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mat den här symboliken, i synnerhet Magnus Florin, Per Erik Ljung och Claes Ahlund, men vad som skiljer Apelgrens tolkning från deras är att han vill se den nedåtgående rörelsen som ett uttryck för en mystisk längtan efter det transcendenta.

Rent spontant kan man tycka att detta är en märklig tankegång. Samma typ av rörelse förekommer i en lång rad andra moderna författarskap (man kan för enkelhets skull tänka på två så olika författare som Baudelaire och Strindberg), och där betecknar descensionen för det mesta en rörelse bort från idealens upphöjda och abstrakta värld, mot en sinnligt konkret och inte sällan infernalisk tillvaro. Får man tro Apelgren, skulle Dagerman vända upp och ned på denna metaforik. Som tidigare nämnts vill han förstå Lucas Egmonts självmord i havet som ett slags kosmisk hemkomst. En likartad annihilering av jaget drabbar många andra gestalter i Dagermans verk, och i så gott som samtliga fall skulle det enligt Apelgren handla om ett mystiskt uppgående i ett högre sammanhang. Frågan är emellertid om detta sammanhang verkligen har en transcendent och gudomlig karaktär. Man kunde förmodligen lika gärna påstå att det handlar om ett restlöst uppgående i naturen eller det jordiska livet.

Särskilt tydligt blir detta i exemplet med ”Snigeln” i *Bröllopsbesvär* (s. 187–190). Victor Palm, som han egentligen heter, är en enstöring som mest intresserar sig för sitt hus, sina klockor och sina grödor. Vid något tillfälle under bröllopsnatten försvinner han och återfinns nästan helt begravd i ett rågfält. Apelgren jämför den här händelsen med Helge Samsons fantasier (i ”De röda vagnarna”) om att bli begravd under en hög av tygbalar. I slutet av romanen stiger Snigeln ned från sin cykel, ställer en medhavd klocka på marken och somnar in i gräset samtidigt som klockan slår sex. Förutom bruden själv sover nu också alla de andra personerna i romanen. Apelgren har alldeles rätt i att det här handlar om en symbolisk gestaltning av människans längtan att äntligen få ”vila i världens fann”, som det på något ställe heter i *Bränt barn*. Men är det verkligen ett översinnligt eller ”översvinnligt” sammanhang Victor Palm och de andra sjunker in i? Det rör sig väl snarare om ett återförande till naturens eviga kretslopp. Skulle man inte rentav kunna hävda att det är människans irriterande längtan efter ”något annat” som till sist upphör när hon når den existentiella nollpunkt som drabbar Victor Palm, Lucas Egmont och många andra Dagermangestalter?

Det är en mycket ingående läsning av Dagermans författarskap Apelgren har presterat. Även om man kan ställa sig skeptisk både till hans teoretiska metod och till avhandlingens övergripande tes måste man imponeras av den konsekvens med vilken han argumenterar för sina ståndpunkter. Många centrala passager i Dagermans berättarkonst blir i hans avhandling belysta på ett nytt och överraskande sätt. Genom att gå i kritisk men fruktbar dialog med tidigare forskning har han fördjupat och nyanserat vår kunskap om Dagermans författarskap. Det finns onekligen klara brister i hans läsningar av enskilda texter, men dessa förmildras i viss mån av det starka engagemang som på det hela taget präglar hans avhandling. Liksom Dagermans eget författarskap vittnar Apelgrens avhandling om en övertygelse att litteraturen kan vara nyckeln till en bättre förståelse av livets yttersta frågor, och åtminstone för stunden stilla vårt omätliga behov av tröst.

Rikard Schönström

Axel Englund, *Stroke Darkly the Strings. On Paul Celan and Music*. Department of Literature and History of Ideas, Stockholm University. Stockholm 2011.

