

ABSTRACTS

GUNILLA ALMSTRÖM PERSSON

Police interrogations in modern Swedish crime novels. A study of the activity type police interrogation: reality and fiction

It is often argued that Swedish crime novels are portraying contemporary Swedish society including its social life and social stratification. This article focuses on police interrogations as fictional dialogue in crime novels in comparison to police interrogations as we know them in real life. Levinson's notion of activity type is employed in order to describe social activity, social roles and social power. As a consequence of the asymmetric status of the participants in police interrogation face work, distrust strategies, and confrontation are represented in the dialogue. This study discusses whether fictional dialogues in crime novels employ the same social patterns when describing the characters of the story.

ROLF ALMSTRÖM

The literary dialogue or how to make the reality more real

Using his experience as a writer, the author makes some remarks on creating dialogues in fiction.

JAN BALBIERZ

Roy Andersson: Man in space

The article examines intertextual and intermedial aspects of two dystopic movies by the acclaimed Swedish director Roy Andersson: *Sånger från andra våningen* (Songs from the Second Floor, 2000) and *Du levande* (You, the Living, 2007). Andersson developed his remarkable visual style in his "art-house commercials" that he produced after the commercial disaster of the feature movie *Giliap* (1975).

The article presents the Swedish director in a broad context of the – often doctrinaire – Swedish leftist culture of the 1960s and 70s and of his commitment to the arts. The main focus of the article lies on the crossover relations between film, literature and paintings. In his interviews, self-commentaries and the manifesto *Vår tids rädsla för allvar* (Our Times' Fear of Seriousness, 2009) Andersson refers to a great number of visual artefacts: paintings, photographs and movies as well as to literary texts by J.W. Goethe, Cesare Vallejo and August Strindberg. Intertextual and intermedial dialogues, the article argues, become an integral part of Andersson's late movies.

ZENON CIESIELSKI

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The author reminisces about Norbert Żaba (1907–1994), a Polish diplomat in Stockholm, who contributed to the popularisation of Polish culture in Scandinavia.

EWA DATA-BUKOWSKA

On avoiding and adding repetitions in translations

The article reports on an investigation of repetition in the Swedish-to-Polish translation. It examines the use of one type of repetition – simple lexical repetition – and it highlights the relationship between repetition avoidance and the practice of adding repetitions in multiple versions of the same text provided by inexperienced translators. Furthermore, the analysis addresses a more general translation studies question whether repetition avoidance should be regarded as a universal tendency in translation, which is postulated by some translation researchers. The research shows clearly that in non-professional translation reproducing repetitions is much more common than avoiding them. Hence, the thesis about the universal character of repetition avoidance in translation cannot be confirmed. Avoiding repetitions is an individual feature. Additionally, the analysis demonstrates that also introducing additional repetitions is a marker of the translator's individual style and pertains to special purposes. Finally, it enables us to conclude that the opposing phenomena of avoiding and adding repetition in translation are two independent phenomena, which, however, can be seen as offspring of a more general Minimax strategy underlying the great majority of translational decisions.

ANDRZEJ EKWIŃSKI

Some remarks on the avant-garde: Henryk Berlewi and Viking Eggeling

The Polish artist Henryk Berlewi (1894–1967), lived in Berlin from early 1922 until September 1923. During his stay there he became acquainted with the Swedish artist Viking Eggeling, (1880–1925). Henryk Berlewi wrote in his essay ('Viking Eggeling and his abstract-dynamic film', 1922): "Eggeling's film is very important as a new creative language; furthermore it is of great significance for pedagogy and for the society." The contact and the cooperation between Henryk Berlewi and Viking Eggeling were if not the first, then without doubt, one of the very first connections between Poland and Sweden during the avantgarde period in the history of twentieth century European art.

BARBARA GAWROŃSKA PETTERSSON

Scandinavian medieval ballads in the age of information technology

Scandinavian medieval ballads have been object of research in many scientific fields: ethnology, history, literature, music and historical linguistics. This paper focuses on the contemporary reception of medieval ballads. The songs investigated here are modern ballad versions accessible on the Internet, performed by three musical bands: Garmarna (Sweden),

Gåte (Norway), and Gjallarhorn (Finland). These versions are related to the TSB (The Types of the Scandinavian Medieval Ballads) classification. The number of Youtube views is used to estimate the popularity of the different ballad categories and motifs. The picture is completed by an overview of the listeners' comments and discussions.

