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As is well known, the vocabulary of MS in everyday speech and in literature is composed of both endogenous elements (resemantisations, recycled archaisms, *-ish* suffixations, etc.) and exogenous elements (loanwords, morphological adaptations, CS, etc.). In this conclusive chapter, we discuss the exogenous data extracted from each work with a comparative and synthetic approach, paying attention to the most recurrent items, semantic domains and the most relevant foreign languages, in order to provide some reflections on the multilingual features collected. In the analytical section (see chs 3-6), we have tried to answer the question how MS manifest themselves in the selected works and how they become expression of deterritorialisation of the Swedish language. The linguistic analyses revealed a large number of shared features and differences. The linguistic peculiarities shared by some characters allow to draw clear lines between the styles adopted by younger characters and styles adopted by adults. Usually, while the parents, and other adult migrants, are comically depicted as struggling to learn and use Swedish, the young protagonists are mostly depicted as proficient in Swedish. This aspect, especially present in Khemiri and Bakhtiari, may have inspired the narrative and linguistic models of more recent novels, such as Melody Farhin's *Mizeria* (2018), where

we can see the same characterological categories facing the same linguistic issues as in both Khemiri's and Bakhtiari's novels. As stated by Rydell and Ganuza, this contrast "also serves to accentuate the generational boundaries and fluctuating relations of power that exist between the protagonists and the adult migrants, particularly their parents" (2024, 18).

7.1 Multilingual Data From *Till vår ära*

From the analysis of *Till vår ära*, one can firstly discern the aesthetic need of a young Leiva Wenger who, by turning to styles and expressive modalities drawn from TLK and youth languages, heralds the onset of the ethnic breakthrough. The lexical items analysed reveal the potential of a language that is strategically inauthentic with respect to the sociolinguistically known MS, which can both express intra-group belonging and exclude the reader from understanding. In *Till vår ära*, Swedish language is deterritorialised on several levels, ranging from spelling, as in *Elixir*, to morpho-syntax and, of course, vocabulary, both in the first part, where MS dominates, and in the second one, where Leiva Wenger resorts to loanwords (*venceremos*, etc.) and new-words (*kulås*, *lija*, *oja*, etc.). In *Borta i tankar* and *Elixir*, the occurrence of nouns, verbs, adjectives and interjections from the main immigrant languages contrast with Swedish, limiting a full comprehension of the text. However, it is in the third story *Sakers riktiga namn* that deterritorialisation can be said to be at its height, where terms such as *Kulås*, *oja*, *kaminerade*, *apagerade*, *lija* and *öpa*, challenge the monolingual paradigm with a metalinguistic deconstruction of the claims that literary language should be comprehensible according to a standard. The fact that this deterritorialisation is most evident in the story where Leiva Wenger encourages a reconsideration of the 'real name of things' (*Sakers riktiga namn*) is no coincidence: the story is about the utopian idea of changing Stockholm's identity. Within this philosophical reflection is also included a reconsideration of the Swedish language, its borders and its relations with the linguistic realities with which it comes into contact (thanks to migration).

Till vår ära contains thirty-four foreign lemmas (ninety-eight occurrences in total), among which we distinguish: seven lemmas for persons (thirty-five occurrences in total): *bonanza*, *guz*, *kardash*, *len*, *mangas*, *maricon*, *morre*, *shuno/shonne*; five lemmas for exclamations (twenty-three occurrences in total): *abou*, *aide*, *compañeros*, *orre*, *venceremos*. The most influential language in *Till vår ära* is Turkish, with no less than twelve headwords and fifty-nine occurrences, i.e. 58.5% of the foreign words recorded in the collection (*abou*, *aina*, *amchuk*, *benim*, *gitta*, *guz*, *kardash*, *len*, *orre*, *para*, *shok*, *shuno/*