I will begin with the interpretation of the dissertation's title. It has to be clear, that every summary already and always is an interpretation. Here I would like to start with the main title and then continue with the subtitle of the dissertation. The main title presents a short quotation of Celan's well known poem "Todesfuge" ("Death Fuge"): "Streicht dunkler die Geigen" ("darkly now stroke your strings"). So here we have the complex connection of the main title of the dissertation to Paul Celan's complete line: "er ["der Tod, der ein Meister aus Deutschland ist"] ruft streicht dunkler die Geigen dann steigt ihr als Rauch in die Luft" — "he ["death, who is a master from Germany"] calls out more darkly now stroke your strings, then as smoke you will rise into the air". This quotation features many things which point back to the dissertation's general subject: the musical theme of the violins, presented as if painted in still life; then the "stroking", the intense touch of the string with the bow, the dual meanings of tactility, the touch of the leading hand with the violin bow on the string and the one being touched, sensing the note or only the stroking. Finally "dunkel", "darkly" (sombre), ly-

ing half hidden in music, shadow-like, referring to the “ombra scenes” of death in the cemetery, to the statue-scene in the opera *Don Giovanni*, where the titular Don challenges the Commendatore’s statue, causing it to talk. Such evocations are present here; Celan speaks about the Germans as the masters of the fugue, who nevertheless and despite such beautiful music are also the masters of death.

The subtitle, “On Paul Celan and Music”, appears simpler, but is not in fact so, highlighting manifold relations but also possible disparities and disruptions in the union between poetry and music. In a strict sense, the subtitle describes the importance of music to Paul Celan in different ways: to his biography, to his life experiences, to his contact with the arts, but mainly to a single poem or entire cycles of poems. A particular composer can play a significant role at this, like Mozart in the poem “Müllschlucker-Chöre, silbrig” (“Rubbish-Chute Choirs, Silvery”), but also the song in titles of poems, “es sind noch Lieder zu singen jenseits der Menschen” (“There are songs to sing besides of humans beings”), or the entering of the cello’s voice in the poem “Cello-Einsatz”. Furthermore, music cannot only sound as a motive, but also gain a meaning in the prosody, in the sounding figures (onomatopoeisis), in the vocality, the metre and the rhythm of a poem. Finally, mathematic methods can play an important role, like they do in the numeric combinations in the poetic cycle “Sprachgitter” (“Speech-Grille”).

Let’s remember the Janus-faced appearance of music: being a beautiful/harsh sound and an equation at the same time, its mathematical heritage stretches back to the medieval “septem artes liberales”, where music was a mathematical scientia. Celan knew all this, and maybe one can say that he was mainly playing with the sound of language and its rhythm in his early works, before the “Todesfuge” (“Death Fugue”), but later on followed the numeric function of music. This is the closer connection between poetry and music in Celan’s work. Composers reacted differently to it, as we will see. (I have worked out ten different kinds of connections between Celan’s poetry and music in the *Celan-Handbook*.) This relates to a further aspect of possible connections between poetry and music through compositions on poems and prose texts by Celan. But one more aspect plays a crucial role as well: the historical and systematic relations between poetry and music in modern paragons in the Renaissance, and later in the 19th and 20th cen-

tury in the system of the arts. Let’s bring out a simple fact at this point: the meeting of music and language occurs quite naturally in occidental art music. As a rule, because more than 80 per cent of this music is connected with language, meaning with texts, which are accompanied by music and deepened like in a melodrama, or which are as intensively enhanced by music, the texts become a minor matter, a pretext and an excuse to music, just as it is in the opera. This is strongly connected with the central paradigm which music became in the system of the arts in the early romantic theory of poetry of Novalis and E.T.A. Hoffmann. And this development continues to this day, so that Paul Celan’s poetry on the one hand reacted to music in this way, and on the other tried to give itself a whole new dimension compared to painting, sculpture, music and dance, to therein become an entirely separate experience, which uniquely responds to the “You”, to the reader.

In his dissertation, Axel Englund unpacks these diverse possible relations between music and language, between the poetry of Paul Celan and contemporary music after 1950, and develops and narrows them in terms of Celan’s poem “Engführung” (“Close Stretto”), which orients itself by a term of the technique of the fugue in which the space between the cues is abbreviated and thereby results in an unbelievable “condensation” (“Verdichtung”). Here I borrow a word from Sigmund Freud’s psychoanalysis, the term “displacement” (“Verschiebung”). Freud included these two aspects of a transcription, “condensation” and “displacement”, in his work “Remembering — Repeating — Working-Through” (“Erinnern, Wiederholen, Durcharbeiten”). Celan’s poems are a condensation as well as a displacement of reality experience with no direct reflection of reality. These terms can in turn be applied to compositions, which relate to single poems or entire cycles of poems by Celan. They display an entirely new aspect of his poetry, put a different complexion on his figures and cause them to sound in a whole new musical form. After this encounter with music, Paul Celan’s poetry adopts a totally different dimension, which has so far been completely hidden from literary studies. The thesis is that every poem by Celan has not only questioned every interpretation made in literary studies of this poem, but the musical versions of his poems show them in a dimension, from which science could learn a lot, or better, could dream about. Axel Englund’s dissertation can therefore claim with good reason,

