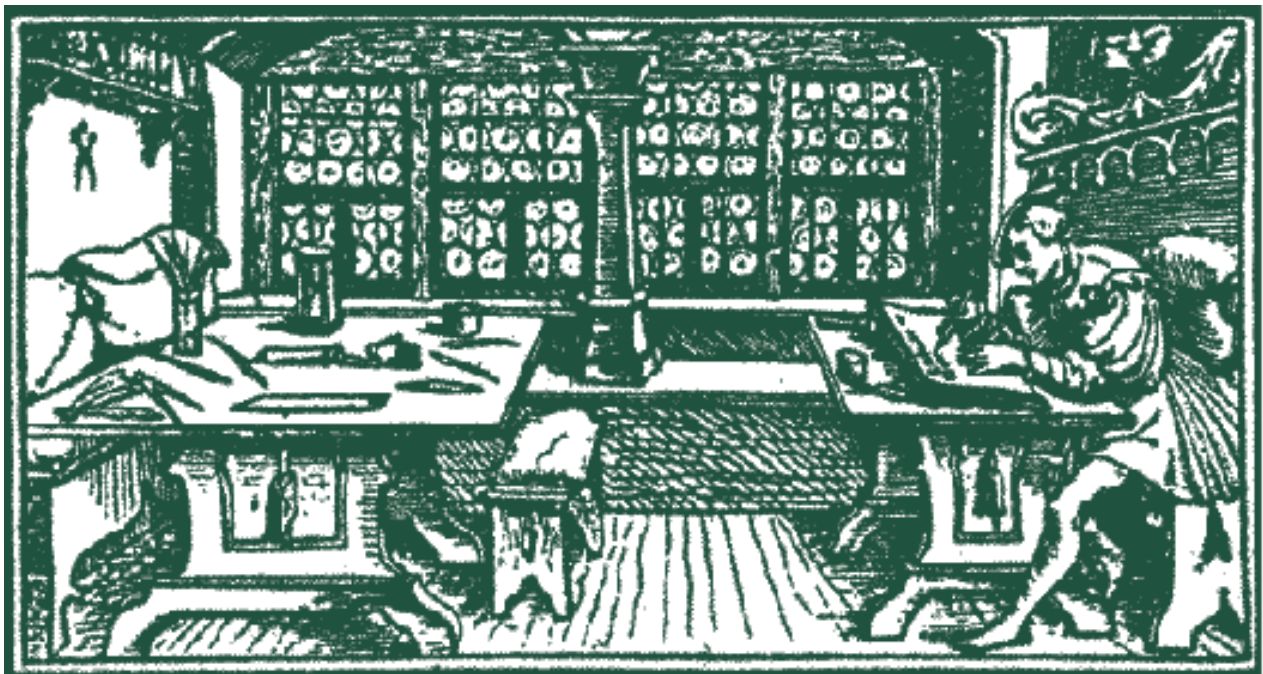




STUDIA UNIVERSITATIS
BABEȘ-BOLYAI



PHILOLOGIA

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SERIES

PHILOLOGIA

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S T U D I A
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PHILOLOGIA

1

The Celebration of Norway at Babeș-Bolyai University
Norske markeringer ved Babeș-Bolyai

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The Celebration of Norway at Babeş-Bolyai University

Norske markeringer ved Babeş-Bolyai

Kjære leser!

Det er en glede å få anbefale dette spesialnummeret av *Studia Universitatis Babeş-Bolyai Philologia*. Norge markerte i 2013 viktige begivenheter som 100 år siden allmenn stemmerett i Norge og 150 år siden maleren Edvard Munchs fødsel (*Munch 2013*, 18-19 november). Jeg satte stor pris på å kunne delta i noen av Babeş-Bolyais markeringer av disse jubileene. Du kan lese mer om dette her, om norsk litteratur, men også om *Øversetterseminaret* (12-13 november 2013) organisert med NORLAs støtte på *Institutt for Skandinaviske Språk og Litteraturer* ved Babeş-Bolyai Universitetet, samt gode bidrag fra doktorander og lærere ved Babeş-Bolyai Universitetet. Selv ser jeg frem til flere besøk til Cluj i årene som kommer.

Tove Bruvik Westberg, Norges ambassadør til Romania

Dear reader!

It is a pleasure for me to recommend this special edition of *Studia Universitatis Babeş-Bolyai Philologia*. In 2013 Norway celebrated several important historical events - like the introduction of general suffrage 100 years ago, and the birth of the painter Edvard Munch 150 years ago (*Munch 2013*, 18-19 November). I appreciated very much the opportunity I had to participate in some of Babeş-Bolyai's celebrations of these events. You can read more about it in this issue of *Studia Universitatis Babeş-Bolyai Philologia*, together with articles connected to *the Literary Translations Seminar* (12-13 November 2013) organized in cooperation and with the support of *Norwegian Literature Abroad* (NORLA) at the *Department of Scandinavian Languages and Literatures* of the Babeş-Bolyai University. The issue of *Studia Universitatis Babeş-Bolyai Philologia* comprises also articles about Norwegian literature as well as interesting contributions by PhD-students and teachers at the Babeş-Bolyai. I am looking forward to more visits to Cluj in the years to come.

