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Voices of male and female authorship – legitimations and discourses in literature textbooks

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Abstract

The literature textbook contains a range of voices (e.g. the textbook writer, the authors, experts etc.) who legitimize certain perspectives on the authorship (Dahl 2015). The aim of this paper is to discuss how voices are used and combined to legitimize female and male authorship in five literature textbooks for upper secondary schools in Sweden. The analysis is based on Theo van Leeuwen's (2007) concept of legitimation, Bakhtin's (1991) concept of voice and Norman Fairclough's (1992) concept of intertextuality and interdiscursivity. Intertextuality focuses on how voices, i.e. explicit references, are used to authorize a specific perspective on the authorship. Interdiscursivity highlights texts as social practices constituted by combinations of voices, discourses and genres. My analysis of interdiscursivity examines how voices and discourses are articulated in the legitimation of the authorship and how it is realized linguistically. The result indicates differences in how male and female authorship are legitimized. Typical for the discourse of the male authorship is that the textbook writer's voice interacts with the voices of the author and authorities in literature, shaping a homophonic discourse in which literary concepts and theory are predominant. The male authorship is legitimized as artistically significant in the history of literature. In comparison, the legitimation of the female authorship is characterized by a monophonic discourse with few references to authorities in literature. Interdiscursively, the voice of the textbook writer is more evaluative and authoritative, and the legitimations focus on the author's social and

empathetic ability. The result raises questions about the construction of male and female identities and didactic implications regarding language, identity and power in textbooks.

Key words: Gender, Discourse, Intertextuality, Voices, Legitimation, Literature textbooks, Literature history.

Resumo

O livro didático de literatura contém uma variedade de vozes (por exemplo, o escritor de livros didáticos, os autores, os especialistas, etc.) que legitimam certas perspectivas sobre a autoria (Dahl, 2015). O objetivo deste artigo é discutir como as vozes são usadas e combinadas para legitimar a autoria feminina e masculina em cinco livros didáticos de literatura para escolas de ensino médio na Suécia. A análise se baseia no conceito de legitimação de Theo van Leeuwen (2007), no conceito de voz de Bakhtin (1991) e no conceito de intertextualidade e interdiscursividade de Norman Fairclough (1992). A intertextualidade focaliza a atenção sobre como vozes, ou seja, referências explícitas, são usadas para autorizar uma perspectiva específica sobre a autoria. A interdiscursividade destaca os textos como práticas sociais constituídas por combinações de vozes, discursos e gêneros. Minha análise da interdiscursividade examina como vozes e discursos são articulados na legitimação da autoria e como ela é realizada linguisticamente. O resultado indica diferenças em como autorias masculina e feminina são legitimadas. Típico para o discurso da autoria masculina é que a voz do escritor didático interage com as vozes do autor e autoridades da literatura, moldando um discurso homofônico no qual predominam conceitos e teoria literária. A autoria masculina é legitimada como artisticamente significativa na história da literatura. Em comparação, a legitimação da autoria feminina é caracterizada por um discurso monofônico com poucas referências a autoridades na literatura. Interdiscursivamente, a voz do escritor de livros didáticos é mais valorativa e autorizada, e as legitimações focalizam a capacidade social e empática do autor. O resultado levanta questões sobre a construção de identidades masculinas e femininas e as implicações didáticas relacionadas a linguagem, identidade e poder nos livros didáticos.

Palavras-chave: Gênero, Discurso, Intertextualidade, Vozes, Legitimação, Livros didáticos de literatura, História da literatura.

Resumen

El libro didáctico de literatura contiene una variedad de voces (por ejemplo, el escritor de los libros didácticos, autores, expertos, etc.) que legitiman ciertas perspectivas sobre la autoría (Dahl, 2015). El propósito de este artículo es discutir cómo se usan las voces y cómo se combinan para legitimar la autoría femenina y masculina en la literatura de cinco libros didácticos de la secundaria en Suecia. El análisis se basa en el concepto de legitimación de Theo van Leeuwen (2007), el concepto de voz de Bakhtin (1991) y el concepto de intertextualidad e interdiscursividad de Norman Fairclough (1992). La intertextualidad enfoca la atención en cómo las voces, es decir, las referencias explícitas, se usan para autorizar una perspectiva específica sobre la autoría. La interdiscursividad resalta los textos como prácticas sociales constituidas por combinaciones de voces, discursos y géneros. Mi análisis de la interdiscursividad examina cómo se articulan las voces y los discursos en la legitimación de la autoría y cómo se realiza de manera lingüística. El resultado indica diferencias en cómo se legitima la autoría masculina y femenina. Típico para el discurso de autoría masculina es que la voz del escritor didáctico interactúa con las voces del autor y las autoridades literarias, formando un discurso homofónico en el que predominan los conceptos y la teoría literaria. La autoría masculina se legitima como artísticamente significativa en la historia de la literatura. En comparación, la legitimación de la autoría femenina se caracteriza por un discurso monofónico con pocas referencias a las autoridades en la literatura. De manera interdiscursiva, la voz del escritor de libros didácticos es más valiosa y autorizada, y las legitimaciones se centran en la capacidad social y empática del autor. El resultado plantea preguntas sobre la construcción de las identidades masculinas y femeninas y las implicaciones didácticas relacionadas con el lenguaje, la identidad y el poder en los libros didácticos.

