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Notes

1. Andersen: *Mit livs eventyr*, p. 103-04.
2. *Mit Livs Eventyr*, Vol. 1, p. 100.
3. 16 June is the day in 1904 on which all the action of James Joyce's novel *Ulysses* takes place, and the centenary of the day was of course celebrated.
4. His notebook appears p. 62, and by p. 109 his own travel description appears magically to have been published, suggesting that he is both experiencing his journey, noting down his experiences and watching the final work coming into being, at one and the same time.
5. *Mit livs Eventyr*, p. 301.
6. *Dagboker*, 6 August 1866
7. *Ibid.* 21 November 1833.
8. *En Diggers Bazar*, 1842.

A Place and a Text In-Between: ‘Translation’ Patterns in Hans Christian Andersen’s *I Sverrig*.

Bjarne Thorup Thomsen

I

In their volume of readings in travel-writing entitled *Writes of Passage* James Duncan and Derek Gregory propose to view travel-writing ‘as an act of translation that constantly works to produce a tense “space in-between”’ (Duncan & Gregory 1999:4). In re-presenting or re-imagining other cultures or natures travel-writers translate one place into another; this other place is situated somewhere between the foreign place the writers purport to depict and the domestic place whose language – and also often values – they bring to bear on the foreign and in which the main target readership of the travel text is also usually to be found. ‘Travel-writing is often inherently domesticating’, Duncan and Gregory suggest (1999:5), borrowing viewpoint and terminology from the influential translation theorist Lawrence Venuti.

When considering Hans Christian Andersen’s representation of Sweden in his third international travel book, *I Sverrig* (In Sweden) published 1851, the notion of a place in-between seems particularly relevant. In this case, however, the character and direction of the translation process, if we accept the term, is complicated by two factors. First, by the fact that Andersen in the mid nineteenth century was an internationally recognised author who wrote as much for a foreign market, including Sweden, as for the domestic Danish one. His international standing can be exemplified by the facts that, in 1847, his collected works began to appear in Germany, introduced by his first official autobiography in two volumes, *Das Märchen meines Lebens ohne Dichtung*, which in the same year was published in English, in both a British and American edition, under the title of *The True Story of My Life* (Topsøe-Jensen 1975:7). Likewise, soon after its Danish publication *I Sverrig* appeared in English, German, Dutch – and Swedish. In Britain, the text came out in two editions in consecutive years: in 1851 as a free-standing volume entitled *Pictures of Sweden* and in the following year in a joint publication with *The*

Story of My Life – this time entitled *In Sweden*. In assessing Andersen's textual representation or 'translation' of Sweden it is therefore reasonable to assume that the horizon of expectation that governs any process of familiarisation is European as much as specifically Danish.

A second factor that might be expected to inform Andersen's picturing of Sweden and which makes *I Sverrig* stand out among the author's travel accounts is the fact that the writer in this text navigates in a neighbouring country that could be seen as only half foreign and half an extension of home.¹ In the context of Danish travel-writing, Sweden may not constitute an obvious site for an exploration of the exotic.² The four other international travel books Andersen published all map out southbound and fairly far-reaching journeys: to Germany in *Skyggebilleder af en Reise til Harzen, det sachsiske Schweitz etc. etc.* (1831; Eng. trans. *Rambles in the Romantic Regions of the Hartz Mountains, Saxon Switzerland, Etc.*, 1848), to the Iberian peninsula in *I Spanien* (1863; Eng. trans. *In Spain*, 1864) and *Et Besøg i Portugal 1866* (1868; Eng. trans. *A Visit to Portugal 1866*, 1972) and as far as Constantinople and the limits of Europe in *En Digters Bazar* (1842; Eng. trans. *A Poet's Bazaar*, 1988). In comparison, *I Sverrig* is unique in the author's work in focusing on inter-Scandinavian travel. In his autobiography, published in Danish as *Mit Livs Eventyr* (The Fairy Tale of My Life) in 1855 – that is, interestingly, eight years after its appearances in German and English – Andersen makes a telling comparison between the southbound and the northbound travel experience. In connection with his looking back on his first Swedish journey in 1837 (he travelled in Sweden six times in total) the author writes:

