Self-reflective “Minority literature”: A Stylistic Profile of a Case study

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This article makes a case for investigating the stylistic devices and effects of multi-language works of “minority literature” in order to apply a more comprehensive perspective with a textual focus. The identity-political framing normally adopted plays no prominent role in this article, though ideological attitudes towards minority politics and language-promotion schemes no doubt also influence the implied and empirical reader reception. A more philologically precise examination of intra- and transtextual stylistic processes makes it possible to avoid a reductive interpretation based on genre labels or stereotypes. Taking Thom Lundberg’s debut work *För vad sorg och smärta* (2016) about a Traveller family as example, I describe two processes of understanding. Firstly, by drawing on ethnolinguistic sources, Lundberg has embedded insertions in *resande-romska* (a variety of Romani) within the Swedish-language main text, making the activity of translation integral to the text and activating non-literary discourses. Secondly, the translations undertaken by the narrator and characters (by means such as glossing, explication, or contextualisation) shape the performance of reading, with the reader forced to decide whether to accept the invitation to gradually build a limited Romani vocabulary.

Introduction: Minority literature beyond identity politics?

The fact that authors belong to certain linguistic or cultural minorities is not the most important consideration for minority literature as a genre, I argue here. If such authors are attributed the role of “literary voices” or representatives of identity politics, there might be a risk for a restricted reception (see, in particular, the critical discussion in Behschnitt et al. 2013, 1–15). The effects of such attribution are observable even today, as the style of a work of literature is still frequently linked to the personal idiolect of its author. This article attempts to loosen this seemingly natural connection and instead draw attention to a *text*-specific style rooted in the combining and mixing of languages. In my investigation, I have selected the debut novel *För vad sorg och smärta* (2016) by Thom Lundberg as a characteristic case, for two reasons.

First, in my example, a more traditional and a more recent understanding of minority literature are combined, particularly manifested in the stylistic strategies used in *För vad sorg*. Implicit and actual readers are initially confronted with a work of literature that, by means of its paratexts, seems to have already been assigned to the genre of minority literature: as the text on the book jacket states, Romani and Romnia are represented, and the language Romani is used – in small “samples”, as it were. This indirect reading instruction ensures that the

text constructed by the readers is oriented towards the category of ethnicity or minority right from the start. Accordingly, readers' initial attention is directed towards the well-proven agenda of identity politics, i.e., towards increasing the visibility of minority languages, the necessity of revising history, and the possibly also of revitalising such languages. Beyond theme-specific arguments, it is also suggested that the author Lundberg views himself as part of the national Romani and Traveller minority in Sweden.

Around year 2000, Satu Gröndahl was already a pioneer in her endeavour to dissociate the concept of minority literature from any promise of multiculturalism, to highlight the *theme-specific* criterion of genres and to focus on multilingualism (see Gröndahl 2002b, 35). However, in accordance with the use of one language as a clearly distinct code, separable from other (national) languages, she contrasts one majority language with a minority language presented in a position of alterity (see Gröndahl 2002a, 12–13). However, when reading *För vad sorg* one immediately notices that Gröndahl's criterion, whereby a minority language is used as a means of literary composition (see Gröndahl 2002a, 30), does not apply here. Lundberg's use of a "sampled" language (see Malm 2016) does not indicate the use of minority language as "det egna språket" ("the language of one's own", i.e. the characteristic language of a certain minority group; Gröndahl 2002a, 31). From the perspective of current multilingualism research, the boundaries of language systems or codes have meanwhile been called into question, even when several different standard and non-standard varieties can be identified.

The genre of minority literature has also expanded under the influence of postcolonial theory and criticism. While *För vad sorg* makes use of strategies such as "writing back" or reappropriation, in some cases these are only alluded to, as they have already become established in the canon of minority literature. Even the language material itself is, so to speak, sourced at second hand and observed from a distance. Lundberg uses secondary sources from the field of linguistic ethnography eclectically, even independently of their linguistic ideology and historical background.

Secondly, according to Johanna Laakso, Romani and Para-Romani, characterized by their contacts with contextual languages, constitute a "non-territorial language" (Laakso et al. 2016, 16). As these historically ambiguous labels cannot be conceptualised as a national language or as analogous to a national language (see Carling 2008, 7–18), the readers are introduced to a kind of language mix that they probably will not identify as a common expression of bilingualism or code mixing. The unfamiliar insertions are integrated into the syntax and morphology of the main text rather than being italicised or tagged by inverted commas. The information that these are Romani elements is provided on the book jacket, so again the paratext takes on the function of a guide for readers.

