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Re-Mapping Lagerlöf

Performance, intermediality,
and European transmissions

Edited by

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& Bjarne Thorup Thomsen

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- tion of letters, see Desmidt 1997; for intermediality, see, for example, Bruhn, Gjelsvik & Frisvold Hansen 2013; Elleström 2010; Arvidsson 2007; Rajewsky 2002.
- 3 See, for example, positions by Düben 1873, and others. A certain renewed interest has focused on the photographs taken by the photographer Lotten von Düben, who was married to Düben.
 - 4 See the Sami display represented on the Skansen website (accessed 1 August 2013) at <<http://www.skansen.se/sv/artikel/samevistet-pa-skansen>>.
 - 5 See <<http://www.skansen.se/sv/artikel/samevistet-pa-skansen>> (accessed 1 August 2013). See also Sandberg 1995.
 - 6 'den förnämste bland lapparna' (Lagerlöf 1907a, 358).
 - 7 'Aslak hade varit i skola och kunde tala svenska' (Lagerlöf 1907a, 358).
 - 8 'Gamle Ola förstod mera svenska, än han gärna ville låta någon veta' (Lagerlöf 1907a, 363).
 - 9 See Surmatz 2004 on a gendered approach to the Sami encounter, as described in the travelogue by Linnaeus.
 - 10 'Hon är väl av din stam, den där flickan?'—'Nej,' sade Ola, 'hon är inte någon av Samefolket.'—'Hon är kanske dotter till någon nybyggare, så att hon är van vid livet här i norden?'—'Nej, hon är långt söderifrån,' sade Ola och såg ut, som om detta alls inte hade något med saken att göra. Men nu blev metaren mera intresserad. 'Då tror jag inte, att du kan ta henne,' sade han. 'Hon lär nog inte tåla att bo i kåta om vintern, när hon inte är uppfödd med det' (Lagerlöf 1907a, 365).
 - 11 Sundmark (2009b, 116) is quite optimistic about a potential interethnic utopia.
 - 12 'När den vita gåskarlen nu betraktade vildgässen, kände han sig inte rätt väl till mods. Han hade väntat, att de skulle vara mer lika tamgäss, och att han skulle kände mer släktskap med dem. De voro mycket mindre än han, och ingen av dem var vit, utan de voro alla gråa med vattring i brunt. Och deras ögon blev han nästan rädd för. De voro gula och lyste, som om det hade brunnit en eld bakom dem. Gåskarlen hade alltid fått lära sig, att det var mest passande att gå sakta och rultande, med dessa gingo inte, utan de halvsprungo' (Lagerlöf 1906, 32).
 - 13 'Vart han hade kommit, hade det varit grant och ståtligt land. Han var bra glad, att han hade fått se det, men inte hade han just velat bo där. Han måste medge, att Akka hade rätt, när hon sade, att det här landet kunde de svenska nybyggarna gärna lämna i fred och överlåta det åt björnarna och vargarna och renarna och vildgässen och fjällugglorna och lämlarna och lapparna, som voro skapade för att leva där' (Lagerlöf 1907a, 370, 373).
 - 14 For Sami photography, see also Dahlman 2008 and Lundström 2008.
 - 15 For the concept of iconotext, see Hallberg 1982, and Nikolajeva & Scott 2001; for the connection between photo and text in the first edition, see also Edström 2002, 357, and Schaffer 1989.

IV (TRANS)NATIONAL NARRATIVES AND EUROPEAN TRANSMISSIONS

Sectional portal

This section explores European and transnational dimensions of Lagerlöf's work as well as mapping its versatile transmission into other countries, cultures, and languages. The section consists of nine essays in total, with four focused on (inter)textual investigations of Lagerlöf's work as such, and a further five essays centred on its international reception and adaptation.

The first four contributions trace the significance of transnational thought, internationalised settings, and public space in Lagerlöf's textual world from the very beginnings of her writing career until the end of the First World War. The lines of enquiry include the transnational formation of canon, the gender constructs, the creative force of generic hybridity, and the ideological role of the uncanny in Lagerlöf's writing. The literary material under consideration ranges, in regard to critical recognition and degree of familiarity, from the canonical, via the ambiguously positioned, to the highly 'peripheral' and little known.

These contributions to a new criticism of Lagerlöf's work are followed by five transmission-orientated essays that together demonstrate how various regimes or cultures can 'receive' or appropriate a writer on very different terms; how that reception can reflect conservative or progressive positions, or combinations thereof; and how national agendas and modes of national representation can 'travel' internationally and be applied to other countries and contexts. Moreover, these transmission studies shed specific light on translation strategies, on the role of publishing, and on paratextual features of the target-culture publications.

The section thus opens with an overview by Bjarne Thorup Thomsen in which he reflects on the role of transnationalised settings and peripheral locations in three decades of Lagerlöf's work by discussing texts which, although set in Sweden, display a desire to destabilise national parameters and/or use liminal zones as sites for the articulation

