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pö Vernacular and the technology of writing in Ralf

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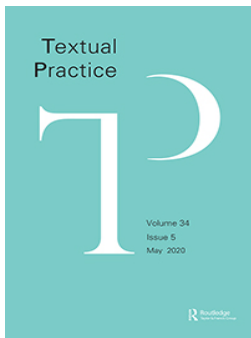
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# The tongue, the text and the tape recorder. Vernacular and the technology of writing in Ralf Andtbacka's *Wunderkammer*

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# The tongue, the text and the tape recorder. Vernacular and the technology of writing in Ralf Andtbacka's *Wunderkammer*

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## ABSTRACT

Finland-Swedish poet Ralf Andtbacka's (b. 1963) *Wunderkammer* (2008) is ripe with languages, jargons, intertextual references and encyclopedic excerpts fusing historical marginalia, transatlantic poetic influences and locally inscribed language. *Wunderkammer* explores the dynamics between orality and technology and between language and desire through the discussion and artistic use of the vernacular, most prominently dialectal, Ostrobothnian Swedish. Thematically and linguistically, the collection confronts its readers with a process where spoken words, as sounds, are transposed into visual objects on the book page. Furthermore, *Wunderkammer* engages with the historical legacy of Finland-Swedish language regulation where the vernacular has been trapped in a force field defined by the poles of purity vs. authenticity.

In this article, I explore the aesthetic and political ramifications of the dynamics of Ostrobothnian dialect and technologies aimed at recording or reproducing the vernacular in *Wunderkammer*. These technologies include the literary work itself, and in this context, Andtbacka's erotic poem 'Tongknoll' heavily featuring the vernacular is central. From a perspective of literary multilingualism, multimodality and reader experience, I argue that *Wunderkammer* envisages a sensorially acute reimagining of difference, not only in terms of linguistic orders and borders but also through the enactment of the malleability of the border between language and noise.

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**KEYWORDS** Bordering; Finland-Swedish literature; orality and literacy; vernacular poetry; reader experience

## Introduction

In the encyclopedic collection *Wunderkammer* (2008), Finland-Swedish poet Ralf Andtbacka (b. 1963) presents an expansive net of motifs ranging from the

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collection of names and objects to the relationship between poem and reader. *Wunderkammer* is, indeed, a Wunderkammer of quotes, intertextual references, historical marginalia, illustrations and different kinds of language: scientific, dialectal, archaic language, the language of pornography, fragmented language, languages in proliferation.<sup>1</sup> As one of many texts bearing the title 'Wunderkammer' declares about the collection as a whole: 'Wunderkammer blev ett sätt att utforska samlandet som fenomen, tinget som språk och språket som ting'. ('Wunderkammer became a way of exploring collecting as phenomenon, the thing as language and language as thing'.)<sup>2</sup>

In *Wunderkammer*, Andtbacka explores the dynamics of orality and technology, and of writing and desire, by reflecting on the vernacular as well as using it artistically. Thematically and linguistically, the collection confronts its readers with a process where spoken words, as sounds, are transposed into visual objects on the book page. Many poems in *Wunderkammer* explore processes in which the human voice is transformed from an essentially corporeal phenomenon into an inscription: as transcribed soundwaves by a phonograph, as a record or an audiofile, something that it is possible to collect, as an object. In the poem 'Ljudåtergivningens historia' ['The History of Sound Reproduction'], it is stated: 'På samma sätt som telegrafan förändrar uppfattningen om villkoren för kommunikation i tid och rum, förändrar telefonen och fonografen uppfattningen om villkoren för den mänskliga rösten'. ('In the same way that the telegraph alters the conception of the conditions for communication in time and space, the telephone and phonograph alter the perception of the conditions for the human voice'.)<sup>3</sup>

Other poems confront their readers both thematically and linguistically with questions of orality and inscription, and how writing transposes voice into visual object. Writing is but one of many technologies that involve the transformation of an ethereal bodily and sensorial phenomenon into a solid, printed object possible to be collected, preserved, reproduced, and owned; through writing, *Wunderkammer* is itself intensely invested in the technologies it discusses.

In this article, I want to examine these issues of tongue, text and technology from perspectives of literary multilingualism, multimodality as well as reader experience and engagement. *Wunderkammer* features elements of several national languages, but also a strongly locally marked variety of Swedish that is not often seen in print: Ostrobothnian dialect from the Finnish Western coast. I discuss how Andtbacka, through his artistic treatment of Swedish, works through a century-long heritage of language regulation, purism and nationalist fetishising of dialect in the context of Finland-Swedish culture. In my reading, I strive to make tangible the sensorially acute reimagining of difference in *Wunderkammer*, not only in terms of challenging linguistic orders and borders, but also through the enactment of the malleability of the border between language and noise. After delineating the

critical works that serve as my point of departure, and situating *Wunderkammer* in relation to the discourse of Finland-Swedish literary language, I read four of *Wunderkammer's* poems, of which the erotic dialect poem 'Tongknoll' is the focal point of my investigation.

## The variation of languages and readers

Guiding my reading of Andtbacka's poetry is an understanding of language as variation, propelling a reimagining of linguistic difference and, by extension, the conception of readership. In addition, I reflect upon the technologising of the word that writing entails.

In *Echolalias* (2005), Daniel Heller-Roazen contemplates the essential variability of language in a dialogue with Dante and Montaigne:

Hence the vanity of all attempts to slow or stop the fleeting course of languages. Whether they are nationalist or international, philological or ecological, such projects are united in the belief that speech is an object in which linguists can, and must, intervene to recall and conserve the identity from which it seems to be departing. In their aim to hold on to the forms of speech a tongue has already cast off, such efforts are futile at best. One way or another, a tongue will continue in our time to change 'by half', running away and deforming itself as it does, for a language, as Dante wrote, 'can never remain the same', and, whether we like it or not, it will continue 'every day', in the words of the essayist, to slip out of our hands.<sup>4</sup>

The fundamental synchronic and diachronic variation of language may seem self-evident, yet it implicates great consequences for critical thinking, also concerning literature. The view of languages as countable units is central to both modern linguistics and nationalism.<sup>5</sup> Yet, scholarship has also critically examined it as a modern invention,<sup>6</sup> and Naoki Sakai treats it as a 'regulative idea' in the Kantian sense.<sup>7</sup> In his attempt to reimagine linguistic difference, Sakai evokes the slipperiness or fluidity of linguistic variation:

How do we recognize the identity of each language, or to put it more broadly, how do we justify presuming that the diversity of language or languages can be categorized in terms of one and many? [...] Is language a countable, just like an apple and an orange and unlike water?<sup>8</sup>