Palabras clave: Género, Discurso, Intertextualidad, Voces, Legitimación, Libros didácticos de literatura, Historia de la literatura.

Background

The literature textbook contains a range of voices (e.g. the textbook writer, the authors, experts etc.) who legitimize certain perspectives on the authorship (Dahl, 2015). To study how something is being legitimized, is to seek the answer to the question about what values and traditions a specific institutional activity is based on and how they are reproduced (van Leeuwen, 2007). The aim in this article is to compare and discuss how voices are being used and combined to legitimize female and male authorship in a selection of five literature textbooks for upper secondary schools in Sweden.

This type of analysis is important because it displays the construction of canonical texts and culturally significant authorship and, thus, the normative historiography in

the teaching of literature. The analysis is also important from a pedagogical point of view given the fact that the curriculum in Sweden from 2011 particularly emphasizes equality of gender in teaching and education. The article is based on my thesis (Dahl, 2015) in which I identified and analyzed the dominant legitimations of literature study in literature textbooks for the secondary school in Sweden and how the legitimations were realized textually and visually. The analysis of the interplay of the different voices indicates that the textbooks express different types of legitimations when it comes to female and male authorships. In this article I will discuss how these differences are realized and the didactic implications of the results.

Previous research on gender and literary canon

Research on gender and literary canon in literature has been quite extensive. Influential feminist critical works, such as Gilbert and Gubar's *The Madwoman in the Attic* (1979) and Fetterley's *The Resisting Reader* (1978) displays how specific aesthetic values have underpinned a literary male canon in the history of literature. Subsequently, feminist literature critics, like Toril Moi, have used an intersectional perspective, which means that categories like gender, race, and class are considered as interrelated factors in the formation of literary canon. In Sweden, researchers as Witt-Brattström (1993) and Holm (1988) have criticized an institutionalized male literary canon in the Swedish literary historiography. An important work in this context is Williams (1992), who has analyzed women and canon formation in twentieth-century Swedish literary historiography. The material is extensive, containing all the major books of literary history, and one of William's conclusions is that male authors are portrayed as more literary refined than female authors. A relevant question is to which extend the above-discussed literary research on canon and gender has affected the discourse of female and male authorship in literature textbooks. However, previous research focusing on literary canon and gender in literature textbooks for upper secondary school in Sweden are rare. There are quantitative studies by Danielsson (1988) and Englund (1997) indicating how female authors have gotten more space in significant literature textbooks and anthologies for upper secondary school from 1940 to 1980, but they do not compare how male and female authors have being depict over time. One of the few studies that is focusing on how male and female authors are being portrayed is Graeske (2010). Graeske analyzes intersectionality in three literature textbooks from 1995, 1998 and 2003 for upper secondary school in Sweden. One of her conclusion is that white western men still dominate considerably and that the male writers are depicted as the central driving forces in the history of literature. According to Graeske's study, there seems to be a tendency that literature textbooks reproduces discourses from the academic discourse of history of literature. However, there is a need for more systematic studies of the representation of female and male authors in textbooks and how new literature textbooks depict male and female authors. Thus, in this article I ask the following questions: How are female and male authorship represented in the

literature textbooks and what changes over time can be discerned? What voices can be identified in the textbooks when male and female authorship are introduced to the reader? How are the voices combined? What discourses of the authorship do the voices express?

Voice, homophony and monophony

The study has its theoretical base within the framework of critical discourse analysis (CDA). According to Fairclough, critical discourse analysis is interested in “what is wrong with the society (an institution, an organization etc.), and how ‘wrongs’ might be ‘righted’ or mitigated, from a particular normative standpoint” (2010, p. 7). Language based on this approach can never be perceived as neutral why the object of critical analysis is to highlight how values and norms are manifested in different types of texts.

