

Abstracts

ALEKSANDER SZULC

Scandinavian studies past and today

Scandinavian studies in Poland have their roots in the Romanticism of the 19th century and its vivid interest in Nordic mythology. But it was only several years after regaining independence, in the latter 1930s, that Swedish could be taught as an academic course at the universities of Warsaw and Poznań. The first accomplished Nordic scholar in Poland was Stanisław Sawicki. Unfortunately, he died in 1944 without leaving any successors. After World War II, the universities of Poznań and Cracow started academic courses in Swedish. Gradually, both centres, followed by the university of Gdańsk, developed their own Scandinavian institutions. That successful development would not have been possible without the continuous assistance of the Swedish Institute.

ANDRZEJ NILS UGGLA

Contrasts and similarities. Milestones of Polish and Swedish literatures throughout history

This article is an attempt to show the basic contrasts of themes and ideas between Swedish and Polish literature throughout history. The author wants to show that the similarities are mostly in appearance. The analysis deals with all literary epochs, beginning with the early Middle Ages and ending with the literature of World War II. The aim of the article is to direct the reader's attention to the most important problems which create differences between the literatures of both countries. Both Enlightenment and Polish Modernism as well as Swedish literature of the same epochs are therefore dealt with particularly briefly. On the other hand, Polish Baroque and Swedish literature of the same period and also the early Romanticism of both countries are treated in more detail. The author emphasises the fact that literature in the two countries takes a particularly active part in political matters when the nation is threatened.

BARBARA GAWROŃSKA

Computational linguistic in Sweden

The goal of this paper is to give an overview of the field of computational linguistics and language technology in Sweden. The text is organized as follows: in section 1, a brief survey of the history of computational linguistics is given, and an attempt is made to explain some central notions and clarify certain terminological discrepancies. Section 2 presents some examples of language technology applications, among them Machine Translation, Document and Text Retrieval, Information Extraction, Speech Synthesis, and Speech Recognition. Part three is devoted to the main topic of the paper: the past and present of computational linguistics and language technology in Sweden. The subsections deal with the history of this field of study, undergraduate education, PhD education, and research. In the concluding section, some thoughts about future developments are expressed, and suggestions are given for further reading.

Keywords: language technology, speech processing, computational linguistics, natural language processing, GSLT, Sweden

SVEN-GÖRAN MALMGREN

Changes in the Swedish vocabulary in the last 200 years

Swedish vocabulary has undergone significant changes in the last 200 years. First, thousands of words have been borrowed, mainly from German, French (in the 19th century), and English (in the 20th century). Some statistical data concerning loan-words are provided in the article. Second, many new words have been created by means of compounding and derivation. Two suffixes arising during the period are dealt with. Third, sense changes within the existing vocabulary are accounted for, mainly metaphorical changes and grammaticalization. For instance, a new adverb *förstås* ‘of course’ has been created during the period, originating from the passive form (*förstå-s*) of the verb *förstå* (‘understand’).

CHRISTER PLATZACK

Surprising facts in Swedish syntax

In this paper I will present and discuss two surprising facts in Swedish grammar, the development of a particular active verb form used after auxiliary *have* in perfect and pluperfect, without comparison in related languages, and the exceptionally free word order found in the middle field of Swedish main clauses when certain prerequisites are fulfilled. None of these cases appears to be able to explain in terms of functional pressure on the language.

NINA WITOSZEK

Enlightenment without a guillotine: the case of Scandinavia

The aim of the article is to revise the widely accepted assumption that Romanticism was the “founding tradition” of Scandinavia. The author proves that the Scandinavian countries have one important cultural feature in common: a long-lasting Enlightenment which never collapsed into its own opposite. The actual agents and codifiers of the Nordic founding tradition were not romantic poets but the protestant clergy who not only created the way of seeing the world and the metalanguage of the national community, but even laid the social democratic foundations that were to follow.

JUSTYNA CZECHOWSKA

On the superiority of pictorial art over the art of word. Pär Lagerkvist’s manifesto

The article tells a story of creation of Pär Lagerkvist's manifesto *Literary art and pictorial art: on the decadence of modern literature: on the vitality of modern art*. Young Lagerkvist writes a critical text influenced by Apollinaire's *Les Peintres Cubistes*. The text becomes a book and is published in 1913 as one of the first Swedish modern manifestos on art and literature. I present the most important thesis of the manifesto which is unknown to the Polish reader. Finally, I compare Lagerkvist's text to a manifesto (published in the Swedish literary periodical *00tal*) by Jonas Ask, contemporary young Swedish critic. It seems that nothing has changed in the relation between literature and visual art since Lagerkvist's manifesto. While pictorial arts have broken free of old means of expression, literature is still bound to the text on paper. Both Lagerkvist and Ask have their own solutions to the problem, which I discuss.

DOMINIKA GÓRECKA

The Pilgrim of the unnamed star. On the margin of Pär Lagerkvist's late poetry

The article presents the very last collection of poems written by Pär Lagerkvist in 1953, *Aftonland (The Evening Land)*, in which some of the most important themes, otherwise so characteristic for Lagerkvist's writings, are revised and reinforced. The poems are presented in the light of the theory of late artistic creativity, as described in *Late works of great artists* by Mieczysław Wallis (1975), as well as the idea of the world as a theatre scene, *theatrum mundi*. The main character of the book is actually a pilgrim, led by the star above him, who wanders ahead torn between heaven and earth, between what is physical and spiritual, still on the lookout for his own place in the great act of creation. He therefore goes back to the very first morning when God created the world and distributed the roles to be played – in the series of poems titled “Skapelsemorgon” – (“The Morning of Creation”). Here, he finally reconciles himself with God, the Great Creator.

