

This language is not abandoned yet

Josse Thuresson

Supervised by Michele Masucci

2022-03-11

Konstfack University of Arts, Crafts and Design

Master's Programme in Fine Art

Introduction

I am a CODA, a Child of Deaf Adults. Swedish sign language is my first language, parallel to Swedish. I have one foot in the deaf community and one in the hearing community. This essay is informed by my experiences and ways of looking, artistic research by me and Karin Keisu, and conversations with others that fought for the right to their language long before me, and still are, side by side with me.

The tongue that is forbidden is your own mother tongue. You speak in the dark. In the secret. The one that is yours. Your own. You speak very softly, you speak in a whisper. In the dark, in secret. Mother tongue is your refuge. It is being home. Being who you are. Truly. To speak makes you sad. Yearning. To utter each word is a privilege you risk by death. Not only for you but for all. All of you who are one, who by law tongue tied forbidden of tongue.

(...)

They have not forbidden sight to your eyes. You see. You are made to see. You see and you know. For yourself. The eyes have not been condemned. You see in spite of. Your sight. Let that be a lesson to you. You see farther. Farther and farther. Beyond what you are made to see and made to see only.

(...)

Everyone who has seen, sees farther. Even farther than allowed.¹

¹ Theresa Hak Kyung Cha, *Dictée* (New York: Tanam Press, 1983) p.45-47

This language is not abandoned yet

As a child, when giving good night hugs to my parents, I often asked them to mute the film they were watching. My room was placed on top of the living room, and I did not want to be disturbed by the sound of screeching cars or heated dialogue and they were deaf, so they did not need the sound anyway I thought. They always argued that they would not shut off the sound. I needed to get used to it, they said. When I got older, I would have hearing people in my surroundings, a partner perhaps, who would not lower the volume in order for me to be able to sleep. I stomped up to bed and did not understand why they were so stubborn about this.

My father sang lullabies for me and my siblings, bought us a CD-player with Spice Girls and Backstreet Boys records and encouraged us to play instruments. He sat with us watching music shows on television. He spent night after night reading slow, chopped up, misspelt subtitles, filling the blanks, holding on to a sense and meaning of his own. I remember being seven, having a crush on the artist Charlotte Nilsson but failing to stay up the whole night to witness her win the Eurovision Song Contest of 1999. I woke up the next morning, surrounded by colourful balloons and an image of my idol hanging on the wall next to my bed. The victory was ecstatic, and my father cherished it. He made it a big deal.

My father became deaf at the age of 8. Meningitis had inflamed his brain and changed the function of his hearing organs. His parents were devastated and brought him to different experts around the country, searching for a cure or tools to deal with the situation. They visited one of the five schools for the deaf in Sweden two hundred kilometres away from their home and briefly considered moving there. A professor in Uppsala advised them that they should not, warning them that my father would lose his spoken language in favour of sign language. My grandfather listened to him, relieved perhaps, being offered a guarantee that everything could stay as it was. So, despite being totally deaf, my father stayed in his small-town school and continued to have music class on schedule. As experienced by many deaf people with hearing families, their families will talk and laugh around the dinner table, telling the deaf person that they will explain the content of the conversation to them later. My father taught himself to read lips and continued to use his voice, but he once told me that the main reason he managed to get through school was by learning to fake it. Pretending understanding everyone's rapidly moving lips, following the quick turns in dialogue, or catching the point of the joke. The everyday social situations and the fight to fit in hurt him. Even

today, he has told me, he feels tremendously ashamed of being different. Deafness did not harm him, but deprivation of sufficient language, belonging, identity, and support did. Attending a school for the deaf and learning sign language are for many deaf children the most affirmative environment they can be in. My father, among many, never experienced that.

Through western history, three different methods of education for the deaf are known to have been used: the French signed method, using sign language, the German oral method, using lip reading and speech therapy, and the British written method, using writing. In 18th century France, deaf people got educated in sign language, got good jobs, and had high status in society. In 1809, Per Aron Borg started the first school for the deaf in Sweden based on the French method of pedagogy and developed the Swedish sign language and alphabet. This drastically changed when the oral method got more and more popular throughout the 19th century. In Milan, in 1880, an International Congress on Education of the Deaf decided to ban sign language as an educational language. The outcome is said to have been fixed from the beginning, since there were almost only advocates of the oral method participating in the congress. Known as the Dark Age of Deaf Education or Oralism, all schools for the deaf and hard of hearing turned toward speech therapy. Pupils had to learn to pronounce words correctly at the expense of learning a regular curriculum. The schools centred around becoming “normal” in the eyes of mainstream society. But the knowledge of the prohibited language was taught during breaks and in the secret of the night, among the students in the residential deaf schools. The one out of ten who had deaf parents showed the other children that there exists a method of communication without endless misunderstandings and headaches. The schools continued to be central for deaf culture, community, and language. For most students the time before entering school was worse, when being deprived from language in hearing and non-signing families, which is referred to as the “seven white years”.