that Celan research has not yet appreciated this circumstance enough: the tension between science and art, between the theory of poetry and music.

Based on these thoughts, it is now possible to present some aspects and perspectives on the research in Axel Englund's dissertation.

The overview of Axel Englund's book shows a certain structure: The introduction, dealing with biographical and dispositional aspects of the research project, is followed by seven main chapters, which centre on categorical problems, each related to the interpretations of poems and analyses of compositions: the question of "musicality" in a poem (or whether one should rather speak of vocality, of tonality in a poem), the question of whether the fugue ("Death Fugue") and the stretto involve direct terms of musical theory and their usage, and the use of metaphors trying to connect the different media of music and language with each other. It is further about the "repetition" of the poem in music, about a shifted and interrupted repetition, in other words about the exploration of totally new continents; continuing, the body is in focus, to be more precise, it's the voice between body and articulation and the question of who's talking: an "I" searching a "You" in a dialogue, finally several voices, which speak and sing in a language using German, Hebrew or Yiddish intonation. It shall be understood with such questions, that music in particular is called up to thematise and express such idiolects, dialects, intonational colouring and personal attributions, although, concerning music, the question about its subject can be raised, too: it is neither the composer, the first person of the narrator and the poet, nor the singer on stage or the instrumental parts. Expression is the subject. With this, a distinction of Michel Foucault's can conclusively be implemented, that images are the surface of transitory appearances in the artefacts, while the expression confronts this fading and remains. The expression of music would in this sense be the subject at the same time: the *esse subjectum*, lying beneath, remaining, resisting the vortex of time, while the images fade. With the categories "Musicality", "Intermedial-Metaphoricity", "Embodiment", "Voice", "Language" — "Musical Language" ("idiolect — dialect — sociolect"), these issues are central in Axel Englund's book, all of which will be discussed later in association with poetry and music.

To give a more thorough critical understanding of the dissertation, I would like to discuss the following six topics:

1. *Language — poetic language — translation — music as a language of its own?*
2. *Several musical versions of a poem by various composers, or by only one composer*
3. *A poem: "Tübingen, Jänner": Celan's reading — a composition in comparison*
4. *Musicality*
5. *Intermedial metaphoricity*
6. *Criteria of quality of a composition on a poem by Paul Celan?*

1. *Language — poetic language — translation — music as a language of its own?*

To talk about music using language is one thing — to talk about the language of Celan's poetry is another. The poet himself points out what is so particular about language insofar as he, despite knowing so many different languages, like Russian, Hebrew, Italian, the Austrian dialect, Yiddish, English and many others, wrote his poems and prose using German, the language of perpetrators. Although he assumed the untranslatability of poetry, he was only able to phrase what he wanted to say in one language and no other, even though he was deprived of his cultural identity by the Holocaust. Despite this conflict of authentic language and untranslatability, Celan did not object to translations of his poems, for instance by André du Bouchet into French.

2. *Several musical versions of a poem by various composers, or by only one composer*

Using the example of poems like "Death Fugue", "Engführung" ("Close Stretto"), "Tübingen, Jänner" ("Tübingen, January"), Englund shows how different composers have reacted in different ways on this particular poem. First, there is a very direct connection in composing alongside the text, which was preferred by Aribert Reimann, to be especially "faithful" to the poem (as he once said in a panel discussion). But there are also other possibilities to approach this particular poem, namely by leaving it, because music has a totally different semiotic system than language, working less with denotations and more with connotations.

