through their acts of speech. Although grammar is a *priori* indifferent to ideology, usage is influenced by mentalities and social representations¹³⁹." The changes, of which languages are both witnesses and subjects, are based on this idea of a back-and-forth between language as an influence on its speakers and speakers as influencing language. This reflexivity underpins the relevance of questioning the symbolic orientation of grammatical gender in the French language, as Yaguello points out: "[...] grammatical gender is not entirely innocent in that it contributes to the construction of social 'gender'¹⁴⁰". Through practice and exposure to a language, a habitus is constructed and a representability of the world is forged. This example, taken from grammatical questions, demonstrates the added connotative value specific to each word through its different modalities, such as the shift in meaning of words, for example the feminine noun 'mer' (sea). Discussing the shift from neuter to feminine, a very rare occurrence in the French language given that neuter terms in Latin have gradually become masculine in modern French, Yaguello explains that this etymological evolution stems more from an extralinguistic necessity, citing Damourette and Pichon:

[...] it seems difficult to explain this change other than by metaphorical needs in keeping with the national spirit, the sea having been conceived by our ancestors, as well as by us, as something feminine. The sea is changeable in appearance like a woman, daily, moody like a pretty capricious girl, attractive and dangerous like a treacherous beauty [...], she is the lover and murderer of the sailor [...]¹⁴¹.

The modal implications of the statement and the metaphorical comparison between the sea and an imaginary world linked to women condition the evolution of an element of language, or at least validate the logic that contributed to it. The intrinsic links between the way of naming and the attributes that this way attaches to the representation of the object can, in poetry, represent raw material for creation. In this sense, the question of gender is a key to analysing a poetic universe such as that of Anise Koltz, first of all in the arrangement of male and female figures, as well as in the poetic effort surrounding the connotations of Koltz's vocabulary. The presence of lexical elements with masculine or feminine connotations inevitably raises questions about the relationships between them, or at least about how the poetic act treats the connotations and representations they convey. In this sense, while language and its use also represent a place where the narratives, myths and traditions on which the representation of women in the collective imagination is based are perpetuated, the poetic effort exerted on the object-language can reveal traces of gender thinking, or at least a reflection on masculine and feminine symbolism. The treatment of many *topoi* is rooted in stories and flourishes in literary

¹³⁸ Marina Yaguello, *Le sexe des mots*, Paris, Belfond, 1989. See also "Abeille" in Marina Yaguello, *Les mots ont un sexe*, Paris, Points, coll. "Le goût des mots", 2014, pp. 28-29: "It is culture and collective imagination that subsequently take hold of the 'sexualisation' of words [...], as language has already done, on unmotivated grounds."

¹³⁹ Emphasis in the text. Marina Yaguello, *Les mots ont un sexe*, *op. cit.*, p. 11.

¹⁴⁰ *Ibid.*, p. 12.

¹⁴¹ Jacques Damourette, Edouard Pichon, *Des mots à la pensée: essai de grammaire de la langue française*, Paris, d'Artrey, 1911-1927, quoted in Marina Yaguello, *Les mots ont un sexe*, *op. cit.*, p. 129.

tradition. One of the most controversial examples is that of the *witch*. Numerous stories have taken up, updated and helped to convey an image that, even today, continues to shape the collective imagination of the female figure. This *topos* is an ideal example in that the original pejorative connotation attributed to it has been subverted and rehabilitated through its numerous reinterpretations by feminist discourse¹⁴². Whether through its linguistic dimension or its role as a medium for storytelling, the question of the female gaze can be applied to the use of language and its common elements to describe an aesthetic practice with pragmatic value.

However, it is extremely important to specify that the *female gaze* does not in any way embody a practice conditioned by the gender of the artist who uses it: "The *female gaze* does not define a feminine essence, but analyses, through a phenomenological and feminist approach, a specificity that refers to the experience of the female body¹⁴³". This approach, which is rooted in the possibilities for action offered by the medium of film, has the advantage, when transposed to literary studies, of opening the way to questioning the notion of the gaze as a constituent element in an author's creative process, particularly when it comes to the poetic genre.