In 1981, Sweden was the first country in the world to recognize sign language as a legitimate language and deaf people’s first language. Years and years of struggle by the deaf activist movement, and research at the linguistic department at Stockholm University, showed that it is a language with its own grammar and syntax and essential for deaf and hard of hearing’s linguistic, social and knowledge development. After a century, it once again became the language used in the schools for the Deaf.

In his twenties, my father finally found the deaf community, when he started to work at Manillaskolan in Stockholm, the oldest school for the deaf in Sweden. My mother, and his new colleagues, despite having been forced to sit on their hands or they would get whipped with a ruler during class as children, taught him to sign. He got to learn that Swedish sign language is neither gesturing, nor a crutch, but a complex and rich language that differs from spoken languages. The grammar exists in the eyes, eyebrows, the mouth, the shoulders, and the hands at the same time. It is not to be confused with communication methods such as “signs as support” (tecken som stöd) or “signed Swedish” (tecknad svenska) which follows the linearity of Swedish. Some signs are however simultaneously and silently articulated in Swedish when you express them in sign language, except from the so-called genuine characters which are signs that do not have a Swedish oral form. For example, when you do the sign for "för säkerhets skull" (for safety's sake) you silently pronounce "hyff", "vänta väldigt länge" (wait for a long time) is "pi pi" and "har gjort" (has done) is "happ", complicating a literal translation. Neither is it an international language since sign languages were developed in different geographical and contextual places around the world, like other languages.

Today, according to the World Federation of the Deaf, only two percent of the deaf persons in the world get education in sign language.² In Sweden however, the schools for deaf and hard of hearing are bilingual, teaching both sign language and speech depending on the students' individual needs and wishes, in a sign language environment.³ Unfortunately, in society, an excessive trust in new medical technology once again fuels the aspiration of monolingualism. Fifty percent of the deaf between the ages 0-20 have Cochlear Implants (CI) with various results, at the expense of sign language.⁴ Doctors often solely advocate for speech exercises and being integrated in hearing schools.⁵ The short film “The Silent Child” (2020) draws attention to the fact that over seventy-eight percent of deaf children attend mainstream hearing schools, without any specialist support available at all.⁶ Deafness can and should be cured, the doctors say, looking away from the fact that some deaf people with CI later in life decide

2 Global Partnership, *Envisioning a future where all children can access learning through sign language*, 2018, <https://www.globalpartnership.org/blog/envisioning-future-where-all-children-can-access-learning-through-sign-language> [retrieved 2021-12-18].

3 Specialpedagogiska skolmyndigheten, *För elev som är döv eller har hörselnedsättning*, n.d., <https://www.spsm.se/skolalternativ/specialskolans-malgrupper/for-elev-som-ar-dov-eller-horsel-nedsattning/> [retrieved 2021-12-18].

4 Stockholms dövas förening, *Att vara döv*, n.d., <https://www.stockholmsdf.se/vad-vi-vill/att-vara-dov/> [retrieved 2021-12-18].

5 Barnplantorna, *Dagens barn med hörselnedsättning/dövhet behöver uppdaterade verksamheter*, 2022, <http://www.barnplantorna.se/dagens-barn-med-horselnedsattning-dovhet-med-familjer-behoover-uppdaterade-verksamheter/> [retrieved 2022-01-07].