Jeg, som kun havde reist syd paa, hvor altsaa Afskeden fra Kjøbenhavn er Afsked med Modersmalet, følte mig nu halvt som hjemme gjennem hele Sverrig, kunde tale mit danske Sprog, og hørte i Landets Tunge kun som en Dialect af det Danske; jeg syntes, at Danmark udvidede sig, det Beslægtede i Folket traadte mig saa levende frem, jeg begreb, hvor nær Svensk, Norsk og Dansk stod til hinanden. (Andersen 1975 [vol. I]:207; my emphasis)

(Having only travelled to the south before – in which case a farewell to Copenhagen was a farewell to my mother tongue – I now felt *half at home throughout the whole of Sweden*. I could speak my own Danish and heard the language of the country as no more than a dialect of Danish. Denmark, it seemed to me, expanded and I became truly alive to the kinship between the people; I understood how close Swedish, Norwegian and Danish are to each other. [my emphasis])³

This passage may on the one hand be read as a form of Danish appropriation of the neighbouring nation space. On the other hand, the concluding lines seem to aim to annul notions of national dominance or expansion by pointing

to a pan-Scandinavian popular and linguistic continuum. The basis for either interpretation or 'translation' is, however, that the place visited by the travel-writer has the status of a halfway house between home and away. In considering *I Sverrig*, it must be asked, therefore, if the relative proximity of the 'source' country, as it were, to the homeland of the travelling and translating subject limits its application as an exotic locale.

II

To approach an answer, mention must be made of the relationship between, on the one side, the actual journey the travelogue is based on, including its biographical and historical context, and, on the other side, the travel trajectory as marked out in the text and the recording consciousness operative therein.

Andersen's poetic exploration of Sweden feeds off a three-month trip the author undertook in the summer of 1849, from 17 May to the middle of August (Borup 1944:xii ff.). At a time when Denmark was engulfed by the first of two nineteenth-century wars with Prussia, and his mood depressed, Andersen felt the need for a change of scene, using in a rather modern way travel as a form a therapy. Accepting the encouragement of his Swedish colleague Frederika Bremer to experience more fully the diversity of her fatherland, and in the context of an ideological and political climate in which pan-Scandinavian aspirations were high – not least in a country whose southern borders were being challenged – Andersen decided to undertake a northbound journey. As he states in his autobiography:

Mit Sind var sygt, jeg led aandeligt og legemligt; jeg trængte til en anden Omgivelse, Frøken Bremer talte om sit smukke Fædreland, ogsaa der havde jeg Venner, jeg bestemte mig til en Reise enten op i Dalarne eller maaskee til Haparanda... (Andersen 1975 [vol. II]:82)

(My mind was heavy, I was suffering spiritually and physically, I was in need of a change of environment. Miss Bremer told me about her beautiful homeland and I also had friends there. I decided on a journey either up to Dalarna or maybe as far as Haparanda...)

Of the two possible destinations stipulated here, Andersen did indeed reach the central Swedish district of Dalarna that was to provide the setting for climactic chapters in the travel text. The trip to the Dalecarlian locations of Leksand, lake Siljan and Falun went via Helsingborg in Skåne, Gothenburg, the Trollhättan waterfalls, the Göta Canal, Stockholm, Uppsala, Sala and Avesta. On his return journey, which followed in the main the same route, Andersen visited Motala, Vadstena and Kinnekulle. Modern steamship and 'romantic' horse-driven carriage were his main forms of locomotion.

