

ENGLISH SUMMARIES

Anna-Oline Grarup Hertz, Freia Buus Bille & Sofie Christine Rahbek Bang: The Ship is Loaded with Men. Masculinities and Homosocial Desire in the Danish Merchant Fleet

This article explores how gendered norms shape social interactions among male seafarers in the Danish merchant fleet. Based on data from anthropological fieldwork on Danish-owned cargo and service vessels in the autumn of 2022, the article seeks to map and analyze how specific norms of masculine behavior define, sanction, and challenge the ways in which seafarers can express their masculinity within the homosocial work community. Drawing on studies of masculinities, with a particular focus on homosocial desire, we explore the nature of male seafarers' interactions. It is argued that male seafarers form relationships and seek recognition from each other through behaviors that express endurance and competitiveness, as well as harsh communication – a homosocial desire that has a vertical expression, thus creating and maintaining masculine hierarchies among seafarers. Furthermore, it is unfolded how seafarers express homophobia, objectify women, and tease apprentices through humor, further reinforcing the vertical expression of the homosocial community and masculine hierarchies. Through these empirical insights, the article argues that the norms of social interaction within the work community have a vertical expression, limiting the male seafarers' opportunities to develop relationships based on friendly intimacy and care – a form of interaction characteristic of horizontal homosocial communities. A longing for such a community thus entails ambivalence as it challenges the currently socially accepted interactions. However, in some cases male seafarers succeed in expressing vulnerability and mutual care on the periphery of the work community's masculine norms. The article points out how this can be understood as an attempt to negotiate the idealized masculinity while also marking a potential movement towards more permissible masculinities in the Danish merchant fleet.

Keywords: gender, workplace culture, masculinity, seafaring, norm criticism, homosociality

Lærke Cecilie Anbert: “No one Knows the ‘Right Language’, We are all Constantly Talking about it”. Language Work and Social Justice at UC Berkeley

Student activists at UC Berkeley continuously engage in negotiations about language use in efforts to identify the most considerate words in a given context. Not unlike other current global movements, these students are concerned with social (in)justices in the university’s practices. They advocate for increased attention to diversity and inclusion, urging their peers, faculty, and administration to prioritize these values. Based on ethnographic fieldwork in 2020-22, I examine students’ engagement with language and social change at UC Berkeley. I show how attention to language use, for students at UC Berkeley, can be understood as a tool to change the world. In this context, the meticulous use of language becomes a guiding practice for activist students as they strive to contribute to greater social justice, recognizing that achieving “the right language” is an ongoing process. Informed by anthropological perspectives on ordinary ethics (Lambek 2010, 2015, 2021) I argue that students’ *language work* involves both the cultivation of ethical selves *and* an openness towards others. This openness is created by nurturing humble and responsive attitudes, acknowledging one’s own and others’ fallibility, so long as the intent and approach to language use align with the overarching goal of advancing social justice.

Keywords: student activism, language, social justice, ordinary ethics, humility, disciplining

Natalie Gunthel: Frictions of Freedom. A Conceptual Rethinking of Freedom of Expression as “Cultural Conflict”

Since the controversies of the Caricature Crisis in the mid-2000s, freedom of expression has routinely been conceptualized in Danish public discourse as a source of “cultural conflict” with particular emphasis on incompatibilities or inequalities between majority and minority groups. But are conflicts over freedom of expression productively addressed as, explicitly, cultural conflicts? And if so, how exactly do we conceptualize such conflicts? In search of answers for these questions, this article combines legal and anthropological perspectives to elucidate and, ideally, ameliorate the conceptualization of speech conflicts in public debates by replacing the currently dominant “clashing cultures” conception with a frictional conceptualization (Tsing 2005; Medina 2013). It argues that the clashing culture conceptualization relies on an unhinged concept of “culture” (Wikan 2002) and fabricates a false choice between groupism (Brubaker 2002) and abstract individualism (Kymlicka 1996). Accordingly, it introduces

a reworked conceptual framework to appreciate speech conflicts as cultural and epistemological frictions.

