

APPLICATION CHECKLIST & BUDGET FORM

Research, Scholarship, and Creativity Grant

Deadline Wednesday, February 11th

Please complete this checklist and attach it as the cover page of your grant application.

Faculty Information

Name: Ursula Lindqvist

Department: Scandinavian Studies

Email: ulindqvi@gustavus.edu

Rank: Assistant Professor

Checklist

- ☐ **Description of previous projects (and outcomes) funded by RSC grants**
- ☐ **Complete project description, including separate statements of:**
 - 1. Purpose.** What are the intellectual, conceptual, or artistic issues? How does your work fit into other endeavors being done in this field?
 - 2. Feasibility.** What qualifications do you bring to this project? What have you done/will you do to prepare for this project? What is the time period, i.e. summer, summer and academic year, academic year only? Is the work's scope commensurate with the time period of the project?
 - 3. Project Design.** This should include a specific description of the project design and activities, including location, staff, schedules or itineraries, and desired outcomes.

- ☐ **RSC Budget Proposal Form**
- ☐ If successful, my proposal can be used as an example to assist future faculty applications. This decision will not in any way influence the evaluation of my application. Check box to give permission.

- ☒ **Area of Focus Grant**

One RSC grant will be designated an **Area of Focus** from the Academic Strategic Plan or the Mission of the College. For the 2015-2016 grant period the Area of Focus is **Interdisciplinarity**.

Would you like your proposal to be considered for the Interdisciplinarity Area of Focus RSC? *Note:* If your proposal is not selected for the Area of Focus RSC, it will be placed in the general pool of RSC applications.

- ☐ **Yes x**
- ☐ **No**

- ☒ **If you selected "Yes" above, please provide a short description of how your project impacts interdisciplinarity initiatives.**

Submit electronically as a PDF to cblaukat@gustavus.edu at the John S. Kendall Center for Engaged Learning.

RESEARCH, SCHOLARSHIP, AND CREATIVITY GRANT: BUDGET INFORMATION

1. Enter your **Name**
2. Enter the **Stipend Costs**
3. Enter the Project Costs (both individual costs and **Total Project Cost**)
4. Enter **Total Amount Requested** (Total Project Cost + Stipend)

Name Ursula Lindqvist

Stipend (Please check one box to indicate your distribution preference)

*Note: The RSC grant will fund up to 1,500 towards **Project Costs**. If your project costs will exceed this amount, you may opt to apply a portion (or all) of your stipend to cover these additional costs. If this option is your preference, please select "Partial Amount".*

- ☐ **Full Amount** (\$700- assistant professor; \$600-associate professor; \$500-full professor)
☒ **Partial Amount** (apply a portion of the full amount to project costs)

Partial Amount:

Please indicate the amount that you would like to apply towards project costs
 (\$ 700) and the remaining stipend after this deduction (\$ 0)

Project Costs: List each item individually with its cost. Attach additional sheets if necessary.

I. Equipment (e.g. transcription machine, camera, digital recorder, but not computer hardware)

- | | | |
|----|--------|-----------------------------|
| 1. | Amount | <u> </u> |
| 2. | Amount | <u> </u> |
| 3. | Amount | <u> </u> |

II. Materials (e.g. books, printing, software, lab supplies)

- | | | |
|---|--------|-----------------------------|
| 1. Photocopies @ pricey library & archive rates ☹ | Amount | <u>500</u> |
| 2. microfilm @ library & archive rates | Amount | <u>150</u> |
| 3. DVDs, books | Amount | <u> </u> |

III. Personnel (e.g. typist, transcriptionist, student assistant)

- | | | |
|----|--------|-----------------------------|
| 1. | Amount | <u> </u> |
| 2. | Amount | <u> </u> |
| 3. | Amount | <u> </u> |

IV. Travel (cannot include conference travel, allowable expenses listed at:

<http://gustavus.edu/finance/travel.php>)

- | | | |
|---|--------|--------------|
| 1. Airfare: Minneapolis/St. Paul to Stockholm, Sweden | Amount | <u>1,200</u> |
| 2. Local travel in Stockholm & Copenhagen (mass transit) | Amount | <u>120</u> |
| 3. SIM card and cell phone minutes for professional use* | Amount | <u>200</u> |
| 4. Train or air fare (whichever is cheaper) RT Stockholm-Copenhagen | Amount | <u>500</u> |

**Note: Since it has been more than two years since I used my Swedish cell phone, my old SIM card has expired. It is essential for me to use my Swedish cell phone to manage logistics while in Scandinavia.*

Total Project Cost: \$2,670

Total Amount Requested (Total Project Costs + Stipend) \$2,200

Note: The RSC grant will fund up to an amount equal to your Project Stipend + \$1500 for Project Costs.