shonne); Turkish is followed by Spanish, with ten headwords and eighteen occurrences, corresponding to 18.5% of the foreign words recorded (*apagera, bonanza, compañeros, conchetumadre, kaminera, lija, maricon, oja, pass, venceremos*); Thereafter follows Arabic, with four headwords and ten occurrences, amounting to 11% of the recorded foreign words (*floos, keff, walla, zutta*); Arabic is followed by Greek, with three headwords and seven occurrences, equal to 8% of the total (*aide, mangas, morre*); English, with four headwords and the four of occurrences, i.e. 5% of foreign words (*bitch, fuckade upp, dissa, skippa*). While *Till vår ära*'s linguistic data confirm the low prestige of English, with Arabic and Turkish holding a stronger influence, they also highlight the fact that the language of an author's home country does not necessarily play a primary role in his/her multilingual lexical choices. At first glance, this may seem surprising, given that many of *Till vår ära*'s characters, particularly Felipe, have a Hispanic background. However, this detail takes on a different significance when considering that Turkish is the most widely spoken and socially influential language in the areas of Vårby and Fittja (Parkvall 2009, 89), where Leiva Wenger both lived and set parts of *Till vår ära*. This suggests a deliberate attention to the local sociolinguistic context and the multilingual styles characteristic of his literary setting. Turkish is in fact used more than twice as often as other languages in the collection, especially because of the very frequent use of the noun *len* (eighteen occurrences). As proposed in the aims of this study, it is possible to observe a deterritorialisation of Swedish to the extent that, in certain textual segments, the dominant language of the text undergoes a minorisation, incorporating languages into its repertoire that become common expressive ground.

7.2 Multilingual Data From *Ett Öga Rött*

With *Ett öga rött*, the line of deconstruction of Swedishness as a monolingual entity follows in the footsteps of Leiva Wenger but is inspired by the idea, drawn on Chamoiseau, that social identities in change must be matched by a language in change. Beginning with Khemiri's reflections on the provocative value of his *Halimska* as a symptom of a changing Swedish identity, *Ett öga rött* addresses the overcoming of a language certainly judged as standard by Halim, but minorised on behalf of an idiolectal form of MS.

Rather than in vocabulary, which is essentially similar to Leiva Wenger's but distinguished by a greater creativity in forming compounds, Halim most explicitly deterritorialises Swedish through morphology and syntax. With the systematic deviation from word order, issues with gender concordances, misplaced prepositions, and frequent use of the well-known suffix *-ish*, Khemiri's experimentalism

does not merely break with canonical precepts – something literature has long done – but rather reconfigures Swedish in a way that foregrounds linguistic hybridity and creative deformation as narrative strategies. By deliberately undermining expected grammatical structures, Khemiri challenges the perception of linguistic correctness and explores the expressive potential of multilingualism, engaging with contemporary discussions on identity, and power in Swedish literature. The sense of deterritorialisation also emerges in the cases where Swedish serves as a language of service, i.e. when using translational mimesis to cover Arabic dialogues, and where the morpho-syntactic rules are perfectly respected by Halim. With this novel, Khemiri does not want to tell us that Halim rejects Swedishness a priori, but that a different way of interpreting it can blossom through liberation from assimilatory representations, of which language is a fundamental element. *Ett öga rött's* findings reveal twenty-two foreign lemmas (186 occurrences in total), among which seven lemmas for persons and relationships stand out (98 occurrences in total): *aina*, *bonanza*, *guss*, *len*, *mangas*, *maricon*, *shunne*, of which *guss* and *shunne* occur sixty-four and twenty times respectively. Similar to Leiva Wenger's *Till vår ära*, where Spanish is not the most employed language, in Khemiri's novel Arabic is not the most represented foreign language, but Turkish, with twelve headwords and 115 occurrences, i.e. 62% of the novel's foreign words (*aina*, *gitta*, *guss*, *len*, *shunne*); Arabic comes just next, with seven entries and forty occurrences, representing 21.5% of foreign words (*flous*, *keff*, *inshallah*, *jalla*, *kalabalik*, *tsbahallsher*, *walla*); Third comes Romani, with two entries and twenty-one occurrences (*jidder/jiddra*, *beckna*), equal to 12% of foreign words. As in Leiva Wenger, Khemiri's novel also shows a negligible presence of English, although some dialogues between Alex and Halim are entirely reported in English. Since the data collection proposed in this study only covers instances in which Swedish comes into contact with other languages (CS, loanwords and morphological adaptations), excluding entire dialogues in other languages, English is considered only in cases of language contact, i.e. with only three lemmas and eight occurrences, amounting to 4.5% of the total number of foreign words recorded in the novel (*bitch*, *rush*, *dis* and the related compounds *dissrim*, *fetdiss* and *hård diss*).