Tove Bruvik Westberg, Ambassador of Norway to Romania

Forord

I dette nummeret av *Studia Universitatis Babeş-Bolyai Philologia*, spesielt i den første delen finnes det ulike problemstillinger knyttet til forskjellige historiske og kulturelle begivenheter som Norge feiret i 2013 og som også ble markert av *Institutt for skandinaviske språk og litteraturer* ved Babeş-Bolyai Universitetet i Cluj: 100 år siden allmenn stemmerett i Norge, og 150 år siden maleren Edvard Munchs fødsel (*Munch 2013*, 18-19 november 2013). De norske bidragsyterne er Tove Bruvik Westberg, Norges Ambassadør til Romania, den norske forfatteren Robert Ferguson og Jan Erik Holst, ansvarlig redaktør ved Norsk Filminstitutt, som holdt plenumsforedrag.

Det skandinaviske instituttets aktuelle interesse for oversettelser av norsk litteratur til rumensk og arbeid med å promotere direkte oversettelser fra norsk litteratur til rumensk resulterte i et *internasjonalt oversetterseminar* organisert i samarbeid med og støttet av NORLA på Babeş-Bolyai Universitetet i Cluj, 12-13 november 2013. NORLA-representanter og en norsk forfatter holdt plenumsforedrag og et workshop: Margit Walsø, NORLAs direktør, Dina Roll-Hansen, rådgiver for barne- og ungdomslitteratur i NORLA, og forfatteren Kari F. Brønne. Forfatterforeningen i Cluj, som samarbeidspartner i dette prosjektet, ble representert av Irina Petraş, forfatter og president i Den rumenske forfatterforeningens filial.

Bidragsyterne til dette norske nummeret av *Studia Universitatis Babeş-Bolyai Philologia* er altså våre norske gjester samt lærerne og PhD-studentene ved *Institutt for skandinaviske språk og litteraturer* ved Babeş-Bolyai Universitetet i Cluj.

For denne dialogen om norsk språk, litteratur og kultur takker jeg *Den norske Ambassaden i Bukarest*, *Norsk Litteratur i Utlandet (NORLA)*, *Norsk Filminstitutt*, *Den rumenske forfatterforeningens filial*, de norske forfatterne, alle bidragsyterne, og sist men ikke minst mine PhD-studenter.

Sanda Tomescu Baciu

This number of *Studia Universitatis Babeş-Bolyai Philologia*, especially in its first part, contains various subjects regarding historical and cultural events celebrated by Norway in 2013. These were also marked by the

FORORD

Department of Scandinavian Languages and Literatures of the Babeş-Bolyai University in Cluj: the introduction of general suffrage 100 years ago, and the birth of the painter Edvard Munch 150 years ago (*Munch 2013, 18-19 November, Cluj-Napoca*). The contributors are Tove Bruvik Westberg, Norway's Ambassador to Romania, Robert Ferguson, writer, and Jan Erik Holst, executive editor at the *Norwegian Film Institute*, who all held plenary speeches.

The Scandinavian Department's preoccupation to promote literary translations from Norwegian into Romanian resulted in *The International Literary Translations Seminar* organized with the support of and in cooperation with NORLA at the Babeş-Bolyai University, 12-13 November 2013. NORLA representatives together with a Norwegian writer contributed with plenary speeches and a literary translation workshop. The Romanian Writers' Union Cluj Branch, as partner in this project was represented by its president, the writer Irina Petraş.

In conclusion, the contributors to this special issue of *Studia Universitatis Babeş-Bolyai Philologia* are our Norwegian guests, as well as teachers and PhD-students at the *Department of Scandinavian Languages and Literatures* of the Babeş-Bolyai University in Cluj.

For this dialog on various aspects regarding Norwegian language, literature and culture, I thank *The Norwegian Embassy* in Bucharest, *Norwegian Literature Abroad (NORLA)*, *Norwegian Film Institute*, *Romanian Writers' Union Cluj Branch*, Norwegian writers, all the contributors and last but not least, my team of PhD-students.

Sanda Tomescu Baciu

18-19 noiembrie

PROGRAM

MUNCH 2013

Manifestare organizată cu
prilejul anului internațional
Edvard Munch (1863-1944)

Sala Club, Colegiul Academic al UBB,
str. Emmanuel de Martonne, nr. 1

LUNI 18.11

16.00

Deschiderea oficială a evenimentului și vernisajul expoziției "Edvard Munch", în prezența Excelenței Sale, Doamna Tove Bruvik Westberg, Ambasador al Regatului Norvegiei la București.

Vor lua cuvântul:

Excelența Sa,
Doamna Ambasador
Tove Bruvik Westberg.

Președintele Senatului UBB,
Pr. Prof. dr. Ioan Chirilă.

Decanul Facultății de Litere,
Prof. dr. Corin Braga.

Directorul Departamentului de Limbi și
Literaturi Scandinave,
Prof. dr. Sanda Tomescu.

Robert Ferguson, scriitor.

Jan Erik Holst, redactor,
Institutul Norvegian de Film (NFI).

Proiecție de filme:

17.00-17.45 *Edvard Munch, Let the
Scream be Heard*, film documentar (2013).*

17.45-18.00 *Ansikter / Fețe*, scurt metraj
(1974).*

10.00

Excelența Sa, Doamna Ambasador Tove Bruvik Westberg, "One Hundred Years of Women's Participation in Political and Economic Life in Norway"
(prelegere în limba engleză).