RESEARCH, SCHOLARSHIP, AND CREATIVITY GRANT: BUDGET INFORMATION

OTHER SOURCES OF FUNDING

Have you applied for, or received funding from, another source to help support this project?

☒

Yes

☐

No

If no, skip a, b, and c below.

- a. Funding Source: I have two: 1) Swedish Institute in Stockholm has already granted me the equivalent of 10,000 SEK (~\$150) for this project, and 2) my home department, the Department of Scandinavian Studies, has indicated that the remainder (\$320) could be covered by department funds. A third, in-kind source of funding includes room and board, because I have family members and close friends living in Stockholm and Copenhagen who would never accept payment from me for these things.
- b. Amount: \$150 + \$320
- c. Please explain how the Research, Scholarship, and Creativity grant will be used in addition to the other funding, and (if relevant), how the RSC grant project would be impacted if external funding is not approved.

The RSC funding will be used in tandem with the two other sources I've mentioned toward the total project costs.

Ursula Lindqvist, Scandinavian Studies
RSC Grant Project Narrative:
New Nationalisms and the Colonial Imagination in Sweden and Denmark
2015-16 cycle (due February 11, 2015)
Area of Focus: Interdisciplinarity

1. **Purpose.** What are the intellectual, conceptual, or artistic issues? How does your work fit into other endeavors being done in this field?

I would use the RSC support to travel to Sweden and Denmark during J-term 2016 to complete the remaining archival research in the Danish National Archives, the National Library of Denmark, the Danish West Indies Society's archive in Copenhagen, the Danish Film Institute, the Swedish Film Institute, and the National Library of Sweden for a monograph I intend to finish writing during an upcoming sabbatical year (2017-18). (I have previously made use of all of these archives, as I discuss in 2) Feasibility.) It is a highly interdisciplinary monograph, tentatively titled *New Nationalisms and the Colonial Imagination in Sweden, Denmark, and the Caribbean*, that I first began researching and writing back in 2007 (and which thus far I have had neither the committed research time nor the funding to bring to completion). My project inserts the Nordic region into the interdisciplinary field of postcolonial studies by bringing together two important and interrelated developments in Nordic Studies research over the past 15 years. The first is a renewed focus on the colonial histories of the Scandinavian kingdoms, such as Sweden and Denmark's participation in the transatlantic slave trade from the seventeenth through the nineteenth centuries, including their settlements in West Africa and the Caribbean islands of St. Barthelemy, St. Croix, St. Thomas, and St. John (note that St. Barth's capital city is "Gustavia"). Such work has been primarily the domain of social scientists; for example, Danish anthropologist Karen Olwig has published extensively on slave society in the Danish West Indies (now the U.S. Virgin Islands); Swedish historian Dick Harrison's second book in his multi-volume series *Slavery: 1500-1800* has sparked debate about Sweden's role; the late cultural geographer Allan Pred of UC Berkeley, devoted his final book, *The Past is Not Dead: Facts, Fictions, and Enduring Racial Stereotypes* (2004) to connecting Sweden's colonial history in the Caribbean with conceptions of race and ethnicity in current-day Sweden; and a new critical anthology in Springer's Contributions to Global Historical Archeology series titled *Scandinavian Colonialism and the Rise of Modernity* (Naum & Nordin, 2013)—a text I am teaching in my SCA 360 course this semester.

The second development directly related to my project is a dramatic increase in scholarly work on migration, immigration, and transnationalism in Nordic societies, particularly in Sweden, Denmark, and Norway. Some examples of interdisciplinary scholarship in this emerging field include Sven Tägil's edited volume *Ethnicity and Nation Building in the Nordic World* (1995); Unni Wikan's *Generous Betrayal: Politics of Culture in the New Europe* (2002); and *Crisis in the Nordic Nations and Beyond: At the Intersection of Environment, Finance and Multiculturalism* (Loftsdóttir & Jensen, 2014). Humanists have devoted themselves to studying the impact of such sociological change on Nordic arts, literature and culture. Perhaps the best known of these studies is Satu Gröndal's edited volume *Litteraturens gränsland: Invandrar- och minoritetslitteratur i nordiskt perspektiv* [Literature's borderland: Immigrant and minority literature in a Nordic perspective, 2002], published by the Center for Multiethnic Research at Uppsala University, Sweden. Evidence of this impact is undeniable; in recent years, contemporary writers and artists such as Jonas Hassen Khemiri, Farnaz Arbabi, Rubén Palma and Alejandro Wrenge have produced creative work that challenges notions of fixed Nordic or national cultural identities. But to date, there has been no interdisciplinary monograph published in English that merges humanistic and social science methodologies to provide an integrated study of the ways that the Nordic region's colonial legacies inform its 'small nation' / 'small region' globalized identities of today. This is what I intend to do in my monograph.

