

Disability and Disease in Selma Lagerlöfs *Mårbacka* and *Jerusalem*

LAGERLÖF IN JAPAN

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I. Introduction

1. The Author, her works, and her reception

(1) Basic information

- * Selma Lagerlöf: *Jerusalem* (1901-02)
 - 37 farmers moving from the Dalarna region in Sweden to Jerusalem in 1896 for religious reason.
 - The novel comprises three parts.
 - ◇ Introduction: marriage of the protagonist's father
 - ◇ The first part *In Dalarna(I Dalarna)*: The parish in Dalarna after the death of the protagonist's father. The farmers learn of the new sect and leave for Jerusalem.
 - ◇ The second part *In the Holy Land(I det heliga landet)*: the farmers in Jerusalem and the other farmers who stayed in Dalarna, particularly Ingmar Ingmarsson.
 - Lagerlöf at the time
 - ◇ Lagerlöf was already known not only on the domestic level but also to an international audience
 - * *The Story of Gösta Berling(Gösta Berlings saga, 1891)*
 - * *Invisible Links (Osynliga länker, 1894)*
 - * *The Miracles of Anti-Christ (Antikrists mirakler, 1897)*
 - * *Queens of Kungahälla (Drottningar i Kungahälla, 1899)*
 - * *The Tale of a Manor (En herrgårdssägen, 1899)*
 - ◇ Lagerlöf has established as one of the most famous female authors in the world, she also played a symbolic role for women's liberation.
 - The Reception of *Jerusalem*
 - ◇ *Jerusalem* as a realistic novel
 - * "fantasy and reality are fused"
 - * "the best of the Swedish literature"
 - * the proof that Lagerlöf merits comparisons with Henrik Ibsen, Björnstjerne Björnson, and Icelandic Sagas
 - * proof that Swedish literature was a legitimate part of world literature
 - ◇ Nobel Prize
 - * The first section of "Jerusalem" was nominated for the first Nobel Prize for Literature in 1901 (the year the work was published)
 - * In 1909, Lagerlöf became the first woman—and the first Swede—to win the Nobel Prize for Literature.

(2) Lagerlöf in Japan

- * Lagerlöf has been translated in Japan from the Meiji era onward
 - "Christian literature"
 - ◇ Many Japanese Christian translated her works. Her works about Christianity were often translated.
 - "children's literature."
 - ◇ *The Wonderful Adventures of Nils Holgersson* has not only been translated several times but also made into an animation.
 - As a pacifist
 - ◇ Osamu Ishiga, who had been a conscientious objector during the Second World War
 - ◇ Shizuka Yamamuro, a Marxist critic of Japanese fascism and made Tenko (referring to the

ideological reversal of numerous Japanese socialists who, between 1925 and 1945, renounced the left and embraced the "national community)

- ◇ Lagerlöf in reality: her ideology stood against war and Nazism
 - * Around the time of the First World War, she wrote *Banned*(*Bannlyst*)
 - * During the Spanish Civil War, she and William Yeats expressed their support for the international conference of anti-fascist writers that Pablo Neruda and Louis Aragon had established.
 - * When the Nazis took power the regime, she wrote "the message from dirt floor" to criticize anti-Semitism and donated the revenue from the work to the Jewish exile.

(3) Lagerlöf in Germany

- * "Nordic" in Germany
 - "Nordic" heritage had been idealized as the "roots of the Germanic ethnicity."
- * Lagerlöf in Germany
 - The "regional art movement" (Heimatkunstbewegung)
 - ◇ Since the middle of the nineteenth century, nationalism had been growing
 - ◇ Contrasted the movements of naturalism and modernism from around 1890 to 1918
 - ◇ Friedrich Lienhard (1865-1929) and Adolf Bartels (1862-1945)
 - ◇ "Regional art" as a counter-concept to "big city art"
 - ◇ Slogan of "withdrawal from Berlin"
 - ◇ They criticized industrialization, capitalism as mammonism, and socialism as snobbism, instead venerating region, ethnicity, tribe, and landscape as the sources of fundamental force.
⇒Region signifies the longing for a lost original state and a non-alienated existence.
 - "Blood and soil literature" (Blut und Boden Literatur)
 - ◇ The movement continued to take shape after World War I
 - ◇ Farmers working the soil were connected to the love for region, for family, or for pedigree
 - ◇ Eventually evolving into the ideological basis of Nazism. Lagerlöf gained popularity in this context.