Instead of the one and many of countable objects or, in Andtbacka's words, 'language as thing', Sakai's simile takes the constant mutability of language into consideration and questions whether we can say where one language stops and the next one begins. Sakai does not forego the very real and tangible power of institutionalised linguistic borders; he does, however, envisage linguistic borders in the nature of processes or events that take place. Sakai's 'analytic of bordering' puts emphasis on the processes whereby the idea of linguistic unity is continuously performed and maintained, and takes 'into account simultaneously both the presence of [the] border and the drawing or inscription of it'.<sup>9</sup> Here, the act of translation from 'one' language into

‘another’ is ‘not only a border crossing but also and preliminarily an act of drawing a border, of *bordering*’.<sup>10</sup> On the one hand, the inscription of a border presupposes and defines those entities divided by it; on the other hand, an understanding of *bordering* as process acknowledges that borders do not just exist, but need to be repeatedly performed, and that they can shift and dissolve. Linguistic difference is thus temporary, ever-shifting. In my discussion of *Wunderkammer*, I argue that such processes of bordering, involving both the borders between languages and the border between meaningful language and noise, are enacted in the poems. Moreover, readers are tasked with participating in these processes of bordering.

In *Orality and Literacy*, media theoretician Walter J. Ong stresses the centrality of the alphabet in the transformation of language from temporal to spatial phenomenon:

Sound, as has earlier been explained, exists only when it is going out of existence. I cannot have all of a word present at once: when I say ‘existence’, by the time I get to the ‘-tence’, the ‘exis-’ is gone. The alphabet implies that matters are otherwise, that a word is a thing, not an event, that it is present all at once, and that it can be cut up into little pieces [...].<sup>11</sup>

Here Ong highlights how writing – and, by extension, literature – turns language into object. As part of the orality/literacy research tradition, Ong has however been criticised by Karin Barber for promoting a view of the oral as ‘the baseline from which cognitive advance took off, and is often described in terms of what you can’t do if you don’t have writing’.<sup>12</sup> In contrast, Barber promotes an understanding of textuality that is not limited to the written: ‘writing is not what confers textuality. Rather, what does is the quality of being joined together and given a recognisable existence as a form.’<sup>13</sup> Barber’s wider definition seeks to undo the dichotomy of orality/literacy (that she argues favours written culture), something which also affects Ong’s distinction between the evanescence of orality and the enduring presence of literacy, quoted above: from an oral perspective, Barber argues, verbal compositions were thought of ‘not as evanescent breath, but as something with a presence: something that could be apprehended and evaluated’.<sup>14</sup>

In my reading of *Wunderkammer*, I do not want to perpetuate a dichotomic conception of an oral/literary divide where the oral is conceived as simple, pre-technological or as lacking dynamics. On the contrary, I aim to explore the productive tension between written signs and spoken sounds and words in Andtbacka’s poems. This tension is played out in a context saturated by technology: here, the oral does not precede the written, rather, both sound and words are ‘technological’.<sup>15</sup> In the introductory quotes from ‘Ljudåtergivningens historia’ [‘The History of Sound Reproduction’], it is not language or oral texts that are put under investigation: it is the medial transformations of *sound*, as a result of the human bodily facility to create acoustic phenomena, that are being explored. In consequence, it is the tension between acoustics

and visuality, rather than between oral and written *texts*, that is the focus of my discussion. A central characteristic of several of Andtbacka's poems is that they continually engage with the tension between oral and written language whilst simultaneously compromising any stable dichotomy between sound and letter. Language as thing and language as transitory sensory phenomenon are entangled in the *Wunderkammer*.

The same also goes for my analysis of dialect in *Wunderkammer*. Ong relates the technology of writing to the emergence of grapholects; through the distinction between varieties of language serving as the basis of, and in turn being changed by, written forms of language, and the other varieties of language, those that are only spoken (albeit in a context marked by literacy), literacy resides at the core of the very distinction between standardised languages and vernaculars. In my reading of Andtbacka, I discuss what the technologising of the vernacular that the literary use of it entails implicates for the poems' readers, in addition to the ideological ramifications of this use. It is not so much a question of oral versus written culture, but of how the destabilisation of orthographical norms paves the way for a re-introduction of the acoustics of language through deviant spelling that brings about a de-automatisation of the alphabet's ability to 'reproduce' sound.

A consequence of the starting point in linguistic variation, instead of in a naturalised conception of countable languages, is a re-evaluation of the readership of the linguistically heterogeneous text. As Markus Huss and I have discussed in a previous article, a problematisation of linguistic borders along with a critical reflection upon linguistic belonging leads to a more nuanced conception of *readers*, in the plural, of linguistically heterogeneous texts.<sup>16</sup> Of course, also so-called monolingual texts are read and interpreted by different kinds of readers; explicitly hybrid or multilingual texts, however, make it especially clear that not all readers are treated equally.

As a consequence of this, a revised conception of *comprehension* is central to my understanding of the position of readers of multilingual or linguistically heterogeneous texts. Rather than transplant a traditional understanding of the ideal reader as the reader who can decode each word in the literary text to multilingual circumstances and, thus, construct an ideally multilingual reader whose multilingualism matches that of the text, an aim with my work on Andtbacka is to explore the poems' effects on *different kinds of readers*, and how comprehension is seldom *complete* or *completely lacking*, but *partial* and in the making.<sup>17</sup> Here, I engage in dialogue with a tradition of literary multilingualism scholarship that has explored readers as living beings with linguistic histories and affects. A seminal text in this context is Doris Sommer's *Bilingual Aesthetics* (2004) where she declares: 'the days of the single, ideal or target reader are gone. Readers move variously in and out of games'.<sup>18</sup> In a much-quoted passage, Sommer – with the help of formalist Viktor Shklovsky – challenges the notion of the multilingual reader as the

ideal reader of multilingual texts; here, Sommer puts forth the reader lacking linguistic proficiency as an excellent target for the multilingual text:

Wordplay, distractions, detours, *foreign words* are among the devices of deliberate roughness that make up literary technique for Shklovsky. Roughing it, let's not forget, is a reliable English recipe for pleasure by way of discomfort. Ironically, and in the same spirit of Shklovsky's provocations, the delays or difficulties that English-only readers may encounter in a multilingual text probably make them better targets for aesthetic effects than readers who don't stop to struggle. That's why T. S. Eliot resisted translating the foreign words of 'The Wasteland'. Roughness can irritate the senses pleasantly enough to notice both the artist at work and a refreshed world that may have grayed from inattention.<sup>19</sup>

With Sommer, it is possible to see the productive role of delayed, halted or partial comprehension in the meeting between reader and text. Indeed, Sommer reminds us of the central role that delayed or problematised comprehension plays for the very concept of the literary: aesthetic effect ought not to be conflated with a balanced, transparent communication event; on the contrary, an obstacle to automatised understanding is required for an effect to take place. Moreover, Sommer's view on the reading process incorporates the *work* that readers do (in contrast to a construction of the reader as passive recipient of the text): the reader who gets the most out of the text might be the reader who puts in most of the work, as opposed to the easy, fluent reading of the fluent reader. The work of sounding out, of decoding, of interpretation and reflection forced upon readers is central to my reading of Andtbacka. His poems, to phrase it in Sommer's terms, does indeed offer rough pleasures by way of discomfort for readers who do stop to struggle. In addition, Sommer's account of the interaction between reader and text takes *affects* into account; she addresses the possible anxiety, fear, revulsion and irritation that are 'familiar reactions to incomprehensible strangeness', and the self-reflection that they can possibly lead to.<sup>20</sup> Readers as feeling beings – in terms of both haptics and affects – are, thus, important to my reading of *Wunderkammer*.