How might we define the impact of the gaze, in other words, the introduction of a perspective that places writing from the viewpoint of a minority in its conception of societal issues and pre-established cultural codes, in Anise Koltz's creative process? What tools and methods are at work that allow us to speak, within Koltz's poetic universe, of a subversive perspective, as it deconstructs the cultural codes of 20th-century Luxembourg society? To begin to answer these questions, let us consider the unique medium available to the Luxembourgish author, namely her languages.

Discussing migrant writers who are on the move and outside their country of origin, Ursula Mathis-Moser explains how they, forced to resort to a new language, come to develop a different perspective on their own cultures, both their country of origin and their host country. It is by describing this change of perspective, this perspective placed at the cultural intersection, that Mathis-Moser develops the notion of a "double perspective" based on rootedness and uprootedness as a "distancing" from something perceived as self-evident, i.e. the almost too natural combination of language, culture and nation.

In Koltz's work, there is no uprooting, but rather a movement, a distancing through a change in the language of writing. The gaze, as a vision of the world, is thus anchored in the linguistic question within Koltz's work and is transposed into his poetry in multiple ways. Languages, as a combinatorial register, open up a range of possibilities for the gaze to crystallise within poetic writing. To quote Rastier: "[...] multilingual literature both internalises and manifests critical reflection on the comparative of languages and cultures¹⁴⁴". Multilingual literature aims to express not only its author's linguistic hyper-awareness, but also their cultural hyper-awareness.

Koltzian pragmatics, which is central to our approach, is based on the idea of a face-to-face encounter between the poet and the world. To face up to something is to look at the world, but it is also to assert one's position and identity as a voyeur. As John Berger says: "We never look at a single object, but at the relationship between ourselves and things¹⁴⁵". Facing up is expressed through the idea of the relationship, interaction or simply the link between the subject-seer and their environment. Taking a stand, in the lexicon developed by Anise Koltz,

¹⁴² "Sorcière" in Marina Yaguello, *Les mots ont un sexe, op. cit.*, p. 163. See also: Hélène Barthelmebs, "Discursivité des sorcières au XXe siècle, ou l'émancipation par les figures des marges," in *French Studies*, 73 (2), pp. 234-252.

¹⁴³ Iris Brey, *Le regard féminin. Une révolution à l'écran, op. cit.*, p. 45.

¹⁴⁴ Olga Anokhina, François Rastier (eds.), *Writing in Languages: Literatures and Multilingualism, op. cit.*

¹⁴⁵ John Berger, *Seeing, op. cit.* p. 9.

symbolises opposition, the defence of values and ideals. Whether it be science through issues related to the evolution of technology¹⁴⁶, whether it be in relation to dogmatism and religion in what they convey as patriarchal and oppressive, wars and the scourges of modernity, or even with regard to "[...] so much misery, corruption and manipulation¹⁴⁷", poetry, according to the Luxembourgish author, must "[...] bear witness to the unfolding of our era¹⁴⁸". The idea that language conveys a representation of the world becomes, for Anise Koltz, that of the poem "[...] containing a projection of a reality that does not yet exist and may never exist¹⁴⁹". It is this premise that forms the cornerstone of our critical apparatus. The poem becomes the container of a vision, a perspective, which is expressed through a style, a work on language, described by the author as a "*grincement*" (a grinding sound). This grinding sound is rooted in the multilingual dimension of the creative process and becomes a source of originality as well as subversion.

The French and German languages are not so far apart. Although they are neighbouring languages, they are representative of two different cultural areas, Germanic and Romance. Consequently, the proximity between them is relative, even for a Luxembourgish author. Working with languages in common opens up possibilities that the poet Yoko Tawada has highlighted through this example of a play on sound:

"Das Wort 'Wort' lässt seinen Kopf vom oberen Bett hängen und der Buchstabe 'W' verwandelt sich in einen anderen Buchstaben, in 'M'. Aus dem Wort ist ein Mord geworden, und man braucht nur noch einen Schritt weiter zu gehen, um beim Wort 'mot' anzukommen"¹⁵⁰.