EWA MROZEK-SADOWSKA

Barabbas goes till Hollywood. An American film adaptation of Pär Lagerkvist's novel

The article deals with the American film adaptation of Pär Lagerkvist's prose version of *Barabbas*. Viewed as an intersemiotic translation, the adaptation is examined with regard to four important categories: (1) reductions, (2) inversions, (3) substitutions and (4) additions. Examples taken from all four categories show that the filmmakers have adopted the features of the so-called ‘peplum’ film, rather than those characteristic of Lagerkvist's text with its focus on the main character and his inner struggle. Instead, the Hollywood approach chosen in the film signifies an emphasis on violent action, gladiatorial games and chariot races as well as on massive sets, special effects and a huge number of extras.

RIKARD SCHÖNSTRÖM

Evil's gaze. On Pär Lagerkvist's novel “Dwarf”

In the history of literature there have been many incarnations of evil. Western cultures, for example, have a tradition of picturing evil as a stranger, as someone from another race. The reason is that we

believe in evil being something totally different to us. In his famous novel, Pär Lagerkvist portrays evil as a dwarf. Both in tradition and in real life, dwarfs have been considered to be a different race and that is why they were often rejected by society. But the only difference between men and dwarfs is in height. In that way, evil can be understood as a deformed *alter ego*. But evil, as the novel indicates, is not only a mental feature. It is also, or maybe first and foremost, an attitude, a gesture or a look. Finally, Lagerkvist pictures evil as the opposite of good, but the picture itself can help to combat evil and fight for good.

ANNA TOPCZEWSKA

To hear the voice of God. On the polyphonic narrative in Pär Lagerkvist's "Kämpande ande"

Kämpande ande (1930) includes three short stories; all of them present a human soul facing an unusual situation that demands an independent act i.e. getting married, losing all one's money and illusions, meeting the love of one's life. In "Bröllopsfesten", which is my principal interest here, we can scarcely witness any action, nevertheless one cannot deny a great inner tension within the text. That tension is an effect of a specific narration, with many different voices, as if the narrator accepted the point of view and linguistic habits of those he is describing, which reveals a dramatic contrast between various opinions (the couple's and the guests') in the very same act. A deeper analysis of different ways of employing words by the characters, in comparison to the second short story, leads to a supposition that only the silent and honest ones, whose words don't create any unreal worlds, are able to come closer to God.

CLAES WARGSKOG

The presence and absence of God in Pär Lagerkvist's novels „Barabbas” and “The Sibyl”

Barabbas and *The Sibyl* are two novels that depict a personal encounter between two men and Jesus Christ. Jesus becomes present in their lives for a short while, but then vanishes, and they are left alone with a divine mystery, which they cannot understand. The experience of Jesus is, philosophically speaking, negative. Jesus is present in the two characters' lives as an eternal absence. They are both cut off from the Christian community, a community to which they relate their "being-in-the-world". In the article that follows, I will try to explain Lagerkvist's obsession with the existence of God (and Jesus) by referring it to Friedrich Hegel's philosophy of identity. I believe the Hegelian concept of otherness can explain how the presence of God (or Jesus) and the absence of God are necessarily dialectically intertwined.

ZENON CIESIELSKI

Stanisław Lem's writing in translations into Scandinavian languages

The following article deals with the Scandinavian interest in Stanisław Lem's writing. His books were mostly translated in Sweden and Finland. The range of Lem's works published in Scandinavia seems to correspond with the selection made in other parts of the world, except for the autobiographical novel *Zamek* (*Highcastle a Remembrance*, 1966), which has not been translated into many languages.

One should note that the greatest interest in Lem's writing took place in Scandinavia in the 1970s and 1980s. Finally, some of the translators and publishers who contributed to Lem's popularity in Scandinavia at that time are mentioned.

WITOLD MACIEJEWSKI

Swedish message. On the Swedish culture as seen from the outside

The Swedish cultural message is derived from a specific outlook upon the human being, upon his or her freedom and the predominant role of a rationally organised society. To what extent are the Swedish values of democracy, peace, sustainable development and equality culture-specific and structured in a unique way and, as a result, untranslatable into a series of seemingly similar notions, derived from other cultures? Can the Scandinavian social capital be an export commodity to the countries south of the Baltic?

DOROTA MELERSKA

Älvdalska: a language or a dialect?

Älvdalska is spoken today by 3000 – 4000 people, in the Älvdalen region (province of Dalecarlia), which is situated in the central part of Sweden. The isolation of Älvdalen, its long history and unfavourable climate have greatly influenced Älvdalska. It has preserved many archaic as well as very innovative features. The most important problem, however, is whether Älvdalska can be classified as a Swedish dialect or a separate language. The answer is not unequivocal, since it does not fit any definitions. Älvdalska differs so much from other Swedish dialects that it is almost incomprehensible for people outside Älvdalen. On the other hand, Älvdalska has not been acknowledged as a minority language, as the people of Älvdalen do not perceive themselves to be an ethnic group, but rather a language group.

ADAM STANISZEWSKI

Swedish assistance to Poland in the first months of WWII

By the early days of August 1939 it was obvious that the outbreak of war was inevitable. Under these circumstances the Polish Government made an official request to the Swedish authorities to represent Poland's interests in Germany and to oversee the safe evacuation of most Polish diplomats in case of war. In accordance with international practice, the Swedish Government accepted the request. The German authorities initially respected the Swedish authority to do this, but in November 1939 the Germans notified the Swedish Ambassador in Berlin, Arvid Richert, to close the Polish Interests Section. Nevertheless, the Swedish diplomats in Berlin were still able to manage to secure the private belongings of Ambassador Lipski and other Polish diplomats. The situation changed in April 1941. During this month, the Third Reich seized all possessions to a total value of 5 100 000 francs.