### **The tongue and the tape recorder: 'As usual' and the Finland-Swedish language question**

As mentioned earlier, writing is one of many technologies for saving, collecting and transforming the spoken word in *Wunderkammer*. Another is that of the tape recorder, which introduces the motif of sound reproduction in the collection. It does so in connection to spoken, non-standard language, and it is fraught with tension with the tongue, more precisely the tongue of the speaker's grandfather:



Som vanligt

In memoriam: Joel Andtbacka (1895–1979)

Farfar sitter i soffan, med knäppta händer  
Samma plats där han ska dö om några år

Mittemot, på kanten av fåtöljen, sitter en man  
som lutar sig framåt med mikrofon i hand

På en köksstol mellan dem finns bandspelaren  
Spolarna snurrar med konstant hastighet

Plastbandet med beläggning av järnpartiklar  
passerar inspelningshuvudet

Mannen frågar och farfar svarar, med sin variant  
av vårdad svenska: partiklarna magnetiseras

Nej, säger dialektforskaren, tala som du brukar,  
tala: som vanligt  
...<sup>21</sup>

As usual

In memoriam: Joel Andtbacka (1895–1979)

Grandpa sits on the sofa, hands folded  
The same place where he will die in a few years

On the other side, on the edge of his chair, sits a man  
who leans forward, microphone in hand

On a kitchen chair between them is the tape recorder  
The reels spin at a constant speed

The plastic tape with its coat of iron particles  
passes the recording head

The man asks and grandpa answers, with his variety  
of proper Swedish: the particles are magnetised

No, says the dialect scholar, speak the way you normally  
speak: as usual  
...

Between the two kinds of Swedish – the dialect that the grandfather uses in everyday situations, and the high form of Finland-Swedish<sup>22</sup> that he uses in such an out-of-the-ordinary situation as this – stands the recording process as such. The poem engages with the co-existence of different kinds of Swedish within the mouth of the same person. It also engages with the historical legacy of Finland-Swedish language documentation and regulation as well as with the so-called ‘language question’ of Finland-Swedish literature.<sup>23</sup>

The Swedish-speaking population has been present in Finland at least since the early middle ages. The conception of 'Finland-Swedishness' as a category for national belonging, however, first arose at the turn of the twentieth century in direct reaction to the birth of Finnish nationalism during the latter half of the nineteenth century.<sup>24</sup> This led to the sudden discovery of and interest for the 'Finland-Swedish people', i.e. the Swedish-speaking rural population of Finland's southern and western coast.<sup>25</sup>

The efforts to formulate an unambiguous Finland-Swedish nationality coincided with the efforts to formulate a single norm for the Finland-Swedish language.<sup>26</sup> It should be noted that Finland-Swedish is not a dialect of Swedish but, rather, a heterogeneous variety of Swedish that comprises many distinct dialects as well as a standard. In terms of standard versus vernacular, the situation for the (kinds of) Swedish spoken in Finland is complex. The vernacular traits of Finland-Swedish are still strong, since the divergences from standard Swedish live on in everyday spoken language, marked by lexical, syntactical or grammatical 'finlandisms', i.e. linguistic features solely or more commonly used in Finland.<sup>27</sup> This colloquial Finland-Swedish must, in turn, be distinguished from the many Finland-Swedish dialects, one of which is Ralf Andtbacka's Ostrobothnian Kronoby dialect. When examining the role of the vernacular in Andtbacka's poetry, it is not simply a question of standard Swedish versus dialect but instead a delicate tracing of intricate relationships between Swedish standard, Finland-Swedish standard as well as the vernacular both in terms of spoken Finland-Swedish (marked by general finlandisms) and dialect – in addition to all the other national languages that are featured in *Wunderkammer*.

The puristic 'high Swedish' language norm that was established in the early twentieth century sought to minimise the divergence of Swedish in Finland and Sweden.<sup>28</sup> Thus, although Swedish is a pluricentric language with norm-setting centres in both Sweden and Finland, the Finland-Swedish norm has been defined in relation to the Swedish norm, which in turn takes on the role of absolute norm. The construction of Finland-Swedishness demanded a shared, Finland-Swedish language norm. At the same time, however, the formation of Finland-Swedishness relied upon the discovery and elevation of the Swedish speaking rural population: Ostrobothnian fishermen and farmers, among others, guaranteed numbers as well as the historical rootedness of Swedish in the desired territory. Dialects were reified as markers of authenticity and heritage, collected and documented – a process that 'Som vanligt' depicts. In the poem, the encounter between spoken language, linguistic science and recording technology is recounted; the dialect of the grandfather is spoken of but not textually present. This variety of Swedish, which is the desired object of the collector-scientist, apparently resists capture. Also, this collector is not interested in the other kind of

Swedish, the standard form, which the container of the item for collection, the grandfather, possesses.

The high Swedish norm extended to writers of poetry and fictional prose, where the ideal was that of *linguistic passing*: the speaker's Finnish origin was only allowed to be *heard*, in pronunciation, but not *seen*, in the written text.<sup>29</sup> Regional features were tolerated in the form of an accent when met by the ear – in spoken language. When received by the eye on the book page, however, nothing should betray the trace of another kind of Swedish, or of an accent. Writers of poetry and prose were explicitly given the task of producing and promoting a pure Swedish, devoid of any dialectal traits but also of finlandisms or traces of Finnish. This norm became the literary ideal for a long time.<sup>30</sup> Throughout the twentieth century, a tension between linguistic purity on the one hand and authenticity on the other has characterised Finland-Swedish literary history as well as the attitude towards dialects. In the past couple of decades, divergences from the high Swedish norm have become more frequent and accepted in literary works; however, literary multilingualism can still give rise to debate especially when it comes to the influence of Finnish and multilingual urban slang. When divergences from the standard is defended or praised it is often according to the logic of authenticity, e.g. by arguing that any realistic portrayal of life in Finland demands the incorporation of 'authentic' speech in the literary text.<sup>31</sup>

In the discussion that follows, I argue that *Wunderkammer*, thematically as well as through its linguistic practice, engages with the historical legacy of Finland-Swedish language regulation and brilliantly manages to work through a force field of purity and authenticity where the literary use of varieties of Swedish that diverge from the standard Swedish norm has been either condemned or reterritorialised in terms of national identity and historical rootedness in a territory.