[The word "*Wort*" lets its head hang from the upper bed and the letter "W" turns into another letter, "M". The word has become a murder, and you only need to take one more step to arrive at the word "mot". (personal translation)]

Translating such a passage is a highly complex undertaking. Tawada bases her example on the relative homophony between the German nouns "Wort" and "Mord", meaning "word" and "murder" respectively, and continues her homophonic approach by translating the word "Mord" into the French noun "mot". From the first to the second, she plays on a narrative that reverses the form of the first letter to move from "M" to "W", then from the second to the third on the simple necessity of removing a letter, the "r", to turn the German "*Mord*" into a French *word*. This " " process is an example of the dynamic at the heart of the German-language Japanese author's poetics. Her perspective, Mathis-Moser's "double perspective", establishes a relative family similarity in the imagery she attaches to the French and German languages, which generates in her poetry these sonic and semantic shifts that do not seem unnatural to her, quite the contrary: "*Die verwandten Sprachen sind mit Verschiebungen miteinander verbunden wie eine Erinnerung mit einem Traum*"¹⁵¹. This relationship of shifting between related languages questions poetic practice and opens Tawada's metapoetic discourse on the dreamlike register. In imagining the relationship between a memory (*Erinnerung*) and a dream (*Traum*), what stands out above all is the fleeting, even immaterial, dimension of the elements evoked, which places a seal of intangibility and mutability on the comparants, the related languages. Interlinguistic passages and shifts thus become a source of semantic and symbolic renewal, allowing the semantic transition from one language to another to create new meanings, which

¹⁴⁶ "Our existence is largely based on science, technology, atomic energy, etc. Our intelligence, at least that of ordinary mortals, and our knowledge can no longer keep up with the rapid progress that sets us apart from this high-tech, rapidly changing world." See Anise Koltz, *Somnambule du jour*, op. cit., p. 8.

¹⁴⁷ *Ibid.* p. 7.

¹⁴⁸ *Id.*

¹⁴⁹ *Ibid.* p. 9.

¹⁵⁰ Yoko Tawada, "Europa und Mehrsprachigkeit," in *Études germaniques*, vol. 259, December 2010, p. 412.

¹⁵¹ "Related languages are linked together by shifts, like a memory with a dream." (personal translation), see *Id.* p. 412.

can tend to revalue the imagery specific to the target language. In Koltz's case, Tawada's example may lead us to question how the integration of Germanic influence affects the imagery of the French language in the hands of the Luxembourgish author.

This overview ends on a note that echoes Claudel's reflection: "Great writers were never meant to be subject to the rules of grammarians, but to impose their own, and not only their will, but their whims¹⁵² ." Claudel's thinking echoes the *sublime distortions* of Bally and Adam, insofar as it distinguishes artistic practice from standardised practice, but places the pragmatic cursor on the level of artistic whim. The creative impulse offered by poetry frees the writer from grammatical dictates, while his multilingualism opens up the possibility of relativising these dictates by comparing languages. The speaker's relationship to his languages can be the source of whimsy that shapes poetic practice. In her analysis of Koltz's work, Michèle Finck emphasises the importance of the theme of conflict in this poetry, particularly conflict between languages: "This means that the relationship to language is also the site of a conflict that involves rebellion against the mother tongue (Luxembourgish and German) and the difficult transformation of French into the language of writing¹⁵³ ". The interaction between the Luxembourgish author's three languages generates a field of experimentation that reflects her situation and writing choices. These choices are the result of Koltz's place in a specific period and location, which is shaped by the conditions of possibility and production of her time, as well as the dynamics of power and interactions between agents in a particular literary milieu. As Sapiro explains, "[...] the work of 'shaping', [...], remains closely dependent on the author's point of view (on the world and on the space of possibilities) and bears its mark¹⁵⁴ ". Aesthetics becomes political, the means becomes the end, and poetry becomes the gaze through the work of shaping a poetic language, echoing Anise Koltz's multilingualism. Koltz's poetic practice and perspective can therefore only be understood by taking into account both the literary field that made them possible and the choices and strategies implemented by the Luxembourgish author with regard to the literary tradition of the Grand Duchy of Luxembourg.

¹⁵² Paul Claudel, "Réflexions et propositions sur le vers français," in Paul Claudel, *Réflexions sur la poésie*, Paris, Gallimard, "Idées nrf," 1965, p. 96.

¹⁵³ Michèle Finck, Yves-Michel Ergal (eds.), *Anise Koltz, l'inaipaisée. La poésie entre les langues*, Paris, Harmattan, "Espaces littéraires", 2019, p. 36.

¹⁵⁴ Gisèle Sapiro, *La sociologie de la littérature*, op. cit., p. 67.