Robert Ferguson, "Edvard Munch and his Contemporary Artists" / "Edvard Munch și artiștii săi contemporani"
(prelegere în limba engleză).

Proiecție de filme:

11.30-12.30 *Død madonna / Madona moartă*, film documentar (2006).*

12.30-14.00 *Dagny*, film artistic (1977).**

15.00 Jan Erik Holst, "Edvard Munch på film - Edvard Munch og film" / "Edvard Munch, film biografic - Edvard Munch și filmul"
(prelegere în limba norvegiană).

Proiecție de film:

16.00-18.45 *Edvard Munch*, film artistic
(1974).*

*Subtitrare în limba engleză.

**Subtitrare în limba norvegiană.



Universitatea
BABEȘ-BOLYAI
Departamentul de Limbi și Literaturi
Scandinave al Facultății de Litere



WOMEN'S SUFFRAGE CENTENARY

AMBASSADOR TOVE BRUVIK WESTBERG¹

ABSTRACT. *Women's Suffrage Centenary.* In the context of the anniversary of 100 years since women in Norway were granted the right to vote, this speech offers enlightening information on the movement for women rights not only in Norway, but also internationally. Seen as an important step in the democratization and modernization of the country, the event that marked the year 1913 was the result of a long struggle that had tremendous and wider impact on Norwegian society. Key events and figures that contributed to accomplishing this ideal are presented while focus is also placed on events that followed after 1913 since the movement for women rights continued, transforming itself in a fight for human rights and equality in general, regardless of gender, race, religion, social status etc.

Key words: *women's suffrage, Norway, gender equality, women's emancipation, Fredrikke Marie Qvam, Fernanda Nissen, Camilla Collett, Gina Krog.*

REZUMAT. *Celebrarea a 100 de ani de la acordarea dreptului de vot pentru femei.* În contextul împlinirii a 100 de ani de la acordarea dreptului de vot pentru femei în Norvegia, acest discurs oferă informații importante despre mișcarea de emancipare a femeilor, nu doar în Norvegia, dar și pe plan internațional. Perceput ca un pas important în democratizarea și modernizarea țării, evenimentul care a marcat anul 1913 este rezultatul unei lungi lupte care a avut un impact major asupra societății norvegiene. Evenimente și personalități cheie care au contribuit la împlinirea acestui ideal sunt prezentate, în timp ce se acordă atenție și evenimentelor care au urmat după 1913, deoarece lupta pentru drepturile femeilor a continuat, transformându-se într-o luptă pentru drepturile omului în general.

Cuvinte cheie: *drept de vot, femei, Norvegia, egalitate de gen, mișcare de emancipare, Fredrikke Marie Qvam, Fernanda Nissen, Camilla Collett, Gina Krog.*

¹ Tove Bruvik Westberg is the Ambassador of Norway to Romania since 2013.
E-mail: emb.bucharest@mfa.no

100 years ago women gained full voting rights in Norway. We celebrate this anniversary because it constitutes an important step in the democratization of our country. At the same time this anniversary gives us an opportunity to focus on the general issue of equal rights – of men and women, of nationalities, minorities, rich and poor. These are human rights that we shall continue to fight for in our own country and globally. We are still far from winning this fight.

I wish to thank you for inviting me to give a presentation on this topic at today's meeting. I touched upon it in my brief introduction yesterday. Today I intend to go a bit deeper into the story about women's voting rights in Norway, but also to widen the perspective and to look at the universal status of women's rights at present, including the issue of women in power and politics.

A couple of years ago a very controversial TV-programme was screened in Norway, called 'Born like this or become like this?' What is the influence of pure biology and of culture on how man develops and on man's role in society? I will not go into that discussion, but point out that only 150 years ago, in our part of the world, the notion of nature rather than nurture was the main explanation for why women were and should be subordinate to men. And since the explanation was nature and not nurture, the situation could not be changed. In many countries worldwide, nature is still part of the explanation and the reasoning – as well as culture, in what I would call a rather weird combination of arguments. This is why the struggle for women's rights continues and - in our view – should continue.

The women's movement was part of the modernization project in Norway that took off in the last quarter of the 19th century. Modernization and the creation of a new national identity went hand in hand in our country as in many European countries at the time. I also explained to some of you yesterday, that this process gave birth to the Golden Age of Norwegian art and cultural creativity – in music, literature and painting. Politics, economics, social development and culture mutually influenced and strengthened each other. Modernization entails personal freedoms and democracy. Equal rights, suffrage and political and economic power are integral parts of this.

The emancipation movement was from the beginning a project by and for the bourgeois women. They were to some extent educated, well off economically, often locked into marriages with husband, children and entertainment as their main occupations. But they had time at their disposal and they had an opportunity to do something actively to get out of an idle and frustrating life style. The working class women however had no such opportunity and yet they were even more exploited and subordinate. They worked in the manufacturing industry, as housemaids, on the fields – and made important and necessary contributions to their families and the society. But they had no rights whatsoever.

The women's situation became the preoccupation and the main theme with many Norwegian artists and the cultural elite at the time. Henrik Ibsen, the playwright who wrote many of his plays towards the end of the century, positioned himself as defender of the women in the drama *The Doll's House*, *The Family at Gilje*, *Hedda Gabler* and several others. The painter Edvard Munch was very conscious of the issue of women's emancipation. With his pictures he helped to break down the traditional perception of the sexes and portrayed women in roles and in situations that went far beyond what was then regarded as female and feminine.