Significantly, in the published account, impressions from both the outbound and homebound leg of Andersen's journey are condensed into a single travel trajectory, as suggested by the text's working title, *Fra Trollhättan til Siljan* (From Trollhätta to Siljan) (Borup 1944:xiv). This title, furthermore, reflects the fact that the textual or translated route represents a truncated version of the actual itinerary in that the southern-most stage, from Skåne to Gothenburg, has been omitted from the description. The narrative 'gains' resulting from this restructuring may be seen as threefold: First, the singularity of the narrated route rules out the risk of repetition. Secondly, it allows the text to climax and conclude in the most distant of the locales visited by the author. Thirdly, the truncation of the route enables the text to bypass the borderland district of Skåne and the adjoining region of Halland – both, together with Blekinge, part of Denmark until 1658 – and thus privilege topographical and cultural difference over scenery that to Andersen himself, his Danish and possibly also some of his European readership, might border on familiarity. As the desire for distance, the passion for differentness and the quest for uniqueness with its implied fear of repetition are all concepts central to Romantic travel, a reading of the relation between actual and textual journeying may thus contribute to identifying Andersen's travelogue as at least a part-Romantic project. In an illuminating study of Romantic travel Roger Cardinal emphasises that the Romantic traveller 'could assume the role of director and even script-writer of the travel scenario' (Cardinal 1997:136). Following Cardinal, Andersen's translation of his travel experiences into the poetic version provided in *I Sverrig* may thus be seen as indicative of the directorial faculties of the Romantic travel-writer. The result is a text situated in-between the factual and the fictional.

As to the other potential destination mentioned in the passage from Andersen's autobiography quoted above, the author, regrettably, did not make it to Haparanda in the North of Sweden. He was dissuaded from embarking on this venture as he recounts in a letter of 28 May 1849 sent from Stockholm to Henriette Wulff:

Reisen til Haparanda raade næsten Alle fra, da der vistnok er meget Iis iaar og Farten er angrubende, man bruger 7 Dage derop og 7 tilbage og er meest paa aaben Søe, Opholdet der bliver kun tre Dage og saa beror det paa Veirliget, jeg tænker derfor at gaae kun til den sydlige Deel af Nordland, nemlig Gefle, see det store Vandfald der og da gaae ind i Dalerne, besøge Fahlun og Kysterne om Søen Siljan see Kortet. (Andersen 2000:559)

(Almost everyone advise me against travelling to Haparanda since there seems to be a lot of ice this year and the voyage is taxing. It takes seven days to get there and seven back, most of it on the open sea, and it would only be possible to stay three days – and that depends on the weather. So I'm thinking of only going to

the southern part of Norrland – to Gävle, that is – looking at the great waterfall there and then going into Dalarna to visit Falun and the shores of Lake Siljan. See map.)

We shall therefore never know how Andersen's fertile poetic mind would have engaged with the exoticness of places north of the Arctic Circle, if he had actually encountered them. The tension between the poet's travel ambition and his advisers' caution could be seen as emblematic of the difference between a more Romantic desire for a 'journeying-to-the-limits' and a more touristic reluctance to compromise security.

That the north of Sweden remained, in actual terms, a *terra incognita* to Andersen did not, however, prevent him from presenting images of it in the travel account. Thus, the text's opening chapter, 'Vi reise' (We Travel), which reads as a prologue to the work as such, provides a conspectus and stratification of the entire country given from four different bird's-eye perspectives, each mapping a segment of Sweden, including those not covered in the subsequent chapters: a stork thus presents Skåne – "Sæt Dig paa min Ryg! [...] Du [vil] troe, Du endnu er i Danmark!" (Andersen 1944b:5) ('Get on my back, [...] you will think that you are still in Denmark.' [Andersen 1851b:3]) – while wild swans are used to guide the reader through a mountainous North soaked in midnight sun. This narrative method prefigures, incidentally, the overriding focus employed in that later and most famous illumination of the Swedish terrain, Selma Lagerlöf's *Nils Holgerssons underbara resa genom Sverige* (1906-07; Nils Holgersson's *Wonderful Journey Through Sweden*).⁴ In Andersen, the opening bird's-eye perspectives read in a wider sense as metaphors for the free recording consciousness that is operative in the text, transcribing impressions of both a literal and an imaginary nature and enabling the poet, as the opening chapter has it, to 'skotte [...] imellem fra Virkeligheden ud over Gjærdet i Tankens Rige, der altid er vort nære Naboland' (Andersen 1944b:6) (glance now and then from reality, over the fence into the region of thought, which is always our near neighbourland [Andersen 1851b:6]).