(4) Lagerlöf in Sweden and the image of the farmer in Swedish literature

- * Lagerlöf in Swedish literary history
 - The "nineties" category
 - ◇ A period with a strong nationalist strain
 - ◇ Farmers were one of the most important motifs of national identity
- * The image of the farmer in Swedish literature
 - Until the 1880s
 - ◇ Either comical characters or people in miserable
 - Around the turn of the century
 - ◇ Ellen Key: *Images of Thought* (*Tankebilder*, 1898) : farmer as national identity
 - ◇ "Poetic" farmers by Swedish authors
 - * Erik Axel Karlfeldt: *Fathers* (*Fäderna*, 1895/ poem)
 - * Per Hallström: *The Song of Stubborn Man in Dalarna* (*En envis dalkarls visa*, 1898/novel) and *In the Blue Forest* (*I blå skogen*, 1896/ novel)
 - * August Strindberg: *The Bride of the Crown* (*Kronbruden*, 1901/ drama)
 - ◇ On the influence of foreign writers
 - * Henrik Pontoppidan: *Promised Land* (*Det forjættede Land*, 1891-95/Danemark)
 - * Johannes Jensen: *Folk in Himmerland* (*Himmerlandsfolk*, 1898/ Danmark) and *the Downfall of the King* (*Kongens Fald*, 1900-01)
 - * Olive Schreiner: *The Story of an African Farm* (1883/ South Africa)

- The Reception of *Jerusalem*
 - ✧ Lagerlöf's anxiety: whether ugly, stiff, or boring farmers would make connections with educated readers.
 - ✧ The farmers in Jerusalem became the model image for the farmer as an ethical hero whose appearances were surely ugly but whose inner qualities were great
 - ✧ Vivi Edström (a Swedish scholar): "these images of the plowing farmer join together in the blood and soil ideology in Germany"

2. My perspective

- * How did the images of the farmers in Jerusalem join together in the blood and soil ideology?
 - The motifs of the farmer or agriculture do not represent innocent, pre-civilization humanity but rather the roots of the violence of civilization; by nature, farmers change the soil to agricultural land.
 - Ingmar's inheritance of the name of his predecessors coincides with masculinity overcoming femininity
 - ✧ Lagerlöf describes women, including herself, as something negative to be overcome by men
 - ⇔ Lagerlöf is recognized as a pioneer of women's liberation
 - Femininity is represented as a disability or disease
 - ✧ This characterization recalls the Nazi ideology that praised masculinity and health and considered the disabled as "unworthy to live"
- * In the second and third section
 - I will analyze how agriculture in Jerusalem combines both with sexuality and with the blood and soil ideology.
- * In the fourth section
 - *Jerusalem* does not just pander to the movements of "regional art" and "blood and soil literature."
 - ✧ Female or disabled people not only protrude from the logic of the protagonist's ethics and society but also exist beyond the common sense and knowledge.
 - I will discuss how female and disabled individuals are given the possibility to break away from the "blood and soil" because of the negativity ascribed to them.

II. Analysis of the introduction: The farmer kills the Mother Goddess

- * The introductory part: *The Ingmarssons*: the inheritance of the father's name and the matricide
 - The story of the marriage of the protagonist's father: The heir of a rich farming family that had garnered the admiration of the parish, because "they go the way of God."
 - His name is Ingmar Ingmarsson, a name that had been handed down from his father
 - ✧ All the men of the family were called Ingmarsson (son of Ingmar), and all women were called Ingmarsdotter (daughter of Ingmar)
 - ✧ The heir receives the first name "Ingmar" from his father
 - *The patronymic naming system, which is based on the father's name, was common in Sweden up to the end of the 19th century. Surnames, or family names, were used by the nobility, the clergy, and some townspeople.
 - "little Ingmar" (the protagonist of the introduction. To distinguish the character from his father) seeks the advice of the Ingmarssons in heaven while plowing the fields
 - ✧ He was celebrated Brita from Bergskog, the parliamentarians daughter of emerging family to his wife.
 - ✧ However, Brita was neither familiar with the old habits of Ingmar's family, nor did she love Ingmar.
 - ✧ After the marriage notice, the wedding is delayed by a poor harvest. The child is born before the wedding.
 - ✧ Brita kills the baby and is then imprisoned for three years.
 - ✧ His fellow parishioners had looked down on him because he had not hidden the infanticide of Brita.
 - Ingmar struggles to decide whether he should send her to the United States or greet her as a wife again.
 - ✧ Ingmar consults his ancestors and chooses the latter

- ◇ When Ingmar takes her back, though, the people admire him and begin to call him “big Ingmar”.
- * Infanticide and premarital sex
 - Premarital sex appears as an immorality ⇔ an old habit
 - ◇ Premarital sex is not immoral for the Ingmarssons because they have not accorded to the human way; rather, they have chosen to stand always by God.
 - ◇ Brita has no knowledge of the old habits. She feels ashamed that she gives birth to a child before the wedding and killed the baby in order to take revenge on Ingmar.
 - Brita’s infanticide ⇒ the object of punishment and forgiveness.

