Kulturella Perspektiv
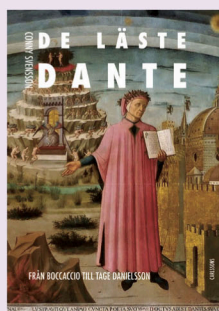
Nr 3 · 2020

Tema:
Faculty of Arts Doctoral College – Special Edition
Gästredaktörer:
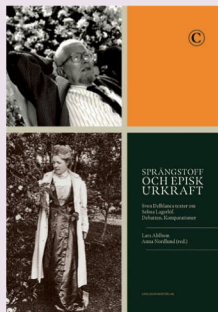**Kristina Sehlin MacNeil och Virginia Langum**

CARLSSON BOKFÖRLAG

DE LÄSTE DANTE
Conny Svensson

Vari består Dantes storhet? Engagerade och kunniga läsares försök att besvara det spörsmålet är bokens ämne. Alla från Borges till Tage Danielsson får plats i denna volym. Det är en klassiker av en anledning.

SPRÄNGSTOFF OCH EPISK URKRAFT
Lars Ahlbom, Anna Nordlund

Sven Delblanc skrev flera texter om Selma Lagerlöfs författarskap genom åren. Här publiceras Delblancs samtliga texter om Lagerlöf, vissa är starkt kritiserade för att ha nedvärderat Lagerlöfs författarskap.

I METAFORERNAS LANDSKAP
Gudrun Olsson

Syftet med boken är att undersöka metaforanvändningen i vårt vardagsspråk och i vårt vardagsliv. Metaforerna vi använder färgar i hög grad hur vi lever våra liv och hur vi förstår våra upplevelser.

DET SOVER EN SÅNG I ALLA TING
Hans-Gunnar Adén

Hur är verkligheten beskaffad? Mänskligheten behöver mogna, den ostentativa materialismen överges och världsbilden måste korrigeras. Vi behöver alla nå en mer insiktsfull medvetandenivå.
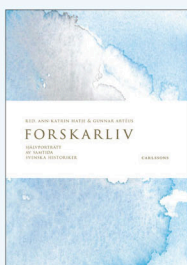
FORSKARLIV
Ann-Katrin Hatje, Gunnar Artéus (red)

Denna bok innehåller en samling självporträtt av svenska historiker, verksamma under perioden från mitten av 1960-talet till och med 2010-talet. Alla har fritt fått utforma sina bidrag. En del börjar i sin barndom, andra beskriver hela sin forskarbana, en del väljer att fokusera på ett visst tema i forskarkarriären, eller på en viss fråga. Under den period på femtio år som de olika självporträtten täcker, förändrades den historiska och humanistiska forskningen avsevärt.

kULTURELLA pERSPEKTIV

Svensk etnologisk tidskrift
Nr 3 2020 · Årgång 29

Omslagsbilden:
En inspirerande forskarmiljö. Detalj ur en bild i boken Skoklosters Slott under 350 år, *red. Carin Bergström med fotografier av Rolf Turander. Byggförlaget, Stockholm 2004. Giuseppe Arcimboldos "Bibliotekarie" har använts som en samlande figur på FADC:s cambrosida. Foto: Robert Sandén.*

Redaktören har ordet

Faculty of Arts Doctoral College – Special Edition

Bästa läsare!

Välkommen till *Kulturella Perspektiv*. I detta nummer har vi nöjet att kunna publicera ett antal spännande texter från forskarstuderande vid den Humanistiska forskarskolan vid Umeå universitet (Faculty of Arts Doctoral College – FADC).

Forskarskolan vid humanistiska fakulteten är en gemensam tvärvetenskaplig plattform för kritisk diskussion om humanioras roll i samtid och framtid. Inom forskarskolan anordnas kurser och månadsseminarier med olika teman, och dessa är öppna för fakultetens samtliga doktorander. Under utbildningen får doktoranderna, förutom fördjupade kunskaper inom ett vetenskapsområde, dessutom öva sig i kritiskt och analytiskt tänkande och att självständigt lösa olika forskningsproblem.

En särskild övning i samband med publiceringen av de i detta nummer ingående texterna har varit att doktoranderna (i samråd med seniora forskare) med utgångspunkt i innehållsliga, vetenskapliga och språkgranskande utgångspunkter fått granska och refereeläsa varandras artiklar, och texterna har diskuterats och bearbetats i olika forskarseminarier.

Målet med forskarskolan är att främja intellektuell och social gemenskap över ämnesgränserna, att utveckla kompetens och färdighet samt att arbeta för bättre möjligheter till arbete både inom och utanför akademin. Ett annat viktigt mål är ökad internationalisering.

Medverkande gästredaktörer för detta nummer är filosofie doktor *Kristina Sehlin MacNeil*, som är biträdande föreståndare för Forskarskolan, och docent *Virginia Langum*, som är föreståndare för Forskarskolan. De ger i en inledande text en övergripande introduktion till fältet och gör också en kortfattad introduktion om respektive författare och deras ämnesområden.

Numret avslutas med en artikel av docent *Virginia Langum* och professor *Kirk Sullivan* där de, utifrån personliga insikter, diskuterar kring fördelar, utmaningar och myter med akademiskt skrivande på främmande språk, t.ex. engelska.

Roger Jacobsson, *docent*, chefredaktör

Interdisciplinarity:

Enhancing critical thinking in the arts

KRISTINA SEHLIN MACNEIL is a doctor of Ethnology, currently a researcher in Várdduo – Centre for Sámi Research and the co-director of the Faculty of Arts Doctoral College at Umeå University. Her research includes conflicts and power relations between extractive industries and Indigenous peoples and Indigenous methodologies and ethics.

VIRGINIA LANGUM is an associate professor of English literature and the director of the Faculty of Arts Doctoral College at Umeå University. She publishes in the areas of medical humanities, medicine and literature, academic writing and higher education.

Introduction

*i*n January 2019 the Faculty of Arts Doctoral College (FADC) at Umeå University arranged a conference for our more senior doctoral researchers to present their projects in progress. The 15 participants were all in the last years of their PhD research – starting to see the light at the end of the tunnel. As they gave their ten-minute presentations the room came alive with curiosity, critical questions and discussion. The atmosphere was open and convivial and it reverberated with both the importance of humanities research, as well as the great diversity represented within our faculty. Above all it showed the vitality of interdisciplinary discussion and how branching out and embracing ideas across the disciplines enriches our own ideas. This is also one of the main ideas behind the FADC. We gather all doctoral researchers within the Faculty of Arts, regardless of academic discipline, in order to spark interdisciplinary discussion.

Doctoral colleges in swedish higher education

Discussions that led to the establishment of doctoral colleges began as early as the 1960s in Sweden, and formal doctoral colleges have existed in Swedish higher education institutions since the 1980s (Högskoleverket 2001). Thematically organising research education into broad interdisciplinary areas of scientific enquiry, rather than simply by traditional subjects, was believed to enhance PhD research. Although there were some inconsistencies sur-

rounding the use of the concept "doctoral college", the Swedish National Agency for Higher Education - Högskoleverket (discontinued in 2012 and replaced by the Swedish Council for Higher Education) listed a number of factors that characterized a doctoral college in its report from 2001: a clear organization for doctoral education; enhanced supervision; collaboration between academic disciplines and/or higher education institutions around courses and seminars; interdisciplinarity; and networking.

An evaluation of research colleges in Sweden demonstrated positive outcomes such as stronger collaborative and interdisciplinary research environments for doctoral researchers. The FADC at Umeå University was established in 2008 with the aim of gathering all doctoral researchers within the arts, regardless of research subject. In the FADC we believe that interdisciplinarity is a necessary component of doctoral education and something that will enhance our doctoral researchers' critical thinking and their skill sets, giving them greater opportunities within and beyond academia.

THE IMPORTANCE OF INTERDISCIPLINARY DISCOURSE

Condee (2016:13) suggests that the arts and humanities are experiencing an "interdisciplinary turn." He argues that while disciplines create a foundation for knowledge and exploration, interdisciplinarity creates great opportunities for student learning and advancing scholarship through enhanced critical inquiry (Condee 2016).

While interdisciplinarity might be on the rise in the arts and humanities, there are certain prerequisites for successful in-

teractions. As Choi and Richards (2017:105) state in *Interdisciplinary Discourse*:

> Knowledge is the lifeblood of disciplinarity, implicated at all levels in all aspects of disciplinary work. […] For interdisciplinary projects to be successful, participants must come to understand sufficiently well the fields of knowledge involved to make collaboration possible, and for this to happen knowledge has to be shared.

The aspects of collaboration and interdisciplinarity are seen as intrinsic to research colleges in Sweden. But as pointed out in the quote above, successful interdisciplinary discourse does not happen on its own. A forum for knowledge sharing must be provided and managed, with the participants encouraged to both contribute their own expertise and receive the expertise of others. Kelly et al. (2019) claim that to successfully and comfortably participate in such forums there is a need for learning new "disciplinary languages". They argue that while the nuance and rigour of discipline-specific discourse is important, it can also be excluding and confusing. Learning new disciplinary languages can "best be achieved by listening, questioning and more listening" (Kelly et al. 2019). The act of sharing disciplinary definitions and key concepts in environments conducive to open discussion should also promote this, two examples being the annual FADC conferences and this special edition.

OPPORTUNITIES FOR INTERDISCIPLINARY DISCOURSE AT THE FACULTY OF ARTS DOCTORAL COLLEGE

As the doctoral researchers in the Faculty of Arts at Umeå University represent some 15 different fields, the education we provide is designed to give them generic skills

useful in academia and beyond. Our current course package consists of a first-year course called Developing as a Doctoral Researcher, which includes information retrieval, academic presentation, academic writing, and a conference. In the second year, doctoral researchers take Advanced Academic Writing where they work in writing groups to give and receive feedback on each other's work in progress. In the fourth year, we offer Leadership and Career Planning, which includes project management, media relations, career planning, writing a CV and collecting academic merits, and seeking grants and funding. In addition to the course package, FADC offers optional seminars, workshops and events on other aspects of research, academic life and career opportunities beyond the academy, as well as social events.

However, the most potentially rewarding aspect of FADC is not articulated in any of the learning outcomes for the courses we offer. Through the four years of their degree, doctoral researchers develop a cohort and network of peers in different fields. They not only sit side by side in courses, but intellectually engage with their peers through presentations, writing groups and informal settings. They are exposed to other disciplinary languages, methods and concepts, as well as potential future research partners, colleagues and ideas.

Our most recent initiative is this special issue. Doctoral researchers not only contributed articles but participated in the peer review process, along with more senior academics. The aim was both to demystify academic publication by taking them through the entire process – e.g., abstract submission, first drafts, peer review, revisions, proofs – and to provide a forum to demonstrate the breadth of research engaged in by doctoral researchers at the Faculty of Arts Doctoral College.

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FACULTY OF ARTS DOCTORAL COLLEGE SPECIAL EDITION

In this first FADC Special Edition we focus on *Keywords*, interpreted as broadly as possible. We asked our doctoral researchers to take one critical concept from their research and reflect on how they either develop the understanding of the concept in their research; how they apply the concept to new sources or contexts; or how they redefine or problematize the concept from past scholarship. As a result, we are proud to include seven authors who are doctoral researchers at different stages of their PhD projects.

Charlotte Engman is a doctoral researcher in Ethnology. She writes about how the application of *Dialogue* in ethnographic museums can be understood.

Julia Falk is a doctoral researcher in History of Science and Ideas. In her article Julia explores how the concept *Science* was used in the spiritualistic community in Sweden at the end of the nineteenth century.

Elena Glotova is a doctoral researcher in English literature. Her article addresses the concept of *Soundscape* and explores the keyword in relation to nineteenth-century Gothic literature.

Nuno Marques is a doctoral researcher in English literature. In his article Nuno explores the concept *Ecopoetry* and asks how it can overcome the mourning for lost ecosystems and contribute to action instead.

Juanita Vélez Olivera is a doctoral researcher in Spanish literature. Juanita reflects on the elusiveness of her keyword

Translation, specifically within the field of poetry translation.

Harini Vembar is a doctoral researcher in English literature. Her article investigates *Street-Arab Literature* as a way of understanding the socio-political climate that favored the eugenics movement at the start of the twentieth century.

Spoke Wintersparv is a doctoral researcher in Pedagogical work. His article explores how literature studies are perceived by teachers and researchers and discusses the key concept of *Teaching literature*.

Rounding off the contributions of the doctoral researchers, *Virginia Langum* and *Kirk Sullivan*, director and former co-director of the FADC, share their insights on *Academic Writing* and the advantages, challenges, myths and legends surrounding writing in English as an additional language.

This Special Issue of *Kulturella Perspektiv – Svensk etnologisk tidskrift* showcases some of the many keywords and key concepts found within the Faculty of Arts Doctoral College. We hope that it will spark your interest in interdisciplinarity in the arts!

References

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Kelly, Rachel, et al. 2019. "Ten tips for developing interdisciplinary socio-ecological researchers.", in *Socio-Ecological Practice Research* 1.2: 149–161

Dialog:

Om utforskande möten på Etnografiska museet

CHARLOTTE ENGMAN är doktorand i etnologi vid institutionen för kultur- och medievetenskaper, Umeå universitet. Hennes forskningsintressen berör makt och identitet i postkoloniala sammanhang. Det pågående avhandlingsarbetet tar utgångspunkt i etnografiska museers publikarbete. Med fokus på inkludering och relationer mellan människor och kulturhistoriska föremål undersöks hur museirummet omförhandlas.

*P*å museer med etnografiska samlingar har det blivit allt vanligare att arbeta med olika former av utbyten med lokala diasporagrupper. På Etnografiska museet i Stockholm finns ett så kallat dialogprojekt vid namn *Afrika Pågår*. Projektet, som har ett av sina ben i museets samlingar från den afrikanska kontinenten, har det övergripande syftet att "…lyfta nya perspektiv på den afrikanska kontinenten med och av svenskar med afrikanskt ursprung." (Statens museer för världskultur 2020). Inom projektets ramar ryms flera olika delprojekt. Exempelvis har ett utställningsrum, en så kallad dialogyta, byggts upp på museet. Den ska utgöra en plats för att "…testa olika sätt att aktivera [museets] samlingar och skapa intressanta möten med [museets] publik." (ibid.). Inom ramen för mitt avhandlingsarbete följer jag Afrika Pågår-projektet och den här artikeln undersöker ett utsnitt ur det, nämligen begreppet *dialog*. Vad *är* och hur *görs* dialog i Afrika Pågår? Hur kan man förstå tillämpningen av dialog på ett etnografiskt museum?

Som forskare har jag närmat mig fältet med en maktkritisk nyfikenhet, samtidigt som jag själv som vit, relativt ung, kvinnlig och kulturintresserad akademiker är intrasslad i samma problematik som jag studerar. Som Donna Haraway (1988) beskriver är min kunskap situerad, inte bara min förmåga att uppfatta och förstå, men också om vad och hur jag kan informeras är styrt av min position i förhållande till fältet. Mitt sätt att hantera detta har varit att närma mig fältet från så många håll jag förmår, och att föra en öppen diskussion med studiedeltagarna om våra respektive positioner. I mitt avhandlingsarbete har jag intervjuat 19 museiarbetare och samarbetspartners om deras uppfattningar om och erfarenheter

av dialogprojektet. Därtill har observationer utförts under de programpunkter som anordnats på museet. I den här artikeln diskuterar jag händelserna under en av dessa programpunkter och i texten figurerar även de tre museiarbetarna Vivienne, Thomas och Sabina,[1] som har intervjuats vid ett tillfälle vardera. Artikeln börjar med ett observationsutdrag, vilket jag sedan återkommer till genomgående i texten. Därefter ges en kritisk reflektion om dialogens inträde i museisektorn, följt av teoretiska förtydliganden. Det sista avsnittet diskuterar dialogens syften.

När dialogen kom till museet

En onsdagskväll i oktober 2018 har ett femtontal personer samlats i utställningen Afrika Pågår på Etnografiska museet. Här ska strax ett panelsamtal om afrosvenska organisationer börja. Publiken, varav en klar majoritet är unga svarta vuxna, sitter uppradade på bänkar framför panelen, som slagit sig ned på varsin stol framför oss. I panelen sitter två representanter från organisationerna CinemAfrica och Afrosvenskarnas riksorganisation, samt en moderator – en tjänsteman från museets personal.

Under samtalet berörs punkterna afrosvensk identitet, historia och föreningsliv. Några åhörare flikar in med en fråga innan samtalet efter halva tiden officiellt öppnas för publiken. Ett par deltagare räcker då upp handen och frågar kritiskt om gestaltningar av svarta personer, utanförskap, och svårigheterna att känna stolthet över sitt ursprung. En paneldeltagare svarar på detta att det är viktigt att ändra narrativen; "det som berättas just nu är skadligt", säger hon menande och lämnar mikrofonen vidare. Moderatorn tar ton igen och berättar att rummet vi befinner oss i är skapat för att samarbeta med afrosvenskar, och hitta nya sätt att berätta. Vad ska vi göra, frågar han, och lägger sedan till: efter att ha jobbat på museet i många år vet han att museet inte alltid är välkomnande mot människor som ser ut på ett visst sätt. Kanske har publiken något att säga om detta?

Paneldeltagarna betonar nu vikten av att i utställningarna se positiva gestaltningar att som besökare kunna jämföra sig med. En kvinna bland åhörarna påpekar därtill att majoriteten av personer som besöker och arbetar på museer är vita: "Vi är ovana vid rummen, var är de som ser ut som jag?" En av paneldeltagarna nickar instämmande, och påpekar att det dessutom oftast är privatpersoner som redan känner till "vägarna in" som ger förslag till nya utställningar. Det tar tid, men man får börja hänga på museerna och göra dem till sin plats, säger hon. Nu räcker en av de få vita deltagarna i publiken upp handen: "Vad kan jag – som vit – göra för att ni ska känna er välkomna?", frågar hon försiktigt. En paneldeltagare svarar att problemet är strukturellt, men understryker att det generellt handlar om att "ge plats". Eftersom tiden rinner ut börjar det nu bli dags att avrunda programpunkten, flaggar moderatorn. Efter en avslutande fråga vill en åhörare snabbt flika in en sista sak. Hon vänder sig vänligt till den vita kvinnan och tipsar henne: lyssna och finnas kvar, det är exempel på vad man kan göra (ur fältanteckningar, oktober 2018).

Vilken sorts dialog eller dialoger var det som försiggick under den där kvällen? För att skapa en förståelse för görandet av, och idéerna kring, dialog, har jag till en början inspirerats av museiforskaren Jennifer Barretts (2011) syn på museet som ett *publikt rum*. Barrett använder begreppet publikt rum som en konkretisering av sociologen Jürgen Habermas idé om den publika sfären: det är ett försök att närma sig hur sfären materialiseras och "tar plats" som offentliga rum mellan stat och medborgare (Barrett 2011:7ff). Då Etnografiska museet ingår i den statliga myndigheten Statens museer för världskultur (SMVK) argumenterar jag för att dialogpraktikerna i Afrika Pågår kan förstås i relation till två olika dialogdiskurser – en demokratisk som fokuserar på relationen mellan offentlig sektor och medborgare, samt en postkolonial där etnografiska museer i många länder försöker utöka sitt

samarbete med marginaliserade grupper, vars kulturarv återfinns i deras samlingar. Det diskursiva angreppsättet betraktar även det publika rummet (vilket i detta fall materialiseras i form av den så kallade dialogytan), inte som något givet utan som något som ständigt upprätthålls och omförhandlas genom sociala praktiker. Ur detta perspektiv är dialog något som både *sker inom* och *skapar* ett publikt rum. Vidare undersöker jag hur närvaron av de två olika dialogdiskurserna uttrycks, när de sammanfaller och när de går i strid med varandra.

SMVK skapades i relation till ett "samtidsdiagnostiskt fält" som vid tidpunkten för organisationens etablerande utgjordes av 1990-talets offentliga utredningar samt deras understödjande vetenskapliga publikationer, menar vetenskapsteoretikern Johan Lund (2016:149ff).[2] De omnämnda publikationerna förespråkar särskilt "dialogiska demokratimodeller" (ibid. s. 226), och dialog kan alltså betraktas som ett nyckelord för SMVK ända sedan myndighetens instiftande år 1999. Trots att denna process startade redan under 1990-talet kan en snabb titt genom myndighetens årsrapporter visa en markant ökning i bruket av dialogbegreppet under bara det senaste decenniet. Här beskrivs hur dialog med andra utanför myndigheten kan bidra till nya kunskaper, men ibland står dialogen omotiverad (Statens museer för världskultur, 2011–2019).