Coming to the second part of my argument, which does not refer to several musical versions by various composers, but to only one composer: André Boucourechliev. He composed the poem "Schneebett" ("Bed of Snow") in two versions: one is written using the original text in German, the other uses the translation of the poem, "Lit de

neige”, by the composer André Boucourechliev himself. This is, as far as I can see, an exception and deserves to be mentioned not because it is just another one of manifold musical versions of Celan’s poems, but because, in a methodological view, it deserves closer attention: On the one hand with regard to the already posed question concerning the untranslatability of lyric, on the other with regard to the question whether and why compositions based on the very same original poem and of its translation turn out differently for whatever reasons.

The fact that Axel Englund’s dissertation has not taken notice of this work by André Boucourechliev is not dramatic considering the plenty existing musical versions of Celan’s poems. It is, however, dramatic for methodic reasons, because comparing these two compositions of the poems “Schneebett” and “Lit du neige” shows how weighty the differences of two musical versions can be due to the untranslatability of lyric. The sound of language, its vocality, the prosody, the semantics and phonetics are always so different that the composer Boucourechliev, who was at the same time an excellent connoisseur of Debussy’s and Chopin’s music, felt impelled for linguistic and methodical reasons to produce two compositions of Celan’s poem. These two compositions are at the same time retaining the crucial aspects of the vocal range, high soprano, as well as the instrumentation of an ensemble with ten players.

In a comparison, which I have worked out in a publication in the Celan Yearbook, vol. 7, and which is not considered in the dissertation, I speak about the relation between language and music, between translation and several musical versions: 1. An encounter with Celan’s lyric emerges through music which cannot be reached through an interpretation of literary studies, because two artistic media meet each other here, and not poetry and science; 2. Boucourechliev first composes the version in the original German language of the poem “Schneebett”, and then the French adaption of this poem with the title “Lit de neige” by André du Bouchet. The composer merges both parts of his composition for high soprano and ensemble into each other, to really bring these two different worlds of expression into contact; 3. The composition of the German version follows a clear division of the instrumental sound and a clear and firmly articulate voice declamation, whilst the musical version with the French text melts everything into atmosphere,

sound, resonance and echo; 4. While the composition of the poem in the original language centres around key words like “eye”, from which tonal association fields are derived, the reading of the French version is fluent and without interruption: the vocal part merges with the instrumental part and the other way round. Here, it becomes already apparent that this particular music does not focus on the semantics, but on the phonetics, the sound of the poem, which becomes clear especially in the recitation, the rendering of a poem. So, the oral poetry in the sense of Mandelstam and the performative character of music touch each other, which only happens in a performance.

Recitation and musical performance thus form a whole. Therefore, it is not the printed version of this poem and the score that face one another, but the recitation and the musical performance. Thus, Celan’s language doesn’t stand “on the edge of silence”, as is often claimed, but is, if it is not possible to communicate through language, at least expressible by way of music and painting, as in the case of Anselm Kiefer. This shows a fundamental problem in Axel Englund’s dissertation: He in fact points out the performativity of recitation, but doesn’t always make clear which level he is arguing on: on the text level of poetry and the score, or on the rendering of poetry and music.

3. *A poem: “Tübingen, Jänner”: Celan’s reading — a composition in comparison*

An exemplary rendering of a poem through the poet himself is Celan’s reading of his poem “Tübingen, Jänner” from *Die Niemandsrose*. The poem is dedicated to Hölderlin and referring to the Hölderlin-Tower in Tübingen, where the poet had lived for 40 years. The word “Jänner” is Austrian dialect for January. It can be related to the “Immerzu, Immerzu” (“Incessantly, incessantly”) in Alban Berg’s opera *Wozzeck*, to the tavern-scene to be more precise, which is partly written in waltz time. The stammering and stuttering “immer, immer, zu, zu” in Celan refers to that.

The two selected compositions by György Kurtág and Paul-Heinz Dittrich are extremely different. Kurtág narrows the musical composition down to the voice of the baritone: The voice alone has to portray the poem way beyond the recitation, which is rendered clearly, with greatest expression and extremely close to suffocation. Against this, Celan’s poem “Tübingen, Jänner” in the string trio by Paul-Heinz Dittrich is only noticeable as an in-

scription of the poem in the score. So, there can only be a silent reading in the tradition of Luigi Nono's Hölderlin-String Quartet ("Fragmente, Stille — An Diotima") and Klaus Huber's Mandelstam-String Trio entitled "Des Dichters Pflug".