I could have mentioned many other artists from this period who took a clear stand in favor of women's rights. Most of them were men. They were extraordinary in their understanding of the issue. I wish instead to point at the first woman in Norway who wrote about the women's situation long before it was socially acceptable that a woman could stick her neck out and express views that challenged the commonly held beliefs and attitudes.

Her name is Camilla Collett. She published her first novel in 1854 - *The District Governor's Daughters* (*Amtmandens Døtre*) . She wrote about women destined to be wives and mothers. To be cared for. To be financially dependent of a man. Often to be locked into a marriage with a man she did not even love. And not be allowed a life outside the family - as a member of the greater society. Contrary to what one could expect, the novel was very popular and sold out repeatedly. Camilla Collett was the sister of the national poet Henrik Wergeland. Their father was a controversial and progressive theologian and teacher who also took part in the constitutional assembly in 1814. Camilla Collett was the first of the four great women that led the way towards their sisters' emancipation in Norway. She was never political in the sense that she promoted a specific ideological view or proposed radical reforms, but she helped in setting the tone and inspiring those who came after her.

Camilla Collett became an honorary member of the first organization for women's rights that was established in Norway in 1884. The year of parliamentarism in Norway by the way, another important step in the democratization process. Gina Krog, the second of the four great women, was the founder and first leader of this organization - together with a man (Hagbarth Berner). She was the ideologist of the women's liberation movement in Norway. The editor of a radical magazine. Always on the barricades fighting for the women's equal rights in politics and economics and also the founder in 1885 of the Association for women's voting rights. In her head - full voting rights as soon as possible. But in other members head - a gradualist approach towards this goal. Which was in fact what happened on the road to 1913. More about that in a minute.

The third great woman was Fredrikke Marie Qvam. I think it is fair to say that she was the arch typical woman activist that I have described. She belonged to the ruling class of politician and civil servant families. She had the education, the financial freedom and the time to engage in the struggle for women's rights. Her husband was Member of Parliament and twice prime minister. She moved freely among politicians and gave her contributions to the debate – behind the scenes and as leader of several NGOs and suffrage movements. Her most notable contribution came in 1905. The big issue was the dissolution of the union with Sweden which was put to a referendum in August that year. A request for women's participation in the referendum was put forward, but denied. Fredrikke Marie Qvam then initiated a signature campaign for women in favour of the dissolution. Around 280 000 signatures were collected. 53% of the women eligible to vote in 1913 participated in the campaign. In fact, quite a remarkable result, given the general circumstances of women in 1905.

The fourth great woman that strongly influenced the development of women's rights was Fernanda Nissen. The middle class woman who spoke up for the working class women. She was member of the socialist Labour Party. She stood up and supported working women at a strike in the manufacturing industry in 1889. She had to accept though that even the Labour Party argued that general suffrage among men had to be achieved before similar rights for women could be fought for. Her footprint is particularly strong because she broadened the perspective of women's equal rights from the issue of suffrage to the right of participation in political debates on any question that affected women's situation and interests. She therefore strongly advocated women's participation in the Storting (which was allowed from 1911). But even 60 years after universal suffrage was finally decided, in 1973, women's participation in the Storting had only reached a little less than 20%.

And that fact tells us, that even in Norway, where we like to look upon ourselves as the avant-garde of political rights and participation, general voting rights for men and women were only the beginning of a long and difficult political process that continues 100 years later. Before 1913, the long and winding road to general voting rights went via income graduation, age, real estate ownership, and social position, the right to vote in local elections - and sex of course. All men achieved full rights in 1898. Women still had to listen to 15 proposals in the Storting for the same right. 15 years of absurd arguments about their ability to think, to understand politics, the need for them to stay at home and cater for their husband and children, and the danger of being harmed from the brutality of public and political life.

But these absurdities aside. When general suffrage was finally achieved in 1913, women had in the meantime gained access to the universities. The marriage and inheritance laws had been revised and partly equalized. Women could run for Parliament (1911). Women cut their hair, put on more practical clothes, went skiing and hiking and took the driver's license. All these liberties were achieved and they made women less subordinate to men and more independent.

This is the story of decisive developments in my country over a period of 100 years. Like I said – women's emancipation and finally their full and unrestricted right to vote – to be full citizens – was part of a bigger project. Modernization, democratization, industrialization, the golden age of art and culture, independence – first from Denmark, which also brought about the constitution in 1814 - then from Sweden in 1905. A new national identity was born.

The struggle for women's rights was brought forward from 1913 and continues today. Gradually it became part of a larger venture – to enhance and protect human rights in the broader sense. This has become a significant element in Norwegian foreign policy and is still important also in domestic politics in my country. Gender equality is genuinely a matter of securing equal rights for everyone – independent of their sex, age, ethnicity, functionality, religion or sexual orientation.

In 1913 universal suffrage was in place. How did this influence women's participation in public life? The development has been slow, as I have already indicated. The mechanisms in society that work against women in public life are strong and persistent. The number of women in Parliament did not increase much until after the Second World War. Even today, after the general election in September this year, women have 39.6 % of the mandates in the Parliament. We saw the first woman in government in 1945 – representing the communist party in the union government right after the war. The first woman to become prime minister in Norway was Gro Harlem Brundtland, who took office in 1981 and served as prime minister on and off until 1996. Internationally, she was not the first woman to become prime minister, but she explicitly used the office to promote gender equality and brought into her government 40 % women ministers.