Den fortsatta ökningen av dialogbegreppet kan förstås i relation till en fortgående och övergripande förskjutning i museernas uppdrag där de inte längre bara talar *till* besökarna utan även *med* besökarna, varigenom besökarna kan skapa sig själva som aktiva politiska subjekt (Lund, 2016). Detta torde vara ett exempel på hur museet konstrueras som ett publikt rum

med demokratiska förtecken. Förskjutningen som Lund pekar på har också beskrivits inom museologisk forskning, där forskaren Eilean Hooper-Greenhill (2000) skildrar en övergång från det "moderna museet" till "post-museet". Dessa begrepp skildrar jämte varandra en omvandling, ett museets pånyttfödelse – från att som modernt museum auktoritärt förmedla "faktisk kunskap" i nedåtgående led till att som post-museum involvera besökaren i själva kunskapsprocessen. Både Lund och Hooper-Greenhill beskriver alltså förändringsprocesser som inleddes på 1990-talet. Trots detta upplever många medarbetare på Etnografiska museet att det dialogiska arbetet med publiken är nytt. Till exempel uttrycker museiarbetaren Vivienne att arbetssättet i Afrika Pågår-projektet är annorlunda i förhållande till både samtida och föregående utställningsprojekt, samt en del av vad som nu kan bli en större förändring. Den stora skillnaden är enligt henne att fler röster än en grupp "fast anställda museipersoner" kommer till tals inom detta projekt. Hon upplever dessutom en förändring hos publiken, som tenderar att i allt högre grad ifrågasätta de kunskaper som förmedlas:

> Det har gått väldigt fort, bara senaste fem åren, och att publiken frågar andra saker och nöjer sig inte med att "Såhär har vi sagt och såhär har våra forskare liksom bestämt att det ska vara så att så är det" – sådana svar kan jag inte ge längre (intervju med Vivienne, museiarbetare).

Att andra utställningsprojekt utmålas som kontrasterande och till och med föråldrade mot det mer dialogiska Afrika Pågår (som tillmötesgår publikens förändrade beteendemönster), samt att det går att skilja på ett tidigare sorts museum präglat av envägskommunikation och ett nyare mer dynamiskt museum, är dock en

uppdelning som flera forskare förhåller sig kritiska till. Exempelvis kritiserar etnologen Britta Zetterström-Geschwind en strikt uppdelning mellan ett förflutet karaktäriserat av "passiv överföring, undervisning och fostran" och det "demokratiska samtidsmuseet" (2017:141; se även Barrett 2011; Witcomb 2003). Den främsta kritiken rör att det förflutna varit mer dialogiskt än vad som ofta framställs av vissa forskare (e.g. Bennett 1995 och Näsman 2014). Snarare kan *talet* om den demokratiska samtiden kontra ett auktoritärt förflutet ses som ett sätt att positionera sig i framkant.

Jennifer Barrett varnar dock för att oreflekterat tillämpa nya ord på grund av deras positiva konnotationer, men i praktiken fortsätta att arbeta som vanligt (Barrett 2011; jfr Gurian 2006; Sandell 2007; Boast 2011). Trots sin skepsis mot modeord och en strikt uppdelning mellan det gamla och det nya museet, noterar hon dock att många museer har genomgått stora förändringar i det utåtriktade arbetet. Dessa har nu ett ökat utbyte med grupper vars kulturarv de förvaltar, grupper som dessutom har haft särskilt inflytande i att påverka museerna i denna riktning. Möjligen existerar olika angreppssätt gällande den utåtriktade verksamheten – både enkelriktade och dialogiska – jämte varandra, snarare än att det ena ersätter det andra. I relation till kritiken bör en dock fråga sig: vad är det egentligen som avses när det talas om dialog? Och hur ser förhållandet ut mellan olika utsagor och praktiker?

Teoretiska perspektiv: dialog och deliberation

Följande avsnitt är ett försök att reda ut de olika dialogförståelser som återfinns i materialet, vilket görs med draghjälp av teoretiska bidrag till begreppet. Här har jag funnit att dialog ideligen används omväxlande med demokrati, vilket i sin tur ofta syftar på *deliberativ demokrati* (se t.ex. Lund 2016). Deliberativ demokrati innebär medborgarnas lika deltagande i politiska processer, där politiska beslut fattas efter en rationell överläggning som är fri från olika makt- och intressekamper (Habermas 1996). Vissa har dock argumenterat för att skilja de olika begreppen deliberation och dialog åt; även om de är besläktade har de i praktiken distinkta innebörder (Himmelroos 2012).

Till skillnad från den rationella överläggningen gör pedagogikteoretikern Paulo Freire en mer dynamisk ansats och menar att "dialog är mötet mellan människor, förmedlade av världen, för att benämna världen" (Freire 2000:88). Benämnandet är förenat med förändring; när världen har blivit benämnd återuppträder den som ett problem och avkräver en ny benämning. En liknande förståelse finns även hos filosofen David Bohm (1996), som påpekar att "dialog" härstammar från grekiskans *dialogos*: *genom* (dia) *mening* (logos). Därmed kan dialog förstås som "en ström av mening som flödar bland oss, genom oss, och mellan oss" (Bohm 1996:6). Trots att en sådan förståelse tycks inbegripa *allt* som bidrar till att skapa mening, fortsätter dock Bohm sin förståelse i linje med deliberation: en överläggning av skilda argument vilken skapar en gemensam förståelse och som även i slutändan kommer gynna ett gemensamt bästa. I en riktig dialog finns inga vinnare eller förlorare, utan om någon av parterna erkänner sina misstag vinner hela gruppen (Bohm 1996).

Bohm (1996), såväl som Habermas (1984), utgår från att alla deltagare i en

dialog talar och tänker utifrån sina etablerade antaganden om världen. Habermas menar att antaganden etableras genom "vardagshandlingarnas horisont" (Habermas 1984:335). Den förser människor med en mängd information mot vilken var och en skapar sin bakgrundskunskap om världen (ibid.). I sin tur kan tematiska enheter uppstå, vilket innebär att människor skapar ett samförstånd baserat på de etablerade antagandena (Habermas 1987). En tematisk enhet i det ovan beskrivna panelsamtalet kan representeras av samförståndet kring formen för sammankomsten – den tilläts följa en särskild struktur där gästerna och museipersonalen först fick tala medan publiken stillsamt lyssnade (med undantag för några få avbrott). Sett till samtalets innehåll verkade det dessutom finnas ett mått av konsensus kring marginalisering baserat på hudfärg. Inga allvarliga motsättningar synliggjordes här och samtalet följde alltså knappast en överläggande, eller deliberativ, form.

Som ovan beskrivet kan det vara svårt att skilja mellan deliberation och dialog, då de två begreppen ofta används synonymt. Bohm (1996), som tillämpar en deliberativ förståelse av dialog, menar dock att dialogen inte behöver vara verbal. Den har också en "tyst nivå" – en nivå för det outtalade, som inte kan beskrivas. Själva tanken är en sådan tyst process, där endast en del av den kan uttalas, menar Bohm. En sådan tanke illustrerades under panelsamtalet på museet, där en av gästerna menande sade att "det som berättas just nu är skadligt", utan att precisera vilket narrativ som åsyftades – det lämnades åt åhörarna att själva lista ut. Jag betraktar den här tysta nivån som ett diskursivt ramverk, genom vilket uttalandet ändå kan ges mening; det förhåller sig till en uppfattad medial och negativ gestaltning

av svarthet och utgör en kritik av densamma. Genom den tysta nivån sker dialogen i ett tyst samförstånd och det är alltså möjligt att likna den med en tematisk enhet – trots att ingen behöver uttala att de håller med varandra.

Trots att dialog och deliberation ofta används synonymt ger begreppen motstridiga konnotationer. Är dialog en uttalad, formaliserad och överläggande (deliberativ) process med ett tydligt slut där alla deltagare vinner, eller är det ett begrepp för att beskriva människors skildringar av världen i sina interaktioner med varandra? Vad innebär det senare för möjligheten att påverka de politiska processer som pågår i det publika rummet? Med hjälp av mitt material, samt kritiken mot den deliberativa förståelsen av dialogbegreppet, vill jag nu närma mig en precision av hur de benämningar av världen – som beskrivs av Freire (2000) – och som kanske bäst beskriver panelsamtalets dialogform, också i sig kan fungera som en form av överläggning.

Förutom att Habermas (1996) deliberation har få likheter med vardagligt tal ställer sig sociologen John Michael Roberts (2012) avvaktande till idén om fristående antaganden om världen – sådana kan inte existera utan motsättning. En alternativ förståelse är istället filosofen Mikhail Bakhtins (1981) "konkreta yttranden", som tyder på en *inneboende* dialektik i var och ens yttranden (Bakhtin 1981:281). Yttranden är i sig fulla av kontraster och skapas mot en bakgrund av samexisterande socio-ideologiska motsättningar. Om det finns en inneboende dialektik i alla yttranden innebär detta att ett yttrande inte reflekterar en individs fristående antagande, utan att detta alltid är ett svar på ett annat yttrande. I beaktande av vad som föreföll vara en tematisk enhet

och Bakhtins teori om den inneboende dialektiken i yttranden, är det möjligt att yttrandena i panelsamtalet svarade på något annat än *en i stunden uttalad* motsättning. Det nämndes dock att vi befann oss i ett segregerat museirum, som inte alltid är välkomnande. Vem, eller vad, är det som utgör denna ogästvänlighet som omnämns? Detta leder uppmärksamheten till en hotande närvaro av andra motstridiga diskurser, som också gör anspråk på att besitta rummet och på att benämna dess beskaffenhet – varigenom rummet återuppträder och avkräver en ny benämning.

Dialog som undersökning, bekännelse och frigörelse

Närvaron av andra motstridiga diskurser i museirummet är grunden till att Afrika Pågår behöver vara just ett dialogprojekt, menar museiarbetaren Thomas. Det handlar om att slå sig fri från en kolonial struktur, där de samhällen som representeras genom samlingarna och utställningarna ofta framställs som statiska. Människor som identifierar sig med den afrikanska diasporan besöker inte museet just eftersom de förknippar det med en "kolonial världsbild", menar Thomas. Således finns ett behov av att tillsammans med en afrosvensk publik föra en diskussion och undersöka nya sätt att närma sig samlingarna. För Thomas är dialogen dock snarare en *undersökning* än en överläggning av argument:

> På det sättet menar vi att det här är en dialogyta. Alltså att man testar olika saker live med en publik. Alltså vi säger inte att det här är färdigt utan vi… jag tycker det framgår ganska tydligt att det här är någonting som pågår som är i en process, när man ställer frågor på det här sättet att… och har en liksom experimentell

verksamhet så, som pågår. Det kommer kanske bli ännu tydligare för de som följer det här lite längre, men i alla fall. Ja, vi kan säkert bli ännu tydligare vad det gäller det där, och ännu mer öppna med det, att vi vill ha input och att vi vill ha dialog, men det är i alla fall det som är tanken, det är också… det är därför vi kallar det för dialogyta. Det är själva testet och experimentet som är det dialogiska kan man säga (intervju med Thomas, museiarbetare).

Idén om dialog som undersökning stöds även av statsvetaren Staffan Himmelroos (2012). Medan deliberation syftar till att fatta rationella beslut genom överläggning, skapar dialogen i så fall ett underlag för deliberationen att växa fram ur. Dialog är alltså en mer "vardaglig" form av interaktion som föregår och möjliggör deliberationen (Himmelroos 2012:37f).[3] Även om programpunkterna inte liknar formell överläggning, finner jag det dock mindre lämpligt att använda uttrycket "vardagligt tal" (ibid.) för att beskriva dialog i detta sammanhang. Att delta i ett panelsamtal på Etnografiska museet, särskilt om en besöker museet sällan, och dessutom har identifierats som en "ickebesökare" är troligen ingen vardaglig situation, varken för museipersonalen eller för besökarna. En kan även fråga om undersökningen (dialogen) någonsin tar slut och när/var sker deliberationen? Måhända är det för tidigt att svara på denna fråga, det kan dock nämnas att besökares önskemål tas i beaktande vid planeringen av nya programpunkter på museet, både vad gäller vilka program som varit mest populära och vilka frågor som ofta återkommer från besökare.[4]

Utifrån förståelsen av dialog som undersökning kan oktoberkvällen 2018 ses som en del i en *serie* av dialoger inom Afrika Pågår-projektet. Alla ingår i en större undersökning och syftar till metod-

utveckling; att hitta nya sätt att närma sig det material som museet förvaltar tillsammans med en mångfacetterad publik. Genom sitt deltagande kan besökaren påverka undersökningens utveckling. Medan museiarbetarna ansvarar för att fortsätta föra dialogen, är det dock möjligt att den ställer stora krav på den enskilde deltagaren som tillfrågas om vad museet ska göra för att bli mer välkomnande. Den ställer dessutom kravet att deltagaren behöver komma tillbaka om hen vill se undersökningens utveckling:

> Vi vill höra vad ni har att säga, vi vill prata med er, vi vill att ni ställer frågor eller säger emot eller tillrättalägger om vi har fel, vi kommer fråga er och får riktiga svar, och i det ligger ju också att vi måste ju säga någonting, det kan – det blir ingen dialog om vi, alltså, om inte du ställer några frågor till mig, då händer ju ingenting. Det måste finnas någon slags… vi spelar några kort och så spelar ni på dem och så är det liksom en [sic!] löpande reaktionsmönster, på något sätt (intervju med Sabina, museiarbetare).

Sabina liknar dialogen vid ett kortspel. Formen för spelet är dock att den ena spelaren (publiken) helt eller delvis byts ut vid varje drag, medan den andra (museet och dess personal) sitter kvar. Det är också detta som är formen för programpunkter, vilka museiarbetaren Thomas relaterar till ovan. Samtidigt som dialogen ställer krav är den också kravlös: för att delta behöver du återvända, men du är inte förpliktigad. Möjligheten att som besökare säga emot eller tillrättalägga speglar dock en hos museiarbetarna självkritisk hållning, vilket kan jämföras med vad Johan Lund (2016) – inspirerad av Foucault – kallar *självrannsakan och konfession*. Lund identifierar här hur besökare genom utställningstekniska medel uppmuntras att kritiskt granska sig själva, framför allt i avseende till hur "den Andre" omtalas.

Därutöver uppmuntras besökaren att bekänna sig till en vägledande princip, vilken Lund benämner som "mänskliga fri- och rättigheter" (Lund 2016:321). Detta är en del i att odla sig själv – att bilda sig – som en solidarisk världsmedborgare (ibid.). Ett annat exempel på besökarens bekännelse kan ses i observationsutdraget, där en kvinna under panelsamtalet reflekterar över sin egen vithet och vill bidra till att alla ska känna sig välkomna. I Lunds avhandling omtalas dock bara besökarna i allmänna ordalag. Det framkommer aldrig vilka besökarna är och hur de omsätter denna uppmuntran till självrannsakan och konfession. Är självrannsakan och konfession lika aktuellt för en besökare som ofta positioneras som "den Andre" i sammanhanget? Istället för abstrakta "vägledande principer" (ibid. s. 321) är det möjligt att tänka sig att bekännelsens mottagare i stunden konkretiserades i andrafierade kroppar, vilket möjligtvis gör att även museipersonalen själv involverar sig i bekännelsens praktik. Ett exempel på detta är, återigen, moderatorn som för åhörarna bekänner att museet "inte alltid är välkomnande mot människor som ser ut på ett visst sätt".

Medan museet i somliga fall kan öppnas upp för besökares påverkan, behöver dess gränser dock i andra fall bevakas. Deltagandet bör nämligen inte sammanblandas med direkt demokrati i den bemärkelsen att museet kommer att anpassa sig efter majoritetens önskemål. Detta skapar ett dilemma i det publika rummet. Även om alla önskemål tas emot, menar flera museiarbetare, måste de bra idéerna skiljas från resten. Det handlar till exempel om att motverka fördomar kopplade till den afrikanska kontinenten som besökare kan bära på; dessa samlas snarare in som ett underlag för vad besökarna vet,

medan "bra idéer som vi också tycker är bra" har en större potential att materialiseras i utställningsrummet (intervju med Thomas). Museiarbetarnas vidhållna expertroller förser dem här med legitimiteten att sålla:

> Myndigheter är inte demokratiska på det sättet. Alltså vi får våra pengar tilldelade på demokratiska sätt men däremot så det vi gör här är ju inte en… liksom en folkomröstningsstyrd verksamhet, utan vi har en viss expertis som vi förväntas ha och ja, vi lyssnar gärna på våra besökare och så men /---/ det är ett museum här, så att det är liksom inte så att… att vi ställer ut det som flest människor vill titta på till exempel. Vi tar hänsyn till det, men det är inte det som är grejen, utan vi har andra idéer som vi också går efter (intervju med Thomas).

Detta exempel tydliggör en konflikt mellan den demokratiska och den postkoloniala dialogdiskursen, var gränserna för den förstnämnda går och hur det fulla deltagandet är villkorat av en uppförandekod. Här fungerar museet som "en partisk tredje part" i dialogen (Bakhtin 1995:209; jfr Henry 2018). Detta innebär att inte bara agera som en diskussionsledare och på ett rationellt vis omsätta alla deltagares önskemål, utan även att ta hänsyn till den konfliktfyllda form som dialogen också kan anta. I det ovan beskrivna panelsamtalet exemplifierades en form av samstämmighet som riktade sig mot en yttre diskurs. Under andra programpunkter inom projektet har dock mer konfliktfyllda möten observerats, där vita museibesökare tagit större plats i dialogen, flera gånger på en upplevd bekostnad av målgruppen afrosvenskar (fältanteckningar, oktober 2019; intervjuer med Ruth, Clara och Miremba).

I likhet med statsvetaren Chantal Mouffe (2000) är jag kritisk till möjligheten att uppnå ett gemensamt bästa och al-

las möjlighet att delta i dialog eller som en deliberativ process som "fria och jämlika individer" (Mouffe 2000:5). Det publika rummet, och de dialoger som här formas, bör istället förstås i relation till inneboende maktasymmetrier, mellan museiarbetare och besökare såväl som mellan besökare själva. För precis som åhörarna i panelsamtalet poängterade saknas ofta närvaron av svarta kroppar i museisektorn och de representationer som görs riskerar att bli negativt laddade. Därtill menar museiforskare som James Clifford (1997) att museer ofta anpassar sig efter den högutbildade, borgerliga och vita publikens smak, vilket innebär att museer *alltid* har varit partiska. Följaktligen kan en fråga sig om det ens vore möjligt för museet att agera som en "opartisk" tredje part? Genom att erkänna just detta asymmetriska förhållande är det möjligt att betrakta dialogytan inte bara som ett publikt rum, utan även som en *kontaktzon* – "en rumslig och temporal samnärvaro av subjekt som tidigare varit separerade av geografiska och historiska åtskillnader, och vars banor nu korsas" (Pratt, cit. i Clifford 1997:192). I Cliffords tillämpning av begreppet ses särskilt etnografiska museer som inbäddade i ett historiskt, politiskt och moraliskt förhållande, och han hävdar dessutom att "fram till att museer gör mer än konsulterar […] kommer de att ses som paternalistiska av folk vars kontakthistoria med museer har utgjorts av exkludering och nedlåtenhet" (1997:208). Detta argumenterar för ett fortlöpande utbyte med särskilda målgrupper, snarare än ett utbyte med den ordinära publikgruppen. I hans vision blir utbytet ett aktivt samarbete och en delad auktoritet mellan parterna, där museet dessutom agerar till förmån för tidigare exkluderade grupper.

Något missvisande kan detta antyda att

dialogens ambition är att inkludera tidigare exkluderade grupper i ett redan existerande system. Så är dock inte fallet, menar Freire (2000), i det yttersta syftar nämligen dialog till frigörelse från det förtryckande systemet. När museiarbetare tillfrågar den unga svarta publiken vad de kan göra för att bli mer välkomnande kan detta alltså betraktas som ett rop för frigörelse, oaktat ovissheten om den är möjlig och vad som kommer i den etablerade ordningens ställe. Att dialogen förs i ett rum som är publikt innebär dock att vissa röster aktivt behöver ges företräde framför andra.

Slutord: dialogens spänningar

Sammantaget kan tre olika strömningar sägas ha påverkat dialogbegreppets inträde i museisektorn. Medan Lund (2016) urskiljer ett samtida fält av dialogiska demokratimodeller i offentlig verksamhet skildrar Hooper-Greenhill (2000) en (åtminstone önskad) övergång till ett postmuseum som involverar den allmänna besökaren i kunskapsprocessen. Här kan en tredje strömning urskiljas, vilken framför allt riktar sig mot förhållandet mellan etnografiska museer och diasporagrupper (Clifford 1997). Rörelserna mot utökade dialoger sker alltså från olika håll, där det ena angreppssättet betraktar museet som ett publikt rum mellan stat och medborgare medan det andra betraktar det som en kontaktzon i ett kolonialt förhållande. Detta innebär att kontaktzonen konstitueras inom ett rum där även andra former av asymmetriska maktrelationer är under omförhandling, vilket också sätter ramar för dialogens fortskridande. Dels positioneras här museet, i egenskap av en myndighet och större organisation i ett makt-

förhållande gentemot alla besökare. Inom ramen för alla besökare formuleras andra spänningar i termer av priviligierade och marginaliserade besökare. Dessa är två maktasymmetriska spänningar som förekommer inom den öppna dialogen, spänningar som gör att dialogen inte kan anta formen av en rationell överläggning där alla deltar under lika villkor.