As I will show below, *För vad sorg* presents itself as a "Swedish novel" with some idioms or phrases translated into Romani. This novel may therefore be considered as having been "born translated" because the original text is obviously a result of translation processes — for example, the novel is a translated text right from the start (see Walkowitz 2015, 1–48). Lundberg's debut appears as a born-translated novel, because "translation functions as a thematic, structural, conceptual, and sometimes even typographical device" (Walkow-

itz 2015, 4). *För vad sorg* assumes the function of cultural and linguistic communication particularly by means of its style, which is characterised by challenging, and simultaneously reflecting, the genre of minority literature. At the same time, the pastiche-like quality of the work is stylistically exposed, a process that is substantially supported by the numerous inherent back-and-forth translations. The fact that the novel addresses and comments on what precisely is the official Swedish minority language Romani, which has been increasingly promoted since the 2014 publication of the White Book about the mistreatment of and discrimination against the Roma people and the pivotal documentation of Roma culture and the identity of Gerd Carling and her team (“Romer – 500 years in Sweden” 2016), gives rise to newly formulated questions of language ideology and policy. Is today’s minority literature creating a transnational or even global profile that could possibly become universalised? Has current awareness of transnational language biographies and of the diversity of social backgrounds made the standard of ethnicity obsolete, or has this standard merely been slightly detached from the authors, or relabelled? These wide-ranging questions could induce those who have read the book to compare their experience of reading traditional and more recent “minority literature”, highlighting their self-reflective effects, with that of reading *För vad sorg*’s reflection on the canon. Analysing the style and accounts of multilingual communication and of the multi-language processes of production and reception makes it possible to do this novel justice both as a composition and textual construction and in its overall “Gestalt” (Ulla Fix 1996) as a text.

Mixing and combining languages

As a work published by Sweden’s most famous publishing house, Albert Bonniers, *För vad sorg* satisfies a key condition for being canonised as “new Swedish literature”. The text on the cover of *För vad sorg* is crucial for this genre classification: “På en svenska med insprängd romani berättar Thom Lundberg om skrothandlare, hästagillare och tivoli-folk; om synska resandekvinnor och stridslustna resandekarlar; om kärlek, hämnd och kamp” (In a Swedish sprinkled with Romani, Thom Lundberg tells the stories of scrap metal dealers, horse lovers, and fairground workers; of fortune-telling Traveller women and quarrelsome Traveller men; of love, vengeance, and struggle). Since the Romani words have been adapted, they are not marked as “strange” or “other”, which may embolden readers to expand their partial understanding of Scando-romani phrases while reading the novel.

In the very first sentence of the novel an unfamiliar noun is integrated, which the readers probably will identify as Romani, just because they have read the cover text. “Amandus och Olof drog familjens voddning den sista biten upp för Kronobacken” (Amandus and Olof pulled the family’s voddning up the Kronobacken; Lundberg 2016, 13). The noun “voddning” is not explained in a glossary or footnote, but must be interpreted from context.

Of course, it could also be a dialect expression, a case of regiolect, “famili-lect”, or a historical term, but the assumption of an archaic style would not be sufficient here.

The cover image also helps instigate an ethnicising reading: the title and author's name, rendered in crudely stamped white letters, are ringed by simple brush-drawn emblems in black – the typical spoked wheel of a "gypsy" caravan, a violin, an accordion, and a knife in an exotically decorated sheath – resulting in a rustic, nostalgic bookplate reminiscent of broadside ballad illustrations. The two interlocked chain links at the top of the front cover, just above the author's name, allude to historical Roma blacksmiths. They are supplemented by the first, genealogical title motto (Lundberg 2016, without page) *För vad sorg och smärta*. The protagonist Olof is the son of Severina, who originally composed the song and can rely on Olof to keep the Romani tradition alive into the future. This signals that Olof could be a figure of identification for both author and reader. The second motto positions the novel relative to the Swedish-language canon, creating a "modernist epistemic frame": "Fågeln väljer flykten. Vi valde den icke./Flykten valde oss. Därför är vi här. ..." (A bird chooses flight. We did not choose it./Flight chose us. That's why we are here. ... (Stig Dagerman 21.4.1953 in *Dagsedlar* (Diary Notes), 1990, 163; see Lundberg 2016, without page). This motto does two things. Firstly, it consciously problematises the "nomadism" attributed to Roma groups and generalises flight and displacement to the status of universal existential questions. Olof fled to Halland with his parents and brother Valentin after the Jönköping riots of 1948 (which went down in Swedish history as a notorious episode of anti-Romani violence). The plot centres on the family's tumultuous time in the fictional town of Slitebruk between 1947 and 1955. Secondly, the Dagerman motto signals that *För vad sorg* is intended, as it were, to be retrospectively written into the Swedish canon. Lundberg makes this explicit in the afterword when he explains that the work is a pastiche of a "proletarian" novel and reveals his method of appropriation. He even details the primary literature he has used: "Jag har citerat och parafraserat textstycken från följande skönlitterära verk, varav flera är böcker som skrevs under den tid då min roman borde ha blivit skriven" (I have directly quoted or paraphrased the following literary works, many of which were composed in the time during which my novel should have been written; *ibid.*, 363). He thus criticises the exclusion of Roma groups from the modernisation project of the Swedish *folkhem* (welfare state), the effects of which can be felt right down to the present day, and expresses his intention to use literature to fill a gap in historical memory. However, he makes no mention of the European Roma literature stretching back to the 1920s (see Eder-Jordan 2015), the texts of the celebrated author and Roma activist Katarina Taikon, or the xenophile work *Zigenare* (1929) by the famous author Ivar Lo-Johansson, whose proletarian novels are a key source of inspiration for Lundberg.