6 *The Silent Child* — Oscar® *Winning Short Film*, [online video], NITV, 2020, <https://www.youtube.com/watch?v=2GbxFIVQv8c> [retrieved 2022-01-30].

to unplug their implants due to complications, dissatisfaction and as an aversion against the constant struggle to try and fit in.⁷ While sign language is claimed to hinder a deaf person of their full capacity to hear and speak, different Deaf and Hard of Hearing organisations and language researchers recommend learning both languages.⁸ Deaf people with hearing aids, that get to know both sign language and some degree of a spoken language, have the benefit to switch methods of communication depending on what is useful for them in different situations. For example, research shows that in university classes, it is more likely to pass if you know sign language and use a sign language interpreter, than relying on exhausting hearing aids.⁹ However, the few schools teaching sign language get fewer students every year and are closing one by one in neighbouring countries¹⁰, raising the question about the future, seemingly an in-between state, for all those who will not fit into the idea of deaf people being able to hear.

The specific oppression deaf people experience is called Audism. One expression of Audism is that deafness is still primarily seen as a medical condition and not a minority group with its own valuable culture and language. The discourse around Cochlear Implants have turned the small but rich deaf cultural community on its head, making it rapidly evaporate. In 2021 the developers of CI were candidates for getting the Nobel Prize in Medicine. At the same time the deaf minority is turning into isolated individuals without access to sufficient language and culture. Fitting into concepts of normality and being attractive on the labour market is more valued than having the liberty of choosing for yourself.

Quitting talking was never on the table. At dinner at home, when my parents still were together, my father spoke to me and my hearing siblings when asking for the butter or about our day, making my mother furious at him for excluding her. Born deaf in a third-generation deaf family, she is a native sign language user, and made it our first language without hesitation. We always answered in sign language, but for her, half the dialogue was chopped off when my dad used his voice instead of signing. When my father remarried some years later, I got a new sibling. His mother was hard of hearing and mostly used speech. Still did my father. My new brother did not get to learn sign

7 Babito (Conny Norén), *Cochleaimplantatens uppgång och fall - därför har vårt barn inga CI längre*, 2019, <http://babito.se/2019/07/04/cochleaimplantatens-uppgang-och-fall-darfor-har-vart-barn-inga-ci-langre/> [retrieved 2022-01-07].

8 Hörselskadades riksförbund, *Arkiv: Fakta om CI/EAS*, n.d., <https://hrf.se/subject/vuxendovaci/> [retrieved 2022-01-07].

9 Dövas tidning, *Behöver alla barn med CI teckenspråk?*, 2012, <https://dovastidning.se/nyhet/behavior-alla-barn-med-ci-teckensprak/> [retrieved 2022-01-07].

10 Dagens Nyheter, *Döva gör sig mer hörda än någonsin i kulturen*, 2015, <https://www.dn.se/kultur-noje/dova-gor-sig-horda-mer-an-nagonsin-i-kulturen/#receipt-page> [retrieved 2022-01-07].

language as I did, which led to tangible tension in some of their conversations. Filled with misconceptions and meaningless outbursts, when my father was tired and could not read him properly and my brother's signing was not sufficient. The absence of sign language did not benefit any of them. My father's complex aspiration for normality reproduced linguistic inequity within his own family. Today, I understand it as an expression of deeply internalised ableism and audism, deriving from society never allowing him to rely on sign language. He has never been able to trust it, since it is a method of communication that is constantly devalued by society. From being forbidden for a century, till acknowledged as a valid language in the 1980's, it only took ten years before the medical field once again started to advocate that deaf people can and should be "cured".

Sweden has a long history of structural oppression of lingual minorities. In the thirties, through the world's first Institute of Racial Biology, minorities were targeted and pointed out as threats to the nation. Through different systems of categorisation, dehumanisation and forced sterilisations, the "Swedish race" would be protected from "degeneration". Today, right-wing party leader Ulf Kristersson repeatedly claim that "In Sweden you speak Swedish", and propose harder language requirements to be able to get permanent residence and citizenship.¹¹ The extreme right-wing party Sverigedemokraterna propose to shut down first language education for children with other native languages than Swedish, as well as banning other languages than Swedish in schools and workplaces.¹² Politics building on conservative nationalistic ideas of one nation, one population and one language. Speaking Swedish is seen as one of the most important aspects of being a Swedish citizen. This frenetic aim towards monolingualism obscures the fact that in Sweden you speak multiple languages and that they have existed parallel to each other long before the constitution of the Swedish nation state.