För att återgå till själva syftet med dialogprojektet, så har det formulerats som ett projekt för frigörelse från en kolonial struktur som har präglat museet – dess tillblivelse, såväl som hur representationer görs och vilka som besöker institutionen. I ljuset av denna koloniala motdiskurs uppstår tematiska enheter där deltagarna tillsammans riktar sig emot ett gemensamt problem, vilket exemplifierades i panelsamtalet. Det föreligger dock en risk att stridigheter uppstår mellan deltagare, i termer av vem som tar mest plats i samtalet och på vems bekostnad. Detta är ett exempel på en typ av konflikt som kan uppstå i det publika rummet, och här kan en alltså fråga sig om föreställningen om allas lika deltagande – det vill säga en demokratisk dialogmodell – tenderar att förbise den koloniala asymmetrin och i vissa fall till och med förstärka den. Det är i dessa fall behovet av en partisk tredje part föds: utan en sådan moderering blir den efterlängtade frigörelsen allt svårare att uppnå.

Noter

[1] Namnen är fingerade.
[2] Här avser Lund särskilt Världskulturmuseet i Göteborg, som inrättades i samband med myndigheten Statens museer för världskultur instiftande (Lund, 2016). Jag finner det dock relevant att beakta hur idéerna från detta samtidsdiagnostiska fält har spridit sig inom myndigheten.
[3] Himmelroos stödjer sig här på statsvetaren Oliver Escobar (2009).

4 Äganderätt och återförande av föremål till ursprungssamhällen är ett exempel på en sådan fråga.

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Summary

Dialogue: on exploratory meetings at the Museum of Ethnography

(Dialog: om utforskande möten på Etnografiska museet)

Ethnographic museums are increasingly striving for various kinds of exchanges with local diaspora groups, whose cultural heritage they maintain in their collections. This article tackles the keyword "dialogue", an often-applied concept in the public sector, museums, and especially in the National Museums of World Culture. With empirical examples from a current dialogue project, called Ongoing Africa, at the Museum of Ethnography and previous research, the article discusses how the application of "dialogue" in ethnographic museums may be understood. This is followed by a theoretical discussion of the concept: what kind of dialogue is performed in Ongoing Africa, and how are the aims of dialogue imagined and expressed by museum employees? Furthermore, the article argues that the ideas and performances of dialogue are shaped within two different – and sometimes conflicting – discourses.

Keywords: dialogue, ethnographic museum, power, African diaspora.

Charlotte Engman, Doctoral Researcher in Ethnology at the Department of Culture and Media Studies, Umeå University, Sweden.

Vetenskap:

Spiritism, dess vetenskapssyn och konstruktionen av en Andra

JULIA FALK är doktorand i idéhistoria vid institutionen för idé- och samhällsstudier, Umeå universitet. Hennes avhandlingsprojekt handlar om spiritismen i Sverige runt sekelskiftet 1900 och hur vetenskap uppfattades och användes i den spiritistiska verksamheten.

Inledning

Å r 1891 skrev en person under namnet Marcus i den spiritistiska tidskriften *Efteråt? Tidskrift för Spiritism och dermed beslägtade ämnen* (härefter kallad *Efteråt?*) om spiritism:

> Hvad kristendomen *påstår*, det *bevisar* spiritismen. […] Beviset, icke det logiska, det filosofiska eller teologiska, utan det rent naturvetenskapliga beviset, funnet på empirisk väg, med användning af den exakta vetenskapliga forskningens nyaste metoder (Marcus 1891:106).[1]

Från mitten av 1800-talet var spiritismen – som utgick från att det var möjligt att tala med andar[2] – en rörelse som spreds först i USA och så småningom i Europa och Sverige. Som framgår i citatet fanns det inom den en tro på att den spiritistiska verksamheten hade lokaliserat vetenskapliga bevis för att det existerade andar. I *Efteråt?* argumenterade skribenterna för att deras praktik byggde på empirisk kunskap och vetenskapliga metoder. De förhöll sig dock även kritiska till aspekter av den vetenskapliga verksamheten. Det fanns en dualism i hur de positionerade sig mot vetenskap.

Fokus för denna artikel är det ambivalenta förhållningssätt som spiritisterna i Sverige, under slutet av 1800-talet, hade till vetenskaps-begreppet med utgångspunkt i tidskriften *Efteråt?:s* tidiga år. Genom att undersöka hur spiritisterna diskuterade och på olika sätt byggde upp sina identiteter gentemot begreppet vetenskap vill jag visa på hur begreppets betydelse kunde skifta. Analysen bygger på vetenskapssociologen David J. Hess teo-

rier om konstruktion av identitet, i vilken "the Self", Självet, är beroende av gränsdragningar mot "the Other", den Andra, i skapandet av Självets identitet (Hess 1993).

Forskningen om spiritism i Sverige är begränsad och likaså kunskapen om vilka som var aktiva spiritister.[3] Det gavs ut flera spiritistiska tidskrifter i Sverige, men *Efteråt?* var den som hade möjlighet att ges ut under längst tid, mellan 1891–1922. Därför har jag valt att analysera den som ett betydande organ för spiritistiskt idéutbyte i Sverige. Jag undersöker i föreliggande artikel tidskriften under dess tidiga år, 1891-1898, för att få en överblick över hur dess skribenter diskuterade vetenskap under 1800-talets slut. I *Efteråt?* publicerades en blandning av artiklar skrivna av både internationella och svenska spiritister. De svenska skribenterna var ofta anonyma och skrev under pseudonymer, en del artiklar var även osignerade. Tidskriften gavs ut av den stockholmsbaserade Mathilda Nilsson och redaktionen höll till i hennes hem på Kammakargatan 6 i Stockholm (Martin 2018:59).

Under slutet av 1800-talet hade vetenskap börjat få en annan roll i samhället än tidigare. Vetenskapliga institutioner byggdes, den vetenskapliga verksamheten utgick allt mer från experiment och en naturvetenskaplig praktik blev vanligare.[4] Det fanns dock fortfarande en öppenhet kring vad som kunde räknas in i det vetenskapliga fältet, vilket spiritisternas anspråk är ett exempel på. Det pågick en sekulariseringsprocess som innebar att kyrkan började tappa den centrala funktion i samhället den haft innan. Som det inledande citatet visar förekom det en förhoppning inom spiritismen att de skulle kunna vetenskapligt bevisa kristna trossatser. För tiden nya och omvälvande upp

täckter och uppfinningar påverkade såväl den vetenskapliga praktiken som samhället i stort, inklusive spiritismen. Krafter som var osynliga för blotta ögat hade blivit upptäckta inom den etablerade vetenskapen, vilket skapade förhoppningar hos spiritister om liknande revolutionerande upptäckter.

Ett grundläggande antagande för denna artikel är att för att förstå hur ett så betydande begrepp som vetenskap har använts och hur det har fått auktoritet, måste man inte enbart titta på hur det använts inom de verksamheter som definieras just som vetenskapliga, utan även hur praktiker som står utanför den etablerade verksamheten förhåller sig till och använder sig av den. Min utgångspunkt är att spiritismens vilja att poängtera sin egen vetenskaplighet visar på den betydelse som vetenskap började få i samhället vid denna tidpunkt – innan sekelskiftet 1900 i Sverige.

EMPIRISKA BEVIS OCH NATURLAGAR

I *Efteråt?* framträder ofta en optimistisk inställning till vad vetenskapen skulle kunna innebära. 1896 publicerades ett tal av den engelska spiritisten Thomas Shorter i vilket han poängterade vetenskapens betydelse, han beskrev vad han ansåg att vetenskapen hade åstadkommit:

> De tjenster, de har gjort menskligheten, kunna icke nog uppskattas. De hafva skingrat okunnighetens mörker och misstagens dimmor samt förjagat vidskepelsens barbari. De hafva vidgat vår kunskap om naturen och lärt oss beherrska den. De hafva skapat ett kommunikationsbälte rundt kring jorden. Med ljusets snabba och fina pensel hafva de med utomordentlig trohet återgifvit såväl menniskans som naturens anlete och mångfaldigat våra hjelpmedel och vår produktionskraft för lifvets komfort och njutning (Shorter 1896:55).

Här framgår den tilltro till vetenskapens framväxt som förekom inom delar av spiritismen. Det fanns en förhoppning om att de vetenskapliga teorierna och upptäckterna som hittills hade gjorts skulle bekräfta även den spiritistiska hypotesen. Redan på första sidan av första numret av *Efteråt?* konstaterades det i en osignerad artikel att: "Spiritismen hvilar, liksom naturvetenskaperna, på faktiskt underlag af naturföreteelser." ("Anmälan" 1891:1).

Skribenterna i *Efteråt?* argumenterade återkommande för att det fanns bevis för att andar existerade och att spiritisternas världsbild byggde på fakta (Se t.ex. "Anmälan" 1893:191; A..e. 1895:87; "Har Spiritismen Någon Uppgift Att Lösa under Närvarande Tid?" 1896:4; Arnold 1893:41–42). Deras argumentation visar på att vetenskap tillskrevs trovärdighet. Ett exempel på detta är hur de lyfte fram vetenskapsmän som under 1800-talet bekräftade den spiritistiska hypotesen efter att ha närvarat vid en spiritistisk seans (Se t.ex. "En Skeptiker." 1896:46–47; "Rapport Öfver Experiment Anstälda Med Eusapia Paladino Den 20–29 Sept. 1895" 1896:97–101). Vetenskapsmän blev på det sättet aktörer med förmågan att avgöra vad som var sant och vad som inte var det.

Det går även att se hur vetenskapen var närvarande på mer implicita sätt. Artiklarna i *Efteråt?* behandlade inte endast ande-kommunikation, utan även fenomen såsom telepati. Vid denna tid var det en utbredd förställning att det existerade en osynlig substans, etern, som fyllde upp alla delar av universum. Vibrationer i etern kunde användas som en förklaring till hur man kunde kommunicera över tid och rum. I *Efteråt?* användes exempelvis begreppet "eterdallring" för att förklara hur tankeöverföring kunde gå till ("Fjerrskådandet." 1891:110). Föreställningen om

etern gav spiritisterna möjlighet att hitta förklaringar till spiritistiska fenomen genom att använda begrepp som även förekom i den samtida vetenskapen.

Pseudonymen A..e skrev om dematerialisationsfenomenet, vilket ansågs vara när en person kunde få materia att tillfälligt försvinna. A..e förklarade hur detta påstådda fenomen kunde gå till:

> … rörande det bekanta ringfenomenet, hvilket förklaras möjligt på grund af personernas (här Öfv. Olcott och mediet Horatio Eddy) motsatta polaritet, som alstrade materie-vibrationer eller en dubbelström af så att säga renad eller sofrad elektricitet. Genom att metallringen kom i kontakt med båda samtidigt, vardt eter-vibrationen i ringens kohersionskraft öfvermäktig och upplöste den delvis i osynlig form, hvarefter den, då kontakten afbröts och kohersionskraften fick fullt utöfva sin verkan, återfick sin ursprungliga form (A**e. 1896:20–21).

A..e fokuserade i sin förklaring av dematerialisationsfenomenet på fysiskt verksamma krafter. Möjligheten till fenomenet framställdes inte vara avhängigt någon gudomlig förmåga eller exklusiv kontakt med Gud, utan det byggde på lagar och krafter i naturen. Det uttryckes en tro på att förklaringarna till de beskrivna fenomenen fanns i identifierade naturlagar eller sådana som ännu inte hade upptäckts.

Att argumentationen för spiritismens vetenskaplighet i *Efteråt?* byggde på förekomsten av empiriska bevis och hänvisningar till naturlagar visar på hur deras definition av vetenskaplig verksamhet låg nära en naturvetenskaplig metod. Som diskuterades tidigare fick naturvetenskapen i slutet av 1800-talet en allt mer betydande roll och hur spiritisterna använde vetenskaps-begreppet indikerar just det.

Darwinismens tvillingbroder

Teknikoptimismen var vid denna tid utbredd, det fanns förväntningar på vad de uppfinningar och upptäckter som gjorts skulle kunna åstadkomma. Detta framkommer även i argumentationen i *Efteråt?*. Exempelvis kunde skribenterna där använda elektricitet för att förklara hur olika fenomen gick till, som tidigare citat pekar på. Telefonen och telegrafen förekom återkommande som liknelse eller metafor (Se t.ex. Street 1893:106; "De Spiritistiska Manifestationernas A-B-C-D." 1891:12–13; O. A. B. 1894:82; "Några Ord För Äkta Makar." 1896:104; "Hvad Julia Meddelade." 1896:171). Bland annat beskrevs telepati som: "...vetenskapen om den mentala telegrafien…" (Colville 1896:37) Kommunikationen med andar, vilken spiritisterna ansåg fungerade på liknande sätt som telepati, konstruerades på det sättet som att den inte var fundamentalt annorlunda än kommunikationen som skedde med en person i annan del av världen genom en telefon. Den framstod varken som särskilt mystisk eller gudalik, utan snarare en del av den tekniska utveckling som skett. En annan uppfinning som var revolutionerande vid denna tid och som spiritister använde sig av var fotografiet. Det förekom så kallad andefotografering, när man tog fotografier av vad man påstod vara andar. Det finns inga tecken på att det fanns aktiva andefotografer i Sverige, dock diskuterades andefotografering i spiritistiska kretsar i Sverige, bland annat i *Efteråt?* (Jülich 2003:102). Genom fotografier av påstådda andar fanns det en förhoppning om att de skulle kunna verka som objektiva bevis för andars existens.

En teori som under andra halvan av 1800-talet fick ett omvälvande genomslag var evolutionsteorin. Det fanns föreställningar om att evolutionen likaså kunde gälla mer andliga dimensioner (Sanner 2009:100). I *Efteråt?* inverkade den på hur man argumenterade för sin förståelse av tillvaron. Många skribenter uttryckte en tro på reinkarnation, som byggde på föreställningen att en person föddes under de förutsättningar den förtjänar beroende på hur den levt i ett tidigare liv, vilket även påverkade hur upplyst personen blev som ande. De trodde att det skedde en utveckling även efter döden, en slags andlig evolution, mot allt högre grader av medvetande. Dessa idéer ligger nära den franske spiritisten Allen Kardecs teorier (Se t.ex. Sanner 1995:343–344, 356). Tron på reinkarnation kopplades ihop med evolutionsteorin, i en artikel beskrevs det att "Reinkarnationen är hennes evolutionslag." (Schüré 1895:165). I en annan artikel benämnde pseudonymen P. M. P. spiritismen som darwinismens tvillingbroder (P. M. P. 1894:29). Ett exempel på hur evolutionsteorin och spiritism sammanblandades var Alfred Russell Wallace, mest känd för att ha utvecklat evolutionsteorin samtida med Darwin men oberoende av honom. Wallace var även troende spiritist och hos honom förenades övertygelsen om evolutionära processer med spiritistiska teorier (Se t.ex. Sera-Shriar 2018).

En andlig pestsmitta

Relationen till vetenskap var dock ambivalent i *Efteråt?*. Det uttrycktes bland annat kritik mot vad spiritisterna ansåg var en alltför materialistisk vetenskap. De argumenterade för att den vetenskapliga verksamheten inte tog hänsyn till de andliga aspekterna av livet, vilket ledde till att det skapades ett tomrum i människan. I

en artikel om läkarkonsten beskrev skribenten Andreas läkarnas syn på den mänskliga kroppen så som "…intet annat än en tillsvarfvad docka, som man behandlar såsom snickaren eller tapetseraren en trasig möbel." (Andreas 1892:99). Konsekvenserna av materialismens avsaknad av andliga aspekter drogs även längre. 1892 publicerades en artikel med ett påstått meddelande från en ande som beskrev ett svartsjukemord. Artikeln avslutades med att berättarjaget erkände att han var anden efter mördaren i berättelsen och att han besökte jorden för att genom sin historia varna för materialismen. Han menade att han aldrig hade mördat en annan person om han hade trott på ett liv efter detta. Materialismen var enligt honom en lögn och en "andlig pestsmitta" som måste motarbetas ("En Fläck" 1892:11–13). Genom en sådan sedelärande berättelse framställdes materialismen som skadlig för moralen.

En annan återkommande kritik som lyftes fram var att vetenskapsmännen var styrda av fördomar. Detta beskrevs i en artikel:

> Vetenskap är kunskap, icke om en hop oordnade fakta, utan kunskap satt i system. Från hennes domslut finnes ingen appell. Men med vetenskapsmännen är det en annan sak. Likt vanlige dödlige kunna de misstaga sig. Erfarenheten har visat, att de ej äro ofelbara. Deras omdömen äro ibland förhastade och vilseledande och behöfva rättas. De äro icke alltid bemyndigade af vetenskapen att tala i hennes namn och med hennes auktoritet (Shorter 1896:51).

Här kritiserades inte vetenskapen som sådan, utan vetenskapsmännen var den felande länken. Den typen av avfärdande av vetenskapens kritik gentemot spiritismen förekom på fler ställen. I en artikel menade skribenten att vetenskapsmännens

fientliga inställning till spiritism inte var vetenskap, utan den var endast baserad på deras egna åsikter och fördomar (Wallace 1891:17). I en annan lyftes det fram att vetenskapens vilja till att förklara spiritismen var styrd av fördomar (Arnold 1893:42). Följaktligen byggde en betydande del av kritiken mot vetenskapen i *Efteråt?* inte på att den var felaktig på ett grundläggande plan, utan på att dess utövare var styrda av fördomar och inte tillräckligt kompetenta för att undersöka spiritismen.

Vetenskap som den Andra

I *Efteråt?* argumenterade skribenterna således för att den spiritistiska verksamheten var kompatibel med vetenskapen, ibland till och med en del av den, samtidigt som de kritiserade den. För att kunna analysera hur spiritisterna konstruerade sin identitet genom denna dubbla inställning till vetenskap använder jag begreppen positiv och negativ Andra, utifrån vetenskapssociologen David Hess tillämpning av begreppen.

I sitt verk *Science in the New Age, The paranormal, Its Defenders and Debunkers, and American Culture* beskriver Hess att han bygger vidare på vetenskapssociologen Thomas Gieryns gränsdragningsteori (Se t.ex. Gieryn 1999). Likt Gieryn menar Hess att gränserna för vad som definieras som vetenskap inte är fasta, utan föränderliga och flexibla. De är beroende av de olika historiska och kulturella kontexter som vetenskapen är verksam i. I sin studie argumenterar Hess för att hans bidrag är att visa på gränsdragningssituationernas komplexitet och mångfald och att även andra instanser upprättar sin identitet genom gränsdragningar mot varandra (Hess

1993:145). Hess använder sig av begreppen "the Self", Självet och "the Other", den Andra. Konstruktionen av Självet är beroende av relationen till en eller flera Andra. Genom gränsdragning mot den Andra, till det som Självet *inte* är, framgår vad Självet *är*. Självet har inga essentiella karaktärsdrag, utan Hess beskriver det som en "…dialogical concept of the 'Self'…" (Hess 1993:43). Hess kommer i sin undersökning fram till att det konstrueras olika typer av Andra som Självet förhåller sig till, både positivt och negativt betonade (Hess 1993:46). Den Andra behöver följaktligen inte endast vara en Andra som Självet vill distansera sig från och genom den gränsdragningen skapa sin identitet, utan det kan också vara en positiv Andra, som Självet snarare vill efterlikna.

Utifrån de begreppen, Självet och den Andra, går det att analysera hur spiritisterna i *Efteråt?* genom gränsdragningar mot bland annat vetenskap kunde konstruera sina identiteter. De förhöll sig till vetenskap som *både* en positiv och en negativ Andra. När de beskrev vetenskap i positiva ordalag framställdes den som något som de ville bli en del av, som att deras verksamhet hade en vetenskaplig grund. När de kritiserade vetenskap framstod den som något de ville distansera sig ifrån, att spiritismen skiljde sig från vetenskap. Genom den här dubbla inställningen till vetenskap kunde de utmåla sig själva som alternativ till den, som dess "räddare". Spiritismen var både en fortsättning på vetenskap då den likt vetenskapen byggde på bevis och genom att spiritisterna anammade upptäckter och uppfinningar, samtidigt var spiritismen något annat än vetenskap då den behandlade andliga aspekter och till skillnad från vetenskapsmännen lät sig inte spiritister styras av fördomar.

På det sättet framställde spiritisterna sig själva som de som kunde ta vetenskapen i rätt riktning. Det var genom spiritismen som nya stora vetenskapliga upptäckter kunde ske. I en artikel i *Efteråt?* jämfördes exempelvis den esoteriska tron med den tro som fanns hos Christofer Columbus och Galileo Galilei (Schuré 1895:185). Genom att publicera en sådan jämförelse försökte spiritisterna skriva in sina upptäckter i samma kategori som de vetenskapliga upptäckter som först blivit motarbetade av sin samtid men sedan accepterade. Pseudonymen P. M. P. beskrev att: "Det är en gammal historia, och dock alltid ny, att hvarje större vetenskaplig upptäckt mötts af det mest fanatiska och hårdnackade motstånd från allmänhetens sida." (P. M. P. 1894:26). Senare konstaterade P. M. P. att det nu var darwinismen och spiritismen som vetenskapen såg på som otänkbara (P. M. P. 1894:28). Genom att spiritisterna i *Efteråt?* använde vetenskap på det här dubbla sättet kunde de framställa sig själva som vetenskapliga pionjärer.