A central concept in this analysis is voice. Narrative researchers such as Toolan (1990) and Cobley (2001), as well as critical discourse researchers as Fowler (1991), have used the concept of voice in different types of text analysis. Fairclough defines voice as “identities of particular individual or collective agents” (1995, p. 77) and uses the voice concept to distinguish who is represented in the text and what discourses the voices are representing. This kind of text analysis is fruitful to use on polyphonic texts. For example, Fairclough discusses how media texts serves as a meeting place for different actors, such as experts, people who are not experts, definite or indefinite group or institutions, and whose voices are combined in complex patterns and orders. By analyzing how these actors may be heard in a text, Fairclough shows how a specific hegemonic discourse can be manifested. It is this concept of voice my analysis is based on, because literature textbooks, at least potentially, contain similar diversity of voices as media texts (Dahl, 2015).

The concept of voice is theoretically connected to Bakhtin’s theories of language and dialogism. These theories has had a major impact on sociolinguistic in Scandinavia, interested in the interplay of voices and intertextuality in non-fiction genres, for example textbooks in education. Texts that allow several independent voices are according to Bakhtin (2010) dialogical and in extreme cases polyphonic, i.e. they contain multiple voices that reflect a diversity of perspectives, without a hierarchy among the voices. Bakhtin argues that polyphony is characteristic for Fyodor Dostoevsky’s poetics, and consequently associated with genres of fiction. The concept of polyphony is therefore hardly useful in the analysis of textbooks because textbooks are characterized by one dominating voice, the textbook author’s. Instead, I will use the concept of homophony and monophony in my analysis. According to Tønnesson (2002), it is more relevant to use the concept of homophony in analysis of non-fiction genres, for instance the textbook. Homophony means that voices are subordinated to the writers’ voice and whose functions are to provide different aspects on a certain topic. The opposite

of homophony is the concept of monophony, which means that the writer provides only one perspective. According to Bakhtin, monophonic texts are more authoritative because they contain a low degree of dialogicity.

Manifest intertextuality and interdiscursivity

The key concepts in my analysis is manifest intertextuality and interdiscursivity (Fairclough 1992, 1995). The important questions in the analysis of manifest intertextuality in literature textbooks are as follows: Whose voices are represented in the text and how are they marked linguistically (textbook author's voice and/or other voices)? Another vital question is if there is a hierarchy among the voices and how this hierarchy can be described.

The methodological aspects I take into account in the analysis of manifest intertextuality is indirectly speech (embedded) or direct speech, for example quotation mark and/or reporting verb as "mean" and "says". Intertextuality is also expressed through negations. According to Fairclough "negative sentences carry special types of presupposition which work intertextually, incorporating other texts only in order to contest and reject them" (1992, p. 121-122).

One of the key issues in this type of analysis is to identify the dignity and the symbolic value of the represented voice and expressed discourse. Van Leeuwen talks about how references to traditions, cultural habits, laws and certain important professionals legitimates a particular idea (2007). When it comes to textbooks, references to different types of professionals are common, for example scholars, critics and other authors. I will analyze to whom the textbook author refers to, for example if it is a recognized expert whose voice helps strengthen the discourse about the authorship. The principle is that the more elaborate the reference is, the greater weight is attributed to the source, i.e. a named and recognized literature scholar weighs heavier than an unnamed expert or an anonymous voice.

The important questions in the analysis of interdiscursivity are as follows: How can the represented voices be characterized. What discourses of literature is being expressed? Interdiscursivity is not as clearly marked as intertextuality. It should more be perceived as abstract relationships between voices, text genres and discourses. In a textbook context, this means that the interest is directed at *how* textbook writer speaks to the reader about the authorship. A textbook writer can speak in different ways, using different types of voices, to the reader about the content. Methodologically, Fairclough is a bit unclear about how interdiscursivity is supposed to be operationalized. However, interdiscursivity have been used by several sociolinguistics in Scandinavia in different pedagogical contexts. A highly relevant study in this context is Veum's textbook analysis from 2013. Veum shows how the textbook writer's voice changed from a challenging to a dramatizing voice in three materials: a history book for elementary school from 1945,

a textbook in introductory topics from 1973 and a textbook of science and social studies from 2006. The demanding voice is realized in the textbooks from 1945, whereas the textbooks from 1973 invite the reader to act in a morally exemplary way and partly to take a stand on various issues. In the textbook from 2006, the reader is encouraged to take a position on issues about gender. Veum gives examples of how textbooks from 2006, unlike the older textbooks, contain a dramatizing voice, i.e., a directed and fictional voice, which intertwine with a realistic textbook writers' voice, that is, the typical and more formal textbook writers' voice. This mixture of voices makes, according to Veum, the text more varied and engaging to read. Veum (2008) has also used appraisal theory when analyzing paratexts in the Norwegian newspaper *Dagbladet* in which she identifies evaluative voices. Evaluative refers to a voice articulating subjective opinions and emotional attachment to the subject that is communicated, which linguistically can be realized with adjectives, adverbs and evaluative metaphors.