### The salty slipperiness of words: 'Tongknoll'

While 'Som vanligt' treats linguistic variation and technology thematically, the poem 'Tongknoll' (Standard Swedish 'Tungknoll', English 'Tongue/Heavy Fuck' since 'tung-' can refer both to the adjective 'heavy' (Sw. *tung*) and to the tongue (Sw. *tunga*)) lets orthography pave the way for an Ostrobothnian that is blatantly present on the page.

Tongknoll

*Beakta ordformen sku. Den kan ge ett talspråkligt  
eller vardagligt intryck i skriven text.*

*Vem ger, vem tar emot.*

He sku vara naastans ijee,  
fasst he er svårt att verbalisera inom ramen  
för detta knullatiknullspråk.

Tingen som vilar, händernas blåndror,  
de, di o ti svällder tongt. Sjölv veitt ja eitt,  
men å eitt ana: he finns noo no.

Haa tu tongon i kroppin, haa tu tongon i håli,  
i munn, å tzänn ett va du riktigt tycker  
tå int he finns na ana, tå na na int finns.

Som regredierar inom ramen för denna  
ram som säger sig vara någonting mer än:  
oolens sleim, ti er läna. Tzänn.

Du finns här i detta rum och du samlar dig  
snart ska du koma fösst, he som komber fösst  
komber fösst, he finns alder na ana.

*But you who have nothing and no tongue is an island.*  
Upphääv steedzen ter du gaar. Upphääv  
tongon ter jaag slickar. Dzyyft. Säir du.

He smakar jään, sallt, he smakar som yta, textur,  
det är svårt att göra någon skillnad, det är vanskligt  
att göra någon annan skillnad än:

slickar såari tett. He er dzyyft, he er som om int  
he sku finns na bockn naa aaderstans än just  
ijee. He finns ijee. Bockn. Ijee. No. Tzänn.

Ordets salta halka. He fuktas, he er i menn munn,  
ja tzender att he finns ter och har textur,  
denna lätta kittling mellan apex, clitoris, labia.

Hon er styyv, hon er tong.

Fyll mig. Allt finns.

För att allt finns.

...<sup>32</sup>

Tongue fuck

*Take note of the wording **sku**. It can give an impression of oral  
or colloquial language in written text.*

*Who gives, who receives.*

**It should be here somewhere,**  
**although it is** difficult to verbalise within the frame  
of this fucketifuck language.

The things that rest, the blue veins of hands,  
they, **they and/oh they swell heavily. Myself, I know something,**  
**but also something else: there really is now.**

**Do you have the tongue in your body, do you have the tongue in the hole,**  
**in the mouth, and try to sense what you really think**  
**when there isn't anything else, when anything else isn't.**

Which regresses within the frame of this  
frame that claims to be something more than:  
**the slime of the words, they are slippery. Feel.**

You are here in this room and you gather yourself  
soon you will **come first, that which comes first**  
**comes first, there is never anything else.**

*But you who have nothing and no tongue is an island.*  
**Rescind the steps where you walk. Rescind**  
**the tongue where I lick. Deep. You say.**

**It tastes of iron, salt, it tastes like surface, texture,**  
it is difficult to make any difference, it is a delicate task  
to make any other difference than:

licking your wound. **It is deep, it is as if there**  
**isn't any bottom anywhere else** than just  
**here. It is here. The bottom. Here. Now. Feel.**

The salty slipperiness of the word. **It is moistening, it is in my mouth,**  
**I feel that it is there** and has texture,  
this light tickle between apex, clitoris, labia.

She is **stiff**, she is **heavy**.

Fill me. Everything is.

Because everything is.

...<sup>33</sup>

'Tongknoll' is a poem that puts the tension between language and language, and between sound and graphic sign, into poetic practice. It is easily recognisable as multilingual, with the English line 'But you who have nothing and no tongue is an island' marked with italics, as well as Latin words for body parts: 'apex, clitoris, labia'. The most prominent linguistic tension, however, is so-called 'intra-linguistic' in that it regards strands of what can be called 'Swedish': standard Swedish on the one hand, and – most overwhelmingly – dialectally charged Ostrobothnian Swedish, marked orthographically, on the other.

The tension between standard and non-standard language is established right at the beginning with a motto that is taken from the computer software

'Svefix', a resource for language correction of Finland-Swedish texts in particular. It warns against the rather mild marker of general Finland-Swedish everyday language 'sku', as opposed to the standard Swedish 'skulle' ('should'). In the context of *Wunderkammer*, the motto reads as the presumptuous voice of a zealous proof reader and takes on a ludicrous tone as it stands in contrast to the much more in-your-face rendering of dialect that follows and makes any caution of 'sku' obsolete.

As well as telling of an erotically charged meeting of different kinds of corporeal lips, tongues and mouths, the poem constitutes a meeting of different linguistic tongues, tongues that take turns. The poem oscillates between dialect and standard in a radical way, at the same time as it becomes difficult to determine what is 'same' and what is 'different'. The first line, 'He sku vara naastans ijee' (Standard Swedish: 'Det skulle vara någonstans här'; English: 'It should be here somewhere') is dialectal, while the second line switches in the middle, where 'fasst he er' ('fast det är'; 'although it is') gives way to a standard and rather formal 'svårt att verbalisera inom ramen' ('difficult to verbalise within the frame'). This undulation occurs throughout the poem, as I have tried to signal with the use of bold type, even though there are words which cannot be distinguished as either/or. In many ways, 'Tongknoll' is an enactment of the process that Sakai names *bordering*, where the border takes on the character of event rather than object. In Andtbacka's poem, both the borders between body and body(part), and that between language and language, are malleable, and the speaker relinquishes distinction in favour of sense and touch: 'It tastes of iron, salt, it tastes like surface, texture, / it is difficult to make any difference, it is a delicate task / to make any other difference than: / licking your wound'.

It is important to remember that the Ostrobothnian Swedish in 'Tongknoll' is not language that most readers will even recognise as Swedish at first glance. Several words are unfamiliar even to most Finland-Swedish readers, and they are a small minority of the number of Swedish-speakers in general, where the overwhelming majority reside in Sweden and are completely unfamiliar with the Swedish dialects along Finland's western coast. The visual discrepancy between 'Tzänn' and the standard 'känn' ('feel') is great, and a form such as 'ijee' for 'här' ('here') is also not easily recognisable, as is the case with 'oolens' for 'ordens' ('the words') for that matter. The readers must put in work in order to connect visual signs to acoustics and to semantics.