III

After establishing the flexibility of focus that governs *I Sverrig*, it must be asked what main properties are attributed to the Swedish place Andersen presented to an international readership in a text he himself characterised as 'min maaskee meest gjennemarbeidede Bog' (Andersen 1975 [vol. II]:117) (possibly my most carefully composed book). In the following, we shall attempt to demonstrate that Andersen's 'translation' of Sweden produces a place that fuses together romantic and modern, national and international and,

albeit to a far lesser extent, Swedish and Danish. A place truly in-between, therefore.

Let us first focus on the fusion of natural grandeur and modern control of nature in Andersen's imagining of Sweden. In *Writes of Passage* Duncan and Gregory identify as central to romantic travel 'a passion for the wildness of nature, cultural difference and the desire to be immersed in local colour' (Duncan & Gregory 1999:6). They emphasise how the conjunction of Romanticism and industrialism led to a movement away from modernity in a quest for the authentic and the exotic. Also, they stress that in the Romantic project 'travel was no longer an exclusively aristocratic preserve' and was 'most likely to accomplish its goals if it was slow, unregimented and solitary' (Duncan & Gregory 1999:6). In terms of periodisation, Cardinal suggests that 'the golden age of Romantic travel began in 1815, with the lifting of the restrictions on easy movement which had obtained throughout the Napoleonic wars' (Cardinal 1997:137). It went into decline from the mid-century onwards when steam-propelled forms of locomotion enforced 'a very different tempo, while also making travel more affordable and thus more democratic' (Cardinal 1997:148). This, in turn, contributed to creating the conditions for early tourism.

According to this time frame, *I Sverrig* is very neatly positioned at the interface between Romantic travel and tourism.⁵ While Andersen shared, as we have already seen, several of the desires feeding into the Romantic travel project, the Romantic traveller's inclination to turn his back on modernity and the industrial is significantly not part of his baggage as a travel-writer in general, nor does it inform *I Sverrig*. On the contrary, the travelogue's concluding chapter XXX, entitled 'Poesiens Californien' (Poetry's California), which may be understood as an epilogue and meta-reflection relevant to the text as a whole, couches the poetic process in terms of technological advance, the discovery of new territories and the extraction of their riches. Borrowing the voices of modern science, transport and communication in a vision of how these vitalise and re-enchant nature, the epilogue formulates its programme for a literature that seeks and finds the romantic in modernity in the following way:

Og ud over Jorden selv lød Videnskabens Røst, saa Miraklernes Tid syntes vendt tilbage; henover Jorden blev tynde Jernbaand lagte, og henad disse paa Dampens Vinger fløi med Svaleflugt de tungt belæssede Vogne, Bjergene maatteaabne sig for Tidsalderens Kløgt, Sletterne maate løfte sig. Og gjennem tynde Metaltraade fløi med Lynets Hurtighed Tanken i Ord til fjerne Byer. 'Livet! Livet!' klang det gjennem den hele Natur. 'Det er vor Tid! Digter, Du eier den, syng den i Aand og Sandhed!' (Andersen 1944b:120)

(And the voice of Knowledge sounded over the whole world, so that the age of miracles appeared to have returned. Thin iron ties were laid over the earth, and along these the heavily-laden waggons flew on the wings of steam, with the swallow's flight; mountains were compelled to open themselves to the inquiring spirit of the age; the plains were obliged to raise themselves; and then thought was borne in words, through metal wires, with the lightning's speed, to distant towns. 'Life! life!' it sounded through the whole of nature. 'It is our time! Poet, thou dost possess it! Sing of it in spirit and in truth!' [Andersen 1851b:318ff.])