“But she could’nt have been in her right mind.” “Oh, she knew well enough what she was about! (...) She did it to get even with me for forcing myself upon her.”

Jerusalem. The Ingmarssons, p. 10

- * Brita is like Medea in Greek mythology, as they both kill their own children alone in the forest (Edström)
 - clever, beautiful, revenge

Medea (Μήδεια, Mēdeia)

A princess of Colchis, falls in love with Jason, the prince of Thessaly, and helps him steal her father’s gold wool. To allow Jason to escape, she kills her younger brother. Jason is afraid of Medea; he hopes to marry Creusa, the daughter of Corinthian King Creon, and discard Medea. Taking revenge against Jason, however, Medea kills not only Creusa and Cleon but also her own sons.

- * Comparison Brita with Medea to analyze Brita as the Mother Goddess
 - Brita’s infanticide and marriage not only mean guilt and forgiveness but also symbolically depict the violence of civilization.

The Mother Goddess and the witch (Yoshiko Nishimura)

- * The Mother Goddess originated as a witch in the medieval ages
 - The Mother Goddess was a source of both life and death.
 - Mother Goddess worship was common in the Mediterranean world beginning in the Old Stone Age
 - ◇ Inanna of Šumeru, Ishtar of Babylonia, Astarte of Phoenicia, and Cybele of Phrygia are several examples.
 - When the Mother Goddess came into the classic Greek pantheon
 - ◇ The roles were dispersed among Demeter, Aphrodite, Artemis, Hera, and Athena.
- * The Mother Goddess is the origin of Western medieval witch
 - Evident in the figures of the period of transition from the “goddess” to “witch” in the Greek classics, including The Odyssey. For example, witch flight originated with Harpy or Sirene, a hybrid of a woman and a bird.
 - In ancient times, birds were manifestations of the Mother Goddess—a presence that carries the souls of the dead to the netherworld as a mediator of death.
 - ◇ Bakkai (tearing the body of a beast with the hands and eating raw meat),
 - ◇ This ritual often sacrifices infants and was held in the forest
 - Circe: a rare witch with her own name in ancient Greek literature *Odyssey* (like Medea)
 - ◇ Circe sent Odysseus to the underworld and later greets him in the real world: she thus connotes both life and death.
 - ◇ The forest is the entrance to the land of death. (Vladimir Propp)
 - ◇ Penchant as a witch for misleading males.
 - ◇ When she loves Odysseus, she converts her own role from adversary to benefactor.

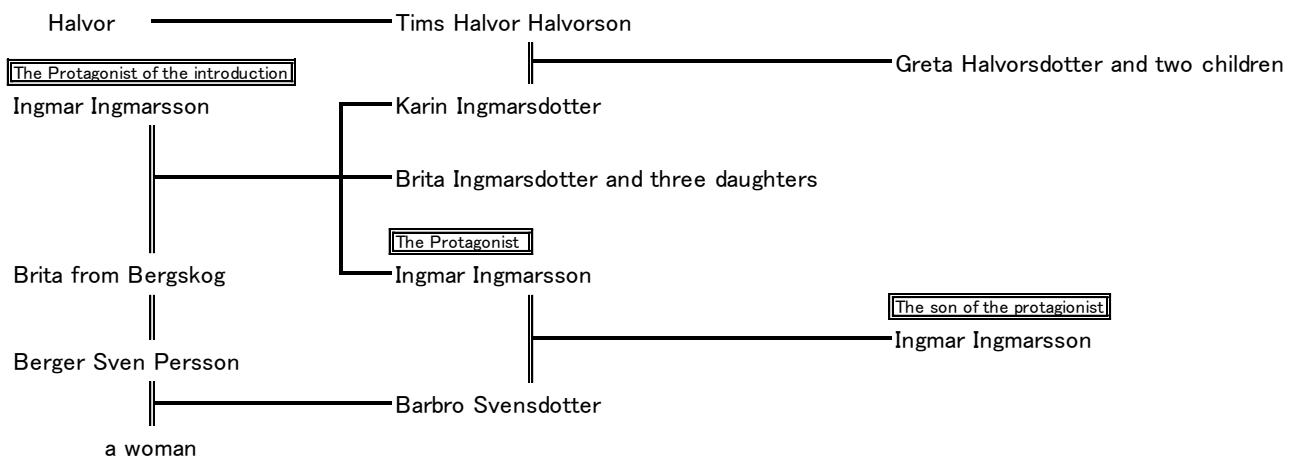
- * Brita as the Mother Goddess
 - Brita kills the child to whom she gave birth
 - Brita is so beautiful that she charms Ingmar.
 - Brita has a relationship with the forest
 - ◇ She gives birth to and then kills her son in the forest