The sometimes apparently contradictory tension between a main text augmented with Romani insertions and the story of a single Traveller family, interwoven with boastful heroic sagas and vivid anecdotes of a pan-Scandinavian Roma collective, invites different possible readings: readers can choose to focus either on the linguistic work of building their Romani vocabulary, giving rise to a separate strand concerning language learning (this reading is what I concentrate on here), or on following the course of Olof's rudimentary

education, culminating in his identificatory reading of *Uncle Tom's Cabin*. Olof becomes caught up in the consequences of a violent crime committed by his brother Valentin, and in the end is doomed to be a perpetual outsider after he takes the blame so that Valentin can flee.

By interlinking the stories of Swedish, Norwegian, Danish, and Finnish Roma representatives, *För vad sorg* reveals how Romani varieties lose their non-territorial character in local/regional contexts and assume the properties of the contextual matrix languages. The term “majority language” is here taken *ad absurdum*: minority/majority language and language use exhibit more similarities than sharp differences. Swedish and Romani (*resande-romska*) appear in a new fusion.

Ethnographic sources

Lundberg's identity as an author is left unspecific and ambiguous. An interesting signal is sent by the publisher's blurb, which does not state the author's ethnicity but merely two places Lundberg has lived: “... uppvuxen i skånska Osby, bor idag i Schweiz” (... grew up in Osby in the southern Swedish province of Scania, now lives in Switzerland). Lundberg is, undeniably, writing from the simulated perspective of a contemporary witness, though he does not conceal this fact but explicitly acknowledges the appropriation. At the same time, the appropriation seems legitimised by Lundberg's status as a third-generation descendant of the *resandefolket* described in the novel. Is the integrated Romani course an attempt to revitalise the *romani chib* variety that language-promotion schemes are seeking to maintain? Is this debut work perhaps primarily aimed at language learners or readers with a penchant for ethnography?

While the literary texts that Lundberg refers to are clustered around the 1930–1950 period, his eclectic ethnographic sources range from 1764 to the present day, encompassing historical court records, Norwegian databases, glossaries, websites of activists, forums, and publications by Traveller family history associations (see Lundberg 2016, 363–365). The scholars Eilert Sundt (1817–1875) and Adam de Heymowski (1926–1995) are known outside Romani/Gypsy studies, appearing, for instance, in Klaus-Michael Bogdal's monograph *Europa erfindet die Zigeuner* (Europe invents the gypsies; 2013). The inclusion of the study *Scandoromani* (2014, edited by Gerd Carling et al.) indicates that Lundberg not only derived a lexical repertoire from secondary sources, but also drew on scholarly theories of the historical status of Romani varieties and their exchange with their contextual matrix languages, some of which make their way into remarks made by the narrator or characters. From these heterogeneous sources, Lundberg derived what he calls a “*skrivstandard*” (Lundberg 2016, 264), and could be considered the creator of a written *resande-romska* variety for literary use. The afterword presents – in the tradition of Herder – the Travellers' songs in particular as a collective creation by the community depicted in the novel (*ibid.*, 364–365). The eponymous song by Olof's mother Severina is documented in an ethnographic work (Lindell 2008, 201). Although the pastiche is made explicit, the romanticised air of an oral, genealogical tradition still remains.