It is worth noting that the world's first woman prime minister was Sirimavo Bandaranaike in Sri Lanka. She took office in 1960 and served for altogether 18 years. Later Indira Gandhi became prime minister in India, Golda Meir in Israel and Margaret Thatcher in UK – all of them ahead of Mrs Brundtland. But the gender issue was never high on these ladies' agendas. In September this year Erna Solberg from the Conservative Party became prime minister in Norway. Being a woman in such a position is no longer remarkable. But she is the head of a government with complete gender equality – 50/50 men and women ministers.

Thursday and Friday last week an *International Conference on Women, Power and Politics* was arranged in Oslo. The theme of the conference was women's political rights, and the work for international peace, security and development.

The conference reminds us of other international conferences with similar agendas that have been arranged over the years. The outcomes from the International Conference on Population and Development in Cairo in 1994 and the Women's Conference in Beijing in 1995 – followed up in 2005, include strong political commitments. Some states, organizations and religious communities are campaigning against these commitments. There is nevertheless progress to be observed. Legally and politically speaking the International Convention on the Elimination of all Forms of Discrimination against Women (CEDAW) is now nearly a universal framework.

What still remains, however, is implementation of CEDAW requirements in some countries. One of the serious challenges is the protection of women human rights defenders. Women human rights defenders are facing extraordinary risks, including arrests, killings and sexual violence. Let me mention two such women who have received The Nobel Peace Prize for their efforts: Shirin Ebadi from Iran and Tawakkol Karman from Yemen. At this year's UN General Assembly Norway has tabled a draft resolution on this issue, which we hope will be adopted within a few weeks.

This leads me to another brave person who was nearly killed because of her struggle to defend the girls' right to education – Malala in Pakistan. Girls' education is a right in itself. It is also the single most important driver of other development goals, like for instance health, and in the end a precondition for the eradication of poverty.

The Oslo conference last week also focused on peace and security. We all know that women and children – girls not the least – often are prime targets and victims of conflict and war. We also know that without the inclusion of women, peace will be hard to attain in many conflict areas. Peace processes need to be inclusive to be legitimate. One cannot exclude half of the population.

In many societies we see that women are the main providers of economic security in families. It has become very typical in a country like Mongolia where traditional social structures collapsed a few years ago, and we see it in many traditional countries in Africa. We also see more often, for instance in Norway, that girls are in the majority in higher education and even achieve the highest grades. Girls and women are entrepreneurs. They take leading roles in business. The head of IMF is a French woman who was the finance minister in her country. Women are generally taking on any position in government and finance in our part of the world. But this is not the time to become complacent. Economic power still remains largely with men. It is still

necessary to actively create space for women – like it was done in Norway in 2002. A bill was introduced that demanded 40% women participation on company boards. Again we heard the same arguments that were brought forward 100 years ago – women are not interested; they do not have the competence; business is a man's world; it will ruin the companies. Nothing evil happened. Women are increasing their share of economic power. They hold leading positions in big companies. They constitute 40% of board members in most companies in Norway. And many countries are following suit.

The World Economic Forum is tracking annually the gender gap in key areas of society, worldwide. In healthcare, education, political participation and economic equality. There seems to be strong correlation between a country's gender gap and its national competitiveness, income and development. In healthcare and access to education the gap is closing. The gap between men and women in terms of economic participation and political empowerment remains wide.

So, there are both good news and bad news. There still are underlying strong forces in society that work against gender equality. The need for strong vigilance remains. In view of this the Norwegian government's priorities are:

- to be at the forefront in strengthening girls' and women's rights in global normative processes;
- to enhance women's political empowerment and rights;
- to combat violence against women;
- to strengthen girls' and women's sexual and reproductive health and rights;
- to strengthen efforts for girls' equal access to education;
- to secure women's participation in the security sector and in peace building efforts as well as to support the fight against sexual violence in conflict and post conflict situations;
- to mainstream gender equality in major political efforts in the energy sector and with respect to climate change.

Thank you again for listening to me today. It has been a privilege to be given this opportunity to talk to you about an issue that is and should remain of importance and concern to women and men in Romania and Norway alike.

EDVARD MUNCH I HENRIK IBSEN. MELLOM EVNE OG HIGEN

ROBERT FERGUSON¹

ABSTRACT. *Edvard Munch in Henrik Ibsen. A New Biography.* This article focuses on Ibsen's literary development, seen from the point of view of his relation to Edvard Munch. Munch describes his connection with the Norwegian playwright in his diary and the author of the article outlines significant fragments from these memories. The aim of such a presentation is to pinpoint the influence Edvard Munch had upon the famous Norwegian writer.

Key words: *diary, exhibition, play, Munch, Ibsen.*

REZUMAT. *Despre Edvard Munch în Henrik Ibsen. O nouă biografie.* Articolul se axează pe creația literară a lui Ibsen, privită prin prisma relației sale cu Edvard Munch, care descrie în jurnalul său întâlnirile cu dramaturgul norvegian. Autorul articolului extrage cele mai importante momente din raporturile celor doi. Scopul acestei prezentări este de a evidenția influența pe care Edvard Munch a avut-o asupra lui Henrik Ibsen.