- ◇ She is called “Brita of Bergskog” : “Berg” means mountain, and “skog” means forest.
⇒Like mountains and forests, or like the soil, she has a harshness and is “cultivated” by a farmer.
- ◇ The difference separating Brita and the women of classical Greek literature: the power that they wield after a physically and emotionally intimate relationship.
 - * Circe and Medea were so strong that they could assist Odysseus and Jason, respectively, or be hostile to them even after falling in love. Their power remains equal to or greater than that of men, and finally, the women leave the men.
 - * Brita overcomes her badness and becomes a good wife for Ingmar, as well as a good mother for his five daughters and a son, the heir. Brita is no longer the Mother Goddess or a mountain or a forest, a force that brings both grace and disaster to humanity.
 - * She becomes “agricultural land” to be a source of grace only and the object of Ingmar’s domination as a farmer.

✱ **Ingmar’s maticide**

- Ingmar dominates Brita as the Mother Goddess
- Ingmar disobeys his old mother when he forgives Brita. He makes another Mother powerless.
⇒He is seen as a person of virtue in the parish. People eventually call him “big Ingmar”
- Inheriting his father’s name represents Ingmar Ingmarsson overcoming Brita and his mother or murdering the Mother Goddess.
- The Ingmarssons of heaven give Ingmar advice while he plows a field. ⇒When Ingmar plows the land as a farmer, he changes the barren wasteland of the Mother Goddess into agricultural land, dominates the female, and inherits his father’s name.

Ingmar family genealogy



III. Analysis of the first and second parts: Healthy men and sick women

1. Ingmar-Ingmarsson: Farmer as ethic hero

- ✱ The depiction of the farmer in this work shares common threads with the blood and soil literature tradition
- ✱ I would first like to consider how Ingmar Ingmarsson’s morality aligns with the “blood and soil” concept.
 - The education of Ingmar is as of crucial importance as the immigration to Jerusalem.
 - ◇ When big Ingmar (the father) dies, the protagonist Ingmar is 12 years old.
 - ◇ His older sister Karin Ingmarsdotter and her husband Elias become the master of the Ingmar Farm, but Elias is in a drunken frenzy.
 - ◇ In order to keep Ingmar out of harm’s way, Karin lets Ingmar live with a schoolmaster (who gives classes for children in a small school).
 - ◇ At the age of 17, Ingmar discovers his love for Gertrud, the daughter of the schoolmaster, and decides to become a farmer and return to the Ingmar Farm.

- ◇ While Ingmar works in forestry to obtain the funds he needs to buy back the Ingmar Farm, American evangelist Helgum comes to the parish.
- ◇ Helgum governs the parish. Karin, her husband, and Gertrud also convert to the Helgumian way. All the Helgumians begin to live together in the Ingmar Farm.
- ◇ Ingmar hates Helgum, but when he happens to be present when Helgum falls victim to an attack at the hands of a stranger, Ingmar saves Helgum and is wounded.
- ◇ Ingmar makes Karin promise to let Helgum go back to America when Karin cares for Ingmar's wound.
- ◇ Gertrud stops following the Helgumian way and agrees to marry Ingmar.
 - * In America, Helgum meets Mrs. Gordon, an American religious leader, and moves to Jerusalem with her.
- ◇ Helgumians in Dalarna follow him. As she prepares for the migration, Karin puts the Ingmar Farm up for auction.
- ◇ Ingmar breaks off his engagement to Gertrud to marry Barbro Svensdotter, the daughter of the rich farmer who makes the successful bid for on the Ingmar Farm.
- ◇ In the second part, Ingmar travels to Jerusalem in response to the news that Gertrud has gone insane.
 - * The Swedish farmers were sick in the hot region
- ◇ Thanks to Ingmar the Swede in the American colony are allowed farming and economic activity, which had been prohibited. The Swedish farmers become healthy again because they can work.
- ◇ Gertrud believes that she has met Jesus in Jerusalem. Ingmar shows her the site where the monk that only happened to look like Jesus dances an odd dance with his believers.
 - * When Gertrud recognizes the reality, she confirms her love for Hök Gabriel Matsson, who had always kept watch over her.
- ◇ Ingmar, Gertrud, and Gabriel go back to Dalarna. Gertrud marries Gabriel, and Ingmar is reunited with Barbro.