The rhetoric is echoing through history. When I started the same class at the Academy of Fine Art in Oslo as Karin Keisu in 2017, I learned about Tornedalen, the Meänkieli speaking region on the border between Finland and Sweden. Karin being Tornedaliant, and I a CODA (Child of Deaf Adults) immediately sparked a conversation about embodied and inherited experiences of language oppression, history, and politics. Our relationship turned into collaborations and the development of a joint artistic practice with its starting point in talking, researching, and looking at art and theory that turns

11 Dagens industri, *Här jobbar man och talar svenska*, 2021, <https://www.di.se/nyheter/kristersson-har-jobbar-man-och-talar-svenska/> [retrieved 2021-12-06].

12 Aftonbladet, *Nya SD-förslaget: Bara svenska språket ska tillåtas i skolan*, 2019, <https://www.aftonbladet.se/nyheter/a/wPVPJA/nya-sd-forslaget-bara-svenska-sprak-et-ska-tillatas-i-skolan> [retrieved 2021-12-06].

against the pursuit of monolingualism and examines normality, nationalism, and language politics.

The Tornedalian people have a similar but different history and experience of language oppression as the Deaf. They were forced to abandon their language, identity, connection to family and history in order for the nationalistic project to be strengthened, leaving generations with trauma. Colonialism in the north generated resources to the capital, and when the border was drawn in 1809, the Swedish state saw military profit in making Tornedalians loyal to Sweden. The first step of the Swedification process was to strip the population of their language. The “workhouses” (Arbetsstugorna), active between 1903 and 1954, were houses where Tornedalian children from poor families were sent to get housing, food, education and learn different crafts. What started as a charity project soon became an effective machinery in forcing Tornedalians to become Swedish, through the so-called “direct method”. When you entered the workhouse any whisper of Meänkieli was strictly forbidden.¹³ When I and Karin took part in a seminar about the workhouses in 2021, an old man in the audience shared his experiences of growing up in a working house. As a child he had been badly beaten with a whip stick by the headmistress for speaking Meänkieli on a break. Next day, the head mistress saw blood on his bed linen, and he was beaten again for that. Many others have described their time in the workhouse as an experience of abuse, being far from home and deprived of language and identity. Some declare that they were better off in the workhouse than starving at home, not questioning the demand of sacrificing their first language. Extensive racial biology studies were forced upon the population. Finnish and Sámi places were renamed. Many Tornedalian children were sent to live in the south of Sweden to make them Swedish. This led to many changing their names to Swedish names, not teaching Meänkieli to their children and generating an inherited feeling of shame for being Tornedalian. Today, Meänkieli is considered a dying language, but many young Tornedalians are fighting to reclaim it, and there is an ongoing governmental Truth and Reconciliation Commission mapping out the state’s oppression of the Tornedalian population, hoping to make amends.

My and Karin’s current long-term work revolves around the fact that Sign Language and Meänkieli are affected by the same structures. By putting these contexts, histories, and people next to each other, we propose to look at the abuse of power, language politics, and national history as something overlapping each other. It is not a coincidence that

¹³ Curt Persson, *Då var jag som en fånge: statens övergrepp på tornedalingar och meänkielitalande under 1800- och 1900-talet*, 2018, <https://www.str-t.com/da-var-jag-som-en-fange-statens-overgrepp-pa-tornedalingar-och-meankielitalande-under-1800-och-1900-talet/> [retrieved 2021-11-10].

Tornedalians and Deaf people share a lot of similar experiences. Our degree project *Back to Back*, 2022, is a four-channel film installation where one channel shows Karin Keisu and Fanny Eriksson, two young Tornedalians, trying to remember and speak Meänkieli, a language they are not fluent in, standing inside a former workhouse. A second channel shows the interior and exteriors from former workhouses, which most of them nowadays stand abandoned as frozen and mouldy relics from the past. The third channel shows two young deaf siblings, Jamila and Amina Ouahid, both poets, performing sign language poetry and VV, a specific art form in sign language. The fourth is filmed in the building that between 1809-2012 was Sweden's first school for the deaf. Now it facilitates an exclusive free school for the hearing, while almost all deaf children in Sweden are scattered and assimilated into hearing environments. Our intention is that the narratives should both reflect and build on each other, through different performances of resistance in relation to institutions that have affected them. By collaborating with young people engaged in reclaiming and/or artistically challenge the languages, we speculate into a more hopeful future, as a strategy to enable it to come true. Back to back can be understood as a defence position, or an act of solidarity.