Denna artikel visar på hur spiritisterna i *Efteråt?* genom sitt förhållningssätt till vetenskap konstruerade sina identiteter, och omvänt konstruerade vetenskapen. Beroende på hur de framställde vetenskap framgick även hur de själva ville framstå. Genom att undersöka spiritisternas vetenskapliga anspråk åskådliggörs att det som faller inom vetenskaps-begreppet har varit föränderligt genom historien. Det fanns inte några fasta kriterier för vad som definierades som vetenskapligt. Olika instanser har velat accepteras som vetenskapliga, de har argumenterat för att just deras verksamheter faller inom ramen och därmed tillskrivit begreppet olika betydelser. Vad som accepterades som vetenskapligt har dock varierat. Som konstaterades i artikelns början var det under slutet av

1800-talet mer öppet i fråga om vad som kunde räknas som vetenskap. Det fanns exempelvis vetenskapsmän som såväl argumenterade för de spiritistiska hypoteserna som avfärdade dem. Den spiritistiska verksamheten inkluderades dock aldrig i någon större utsträckning i ett vetenskapligt etablissemang. När spiritismen stängdes ute som ovetenskaplig byggde det på andra definitioner av vad vetenskap innebar än de som spiritisterna hade. Genom gränsdragningar mot vad som inte var vetenskap kunde en vetenskaplig identitet skapas. För den etablerade vetenskapen utgjorde spiritismen en Andra.

Innebörden av begreppet vetenskap har på det sättet varierat beroende på de gränsdragningar som gjorts. Genom att studera spiritisternas användning av begreppet vetenskap är tanken att denna artikel ska öppna upp för en vidare förståelse av hur begreppet, vid slutet av 1800-talet, var centralt i skapandet av den spiritistiska identiteten. Men även hur vetenskapsbegreppets betydelse har varierat beroende på när i historien och av vem det har använts.

Noter

[1] I refererandet till artiklar från *Efteråt?* kommer artikelförfattarens namn eller pseudonym att användas i de fall det är utskrivet. Flertalet av artiklarna är dock osignerade, då refereras istället till artikelns rubrik, satt inom citationstecken.

[2] Min definition av spiritismen i denna artikel utgår från dess praktik av att tala med andar. Då spiritismen var en heterogen rörelse utan en gemensam organisation, ledare eller skrift, som utgångspunkt skapar det svårigheter i att ringa in en fast och övergripande definition.

[3] Forskningen om spiritism i Sverige består främst av antologibidrag, artiklar eller som delar av verk. Inga Sanner har undersökt spiritismen i Sverige och även *Efteråt?* bland annat i sin avhandling om

moraliska utopier i 1800-talets Sverige, samt i andra texter (Sanner 1995); (Sanner 2009); (Sanner 1992). Solveig Jülich har skrivit två antologibidrag som diskuterar fotografering av andar (Jülich 2003); (Jülich 2001). En översikt över spiritismen i Sverige och Hilma af Klints roll inom den finns i Robert Carleson och Caroline Levanders bidrag till antologin *Western esotericism in Scandinavia* (Bogdan and Hammer 2016). Per Faxneld skriver bland annat om spiritismen i sitt verk om ockulta strömningar under sekelskiftet 1900 (Faxneld 2020).

[4] De förändrande möjligheterna inom den vetenskapliga verksamheten och dess institutionalisering i Sverige under första hälften av 1900-talet undersöker exempelvis Thomas Kaiserfeld i sin avhandling (Kaiserfeld 1997). Naturvetenskapens roll i Sverige diskuteras bland annat i antologin Vetenskapsbärarna: *Naturvetenskapen i det svenska samhället 1880–1950* (Widmalm 1999).

Källor

A..e., 1895. "Teosofisk lära och spiritistisk erfarenhet", i *Efteråt? Tidskrift för Spiritism och dermed beslägtade ämnen*, nr 49.

A**e., 1896. "Funderingar rörande dematerialisationsfenomenet", i *Efteråt? Tidskrift för Spiritism och dermed beslägtade ämnen*, nr 57.

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"Anmälan", 1891, i *Efteråt? Tidskrift för Spiritism och dermed beslägtade ämnen*, nr 1.

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"Fjerrskådandet", 1891, i *Efteråt? Tidskrift för Spiritism och dermed beslägtade ämnen*, nr 7.

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O. A. B., 1894. "Mediet – missionär", i *Efteråt? Tidskrift för Spiritism och dermed beslägtade ämnen*, nr 37.

P. M. P., 1894. "Ignoramus et Ignorabimus", i *Efterät? Tidskrift för Spiritism och dermed beslägtade ämnen*, nr 33.

"Rapport Öfver experiment anstälda med eusapia paladino den 20–29 Sept. 1895", 1896, i *Efterät? Tidskrift för Spiritism och dermed beslägtade ämnen*, nr 62.

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Summary

Science: Spiritualism, its view on science and the construction of an Other

(Vetenskap: Spiritism, dess vetenskapssyn och konstruktionen av en Andra)

This article examines Spiritualism in Sweden during the end of the nineteenth century and how the concept of science was used in the spiritualist community. The analysis in the article is based on the Swedish spiritualistic journal Efteråt? Tidskrift för Spiritism och dermed beslägtade ämnen. Practitioners argued that they had found scientific evidence for the existence of spirits and hoped for the scientific establishment to confirm their discoveries. At the same time, they criticized and distanced themselves from the concept of science, which they

thought was materialistic. Based on David Hess's theories of the construction of the Self through boundary work to the Other, the article concludes that through their ambivalent relationship to science, the Swedish spiritualists constructed themselves as scientific pioneers.

Julia Falk, Doctoral Researcher in History of Science and Ideas at the Department of Historical, Philosophical and Religious Studies, Umeå University, Sweden.

Soundscape:

From origins to possible directions in literature

*ELENA GLOTOVA is a docto-
ral researcher in English litera-
ture at the Department of Lang-
uage Studies, Umeå University
in Sweden. Her current project
lies at the intersection of litera-
ture, health humanities and
sound studies, and focuses on the
representation of sound and
sound perception (listening and
hearing) in the nineteenth-cen-
tury Gothic short stories. Her re-
search interests encompass litera-
ture, medical humanities, sound
studies, and metaphor in fiction.*

S ound studies is a highly interdisciplinary and engaging academic field, incorporating the na-tural sciences, humanities, arts, and design, among others. Contributions to literary studies embrace new ways to approach the acoustic dimensions of text, exploring narrative representation of sound and the psycho-somatic peculiarities of perception.

Fictional representation of the relationship between characters and their acoustic environments has necessita-ted the search for appropriate vocabulary to describe the contextualization of sounds in fictional settings. Accor-dingly, the concept of *soundscape* has entered literary sc-holarship to analyze the audible world in fiction. Situa-ted in the field of literary sound studies, the present article addresses *soundscape* as a concept that proves use-ful in description of acoustic environments and listening in fiction. I will elaborate on *soundscape* in its major con-stituents – the sound, the space, and the listener inhabit-ing the space – and situate the concept in relation to se-lected nineteenth-century Gothic short stories.

The sonic features of the genre make it fruitful to em-ploy the concept of *soundscape* to explore the spatial and acoustic parameters of Gothic narratives, and ways of engaging with sound. The essay will conclude by discus-sing possible elaboration of the concept, as well as impli-cations and future directions for scholarly work.

SOUNDSCAPE: THE ORIGINS

The principle source text for this concept is *The Sounds-cape: Our Sonic Environment and the Tuning of the World* by composer and acoustic ecologist Murray Schafer. He

coined *soundscape* as the sonic equivalent of landscape in an individual's experience of place: "[a] soundscape consists of events *heard* not objects *seen*", and laid the foundation for soundscape theory (1977:8). Ever since its publication, the work has informed almost every study on the phenomena of sound, and has even gained popularity beyond the academy (Kelman 2010:214). Schafer took a holistic approach to acoustic phenomena thus challenging the ocular-centric perspectives of the Western tradition and paving the way for new fields of discovery (Krause 2008: 73). The soundscape represents a network of relationships between the comprising *sound(s)*, the *space*, and the *listening subject*.

In his discussion of *sound*, Murray Schafer avoids its explicit definition, but brings in the ontological status of sound as *sound object* versus *sound event*. Pierre Schaeffer's[1] concept of "sound object" refers to an unintentional representation of the audible: it is an object for perception (epitomized as a recorded sound) with a complicated relationship to its cause. Murray Schafer describes the *sound object* as "defined by the human ear as a smallest self-contained particle of a [soundscape], ... analyzable by the characteristics of its envelope" (1977: 274). As an object, sound is isolated, artificial, and analyzable through such qualitative properties as its dynamics and timbre. Prior to the possibility of recording a sound object, sound was indispensably an *event* (Steintrager 2016:xii). The event-like construal of sound considers its unfolding through time. In his dichotomy of *sound object* and *sound event*, Schafer observes that the latter represents "a symbolic, semantic, or structural object for study" (1977:274). Stretching out in time, the *sound event* affords spatial features of the environment and related con-

textual features of sound production. Citing the composer Agostino Di Scipio, sound is "an event *in* the environment and *of* the environment" (Solomos 2018:97).

Within the *soundscape*, *sound* is interpreted in relation to the *space* and the *listening ear*. As Solomos suggests, "[s]ound defines itself as a *network of relationships*: to other sounds, to the ambient space and to the subject who listens" (2018:95). Schafer writes about the effects of space on sound in prairies and forests, ancient caves and modern public spaces through "reflection, absorption, refraction and diffraction", also affecting the features of sound production (1977:217–219). Finally, the perceiving subject weaves sound and space through the act of listening. Audition informs the listener about events and objects in space, the disposition of the milieu, and the whereabouts of sound-producing sources. Schafer introduces an *earwitness* (as compared to an eyewitness) and considers the trustworthiness of his or her accounts. If the "terrible squash" of Niagara Falls in the descriptions of Jonathan Swift who has never been there raises a suspicious eyebrow, the exploding shells of Erich Maria Remarque compel with the truthfulness of the author's experience. It is the "authenticity of the earwitness" that, for Schafer, ensures the success of the reconstructed soundscape (1977:9).

Schafer created a variety of descriptive criteria that pertain to the features of *soundscape*. These in turn represent other concepts that anchor the *soundscape* and exemplify Deleuze and Guattari's discussion of the interconnection of concepts: "[e]very concept has components that may, in turn, be grasped as concepts" (1994:19). The descriptive network for *soundscape* branches off to *keynote sounds*, *signals* and *soundmarks*, where each, as no-

tes Michel Chion, highlights a fundamental difference between "figure and ground" (2016:9). *Keynote sounds* do not require conscious listening as they form background sounds against all the other sounds of the acoustic environment. At the same time, keynote sounds affect human behavior and mood as their absence makes the environment shapeless. In a landscape, keynote sounds are those created by its climate and geography, such as the sounds of wind, forests, water, insects and animals. *Sound signals* represent foreground sounds that are listened to consciously. Although Schafer admits that any sound can be listened to consciously, he confines the term to those signals that make up complex code messages. Sound signals, according to Schafer, "*must* be listened to because they constitute acoustic warning devices: bells, whistles, horns and sirens" (1977:10). The term *soundmark* refers to a sound that is particularly noticeable by those living in a community. For Schafer, "[o]nce a soundmark has been identified, it deserves to be protected, for soundmarks make the acoustic life of the community unique" (1977:10). For instance, the bells of a parish church were the soundmarks that defined some communities in the past: "A parish was also acoustic, and it was defined by the range of the church bells. When you could no longer hear the church bells, you had left the parish" (Schafer 1977:215).

With its emphasis on background sound, Schafer's concept of soundscape responds to the changing acoustic environment challenged by noise pollution. According to soundscape theory, humans both have an immediate effect on the sonic environment and are directly influenced by it. The progression from a natural harmonic world to one mechanically, dra-

matically and indiscriminately affecting the environment has accelerated over the past decades, bringing in confusion, anxiety and the "overpopulation of sounds" (Schafer 1977:71). As a result, research in various areas of sound studies is commonly engaged to address the perilous derivatives of modernity and the relationship between humans and the sound environment (Schafer 1977:3–4). According to Schafer, the concept of *soundscape* applies to the arts, science, and society as an overarching category for various areas of sound studies: from acoustics, psychoacoustics and communication technologies to the structural analysis of language and music.

Such broad application of the concept has provoked skepticism about the aftereffects of its wide circulation and use. In "Rethinking the Soundscape. A Critical Genealogy of a Key Term in Sound Studies", Ari Y. Kelman traces the intellectual history of the concept and its utility for scholarship. He acknowledges the widespread popularity of *soundscape*, but expresses concern about its ubiquitous use and misapprehension in sound studies. For Kelman, Schafer's original definition designates something much more specific that its recent omnipresent reference to "almost any experience of sound in almost any context" (2010:214). Instead, the author's discussion of *soundscape* suggests his preference for certain sounds over others. In its primary focus, the concept is infused with ecological and ideological implications about sound and the social production of meaning, and in particular the perils of background noise as a critical acoustic phenomenon. As a result, Kelman deplores the fact that *soundscape* is employed "willy-nilly, without accounting for its original definition" (2010:228). Yet, even despite the indeterminacy in applica-

tion, Kelman admits that Schafer's notion "resonates ... beyond the bounds of the book" and continues to call attention both to the background of sound and the critical aspects of social and cultural context (2010:228). It is important to acknowledge that Schafer himself refutes possible limitations to the application of his concept by suggesting "[t]he home territory of soundscape studies" as "the middle ground between science, society and the arts" (1977:4). As the concept of *soundscape* not only welcomes, but appeals to interdisciplinarity with its manifold and overlapping strands, it fills the necessary niche in the broad field of Sound Studies. *Soundscape* thus addresses a range of theoretical, methodological and cultural challenges. With due attention to its "original definition", *soundscape*, however, has established itself as a "work in progress", a policy for inclusion rather than exclusion, that responds to the emerging needs for accessing and understanding auditory culture.

SOUNDSCAPE IN LITERATURE

The significance of sound in literature goes beyond the established poetic devices, such as assonance, alliteration and rhyme. Literature, as Sam Halliday observes, is notable for its capacity to reveal the social connotation of sounds, the interaction of sound with other senses, and "the qualitative dimension" that accounts for the interest of people in certain sounds – what and why they actively pursue or evade in the audible world (2013:12). In this connection, according to Justin St. Clair, Schafer's The Soundscape is a "singularly important antecedent" for the studies of sound in literature that welcomes literary studies "as evidentiary material"

(St. Clair 2018:356; Keskinen 2008:13).

Schafer's concept and its subsequent wide network for sound studies have achieved their presence in literary sound studies[2] and served as a model for a number of literary and interdisciplinary publications (St. Clair 2018; Cuddy-Keane 2005; Mieszkowski 2014; Smith 1999). Borrowed into literary criticism, the wide network of concepts illustrates the Deleuzian-Guattarian mechanism of becoming, when "... every concept refers back to other concepts, not only in its history but in its becoming or its present conditions" (Deleuze and Guattari 1994:19). The capacity of literature to contextualize the relationship between people and their acoustic environment has necessitated a new language for its exploration. In "Modernist Soundscapes and the Intelligent Ear", Melba Cuddy-Keane suggests that literary analysis of narrative acoustics "can be enhanced by employing the sonic vocabulary" suggested by M. Schafer: "soundmark instead of landmark, soundscape instead of landscape, sound signal and keynote sound in place of figure and ground" (2000:385).

Inspired by Schafer, literary scholars have employed the concept of *soundscape* to account for the meaning of sound in literature and culture. For instance, Brigitte Gazelles' *Soundscape in Early French Literature* (2005) engages with sound in a range of pre-modern French literary texts that were mainly transmitted orally to the listening community. Early French soundscapes reveal the use of sounds to establish military authority, glorify chivalric romances and epic songs, or subvert the established order. One of the most influential studies of soundscapes in Victorian culture and literature is John Picker's *Victorian Soundscapes* (2007), which blends

sound studies, science and literature in the exploration of innovative sound technologies and their impact on the consumer. Victorian soundscapes pertain to speech transmission and reception in Dickens' *Dombey and Son*, the interplay of sound and gender in George Eliot's *Daniel Deronda*, and the problematic engagement of authors and intellectuals with street noise. Melba Cuddy-Keane's modernist soundscapes embrace the process of "new aural sensitivity" that appeared in conjunction with the gramophone, the wireless, and other sound technologies of the time (2000:71). A significant area of sound studies in literature belongs to Gothic soundscapes that draw attention to the audible world in its connection with the fearful, the terrifying and the unsettling. The following section examines this area in more detail and highlights interaction between the sound, the space and the listener in the audible world of Gothic fiction.

Gothic soundscapes

The connection between Gothic fiction and the audible necessitates a brief introduction to the former. A strict definition of Gothic literature is recognizably problematic due to its "polyvalency and slippage of meaning" (Mulvey-Roberts 1998:xvi). Rather, Gothic fiction is described within some general parameters, such as the confines of a (seemingly) antiquated space, e.g., an abbey or a decaying mansion. Therein secrets from the past are physically and or psychologically haunting the characters. Oscillating between the rational and the supernatural, these "hauntings" take the features of specters and monsters (Hogle 2002:20). Transgression and excess, ambi-

valence, instability and liminality are inherent traits of Gothic literature, traits which construct, examine and contest differences between barbarism and civilization, natural and supernatural, self and other (Botting 1996:20).

Sonic intensity furnishes the Gothic as writers employ sound and music to evoke the terrifying and the uncanny (Elferen 2012:19). The sonic Gothic receives comprehensive coverage in Isabella van Elferen's *Gothic Music: The Sounds of the Uncanny* (2012). Van Elferen's concept of "Gothic music" operates through numerous Gothic authors – from Ann Radcliffe and Edgar Allan Poe to more contemporary writers, such as Shirley Jackson. Soundscapes in eighteenth-century Gothic novels are explored by Angela M. Archambault (2016) who focuses on the function of sound to promote and augment the elements essential to the Gothic genre. Among eighteenth-century authors, Ann Radcliffe is pre-eminent for her aesthetics of the auditory. Studies of Gothic sound in nineteenth-century literature mainly draw from the science and technology of sound. Delving into the scientific and occult practices of the time, Kristie Schlauraff (2017) analyses bodies as soundscapes in American and British Gothic fiction, and illuminates how fiction overlaps with scientific practices to tap into the fundamental questions of humanity. In their provocation of fear and terror, Gothic soundscapes highlight the interconnection between the sound, the space and the listener.

Sounds in Gothic fiction are notable for their complexity and multiplicity. A short story by Samuel Warren "The Thunder-Struck and the Boxer" (1832) reveals an aural composition that contains multiple layers of sounds. The protagonist's house

becomes an acoustic space that unites the outer noises with the sounds in the household. During the unprecedented thunderstorm, the house turns into a site of anxiety and class dominance, where the shrieks of the master's wife and children seem louder against the silent terror of the servants. In the world of the Gothic, sounds interact with silence which, as Elferen observes, "functions as a signifier of the unhomely" (2012:19). In Edgar Allan Poe's famous story "The Fall of the House of Usher" (1839) the "soundlessness" in the surroundings of Roderick Usher's mysterious mansion is pervaded with the subtlety of sound that reconfigures silence as a construct and a scaffold for the narrator's fears and oppressive ruminations.

Gothic listeners are anxious, scared and troubled by what sound obscures and reveals. At times the auditory disturbance is enhanced with the idiosyncrasy of perception, when afflictions or supernatural capacities allow for the overacuteness of hearing. Roderick Usher is hereditarily predisposed to a hearing disorder of increased sensitivity to sound, which is manifested in the "morbid condition of the auditory nerve" (Poe 1960/1839:121). Specific *soundmarks* of the place – such as the grating sound of a door – are able to accelerate his sensitive nervousness. Similar to Poe's Roderick Usher, Haco Harfager in M.P. Shiel's short story "The House of Sounds" (1911) suffers from a preternatural sensitivity to sound and is the last descendant of an aristocratic family with a rich and confusing history of internal feud. The variety of terms that Shiel employs in "The House of Sounds" to construct the representation of Haco's disorder (tinnitus, oxyecoia, Paracusis) foreshadow the structural instability of his dwelling in its symbolic connection with his afflicted

hearing. In its complex and ruinous acoustic topology, the house parallels the morbid physicality of its host. In addition, the soundscape is infused with the detrimental and constant sound of the ocean – the *keynote* sound that establishes and reinforces the narrator's sense of delusion.

Gothic spaces are reconstructed, transformed and illuminated by sound. In the sonic realm of Poe's "The Tell-Tale Heart" (1843) the dark ephemeral reality of the room is reconstructed through sound and acquires mobility and rhythm, where the heard, the semi-audible and the unheard, such as the sounds of hell and heaven or the wind in the chimney represent the coformative parts of the place. In a short story "From the Dead" (1893) by Victorian Gothic writer Edith Nesbit, the change in sonic composition reconfigures the bedchamber into a murder room. Sound signifies liminality, and obscures not only the designation of the place but the boundaries between the visible and the ephemeral, the rational and the phantasmagoric, the male and the female.

Thus, Gothic soundscapes echo with the terrifying, the unsettling and the unidentifiable in bringing together the instability of the place, the listener's affliction and the mysterious and frightening qualities of the audible. Sound in Gothic writings can be seen as a means to address the objects of fear and anxiety on the contested ground in-between the supernatural and empirical worlds.

To conclude: back to origins or moving forward?

With his invention of the *soundscape* concept, Schafer transmitted the conceptual schemas of landscape into the sonic world.