Cuvinte cheie: *jurnal, expoziție, teatru, Munch, Ibsen.*

Ibsens syn på kvinner var blitt stadig mindre liketil etter tiden med *Et dukkehjem* og *Nora* som forlot sin familie. Selv om man kan føle med deres lidelser som mennesker, kan Rebekka West og Hedda Gabler under ingen omstendighet kalles sympatiske portretter av kvinner som *kvinner*. Ibsen var glødende og fordomsfritt interessert i fremveksten av en uavhengig, personlig kunst på 1890-tallet, som tenderte mot å fremstille kvinner som seksuelle snarere enn sosiale vesener, mystiske, bydende, skremmende skikkelser. Hamsun og Strindberg var de litterære hovedeksponentene for denne antifeminismen, og Edvard Munch dens fremste maler.

¹ Robert Ferguson, biographer of Knut Hamsun, Henrik Ibsen and Henry Miller, author of several playwrights, translator of Ibsen's theatre. He wrote *Henrik Ibsen. A New Biography*, in Norwegian, *Henrik Ibsen. Mellom evne og higen*, from which the fragment above is taken, with the author's consent (Ferguson, Robert, *Henrik Ibsen. Mellom evne og higen*, oversatt av Bjørn Alex Herrman, Oslo, Cappelen, 1996, pp. 415-418). E-mail: r-ferguson@hotmail.com

Omtrent samtidig som Ibsen flyttet inn i Arbinsgate åpnet en større utstilling av Munchs malerier i Galleri Blomkvist på Karl Johan. Kristianias kunstkritikere ga Munch den samme mottagelsen som Londons teaterkritikere stadig ga Ibsen, hånlige og skeptiske. En psykiater, Johan Scharffenberg, holdt et langt foredrag i studentforeningen om Munch, der han forklarte at Munch var mentalt syk og at dette forklarte det unormale i hans kunst. Munch ble forståelig nok nedtrykt over en slik mottagelse; men den offentlige mening om ham snudde da Ibsen en dag dukket opp på utstillingen. Han ba Munch om å vise ham rundt. Munch beskrev hans reaksjoner i sin dagbok:

Jeg maatte gaa med ham og han maatte se paa hvert billede. Der var en hel del av livsfrisen utstillet. Den melankolske unge mand ved stranden — Madonna — Skrik — Angst — Jalusi — De tre kvinder (eller kvinden i tre stadier) i en lys nat. Især interesserte han sig for — kvinden i tre stadier. Jeg maatte forklare ham det.

— Det er den drømmende kvinde — den livslystne kvinde — og kvinden som nonne — hun der staar blek bak træerne. —

— Saa moret han sig over mine portrætter — hvor jeg hadde uthævet det karakteristiske — saa det streiftet karikaturen. —

Munch mente at disse bildene øvet en innflytelse på Ibsen som bar frukt fire år senere, i *Når vi døde vågner*:

Jeg fandt igjen flere motiver der lignet mine bilder i livsfrisen — manden der sitter bøiet mellom stenene i melankoli. — Jalusi — Polakken som laa med en kule i hodet. — De tre kvinder — Irene den hvitklædte drømmende ut mot livet. — Maja den livslystne — den nøkne. — Sorgens kvinde — med det stirrende bleke hode mellom stammerne — Irenes skjæbne, sykepleierske. — Disse tre kvinder dukker i Ibsens drama op — som paa mit billede mange steder. — En lys sommernat var den mørkkledde set gaa i haven sammen med Irene, der var nøken eller i et slags badekostyme. — Det lystne hvite legeme mot sorgens sorte farver — alt i den lyse sommernats mystiske lys. — Den lyse sommernat hvor livet og døden, dagen og natten gaar haand i haand. I Ibsens drama — nævnes ogsaa billedhuggerens portrætter — de var karikaturer — dyrehoder som den bestillende fik at paa. — Som i Ibsens «De døde vaagner», billedhuggerens opstandelsesværk blev splittet og ufuldført — saaledes gik det ogsaa mit værk.

Munch og Ibsen var for forskjellige som mennesker til å bli venner, og ikke lenge etter gikk det skjøre forholdet dem imellom i stykker som et resultat av en ubetydelig episode på Grand en kveld. Munchs alkoholisme var under utvikling på denne tiden. På vei nedover Karl Johan fikk han plutselig et anfall av kvalme og svingte straks inn på Grand og fikk seg et værelse. Om kvelden satt han i leseværelset og drakk sammen med to venner. Ibsen satt alene ved hjørnebordet sitt i den andre enden av værelset. Selskapet til Munch brøt opp og kelneren kom med regningen. Munch hadde allerede drukket en god del «for å temme bronkitten» og hadde ikke penger igjen. Han forklarte kelneren at

han bodde på hotellet og ba om at regningen ble satt på rommet. Det ville kelneren ikke gå med på. Munch gikk bort til Ibsen, forklarte situasjonen og ba om et lån. «De burde gjøre som meg, jeg betaler alltid. Se her...», sa Ibsen. Han ga Munch noen penger, men det var noe ved måten det ble gjort på som virket støtende på Munch, og han forlot ham med ordene «Vel, Ibsen,» sa jeg, «vi sees ikke mer».