Another interesting study is Halleson (2011) who has analyzed how students read and understand different types of texts. A relevant result in Halleson's study is how specific texts, for instance textbooks, contain a specialized discourse, i.e. a discourse that is analytically challenging for the students, and related to a specialized domain that requires prior knowledge. Furthermore, Ledin shows in his analysis of interdiscursivity how different voices can be traced to other genres and discourses: the evaluating voice, is typical for evaluating text types such as the review and the dramatized voice is usually associated with the world of fiction (1997, p. 68). An analysis of interdiscursivity focus on how voices, genres and discourses from different contexts, both synchronically and diachronically, are used to establish a certain relationship to the reader and to the content covered in a certain text, partly reproduce a specific norm, tradition and/or discourse. In conclusion, I will show in my analysis how some of the above-mentioned voices, such as dramatizing, evaluative and specialized, are realized in the literature textbooks.

The first part of the analysis is quantitative and comparative. I discuss how female and male authorship are represented in the literature textbooks and what changes over time can be discerned. The second part, which is the major part of the analysis, concentrates on manifest intertextuality and interdiscursivity. Here I discuss what voices can be identified in the textbooks when male and female authorship are introduced to the reader, how the voices are combined and what discourses of the authorship the voices express.

Material

The empirical material consists of a selection from five literature textbooks for the theoretical programs in upper secondary school in Sweden. The textbooks are published by major publishers in Sweden; they are commercially successful and were on the market 2012.

- *Svenska i tiden B röd* (2003), Anita Danielsson & Ulla Siljeholm
- *Om Tidevarv. Litteraturbok B* (2004), *Om Texter* (2004) by Leif Eriksson, Maria Green & Christer Lundfall
- *BRUS #01. Din guide till litteraturen och språket* (2006), *BRUS #02. Din guide till litteraturen & språket* (2007), *BRUS Antologin* (2006) by Annika Bayard & Karin Sjöbeck
- *Känslan för ord. Svenska B* (2007), *Texter med känsla* (2009) by Pia Cederholm & Anders Danell
- *Svenska timmar, Svenska timmar Antologin* (2012) by Svante Skoglund

In the analysis of manifest intertextuality and interdiscursivity I have chosen to focus on a selection of Swedish male and female authorship who get most space in the literature textbooks: August Strindberg, Per Olov Enquist (P O Enquist), Selma Lagerlöf, Moa Martinsson and Kerstin Ekman. Methodologically, the quantification concentrates on the written text, excluding pictures, which means that every page was divided into ten parts in order to obtain precision.

Female and male authors: representation

Figure 1 below shows the representation of female and male authors in the five anthologies *Svenska i tiden* (p. 384), *Om Texter* (p. 495), *BRUS Antologin* (p. 350), *Texter med känsla* (p. 384) and *Svenska timmar Antologin* (p. 384). The result displays that men's dominance overall is apparent. In *Svenska i tiden*, no female authors are represented and only one female author is represented in *BRUS Antologin* (Selma Lagerlöf, p. 8,3) and *Svenska timmar Antologin* (Moa Martinsson, p. 7,9). In my thesis, I also discuss how *Svenska timmar Antologin* from 2012 represents fewer female authors overall than the edition from 1991, which is a notable result given the fact that the new curriculum from 2011 highlights gender. At the same time, figure 1 indicates that the majority of the authors is female in *Texter med känsla*: Selma Lagerlöf, Jane Austen and Doris Lessing. Thus, the result illustrates significant differences between how the anthologies selects.