The vocabulary of soundscape studies has been eagerly borrowed by many fields of the arts, the social sciences and the humanities, finding its appreciation and application in literary criticism. With its aural intensity, the mysterious, uncanny and ethereal Gothic fictional world is attractive for the application of Schafer's *soundscape* concept. *Soundscape* can express the idea of an interconnection between ambiguous sounds, liminal spaces and unstable identities of the listeners.

Contemporary developments in textual orality offer some resources for thinking about possible elaborations of the concept, as well as implications and future directions for scholarly work. Schafer's *soundscape* is a "work in progress" that points at tensions between sound, noise and modern technologies. In this connection, the relationship between literature and recorded sound opens up a conversation about a deeper engagement with the concept either in favor of Schafer's original meaning, or towards further abstraction away from the negativity of modernity. Previous studies have already indicated the ambivalent nature of this relationship: soundscapes in nineteenth-century fiction reflect the way recording technologies both distracted and positively affected the performance of literary figures who imbued the acts of hearing, sounding and science with broad significance (Picker 2007:4–5). Moreover, phonographic technology and acoustics enforced the capacity of the nineteenth-century writers to "sustain soundscapes in print" (Chao 2007:89). Yet, how does the resonant potential of Schafer's *soundscape* meet recorded literature such as audiobooks, that have been increasing in numbers since the early 1930s? Is it possible to reconcile the concept with the aesthetics of narrative possibilities, or should we formally dismiss recorded literature as part of background noise?

Notes

1 Pierre Schaeffer (1910–1995) is the founder of *musique concrète* (music made of sounds of natural origins, such as thunderstorms, steam engines and waterfalls) - a French composer, acoustician and electronic engineer.
2 An interdisciplinary branch of studies that Sylvia Mieszkowski defines as the analysis of "sounds and processes of hearing, which have been medialised by (written) words" (2014:24).

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Summary

Soundscape: from origins to possible directions in literature

(Ljudlandskap: från ursprung till möjliga riktningar inom litteraturen)

Recent studies demonstrate a significant level of interest to literature as a source of insight on sound and hearing. Attention has focused on the new ways to approach the acoustic dimensions of text, featuring narrative representation of sound in its physical characteristics and the psycho-somatic peculiarities of perception. Accordingly, the concept of soundscape, has entered critical scholarship to analyze the audible world in fiction. This essay addresses soundscape as a concept by scrutinizing the terms in which it was defined and situating soundscape in relation to nineteenth-century Gothic literature. My point of departure is the foundational work of R. Murray Schafer The Soundscape: Our Sonic Environment and the Tuning of the World (1977), which introduces the concept and outlines the territory of soundscape studies as the intersection of science, the arts and society, and delineates terms central to the idea of the soundscape. I will elaborate on soundscape in its threefold dimensions: the panoply of sounds, the specific location, and the subjective experience of an individual inhabiting the space. The essay then considers the concept in light of the recent studies of sound in Gothic fiction and narrows down the topic to selected short stories by British and American nineteenth-century writers: E.A. Poe, E. Nesbit, S. Warren, and M.P. Shiel, among others. The shared features of the audible world in Gothic short stories and more distinctive elements of Gothic soundscapes offer some resources for thinking about a more complex elaboration of the concept, as well as implications and future directions for scholarly work.

Keywords: soundscape, sound, gothic literature, the uncanny, auscultator.

Elena Glotova, Doctoral Researcher in English Literature, Department of Language Studies at Umeå University, Sweden.

Ecopoetry:

Overcoming Anthropocene melancholia in the work of Juliana Spahr and Allison Cobb[1]

NUNO MARQUES is a doctoral researcher in English literature at the Department of Language Studies, Umeå University. He works with ecopoetry as methodology and practice of thinking with, using ecocriticism to research the formal devices of ecopoetry to explore and relate with the atmosphere and the geology of the Anthropocene. He is also a poet and translator of mostly ecopoetry.

Mourning

environmental loss and death are constitutive of the current moment of our planet, in which anthropogenic action fundamentally alters its geology and atmosphere. Meteorologist Paul Crutzen popularized the term Anthropocene for this conflation of human and geological history that effaces nature and installs the anthropos at the center of planetary processes. While it has gained currency, the term is criticized for the homogenizing and speciesist rhetoric of human agency that it supports. Andreas Malm's Capitalocene, a Marxist critique, situates this current bio-historical moment in the development of capitalism through the transformation and exploitation of nature. Anna Tsing's Plantationscene highlights the combination of slave labor, the plantation system, and corporate capitalism. New materialist critique exemplified in Donna Haraway's Chthulucene "entangles myriad temporalities and spatialities and myriad intra-active entities-in assemblages –, including the more-than-human, other-than-human, inhuman, and human-ashumus," removing the anthropos (2016:101). Fundamentally, these critiques depart from the Anthropocene rhetoric arguing that environmental loss and death is created by constitutive processes of the Anthropocene, rather than being an unintended consequence of it.

Mourning for these losses is common in contemporary North-American ecopoetry. Developed from experimental poetry, ecopoetry examines the fractures caused by natural destruction in language, questioning poetry's capability to mourn and become a regenerative practice. Ecopoetry works with the embodiedness and materiality

of poetry (Hume and Osborne 2018) and the material agency of inorganic elements, the apocalyptic rhetoric of environmentalism, interspecies communication and environmental justice (Keller 2019). Poet Evelyn Reilly sums ecopoetic practice as "an investigation into how language can be renovated or expanded as part of the effort to change the way we think, write, and thus act in regards to the world we share with other living things" (2010:255). For Spahr and Cobb this is also an investigation into the possibilities of overcoming grief through ecopoetry. By explicitly framing the failure of received models of representation within the larger psychological and environmental context of loss and death, both poets point to the work of renovating or expanding language that Reilly suggests, and which is a key element to understand contemporary ecopoetry.

In the introduction to *Well Then There Now*, Spahr explains the move from nature poetry to ecopoetics:

> I was more suspicious of nature poetry because even when it got the birds and plants and the animals right it tended to show the beautiful bird but not so often the bulldozer off to the side that was destroying the bird's habitat. And it wasn't talking about how the bird, often a bird which had arrived [in Hawaii] recently from somewhere else, interacted with and changed the larger system of this small part of the world we live in and on. (2011:69)

Ecopoetry reinscribes these omissions, including colonial history and extractivist practices, to explore troubled relations between members of ecosystems. Thus "the tradition of ecopoetics – a poetics full of systemic analysis that questions the divisions between nature and culture" is distinct from "nature poetry" (Spahr 2011:71). Spahr's collection articulates the different scales and relations of the environmental

crisis with which places are connected. In the collection the poet conveys "place as a dynamic construction resulting from the complex interaction of differentially empowered cultures and from the constant movement of human and other-than-human populations" (Keller 191). The tensions of this dynamic construction evidence how those places are created by conflicting and violent agencies and histories, the knowledge of which effectively disrupts the romanticized representations of the natural world.

"Gentle now, don't add to heartache"

"Gentle Now" deviates from tropes of a romanticised natural world because nature "as the figurative resource that regulates the mourning process" is no longer available and reparative action is deemed impossible, generating melancholia (Ronda 2014:96). The fourth section of this poem rereads pastoral connections with nature in the light of contamination:

> It was not all long lines of connection and utopia.
> It was a brackish stream and it went through the field beside our
> house.
> But we let into our hearts the brackish parts of it also.
> Some of it knowingly.
> We let in soda cans and we let in cigarette butts and we let in pink
> tampon applicators and we let in six pack of beer connectors and
> we let in various other pieces of plastic that would travel through
> the stream.
> And some of it unknowingly.
> We let the runoff from agriculture, surface mines, forestry, home
> wastewater treatment systems, construction sites, urban yards,

and roadways into our hearts.
We let chloride, magnesium, sulfate, manga-
nese, iron, nitrite/
nitrate, aluminum, suspended solids, zinc,
phosphorus, fertilizers,
animal wastes, oil, grease, dioxins, heavy met-
als and lead go
through our skin and into our tissues.
We were born at the beginning of these things,
at the time of
chemicals combining, at the time of stream run
off.
These things were a part of us and would be-
come more a part of us
but we did not know it yet. (Spahr 2011:130–1)

The material meaning of connection is cre-
ated by the "cigarette butts … pink tampon
applicators … six pack of beer connectors
and … various other pieces of plastic" that
visibly connect the place by the stream to
other places. Bodies, human and others
are here penetrated by "oil, grease, diox-
ins, heavy metals," thus rereading the aes-
thetic connection with the natural as a
relation of contamination. The third sec-
tion celebrates the communion and con-
nection between the "we" of the poem and
the river: "We immersed ourselves in the
shallow stream. We … let the water pass
over us and / our heart was bathed in glo-
chida and other things that attach to the
flesh" (Spahr 2011:128). The transcen-
dent is substituted by the immediate: the
hearts no longer hold God, but runoff and
chemicals. Still "we noticed enough to
sing a lament" writes the poet, directing
the reader to the elegiac mode of the
poem, a lament, which because emptied of
the generative power of nature cannot heal
and overcome melancholia.

The elegiac mode of the poem develops
from the powers of song to expand on
the possibilities of ecopoetry to overcome
melancholia and promote environmental
action in poets and readers. The third sec-

tion addresses song thematically, recount-
ing what the "we" of the poem sang, and
structurally, as the refrain "gentle now ….
don't add to heartache" adds rhythm and
repetition. The first line of the song is fol-
lowed by the animals, plants, and insects
of the river named in the previous section:

And as we did this we sang.
We sang gentle now.
Gentle now clubshell,
don't add to heartache.
Gentle now warmouth, mayfly nymph,
don't add to heartache.
Gentle now willow, freshwater drum, ohio pig-
toe,
don't add to heartache.
Gentle now walnut, gold fish, butterfly, striped
fly larva,
don't add to heartache.
Gentle now black fly larva, redside dace, tree-
of-heaven, orange-
foot pimpleback, dragonfly larva,
don't add to heartache. (Spahr 2011:128–9)
…
Gentle now, we sang,
Circle our heart in rapture, in live-ache. Circle
our heart. (Spahr 2011:130)

In the fourth section, the "we" sing of the
loss of the animals, plants and birds of the
river:

in lament for whoever lost her elephant ear lost
her
mountain madtom
and whoever lost her butterfly lost her harelip
sucker
and whoever lost her white catspaw lost her
rabbitsfoot
and whoever lost her monkeyface lost her
speckled chub
and whoever lost her wartyback lost her ebo-
nyshell
and whoever lost her pirate perch lost her ohio
pigtoe lost her
clubshell. (Spahr 2011:131)

Finally, in the fifth section this lament,
that had a redeeming role in mourning, is
silenced, and the connection is lost:

What I did not know as I sang the lament of what was becoming lost
and what was already lost was how this loss would happen.
I did not know that I would turn from the stream to each other.
…
I turned to each other.
…
And I did not sing.
I did not sing otototoi; dark, all merged together, oi.
I did not sing groaning words.
I did not sing o wo, wo, wo!
I did not sing I see, I see.
I did not sing wo, wo! (Spahr 2011:133)

Singing structures the poem in different ways. In the third section the song punctuates the poem celebrating diversity and communion, in the fourth, loss leads to lament, and the poem finishes by acknowledging that permanent mourning can lead to inaction, or silence, when singing is most needed. While the poem seems to leave the reader and the poet in that state of "guilty recognition that cannot lead to reparative action," it also indicates what that action would be by stating what the poet did not accomplish (Ronda 2014:2).

The song that the poet is unable to sing is an ululation like Cassandra's cry in Aeschylus's *Agamemnon.* Cassandra is taken by madness and speaks unintelligibly in another tongue or only in syllables (otototoi).[2] It is from this moment of pain in which language is not enough that language also displays its powers of relationality. In Cassandra's speech the relation is with the dead, in ecopoetry it is with others who might read/listen to the poem/song and with the others who died. The poem signals the possibilities of ecopoetry in environmentally disrupted times: a poetry that starts from unintelligible languages, and that has to make poetry unintelligible

again, forced out of forms and linguistic structures by the bio-historical context.

If for Spahr, poetry becomes unintelligible because the poet as seer, the poet as Cassandra, moves out of herself because of agony, such as language and sound move out of structures and meaning because of agony, how can it be a call for action? Here Spahr's *Misanthropocene: 24 Theses* (2014), written with Clover, is instructive. The misanthropocene is an epoch of decentering the relation with the planet from the human. The theses try to make their readers move beyond their desires or despair and take environmental action, becoming misanthropes. Knowing about the "sheer scale of the misanthropocene [makes] our minds feel small and inert" and therefore generates a form of "West melancholy," a comfortable lack of will to act. Because of nostalgia, western culture "makes endless small plastic representations of the African jungle or plains animals and fish ingest them and vomit them up or don't and there they sit in their stomachs and then they die" (Clover & Spahr 2014:4). The plastic copies of animals that risk extinction because of the industry that builds them are products of a form of nostalgic relation with the world. They evoke a symbolic nature while destroying the organic, living models for it. Being aware of the scale of environmental destruction caused by the cultural constructions of nature brings a sense of incapability to act, a melancholia.

In *Misanthropocene*, ecopoetry is one of the ways to build alternative narratives to this destruction and promote different types of action. The final thesis reads: "This is how the misanthropocene ends. We go to war against it. My friends go to war against it. They run howling with joy and terror against it". This call for action is

followed by examples of direct action against the extractive industries (oil, gas) and the military complex, introduced by the injunction "here is how to" (set an oil well on fire, take out the electrical grid), finishing with the statement: "Twenty-fourth of all. Here is how to kill a policeman here is how to abolish culture here is how to knock down a Boeing AH-64D Apache Longbow here is how to loot a grocery store here is how to levitate the Pentagon." (Clover & Spahr 2014:9) As the thesis progresses it becomes clear that the "here is how to" refers to the writing of the theses themselves and that it is a part of an integral artistic ethics of living and writing committed to the planet and the environment: an ecopoetics. Here the authors dramatize the action taken to include direct action and sabotage, thus claiming for ecopoetry the same possibility of direct intervention in the cultural and material structures of the Anthropocene.

After we all died

The connection between the Anthropocene, catastrophe and trauma is represented by the need to learn to live with (environmental) death in the works of Allison Cobb, which becomes a possibility rather than a condemnation. Cobb takes this melancholia as the subject of *After We All Died* (2016), her most recent collection of poems. In the poem "You were born" we read:

> maybe more insidious forms of
> poison have invaded all of us alive on the planet, plant,
> human, and animal, and one poison is how we know we
> kind of want that
> melancholy that lets we who are wealthy

> in the West
> relax into our sadness about the end
> of all the stuff we destroyed without knowing or trying (Cobb 2016:99).

This willingness to experience melancholy is described as a poison, on the same level as radiation from the nuclear industry, as plastics, lead and chemicals. In this sense, fighting melancholy is an environmentally responsible act. As in the *Theses,* melancholy is diagnosed as a sign of its time, and overcoming it is learning how to live in the Anthropocene, and for the poet, creating an ecopoetics:

> This is our death. We share it, we who come after the future. With our bodies we nurse our machine that killed us. We give it all of our words. We give it our births to continue, and we who live in privilege: we devour the births out of everything else. The task of such selves is not to live. It is to refuse all the terms of this death into which we were birthed. Maybe then, learning to be dead, something can live. (Cobb 2016:107).

I read "learning to be dead" as learning how to inhabit fully the contemporary biosocial moment of the planet, which demands an ability to relate with its present condition. But does this mean that the Anthropocene is a time of mourning? If the acknowledgement of the many deaths that compose this epoch is present in every action, what does it do to the writing of poetry? And do poets fully inhabit the contemporary biosocial moment? To "refuse all the terms of this death into which we were birthed" is to move one step further from an ecopoetry of elegy for the dead because elegy might be "a form of relaxing into our sadness about the end / of all the stuff we destroyed without knowing or trying" (Cobb 2016:99) – a melancholia.

In "You Were Born," Cobb also explicitly engages with the idyllic representations of nature of the pastoral by changing the focal point toward the suffering they hide:

> They come to breed
> in shallow seas each spring
> in the bay of Delaware, named for the Lord
> De la Warr. So the crabs crowd up
> in the bay to breed beneath the new
> and full moons in the months of May and June,
> and the watermen –
> the watermen wade in, grab them by the shell
> and toss them on trucks
> to a lab where lab
> people strap them to a steel table, insert a needle
> to the heart, drain 30% of the blood,
> and send them back to the water of the war
> (Cobb 2016:95–6)

The shortcomings of the representation of the idyllic setting of the bay in the full moon period with the crabs breeding are revealed to the reader. The unseen suffering of animals and human workers beneath the surface of that representation is made clear as the poem progresses. Showing the "bulldozer of the side of the road," that Spahr pointed out Cobb focalizes our attention on the suffering to which the crabs are subjected and the relation between that suffering from exploitation and the medical industry that it serves. All this suffering and death opens a wound that transforms ecopoetry into an investigation in language on how to change representations of humans and non-humans, to promote connections and acknowledgement of the suffering of others, rather than naturalizing those deaths or glossing over them while the full moon rises in the idyllic bay.

In Cobb's work we see this wound become the poem's central concern affecting its structure and form. In the collection *After We All Died*, cancer and the death of others break the discursive line. "You were

born," was written after *Misanthropocene*. In the poem, Cobb shows melancholia as an emotional value of merchandise. She is led to YouTube videos of advertisements for sandals named melancholia, and away from the poem's focus on the fear of death, and the "new mode of poetry / called West Melancholy" (2016:93). West Melancholia is this moment of recognizing entanglements between the sandals and the immense networks of production and distribution and their environmental impact, while enjoying the sandals' beauty. This is the perspective of consumers, who can meditate on the implications of their sources of pleasure. As Cobb writes, melancholy "lets we who are wealthy in the West /relax into our sadness about the end /of all the stuff we destroyed without knowing or trying"(2016:99). It is a luxury that underpaid workers and populations in areas afflicted by production and disposal cannot have.

Cobb returns to YouTube later in the poem when exploring the idea of poison and contamination, which leads her to think about horseshoe crabs, whose blue blood is used to measure contamination of plastic prosthetics. After watching documentaries about sandals and the industry around the crabs' blood, she acknowledges that she "did not mean for this to be a poem / about horseshoe crabs and caged booties" (2016:96). Cobb's digression into the relation between the blood of horseshoe crabs and people whose prostheses were checked for bacterial contamination by the use of that blood, highlights the relation between human and non-human bodies and suffering. Later, after exploring how the crabs in those videos are portrayed as donors of blood, not as subjects of exploitation, Cobb sees herself being caught in a form of melancholy contra-

dicting the direction of poem again: "I meant to end this poem with a tight / metaphor about the band Poison from the eighties" (2016:98). The metaphor could not be written because the death of the crabs does not leave space for adding layers of representation of suffering. Ecopoetry, therefore, is called to negotiate and question language, by grounding ecopoetic practices in an ethical commitment to the deaths of others. Here, I understand Cobb to be directing the reader toward the starting point of her ecopoetry and the result of "learning how to die". Cobb later writes: "So I am failing / at this poem. But maybe failure / is a good place to dwell" (2016:99). Perhaps we can extend this starting point to ecopoetry in general. Embracing failure, then, is a way in which ecopoetry takes the Anthropocene as an opportunity and a challenge.

To acknowledge a poetry of failure implies hope in the possibilities of poetry to contribute to better relations with humans, nonhumans and other organisms, hope for an ecologically better future, for environmental justice, for the creation of beauty. And so, here at this point of conflict, in the Delaware bay, as crabs, watermen, birds, and trucks relate violently with each other I turn to Donna Haraway's *Staying With the Trouble*. In this book, she argues that we must acknowledge the tension of the paradox, the failure of previous models, the failures and the possibilities of poetry, as a starting point for action. Inhabiting its paradox is more vital, as Spahr and Clover argue in the *Misanthropocene* than inhabiting West Melancholia, and become trapped in mourning. But can someone act against this comfortable numbness? Ecopoetry can act through a language of inarticulation, that displays the agony of the current bio-historical

moment and pushes language out of inherited forms of representing nature. It is through this disruption, when the immense scale of the environmental crisis takes hold and inhibits action, that the agonic cry becomes a source of energy and renovation. In Spahr's poem, inarticulation leads to overcoming of mourning: a new language is needed. In Cobb's poem the wound of death opens up failure as a starting point. This is where I situate the role of ecopoetry in the environmental crisis: as a practice of researching language for ways of articulating connections between humans, nonhumans and others, connections that move beyond the anthropocentric perspective of inherited models of representing nature. Taking up the *Misanthropocene*'s example of ecopoetry as direct action we can also say that ecopoetry moves one step beyond elegies for the dead of the Anthropocene. There is a vitality in this movement: living with these continuous deaths, the poets bring readers and poems closer to the dead, to the idea of other deaths, and therefore might inspire the desire to stop future deaths. Ecopoetry then, is a practice of staying with failure, and with the dead by acknowledging the complexity of relations of the Anthropocene and, with care, learn to live with them with the hope that, as Cobb writes "learning to be dead, something can live" (2016:107). This wound of the knowledge of death is a standpoint for writing ecopoetry that reflects on the entanglements between ecopoetry and the Anthropocene.