Becoming aware of multilingual communication

The readers do not simply take a Romani course in literary form, but become acquainted with the notions of partial comprehension and partial fluency, thereby inviting identification with the characters and appealing directly to those interested in linguistic ethnography. Readers might ask, for instance, whether there is much difference between their own grasp of Swedish and/or Romani and that of members of minorities (whether this membership is ethnically legitimised or self-declared). By the time readers get to page 234, might they feel like attendees of a beginners' Romani class, or will they identify with Olof Klosterman, son to a Romani-Norwegian mother and an adoptive father socialised as a Rom?

Carl and Maximilian talked almost exclusively in Romani. Olof was obviously not used to this, for during his childhood he had mainly heard Swedish with dashes of Romani, but almost never Romani with dashes of Swedish. And pure Romani never at all.

Maximilian said to Carl, "Glaneske nukkon avar, tjakkes mandrom mostula bescha nevroa daxa prej hakket."

"Develske dad! Honkar diro romni pari?" asked Carl.

"Ashi, miro phral! Li ashar nevreske-pari."

"Vorsnos nukkoar ashar vorsnos sass", said Carl.

"Dolle honkar sosti vorsnos sastot tradra prej romano-dromen", said Maximilian.

Olof attempted to follow the conversation. Perhaps he should nod occasionally? Or look interested as Maximilian spoke. He was familiar with the expression on Carl's face when he'd got to the punchline of a funny story, so he knew when to laugh. The conversation soon drifted increasingly into Swedish, as that was the language both Maximilian and Carl felt more comfortable speaking.

[Carl och Maximilian rakklade på övervägande romani. Detta honkade Olof tji van vid, för i hans uppväxt hade han mest hört svenska med romaniinslag, men nästan aldrig romani med inslag av svenska. Och aldrig ren romani.

Maximilian pennade till Carl: "Glaneske nukkon avar, tjakkes mandrom mostula bescha nevroa daxa prej hakket."

"Develske dad! Honkar diro romni pari?" frågade Carl.

"Ashi, miro phral! Li ashar nevreske-pari."

"Vorsnos nukkoar ashar vorsnos sass", pennade Carl.

"Dolle honkar sosti vorsnos sastot tradrar prej romano-dromen", pennade Maximilian.

Olof försökte följa med i samtalet. Kanske om han nickade på något ställe? Eller såg intresserad ut när Maximilian rakklade. Han hade lärt sig hur Carls ansikte såg ut precis innan han kom till slutklämmen på en rolig historia och på detta vis förstod han när han skulle skratta. Snart övergick samtalet till övervägande svenska, för både Maximilian och Carl kände sig tryggare att rakkla på detta mål.] (Lundberg 2016, 234)

The quoted dialogue not only allows readers, while reading, to incrementally develop more nuanced conceptions of language "proficiency" or "mastery" that go clearly beyond monolingual categorisations, but also offers a lightly ironic distancing: a dialogue held exclusively in Romani is relativised to the status of macho posturing, and the assumption that there exists such a thing as "pure Romani" is called into question (perhaps anticipating the risk of such conclusions by the readers). The scene does not depict authentic speech, but rather a show of authenticity that does not extend beyond multi-language communication, varying individual and group-dependent use of language,

and positioned, situational speech behaviour. The admission that as far back as 1950 some Romani varieties were already rarely used connects the story of the protagonist Klosterman family's decline with that of the Romani language, which due to the advancing diglossia was increasingly being displaced by Swedish.

The narrator straddles multiple periods, linking the world of *histoire* with that of *discours* through the use of Romani interjections, such as the strikingly repeated use of "tji" as a negating, interrupting adverb; the rhythmic repetition of the clear "i" sound, as well as the use of filler words such as "alltså", signals conceptual orality (ibid., 73). When the intrusive narrator explicates a Romani expression, it is transported from the historical world of diegesis to the level of *discours*. "Berättelsernas kraft spränger över århundraden. Om man lever vidare i berättelserna, så kan man tji försvinna" (The power of stories can transcend centuries. If you live on in stories, you cannot disappear; Lundberg 2016, 361). The narrator thereby also assumes the ethnographic position of story collector, undertaking a collective "storytelling project" that extends from the individual subject through the family to the transnational Scandoromani cultural context (which overlaps only to a limited extent the multilingual practices of the characters in the local milieu of Slitebruk). In certain noteworthy passages, the narrator draws attention to the positioned, contextualised use of language according to group or social setting; these passages could be considered part of an educational pragma- or sociolinguistic strand of *För vad sorg*.