* Ingmar as ethic hero

- An honest farmer works hard and has a strong sense of responsibility.
- "Ingmarssons do not behave in any way like other people.": Ingmar Ingmarsson has a moral conflict in response to a request "from his blood." He doesn't follow tradition or common sense but rather behaves as an ethical modern man in accordance with his own conscience.
 - ◇ He saves Helgum, although he hates him, because he recalls the old Ingmarsson aphorism: "Everyone is corrupt or shameful once in his life."
 - ◇ Ingmar marries Barbro to betray Gertrud. He does so because he cannot abandon an elderly employee who had been a lifelong servant of the Ingmar Farm.
 - ◇ In Jerusalem, he knows that a Russian and the American consul are planning the dissolution of the Gordons. He informs Mrs. Gordon of the situation.
 - ◇ An old Jewish woman dies in a British hospital and is denied burial in the Jewish cemetery. Ingmar happens on the scene where some English men are exhuming the body, fights the men, and loses an eye.
 - ◇ Barbro, Ingmar's wife, believes that her family is cursed and all sons are blind idiots. She lies and says that Ingmar is not her son's father, but Ingmar gives the baby the name Ingmar in order to let Barbro shame away.
 - ⇒ In this way, Ingmar behaves in a consistently moral-driven way even when it involves opponents with whom he is unable to sympathize.
 - ◇ Ingmar often suffers injuries as protagonists in many other Bildungsromans often do.
 - *Healing from a physical crisis means signifies death and rebirth as a new person, suggesting the completion of the identity.
 - ◇ The completed identity of Ingmar is a farmer.

* As he completes his morality, Ingmar's own territory expands.

- Ingmar helps Helgum and lets him leave, after which he becomes a leader of large number of people who hate Helgum in the parish. The other people, who admire Helgum, leave to Jerusalem.
- Ingmar abandons his love for Gertrud and marries Barbro, and he gains the Ingmar Farm.
- By saving the American colony, he wins the confidence of Mrs. Gordon and successfully introduces agriculture and economic activity to the colony.
⇒Ingmar becomes the leader of the farmers, who cultivate the soil both in Dalarna and in Jerusalem.
- His domination goes beyond the soil, when he fights against the men who try to exhume the Jewish old woman.

So saying, he hastened toward the cemetery with quick, noiseless steps. He felt almost light-hearted. "I suppose this is sheer madness," he told himself; "but I wonder what my father would have done if something had tried to hold him back the day he rushed into the river to save the little children? I must do as father once did, for a river of evil rages here, that carries away both the living and the dead. I can no longer stand quietly watching it from the shore, but must plunge in and buck against the stream."

Jerusalem II/ Ingmar's fight. p. 277-278

- * Ingmar sets out to fight the Dahl river that killed his father. He wins in the battle while losing one eye
* Odin, the chief god in Norse mythology, travels all over the world in search of wisdom to save the universe and drinks the water of the fountain of wisdom at the expense of losing one eye.
- * Ingmar returns home with the wisdom in exchange for one eye in this pilgrimage, as well. With that wisdom and virtue, he becomes the master of the Ingmar Farm: a farmer.

2. Karin Ingmarsdotter and Selma: The genealogy of paralysis

(1) Karin in paralysis

- * Karin Ingmarsdotter (Ingmar's older sister) strikes a contrast to the healthy Ingmar.
 - Karin suffers continuously from disease, particularly paralysis. cf. Brita has to overcome immorality
 - Karin is an old-fashioned farmwife who inherits the appearance and dignity of big Ingmar
 - She is engaged to Tims Halvor Halvorson
 - ◇ She goes back on the agreement because Halvor drinks too much.
 - Karin then marries Elias Elov Ersson.
 - ◇ Elias becomes a drunk after the death of Big Ingmar and suffers an accident that forces him into a bedridden state.
 - ◇ Elias' harsh words plague Karin. After a year and a half, Karin is so tired that she foresees her own oncoming death.
 - ◇ Halvor comes to Karin and offers to take care of Elias. Halvor actually loves Karin from his heart and soul.
 - After Elias dies, Karin rejects three rich suitors and marries Halvor.
- * Karin in paralysis
 - In Dalarna
 - ◇ Karin dreams of the dead Elias and wakes up to find her legs paralyzed.
 - ◇ A few months later, Karin has a chance to hear Helgum's healthy and practical preaching
 - ◇ A few days later, when her two-year-old daughter is close to the fireplace, Karin rushes over involuntarily to her child.