Svenska i tiden	Om Texter	BRUS Antologin	Texter med känsla	Svenska timmar Antologin
A. Strindberg (m) p. 9,5	P. O. Enquist (m) p. 10,1	S. Lagerlöf (f) p. 15,5	S. Lagerlöf (f) p. 8,3	W. Shakespeare (m) p. 16,4
B. Nerman (m) p. 4,5	A. Strindberg (m) p. 9,7	Sofokles (m) p. 14,7	A. Strindberg (m) p. 8,1	A. Strindberg (m) p. 13,2
C. M. Bellman (m) p. 4,3	J. Joyce (m) p. 8,7	A. Strindberg (m) p. 13,7	J. Austen (f) p. 6,6	H. Ibsen(m) p. 10,5
E. Hemingway (m) p. 3,9	H. Bergman (m) p. 8,5	F. Dostojevskij (m) p. 13,6	D. Lessing (f) p. 5,2	S. Beckett (m) p. 8
W. Shakespeare (m) p. 3,8	K.Ekman (f) p. 7,5	U.Lundell (m) p. 12,8	C.J.L. Almqvist (m) p. 5,1	M.Martinsson (f) p. 7,9

Figure 1. The five authors that are given most space in number of pages (p) in each anthology.
m=male author, f=female author.

Compared with previous studies of Englund (1997) and Danielsson (1988), the result in figure 1 indicates that men's dominance is not as evident as it was before. According to Englund's analysis, no female writer is represented among the five authors that are given most space in the literature textbook/anthology *Dialog* (1979), which was one of the most popular literature textbook/anthology in Sweden during 1980 and 1990. We can see in figure 1 that men dominate in the anthologies overall, but there are important variations indicating that the anthologies are representing different discourses. The conclusion is that if the discourse, concerning the representation of male and female authorship, was more homogeneous before, with strong focus on male authorship, the discourse today seems to be more heterogeneous.

The result also shows that Swedish authors like P O Enquist, August Strindberg, Selma Lagerlöf, Kerstin Ekman and Moa Martinsson dominate. Particularly Strindberg and Lagerlöf are well represented, which is plausible since they became recognized as important authors both nationally and internationally in the end of the 19th century. Enquist and Ekman are generational peers and got their breakthrough during 1960 and 1970's. Martinsson became known as a major national author in the 1930's and was considered, just like Strindberg, as an important literary representative of the working class and labor movement. Against this background of similarities, it is highly relevant in my opinion to compare how these male and female authors are depicted in the literature textbooks. I will begin the analysis with the male authors, P O Enquist and August Strindberg, and thereafter analyze the female authors, Kerstin Ekman, Moa Martinsson and Selma Lagerlöf.

Male authors: Poetics and innovations

The section on Enquist in the textbook *Om* is divided in two parts: the first part deals with Enquist's poetics and the second part discusses a selection of literary works, mainly different motives of the short story "Mannen i båten" from 1969.

The section contains several examples of manifest intertextuality, for example, in the headline it says "P O Enquist and 'the black holes between'". The phrase "black holes" are marked by quotation mark and refers to the Danish literature researcher Thomas Bredsdorff's theory of Enquist poetics. There is a longer quote by Enquist in the same section in which the author argues that "iceberg prose is a royal road to the genuine and engaging literature" (p. 430) and that the significance of literature emerges "in the black holes in between". Consequently, the textbook writer are explicitly using Enquist's voice in combination with the expert Bredsdorff's voice to underpin the specific perspective of black holes on Enquist's poetics.

Furthermore, Ernest Hemingway is quoted later in the text with the words "no end and no beginning". From what context Hemingway's voice has been quoted is not evident. However, Hemingway's poetics and conception of literature is discussed tentatively. On this basis, the attentive reader may conclude that Hemingway influenced Enquist, and that there is a connection between the concept of black holes in Enquist's prose and Hemingway's iceberg theory of writing.

The section contains a homophonic discourse combining four voices: the textbook writer's, Enquist's own voice, the expert Bredsdorff's voice and other authors – Hemingway's voice. These combined voices provide substantial insights on influences, motifs and themes in Enquist's prose and poetics and will be indicative of how the study of Enquist is legitimized.

When it comes to interdiscursivity the combined voices in the section about Enquist contain genre features that are typical for a specialized discourse.

The boy suffers from guilt that remains in the adult Narrator Enquist and constitutes a main theme that is varied in book after book. On a symbolic level, "The man in the boat" is about becoming a writer, and that writing is about "distance, clinical observation" – a theme that traverses almost all Enquist has written (2004, p. 431).

The textbook writer discusses in the quote how the theme of guilt in "the man in the boat" is linked to Enquist's personal experiences of how to become a writer. These discussions of cause and effect along with phrases like "a main theme that is varied", "On a symbolic level" and "a theme that traverses almost all Enquist has written" comprise a terminology and a discourse that are typical for the discourse of literary history and literary studies.