7.3 Multilingual Data From *Kalla det vad fan du vill*

Although with a minor presence of typical MS elements, in *Kalla det vad fan du vill*, the monolingual paradigm is criticised through other strategies, primarily involving translational mimesis, selective reproduction and a rich presence of foreignisms (mainly from English). In fact, Bakhtiari's multilingualism draws not so much on the extra-European languages used in MS, but on English as well as on games of faithful phonographic rendering of Swedish, which is often full of morpho-syntactic inaccuracies. Moreover, the novel's multilingualism is enriched by the fact that Swedish is flanked by frequent traces of Farsi, sometimes mediated by Swedish, as in Mandana's case, sometimes working as a language of service in cases of translational mimesis, as in dialogues in the Irandoust family. Indeed, the sense of deterritorialisation reaches its peak in various textual interstices, where Farsi dominates without any translational intermediation. Some of Panthea's, Bijan's and Amir's cues are in fact left in Farsi, to which are added several Arabisms, Anglisms (many of them morphologically adapted) and Hispanisms, which are often left untranslated. The subversive presence of an 'exclusive multilingualism' (Laakso 2012) is thus manifested, compromising the monolingual reader's understanding of the text and destabilising his or her accessibility to it. Analyses of *Kalla det vad fan du vill* reveal sixty-three foreign headwords (128 occurrences in total), among which the following stand out: ten headwords for persons (twenty-four occurrences in total) (*bitch, bonanza, consiglieri, dawg, gus, haji, homeboys, imparfait, mamita, mangas, smooth criminal*), ten headwords for exclamations and/or invocations with religious content (twenty-eight occurrences in total) (*allahu akbar, allhamdullillah, astaferallah, ey, fuck, inshallah, la Allah al il Allah, mashallah, salamati, wallah*). The most influential languages in *Kalla det vad fan du vill* are: English, with no less than forty-one headwords and sixty occurrences, corresponding to 47% of the foreignisms in the novel (among the most frequent Anglisms: *dissa, shit, dawg, fuck*); Arabic, with ten lemmas and twenty-six occurrences, i.e. 21% of the foreignisms (*allahu akbar, allhamdullillah, astaferallah, haji, inshallah, la Allah al il Allah, shukrallah, mashallah, sura, wallah*); Farsi, with three lemmas and fourteen occurrences, equal to 11% of foreignisms (*hichi, tarof, salamati*). Other languages present in the text, albeit to a lesser extent, are Spanish, French and Italian.

Kalla det vad fan du vill's data reveal a countertrend to *Till vår ära* and *Ett öga rött*, firstly because English dominates, while Arabic carries less influence and Turkish, which is dominant in *Till*

vår ära and *Ett öga rött*, is here only present in the word *gus*.¹ It should be pointed out that a large part of the collected Anglisms is morphologically adapted to Swedish (*battla*, *chilla*, *digga*, *dissa*, *fajtas*, *flippa*, *imagen*, *kicka*, *tajming*).

7.4 Multilingual Data From *Still*

Lastly, in *Still*, we find all the aspects noted and discussed in the three previous works: from a lexical point of view, there is a rich presence of MS elements and new words that reveal, as in Leiva Wenger and Khemiri, a stylised and deliberately stereotypical use of MS, with interesting outcomes such as *abbor're*, *Dohano*, *maich*, *majtomanio*, *muchengo* and *rajban*, which, besides deterritorialising the language, complicate comprehension even for a reader already 'initiated' into MS. Moreover, multilingualism is enriched by the presence of Anglisms and entire quotations from English and Arabic lyrics.

From a morpho-syntactic point of view, Sattarvandi does not introduce any particular deviance from the norm, while with respect to graphic conventions, he introduces interesting twists, such as the repetition of the same character or sound on the page, the use of barred fonts and the scarce presence of punctuation marks. All these graphic devices do not directly constitute typical features of literary multilingualism. However, combined with Nemo and his friends' language uses, the graphic experimentation intensifies the estrangement effect experienced by the reader.

The analyses of *Still* revealed sixty-two foreign headwords (281 occurrences in total), among which the following stand out: eleven headwords for persons and relationships (42 occurrences in total) (*aina*, *clown*, *gajo*, *homie*, *koskesh*, *mangas*, *mavro*, *meckare*, *punani*, *señor*); five headwords for exclamations (105 occurrences in total): (*abou*, *aide*, *ey*, *pass*, *sho*); seven headwords for drugs (ninety occurrences in total) (*blaze*, *bushweed*, *joint*, *meck*, *moude*, *skurre*, *zutt*).² The most represented languages in *Still* are English, with thirty-four headwords and 150 occurrences, corresponding to 53.5% of the foreignisms attested in the novel. Among the most frequent Anglisms we have *joint*, *moude*, *shit*, *fucking*. The second most frequently occurring language is Romani, with nine headwords and thirty-three occurrences, accounting for 12% of foreignisms (*ava*,

¹ This probably depends on the setting: compared to Leiva Wenger and Khemiri's Stockholm, where Turkish has a strong status, the dominant language in Malmö is Arabic (Parkvall 2009, 89, 113, 153).