The Nordic case is distinct in ethnic and postcolonial studies because the region's current-day 'visible' minorities are, for the most part, not descended from the peoples that the Nordic countries colonized, but rather have entered the Nordic countries as refugees, migrant laborers, and even

adoptees. Yet similarly to French and British colonial subjects who have migrated to their respective hearts of empire, minorities in Nordic societies occupy symbolic positions as racialized ‘others,’ a designation that assists these small European nation-states construct definitive new nationalist identities in a globalizing world. This is why the Nordic case in postcolonial studies is particularly germane to *humanistic* study. It is the artistic, cultural, and philosophical epistemologies that connect the colonial imagination of the past to the racial imagination of the present.

Taking Sweden and Denmark, the two Nordic powers which once had African and Caribbean colonial holdings, as my examples, I argue that current-day discourses on race, ethnicity, and power in Sweden and Denmark carry vestiges of colonial discourses from previous centuries. In other words, it is not bloodline that connects current-day racial, ethnic and cultural minorities in the Nordic region to people of African descent in former Nordic colonial contexts. Rather, it is the Nordic colonial imagination: the ways in which nationalist discourses in Sweden and Denmark have constructed their racialized identities since the nineteenth century. (In addition, as Danish journalist Alex Frank Larsen documents in his 2005 film *Slavernes slægt / The Slaves’ Relatives*, there are indeed some descendants of enslaved Africans from the former Danish West Indies living in current-day Denmark.) I use postcolonial and cultural theory as well as literary ‘close reading’ methodologies to trace new nationalist discourses on “Swedishness” and “Danishness” to their colonial origins. I argue that an important way in which these small former kingdoms have coped with the scaling back of their imperial borders and ambitions was to reinvent themselves as model democracies providing moral leadership for larger Western powers. In the process, these modern nation-states’ colonial histories have been erased from their institutional and collective memories. Swedes and Danes tend to be unaware of their nations’ histories of colonialism, human trafficking, and economic exploitation, because these facts are incompatible with their modern-day conceptions of their homelands as peaceful, humble, and morally enlightened. Canonical cultural texts long have depicted Danes and Swedes as the peaceful and enlightened heroes of a violent and primitive Third World, encoding this self-image as an essential national trait. (This idea does take distinctly different forms in Denmark and in Sweden, and I attend to these important differences in depth in my book. In addition, Norway operated under the cultural and political hegemony of first Denmark, then Sweden until 1905, creating a distinct set of conditions for national identity formation that are beyond the scope of this study.) At the same time, Swedish and Danish cultural products, from the ubiquitous IKEA store to cinema’s Dogme95 movement, have become recognized progenitors of national culture in the global marketplace (albeit in different ways), necessitating critical readings of the symbolic narratives they disseminate locally and worldwide. I am not suggesting here that IKEA and Dogme95 are overtly didactic in the way that, for example, the films of Sergei Eisenstein have functioned in a Russian context. Rather, I believe they exemplify what Pierre Bourdieu (1993) has called “the field of cultural production,” which continually reproduces the knowledges by which cultural competence--and thereby, membership in a group defined by cultural boundaries--is measured. In other words, cultural products, such as films or novels, often include ideas, images, and stories that help construct, reproduce, and disseminate common assumptions-- knowledges--about what it means to belong to the dominant culture. (For example, not only does film actor James Dean’s strong association with classic American cars reinforce his status as a distinctively American film icon, but this image also reproduces the knowledge that having a car is an essential and fixed feature of American national culture.)

The first four chapters of my book are devoted to ‘contrapuntal’ readings, to use Edward Said’s term, of artifacts of Swedish and Danish literary and popular culture that have shaped new nationalist teleologies. (A ‘contrapuntal’ reading in postcolonial studies provides a counterpoint to an official or established reading of a given text, particularly in a way that implicates its ties to colonial discourse.) The remaining two chapters showcase another contribution my monograph makes to existing humanities scholarship. Chapter Five is devoted to critical readings of Virgin Islands literature that interprets the 250-year Danish colonial period on St. John, St. Croix, and St. Thomas, which Denmark had operated as plantation societies and major commercial ports in the Caribbean until it

sold the islands to the United States for \$25 million in 1917. (My discussion of Sweden's former Caribbean colony of St. Barthélemy, which it bought from France in 1784 and returned to France in 1878, is integrated into my earlier chapters on the colonial imagination because, unlike the Virgin Islands, it has no African diasporic literature that conceptualizes a relationship between former colonized subjects and a European empire. St. Barthélemy was never a plantation society; rather, the main port of Gustavia—named after the Swedish king—once served as one of the largest slave auction sites and free trade zones in the Caribbean [see Kent, 2000 and Harrison, 2007]. The island is today a wealthy and exclusive French *collectivité d'outre-mer*.) The sixth and final chapter examines the ways in which ethnic minority writers and filmmakers in Sweden and Denmark interrogate their own radicalized positions vis-à-vis the dominant cultures.