August Strindberg is the second male writer that I shall analyze. According to figure 1, Strindberg is the only author who appear in all textbooks, which is not surprising since Strindberg is regarded as Sweden's national male writer. There are several similarities between how Strindberg and Enquist are depicted when it comes to intertextuality. The following quote in *Svenska timmar* shows an interesting interplay between textbook writer's voice and the expert Olof Lagercrantz's voice.

Many have argued that Strindberg periodically was mentally ill. The Strindberg expert Olof Lagercrantz means that Strindberg was experimenting with his life to get materials to his works. A person who is unhinged would never be able to create such elaborated works and Strindberg's discipline was huge – he could write a play in a couple of weeks (2012, p. 135).

Typical of this excerpt is the use of different voices to questioning the image of Strindberg as periodically insane, with a reference to an authority, Olof Lagercrantz, who is introduced as "the Strindberg expert". As an expert Lagercrantz's voice is important in this context, and that is marked by the choice of tense: "Olof Lagercrantz means". Fairclough (1992) claims that present tense indicates a more categorical perspective compared with tenses for past tense. If we look at the sentence "Many have argued that Strindberg periodically was mentally ill", it seems as if Lagercrantz opinion of Strindberg mental health, compared with the anonymous critic's opinions, is still relevant and therefore the normative opinion according to the textbook writer. This is also marked by the fact that the textbook writer's voice and Lagercrantz embedded voice are mixed so that it is virtually impossible to determine who says what. Overall Lagercrantz voice is given very limited space, but his thesis that Strindberg was "a sane person to an insane society" is used as a substantial argument for questioning the image of Strindberg as mentally ill.

Some of the textbooks emphasizing that the image of Strindberg as misogynist is misleading. Following excerpt is from *Texter med känsla*:

During his lifetime, many critics considered him as a misogynist, but it is probably more fair to see him as a dedicated debater, in gender issues as well as in many others. He was devoted to denouncing injustices in society and the members of The Labor Movement saw him as their hero (2009, p. 240).

In the excerpt, there are two examples of manifest intertextuality. In the first sentence, the textbook writer mentions that Strindberg "was considered by many critics as a misogynist", but on what basis or who the critics were, is not disclosed. The textbook writer's opinion is that the criticism of Strindberg should be perceived as unfair and the fair image of Strindberg, rather, is that he was a dedicated political debater. The image of the engaged political debater is legitimized by the reference to "The Labor Movement" whose members "saw him as their hero": The Labor Movement has a strong symbolic value, because it was the most important organized and institutionalized voice representing the workers and their demands for better conditions during that time.

Textbook writer' basic stance seems to be that the trenchant social criticism and praise from The Labor Movement is inconsistent with the image of Strindberg as a misogynist.

What can be said about interdiscursivity? In *Svenska i tiden* there is, just as in the above discussed section on Enquist, a voice that can be described as specialized containing a comparative reasoning style underpinned with references to current research.

Strindberg's poetry often reflect his own experiences. Some are directly autobiographical. [...] But even in works that cannot be called autobiographical, there are often things that seem to be derived from the author's own life [...] Among literary scholars, it has periodically been a lively discussion about how much is autobiographical and how much is fiction (2012, p. 211).

Significant in the excerpt is the textbook writers focus on relevant research perspective, emphasizing different opinions among literary scholars about the autobiographical content in Strindberg's works. Although it is not evident how or when in history the literary scholars' different views are expressed, the excerpt indicates that there is a difference of opinion between Strindberg scholars. This type of problematizing is also typical for a specialized discourse. Another type of discourse that is more prominent in the sections on Strindberg is the argumentative, which indicate that Strindberg still is considered as a controversial author. Textbook writers clarifies their perception about Strindberg's mental health, whether Strindberg was misogynist, and they are careful to substantiate their arguments with reference to research that supports their point of view.

Female authors: empathy and social skills

Moa Martinsson is probably the most controversial among the female writers and the textbook writer in *Svenska timmar* discusses, as he does in the section of Strindberg, how these controversies were expressed.

The male critics did not take Moa Martinsson's books seriously. [...] Her way of depicting women (not to mention men) was not appreciated. When Moa wrote about difficult childbirths one critic complained, "you get enough of the details from cots and nausea". [...] However, Moa Martinsson knew her value. "I am the only one who writes interesting books in this country". And the readers appreciated her novels. They have been sold in more than one hundred thousand copies. For a long time *Mor gifter sig* was the most borrowed novel at the Swedish libraries (2012, s. 329).