MARIA GOŁĘBIEWSKA-BIJAK

Henrik Ibsen's "Peer Gynt" from a musical perspective

Employing a historical perspective, the article presents the circumstances, in which the music to Peer Gynt, the drama by Henrik Ibsen, was written by Edvard Grieg to the author's order, as well as its fortunes in the first half of the twentieth century. It also describes the new music that Harald Sæverud composed for post-WWII stereotype-breaking staging by Hans Jacob Nielsen. The circumstances of its origin and its subsequent history are discussed as well. Both works are compared, and similarities and differences in the treatment of the core material, i.e. the drama text, are highlighted. Some other compositions to Peer Gynt, prior to Grieg as well as after Sæverud, are also mentioned.

MILENA HADRYAN

About plain language in Swedish official texts as exemplified by how the decisions of Försäkringskassan are structured

In Swedish language policy great importance is attached to the comprehensibility of official texts. Over the past fifty years, klarspråk – a simplified version of language for official use – has been developed. Klarspråk (plain language) is considered by linguists to be based on simple syntax and vocabulary, with little attention devoted to the structure of texts. The present paper discusses the structure of the decisions as it has been developed in the Swedish Social Insurance Agency, an institution very active in applying klarspråk.

PAWEŁ JAWORSKI

Swedish reactions to the Polish ultimatum to Lithuania in 1938

The purpose of the article is to present the Swedish reactions to the policy of the Polish state towards Lithuania in 1938. To make the whole context clear, the Swedish opinions about the issue of Vilnius in the interwar period are also discussed. Certainly the moments of confrontations – in 1920, 1927 and 1938 – met most interest in Sweden. Diplomatic documents and press comments prove that Swedes, aware of the high level of complication of the Vilnius area issue, supported rather the Lithuanian than Polish demands. First of all, Poles were accused of the illegal action of capturing Vilnius made by the troops led by general Żeligowski in 1920, which caused a great bitterness of the Lithuanian side.

Reactions to the Polish ultimatum in March 1938 are worth paying attention because this time the Swedish diplomacy not only with understanding, but also with a discreet support

accepted the Polish action of normalization of mutual relations. Such an attitude was probably influenced by the tense situation in Europe where The Third Reich acted more and more aggressively. The ultimatum was considered not as a way to escalate the long-lasting conflict, but a way of decreasing of the tension between Poland and Lithuania.

Press comments were not so pro-Polish, which can be explained by a poor orientation of the Swedish journalists in the issue and, at the same time, by the difficulty in breaking grounded opinions about defenseless and little Lithuania and aggressive and strong Poland. Some publicists were afraid of war. Some of them were optimists. Most of them were disorientated and could not estimate the situation in a proper way. When the text of the ultimatum was already known, the whole case was recognized as a paradox, because a forceful action had been made for a peaceful purpose. Finally, opinions about the action by Polish minister Beck were usually positive.

MARIUSZ KALINOWSKI

Without an angel's gift. Regarding translations of some details in August Strindberg's "Miss Julie".

Firstly, I comment on the American commandment: "Thou shalt not commit translations". I discuss translation as a sin – a rotten compromise and a betrayal. I also comment on the terms "translator" and "the seer stones" (a gift from an angel) in The Book of Mormon.

Secondly, I compare several translations of Strindberg's drama (4 Polish, 2 German and 2 English) – focusing on three important details in the text: the Swedish exclamation "Hut!" ("Cheek!"), the epithet "hora" ("whore") and the metaphor "orangerna glöda" ("the oranges glow"), which Miss Julie borrows from Mignon's song by J. W. von Goethe.

A homage to these, who know what they are doing.

MAGDALENA KOSZALIŃSKA

Harriet Bosse – the third muse of Strindberg

Harriet Bosse was the third wife of August Strindberg. Despite of being wife of well-known playwright she managed to achieve her own professional position – she was one of the most renowned of Norwegian actress. Her career had begun before she met Strindberg and lasted until the late 1940s. She was aware of her talent and workshop; she did not want to be remembered only as Strindberg's third wife and she achieved this goal. Harriet had played circa 150 theatrical parts in comedy and classical repertoire as well as in modernist and expressionist dramas. Despite the fact that her marriage with Strindberg did not last long and was full of harmful experiences, Harriet was a "guardian" of Strindberg's oeuvre and used her position to promote Strindberg.