Solidarity does not assume that our struggles are the same struggle, or that our pain is the same pain, or that our hope is for the same future. Solidarity means commitment and work, and the recognition that even if we do not have the same feelings, or the same life or the same bodies, we live on a common ground.¹⁴

In the Deaf movement there are concepts and terms such as “Deafhood”, “Deaf gain” and “Deaf Power”, used to create new empowering associations to what it means to be deaf. It is an important process of unlearning hegemonic ideals, and to emphasise the subversive and unique and diverse cultures and languages that Deaf people have. One example of an art form stemming from the sign language community is Visual Vernacular (VV). VV is a form of art developed by and for Deaf people, often claimed to be untranslatable into spoken or written form. It was given a name and established as an art form by Bernard Bragg (born in the United States in 1928 and co-founder of the National Theatre of the Deaf (NTD)) but has existed as a method of storytelling in sign language for an unknown amount of time. It is related to sign language poetry and pantomime but uses cinematographic techniques and unfolds more like moving images. The performer freely shifts characters and perspectives and embodies both subjects and

14 Sara Ahmed, *The Cultural Politics of Emotion* (Edinburgh University Press, 2004) p.195

objects within the narrative.¹⁵ In VV, you do not describe an apple tree with words; you are the apple tree. You also are the growing seed, the sun, wind, and rain, as well as the human passing by, grabbing an apple from it and eating it.¹⁶

In 2021, Karin and I visited Sign Language Arts Night, an international workshop in sign language poetry and VV at Riksteatern Crea in Stockholm. Sixteen professional deaf artists and poets from different continents met for the first time to research the differences of sign language poetry and VV and develop strategies to strengthen the art forms and methods of pedagogy, as well as initiating a platform for continuous collaborations. In interviews that I and Karin did with a few participants, the most present desire among them was to be able to reach new generations of deaf children, and let them know that sign language is beautiful, rich, and empowering. Access to art, poetry and creativity in sign language evoke confidence and imagination. Tools to enable a future. The three-day workshop ended in a public presentation of mind-opening performances on the main stage. Jamila and Amina Ouahid were part of the assembly, and later on became invaluable collaborators and performers, in mine and Karin's work *Back to Back*.

Sign language too often seems to be for others than the deaf. Parents to deaf children are urged not to learn sign language, while parents of hearing babies are welcomed to "Baby Sign" classes where sign language is described as a rich and exciting form of communication useful to communicate in very early ages before the ability to speak has developed. It is said to elaborate children's learning of language, cognitive abilities, and emotional development. I get furious when thinking of the very different attitude towards deaf children. Most deaf people have hearing parents of whom too many never learn to sign, using only basic gestures such as pointing as communication. When meeting young Deaf sign language users in schools for the Deaf, you get to know about parents that do not even know their child's personal name sign. Language deprivation as well as falling out of touch with biological families when finding the sign language community is a commonly known and shared experience amongst Deaf people. There is no conflict in learning several languages. Language enriches society with nuances and different competences. Having other languages than the majority language infuses society and has the potential to open new channels of understanding each other, rather than reducing them. I believe in putting in the effort of making it work, offering

¹⁵ Marieke Van Brandwijk, *Visual Vernacular: An Inter and Intra Sign Language Poetry Genre Comparison*, Bachelor Thesis (Leiden: Leiden University, 2017-2018)

¹⁶ *Visual Vernacular (Deaf & Hard of Hearing Version)*, [online video], Alabama Public Radio, 2019, <https://www.youtube.com/watch?v=nQlva5No6qQ> [retrieved 2021-12-07].

accessibility of all sorts when needed, and building bridges between people, without demands of homogeneity.

Minor literature, as presented by Deleuze and Guattari, is literature written in a majority language by a person with a minority mother tongue and carries subversive potential to disrupt mainstream narratives within a national identity.¹⁷ Learning about it made me think of my mother. Written Swedish is her fourth language, since she is a Danish-Hungarian deaf immigrant in Sweden. Her writings have always carried traces of sign language grammar. Prepositions and conjunctions could be left out and the order of things turned around. I grew up embarrassed of her misspellings and her own internalised feelings of being insufficient made her ask for my help. I often took on the responsibility of writing emails, job applications, work assignments for her, with a bad feeling in my gut. Society made her dependent. Lesser than me. It inflicted an unwanted power relation that created a gap between us. I did not realise at the time that by policing and erasing my mother's sign language from her texts I was part of controlling which voices and narratives that are made illegitimate to exist in society. In my work today, I am interested in allowing errors, misunderstandings, hybrids, and dislocations, deterritorialization. These kinds of contaminations can insert minority narratives into the mainstream and put forward a critique towards the national identity. A way of being, embodied knowledge and specific contexts, beyond conventions are made visible that way. Moving from the margin towards the centre, not necessarily to become the centre, but to disturb it.