When it comes to female authors, the excerpt is unusual because it contains several voices forming a homophonic discourse but differently compared with the sections on Enquist and Strindberg. There is an anonymous group of experts ("the male critics") and an anonymous quoted critic. We can also identify Martinsson's voice arguing for her importance in Sweden as an author and we have the readers who "appreciated her novels". Compared to section of the criticism of Strindberg, and the textbook writer's

argumentative voice, the criticism here is not questioned by the textbook writer or other critics/expert, as if the critics were right about Martinsson and that she is not to be seen as an important author from an aesthetic perspective. Instead, the textbooks writer focuses on Martinsson popularity and commercial success. What is not mentioned is that many literary scholars, for instance Witt-Brattström (1988), have been arguing for Moa Martinsson as the most important female writer in the Swedish proletarian literature and a driving force in The Labor Movement. Consequently, we can conclude that the identified voices in the section on Martinsson do not express a specialized discourse that includes literary concepts and comparisons with other authors or literary styles. Rather, the discourse concentrates on popularity and, as shown in the excerpt below, empathetic and social skills in an evaluative voice.

She writes with affection and admiration for the strength of worker women, peasant wives, maids, textile workers. She pays tribute to all strong women who manage to keep their heads above water despite worries, dirt and liabilities (2012, p. 329).

Kerstin Ekman is from the same generation as Enquist, has written in various genres and is regarded by several literary scholars (Persson, 2002) as an innovator of the Swedish novel. The textbook writers in *Om* mention that Ekman's suite about Katrineholm "is inspired by the style and technique in Sven Delblanc's novels about Sörmland". Ekman's authorship is described as a part of a larger contemporary literary context that includes renowned Swedish authors like Sven Delblanc, Sara Lidman and Per Olov Enquist. However, although the section on Delblanc is shorter than the section on Ekman, it contains more perspectives on Delblanc's literary development over time. The textbook writers discuss, for instance Delblanc's form-related experiments from the 1960's onwards. Furthermore, Ekman's stylistic development over time is only implied, and her use of historical motifs as well as postmodernism and its concept of reality in a major novel as *Gör mig levande igen* (1996) is left out.

Albeit there is a tendency towards a specialized voice, it is obvious that the section of Kerstin Ekman in *Om* excludes central aspects of Ekman's poetics. This can be compared to the section of Enquist where the concept of black holes is thoroughly discussed with explicit references to Enquist's own statements, Hemingway and the expert Thomas Bredsdorff. Overall, the represented voices in the section say relatively little about Ekman's poetics.

In the sections on Selma Lagerlöf manifest intertextuality is unusual. References to Lagerlöf's own statement occurs, but these references are not about Lagerlöf's poetics, but about her sexuality. The section on Selma Lagerlöf in *Svenska timmar* comprises 9 pages in which following can be read: "I had to bite the bullet, holding onto the couch with my fingers to not go crazy and kiss you wildly', Selma Lagerlöf wrote in a letter to Sophie Elkan" (2012, p. 315). There is an image above the text where Lagerlöf is sitting next to Sophie Elkan looking at her and holding her hand. The textbook writer does not clarify why Lagerlöf's sexuality is relevant for understanding Lagerlöf's authorship

and poetics. Rather, the voice fills a dramatizing function though Lagerlöf's own words about sexual desire seems to be used to awaken the curiosity of the reader of Lagerlöf's personal life.

Another significant voice in the sections of Lagerlöf is what I want to describe as an evaluative voice:

Selma Lagerlöf (1858-1940) is, together with August Strindberg, our main Swedish author. She made a great career and was rewarded with both a chair in the Swedish Academy (first woman) and the Nobel Prize in literature (the first woman and the first Swede). Moreover, she began at the top with the most successful authors' debut in Sweden, *Gösta Berlings saga* (1891), which is currently translated into 50 different languages! (*Texter med känsla*, 2009, p.125).

The emphasis in the excerpt is on success factors in Lagerlöf's career with phrases such as "our main", "great career", "the first woman and the first Swede", "began at the top," "successful author debut" and "translated into 50 different languages!". In the section on Strindberg, we can also find evaluative characteristics but these are underpinned with references to different literary authorities, shaping a more argumentative voice. Overall, Lagerlöf's commercial and cultural success is given as much space as the text about her writing, which is described as follows:

The underlying message of Lagerlöf's storytelling is that love and forgiveness can save you – no matter how deep you have fallen. The one who sacrifices something for others is in the end the great hero, regardless if he or she is a fanatic, mentally ill, alcoholic, criminal or just have made a series of bad decisions – until now. [...] Lagerlöf can really capture the reader! (*Texter med känsla*, 2009, s. 125).