Just as the border between different kinds of Swedish is both crucial and blurred in 'Tongknoll', so is the division between readers who 'understand' the poem and readers who are shut out. In *Born Translated* (2015), Rebecca L. Walkowitz argues that the days of the native reader are long gone: today's literature is read and received by multiple and diverse audiences, and Walkowitz stresses *partial fluency* as a condition of reading.<sup>34</sup> In Walkowitz's terms, then, almost all if not all readers of 'Tongknoll' are partially

fluent. An additional estranging effect of rendering dialect in literature is that even its speakers are unaccustomed to seeing it in print (although it is increasingly present in text messages and social media). Vernaculars do not have fixed orthographic norms in the manner of standard language. Andtbacka has chosen an orthography according to the principles of Finnish, where a long vowel is marked by a doubling of the letter, as opposed to a short one (e.g. ‘noo no’, where the first word has a long, and the latter a short vowel sound). Even so-called native readers might be surprised by and sceptical of how spoken sounds have been transposed into written letters.

As discussed previously, Sommer draws on Shklovsky’s concept of estrangement in order to evoke the monolingual reader as the possible target of the multilingual text and highlights readers who have to stop and struggle.<sup>35</sup> To a lesser or greater extent, all readers of ‘Tongknoll’ have to struggle: they must slow down and try to imagine what the words would sound like. Of course, not every reader will want to put in this effort of deciphering and sounding out that the poem demands. They can dismiss the strange words as gibberish, and turn the page. But readers who do not – those who instead engage, perhaps by trying to read aloud – will gain a new sense of how foreign a variety of Swedish can taste and feel in the mouth.

*Wunderkammer* has been described as modernist and postmodern as well as materialist both with regard to language and in general.<sup>36</sup> As Jonas Ingvarsson has highlighted, the materiality of *Wunderkammer* is ‘tactile and epistemological’.<sup>37</sup> The importance of touch in the collection, and the erotic charging of touch, is established early on, e.g. in the poem ‘Hud’ (‘Skin’), where the speaker is touching the ‘wordless textures’ (‘ordlösa texturer’) of things.<sup>38</sup> In ‘Tongknoll’, an even greater premium is placed on touch, but the poem also engages its readers in a labour of reading that involves other modalities of language. Reading, then, becomes not a question of cracking the orthographic code in order to gain access to semantics. Instead, we have to feel our way through, just like the speaker feels his way forward with the tongue: ‘The salty slipperiness of the word. It is moistening, it is in my mouth, / I feel that it is there and has texture, / this light tickle between apex, clitoris, labia’. It is to state the obvious that the word becomes flesh in ‘Tongknoll’ and that the material qualities of the word – those discernible by eye, ear, mouth – are central to the poem.

In ‘Tongknoll’, English and Latin probably present a much smaller obstacle than dialect for most readers. Instead, the vital tension runs between the standard and different kinds of deviations, variations or expansions of this standard, regardless of the linguistic origin of these aberrations. The tension between Swedishes in the poem concerns register – the erotically charged body-language of dialect versus a more cerebral language with words like ‘verbalise’ and ‘regress’ – but also rhythm and intonation. Reading aloud, the lurches between Ostrobothnian and standard constitutes a physical,

syncopated, tongue-twisting experience, and thus, ‘Tongknoll’ makes it ever so clear that the seemingly ‘familiar’ entails foreign territories, and that even familiar sounds (at least to some of the poem’s readers) become foreign when transposed into writing.

As Kristina Malmio has discussed, a central question in *Wunderkammer* is the relationship and fragile border between collector and thing, between subject and object.<sup>39</sup> A connected, recurring theme is the relationship between reader and poem, a relationship Andtbacka turns on its head. *Wunderkammer* includes the sequence ‘Personer och föremål’ (‘Persons and objects’), where the titles of poems consist of pronouns such as ‘I’, ‘you’, and ‘he/she’. The poem ‘Jag’ (‘I’) begins: ‘Jag skriver dikten’ (‘I write/am writing the poem’). On the next page, however, in the poem ‘Du’ (‘You’), the circumstances are reversed: ‘Nej, dikten skriver dig’ (‘No, the poem writes you’).<sup>40</sup> The question in the opening motto of ‘Tongknoll’, ‘Vem ger, vem tar emot’ (‘Who gives, who receives’), is also posed earlier in *Wunderkammer*, in the pornographically styled poem ‘Tillfällighetsdikt’ (‘Occasional Poem’) some pages earlier, where the question concerns who penetrates whom of poem and reader: ‘Känner du hur min röst utforskar ditt inre, via dina fuktiga öppningar?’ (‘Can you feel how my voice explores your inside, through your moist cavities?’).<sup>41</sup> ‘Tongknoll’ can be read as a continuation of this embodied figuration of the dynamics of interaction between poem and reader from a different perspective: as the I experiencing the word inside his or her body.

With ‘Tongknoll’, the reader is, on the one hand, put to work and asked to create the poem by engaging in a bordering process between standard and dialect, between comprehensible language and noise, that is necessary for the poem to make some kind of sense. On the other hand, the poem has laid this task out for its readers, forcing them to become mouthpieces when trying to sound it out loud and imposing upon them a processual act that requires engagement: to taste, to listen, take in visually, decipher, draw borders between kinds of language, and letting these borders dissolve. In both these scenarios, the readers are made part of the text coming into being. ‘The technologizing of the word’, to reference the subheading of Ong’s book, is made sensorially acute, not only visible but audible and tangible, through the use of a deviant orthography. The alphabet’s representation of sound is de-automatised, and thus also the act of reading, just as Sommer prescribed – giving way to aesthetic effects, and readerly affects.

### **Writing with stones in the mouth: ‘Fvivet mev ftenav i mummen’**

With its use of dialect, ‘Tongknoll’ puts into poetic practice the theme of sound reproduction that runs through the collection. The poem does not only force readers to confront domestic language as foreign territory, but





present as a potentiality of language.<sup>44</sup> In Andtbacka's poem, the alphabet is conveyed as an instrument of high precision for sound reproduction that can easily run amok: simply adding blank spaces between letters transforms language into noise. In the opening lines, the words can still be categorised as language by relating to known words, but even here they are not language exclusively: scraps of noise are already making themselves heard. Once again, readers must stop, or at least slow down, in order to struggle to siphon meaning out of visually striking yet (almost) incomprehensible noise.