As the work of Cobb, Spahr and Clover shows, ecopoetry explores ways of overcoming grief through experimentation in language and activist practice. *Misanthropocene* relates to Lawrence Ferlinghetti's 1976 "Populist Manifesto" illu-

minating the tradition of poetic interventions it follows. As Ferlinghetti writes: "Poets, come out of your closets […] / no time now for our paranoias & hypochondrias, / no time now for fear & loathing, / time now only for light & love". By becoming part of a larger movement of change in the environmental imagination, both works perform poetry's role in history, politics and social change.

Notes

1 A rewritten and extended version of this text is published in Marques, Nuno *Atmospheric and Geological Entanglements: North American Ecopoetry and the Anthropocene*. Umeå Studies in Language and Literature 43. Department of Language Studies, Umeå University, 2020.

2 See Yopie Prins' "OTOTOTOI: Virginia Woolf and 'The Naked Cry'" for a description of the scene and the question of language.

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Summary

Ecopoetry – Overcoming Anthropocene Melancholia in the work of Juliana Spahr and Allison Cobb

(Ekopoesi – Att övervinna "Anthropocene Melancholia" i Juliana Spahrs och Allison Cobbs verk)

Traditionally, elegy moves from loss to consolation by framing death within larger regenerative cycles of nature. But in the current time of ecological disruption, nature as regeneration is no longer available, and this absence hinders the process of mourning, not allowing consolation. In parallel, the large scale of the environmental crisis creates a sense of futility of action. Both the inability to overcome mourning and the lack of will to act for environmental change create a permanent state of grief that Juliana Spahr, Joshua Clover and Allison Cobb term West Melancholia. How can ecopoetry overcome the process of mourning for lost ecosystems and species, and instead contribute to action? I propose that in contemporary North-American ecopoetry, consolation is given by poetic research in language and activist engagement. Spahr's "Gentle Now, Don't Add to Heartache" (2011) and Misanthropocene: 24 Theses (2014), co-authored with Clover, tie grief to the failure of inherited models of representing nature and instead suggest consolation in ecopoetry as activist practice. Cobb's After We All Died (2016) grounds consolation in a practice of starting from failure to researching language for modes of overcoming grief. I discuss these works to uncover the poets' proposals of overcoming melancholia through exploration of language and engaged activist writing.

Keywords: ecopoetry, mourning, elegy, melancholia, activism.

Nuno Marques, Doctoral Researcher in English Literature at the Department of Language Studies, Umeå University, Sweden.

Translation:

The misleading keyword

JUANITA VÉLEZ OLIVERA is passionate about language learning and Latin American and Modernist Anglo-Saxon poetry. Her research interests are in poetic and intersemiotic translation. She holds a master's degree in Hispanic Literature from Stockholm University and a master's degree in Literary Hermeneutics from EAFIT University in Colombia. She is currently pursuing her PhD at the Department of Language Studies at Umeå University where her focus is on poetics of translation of three 20th century poet-translators in Colombia.

*W*hen discussing particularly tricky and misleading concepts that are used as keywords, *translation* is certainly one that comes to mind. This seemingly clear and universal term has been, and continues to be, widely used. Furthermore, in the past 50 years or so its use has expanded from its traditional areas of study in linguistics, philosophy and literature to the fields of social sciences, cultural studies, and even Artificial Intelligence.

To simply define the term translation within one area of knowledge is no easy task and that is one major difficulty I face in my research when studying and writing about *translation*. Piotr Blumczynski describes this difficulty in the introduction to his book *Ubiquitous Translation* (2016) when he is theorizing about translation:

> we inescapably reflect on much larger issues, such as meaning, sense and purpose; identity, sameness, and similarity; the relationship between part and whole; between the message and its medium; between ideas; between texts; between individuals; between individuals and texts; between communities; between texts and communities; between times and places; between what is fixed and what is dynamic; between exercising force and experiencing influence, and so on (ix).

Beyond the multiple issues considered by Blumczynski that arise when translating all types of texts, the translation of poetry, which is my main research interest, poses yet another level of complexity that is both theoretical and practical. I will develop these aspects further on.

In order to approach the problem at hand, namely the enigmatic nature of the concept translation when applied to studying the *translation* of poetry, I shall begin by

providing a definition of what I mean by poetry. As we may intuitively conceive of the term, poetry uses language in particular ways that lend aesthetical and expressive values in addition to the communicative value of non-artistic texts, such as legal documents and instruction manuals. These aesthetic and expressive values are built from an interweaving of semantics, phonetics, tropes, themes and structure, which are, for the most part, irrelevant when one is considering the difficulties of translating the average instruction manual. However, this conception of the distinctiveness of poetry comes from a time where poetry followed strict rules not only in terms of meter and rhyme but also in terms of its subject matter and even who could write it (see García Yebra 2010; Plato 2016; Aristóteles & Horacio 1988). Even though these traditional forms are still used, it is worth noting that at the turn of the twentieth century, poetry has often completely rejected the strictness of its traditional definition and its boundaries with other literary genres, yet its translation and the problems around the process and the product remain. I will not dwell too much upon this distinction. Instead, here I will consider the intricacies of poetic language, as my interest is the difficulty of doing research with the umbrella keyword *translation*.

From a theoretical perspective, there are two main issues I face. The first and most important one is that the theory of poetry translation is mainly case-based. While the case-based approach has use and reach, it only showcases one methodology to approach a poem or a poet's work. It is rare to identify methodologies that focus on more than one or two elements of poetry and explore it as an intricate system (Bassnett 2002:86-7). In my research, I also work on specific cases but try to go beyond the decisions each poet makes. Instead, I try to find a poetics behind their poems by linking their decisions to the historical moment in which the translations were made; or to the aesthetical affiliations the translator-poets share. As Bassnett warns "[r]arely do studies of poetry and translation try to discuss methodological problems from a non-empirical position, and yet it is precisely that type of study that is most valuable and most needed" (2002:86). Therefore, my aim is to contribute to the ways scholars approach the study of the translation of poetry and how, through the comparative study of poetry translators, it is possible to extract poetics or tools for translation of poetry beyond stylistics.

The second theoretical issue I encounter is one derived from the individual practice discussed earlier. To use the term *translation* for processes that are not universal – for lack of a better word – carries an underlying assumption that everybody understands the term similarly. However, *translation* may signify very different and, more often than not, contradictory methodologies or conceptions.

Given these issues that surround the term *translation* in my research, there does not seem to be any solid ground to stand on for practical and theoretical reasons. The practical problem concerns the function of language in poetry. The theoretical problem is the instability of the term *translation*. However, in the following paragraphs I will show an example of how the difficulties of providing a definition to the translation of poetry can be productive, and how it opens paths in my research.

One of the poet-translators I work with in my dissertation is José Manuel Arango

(Carmen de Viboral, Colombia 1937–2002). He refers to his translations of the poetry of Emily Dickinson (1830–1886), Walt Whitman (1819–1892) and William Carlos Williams (1883–1963) as *versions*. Arango, nevertheless offers no definition as to how he understands the term, but when delving into the brief introductions to his *versions* of the poems of the American authors in his compilation of translated work *Tres poetas norteamericanos* (1991), it seems that the characteristics that make each of these poets unique is that they have a deep interest in the local. This sense of local is two-fold, encapsulating both their interest in the sound of the local English language and how it can be recreated in the lines of a poem, as well as the interest in highlighting events and objects of everyday life. To achieve this, Dickinson, Whitman and Williams make use of particular punctuation and semantics as well as themes and structures. According to Arango's introduction to his translations, these features proved to be highly challenging to replicate in his local Spanish.

For a closer look at his *versions,* I take an example of one of Emily Dickinson's poems,

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If **W**hat **w**e could — **w**ere **w**hat **w**e **w**ould —
Criterion — be small —
It is the Ul**t**ima**t**e of **T**alk —
The Impo**t**ence to **T**ell —

407

Si lo po**s**ible fuera lo ha**c**edero,
qué criterio menudo
La última palabra
Di**c**e **d**e la importan**c**ia **d**e **d**e**c**ir.

Here, I only draw attention to things that are visible to everyone, regardless

of language capacity, the first one being the use of punctuation. Dickinson uses the em dash (—) as an important resource, together with the parallel structures created between the dashes. In the Spanish version, the em dashes are replaced by commas and by a break in line 1 and 2 of the poem. In Dickinson's poem there is also a reiteration of the phonemes, as I have highlighted, /w/ in "**W**hat", "**w**e", "**w**ere", "**w**hat", "**w**e", "**w**ould" and the phoneme /t/ in "I**t**", "Ul**t**ima**t**e", "**T**alk", "Impo**t**ence" and "**T**ell". These two phonemes also emphasize the separation between line 1 and 2 with 3 and 4 which seem to be the conclusion of the poem, contrasting the softness of the vowel-sound /**w**/ and the hard /**t**/. In contrast, the phonetics of the version in Spanish do not create such separation or contrast. A repetition is seen mostly in the last line with the phonemes /**d**/ and /**s**/.

In the case of Arango then, the use of the term *version* instead of translation does not seem interchangeable. He, in a sense, sees a *version* as a way to allow a more free or creative translation. This is important because even though *version* seems to sometimes be used instead of the term translation, the understanding of it is not necessarily the same. According to the Merriam Webster Dictionary's definition, *version* (Merriam-Webster 2020) is "an account or description from a particular point of view especially as contrasted with another account" or "an adaptation of a literary work". A *version*, according to these definitions, seems more like retelling a story as one remembers it. This is a concrete example of the misleading nature of using the word *translation*: sometimes some of its synonyms or the words that it

is exchanged for do not necessarily mean the same thing nor have the same outcome as a reader perhaps would expect. In my study of Arango's *versions*, I am learning much about how he understands *translation* from a practice he does not clarify or explain methodologically. Also, the eras of these poets, the mid-nineteenth to the mid-twentieth century have contrasting poetic movements. However, mentioned earlier, Dickinson, Whitman and Williams are in search of a specific cadence, the sound of what they consider their America. In turn, Arango uses his versions as a way to expand his poetical praxis by also finding his local language, or better, rendering these poets his own way. Furthermore, an inquiry into his translations reveals what he considers most important about the poem to render in Spanish. Arango's translations have not been looked at in depth, thus, the study of the poet's translations further expands understanding of his earlier and later poetic work.

In their attempt to recreate an American cadence, language, and landscape, Arango's *versions* contrast with another poet's concept of *translation*: Ezra Pound (1885–1972). Pound's translation has been studied in depth by Andres Claro. Claro summarizes Pound's technique as:

> an holistic conception of poetic meaning –plain sense charged by musical, imagistic and contextual effects (melopoeia, phanopoeia and logopoeia)–, dismantling most of the binary oppositions in which translation and literary theory had been trapped through history, beginning with the ones between sense and form, meaning and style. Finally, the cultural implications Pound devised from the translator's task, proposing a conception of culture and history as translation; the ways he thought poetic transfer, through its very technical donation of forms of meaning and representation, is able to modify language and experience: strengthening perception, expanding a world-view, reviving the voices of the past to criticise and shape the present. (2014:3)

In his translations, Pound departs from poetry's holistic meaning in an attempt to bring it to life or render it in the receiving context. As an example of this holistic understanding of how poetry works let us look at an example that Claro studied in his text "Broken Vessels" where Pound creates a melodical rendering of Provençal poetry, which is particular and the most relevant trait of Provençal poetry[1].

Quan lo rossinhols escria	When the nightingale to his mate
ab sa par la nueg e·l dia,	Sings day long and night late
yey suy ab ma bell'amia	My love and I keep state
jos la flor,	In bower
tro la gaita de la tor	In flower
esvria: « Drutz, al levar!	'Till the watchman on the tower
qui'ieu vey l'alba e·l jorn clar»	Cry:
	"Up! Thou rascal, Rise
	I see the white
	Light
	And the night
	Flies"

–,Anonymous Provencal *Alba*. Trans. E. Pound, "Langue d'Oc" (1917), (E. Pound, 1990, 169).

(2010:118)

Here, Pound recreates the poem in his English and in his context while attempting to replicate the purpose behind Provençal poetry. When read out loud, it showcases a sonorous resemblance. Claro finds that Pound is "following its cadence and the modulations between open and closed vowels in the rhymes" (2010:118) but does not attempt to copy structure or form. Pound is following his conception of *translation*. Yet as we see here there are also contextual and poetic language elements in it that prompt Claro to understand that Pound "generates a movement of freedom in the native" (2010:117). In this sense, the translation is not limited to rendering one or two elements of the poem but trying to bring the poem as whole into the translator's present.

What we can take from the example of Arango's version of Dickinson's poem and Ezra Pound's translation of the Provençal poem, is that, translation is a polyvalent concept. As discussed in the introduction, I have found in the course of my research that the term translation is often used lightly, not being not clearly delimited or explained in depth. On the practical side, translation captures a vast array of practices and approaches in regards the translation of poetry. Instead of being a helpful keyword to focus a search, translation generates more work for the researcher in trying to figure out which studies are relevant.

As a final example, I will consider another possible use of the term *translation*. In my research, I have identified the act of translating an already translated text by another person, also under the keyword translation. In the case of Arango, he translated some poems from Osip Mandelstam (Poland, 1891–1938), a Russian poet, from their English translations.

Does Arango consider them a double version of the original poems or are they perhaps versions of the translations into English? As Susan Bassnett explains "the translator offers his or her own individual interpretation to the reader, through the poem recreated in another language" (2011: 65). Thus, a translation is already an interpretation, and in the example of Arango, his rendering into Spanish would be, according to Basnnett, a rendering of the English poem not of the original. This is explained by the losses that are inevitable between languages, contexts and times and the intricacy of poetic language. Every reading of a poem can be understood as unique. Thus, it follows that its translation may also be considered a unique exercise. Hence Arango's version of an already translated poem, if he is to claim that his version can be somewhat connected to the original, implies a confidence or at least some trust that the first translator has rendered a version in English that is "close" enough to the Russian original that it can be seen as a representation of it. Unfortunately, in my research I am also limited by my command of language. However, a comparison with the original to its version in English and a further comparison to a version translated directly into Spanish from Russian to Arango's translation from English would be an interesting exercise.

In the above examples, I have tried to exemplify the deceitfulness of the keyword *translation* in my research about poetry translation. The challenges faced in my research bring to the forefront interesting insights in how to overcome those theoretical and methodological hiccups. In addition, the polyvalence of the keyword *translation* opens an important perspective in the study of the work of poets

who are translators. The multiple meanings of translation offer new avenues into their reading and their work, as I mentioned in my study about Arango. Furthermore, the case of translation questions the use of concepts within academic studies, how clarity in terminology or thoroughness in my own studies are crucial and how many time terms are not interchangeable.

To conclude, I have first described that the trickiness of using the term *translation* arises not only because of the larger issues it raises as Blumczynski points out, but also because of the various uses it has within the same discipline, in my case translation of poetry. I have explored in two examples possible encounters with the word *translation* that have very different applications within the field of poetry translation but yet could fall under the same keyword, hence its misleading nature. What is relevant, nonetheless, is that the multiple portals and uses of the term *translation* offer new ways to study the poet-translator's work, poetics of translation, amongst other topics. It is an enriching encounter in my research that also keeps me alert when studying the subject.

Notes

1 expanded by the Troubadours in the 11th century and characterized by its depiction of courtly or chivalric love.

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Summary

Translation: the misleading keyword

(Översättning: det missledande nyckelordet)

This essay comprises several reflections on the keyword translation that I have encountered in my research. The term translation not only has different meanings, resonances and uses in different languages but it has also been approached by a diverse range of academic fields in the humanities and social sciences. The elusiveness of its definition within the field of poetry translation is explored through concrete examples where translation could be used as a keyword, thereby highlighting its misleading nature.

Keywords: translation, version, poetry translation.

Juanita Vélez Olivera, Doctoral Researcher in Spanish Literature at the Department of Language Studies, Umeå University, Sweden.

Street-Arab Literature:

A lens to study eugenics as a class–based movement

HARINI VEMBAR is a third year PhD student in English Literature, at the Department of Languages Studies at Umeå University. Her doctoral dissertation explores the narratives of the British 'Home-Children' in late nineteenth century British and Canadian literature. Here, she examines the role of propaganda in legitimizing the mass transportation of 'street-children' from London to colonies such as Canada.

*t*owards the beginning of the twentieth century, the idea of eugenics, which was perceived to be a "science which deals with all influences that improve the inborn qualities of a race" dominated intellectual and academic debates of the period (Galton 1904:1). Theories and articles relating to the study of eugenics were popular subjects in British and American press. Amidst the increasing acceptance of eugenic principles, G.K. Chesterton was one of the few detractors who condemned the movement as a "modern craze for scientific officialdom and strict social organization" (Chesterton 1922:4).

In his book *Eugenics and Other Evils* (1922), Chesterton analyses the flaws of eugenic thinking. He suggests that the eugenics movement was designed by the upper classes to control the lower classes. Commenting upon the attitude of the upper and middle society towards the lower classes, Chesterton states that there is "the strange new disposition to regard the poor as a *race* as if they were a colony of Japs or Chinese coolies" (1922:143). While conforming to eugenic ideas about other races, Chesterton was an outlier as regards the lower classes.

More contemporary scholars such as Lyndsay Farall (1970), G.R. Searle (1981), Donald Mackenzie (1976) and Pauline Mazumder (1992) effectively demonstrate that the eugenics movement emerged as a study of the relative differences in class and class factions. Farall, Searle and Mackenzie analyse the membership of the Eugenics Education Society and demonstrate that the members held eminent roles such as university professors, biologists or social scientists. Pauline Mazumder adds to this scholarship by highlighting the goals of the Eugenics Education Society that wished to regulate "eu-

genic marriages". Just as Chesterton suggested years ago, the aforementioned scholars conclude that the eugenics movement was organized by the upper-class elite to discipline and control the lower classes.

Building on the existing scholarship on eugenics and class, I argue that "Street-Arab" literature provides an additional source of information in understanding the socio-political climate that favoured the eugenics movement in the early twentieth century. I explore a plethora of fictional and non-fictional sources from the late nineteenth century to demonstrate that the poor were already treated as a separate race before the advent of the eugenics movement. Rather than offering a thorough analysis of the texts themselves, I consider instances from the sources that cast the lower classes as the Other to the middle class.

While the eugenics movement and street-Arab literature have been studied individually, scholars have overlooked the value of Street-Arab literature as a means to study the development of the eugenics movement in Britain. In this article, I propose that street-Arab literature was part of a propaganda that shaped the class-based narrative of the eugenics movement. Contrary to popular beliefs that eugenics was rooted in race, an examination of the street-Arab literature reveals the class-based origins of the movement.

Street-Arab literature typically portrays street-children in late nineteenth century London. Both street-children and their parents are cast as the Other to the upper classes through racial epithets such as "street-arabs", "hottentots" and "kefirs". In these stories, the child is either orphaned or the parents are cast as degenerate alcoholics and therefore, rendered incapable of taking care of their children. As

Elizabeth Thiel observes, stories of the genre are "genuinely philanthropic in their desire to elicit sympathy" for the street children but they also communicate that "destitute children must be wrested from the gutter, and by implication, from their families" for the spiritual and moral betterment of the street-children and greater society. (Thiel 2008:44)

THE LOWER CLASSES AS THE OTHER IN STREET-ARAB LITERATURE

Social anxieties regarding the lower classes were well-established in England before the onset of the eugenics movement. As Gareth Stedman Jones discusses in *Outcast London* (1971), London saw a rise in pauperism in late nineteenth century because of various factors such as the cholera epidemic and a bad harvest (Jones 1971:241–2). Writing in *The National Association for the Promotion of Social Science* (1867–8), Thomas Beggs expresses a fear for personal safety because London was submerged by a "plague of beggars" where "no one who lived in the suburbs could help feeling that they were in circumstances of considerable peril" (qtd in Jones 1971:242).

Begg's picture of London is corroborated by Thomas Booth, who, after a tour of the slums in 1891, wrote about the inhabitants as thus:

> The lowest class consists of some occasional labourers, street sellers, loafers, criminals and semi criminals, I put at …1.25 % of the population … Their life is the life of savages, with vicissitudes of extreme hardship and occasional excess. Their food is of the coarsest description and their only luxury is drink… They degrade whatever they touch, and as individuals are perhaps incapable of improvement (Booth 1969:291).

Booth's report on the urban slums is

harsh, critical and unsympathetic. He also goes on to state that "it is much to be desired and to be hoped that this class may become less hereditary in its character. There appears to be no doubt that it is now hereditary to a very considerable extent. The children are the street-Arabs and are to be found separated from the parents in pauper or industrial schools, and child rescue homes.

Booth's comments indicate that the poor were already being considered as a separate race before the eugenics movement. Social commentators of late nineteenth century believed that conditions of pauperism and crime could be transmitted to future generations. In this commentary, adults are "residuum" and "savages" and their children are "street-arabs", "waifs and strays", "hottentots", and "kaffers" or "children of the English savage" (Cunningham 1991:108). As Lydia Murdoch suggests, by employing these disparaging terms, reformers, philanthropists and journalists used the rhetoric of class, race and nationality to segregate street-children from their local communities (2006:25).