² In the novel we also find the wording *La la la*, which we have considered ambiguous since it is not certain, after careful analysis of the context in which it occurs, whether it refers to drugs.

beckna, jidra, haja, kera/kirra, lover, rakli, tjalla, tjura); Turkish, with four headwords and twenty-three occurrences, i.e. 8% of foreignisms (*abou, aina, cok, gitta*). Further languages featured are Arabic (*keff*), Spanish (*bravo, cojones, señor*), Farsi (*koskesh*), Greek (*aide*). The typical MS vocabulary detected in Sattarvandi's novel draws on a common linguistic pool shared with Leiva Wenger and Khemiri (*axa, banga, baxa, baza, beckna, ey, gitta, jidra/jiddra, keff, sho*), headwords now firmly established as part of *invandrarlitteratur* vocabulary. Along with *Kalla det vad fan du vill*, however, *Still* features the prevalence of English,³ which is morphologically adapted to Swedish (*checka, chilla, disrespecta, dissande, hooka, hypa, najs, outrot, pumpa, toucha, tripp, wanka*). In contrast, usually dominant languages in MS such as Arabic and Turkish only occur sporadically. Moreover, what distinguishes Sattarvandi from Leiva Wenger, Khemiri and Bakhtiari is essentially a mere biographical fact, i.e. that Nemo and his friends' mother tongue is not explicitly mentioned, thus his linguistic-cultural context of origin cannot be exactly established. Furthermore, *Still* differs from the other three works by a greater presence of Romani headwords (nine, as opposed to two in *Ett öga rött*).⁴

7.5 Concluding Remarks: MS as the Expression of a New Way to Frame Swedishness

In conclusion, this research has attempted at achieving its aims, providing a comprehensive examination of multilingualism within the selected Swedish literary works *Till vår ära* by Alejandro Leiva Wenger, *Ett öga rött* by Jonas Hassen Khemiri, *Kalla det vad fan du vill* by Marjaneh Bakhtiari, and *Still* by Hassan Loo Sattarvandi. Through detailed analysis, we have tried to elucidate the intricate relationship between literary language and its socio-cultural context, revealing how multilingualism serves as a significant textual element that challenges the monolingual paradigm that, nowadays, has come to be significantly criticised in Swedish literature. By dissecting the authors' stylistic choices and multilingual vocabulary, it has become evident that their use of diverse linguistic resources (typical elements from MS, foreignisms, creative compounds and derivations) is not merely an aesthetic decision but rather a deliberate and conscious act

³ Not surprisingly, by setting his novel in Hagalund, Sattarvandi reflects the multilingualism of Solna, where English is one of the most widely used languages (Parkvall 2009, 94, 119).

⁴ Contrary to Parkvall's findings (2009; 2019), Romani does not seem to be present in Solna.

of resistance against the prevailing norms that distances high-quality literature from writing with multilingual styles.

This study has also tried to underscore how the selected texts utilise multilingualism to shade new light on the dominant narrative surrounding literary quality in Sweden. Furthermore, it illustrates how the deterritorialisation of the Swedish language within these works serves to challenge and criticise the linguistic hierarchy, ultimately contributing to a richer understanding of identity, belonging, and expression in contemporary Swedish literature. The findings reveal that multilingualism is not just a stylistic flourish but a vital mechanism for authors to navigate, through idiolectic peculiarities, the complexities of cultural and linguistic identities in Sweden today, marking a significant contribution to the ongoing discourse on language, literature, and society.

Not surprisingly, the four works analysed have circulated little or not at all in translation outside Sweden and Scandinavia. Phonographic idiosyncrasies, code-switching, loanwords and morphosyntactic inaccuracies make these texts closer to Doris Sommer's (1999) conception of "particularist work", i.e. texts addressed to a relatively small group of readers who can navigate into its multilingualism. Particularist authors, as Sommer states, know their readers, but they also know who they are excluding, i.e. monolingual readers who do not have access to a text's multilingualism (Sommer 1999, 2). For this reason, particularist works do not circulate globally, but rather within a limited geography, reflecting on specific socio-linguistic realities, while also creating a unified discourse on the postmigrant experience beyond cultural, political and linguistic boundaries between Sweden (and Swedish) and the cultures that the country hosts (and their languages). As a matter of fact, particularist works do not circulate globally, but it doesn't mean that they do not have a global quality: as said, particularist works highlight how certain texts engage deeply with specific linguistic and cultural codes, seemingly narrowing their audience to those who share these references. However, through their multilingualism, such works can reach a much wider public. By embedding multiple languages and cultural nuances, they reflect the complex, multicultural reality of the society they emerge from. This linguistic hybridity, while appearing to cater to a particular group, invites a wider audience to recognize and engage with the pluralistic identities and experiences shaping Swedish society, transcending any single cultural or linguistic boundary.