Thus, global technological appropriation becomes a trope for aesthetic exploration.

It would seem that in *I Sverrig* Andersen sets out to realise this poetic call in relation to a Swedish terrain that is typically perceived as the site of a cross-fertilising intersection of natural and man-made. Appreciations in the travel book of what we might term the Swedish sublime are thus most pronounced when spectacular landscapes, preferably characterised by an imposing vertical axis – of particular exotic appeal to a Danish traveller, one might add – are able to work in unison with the topographical imprints left by human constructions and activity. A case in point is the foregrounded description of the intricate system of sluices at Trollhättan:

Vi stege i Land ved den første Sluse, og stode som i et engelsk Have-Anlæg; de brede Gange ere belagte med Gruus, og hæve sig i korte Terrasser mellem den solbelyste Grønsvær; her er venligt, yndigt, men slet ikke imponerende; vil man derimod betages paa denne Maade, da maa man gaae lidt høiere op til de ældre Sluser, der dybe og smalle ere sprængte gjennem den haarde Klippeblok. Det seer storartet ud, og Vandet bruser til Skum dybt nede i det sorte Leie. Her oppe overseer man Dal og Elv [...]. Gjennem Sluserne stige Damp- og Seilskibe, Vandet selv er den tjenende Aand, der maa bære dem op over Fjeldet; fra Skoven summer, bruser og larmer det. Trollhättafaldenes Drøn blande sig med Larmen fra Saugmøller og Smedier. (Andersen 1944b:6ff.)

(We landed at the first sluice, and stood as [if] it were in a garden laid out in the English style. The broad walks are covered with gravel, and rise in short terraces between the sunlit greensward: it is charming, delightful here, but by no means imposing. If one desires to be excited in this manner, one must go a little higher up to the older sluices, which deep and narrow have burst through the hard rock. It looks magnificent, and the water in its dark bed far below is lashed into foam. Up here one overlooks both elv and valley [...]. Steam-boats and sailing vessels ascend through the sluices; the water itself is the attendant spirit that must bear them up above the rock, and from the forest itself it buzzes, roars and rattles. The din of Trollhätta Falls mingles with the noise from the saw-mills and smithies. [Andersen 1851b:11ff.])

It is noteworthy that the sublime experience is linked to the ascent of the

travelling subject and to man's overcoming of nature's height barriers. The role of *peak* experiences, physically and psychologically, in Romantic travel is, of course, well documented. Also, the quote provides the first example – in the simile of the English garden – of the stylistic system of international 'othering' that patterns the text (see section IV).

A more pronounced and programmatic, but also more ambivalent, tribute to the industrial ingenuity of man is given shortly after in the futuristic images of the living machinery in the large metal plant at Motala. Here, the hyperactive and omnipresent '*Blodlös*' (Bloodless) is the somewhat sinister-sounding embodiment of modern technology. While the passage is a high point in the aesthetic embrace of modernity in Andersen's writing,⁶ the telling role reversal between the living, dynamic thing and fixated, marginalised man also communicates human fright and loss of orientation: 'Alt er levende, Mennesket staaer kun og stiller af og stopper!' (Andersen 1944b:11) (Everything is living; man alone stands and is silenced by – *stop!* [Andersen 1851b:20]). However, rather than engaging in any Romantic avoidance of the industrial, the passage is related to the fantasies of mutations between man and machine that were prevalent in nineteenth-century literature.