This monograph, then, places the artistic expression of ethnic minority writers in Sweden and Denmark in dialogue with the artistic expression of Virgin Islands writers who seek to reestablish a severed cultural link with their former empire. Reestablishing this link, I argue, is not motivated by Virgin Islanders' nostalgia for the Danish colonial period or for their lost ties to Europe, but rather born of a desire to conceptualize a distinctly West Indian culture, which is inextricably linked to their colonial experience of dislocation and forced diaspora. (Fully 76 percent of the islands' population is of African descent.) This has become particularly important in a group of islands that, as an unincorporated U.S. territory, exists on the margins of American culture and society. A top priority of the current U.S. Virgin Islands territorial government is to commission and publish an authoritative scholarly translation of the interviews that Moravian missionary Christian Oldendorp conducted with converted enslaved Africans over a five-year period in the eighteenth century Danish West Indies. (To date, only an abridged version of his interviews has been published, in 1777, and only excerpts have appeared in English translation.)

This attempt to recover a cultural history that is particular to the U.S. Virgin Islands, via its literature, necessitates a reengagement with the Danish colonial period there and provides a fascinating counterpoint to new nationalist discourses in Denmark and Sweden. The chapters are organized as follows:

- Chapter 1: Cultural Racism, Colonial Nostalgia, and Cartoons: Denmark's Culture Wars
- Chapter 2: Swedishness in Form and Function from The People's Home to IKEA
- Chapter 3: Jazz, Cultural Radicalism, and African Tropes in Danish World War II Lore
- Chapter 4: The Global is Local? Third World Tropes in Nordic Cinema
- Chapter 5: Re-Writing and Re-Imagining Nordic Colonialisms: Voices from the Caribbean
- Chapter 6: Re-Writing and Re-Imagining National Cultures: Voices from Inside "the Nordic"

- 2. Feasibility.** What qualifications do you bring to this project? What have you done/will you do to prepare for this project? What is the time period, i.e. summer, summer and academic year, academic year only? Is the work's scope commensurate with the time period of the project?

I can read the requisite languages required to conduct this research (Swedish, Danish, French, and German) and I conducted research in the same archives in Summer 2008, when I received a postdoctoral fellowship from the American Scandinavian Foundation to spend several months in Stockholm and Copenhagen. While my time there was productive, and resulted in an article I published in the Routledge journal *African and Black Diaspora* in January 2014, I found it frustrating that the archives had more limited hours, with less knowledgeable staff, during the summer months and that the film institutes shut down entirely during the month of July. In addition, many of my Scandinavian colleagues with whom I like to meet and share ideas are on vacation in the summer months. (Scandinavians have five weeks of paid vacation a year.) This is why I propose to return to the archives during J-term, when the research conditions are much more favorable for getting a concentrated amount of work done quickly, efficiently, and cost effectively. In addition, because both my sabbatical application to Gustavus and applications for all major fellowships (which I would need in order to take the entire year) are due 18 months in advance, it is critical that I complete this

archival research early in 2016 in order to increase my chances of getting both the sabbatical project and fellowship monies approved, so that I can spend my sabbatical period writing and presenting drafts of the manuscript itself at professional meetings. Because I have worked in these archives previously, and my project is at the stage where I know exactly what I am looking for, I am confident that I can complete the remaining research during the J-term period. (I also just completed and submitted to the press a complete draft of my first monograph, on a Swedish filmmaker, during J-term 2015, so I do have a record of completing an ambitious research agenda during a J-term.)

3. **Project Design.** This should include a specific description of the project design and activities, including location, staff, schedules or itineraries, and desired outcomes.

My research visit would last approximately one month, with my time evenly divided between Copenhagen and Stockholm (which are barely two hours apart by air). The archives are open from 9-4 Monday through Saturday during the month of January, and I fully intend to visit them six days a week. I still have all of my research aids and notes from my last visit, and I intend to follow up on a number of leads that I simply did not have time for the last time, particularly in the film archives for my fourth chapter on third-world tropes in Nordic cinema, as well as in the national libraries' newspaper archives related to the Copenhagen and Stockholm jazz scenes in the 1930s and 1940s. As I said, I also plan to meet with a number of expert colleagues in Stockholm and Copenhagen who may be able to assist me in my research. I have completed most, if not all, of the research needed for the remaining chapters, so if I can get this important research done for Chapters 3 and 4, I will be in a very strong position in applying for sabbatical funding and leave to actually complete the manuscript itself in 2017-18. In the interim, I would be thrilled to present some of my research in a Gustavus faculty shop talk as well as at professional conferences.