Karin sat bolt upright in her chair, the red spots still burning in her cheeks. "Am I to have no peace even in my own house?" she muttered. "It's singular how many there are nowadays who think themselves sent of God." Suddenly Karin's little girl got up and toddled toward the fireplace. The bright blaze had attracted the child, who, shrieking with delight, was making for it as fast as her tiny feet could carry her.

Karin called to her to come back, but the child paid no heed to her; at that moment she was trying to clamber up into the fireplace. After tumbling down a couple of times, she finally managed to get upon the hearth, where the fire blazed.

"God help me! God help me!" cried Karin. Then she began to shout for help, although she knew there was no

one near.

The little girl bent laughingly over the fire. Suddenly a burning ember rolled out and fell on her little yellow frock. Instantly Karin sprang to her feet, rushed over to the fireplace, and snatched the child in her arms. Not until she had brushed away all the sparks from the child's dress, and had made sure that her baby was unharmed, did she realize what had happened to herself. She was actually on her feet; she had been walking again, and would always be able to walk!

Karin experienced the greatest mental shake-up she had ever felt in her life, and at the same time the greatest sense of happiness. She had the feeling that she was under God's special care and protection, and that God Himself had sent a holy man to her house to strengthen her and to heal her.

Jerusalem I/ Helgum, p. 169-170

- ◇ Karin knows the blessings and power of God and believes Helgum to be God's messenger.
 - * As a Helgumian, Karin supports Helgum and puts up the inherited Ingmar Farm for auction so that she can obtain the means to immigrate to Jerusalem.
- In Jerusalem
 - ◇ Karin loses her husband and one of her daughters and also suffers from disease.

Karin had aged perfectly. She was now quite frail and bent. Her face had grown thin and haggard and her hair had turned almost white. Since the death of her husband, Halvor Halvorsson, she had rarely been known to leave her room, where she sat all day long in an big easy-chair Halvor had made for her. Now and then she would mend or sew a little for the tow children still left to her; but most of the time she sat with her hands crossed, gazing straight before her.

Jerusalem II/ The Well of Paradise, p.152

⇒Karin continues sitting in a chair, as if her paralysis has returned, although Helgum has already healed it.

cf. Jesus performed miracles where paralyzed people regain the ability to stand and walk.

- * The miracle occurs for Karin only in Dalarna
 - Karin's identity is a farmwife in Darlana.
 - Karin refuses Mrs. Gordon and Helgum who recommend her to return home.

For an instant Karin seemed overcome. Then into her tired eyes came a look of intense longing. She saw, as in a vision, the old farm, and herself sitting once more by the open fire in the living-room, or standing at the gate of a spring morning to watch the cows go out to pasture.

This lasted but a moment. Karin immediately drew herself up and her face took on its habitual expression of stolid endurance. "There's one thing I should like to know," she said in English, loud enough for all to hear. "It was the voice of God that called us to Jerusalem; has anyone heard the voice of God command us to return?"

Jerusalem II/ The Well of Paradise, p.153

- * Karin as "Ingmar's mother"
 - The scheme of healthy men overcoming sick women holds true
 - Ingmar can inherit his father's name and the Ingmar Farm because Karin's paralysis persists.
 - Karin takes care of Ingmar with a motherly attention, manages the Ingmar Farm, and takes care of the marriages of four younger sisters.
 - ◇ Ingmar loses his mother in his childhood. Brita is already dead at the start of the first part of the novel.
 - cf. Ingmar's father, the protagonist of the introduction, disabled his old mother to become the master of the Ingmar Farm when he was young. However, the protagonist I
 - Karin is Ingmar's mother after Brita's death and the master of the Ingmar Farm after her father's death
 - ⇒Ingmar must overcome Karin to inherit the name and the Ingmar Farm of his father.
 - The conflict between Ingmar and Karin is over the Ingmar Farm⇒Ingmar gains the Ingmar Farm and becomes the leader of the parish.
 - Karin in Jerusalem (not in Dalarna)
 - ◇ Karin has only a place to live on the chair that Halvor made for her.
 - ◇ Karin loses her identity as a daughter of big Ingmar and the master of the Ingmar Farm.
 - ◇ Karin is nothing more than the wife of Halvor and the mother of his children.
- * Ingmar completes his matricide