Further appreciations of the Swedish natural-industrial complex are found later in the text in the narrator's imagined dizzying descent into the iron mines at Dannemora (chapter XXVIII) and in the polychromatic painterly images of the melting furnaces and copper mines at Falun (chapter XXIII):

Vi vare endelig ude af Skoven, og saae foran os en By i tyk Røg-Omhylling, som de fleste engelske Fabrikbyer vise sig, men her var Røgen grønlig, det var Staden *Fahlun*. (Andersen 1944b:97)

Fra Smelteovnene skinnede Ilden i grønne, gule og røde Tunger under en blaagron Røg... (Andersen 1944b:98)

(We made our way at length out of the forest, and saw a town before us enveloped in thick smoke, having a similar appearance to most of the English manufacturing towns, save that the smoke was greenish – it was the town Fahlun. [Andersen 1851b:251]

The fire shone from the smelting furnaces with green, yellow and red tongues of flame under a blue-green smoke... [Andersen 1851b:253])

This could be described as an immersion in local *industrial* colour. A recurring topos in the text, the combined land- and techno-scape conveys the assumption that there is no unbridgeable gulf between the natural and the constructed domains.

A particular stylistic pattern instrumental in reinforcing this linkage is in evidence in the text. In order to communicate the visual properties of human

constructions the narrator employs naturalising similes as in the following representation of a long-distance view down into a mining area: ‘de mange Aabninger dernede ind til Schachterne see ovenfra ud som Jordsvalens sorte Redehuller i Leerskrænterne’ (Andersen 1944b:98) (the many openings below, to the shafts of the mine, look, from above, like the sand-martin’s dark nest-holes in the declivities of the shore [Andersen 1851b:254]). Conversely, when appreciating natural phenomena, a recurring stylistic emphasis in the travel book is put on the constructedness of nature: the features of Kinnekulle’s steep and rocky hillside are, for example, summed up in terms of architecture and perceived as fragments of a ruined castle:

Lag paa Lag ligge Steenblokkene, dannende ligesom Fæstningsværker med Skydehuller, fremspringende Fløje, runde Taarne, men rystede, revnede, faldne i Ruiner; det er et architectonisk Phantasispil af Naturen. (Andersen 1944b:18)

(The red stone blocks lie, strata on strata, forming fortifications with embrasures, projecting wings and round towers; but shaken, split and fallen in ruins – it is an architectural fantastic freak of nature. [Andersen 1851b:41ff.])

In keeping with the poetical guidelines laid out in the travelogue, Kinnekulle's topography is thus figured as a borderland between reality and fantasy, between natural and man-made – and between present and past. The combined effect of the complementary tensions between signifier and signified exemplified by the two quotes given here is the joining-up of the Swedish terrain by annulling traditional oppositions between natural and socio-cultural. It is a two-way stylistic translation process that, just like the more thematically oriented observations offered earlier in this section, suggests that in the treatment of place in *I Sverrig* nature-romantic and cultural-industrial can indeed coalesce.⁸

IV

Another form of fusion that informs the text throughout is the forging together of national and international. The travelling narrator's inclination to perceive and present Swedish places in terms of their similarities to European or 'Oriental' prestige locations climaxes in the Stockholm section (chapters XI and XII). In the description of the capital, Norrmalm's streets are 'berlineragtige' (Andersen 1944b:48) (Berlin-like [Andersen 1851b:135]); Strömparterren is 'i Smaat, i meget Smaat, Stockholmernes *Villa reale*, vil Neapolitaneren sige; det er i Smaat, i meget Smaat Stockholmers "Jungfernstieg", vil Hamborgeren fortælle' (Andersen 1944b: 47) (The Neapolitans would tell us: It is in miniature – quite in miniature – the Stockholmers' 'Villa Reale'. The Hamburgers would say: It is in miniature –