The term "street-Arab" was coined by Thomas Guthrie in his *First Plea for Ragged Schools* (1847) where Guthrie heavily draws from colonial stereotypes of the Middle-East to describe the street-children: "These Arabs of the city are as wild as those of the desert" (Guthrie 1847:8). Anxieties regarding the "savage nature" of the street-children were periodically expressed by various self-employed philanthropic reformers. Robert Raikes, the founder of Sunday Schools observed that "multitudes of children" prowled the streets in the "shapes of wolves and tigers" (qtd in Cunningham 1991:37). Then in 1850, Lord Ashley who went on to be-

come the Earl of Shaftesbury, describes them "as bold and perty, and dirty as London sparrows, but pale, feeble and sadly inferior to them in plumpness of outline" (qtd in Himmelfarb 1985:381).

While Guthrie compares the street-children to the "inferior foreigners" of the desert, Raikes and Ashley go a step further and dehumanize them by comparing them to animals of prey. This presents the children as outcasts and marks them as the Other to the middle and upper classes. Judith Plotz defines this manner of Othering as "Domestic Orientalism" in which members from the lower classes are deemed to be inferior to the upper classes (Plotz 2001:37). Just as the colonial enterprise justified England's rule over the "weaker races", domestic orientalism legitimized the control of the lower classes by the upper classes.

The "degeneracy" or the Otherness of the lower classes also bestowed a sense of superiority upon the upper classes. As Anne McClintock suggests, the "degenerate" classes could be construed as departures from the established order:

> The degenerate classes, defined as departures from the normal human type, were necessary to the self-definition of the middle class as the idea of degeneration was to the idea of progress, for the distance along the path of progress travelled by some portions of humanity could be measured only by the distance others lagged behind (1995:46).

Establishing the lower classes as "degenerates" or the Other not only cast them as the colloquial scapegoats who were responsible for the nation's decline but it also enabled the middle and upper classes to retain their sense of respectability in a deteriorating nation. Reforms to improve, and consequently, control and discipline the lower orders emerged in an atmo-

sphere of national decline. Examples of these reform organizations include Sunday Schools, The Ragged Schools and child emigration societies organized by philanthropists such as Maria Susan Rye, Annie MacPherson and Thomas John Barnardo.

The central goal of these organizations was to rescue the street-children from their parents, who were perceived to be a bad influence. In writing the book, *Street Arabs and Gutter Snipes: The Pathetic and Humorous Side of Young Vagabond Life in the Great Cities, With Records of Work for Their Reclamation* (1884), George Needham makes a "plea on behalf of neglected and destitute children" who are "too often educated in crime by unnatural parents or vicious guardians; or who through the stress of circumstances, are forced into a course of life which tends to the multiplication of criminals and the increase of dangerous classes" (Needham 1884:iii). Further emphasizing the dangers of what he perceives to be "sinful environments", he writes:

> Go into the low quarters of Glasgow, the filthy back streets of Liverpool, the foul-fever slums of almost any of our great cities, and there you will see bright-eyed, tattered, ill-fed children growing up amid the reek of gin and amid scenes of blasphemy, in low infamous rooms, and in low, infamous streets, dirty, dissolute and depraved – the very seed-plot of our future criminals … many a drunkard's child in England is being trained up deliberately in the habits of sin (1884:464).

Needham's description of the lower classes is rife with the imagery of disease, filth and rot that add a sense of urgency to the issue of the children on the street. Left unchecked the "contagion of the lower classes" could spread rapidly. Like various child-reformers from his time such

as Lord Ashley, Guthrie and Barnardo, Needham suggests that the children should be relocated to better homes. Stories based on street-Arab children express a similar ideology, perpetuating the notion that these destitute children should be taken away from their families and consequently, relocated in good Christian homes or alternatively, emigrated to colonies such as Australia and Canada. Common themes in street-Arab literature include graphic descriptions of squalid living conditions, alcoholic or absent parents or relatives who induce the child protagonist into a life of crime.

Examples of street-Arab literature are Hesba Stretton's *Jessica's First Prayer* (1867) and *Lost Gip* (1873), Georgina Castle Smith's *Brenda's Froggy's Little Brother* (1875), Silas Hocking's *Her Benny* (1879), Robert Michael Ballantyne's *Dusty Diamonds Cut and Polished: A Tale of City Arab Life and Adventures* (1884) and Maud Battersby's *Gaspar; or, The Story of a Street Arab* (1891). Although the writers of these tales seem to empathise with the piteous conditions of their central protagonists, the street-child is invariably represented as belonging to a separate race.

To illustrate, in Battersby's *Gaspar*, the narrator describes the first meeting between the street-Arab Gaspar and the woman who will eventually become his saviour in the following manner:

> She looked at him fixedly, speaking as though he were a strange and somewhat interesting animal, not belonging to the same race as herself. Probably she did not feel as if he were; but Gaspar did not mind, he had not been educated in fine feelings, and it was enough if she noticed him for any reason (1891:8).

The above excerpt suggests that Gaspar not only belonged to a different race but also another species; he is described as an

"animal". In *Dusty Diamonds*, the protagonist Bobby Frog is introduced to his readers in the following manner: "To a Londoner any description of this boy would be superfluous, but it may be well to state, for the benefit of the world at large, that the class to which he belonged embodies within its pale the quintessence of rollicking mischief, and the sublimate of consummate insolence" (Ballantyne 1884:4). Yet again, the "street-child" is classified as a member of a separate class wherein he is characterized by his mannerisms of "consummate insolence".

Child reformers and philanthropists often juxtaposed images of the idealized Victorian childhood with the street-Arabs. While the Victorian child was safely ensconced in the nursery, the street-child was exposed to the dangers of an inappropriate domestic environment where he would eventually grow up to become a criminal himself. For example, in *Dusty Diamonds*, Bobby Frog's father attempts to induce his son into committing a crime in the household that employed him. Bobby is described to be an "honourable" street-Arab who did not resort to petty crime. Thus when his very determined father attempts to force Bobby into robbing the employer's household, the child decides to emigrate to Canada, away from the clutches of his "degenerate" father.

In Hesba Stretton's *Jessica's First Prayer*, the eponymous protagonist is completely neglected by her alcoholic mother. As a consequence, Jessica wanders through the streets of London with a "tattered frock, scarcely fastened together with broken strings, was slipping down the shivering shoulders of the little girl" (Stretton 1882:8). Stretton's portrayal of Jessica's state of undress is in keeping with contemporary descriptions of street-girls where

the frequent emphasis on the children's nakedness suggest that these children would soon turn to prostitution (Murdoch 2006:20).

Street-Arab literature, therefore, highlights these images of degeneracy where the street-children are exposed to dangerous situations and furthermore, eventually perpetuated criminal activities themselves.

Eugenics, class and degeneracy

By the end of the 1890s, the London public was disappointed with the efforts of philanthropists, charitable organizations, and government committees to deal with the problems of poverty, theft, prostitution and alcoholism (Mangum 1999:198). Thus, when Karl Pearson, endorsing eugenic proposals, called for stronger measures to curtail the population of the urban poor, a surprising number of middle-class elites supported his views (Mangum 1999:198). Pearson writes that:

> The bad man can by the influence of education and surroundings be made good, but bad stock can never be converted into good stock – then we see how grave a responsibility is cast at the present day upon every citizen, who directly or indirectly has to consider problems relating to the state endowment of education, the revision of the administration of the Poor Law, and above all, the conduct of public and private charities (qtd in Mangum 1999:198).

The discourse of eugenics heavily rests on claims that social problems such as poverty and crime could be spread through heredity and could therefore, weaken the fabric of the whole nation. The term eugenics was coined by the British scientist Francis Galton (1883) in his book, *Inquiries into Human Faculty and Its Development* where he derives the term from the

Greek word *eugenes*, which means "good in stock, hereditarily endowed with noble qualities" and, therefore, affords a "brief word to express the science of improving stock" (1883:17). Galton frames his "science" of eugenics by drawing upon Charles Darwin's theory of evolution; that is the practices and principles used to genetically improve the qualities of plants and animals could be applied to "human breeding" as well.

To quote Galton, similar methods implemented on humans "might introduce prophets and high priests of civilisation into the world, as surely as we can propagate idiots by mating cretins" (Galton 1865:166). He argues that "superior" members of the society should be encouraged to have more children – an ideology that was later termed "positive eugenics". Contrastingly, "negative eugenics" discouraged the lower classes from reproducing by detaining the men and women in separate camps or alternatively, enforced sterilization.

The belief that the upper classes were superior to the lower classes and should therefore be encouraged to procreate was endorsed by numerous social reformers from Galton's time. For instance, Pearson, Francis Galton's protegee proposes that heredity is directly related to class position:

> If we look upon society as an organic whole, we must assume that class distinctions are not entirely illusory; that certain families pursue definite occupations, because they have a more or less specialised attitude for them. In a rough sort of way we may safely assume that the industrial classes are not on the average as intelligent as the professional classes and that distinction is not entirely one of education (Pearson 1912:33).

Pearson contends that the class distinctions between the upper and lower classes are based on their respective abilities. By formulating a pseudoscientific relationship between heredity and class, contemporary eugenists from Galton's period attempted to support their theories through contemporary works on heredity and Darwinian biology (Mackenzie 1976:499). That is, the innate qualities of human beings were believed to be established at birth as a result of heredity rather than the individual's surroundings.

According to early twentieth century eugenists, characteristics that could be transmitted genetically not only included mental ailments such as insanity, mental deficiency and epilepsy but also external quantifiers such as pauperism and criminality (Woodhouse 1912:127). As Jayne Woodhouse observes, by eugenic definition, almost the entire population of the lower classes could be considered "degenerate" and therefore, unfit to produce children of "good stock" (1912:127).

Early critics who challenged the inherent flaws in eugenic ideas include figures such as G.K. Chesterton (1874–1936), key geneticists such as William Bateson (1861–1926), Lancelot Hogben (1895–1975), Raymond Pearl (1879–1940), social scientists such as Franz Boas and Prince Petr Kropotkin (Bashford and Levine 2010:17). Like Chesterton, the aforementioned critics were concerned that the eugenics movement would enable the state to become a dictatorship.

An example of state intervention that concerned critics of the eugenics movement was the passing of the Mental Deficiency Act (1913). Directly influenced by the Eugenics Education Society, the Mental Deficiency Act called for the segregation and institutionalization of the "feeble-minded". The primary subjects of the Mental Deficiency Act were the "feeble-

minded" members of the society. Howe-
ver, the eugenists had no scientific means
to define the state of "feeble-mindedness". Attacking the eugenists' lack of scien-
tific evidence to corroborate the term,
Chesterton (1922) quips:

> I will call it the Feeble-Minded Bill, both for
> brevity and because the description is strictly
> accurate. It is, and quite simply and literally, a
> Bill for incarcerating as madmen those whom
> no doctor will consent to call mad. It is enough
> if some doctor or other may happen to call them
> weak-minded (1922:25).

As Chesterton suggests, the lower classes
could easily be classified as being "feeble-
minded" as the term was loosely defined
and yet, they could be persecuted. Alt-
hough the practice of eugenics threatened
freedom and democracy, the movement
was supported by literary giants such as
George Bernard Shaw, H.G. Wells and
Virginia Woolf. For example, George Ber-
nard Shaw writes that "There is now no
reasonable excuse for refusing to face the
fact that nothing but a eugenic religion can
save our civilization from the fate that has
overtaken all previous civilizations" (Socio-
logical Society 1904:74–5). As Woodhouse
suggests, by declaring the lower classes to
be the cause of national and racial decline,
the Eugenics Education Society presented
the not only "acceptable explanation of
Britain's decline, but also a scientifically-
founded means to recovery" (Woodhouse
1982:103).

Examples from street-Arab literature
demonstrate that the authors of these
texts systematically use racial epithets to
connotate the degeneracy of the lower
classes and thereby, attempt to separate
the street-children from their parents.
While street-Arab literature aims to con-
vince the readers that unlike their parents,
the lives of street-children can be saved by

relocating them to a safer environment,
the eugenics movement went a step further
and asserted that the street-children, like
their parents, were also irredeemable. The-
refore, the eugenics movement offered ra-
dical measures to curtail the population of
the lower classes.

In conclusion, street-Arab literature is a
viable source to study the inception of the
eugenics movement. While street-Arab
literature presents a literary propaganda to
cast the lower classes as the Other, the eu-
genics movement offered a "scientific"
framework to characterize the lower clas-
ses as the Other. Thus, the discourse of
degeneracy and racial otherness ascribed
to the lower classes is a common feature in
street-Arab literature and the eugenics
movement. A more thorough examination
of individual texts on street-Arab litera-
ture will perhaps reveal a greater insight
into the inception of the eugenics move-
ment as a class-based theory in Britain.

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SUMMARY

*Street–Arab Literature: a lens to study eugenics as a
class-based movement*

*(Street–Arab Literature: en lins för att studera eugenik
som en klassbaserad rörelse)*

In his paper, "Eugenics and Other Evils" (1922),
G.K Chesterton condemns the eugenics move-
ment and argues that eugenic laws were designed
by the upper-classes to control and discipline the
lower-classes. Building upon the existing scholar-
ship on eugenics and class, I argue that 'Street-
Arab' literature provides an additional source of
information in understanding the socio-political
climate that favored the eugenics movement in
early twentieth century. I explore a range of fic-
tional and non-fictional sources from the late
nineteenth century to demonstrate that the poor
were already treated as a separate race before the
advent of the eugenics movement. The article es-
tablishes that the understanding of eugenics, one
of the defining movements of the twentieth cen-
tury which in part led to the great wars, can be
furthered by the study of Street-Arab literature.

*Keywords: eugenics, street-Arab fiction, Chesterton,
social class, race.*

*Harini Vembar is a PhD student in English Literature,
Department of Language Studies at Umeå University,
Sweden.*

Teaching Literature:

From a teacher's viewpoint to a researcher's

SPOKE WINTERSPARV is a doctoral researcher in pedagogical work at the Department of Language Studies at Umeå University. In his project – Teaching the Reading Experience: Upper Secondary Teachers' Perspectives on the Aesthetic Aspect of Literature Studies – he examines the teaching and learning of literature.

Introduction

*P*rior to my doctoral studies in educational research, I taught English as a foreign language and L1 Swedish in upper secondary school. School in Sweden is viewed as a formal teaching and learning setting, providing a community in which organized education may be described as a social process (Dewey 1897) under the direction of teachers. Education, then, aims to foster critical thinking, knowledge advancement, and students' control over their own learning (Bielaczyc & Collins 1999).

A considerable part of my teaching was literature, which holds a central position in the subject syllabus for Swedish (The Swedish National Agency for Education 2012). To understand the function of the subject syllabus, it is helpful to know that the Swedish school system is governed by a number of legal documents that operate on different levels. Ultimately, classroom instruction is determined by the Education Act (Ministry of Education and Research 2010a), under which the Upper Secondary School Ordinance (Ministry of Education and Research 2010b) is in effect. The level beneath the Upper Secondary School Ordinance is the curriculum (The Swedish National Agency for Education 2013), for which goals are stipulated on a subject-specific level by the respective subject syllabus. Each subject syllabus, then, describes the courses included in the subject and regulates the teaching in relation to national goals and guidelines.

Within the Swedish L1 framework – which is where this article is positioned – teaching can be divided into

two main subject areas: Swedish language and literature. Since the stipulations in the subject syllabi are vague regarding details, they leave room for professional interpretations, which may vary according to individual teacher's age, conceptual tradition, and experience. Students are expected to acquire knowledge of literary works and authors, as well as the ability to contextualize them. Furthermore, reading literature in school is intended to instill knowledge of genres, literary devices, and fiction from different cultures and historical periods.

During my pre-service teacher training, these curricular goals formed the discursive foundation for how I theoretically approached content and form, and, thus, of my understanding of the subject. As an in-service teacher, I soon came to realize that the teaching and learning of literature was more complex in practice, involving a number of parameters that were not accounted for in the curriculum. Finally, as a doctoral student examining literary studies, I have once again had to redefine my appreciation of the concept of literature in the L1 classroom.

In the following, I will give a concise description of respective viewpoints of L1 literary studies, starting with the circumstances of the pre-service teacher. From there, I will continue to present the subject matter from an in-service teacher's point of view and, then, as the topic presents itself in a research context. Finally, I will discuss the implications of the discrepancies between different viewpoints upon the same concept.

Literary studies from a pre-service teacher's point of view

To pre-service teachers, the understanding of a subject is primarily theoretical and, to a great extent, grounded in curricular texts. The way in which learning objectives are defined in these texts determines – in part – the pre-service teacher's overall view of the subject. Likewise, the manner in which teaching rationales are discussed during seminars among peers affects how they interpret the prescribed. In the current national curriculum (The Swedish National Agency for Education 2013), Swedish is a foundation subject – that is, a core component common to all national programs in upper secondary school – composed of language studies and literary studies (The Swedish National Agency for Education 2012).

A closer look at how the literary part is framed reveals the aim to develop students' ability to work with different kinds of texts, their understanding of the distinctive as well as the temporally and spatially universal values and characteristics of literature. Literature is regarded as a prompt both for self-reflection and understanding of other perspectives, that is, as a way to approach and adopt new viewpoints (The Swedish National Agency for Education 2012).

Furthermore, the subject syllabus prescribes literary texts that reflect different cultures and historical periods, written by both female and male authors. It also promotes multimodality, relating the fictive that the students encounter in the classroom with surrounding societal development. In addition, the subject syllabus for Swedish mentions literary analysis and the use of literary devices. This prescriptive list establishes a pedagogical framework for classroom instructions that is characterized by measurability and, thus, forms a discrepancy between the subject syllabus for Swedish and the less quantifiable fundamental values and guidelines

for democracy that are expressed in the curriculum (Lundström et al. 2011). While the overarching national curriculum stipulates elements of a more abstract nature, it is contradicted by the requisites of the subject syllabus. In line with the focus on measurability, there is also an absence of aesthetic aspects and the experiential, in relation to literary studies (Dahlbäck & Lyngfelt 2017; Widhe 2018).

Rationales for reading fiction as a part of Swedish L1 study are often related to the development of common cultural and historical references (Smidt 2016). Another rationale commonly found in analyses is the acquisition of democratic abilities (Langer 1995; Nussbaum 1997). In the current subject syllabus, the aspiration to achieve common references is represented in a number of learning objectives. However, like Lundström et al. (2011) assert, the aspect of democracy through literary studies is missing, and so is the one of aesthetic experiences. Thus, in conclusion, using the way in which the current subject syllabus specifies the curriculum as a point of departure, pre-service teachers develop a view of literary studies that is characterized by the acquisition of tangible and measurable skills. How does this compare to the classroom experience of an in-service teacher?

The swedish L1 literary classroom

As an in-service teacher of L1 Swedish, a considerable part of my teaching was literature, of which a considerable part consisted in getting students to actually read what they were assigned. While the understanding of the concept of literature in the L1 classroom from a pre-service teacher's point of view is primarily theore-

tical, addressing those theoretical objectives in the classroom generates a more complex view that involves parameters not foreseen from a subject syllabus point of view. I crudely group the parameters that define teaching and learning in the literary classroom in three categories: curricular factors, student-related factors, and external factors.

The curricular factors are the same regardless of the viewpoint from which they are studied. What the different viewpoints entail is how the curricular factors may be interpreted, as well as how factors beyond the subject syllabus affect the position held by the curriculum as a prescriptive document, in relation to actual teaching practice. To give a drastic, if not unfounded, example, one can discuss the experience of a student working with and reflecting upon a literary text written in a certain historical and cultural context, and the bearing that the gender of the writer might have in such context – all according to the subject syllabus – when the much more immediate context for that student is a family background marked by domestic violence and substance abuse. This example illustrates how the learning objectives in the subject syllabus may be more or less feasible, or even relevant, when approached outside of the strictly theoretical realm.

However, student-related factors do not have to be that drastic or personal. Studies on adolescent and young adult reading habits have shown steady and distinct negative development (Johnsson-Smaragdi & Jönsson 2006; Tveit 2012), a trend that is often related to the level of reading comprehension and overall academic achievement (OECD 2010b). As an in-service teacher, this decline and its entailing learning difficulties inevitably affects how

the theoretical understanding of the subject adapts to the reality of the literary classroom. Having to dedicate class time to introduce essential components that the subject syllabus assumes are already established with the students, and having to spend disproportionate class time to review reading assignments also affects the extent to which a teacher can adhere to the prescribed.

The third unit of factors, external to the classroom, comprises a diverse group of actors that may be more or less directly related to actors within the school context. Parents and news media are two external factors whose relation to the classroom is very different in nature, but which nonetheless have an impact on curricular activities. On a larger scale, the Organisation for Economic Co-operation and Development (OECD) and the International Association for the Evaluation of Educational Achievement (IEA), with their respective international assessment, are two organizations that influence teachers and teaching, both on a daily operational level and on an organizational one. For instance, consistently declining results in Sweden over the first five cycles of OECD's triennial Programme for International Student Assessment (PISA) (OECD 2004, 2007, 2010a, 2014) generated measures by the Swedish National Agency of Education to improve reading habits and proficiency, which had direct repercussions on both content and form of curricular instructions in the literary classroom.

Thus, the concept of literary studies to an in-service teacher cannot be based solely on the theoretical stance of their pre-service training. In the literary classroom, that idealistic viewpoint has to encounter and adapt to a reality shaped by students and their needs and abilities. Furthermore, external factors such as the OECD and news media's focus on results and ranking in international assessments add to what literary studies needs to be, and how the curricular intentions may be operationalized. In my own experience, both as a teacher and through my research (Wintersparv et al. 2019), the current reality of literary studies is constituted by measurability, accountability, grade-oriented checklists, and tangible, short-term goals. This can be linked to a general demand for the combination of smaller, cheaper, and more effective government on the one hand, and better public services and more professionalism on the other (Hanlon 1998; McLaughlin et al. 2002), which has resulted in New Public Management and measures to be more productive and performance-oriented (Evetts 2009). Are these tendencies reflected when researching the literary classroom?