Senere i livet angret han på at han hadde sagt det:

Siden har jeg tenkt på at jeg kanskje ved denne leilighet har gjort Ibsen ondt. Han følte seg kanskje likeså sky og ensom som meg, og brød seg kanskje ikke om å snakke med en full mann, og han ville gjerne være kvitt meg.

Men Munchs beundring for Ibsens verk var usvekket. I mange år gjemte han i minnet en bemerkning Ibsen hadde kommet med på Blomkvist-utstillingen: «Tro mig — det vil gaa Dem som mig — jo flere fiender jo flere venner.» Han ble bare en smule skuffet da han senere oppdaget at økonomen Ibsen hadde sagt nøyaktig det samme til John Paulsen mange år tidligere.

Tiltrekningen på villere kunstnertyper, med en livsstil som sto i diametral motsetning til Ibsens forsiktige, disiplinerte levemåte, er et interessant fenomen. Munch beundret Ibsen særlig for de verkene der han var på sitt mest demoniske, der han først og fremst var kunstneren — *Peer Gynt* og *Gengangere*, der han følte en særlig affinitet for maleren Osvald, *Hedda Gabler* med den utsvevende kunstnerskikkelsen Løvborg, og de to siste selvbiografiske stykkene, *John Gabriel Borkman*² og *Når vi døde vågner*. Mens Ibsens store publikum stadig insisterte på å se ham som den evinnelige samfunnsreformator, så Munch kunstnersinnet i ham. Munchs venn Ravensberg skrev at «han mener at han (dvs. Ibsen) som mange nervøse grublende mennesker har kunnet spalte sitt vesen i to, holde forhør over seg selv»³.

Det var Munch som tegnet plakaten til Théâtre l'Oeuvres *Peer Gynt*-oppsetning i Paris i 1896. Alfred Jarry, en annen av Ibsens villere beundrere, var ansvarlig for å overføre stykket til scenen. Lugné-Poë hadde bedt ham om å bli teatrets *secrétaire-régisseur* i 1896, og Jarry kom med sine to yndlingsprosjekter, *Peer Gynt* og sin egen *Ubu Roi*. Det er også mulig at Jarry selv spilte i den andre forestillingen av *Peer Gynt* den 12. desember, da rollen som Dovregubben ble spilt av pseudonymet «J. Hemgé»⁴. Hans inngående kjennskap til Ibsens stykke influerte på utviklingen av *Ubu Roi*, som kom ut året etter, i 1897. Dovregubben, den fysisk groteske herskeren over en verden der de moralske og estetiske

² På plakaten til Théâtre l'Oeuvres oppsetning av *John Gabriel Borkmann* i 1897 brukte Munch Ibsens ansikt som Borkmans.

³ Lars Roar, Langslet, *Henrik Ibsen – Edvard Munch. To genier møtes*, Oslo, Cappelen, 1994, s. 22.

⁴ Noël Arnaud mener at navnet «Hemgé» ble brukt på ad hoc-basis av medlemmene av ensemblet, så det er ikke mulig å si med sikkerhet om Jarry virkelig spilte rollen. Se N. Arnaud: *Alfred Jarry: d'Ubu roi au Docteur Faustroll*, s. 187. Paris 1974.

verdier er snudd på hodet, er en åpenbar forløper for Ubu, og Jarrys vrøvlenavn «Ubu» ligger nær opp til Ibsens «Huhu», i *Peer Gynt*⁵. Jarrys *Docteur Faustroll* er også et lån, en krysning av Ibsens troll med Goethes Faust. Ikke overraskende ble Théâtre l'Oeuvres oppsetning ingen suksess. Det var ikke den Ibsen pariserne var blitt forespeilet, ikke den pedagogiske seeren.

Det mest lysende eksempelet på en gjensidig fascinasjon som står i surrealistisk kontrast til det umiddelbare bildet av to kunstnere, er Ibsen og Strindberg. Strindberg så, liksom Hamsun etter ham, på Ibsen som en kunstner som hadde vært for nedadgående helt siden han nådde toppen med *Brand* og *Peer Gynt*. Ibsens feminisme i *Et dukkehjem* sto for ham som et forræderi, og da Bjørnson også begynte å agitere for en bedring av kvinnens stilling i samfunnet, var det for Strindberg bare en bekreftelse på at de begge var blitt mer eller mindre forhekset av kvinner. I 1890-årene snakket han alltid nedsettende om Ibsen; ikke desto mindre viste han ham den ære å følge nøye med på det han skrev.

Ibsen gjengjeldte komplimenten, og det på et meget eiendommelig vis: i mars 1895 kjøpte han et stort oljemaleri av Strindberg av maleren Christian Krohg. Dette maleriet hengte han i arbeidsværelset i den nye leiligheten i Arbinsgate. Ibsen ga det en egen tittel, «Det frembrydende vanvid». Han omtalte det på en munter, halvt spøkefull måte og sa at Strindberg «skal henge der og passe paa, thi han er min Dødsfjende». Hver scene han skrev måtte holdes opp for Strindbergs granskende blikk og stå for hans tenkte kritikk. Og hvor sann beskrivelsen av ham som «Dødsfjende» enn må ha vært, kan det vel ikke herske noen tvil om at Ibsen ved å henge bildet av denne ville og spontane mannen i sitt arbeidsværelse, vis à vis Kronbergs portrett av ham selv fra Uppsala i 1877, med doktordiplom og snill guttorden for litterær fortjeneste på frakkeslaget, i nærvær av disse to bildene også oppdaget at det oppsto en i sannhet dyp, kan hende til og med fredfull psykologisk balanse i værelset.