### Bordering the regional: Suite ostrobothnienne

Ralf Andtbacka, of course, is not the first Finland-Swedish poet to use dialect. During the 1970s, Finland-Swedish saw a rise in the appreciation of dialect, with established authors engaging with dialect in their poetry. But where the most renowned books in this tradition, e.g. Gösta Ågren's *Jär* (1988; 'Här', 'Here') and Lars Huldén's *Heim/Hem* (1977; 'Home'),<sup>45</sup> explicitly declare their affiliation to a place, Andtbacka's *Wunderkammer* is here, there and everywhere. It constitutes a collection, in double sense, of disparate objects, facts and circumstances that are brought into connection; thereby, the heterogeneous collection establishes, investigates and questions genealogies and patterns of influence as well as power relations.

With his use of the vernacular in 'Tongknoll', Andtbacka suggests a possible way out of the dichotomy of purism and authenticity discussed previously that has dominated Finland-Swedish literature and regulated the possibilities of literary dialect use. The poem vividly displays how the vernacular can be put to use in a way that does not lead to reification in the name of authenticity and identity. Andtbacka employs dialect in a hybrid eroto-poetics where the border between tongue and tongue (as body part and language, in a variety of parings) and between poet and reader can be reimagined. His literary dialect use is completely aware of history but travels inward into a body: feeling the word, with the tongue. Any question of language purity or identity is made obsolete: 'Because everything is', as the conclusion of 'Tongknoll' reads.

*Wunderkammer* is a collection of often disparate objects. As with the historical *Wunderkammer*, however, the manner in which things are ordered is of utmost importance – or, '*De tings must be in order. Den de coustumers buy better*', as a record seller in one of the poems mutters with 'ett uttal omiskänneligt rotat i den österbottniska ljudmyllan' ('an enunciation unmistakably rooted in the Ostrobothnian soundsoil').<sup>46</sup> In the order of the book, directly following 'Tongknoll' is 'Suite ostrobothnienne (un cabinet de curiosités)' that explicitly deals with the idea of 'Ostrobothnianness', e.g. by quoting the title of a radio chronicle titled '*Österbotten finns inte*' ('Ostrobothnia does not exist') and through the poem 'Fétiches ostrobothniens' (among them are listed anal plugs and electric toothbrushes).<sup>47</sup> In the poem 'Poètes

ostrobothniens', readers are introduced to Cage, Cioran, Foucault, Villon and Virgil, among others; in 'Essences ostrobothniennes', readers are presented with e.g. Iron, Chrome, Titanium, Berkelium and Einsteinium.<sup>48</sup> In this manner, Andtbacka consistently puts the local (in this case, 'Ostrobothnian-ness') in touch with the global and with the historical.<sup>49</sup>

In 'Dialectes suédois en Ostrobothnie', there is no list of Ostrobothnian dialects from Närpes to Kronoby, or the like, but instead an eclectic collection of adjectives and nouns:

Algiga Buckliga Cellofanaktiga Degiga Elastiska Fårade Grova Hårda Isiga Jordiga  
Kalla Lena Murkna Nötta Ojämna Porösa Quiltade Rivna Skrovliga Tunna Ulliga  
Veckade Wokade X-ade Ytliga Zickzackiga Ådriga Ärriga & Öronformiga

...

Monotong Diftonger Triftonger Monofag Biplan Polyedrar Monodram Bifloder  
Polyteister Monokel Bifurkationer Polyfarmakoterapier Monozygot Bikvadrater  
Polyper Monoteist Bikupor Polyhistorer Monotyp Biabialer Polyfonier Monosko  
Bipeder Polygrafer Monokord Binom Polyglotter Monokotyledon Bidéer Polynesier  
Monokultur Binoklar Polysyndeser Monoman Bimånar & Polymerisationer

...

Trachea Trebuchet Larynx Latha Epiglottis Elephant Glottis Gloucester Pharynx  
Franklin Uvula Vivaldi Velum Veljovic Palatum Palatino Alveoli Aldus Denti Edda  
Lingua Tunga Apex Abadi Lamina Legault Dorsum Dotum Radix

& Raavi

...<sup>50</sup>

The first verse of the poem consists of an alphabetical list of adjectives that seem to describe either body parts or machine parts, or both. On the one hand, dialects are characterised in terms of defunct, aged machinery and hence defetishised; on the other hand, they are envisaged as aging bodies and, as such, mutable and situated in time as well as space: they are not pretty, they are not smooth, homogenous or stable. In the following verses, there is everything from concepts of literary theory (with the polyphonies of Bakhtin) and terms from the natural sciences to the names of body parts and of different typefaces: dialects are thus put into contact with technologies of different kinds, with science, with what is man-made and intellectual, as opposed to being imagined as natural, smooth and archaic artefacts. In a parallel manner to the 'Essences ostrobothniennes' mentioned above, Andtbacka repeatedly uproots and disturbs nationalism's spatial anchoring of everything Ostrobothnian – including dialect – in terms of fixity, isolation and authenticity.

## Conclusion

Through this exploration of the technology of writing and the dynamics of sound and letter, Andtbacka manages to dislodge the vernacular. In 'Som

vanligt', the grandfather has access to several Swedishes within his body; in 'Tongknoll', dialect is introduced in sensuous contact with the standard; in 'Fvivet mev ftenav i mummen', language cohabits with noise; and in 'Suite ostrobothnienne', a region and its vernacular are put in contact with other languages, other places as well as with science and technology. Through the-matical treatment and stylistics as well as through a multitude of jargons and intertextual references, Andtbacka manages to make the vernacular artistically viable once more. Here it is not stable, not isolated, not 'authentic'; rather, the processual nature of its borders is put on display.

In *Wunderkammer*, the transformations that the technologies of the written and printed word bring upon spoken sounds are not circumstances to be overcome. On the contrary, the tension between spoken and written sounds and signs drives the aesthetic motor of this work. This tension is not resolved: it is continuous and productive. *Wunderkammer* as a whole, and the poem 'Tongknoll' in particular, confronts its readers with a dynamic that extends far beyond any specific work of poetry or even minority literature: that the transition from oral to written language is a process of bordering: an obstacle, a propeller, and, above all, a deeply physical experience. So is the journey from written word into spoken sound, for instance when reading aloud. Then, taking words into your mouth becomes a transformative event that requires engagement; for the speaker in 'Tongknoll' and for the reader, it is a sounding, tactile event. It can indeed involve a high degree of discomfort, but as a parenthesis in the poem 'Röda lärkan' ('The red lark') wonders:

(vem vet vilka felstavningar som  
bäst bär vittnesbörd  
om oss):<sup>51</sup>

(who knows which misspellings that  
best bear witness  
to us):

## Notes

1. Kristina Malmio has discussed the interaction with and transformation of the Renaissance tradition of the Wunderkammer, i.e. cabinets of curiosities ['literally, cabinets of wonder'] in Andtbacka's *Wunderkammer*. K. Malmio, 'The Miracle of the Mesh. Global Imaginary and Ecological Thinking in Ralf Andtbacka's *Wunderkammer*', in Kristina Malmio and Kaisa Kurikka (eds.), *Contemporary Nordic Literature and Spatiality* (Cham, Switzerland: Palgrave Macmillan 2020), pp. 277–99. [https://doi.org/10.1007/978-3-030-23353-2\\_13](https://doi.org/10.1007/978-3-030-23353-2_13) [Date accessed: 26 February 2020].
2. Ralf Andtbacka, *Wunderkammer: Dikter* (Helsingfors: Söderströms, 2008), p. 144.