Keywords: freedom of expression, conflict, culture, freedom, human rights, friction

Gritt B. Nielsen: Offensive Expressions? On Humour, Community, and Epistemic Injustice at the University

In recent years, debates on freedom of speech, inclusion, and students' proclivity for taking offence have proliferated throughout Danish universities and in the broader public. Taking a recent case of students' use of country games and costumes as its starting point, this article focuses on the role and meaning of humour, and how students' (humoristic) expressions are interpreted and negotiated with intersecting references to universal rights, institutional norms and values, and individuals' experiences of being recognised as legitimate participants in a larger university community. The debate around country games and costumes reflects wider disagreements about what it means to be free to express oneself, and if or how this freedom is conditioned by certain forms of equality. I show how jokes and humoristic activities not only play a central role for the making of – and exclusion from – student community but also may work to promote epistemic injustices (Fricker 2007), in that certain students are not recognised as knowers in their own right. Taking offence at “humoristic” activities can in such cases be understood as a form of resistance against everyday inequalities and affronts to one's social standing and dignity as a human being. Even though humour can be used to momentarily address central paradoxes or inequalities within and outside a university programme, it does not necessarily enable ongoing and reflexive engagement with such paradoxes and inequalities – to do so, I argue, the cultivation of other forms of dialogical spaces and virtues are needed.

Keywords: humour, freedom of speech, inclusion, epistemic injustice, student activism, universities

Lise Ulrik Andreasen: Blood Seeping Through the Pink Shorts. Menstrual Blood as a Socio-Material Expression and Activist Potential

Throughout the last decades, menstruation has become more visible in the public sphere. For example, in debates, popular culture productions, and on social media, where activists have worked to break down stigmas surrounding menstruation. Despite this, recent research shows that bodies with menstrual cycles and the experience of menstruation are still complicated by the misogynistic legacy of history and an accompanying cultural inertia, whereby menstruation

is still understood as private and as an individual matter. Drawing on a case from ethnographic fieldwork among youth in Denmark, the article examines how menstrual blood can be viewed as a socio-material expression and thus as a posthuman acting and troubling agent. Building on Jane Bennett's theories of "Thing power" and "vibrancy," and Lauren Berlant's theorization of "intimacy," an event is analyzed where menstrual blood, by seeping through a pair of pink shorts, enters the public sphere. In its transgression, menstrual blood challenges the idea that the world can be divided into the public and the private, while also pointing out how this division is a construction that has shaped various aspects of life and relations, including menstruation. The analysis shows how menstruation as materiality with relations to intimacy, to the body, and to gender carries the potential to trouble the power that makes menstruation a limiting condition of life, thus concluding that the entry of menstrual blood into the public sphere has the potential to expand the boundaries of what menstruation can be.

Keywords: menstruation, everyday activism, intimacy, gender, youth, feminist new materialism

Vibe Nielsen: "The Public Has Come Back". Debating Art Exhibitions at the Iziko South African National Gallery

This article shows how the exhibition of art at the Iziko South African National Gallery was discussed and redefined in response to demands for equal access and more diverse representation. The article analyses the critique of the three white curators behind the *Our Lady*-exhibition (2016), expressed by a group of South African contemporary artists, as well as members from the Sex Workers Education and Advocacy Taskforce, who challenged the legitimacy of the curators to represent South Africa's diversity of voices, protested against the treatment of victims of gender-specific violence, and criticised the continued exclusion of subaltern parts of the population. Based on anthropological fieldwork carried out in and around the gallery from 2016-18, the article presents the different positions expressed in the public debate surrounding the exhibition and shows that the museum space continuous to "reinforce for some the feeling of belonging and for others the feeling of exclusion" (Bourdieu et al. 1991:112): the art gallery remains a place, where it is easier for white, well-educated voices to speak and be heard. However, the protests against the National Gallery in Cape Town challenged and created debate to a degree that made the institution recognise its privileged position in society and make it incorporate a more diverse plurality of voices.

Keywords: South Africa, art galleries, curation, contemporary art, public protests, Iziko South African National Gallery