Instead of nuanced reasoning, the textbook writer claims the only possible interpretative framework of Lagerlöf's art of writing, without references to literary scholars or other relevant voices. The image that the textbooks convey about Lagerlöf's poetics is, compared to Enquist and Strindberg, one dimensional and poorly substantiated. The legitimation of Lagerlöf's authorship is focusing on how Lagerlöf's storytelling conveys a certain moral and her ability to express empathy and social skills. The textbook writer's voices are evaluative ("Lagerlöf can really capture the reader") and authoritarian ("The underlying message") which in combination with the exclusion of other voices, is a discourse that resembles Bakhtin's concept of a monophonic discourse.

Lagerlöf expert Anna Nordlund (2008) says that the discourse of Lagerlöf, as an empathetic, but aesthetically quite uninteresting storyteller, can be traced long back in both literature textbooks and in the Swedish literature historiography by male writers. As a comparison, Nordlund argues that the other Swedish literary icon August Strindberg, has always been emphasized in literary history as ahead of his time; a literary precursor who influenced his contemporaries as well as later prominent authors. The fact that contemporary research displays how Lagerlöf has influenced authors like Pär Lagerkvist, Kerstin Ekman and John Steinbeck is rarely mentioned in literature

textbooks or in the Swedish literature historiography, nor how Lagerlöf's aesthetics have striking similarities to the magical realism.

Conclusions

The aim of this article was to discuss how voices are used to legitimize female and male authorship in literature textbooks for upper secondary school and the didactic implications.

The analysis of Enquist and Strindberg indicate that the male authors are legitimized with perspectives from literature experts who are combined with voices from the textbook writers, the author, other authors (influences) and critics of the authors. The textbook writers often use manifest intertexts to experts and/or institutions like the labor movement (Strindberg), to underpin their arguments and perspective on the authorship and his poetics. Critical voices directed to the male authors are usually anonymous, collectivized representing the wrong opinion, according to the textbook writers. The sections contain a variety of voices that recalls a homophonic discourse, where the textbook author's voice functions as a conductor who offers some voices and perspectives more space than others. When it comes to interdiscursivity, the sections on the male writers is characterized by both a specialized and argumentative voices that interact. Although the textbooks do not express a refined academic literary discourse, they use a terminology and concepts which the student is assumed to be familiar with, and a comparative reasoning style that oscillates between several levels: from the particular to the general, or from descriptions to synthesis.

In contrast, the legitimation of female authorship, Ekman and Lagerlöf, is characterized by a monophonical discourse with few manifest intertexts (always anonymous) to literary scholars. When intertexts to literary scholars are used, as in the case of Martinsson, their function is to question the authorship rather than legitimize certain aesthetic qualities. Unlike the male authors, the female authors are rarely depicted as literary innovators or vital trailblazers. Rather, the textbooks discuss significant influences from male colleagues and not how female authors have influenced other authors, for instance male authors.

The analysis displays that the specialised and argumentative voice that is typical in the discourse on male literature is almost non-existent in the discourse about the female authors. The legitimations focus mainly on the author's commercial, social and empathetic ability, which is in line with Williams conclusion that female literature in literary historiography is tied to emotions and social qualities while men "have the political primacy in interpretation and become innovators and idea holders" (1997, p. 180).

It is evident that female authors overall are getting more space in literature textbooks over time, but it is also evident that the analysed textbooks represent a discourse which largely reproduces the image of female writers as an exception, a parenthesis, in the history of literature. According to both Nordlund and Williams this discourse have a long tradition, and traditions are difficult to change, because they create a sense of belonging, manifesting cultural values that become significant in a culture's or a nation's collective memory and self-image.

The discourse of literature and literary history in literature textbooks is a social and cultural construction characterized by slow changes. But, as Gunnar Hansson writes in *Den möjliga litteraturhistorien*, the history of literature can be, and must be, scrutinized and reconstructed from time to time by the fact that there are unquestionably a variety of essential voices in the literary history and its driving forces and not one universally. I believe that from a both intellectual and democratic point of view, it is crucial that literature textbooks contain a variety of authorship and a variety of voices about authorship. If we want the students to develop a critical thinking and a substantial literary competence, the study of literature must be inclusive and based on relevant contemporary research when it comes to both male and female authors.

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