4. *Musicality*

Based on our discussion about the two compositions by Kurtág and Dittrich on Celan's poem "Tübingen, Jänner", there is one aspect which points out a specific form of "Musicality": repetition, which is of great importance to music, but maybe less important to poetry, and in particular to Celan's poetry. Because in poetry, where everyday phrases and ornaments are abandoned, repetition seems redundant. So, the comparing level between Celan and the free atonality of Webern, Schönberg and Berg is the ban of repetition. But in Celan's poem "Tübingen, Jänner", as well as in other poems and in the singular narration "Gespräch im Gebirg", one can find an obsession to repeat words and phrases, almost comparable to Thomas Bernhard. This raises the question about the function of such repetitions and iterations. Repetition can at one point be a rhetorical figure of speech, when for example one word is repeated three times, an emphasis to underline a statement. But constant repetition can easily come to nothing and be annoyingly redundant. In the works of Celan, repetition has a totally different meaning: as stumbling, stuttering and having to start over again, something about the unavailability of language, something, which has to come out of the body and because the pain is so great: only under greatest resistance. Hence the stumbling, the re-starting, but also the regressive moment of falling back into the babbling of a child. To me, it seems that the topic of linguistic and manic iteration, which is taken up by Kurtág and Dittrich, undermines and thwarts the principle of repetition which is fundamental to music. So, music is compelled by poetry to re-establish its elementary principle of expression by repetition. Music is doing this, as Axel Englund convincingly demonstrates in the respective chapter, by moving in the tension of impulsive, unavailable and mechanic repetition, to break through the principle of the biomechanic principle of the ostinato in neoclassicism.

5. *Intermedial metaphoricality*

In Axel Englund's dissertation we often hear about the idea of a metaphorical interplay between poetry

and music, to connect both media with each other through a metaphor (hereby, the metaphor of a "bridge" is frequently used). This idea needs a detailed discussion on intermediality, through which a relation between the two separated media of language and music shall be possible. Here, I will have to go into more detail to provide a basis for our discussion about the paragon since Leonardo da Vinci and the system of the arts in the 19th and 20th century. The background of this possible relation between the media is not in the hierarchy of the arts, the precedence of one art over the other, but in the cognitive accomplishments of the individual senses and their dependence on the other senses. I do not want to use the badly stressed word of synaesthesia, and will instead speak of an "intersensorial dynamic of the senses".

Behind the dispute about the precedence of one art over the other thus stands the privileging of one sense over the other: of the visual sense over the aural sense, of the tactile sense over the gustatory sense, etc. But it should be realised that one missing sense, for instance when you are blind, can be replaced by another, for example by the sense of vision or in other cases by the sense of hearing or the sense of touch. One can then speak of an "interplay" of the senses, which cannot only replace each other, but can also refer to one another in terms of a surplus of one sense, which thereby encroaches upon the other. Against this background, we should finally discuss the concept of an "intermedial metaphoricality", which is the basis of Axel Englund's dissertation. It is not about the ratio of images between poetry and music, but about possible equivalents on the one hand, about transformational processes of adscriptions, and about ruptures, cracks and differences on the other.

Whether the idea of the metaphor can be fundamental has yet to be clarified. Because metaphor is an indirect manner of speaking, it is generally determining for the humanities. When Michel Foucault poses the question: "Maybe the world is a metaphor", he means that all speaking about the world can only be accessed by dint of the metaphor. Whether this applies to the exact natural sciences as well would be a separate discussion. Metaphor is in any case a bridge which reaches beyond the various media of language and music. Thereby different forms of proximity and distance exist between these media, which is to say that metaphor itself has to be identified more precisely.