(2) Paralysis in girls' novels

- * Lois Keith: *Take up Thy Bed and Walk*, 2001.
 - In the nineteenth and twentieth centuries, especially in the canons of English and American literature for girls
 - Many works featured women or girls who were unable to walk.
 - ◇ Charlotte Brontë: *Jane Eyre*, 1847 Helen Burns ⇔ Jane
 - ◇ Louisa May Alcott: *Little Women*, 1868 Beth March ⇔ Joe
 - ◇ Susan Coolidge: *What Katy Did*, 1872 Helen ⇔ Katy
 - ◇ Johanna Spyri: *Heidi*, 1880-81 Klara Sesemann ⇔ Heidi
- * A chair is a symbol of slavery to the home
 - Beth March in *Little Women*
 - ◇ Beth is thirteen, shy. She is very generous and always giving.
 - ◇ As her sisters grew up they begin to leave home, but Beth had no desire to leave her house or family.
 - ◇ Beth dies without the marriage

"We've got Father and Mother, and each other," said Beth contentedly from her corner.

Little Women/ 1. Playing Pilgrims

There are many Beths in the world, shy and quiet, sitting in corners till needed, and living for others so cheerfully that no one sees the sacrifices till the little cricket on the hearth stops chirping, and the sweet, sunshiny presence vanishes, leaving silence and shadow behind.

Little Women/ 4. Burdens

- * A chair is a symbol of protection but also
 - The first thing that the grandfather makes for Heidi is her stool.

"Good, I see you know how to set about things; but what will you do for a seat?" The grandfather himself was sitting on the only chair in the room. Heidi flew to the hearth, and dragging the three-legged stool up to the table, sat herself down upon it.

"Well, you have managed to find a seat for yourself, I see, only rather a low one I am afraid," said the grandfather, "but you would not be tall enough to reach the table even if you sat in my chair; the first thing now, however, is to have something to eat, so come along."

With that he stood up, filled the bowl with milk, and placing it on the chair, pushed it in front of Heidi on her little three- legged stool, so that she now had a table to herself.

.....

Then he went to the little well- shed, and there he cut some long round sticks, and a small round board; in this he bored some holes and stuck the sticks into them, and there, as if made by magic, was a three-legged stool just like her grandfather's, only higher. Heidi stood and looked at it, speechless with astonishment.

"What do you think that is?" asked her grandfather.

"It's my stool, I know, because it is such a high one; and it was made all of a minute," said the child, still lost in wonder and admiration.

"She understands what she sees, her eyes are in the right place," remarked the grandfather to himself, as he continued his way round the hut, knocking in a nail here and there, or making fast some part of the door, and so with hammer and nails and pieces of wood going from spot to spot, mending or clearing away wherever work of the kind was needed.

Heidi/ 2. At Home with Grandfather

(3) Selma in paralysis

- * Lagerlöf describes sick women

- *The Story of Gösta Berling*, 1891 : Eva Dohna (sick) and Marianne Sinclair (smallpox)
- *Story of a Manor*; 1899: Ingrid Berg (sick)
- *The Phantom Carriage*, 1912: Sister Edith (tuberculosis)
- *Jerusalem*, 1901-02: Karin Ingmarsdotter (paralysis)
- *Mårbacka*, autobiography 1922: Selma(paralysis)

* Lagerlöf herself had an impairment in her left foot.

- According to *Mårbacka*, Selma suddenly becomes paralyzed when she was three and a half years old.
- When Selma was six, she and her family go to Strömstad
- On this trip, young Selma takes up her bed and walks into the captain's room to see a bird from paradise (paradisfågel).

* Lagerlöf received treatment from the doctor in Stockholm and gained the ability to walk, albeit with some difficulties.

- However, Lagerlöf continued to represent the narrators of her books as paralyzed, sick girls.



▲ Lagerlöf's shoes in Mårbacka



▲ "the bird from paradise" in Mårbacka

Who wished to become a storyteller, [...] was not a boy, but a girl, because she was sick, and could'nt play or spring like the other children. (en av flickorna, en, som var sjuklig, så att hon inte kunde leka och springa så mycket som andra barn) Instead, her greatest joy was reading books, and listening to stories, knowing all the great, unusual things that happened in the world.