VALBORG LINDGÄRDE

A poem from Sophia Elisabet Weber in Stockholm to Johan Sobieski, the King of Poland

In 1683, the people of Sweden could read reports in different publications from the battle of Vienna, offer prayers in the churches for Christianity's victory over the enemy, the Turks, and finally rejoice at the victory. When news arrived to Stockholm, 24-year-old Sophia Elisabet Brenner (née Weber) wrote a sonnet in German in honour of the King of Poland, Johan III Sobieski, and a eulogy to the city of Vienna. The poet was to become famous as a learned woman in Sweden during the country's time as a great power, and highly appreciated for her poetry up to her death in 1730. The two poems from 1683 are, as far as we know, the earliest of Brenner's many sonnets, but were they the only ones in Swedish literature to honour what happened Vienna in September 1683?

EWA PARTYGA

Ibsen in Bergman's theatre

The article offers an insight into Bergman's highly subjective theatrical vision of Ibsen's plays. An analysis of his reading and staging strategies is based on two performances of Peer Gynt (Malmö 1957 and Stockholm 1991), three versions of Hedda Gabler (Stockholm 1964, London 1970 and München 1979) and The Ghosts (Stockholm 2002). Bergman is presented here as an heir of Reinhardt's Regietheater concept: in his care for semantic precision of every element in performance, in the sublime techniques of manipulating the audience's reactions, in focusing on the actor as the heart of the performance.

TADEUSZ SZCZEPAŃSKI

Strindberg's plays in Bergman's radio dramas

Bergman's radio was a marginal, yet complementary current in his rich artistic work. He wrote two radio dramas and produced thirty nine; his dramas were also produced by other directors. This chapter of his artistic activity is barely known.

Out of numerous authors of nearly forty radio dramas, Ingmar Bergman most often used dramatic works of August Strindberg. One fourth of Bergman's radio works were dramas based on Strindberg's plays.

Bergman's 'radio Strindberg' includes either one-act plays (Playing with Fire, Mother Love, The First Warning and The Pelican) or several-act plays, such as Easter, Crimes and Crimes and Thunder in the Air, which were suitable for the acoustic adaptation for the new medium thanks to their cozy character with several recognizable voices and the unity of time, place and action. With time, Bergman mastered the brilliant skill in translating the stage space into the architectonics of sound, composed of speech, acoustic effects, silence and music. For him, the radio was also a laboratory of new artistic forms, especially at the beginning of the 1950s, when he experimented with new techniques of the psychological discourse's subjectivation, which he creatively developed in the 1960s.

EWA TEODOROWICZ HELLMAN

Strindberg for children in the context of the celebrations of 2012 – the Year of Strindberg

2012 marks the 100th anniversary of the death of the great Swedish poet, writer and playwright August Strindberg. To commemorate this event, the year 2012 has been declared as the Year of Strindberg. During the annual celebrations, literary and cultural specialists pointed out research issues which had been taken up earlier as well as new problems, pertaining to our age, like Strindberg versus geopolitics, psychology, esotericism and new forms of spirituality. Moreover, Strindberg was portrayed as an author who wrote for children, who was interested in the child's world and whose works voiced his opinions on the topic of a child's rights in the family and in society. The article includes a review of dramatic works for children and written especially for the Year of Strindberg – *Lillan och pappa August* and *Jubal utan ja* – as well as the poem-song *Bä, bä, vita lamm*, a text which permanently entered the treasure trove of Swedish children's literature.

EGIL TÖRNQVIST

Reliability and unreliability in Strindberg's "The Stronger"

As a monodrama, *The Stronger* belongs to the rare category of plays that have only one speaking character, Mrs. X. Listening and reacting to her is Miss Y. Mrs. X is married to Bob. Miss Y has been and perhaps still is Bob's mistress. In the present paper it is argued that unreliability is part of Bob's and Miss Y's strategy to keep their relationship secret from Mrs. X. Mrs. X's monologue, on the other hand, is partly reliable – with regard to certain facts – and partly unreliable, with regard to how she interprets these facts. The question what is reliable and what is – consciously or unconsciously – unreliable in her monologue is crucial both for an assessment of the relationship between the two women and for the balance of strength between them.

MAGDALENA WASILEWSKA-CHMURA

Tomas Tranströmer's "preface to silence"

The article addresses the problem of silence in the poetry of Tomas Tranströmer. Silence is often mentioned as opposed to sound, but at the same time it is perceptible thanks to the previous sound, be it music or noise of the real live. Music is recognized as a positive power with healing impact on man. However, silence appears as a more powerful quality, reconciling sounds and other sensuous impressions in a higher entity. It indicates the absolute and the transcendence of the subject with religious overtones, which for art involves purification and asceticism according to the aesthetics of silence by Susan Sontag.