3. *Ibid.*, p. 45.
4. Daniel Heller-Roazen, *Echolalias: On the Forgetting of Language* (New York: Zone Books, 2005), pp. 74–5.
5. See Jan Blommaert, *The Sociolinguistics of Globalization* (Cambridge: Cambridge University Press, 2010), ch. 1.
6. See Blommaert, *The Sociolinguistics of Globalization*; David Gramling, *The Invention of Monolingualism* (New York: Bloomsbury Academic, 2016).
7. ‘It is not possible to know whether a particular language as a unity exists or not. It is the other way around: by subscribing to the idea of the unity of language, it becomes possible for us to systematically organise knowledge about languages in a modern, scientific manner.’ Naoki Sakai, ‘How Do We Count a Language? Translation and Discontinuity’, *Translation Studies*, 2.1 (2009), pp. 71–88, at p. 73.
8. *Ibid.*
9. *Ibid.*, p. 71.
10. *Ibid.*, p. 83.
11. Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (London: Routledge, 2002 [1982]), p. 90.
12. Karin Barber, *The Anthropology of Texts, Persons and Publics: Oral and Written Culture in Africa and Beyond* (Cambridge: Cambridge University Press, 2007), p. 69. Barber also criticizes Ong specifically: ‘Ong’s insightful discussions of the cultural effects of writing and subsequently print contrast with the extreme poverty of his picture of “oral folk” and their simple, stereotyped mental operations.’ (*Ibid.*)
13. *Ibid.*, p. 1.
14. *Ibid.*
15. See Markus Huss, *Motståndets akustik: Språk och (o)ljud hos Peter Weiss 1946–1960*, PhD diss., Stockholm University (Lund: Ellerströms, 2014), pp. 23–7, for a discussion of critiques of essentialist conceptions of the acoustic in terms of closeness and authenticity; Huss also discusses the acoustic in connection to technology.
16. The relationship between a diversified understanding of readers and its connection to the questioning of linguistic borders is discussed at length in connection to the multimodality of multilingual texts in Julia Tidigs and Markus Huss, ‘The Noise of Multilingualism: Reader Diversity, Linguistic Borders and Literary Multimodality’, *Critical Multilingualism Studies*, 5.1 (2017), pp. 208–35. <https://cms.arizona.edu/index.php/multilingual/issue/view/9> [Date accessed: 26 February 2020].
17. See Tidigs and Huss, ‘The Noise of Multilingualism’; M. Huss and J. Tidigs, ‘The Reader as Multilingual Soloist: Linguistic and Medial Transgressions in the Poetry of Cia Rinne’, in Daniel Rellstab and Nestori Siponkoski (eds.), *Rajojen dynamiikkaa, Gränsernas dynamik, Borders under Negotiation, Grenzen und ihre Dynamik* (Vaasa: VAKKI Publications, 2015), pp. 16–24. [http://www.vakki.net/publications/2015/VAKKI2015\\_Huss&Tidigs.pdf](http://www.vakki.net/publications/2015/VAKKI2015_Huss&Tidigs.pdf) [Date accessed: 26 February 2020]; Julia Tidigs, *Att skriva sig över språkgränserna: Flerspråkighet i Jac. Ahrenbergs och Elmer Diktonius prosa*, PhD diss., Åbo akademi University (Åbo: Åbo Akademis förlag, 2014). <http://urn.fi/URN:ISBN:978-951-765-709-9> [Date accessed: 26 February 2020].
18. Doris Sommer, *Bilingual Aesthetics: A New Sentimental Education* (Durham: Duke University Press, 2004), p. 64.

19. Ibid., p. 30. Italics in original.
20. Ibid., p. 63.
21. Andtbacka, *Wunderkammer*, p. 36.
22. The Finland-Swedes, i.e. the Swedish-speaking population of Finland, is a linguistic minority that, after a long but steady decrease, nowadays comprises only 5.2 per cent of the population, roughly 300,000 individuals. (Official Statistics of Finland [OSF]: Population structure [e-publication]. Appendix table 1. Population according to language 1980–2018. Helsinki: Statistics Finland. [http://www.stat.fi/til/vaerak/2018/vaerak\\_2018\\_2019-03-29\\_tau\\_001\\_en.html](http://www.stat.fi/til/vaerak/2018/vaerak_2018_2019-03-29_tau_001_en.html) [Date accessed: 26 February 2020]). The Finnish constitution, however, puts Swedish on a par with Finnish as a national language, not as a minority one, granting equal rights to Swedish speakers. While there are towns where Swedish is dominant locally, in practice Swedish is undoubtedly and most often a minority language. Hence, on the one hand, Finland-Swedes constitute a linguistic minority whose rights are exceptionally well protected. On the other, however, Swedish is put under pressure and language rights are often neglected in practice.
23. Finland-Swedish literature, i.e. Swedish language literature originally published in Finland, is a literature of its own, with ca 40–50 titles of fiction, poetry and children’s literature published each year, and supported by strong institutions: national public radio channels and tv production in Swedish, publishing houses, a writers’ association, foundations offering funding, etc. However, Finland-Swedish literature is also a part of Finland’s literature at large, and a part of literature in the Swedish language at large; this is reflected e.g. in the presence of Finland-Swedish authors in works of literary history centring on Finland’s literature, Swedish literature, as well as works focused on Swedish language literature from Finland.
24. The strong position of Swedish in Finland is a result of Swedish being the language of administration and education not only during Finland’s many centuries as the Eastern part of Sweden up until 1809, but also in part during Finland’s time as an autonomous *grand duchy* under Russia until 1917. Swedish in Finland was undoubtedly for a long time the language of the elite, and the Swedish national movement was fuelled by a fear of the loss of power on behalf of the Swedish speaking elite as Finland adopted universal suffrage in 1906. Swedish has, however, also always been a domestic language of ordinary people, both in rural and urban areas, and individuals and families adopting the other domestic language, Finnish or Swedish, has been common.
25. See Michel Ekman, *Må vi blicka tillbaka mot det förflutna: Svenskt och finskt hos åtta finlandssvenska författare 1899–1944* (Helsingfors: Svenska litteratursällskapet i Finland, 2011).
26. See Jennica Thylin-Klaus, *Särdrag, stavning, självbild: En idéhistorisk studie av svensk språkplanering i Finland 1860–1920* (Helsingfors: Svenska litteratursällskapet i Finland, 2015).
27. ‘A finlandism is a word, a phrase, or a structure that is used only in the Swedish varieties used in Finland (i.e. in Finland Swedish), or used in these varieties in a different meaning than in the Swedish used in Sweden.’ Charlotta af Hällström-Reijonen, ‘Abstract’, *Finlandismer och språkvård från 1800-talet till i dag*, PhD diss., University of Helsinki (Helsingfors: Helsingfors universitet, 2012). <https://helda.helsinki.fi/handle/10138/28954> [Date accessed: 26 February 2020].
28. The work that established this norm was linguist Hugo Bergroth’s *Finlandssvenska: Handledning till undvikande av provinsialismer i tal och skrift* (Esbo:

- Schildts, 1992 [1917]), published in 1917, the year of Finland's independence. As the title suggests, the Finland-Swedish norm that Bergroth established was one with as little trace as possible of regional traits, but also of other languages, first and foremost Finnish.
29. In his standard setting, highly influential work, Bergroth declared, with emphasis: *'The writer must learn to write high Swedish.'* (*'[F]örfattaren måste lära sig att skriva högsvenska.'*) (Bergroth, *Finlandssvenska*, p. 20). Italics in original.
  30. It should, however, be mentioned that this literary language norm was challenged early on by the Finland-Swedish modernists in the late 1910s and the 1920s. See C. Zilliacus, 'Finlandssvensk litteratur', in Clas Zilliacus (ed.), *Finlands svenska litteraturhistoria II: 1900-talet* (Helsingfors: Svenska litteratursällskapet i Finland, 2000), pp. 13–8.
  31. See J. Tidigs, 'Litteraturens språkvariation, kritiken och det finlandssvenska rummets gränser: Kim Weckströms *Sista sommaren*, Kjell Westös *Drakarna över Helsingfors* och debatten om Finlandiapriset 1996', in Siv Björklund and Harry Lönnroth (eds.), *Språkmöten i skönlitteratur: Perspektiv på litterärföreläsningspraktik* (Vasa: VAKKI Publications, 2016), pp. 55–72; Tidigs, *Att skriva sig över språkgränserna*, pp. 83–8.
  32. Andtbacka, *Wunderkammer*, pp. 76–7.
  33. In my translation, I have marked parts with an orthography that deviates from standard Swedish in the original with bold type. Several non-marked words such as 'hon' (she) and 'finns' (is/exists) could just as easily belong to dialect as to standard Swedish. I would like to emphasise that this linguistically homogeneous English translation should be seen as a working tool used for this article specifically, in order to give non-Swedish-speaking readers access to the semantical aspects of the poem. In no way does this translation communicate the linguistic-material aspects that are so central to the poem, something which would require linguistic strategies that transposes linguistic heterogeneity of the poem. This, however, would also create new spatial/geographical associations for the language of the poem, and I have therefore chosen this rudimentary translation with added visual markers. On the question of translation of multilingual texts, see H.-G. Grüning, 'Multilinguale Literatur und ihre Übersetzung in der italienischen Nachkriegsliteratur: Curzio Malaparte und Beppe Fenoglio', in K. Alfons Knauth (ed.), *Translation & Multilingual Literature/Traduction & Littérature Multilingue* (Berlin: LIT Verlag, 2011), pp. 95–115.
  34. Rebecca L. Walkowitz, *Born Translated: The Contemporary Novel in an Age of World Literature* (New York: Columbia University Press), pp. 42–4.
  35. Sommer, *Bilingual Aesthetics*, p. 30.
  36. See K. Malmio, 'Wunderkammer? Suomenruotsalainen kirjallisuus ja uusliberalistinen talous', in Jussi Ojajarvi, Erkki Sevänen and Liisa Steinby (eds.), *Kirjallisuus nykykapitalismissa. Suomalaisen kirjallisuuden ja kulttuurin näkökulma* (Helsinki: Suomalaisen Kirjallisuuden Seura SKS, 2018), pp. 384–421, at p. 408.
  37. Jonas Ingvarsson, 'BBB VS WWW. Digital epistemologi och litterär text från Göran Printz Pahlsson till Ralf Andtbacka', *Tidskrift för litteraturvetenskap*, no. 1 (2015), pp. 45–60, at p. 54.
  38. Andtbacka, *Wunderkammer*, p. 17.
  39. K. Malmio, "De tings must be in order. Den de costumers buy better." Kapitalismkritik i Ralf Andtbackas diktsamling *Wunderkammer*', in Anna Möller-Sibeli and Freja Rudels (eds.), *Modernitetens uttryck och avtryck*:

- Litteraturvetenskapliga studier tillägnade professor Claes Ahlund* (Åbo: Föreningen Granskaren, 2017), pp. 138–48. <http://www.doria.fi/handle/10024/147763> [Date accessed: 26 February 2020].
40. Andtbacka, *Wunderkammer*, p. 54–5.
  41. *Ibid.*, p. 67.
  42. *Ibid.*, p. 72. A reading of the poem in terms of multimodality and deterritorialisation (in the sense of Deleuze and Guattari) can be found in Tidigs and Huss, ‘The Noise of Multilingualism’, pp. 226–9.
  43. Andtbacka, *Wunderkammer*, p. 73.
  44. See Tidigs and Huss, ‘The Noise of Multilingualism’; Huss, *Motståndets akustik*, pp. 24–5.
  45. Although the title of Ågren’s *Jär* is in dialect, the poems of the collection are not. Huldén’s work, in contrast, is bilingual with parallel versions of the poems in dialect and standard Swedish.
  46. The poem is called ‘Centripetalt, centrifugalt’ (‘Centripetal, centrifugal’). Andtbacka, *Wunderkammer*, p. 20. Italics in original.
  47. *Ibid.*, p. 78, pp. 83–4.
  48. *Ibid.*, pp. 81–4.
  49. See also K. Malmio and S. Wennerscheid, ‘Welche Sprachen sprechen Cyborgs? Mehrsprachigkeit und Technologie in der skandinavischen Gegenwartsliteratur’, in Antje Wischmann and Michaela Reinhardt (eds.), *Multilingualität und Mehr-Sprachlichkeit in der Gegenwartsliteratur* (Freiburg: Rombach, 2019), pp. 189–223, at p. 209.
  50. Andtbacka, *Wunderkammer*, p. 83.
  51. *Ibid.*, p. 119.

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