quite in miniature – the Stockholmers’ ‘Jungfernstieg.’ [Andersen 1851b:134]). And when visiting Djurgården, ‘er [man] i Borghesernes Have, man er ved Bosporus og dog høit i Norden’ (Andersen 1944b:51) (We are in the Borghese garden; we are by the Bosphorus, and yet far in the North [Andersen 1851b:144]). Likewise, a bit further north, Uppsala Cathedral er ‘som *Notre-Dame*’ (Andersen 1944b:59) (like Notre Dame [Andersen 1951b:167]). Such inscribing of the foreign is, however, by no means confined to capital or central place settings. Even the chapter focused on the small town of Sala, which is an excellent meditation on provinciality, stillness and absence, makes use of an international referencing: ‘det var stille, som paa en skotsk Søndag, og det var en Tirsdag’ (Andersen 1944b:68) (It was as still as a Scotch Sunday – and yet it was a Tuesday [Andersen 1851b:191]). The relatively frequent occurrence, incidentally, of references to Scottish matters in the travel book should undoubtedly be understood in the context of the prominent international position occupied by Scottish literature in the late eighteenth and early nineteenth centuries with figures such as Burns, Macpherson and Scott (the latter one of Andersen’s role models as a novelist).

The Swedish terrain thus becomes a mirror image of ‘canonical’ international locations whose renown may have literary or non-literary origins. Just as landscapes or townscapes may be viewed through a part-palimpsests of local and foreign. This particular type of translation would seem to have a three-fold function. Firstly, it is Andersen paying his compliment to Sweden. Secondly, it is a reader-oriented device that familiarises the country to an international target audience, in which case, interestingly, foreignisation equals domestication.⁹ Thirdly, it is the travel-writer demonstrating that he is conversant with a large range of geographies. More fundamentally, the international inscribing is in keeping with what seems to be a common endeavour in Andersen’s travel-writing, namely to emphasise the contiguous aspects and porous borders of places, to assert the comparability and similarity of locations that may be physically far apart, and to challenge binary oppositions of familiar and foreign, home and away, north and south. Thus, while in *I Sverrig* Stockholm may be envisioned with reference to the Bosphorus, as shown above, in *En Digters Bazar*, which contains Andersen’s interrogation of the ‘Orient’ and climaxes in Constantinople by the Bosphorus, the roles of literal and figurative place are reversed:

Jeg sagde ham, at jeg fandt Beliggenheden at være den skjønneste i Verden, at Skuet langt overgik Neapels, men at vi i Norden havde en Stad, der frembød noget meget beslægtet med Constantinopel. Og jeg beskrev ham *Stockholm...* (Andersen 1944a:266ff.)

(I told him [a Turkish official] that I found the situation the most beautiful in the world, that the view far surpassed that of Naples, but that we in the North had a city that offered something very much like Constantinople. And I described Stockholm... [Andersen 1988:127]).

Such reversals suggest that the tireless translation of places into other places in Andersen's travel-writing is more than a pedagogical or self-affirming device; it is a process that calls into question the very notions of original and translated, source and target, literal and figurative.

v

While there is a high incidence of international appreciation of the Swedish space in *I Sverrig*, any specifically Danish appropriation is conspicuous only by its absence. Likewise, the travelling Danish subject has, in terms of self-contemplative material, a very limited presence in the travel book (it plays a considerably more restricted role than in *En Digtars Bazar*, for instance). Andersen intended the text to be his paying-back of a debt of gratitude to the Swedish nation for its positive reception of him and therefore he directed its focus clearly onto the country in receipt of his textual thank you, while minimising the representation of the psyche of the traveller.

One chapter which will be given brief concluding consideration, however, provides a telling and symbolically charged exception to the general withdrawal of the first person singular from the text. Chapter XVIII entitled 'Midsommerfesten i Leksand' (The Midsummer Festival in Leksand [*sic!*]) is in several ways a culmination point in Andersen's tribute to Sweden. It depicts how thousands of people converge on the town of Leksand in Dalarna to go to church and spend midsummer together. While the chapter is a celebration of local folk culture, the presentation is governed by a pronounced carnivalesque dynamic whereby protestant becomes catholic, north becomes south, and periphery becomes centre. In this carnival of cultures and colours the Danish visitor also, through his appearance and through his artistry, makes his contribution to the exoticisation of the local (again, the occurrence of emblems is noteworthy):