As the quoted dialogue illustrates, the semantic content of a Romani utterance can be clarified through the verbal response or behaviour of other characters, though a certain imprecision or impression of "untranslatability" may linger. The vocabulary that the reader has already been introduced to serves an orienting function. For example, Olof's father's rejoinder "Kaj beschar beddo-manusch" is first explained on page 14 in the rendering of his mother's reply: "och visst var detta en plats för herrskapsfolk, svarade Severina" (it certainly was a place for better sorts; Lundberg 2016, 14). Olof uses this phrase in his thoughts (presented in free indirect speech) when he admires the waiting room at a doctor's surgery: "Kaj beschar beddo-manusch, tänkte han när blicken vandrade över mahognybokhyllorna" (Kaj beschar beddo-manusch, he thought, as his gaze slid over the mahogany bookshelves; ibid., 164). Almost in passing, this syntagmatic recurrence shows that Olof has very likely picked up the expression from his parents. The theme of things being passed down in a family – including, in this particular instance, their heritage language – is stylistically anchored in both the depicted world and at the meta level. This pointedly shows how people's first exposures to other languages are often marked as much by experiences of similarity as of difference, as they tentatively seek out common reference points. An example of this can be seen when the character Gösen tries out Romani as a beginner, with the steps of his progress towards "partial comprehension" being precisely captured (Lundberg 2016, 267). Although the novel's eclectic ethnographic approach and constructed character are evident in its use of mixing and combination, it is in the narrator's and characters' metalinguistic and metapragmatic commentary that *För vad sorg*'s reflected

"documentary intentions" are most explicitly revealed. Although *För vad sorg* sometimes presents "minority literature as museum culture" (Calin 2000, 321), the critical and reflexive gesture continues.

Translation and reading strategies

Performed and thematised activities of translation run through *För vad sorg* as a discrete structure of events. Despite the intermingling of Romani and Swedish units, they never come close to being semantically coextensive. A congruence of meanings seems unattainable, shattering the equivalence principles that conventionally guide the practice of translation. If readers reflect on how they subjectively imagine the sound of the Romani insertions, or if they read the text out loud, it is very likely that they will project their Swedish pronunciation and intonation habits onto the still-unfamiliar words and phrases. What may initially appear to be multilingual, national-language interference is, when considered through the lens of style diversity and "multi-linguageness", revealed to be an expression of a multidimensional "partial fluency" that also encompasses the activities of reading.

In the direct intratextual context, a Romani insertion may appear before or after the Swedish paraphrase, so that despite the linearity of reading, an impression of simultaneity is created with respect to the passage of text or unit of meaning (see Lundberg 2016, 44, 66, 107, 132, etc.). More traditional translation strategies include definitions in apposition (*ibid.*, 13, 115) and clarifications in the sentence following an insertion (*ibid.*, 41, 238). By contrast, summarising translations problematise the idea of lexical equivalence. Readers' understanding of translation processes can thus be expanded by entrusting them with no less a responsibility than the "translational turn". "Familiar text-centred categories of literary translation such as original, equivalence and fidelity have increasingly been supplemented or even supplanted by the new central categories of cultural translation such as cultural representation, transformation, otherness/alterity, displacement, cultural difference and power" (Bachmann-Medick 2006, 176).

By showing that there are rarely equivalents, congruent phrases, or synonyms, the text reveals the different communicative and aesthetic capacities of languages and varieties at multiple levels. In many co- and contextual explanations and Swedish paraphrases, multiple possible interpretations are left open.

Co-productive readers as agents of style

In *För vad sorg*, multi-linguageness refers to diversity of style as an intrinsic discursive feature of a text, occurring at multiple textual levels and in varying scales. By focusing on the concept of style, research can shift emphasis away from the conventional characterisation of multilingual literature in terms of combining distinctly different (national) languages or in terms of an author's language biography (see Fix 1996, 2007a, b; Huss/Tidigs 2017; Wischmann/Reinhardt 2019). Karl-Ludwig Pfeiffer points out that the concept of style can be helpful precisely when criteria based on national languages no longer serve any plausible function (see Pfeiffer 1986, 709). Style is used here not merely descriptively, but also theo-

retically and conceptually, as a “perceptual category” (Fix 2018, 481) with a particular emphasis on how style influences reception (ibid.). Instead of sealed-off Saussurean linguistic systems or discrete languages, cooperation between diverse codes is assumed. Considering not just the intratextual but also the transtextual stylistic devices and effects and how a literary text can be embedded in multiple discourses opens up new avenues for the study of multi-linguageness. Languages interact “seamlessly”; they do not overcome borders but negotiate bordering processes. Probably a focus on style enables researchers to shed new light on the connectivity of language entities, processes, and dynamics.