In much the same way, if, as Sommer suggests, it is precisely those readers who struggle to understand foreignisms who get the most out of their reading, highlighting the active and progressive nature of reading, as opposed to a passively consumed reading (Sommer 2004, 30), it is possible to think that such readers get a richer and more engaging experience of literature, thus relating more actively to the

novel. However, regardless of the relationship readers create with the text, it is undeniable that these texts perform a profound cultural mediation, introducing Swedish-speaking readers to socio-cultural references typical of geographies and cultures located elsewhere.

The investigation of the selected texts does not fully explore the field of Swedish literary multilingualism. Far from aiming to show the linguistic developments of the contemporary Swedish novel as a whole, through the selection of a limited number of texts published in a specific period, this study has attempted to provide a basis for subsequent linguistic studies that can provide a comprehensive and up-to-date picture of certain new forms of literary expression within the Swedish literary landscape. Undoubtedly, new technologies and computational methodologies make it possible to handle and analyse large amounts of linguistic data, so hopefully stylistic investigations, especially on lexical aspects, can provide interesting new contributions to the field.

According to the linguist Olle Josephson, at least since 1970, the recent developments of contemporary Swedish (*Nusvenska*) have increasingly encountered changes and innovations posed by the advent of a multilingual society (*mångspråkigt samhälle*). In Sweden, Swedish remains the main language, but it is not the only one spoken and, furthermore, there are Swedish citizens who do not speak it as their mother tongue or do not speak it at all (2018).⁵ Josephson hints at the emergence of a new historical period in *Nusvenska*, which he does not precisely name. One question arising is to what extent, and for how long, will this designation remain valid? As the scholar Jörgen Birch-Jensen critically notes in a volume on the history of the Swedish language, one might wonder whether the use of the term *Nusvenska* does not suggest that

svenska språket har utvecklats färdigt och att vi inte kommer att behöva ytterligare benämningar för vårt språk längre fram. Men hur länge ska perioden kallas Nusvenska? Vad ska nästa period i svenskans historia kallas? (2007, 79)

The Swedish language has finished developing and that we will no longer need new designations for our language in the future. But

5 The modern history of the Swedish language is divided into *äldre nysvenska* (Early Modern Swedish, 1525-1732), *yngre nysvenska* (Late Modern Swedish, 1732-1879), and *nusvenska* (Contemporary Swedish, 1879-present). Traditionally, Early Modern Swedish is considered to begin with the translation of the New Testament (1526), while Late Modern Swedish starts with the publication of the periodical *Den Svenska Argus*, edited by Olof von Dalin (1732). Contemporary Swedish, on the other hand, begins with the publication of the novel *Det röda rummet* (The Red Room) by August Strindberg in 1879.

how long should the period be called *Nusvenska*? What should the next period in the history of Swedish be called?

Without delving further into Birch-Jensen's theory regarding the drawing of chronological and terminological boundaries in the historical periodisation of the Swedish language, in which he proposes subdividing *Nusvenska* into *nittionhundratalsvenska* and *tjugohundratalsvenska* (twentieth - and twenty-first-century Swedish), it is clear that the Swedish language has changed considerably over the last 120 years, especially in vocabulary. Equally evident is the question that arises: in what direction is the Swedish language heading today? Thanks to multilingual phenomena and multiculturalism, it is possible to envision as 'post-monolingual Swedish', the outcome of Sweden's current post-migrant transition. This new linguistic era, if we can acknowledge its advent, should be characterised by a greater awareness of monolingualism as the norm. If we are currently witnessing the extensive use of multilingualism by many young people in a social landscape marked by a high degree of diversity, and if we are seeing the use of multilingualism in literary and audiovisual works of international success, then we might agree with Bijvoet's prediction (2003) that we could be in the midst of a process where a different way of speaking will progressively become conventionalised. Constituted as a plurality of elements, MS refute the monolingual paradigm without proposing a multilingual one but rather dismantle the idea that we must think according to mono - or multilingual paradigms.