17 Gilles Deleuze & Félix Guattari, *Kafka: Toward a Minor Literature*, Volume 30 (Minneapolis: University of Minnesota Press, 1986) p.18

References

Aftonbladet, *Nya SD-förslaget: Bara svenska språket ska tillåtas i skolan*, 2019, <https://www.aftonbladet.se/nyheter/a/wPVPJA/nya-sd-forslaget-bara-svenska-spraketska-tillatas-i-skolan> [retrieved 2021-12-06].

Ahmed, Sara, *The Cultural Politics of Emotion* (Edinburgh University Press, 2004).

Barnplantorna, *Dagens barn med hörselnedsättning/dövhet behöver uppdaterade verksamheter*, 2022, <http://www.barnplantorna.se/dagens-barn-med-horselnedsattning-dovhet-med-familjer-behover-uppdaterade-verksamheter/> [retrieved 2022-01-07].

Dagens industri, *Här jobbar man och talar svenska*, 2021, <https://www.di.se/nyheter/krister-son-har-jobbar-man-och-talar-svenska/> [retrieved 2021-12-06].

Dagens Nyheter, *Döva gör sig mer hörda än någonsin i kulturen*, 2015, <https://www.dn.se/kultur-noje/dova-gor-sig-horda-mer-an-nagonsin-i-kulturen/#receipt-page> [retrieved 2022-01-07].

Deleuze, Gilles & Guattari, Félix, *Kafka: Toward a Minor Literature*, Volume 30 (Minneapolis: University of Minnesota Press, 1986).

Dövas tidning, *Behöver alla barn med CI teckenspråk?*, 2012, <https://dovastidning.se/nyhet/behover-alla-barn-med-ci-teckensprak/> [retrieved 2022-01-07].

Global Partnership, *Envisioning a future where all children can access learning through sign language*, 2018, <https://www.globalpartnership.org/blog/envisioning-future-where-all-children-can-access-learning-through-sign-language> [retrieved 2021-12-18].

Hak Kyung Cha, Theresa, *Dictee* (New York: Tanam Press, 1983).

Hörselskadades riksförbund, *Arkiv: Fakta om CI/EAS*, n.d., <https://hrf.se/subject/vuxendovaci/> [retrieved 2022-01-07].

Norén, Conny, *Cochleaimplantatens uppgång och fall - därför har vårt barn inga CI längre*, 2019, <http://babito.se/2019/07/04/cochleaimplantatens-uppgang-och-fall-darfor-har-vart-barn-inga-ci-langre/> [retrieved 2022-01-07].

Persson, Curt, *Då var jag som en fånge: statens övergrepp på tornedalingar och meänkielitalande under 1800- och 1900-talet*, 2018, <https://www.str-t.com/da-var-jag-som-en-fange-statens-overgrepp-pa-tornedalingar-och-meankielitalande-under-1800-och-1900-talet/> [retrieved 2021-11-10].

Specialpedagogiska skolmyndigheten, *För elev som är döv eller har hörselnedsättning*, n.d., <https://www.spsm.se/skolalternativ/specialskolans-malgrupper/for-elev-som-ar-dov-eller-har-horsel--nedsattning/> [retrieved 2021-12-18].

Stockholms dövas förening, *Att vara döv*, n.d., <https://www.stockholmsdf.se/vad-vi-vill/att-vara-dov/> [retrieved 2021-12-18].

The Silent Child — Oscar® Winning Short Film, [online video], NITV, 2020, <https://www.youtube.com/watch?v=2GbxFIVQv8c> [retrieved 2022-01-30].

Van Brandwijk, Marieke, *Visual Vernacular: An Inter and Intra Sign Language Poetry Genre Comparison*, Bachelor Thesis (Leiden: Leiden University, 2017-2018).

Visual Vernacular (Deaf & Hard of Hearing Version), [online video], Alabama Public Radio, 2019, <https://www.youtube.com/watch?v=nQlva5No6qQ> [retrieved 2021-12-07].