The style of *För vad sorg* marks what is a unique text. Style is not an attribute, but a textual mode of simultaneous appearance and materialisation: “in that one speaks of ‘text’”, style is “always already there” (“Stil muss nicht gesondert genannt werden, er ist, indem man von ‘Text’ spricht, immer schon da”; Fix 2018, 474).

Style develops and takes effect in the imaginary space and temporal gap between production and reception, something captured by Peter Stockwell’s term “attentional texture” (Stockwell 2016, 466), which clearly emphasises the reader’s role in the co-production and crossing of an “external textual boundary”. Stockwell explains “texture” in terms of the empirical reader’s reception: “Textuality refers to the stylistic pattern in evidence in a text” (Stockwell 2016, 458). He emphasizes the roles of both “atmosphere” and “tone” (ibid., 468) and of the “emotional and aesthetic sense” (ibid., 463) of the text. The above-described steps of paraphrasing meaning, of glossing or clarifying through context, can also be considered “stylistic devices” as defined by Ulla Fix, which “are only constituted in the emerging text” (see Fix 2007a, 13). Accordingly, the writing and the reading processes of *För vad sorg* clearly emphasise the continuous display of the novel’s uniqueness.

Also relevant here is Stockwell’s notion of “resonance”, which refers to the mutually constituting exchange relationship. Lundberg’s mixing and combinatorial aesthetics is characterised by how the diversity of style emerges at the intersection between textual production and reception events. As readers grapple with the combination of Swedish and Romani, they become attuned to further effects related to stylistic phenomena that are produced by the language mixing and combinations, commentaries on language use, and translation processes.

Readers who appreciate and take advantage of the Romani course offered in Lundberg’s novel pick out as relevant the transtextual context of language-promotion policies and the genre of language-learning book, forming a link to a non-literary discourse. According to discourse linguistics, context can only be determined by what readers consider relevant, which in turn forms the basis for their interpretations and actions (Spitzmüller 2018, 535). If the cover text and image are taken into account, we can observe a phenomenon of multi-modality, with different stylistic actors interacting and generating sometimes conflicting epistemic framings.

Concluding remarks

My investigation has shown that *För vad sorg* does not develop a typical transnational or universal style characteristic of or generalisable to either minority litera-

ture or literary texts of the "born-translated" age: "Even texts that are produced under approximately the same circumstances are more or less unique" (Fix 2007b, 25).

Lundberg's debut work offers striking stylistic devices. Language fusion and the performing of mutual translations move the writing and the reception processes into the foreground. The novel must mainly be considered minority language literature because different applications of Romani are explicitly thematised. The self-reflective minority literature profile is the main topic of interest.

My observation that stylistic features, including with respect to the minority literature genre in Sweden, can only be determined at the level of specific texts is in line with the perhaps surprising point that an identity-political agenda need not enduringly limit the stylistic variety or the formal/aesthetic range of a work.

Endnotes

¹ This article, including all quotations, has been translated from an original German version.

Quotations from *För vad sorg* were translated based on the author's own working translations into German.

² This assumption as to Lundberg's "group affiliation" may be confirmed if one is familiar with his journalistic writing (e.g., Lundberg 2018).

³ By using multilingual stylistic techniques, *För vad sorg* emphatically draws attention to the multi-languageness ("mångspråkighet", Gröndahl 2002a) of literature in general. The term "multi-languageness" (based on the German concept "*Mehr-Sprachlichkeit*") is consciously used to distinguish the concept from the traditional understanding of multilingual literature as literature in more than one national language ("*Multilingualität*"). Multi-languageness comprises the heterogeneity of styles and language varieties, such as sociolects, regiolects, and ethnolects, as well as different historical levels of language. At the same time, the roles of the authors of texts, the "voices" of narrators, the characters and stylistic actors involved are no longer limited to persons, which would make it possible to also take into account language produced by machines (see Wischmann and Reinhardt 2019).

⁴ Stig Dagerman (1923–54) is a famous author in the Swedish literature of the 1940ies, well known for the outsider-theme ("utanförskap").

⁵ Taikon's book series about the girl Katitzi is very famous and still interesting to read (e.g., Katitzi på flykt 1978, dealing with migration and feminist challenges in the Swedish welfare state).

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