6. *Criteria of quality of a composition on a poem by Paul Celan?*

There exists more than 200 compositions based on poems by Celan, and the question arises how many of these are really necessary, and what kind of criteria can we develop? I would like to suggest some of the possibilities: A) music is attentive to each verse and line and is in a certain way an exaggerated way of declamation; B) music can also limit itself to a few words of a poem to show them in a fragmentary outfit; C) music can emphasise several words by repeating and isolating them; D) music can stage a poem in the tradition of Mallarmé in a kind of a spatial reading, as a *mis en scène* in our representation, as Mallarmé underlined in his preface to “Un coup de dés”. It means to bring the poem, as Heinz Holliger does in his composition of “Psalm”, in an opposition between “invisible theatre and visible theatre”, that is in a black theatre (“Schwarzes Theater”); E) “Engführung” (“Close Stretto”) by Dittrich: together with commentaries of other poems; F) double representation of the poem in the original language and in the French translation, like André Boucourechliev; G) music can bring the poetry and life of Celan into a musical theatre piece, like Peter Ruzicka in his opera “Paul Celan”, in a critical comparison with the Mandelstam opera “Schwarzerde” by Klaus Huber.

Finally, a word of evaluation should be added. Axel Englund’s dissertation is excellently written: clear and precise in its argumentation, well-informed in the subject area, exact in the musical analysis as well as in the interpretation of the respective poems, and in each case of finest “flair”. The author has had to work with a great amount of literature and material, and has had to categorise this systematically. I cannot enough praise the Swedish author’s ability to write his thesis in English, while being confident with the German language of Paul Celan as well as with parts of the secondary literature in German. Moreover, it has to be clear, that poetry as well as music each have their own language and body language. Axel Englund knows both very well. The dissertation is consistently structured, stringent in its argumentation and compelling in its results.

Martin Zenck

Stina Otterberg, *Klädd i sitt språk. Kritikern Olof Lagercrantz*. ellerströms. Lund 2010.

Stina Otterbergs avhandling er utstyrt med en epigraf hentet fra Oscar Wildes dialog ”The Critic as Artist”, nærmere bestemt passasjen der karakteren Ernest noe skeptisk spør sin venn Gilbert om litteraturkritikk virkelig kan regnes som en kreativ kunstform – og sistnevnte svarer: ”Why should it not be? It works with materials, and puts them into a form that is at once new and delightful. What more can one say of poetry? Indeed, I would call criticism a creation within a creation”. Denne poetiske (i ordets egentlige forstand) kritikkdefinisjon skal åpenbart leses som ingress til Olof Lagercrantz’ kritiske praksis, og man må straks medgi at det er en velvalgt opptakt og en treffende karakteristikk. Når man har lest avhandlingen *Klädd i sitt språk* til endes, er det for øvrig også nærliggende å tolke dette *creation within a creation* som uttrykk for Stina Otterbergs egen litteraturkritiske poetikk, eller forskningsprogram, om man vil.

Stilistisk formgivningsevne er utvilsomt en avgjørende egenskap hos en kritiker; det gjelder den akademiske kritikken så vel som den journalistiske og den essayistiske litterære. Men nettopp i avhandlingens tematisering – og praktisering – av *kritikk som kunst* aktualiserer *Klädd i sitt språk* en grunnleggende metodisk utfordring: Hvordan kan forskeren møte sitt analyseobjekt med estetisk sensibilitet og videreformidle dets kreative dimensjoner samtidig som hun beholder den nødvendige kritiske distanse og gir fremstillingen den transparenssom behøves for at leseren kan etterprøve de framsatte konklusjoner? Dette er den permanente konflikt litteraturvitere står overfor i sin hermeneutiske virksomhet; samtidig som estetisk forståelse er avhengig av innlevelse og nærhet til artefaktet, forutsetter vitenskapelige forklaringer analytisk avstand og metodisk selvrefleksjon. Det avgjørende spørsmålet i vår sammenheng er hvordan Stina Otterberg lykkes i å håndtere denne vanskelige balanse mellom nærhet og distanse i møte med Lagercrantz’ kritiske praksis.

La oss først slå fast at *Klädd i sitt språk* er en etterlengtet avhandling, både i Lagercrantz-forskningen og i svensk (og nordisk) kritikkhistorieforskning. Mens *lyrikeren* Lagercrantz allerede er gjort til gjenstand for akademiske studier av større format (jf. Siv Storå og Teuvo Littunen), har det inntil nå ikke vært foretatt omfattende undersøkelser av *kritikeren* Olof Lagercrantz. Det er på høy tid