A Story about a Story

* The girl who wants to be a storyteller is different from Ingmar's son, who will become able to play and spring like the other children. Thus, Lagerlöf represents herself, a female author with paralysis, which implies femininity.

She had folded her hands, and stood pouring out her soul in thanks to God. She confided to Him all the anguish and fear she had felt for the fate of her child, and thanked Him that her little one was as other children; that she would see him romp and play (därför att hon skulle få se honom leka och springa); that he would one day go to school, and learn to read and write; that he would grow up to be a strong youth, able to wield an axe and drive a plow, and might some day bring home a wife and live at the Ingmar Farm as its master.

Jerusalem II/ Home from the Pilgrimage, p. 346-347

* Lagerlöf as a symbol for women's liberation in Swedish history.

- She gained international recognition as a Swedish national writer for *Jerusalem*.
- She became the first woman to receive an honorary doctorate from Uppsala University
- She won the Nobel Prize for Literature
- She was elected a member of the Swedish Academy.
- She made a speech for women's suffrage in 1915

* She showed that female writers could be as powerful as male writers through representing women and herself with negative characteristics like disease, disability, or paralysis.

IV. The potential of the representations for the paralyzed

* I show that morality overcomes immorality, health overcomes paralysis, and masculinity overcomes femininity.

- I criticize *Jerusalem* because of its subjection of women and its connections with Nazism, which divided things into binary conflicts to eliminate something negative—the Aryan race and the non-Aryan race, eugenics and unsuitable individuals, and the healthy and the disabled.

- Lois Keith criticized that a disabled person dies as a saint or is healed by miracle; there are no examples of characters surviving with their disabilities, a fact that underlines how authors saw the disabled as unacceptable.
- ✧ Certainly, we should not believe in such “miracles of God” and should be skeptical of considering disabled persons to be special because of their disabilities, regardless of whether that condition is a positive one or a negative one. However, it can be said that the disabled are represented as ones who have the potential that the healthy cannot have.

- * Lagerlöf always represented herself as a female author
 - She used no pseudonyms
 - cf. Victoria Venedictsson (1850-88) = Ernst Ahlgren
 - Karen Blixen (1885-1962) = Isak Dinesen.

- * Lagerlöf represented herself as “special.”
 - Selma in *Mårbacka* is a paralyzed girl and the only person who has experienced a miracle.

She climbed up on a chair and got up on the table. And she sat down beside the bird of paradise and began contemplating its beauty. The cabin boy stood there and showed her the long, bright, hanging wings. Then he remarked: "Look, it looks like it's from Paradise. It has no feet. "

It fit very well into her beliefs about paradise, where no one has to walk—all one needed was a pair of wings. She looked at the bird with great devotion. She folded her hands, like when she'd read the prayer book in the evenings. She wondered if cabin boy knew that it was the bird that protected Captain Strömberg, but she dared not ask

Mårbacka/ the bird from paradise

- * Having no feet means having wings to fly through paradise
 - It is not sure if the cabin boy knows the holiness of the bird
 - Only Selma, who could not walk, can share the paradise with the footless creature
- * The sick girl in *A Story of a Story*
 - She can read books or listen to stories and know all the great things in the world.
- * Karin Ingmarsdotter never moves from her husband's chair and always stays in her room.
 - Her chair is not “at home” but in the city of God, Jerusalem.
 - cf. a chair as a symbol of slavery to the home (Keith)
 - Ingmar's life and Karin's death as two sides of one family
 - life and death are not in opposition. Both Karin in paradise and Ingmar on soil complete the world of Jerusalem.
 - Death, for Karin, is the way to heaven
 - cf. Selma's release from the gravity of this world
 - In this way, Karin fulfills the pride of the clan in a different way from Ingmar.
- * The paralyzed woman in Lagerlöf's literature
 - The potential to travel to another world, freed from the sensory limits of the actual environment.
 - The presence of paralyzed women also helps liberate Lagerlöf's literature from the national epic, national literature, and modern national frameworks

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<Presenter introduction>

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Presentations and publications

- ◆ (Forthcoming) Minoru Ozawa, Minoru Takahashi, Teiko Nakamaru (ed.) : “Iceland, Greenland, Hokkyoku wo shirutame no 65 syo” [65 chapters about Iceland, Greenland, and the North Pole], Akashi Shoten. To be published in March 2016.
- ◆ (Sponsored) Symposium: “Takahata Isao no Sekai to Nihon” [Isao Takahata’s world and Japan Venue].: Tokyo University of Science, September 1, 2015 *The public symposium was held with director Isao Takahata.
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