Researching the teaching and learning of literature

In researching the teaching and learning of literature, I have grounded my examination mainly in four theorists. Felski (2015) has informed my understanding of literature as textual reverberations of readers' passions, histories, and memories. Rather than viewing the reading of fiction as simply a matter of cognitive and analytical decoding, she involves an emotional and experiential dimension. In line with this experiential stance, she explores four aspects of reading fiction: recognition, enchantment, knowledge, and shock (Felski 2008).

This emphasis on the role of passion and biographical elements as a part of reading is shared by Dewey (1934/2005),

who, in addition, promotes a holistic character of reading as an aesthetic experience. The quality of the experience, he maintains, is defined by the amount of reflection and emotions involved, as well as the level of fulfillment in the reading process. Without cohesion and conclusion, reading a literary text may offer experience, but not *an* experience. To achieve *an* experience, the reader needs to access both the before, the after, and intratextual elements – a conception that Dewey shares with (Kant 1790/1987), who asserted that aesthetic value may be found in the interplay among art components. The whole does not only offer the reader *an* experience, but further assures that that experience is not misrepresented by an incomplete account of components (Dewey 1934/2005).

When further exploring the encounter between the literary text and the reader as a productive element, Rosenblatt's (1978) Transactional Theory – inspired by Dewey and Bentley (1949) – plays a crucial role. According to Transactional Theory, knowledge is considered the result of the encounter, the transaction. Thus, understanding the interaction between the reader and the literary text is informative to determining classroom instructions for literary studies.

Another key concept of Rosenblatt (1938) concerns efferent and aesthetic reading – different modes in which we read, depending on the nature of the text and the reader's objective. Efferent reading is denotative, focusing mainly on the informational message of the text, whereas aesthetic reading is connotative and focused on the exploration of the literary work and one's own reactions and emotions, examining features such as images, choice of word, and rhythms. The different modes of reading can be related to Langer's five stances of reading (Langer 1995, 2011), with which she emphasizes the role of the process to meaning-making. The five stances, which are not necessarily linear, consist of learning to read and understand a text; obtaining a deeper and more developed understanding of a text; relating the understanding of a text to existing knowledge and experiences; distancing oneself from perceptions to reflect on them; and contextualizing the literary text outside the fictional realm. The product of meaning-making is, then, contextual and connected to the conflation of the reader's subjective experiences and the objectivity of the literary text, echoing the fundaments of Rosenblatt's Transactional Theory.

With these conceptions as a starting point, literature studies take on a different appearance compared to the approach of both the pre-service and the in-service teacher. The presented four theorists represent a view of literature with focus on the experiential, and examining the subject matter using other theorists would likely generate a different outcome. What may be said in general is that applying a researcher's viewpoint to any educational aspect results in a theorized understanding of a reality whose prescriptive elements do not apply to the researcher.

Discussion

In the above, I have shown how the perspective on literary studies varies depending on the viewer's role, the prerequisites presented, and circumstantial conditions. While a pre-service teacher is offered a theoretical understanding that is pedagogically idealistic and rooted in curricular

intentions and objectives, the researcher's theoretical view is rooted in conceptual constructs of how a literary text may be approached. In between these two types of theoretical understandings, attempts are made by the in-service teacher to merge the curricular reality with pedagogical philosophy, while adapting to prominent forces external to the immediate teaching context.

The example with the student from a family background with domestic violence and substance abuse illustrates how learning objectives in the subject syllabus may be more or less feasible – or even relevant – when approached outside of the strictly curricular realm, but it also illustrates the complexity in following the curriculum and subject syllabus when we account for the students and for factors external to the classroom. What seems suitable and necessary from a school authority's and/or educational researcher's point of view may appear improbable in reality.

From the comparison of viewpoints and their respective entailments, it is evident that discrepancies arise due to circumstantial factors. However, these gaps in the understanding of a common subject matter do not have to be impediments. Rather, taking into account the differences in how literary studies and its possibilities, as well as its limitations, may manifest in different perspectives can help broadening the understanding of its conceptual implications. Thus, the awareness of these differences caused by the shift in viewpoints can be beneficial to both the perceptual construct of the concept of literary studies and to the transition from theory to classroom practice.

While this article focuses on the teaching and learning of literature, the relation between the different viewpoints may be applied to the school context in general. The differences, whether they be in the specific case of literature studies or more generally, lie in the intentions of what education could and should be, in contrast to what circumstances in the classroom allow it to be. This is not to say that the reality of the literary classroom could not draw nearer to curricular intentions and conceptual constructs stemming from pedagogy and philosophy – or that researchers cannot take into account more aspects to represent a reality that is both relevant and helpful to the study subjects. Neither is it to say that these discrepancies are permanent. The question is how we may close this gap between academia and the world it studies. This is a question that exceeds the scope of this article, but it does provide a point of departure for further research. The key question is whether educational research is an end in itself or whether it is a means to ends beyond seminars, impact factors, and research conferences, through which professionals and lay actors not only contribute to findings, but also benefit from them.

The third mission of Swedish universities refers to social enterprise and disseminative activities that researchers undertake in addition to teaching and research tasks (Zomer & Benneworth 2011). Perhaps this third mission does not start with the final dissemination, with the researcher being the sender and the surrounding community the receiver. Perhaps the third mission extends to include the optimization of what is, in the end, disseminated by closing the gap between sender and receiver. By bringing the different viewpoints of literary studies closer to each other, we may make research findings more relevant to pre-service and in-service teachers. By closing the perceptual

gap, we may make the reality depicted one that actors in the school context can relate to, rather than being alienated by. Thus, if in-service teachers were given the option to adapt less to pragmatic imperatives, while research was more grounded in the conditions of the classroom, the different realms and viewpoints could move closer, and the research on the teaching and learning of literature could appear less like fiction to teachers.

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Summary

Teaching literature – from a teacher's viewpoint to a researcher's

(Att undervisa skönlitteratur – från ett lärar- till ett forskarperspektiv)

How literature studies are perceived varies depending on viewer, given prerequisites, and prevailing circumstances. Pre-service teachers approach literature studies from a theoretical understanding, with ideal conditions and rooted in curricular stipulations. The educational researcher's perspective is rather rooted in conceptual constructions about how readers approach texts. It is between these two perspectives that Swedish L1 teachers combine curricular requisites with pedagogical ideas while considering factors beyond the teaching context. What from a researcher's viewpoint seems appropriate and necessary may be difficult to operationalize. The comparison between the three perspectives shows a discrepancy in how literature studies may be perceived. These differences do not, however, need to be an impediment, but knowledge of the differences in possibilities and limitations may contribute to further understanding. Awareness about the discrepancy, thus, may be advantageous both to how literature studies are viewed and to the transition from theory to practice. By letting the different perspectives draw nearer to each other, research findings can be made more relevant to both pre-service and in-service teachers. By reducing the distance between the different entities, teachers could more easily relate to the reality that is described as theirs, and research about literature studies would appear more relevant.

Keywords: teaching, literature studies, education, educational research

Spoke Wintersparv, Doctoral Researcher in Pedagogical Work at the Department of Language Studies, Umeå University, Sweden.

Academic Writing:

The challenges of doctoral writing in another language in the humanities

VIRGINIA LANGUM is an associate professor of English literature and the director of the Faculty of Arts Doctoral College at Umeå University. She publishes in the areas of medical humanities, medicine and literature, academic writing and higher education.

KIRK P. H. SULLIVAN is a professor of linguistics and the director of the Postgraduate School within the Field of the Educational Sciences at Umeå University. He is also the former co-director of the Faculty of Arts Doctoral College. He publishes in the areas of higher education, writing studies, and forensic linguistics.

Introduction

*A*s Hayot argues in his book *The Elements of Academic Style: Writing for the Humanities:* "Writing is not the memorialization of ideas. Writing distils, crafts and pressure-tests ideas –it *creates* ideas" (2014:1). The process of academic writing is seen to be more integral with argumentation in humanities scholarship than other fields. Building on Bazerman (1994), Flowerdew and Li view writing in the humanities different from other disciplines in the "separation of work/content on the one hand and language/form" on the other, "where the two go hand in hand, and where language constructs reality" (2007:461).

For some time, English has been the dominant language of scholarly writing for publication (see, e.g., Ammon 2011). As a doctoral degree prepares candidates for the academy, writing in another language is a challenge that doctoral researchers in the humanities encounter. This raises the questions: How does writing in another language affect the distillation, crafting and pressure-testing of ideas? Specifically, how does writing in English as an Additional Language (EAL) affect doctoral writing in the humanities?

One thing that most academics can likely agree upon is that academic writing is much more enjoyable in the having done it than the doing it. Yet academic publications are a critical measure in evaluating job applications, promotions and research grants. For doctoral researchers, the pressure to publish in English has a "flow-on effect", which means that they often write in English just

as they are beginning to test ideas and formulate their doctoral projects (Kwan 2010). In this article, we consider research on academic writing with a focus on EAL academic writers, particularly doctoral researchers. This article examines the issues surrounding academic writing and multilingualism with a focus on how best to support these doctoral researchers. We find a lack of research on EAL writers in non-ambient environments in Europe, which should be addressed.

Native speaker advantage vs. "the myth of linguistic injustice"

Many researchers have argued that the pressure to publish in English unduly disadvantages EAL writers (Flowerdew 2008; Kwan 2010; Lillis & Curry 2010; Wellington 2010; Politzer-Ahles 2020). These disadvantages include more time spent on writing, the need for and expense of translators, the lack of translators with knowledge of appropriate disciplines and academic writing conventions, anxiety, and a bias in academic reviewing.

However, in a 2016 article, Ken Hyland argues against the "crude Native vs. non-Native polarization," problematizing "native speaker advantage" and deeming "linguistic justice" in academic publishing a "myth". By examining the top five journals in a selection of subjects (biology, electrical engineering, physics, linguistics, and sociology), as well as overall publication rate, Hyland notes a shift in publication from 61.2% publications by native English speakers and 38.8% publications by EAL writers in 2000 compared to a publication rate of 43.3% for native English speakers and 56.7% for EAL writers in 2011. Hyland concludes that publica-

tion success is as high for English-first language writers as EAL and that more important indicators for publication success are collaborators and publishing experience rather than first language.

Hyland's article provoked numerous responses. Some researchers felt that Hyland missed the effort required for an article to reach submission standard. Indeed, Hyland looks at submissions of article to publication not what happens before those articles are submitted to journals (Politzer-Ahles et. al. 2016), or in Hayot's words the distillation, crafting and pressure-testing of ideas and the added cognitive load which might burden EAL writers, including doctoral researchers. Ignoring this factor is a major limitation of Hyland's (2016) study.

Academic writing in the humanities

Hyland's comparison of publication rates by English as a first language writers and EAL writers includes only one humanities discipline: linguistics. Linguistics is arguably one of the more "technical" humanities disciplines, with article sections familiar to those found in other scientific publications. What about history or literature? Is the situation with academic writing in English different for EAL writers in the humanities as opposed to other fields?

Academic writing researchers have pointed out that rhetorical differences between disciplinary cultures and languages play a larger role in the humanities and social sciences (Flowerdew 2019). In a large corpus-based study of academic writing, Hyland (2008:550) found that "about 75% of all the features which mark author visibility in a text – such as self-mention, personal evaluation and explicit interaction with the

readers…occur in humanities and social science articles." These elements require more continuous cognitive effort than the reporting of an experimental outcome as writing is an integral part of the development of the argument (see, e.g., Flowerdew & Li 2007). Moreover, such features – "self-mention, personal evaluation and explicit interaction with the readers" – differ between academic writing traditions (Pérez-Llantada 2012) and are perceived as challenges by EAL writers (Ma 2020).

Many of these disciplinary cultural and linguistic differences in the humanities and social sciences fall under the concepts of identity and voice. Identity and voice are critical yet contested concepts in the study of academic writing (e.g., Hyland 2010; Ivanič 1998, 2004; Tardy 2016). While voice and identity are sometimes used interchangeably, we understand identity to mean the understanding academics and doctoral researchers have of themselves in the wider academic community. Or as Paré (2019:81) writes of doctoral writing, "writing is identity work, and dissertation writing presents the author with some fundamental questions: who am I in this text? With what authority and freedom do I speak? With and to whom am I speaking?" Tardy (2016) summarized the body of research on voice. In her article, she outlines the complexity of voice, which has two distinct but often intermingled understandings: individualized voice, which is aligned with personal style, and social voice, which aligns with particular contexts, such as the disciplines or other communities of practice. Voice and identity are significant to many academic writers inside and outside of the humanities. While many important studies focus on identity and voice for academic writers and readers, few studies consi-

der these concepts in relation to EAL writers (Tardy 2016). One exception is Matsuda and Tardy's (2007) study of how peer reviewers construct the voice of one EAL writer.

More work can be done on how voice and identity are parsed by multilingual academic writers. Tardy (2016:260) makes a plea for more research on identity and voice that focuses on multilingual writers. As she argues, "such work will be important in understanding more about how identities and voices are constructed in the transnational contexts that are increasingly common in today's globalized world." Particularly, there is gap in the research concerning the voice and identity construction of EAL doctoral researchers (Ma 2020). Such studies might help researchers understand the increased challenges EAL writers face when simultaneously testing ideas and developing voice and identity in their EAL academic writing.

L2 DOCTORAL WRITING: WHAT DO WE KNOW?

Most research to date about L2 doctoral academic writing is conducted in English speaking countries, such as Australia, the UK and the USA. In these countries, English is an ambient (surrounding) language. However, many university environments where English is not the surrounding language, such as various European and Asian universities, could contribute a wealth of research. These non-ambient environments which also include many doctoral researchers writing in English deserve consideration, particularly in disciplines where voice and identity may play more of a role, such as many humanities

disciplines. The lack of ambience potentially increases the issues outlined above.

In one of the few studies of such an environment, we asked doctoral researchers to describe their experiences with academic writing in English. From this study, two key themes emerged: deficit and commonality (Langum & Sullivan 2017). Deficit refers to the perception that EAL writers are at a disadvantage in terms of both language and academic writing skills compared to their English as a first language colleagues. Commonality refers to "the perception that writing in academic English shared the same attributes and features as academic writing in their native languages, and that their perceived weaknesses in academic writing in English reflected the same or similar weaknesses in academic writing in their native languages" (Langum & Sullivan 2017:24). While this study did not pick up on aspects of academic identity and voice, the doctoral researchers' concerns link back to the contested idea of "native speaker privilege". These findings align with a recent study of EAL doctoral researchers in an Australian university (Ma 2020). Ma (2020) found that EAL doctoral researchers felt at a disadvantage in terms of language and the time required to produce academic writing, yet that they also shared similar problems to English as a first language writers.

In another study we conducted on Norwegian doctoral researchers in education, identity and voice came to the fore (Langum & Sullivan 2020). Mid-point doctoral researchers in teacher education contributed narratives about their experiences in academic writing, primarily in English and Norwegian. From this study, it was clear that the development of an academic voice and identity was of prime importance for most of these researchers. Furthermore, being an EAL writer made some doctoral researchers anxious that English acted as a filter, which created extra distance between themselves, their writing and their readers.

Supporting academic writing in doctoral researchers

In order to support multilingual doctoral researchers, more research is needed on multilingual writers in non-ambient environments, and how they navigate establishing their own identity and voice as they begin to distill, craft and pressure-test their project ideas. These studies would be particularly instructive in disciplines where publishing in English is less traditional but gaining traction.

Academic writing is fundamental to academic life, as well as doctoral education. Given its importance, universities and degree programmes have implemented various forms of support. Two approaches are supervision and courses in academic writing, either targeted at a general audience or particular field. Yet some academic writing courses taken by EAL doctoral researchers tend not to take into account their particular needs (Odena & Burgess 2017).

What are specific needs for EAL doctoral researchers?

Academic writing courses and supervisors sensitive to the needs of EAL writers should think about relevant issues and initiate a dialogue with EAL writers. One example that has already been mentioned is a focus on academic cultures and their

different rhetorical conventions (Ma 2020). Further, we outline three potential strategies for supporting EAL doctoral researchers in the humanities.

Discussion around the choice of language

One issue pertaining to EAL writers, for example, is the choice of language for their dissertations, i.e., whether they write in a national language or English. It is not simply a question of what is easier. Rather, doctoral researchers weigh many issues in their choice of language. On the one hand, writing in English is accessible to a wider academic audience and may open more doors for future opportunities. On the other hand, writing in English can be more difficult and take more time to hone ideas for EAL writers. Furthermore, it may close off other audiences, such as the public and policy makers. This decision is familiar to more senior academic writers in the humanities and social sciences (Li and Flowerdew 2009). Furthermore, the difficulty of translating data from one language while keeping the voice and meaning of the participants constant is a pressing concern (van Nes et al. 2010; Ho, Holloway & Stenhouse 2019). Our recent study of Norwegian doctoral researchers demonstrated that they weighed both concerns – reaching a particular audience and maintaining the authenticity of their data – in choosing the language of their dissertations (Langum & Sullivan 2020). Indeed, doctoral researchers need support in their choice "as to which languages (e.g., English vs. Spanish) or varieties of language to use (e.g., standard vs. nonstandard English[es]) and how to use them when writing science for particular au-

diences…as they develop their hybrid, plurilingual research writing practices/repertoires" (Corcoran 2019:561). Seminars and discussions with supervisors and other academic advisers can support EAL doctoral researchers in navigating choice of language(s).

Focusing on idea construction rather than grammar

One strand of research argues that academic writing is "not part of the Native speaker's inheritance: it is acquired rather through lengthy formal education and is far from a universal skill" (Ferguson et al. 2011:42). While EAL doctoral researchers face specific challenges that we have outlined above, certain issues are common to all novice academic writers. In this light, supervisors and academic writing instructors can also consider that doctoral researchers may not be using language correctly, because they are coming to understand the complex ideas with which they are working. In his study of Chinese graduate students at an American university, Gao found that "the major factor" disrupting academic writing in English was "content familiarity" rather than rhetorical or grammatical features (2012:15). Many writing problems relate to research progress rather than language capacity, yet are mislabelled as proficiency errors (Bitchener & Basturkmen 2006). In this sense, academic writing is difficult for everyone. Particularly in the humanities, a focus on idea construction and argumentation rather than stylistic issues and grammar can help doctoral researchers avoid the perception of linguistic lack or disadvantage before returning to the writing for stylistic editing.

Translanguaging

Furthermore, supervisors may be able to reduce the challenge of writing a dissertation in EAL by opening the academic writing process to translanguaging (e.g. Kaufhold 2018). Translanguaging is the use of multiple languages simultaneously. When multilingual writers translanguage, they use their various languages as an integrated writing system without focus on which language the ideas are being written. Translanguaging has a long history in education as an approach to support learning and literacy development in multilingual students. It was first proposed in a doctoral dissertation (Williams 1994), and today research has begun to consider advanced multilingual writing (Kaufhold 2018; Pfeiffer 2019; Skein, Knospe & Sullivan 2020). Pieces of translanguaged writing are multilingual, and hence allow the doctoral researcher to use all their languages to create ideas and write without need to check the writing is in only one language. As Skein et al. (2020) pointed out, a piece of writing needs to be understood by its intended audience and a translanguaged piece of writing written in a translanguaged space is a stepping stone to the production of a monolingual EAL dissertation. By allowing translanguaging, supervisors can free up cognitive capacity for idea construction that would otherwise go to monitoring the language of the writing.

Conclusion

While academic writing is not easy for anyone, it is undeniable that some writers face different challenges than others. In spite of these challenges outlined above,

there are positives to being multilingual writers (Kramsch 1997; Flowerdew 2019). For example, in our study of Norwegian doctoral researchers, one researcher elaborated how developing her EAL academic writing improved clarity in her first language (Langum & Sullivan 2020). While further research is needed to explore the experience of EAL doctoral researchers writing in the humanities, one simple approach is open and honest dialogue with successful academic writers in supervisions, seminars and courses. Academic writing guru Helen Sword (2017:78) writes "of all the myths surrounding academic writing, the fallacy of effortless productivity is among the most persistent." Certainly, supervisors and academic writing courses should not perpetuate that myth.

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Summary

Academic Writing: The Challenges of Doctoral Writing in Another Language in the Humanities

(Akademiskt skrivande: Utmaningar för doktorander inom humaniora som skriver på ett främmande språk)

It has often been acknowledged that English is the dominant language of scholarly publication. While the disadvantage this poses to English as an Additional Language (EAL) academics is controversial, it is clear that some senior academics and doctoral researchers perceive that EAL writing affects idea creation. This article surveys the research on EAL academic writing and the particular challenges it poses for doctoral researchers in the humanities. We argue for more support and research in this area.

Keywords: academic writing, doctoral studies, EAL, humanities.

Virginia Langum, Associate Professor, Department of Language Studies, Umeå University, Sweden.

Kirk P. H. Sullivan, Professor, Department of Language Studies, Umeå University, Sweden.

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