Som jeg sidder i min Stue, kommer Vertindens lille Datterdatter ind, et net lille barn, der var lykkelig ved at see min brogede Natsæk, min skotske Plaid og det røde Saffian i Kufferten; jeg klippede i Hast til hende, af et Ark Papiir, en tyrkisk Moskee med Minareter ogaabne Vinduer, og hun styrtede lyksalig afsted.
(Andersen 1944b:78)

(As I sit in my room, my hostess's granddaughter, a nice little child, comes in, and is pleased to see my parti-coloured carpet-bag, my Scotch plaid, and the red

leather lining of the portmanteau. I directly cut out for her, from a sheet of white paper, a Turkish mosque, with minarets and open windows, and away she runs with it – so happy, so happy! [Andersen 1851b:222])

These poignant images of the foreign visitor also read as reflections of Andersen the travel-writer whose pictures of Sweden by means of intricate systems of fusion and othering portray a place that integrates Romantic and modern, natural and cultural, local and global.

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Notes

1. This should be qualified by adding that to most people at Andersen’s time the closeness between the countries would have been an imagined affinity rather than an actually experienced one. Morten Borup points out that it was a rarity that Danes travelled to Sweden as tourists around the middle of the nineteenth century. If Danes ventured north, Norway (Denmark’s union partner between 1380 and 1814) remained a more likely

2. destination (Borup 1944:ix).
2. Morten Borup stresses that in the age of Romanticism the dominant direction chosen by independent Danish travellers was towards Southern countries and characterises Andersen as 'den første Dansker, der poetisk opdager Sverige' (the first Dane to discover Sweden poetically) (Borup 1944:xvii).
3. Translated by my friend and colleague Peter Graves. When no other source is given in the following, translations into English are by Peter Graves.
4. In his stimulating monograph on *Nils Holgersson* entitled *Den underbara resan* (The Wonderful Journey) Gunnar Ahlström demonstrates that, while a direct influence from *I Sverrig* on Lagerlöf's text cannot be established, an indirect connection is possible through an intermediary Swedish text, 'Det okända paradiset' (1875; The Unknown Paradise) by Richard Gustafsson. Inspired by the opening of *I Sverrig*, Gustafsson's tale depicts how a small boy from Skåne is taught to appreciate the paradisal properties of his nation by a migrating swan that carries him through the country from south to north. Gustafsson's tale was later in a slightly modified form incorporated into the standard textbook for the teaching of Swedish at elementary school level. This textbook, in turn, was used in the preparatory classes at the school in Landskrona, Skåne, in which Lagerlöf taught for ten years (1885-95) (Ahlström 1958:110ff.) (Cf. also note 8).
5. In an interesting passage the narrator, when answering a fellow traveller's question of who he is, seems to be gesturing towards a notion of 'ordinary' travel: 'En sædvanlig Reisende, [...] en Reisende, der betaler for Befordringen' (Andersen 1944b:13) (A common traveller, [...] a traveller who pays for his conveyance [Andersen 1951b:25]). This statement, incidentally, forms part of the motto quote used in Carsten Jensen's highly acclaimed contemporary travel account *Jeg har set verden begynde* (1996).
6. Another high point is, of course, the famous chapter in *En Diggers Bazar* entitled 'Jernbanen' (The Railway), which is a stylistically and thematically not dissimilar interrogation of contemporary cutting-edge technology. For an analysis of this chapter, see Thorup Thomsen 1995:27ff.
7. While the accuracy of this translation leaves something to be desired, it does in a general sense capture the main tension conveyed in the original passage.
8. In terms of embracing the Swedish natural-industrial complex and interweaving natural and cultural components of the national terrain there is, incidentally, considerable congruence between *I Sverrig* and *Nils Holgersson*. See my discussion of the latter text in Thorup Thomsen 2004.
9. A very similar method of familiarising a country through international references is used in relation to Denmark in Andersen's second novel *O.T.* (1836), cf. my discussion in Thorup Thomsen 1995:30-37.