



GÖTEBORGS UNIVERSITET

Hur låter dikten? Att bli ved II

av

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Akademisk avhandling

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Abstract

Title: Hur låter dikten? Att bli ved II

English title: What is the sound of the poem. Becoming Firewood II

Language: Swedish, with an English Summary

Keywords: Poetry reading, poetry performance, oral reading, silent reading, sound similarities, sound poetry, text-sound composition, ways-of-writing, self-representation, loop, the line of poetry

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This dissertation also includes the collection of poems *Att bli ved* and a CD-record.

This project revolves around the question raised by its title. The dissertation consists of an investigation of the culture of poetry-reading and how it has established itself in modern times, and what characterises this practice. The second half of the first chapter revolves around a number of poetry readings given by me some years ago. This chapter concludes by the concept of poetry reading being defined as something essentially different from other types of sonic poetic practices which goes under the name “poetry performance”. In the second chapter of the dissertation the focus shifts over to this kind of performative acts that became an important part of art and literary life during the 20th century. A movement is identified through which for example Ilmar Laaban and Sten Hanson abandons conventional modes of literary expression in order to seek out and stage various sound poetry and performance activities. In the concluding chapter, two of my own works are in focus. The first part is a discussion of the CD *ADSR* that just like the compositions on the record seeks to embrace a great many aspects. As it progresses, this essay also changes character and becomes more narrative in its mode. Since storytelling has always been something foreign to me as a writer, it is possible to regard this fragment of prose as yet another laboratory study of the significance of ways of writing in a practice aimed at producing knowledge. The last section of the dissertation discusses the collection of poems *Att bli ved*, where a number of key concepts such as: sound similarities; loops, metre and rhythm; and a line of poetry, act as a point of departure. All these elements constitute important contributions in the different attempts to produce the poems.