of welfare ideas and for literary experimentation. Thomsen, moreover, sets out to identify continuities in terms of transnational and utopian thought between Lagerlöf's peripheral and canonical work. Theories of travel writing and of the role of mobility in modernism inform the discussion. Related interests in the function of international, and public, place in Lagerlöf's writing and in the early period of her production are displayed in Elettra Carbone and Kristina Sjögren's essay, in which they analyse the critically neglected novel *Antikrists mirakler* (1897, *The Miracles of Antichrist*), arguing that public space is used in the text to problematise issues related to identity, gender, and social class, concepts which, in line with the ideas of the Scandinavian Modern Breakthrough, were highly topical in Nordic literature at the time. The essay draws on theoretical work by Michel Foucault, Eric Hobsbawm, Sally Ledger, Henri Lefebvre, and others. The emphasis on Lagerlöf's breakthrough period is maintained in the subsequent essay by Ebba Witt-Brattström. Informed by theoretical work on canonicity (Bloom) and sketching an inner-canonical method, this essay explores the role of Sara Wacklin's *Hundrade minnen från Österbotten* (1844–5, 'One hundred memories from Österbotten') as an intertext to Lagerlöf's breakthrough novel *Gösta Berlings saga* (1891, *Gösta Berling's Saga*), highlighting issues of aesthetics and gender. The final contribution, by Sofia Wijkmark, to the first group of essays shares with Thomsen and Witt-Brattström an interest in the impact of war on art. Taking its starting-point in the claim that the uncanny can be regarded as a central element in Lagerlöf's work, Wijkmark explores one of the author's most complex short stories from the First World War period. Drawing on Freud, Tzvetan Todorov, and Terry Castle, among others, the essay develops a reading that focuses on gender, violence, and power, simultaneously contextualising the theme of destruction and the atmosphere of imminent disaster in terms of the approaching world war.

Moving on to transmission and translation, the second group opens with an essay by Dagmar Hartlová that looks at Selma Lagerlöf's stories in Czech from 1901 to the present day. Hartlová reads the early enthusiasm for Lagerlöf in Czech in its political and cultural contexts (with three translations of *Nils Holgersson*, published between 1911 and 1915, providing a case study), analyses the reasons why Lagerlöf, remarkably, was the only Swedish author to be translated and published during the Cold War, and concludes by outlining some current perceptions of her

work. Travelling west, the next essay, by Roald van Elswijk, explores the reception of the national travelogue *Nils Holgersson* and other works by Lagerlöf in the Dutch-speaking area of the Netherlands and in the northern bilingual province of Friesland in the second decade of the twentieth century. The approach of the essay is discourse-analytical, and its corpus consists of newspaper articles, reviews, travel accounts and other material from Dutch and Frisian archives. Its discussion of journalistic reportage, which records visits to Mårbacka and its surroundings and encounters with Lagerlöf as a celebrity, exemplifies how contributions to the current volume can fruitfully straddle subject boundaries. A central focus of van Elswijk's essay is an assessment of the reception and role of Lagerlöf's national imagination in Frisian and Dutch literary circles. Continuing west, the interest in the influential travel narrative is maintained and developed in the contribution by Charlotte Berry. This essay contributes to emerging debates regarding the translation of children's literature and publishing history, and also demonstrates how these two disciplines can be used in tandem in interdisciplinary research by investigating the publishing history of the English versions of the *Wonderful Journey*. Crossing the Atlantic, the penultimate contribution to the section by Björn Sundmark continues the theme of English-language translation of Lagerlöf's work. It explores Lagerlöf's correspondence with her American translator Velma Swanston Howard (1868–1937), with a special emphasis on Swanston Howard's translation practice as seen in the context of cultural practices, financial constraints, and personal agendas. The relevant corpus of letters, in the National Library of Sweden, is only now beginning to attract analytical attention. The section, and indeed the whole volume, concludes with an intriguing investigation by Jennifer Watson of Lagerlöf in Nazi Germany, where she continued to be published, despite having distanced herself most emphatically from the Nazi regime in 1933. The focus is on the version of *Lord Arne's Silver* published in 1943 as a 'front book' for German soldiers in occupied Norway, and on the changes that made it into a propaganda piece that aimed to demonstrate the Germanic mindset of the Scandinavian people.

Elsewhere, the translation theorist Lawrence Venuti has argued that translations of foreign literature are usually designed for specific cultural constituencies, and that they feed into processes of identity formation that can be double-edged: in providing a 'position of intelligibility', translations contribute to the construction of an 'ideological

position, informed by the codes and canons, interests and agendas of certain domestic social groups'; at the same time, however, translation and transmission can also 'create possibilities for cultural resistance, innovation, and change at any historical moment' (Venuti 1998, 68). In the case studies below, the dynamic contributions that Lagerlöf's work and public persona have made to the formation of cultural identities as well as to cultural innovation on the European and American scenes are illuminated.

CHAPTER 15

Text and transnational terrain, 1888–1918

Bjarne Thorup Thomsen

This essay will reflect on the role of what may be termed the transnational terrain and on peripherality in Lagerlöf by discussing texts—most of them 'marginal' in the author's output—which, although set in Sweden, display a desire to destabilise national parameters and/or use liminal zones as sites for the articulation of welfare and utopian ideas and for literary experimentation. The texts to be investigated range from the virtual exhibition pamphlet *Officiel Vägvisare vid Verldsutställningen i Landskrona 1888* ('Official Guide to the World Exhibition in Landskrona, 1888') to the wartime German-language mapping of Sweden entitled 'Lappland–Schonen' (1917, 'Lapland–Skåne'). Comparative consideration, moreover, will be given to some of Lagerlöf's canonical work from the period, primarily the key novelistic narratives *Nils Holgersson* (1906–1907) and, in particular, *Bannlyst* (1918, *The Outcast*), whose spatial ambition extends across, and indeed beyond, the national terrain. A common trait of all the texts under consideration is their affinity with travel writing, some theory of which will therefore additionally inform the discussion.

A laboratory for literature and welfare

When Lagerlöf in August 1885 took up a post as a schoolteacher in the southern Swedish coastal town of Landskrona, located on the narrow Sound between Sweden and Denmark, she arrived in a borderland setting—and an industrial, socially stratified sphere—that would prove a decisive environment for her personal, ideological, and literary development. The extent of Lagerlöf's early engagement with social,