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⁵ Ubu er også kjent som «Père Ubu», som gir en gjenklang av hvordan Jarrys franske ører kan ha hørt den norske tittelen *Peer Gynt* som *Père Gynt*.

⁶ Henrik Ibsen, *Samlede verker: Hundreårsutgaven*, bind 19, Halvdan Koht, Francis Bull, D.A. Seip (red.), Oslo, 1928-1958, s. 218.

EDVARD MUNCH AND FILM – EDVARD MUNCH ON THE SCREEN

JAN ERIK HOLST¹

ABSTRACT. *Edvard Munch and Film – Edvard Munch on the Screen.* Edvard Munch and film is a fascinating subject. Over 10 films were made about the painter; short films, documentaries and a feature film, the famous Edvard Munch by Peter Watkins. They are all different, many of them describing his childhood and youth, his models and milieu and the painter himself in his individual and social struggle finding his paintings as an on-going experiment. The interest for Munch's paintings these years is linked to the 150 years anniversary of his birth, which has led to exhibitions in Frankfurt, London, Oslo and Paris and the production of several new films. The jubilee exhibition in Oslo was divided between the Munch Museum and the National Gallery and concentrated on six themes, each of them focusing on both the young and the older Munch. Munch's international reputation is closely connected to the fact that he was an international artist himself, he studied, was working in his ateliers and had exhibitions in Berlin and other German towns as well as in Paris, the most important artist city in the world.

Key words: *Expressionism, Film, Models, Experiments, Photography.*

REZUMAT. *Edvard Munch și filmul – Edvard Munch ecranizat.* Edvard Munch și filmul este un subiect fascinant. Au fost realizate peste 10 filme despre pictor; scurt metraje, documentare și un film artistic, faimosul Edvard Munch realizat de Peter Watkins. Toate sunt diferite, majoritatea descriind copilăria, tinerețea, modelele și mediul lui, și chiar însuși pictorul în lupta lui individuală și socială de a-și privi picturile ca fiind un experiment continuu. Interesul arătat față de picturile lui Munch, în acești ani, este legat de cei 150 de ani de aniversare de la nașterea lui, care s-au concretizat în expoziții în Frankfurt, Londra, Oslo și Paris și realizarea a unui număr de filme. Expoziția jubiliară din Oslo a fost împărțită între Muzeul Munch și Galeria Națională fiind concentrată pe șase teme, fiecare dintre acestea axându-se atât pe tânărul cât și

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pe bătrânul Munch. Reputația internațională a lui Munch însuși este strâns legată de faptul că el însuși a fost un artist internațional, studiind și muncind în atelierelor sale și având expoziții în Berlin și alte orașe din Germania, precum și în Paris, cel mai important centru artistic din lume.

Cuvinte cheie: expresionism, film, modele, experimente, fotografie.

Good evening ladies and gentlemen! As you know we are celebrating Edvard Munch this year, with exhibitions in Paris, London and Frankfurt and with a double exhibition in Oslo, "Edvard Munch 150 years" a co-operation between the Munch Museum and the National Museum (National Gallery). Ever since the famous presentation in Berlin in 1892, when the Union of Artists invited Munch to the society's first "One man exhibition", his paintings have evoked controversy. After one week the exhibition was closed. "Never have I had such an amusing time, it is incredible that something as innocent as paintings should create such a stir" said the painter. But the closing of the exhibition and the reactions against it made him famous.

In Berlin, Munch was involved in an international circle of artists, critics and writers, including the Swedish dramatist and leading intellectual August Strindberg, the Norwegian author and pianist Dagny Juel, and her future husband, the Polish poet Stanislaw Przybyszewski. All of them became models for his paintings, both for portraits and as a basis for more experimental work. During his four years in Berlin, Munch sketched out most of his ideas that later became the "Frieze of Life", a visual poem about Life, Love and Death. This was later exhibited in a gallery in Berlin's Unter den Linden. Other places in Germany, especially those located in the north-east, became also famous for Munch's exhibitions. Today there are Munch-houses in Lübeck, Rostock and Warnemünde. Paris and Christiania (the former name of Oslo) became other places for his work and studies and for the gathering of the "bohemians", a group of artists under the strong influence of Hans Jæger. In Norway his house and atelier in Åsgårdstrand, south of Oslo, has recently been protected for the future by the authorities.

"The 150 years exhibition" in Oslo was a unique co-operation between the two leading museums, the Munch Museum and the National Gallery with contribution from other museums, in Bergen, Hamburg and from private collections etc. The curators at both museums asked the fundamental questions: Who was the artist Edvard Munch? Who is he for today's audience? On the whole one can say that the exhibitions and the celebration of his 150 years are about creation. "A lot of doubt is evident in Munch's paintings, doubt and an

almost child-like urge to experiment"², says one of the museum curators, Mr Nils Ohlsen. "Munch is feeling his way along. He is perpetually showing his creative process. He uses the picture, not just to present a story or a condition, but also to show how creativity happens – how difficult and how fun it is".³

The exhibitions were focused on six themes: Edvard Munch's Visual Rhetoric, Self-Portraits and Self- Representations, Landscape and Places, The Frieze of Life, Artistry with a Bird's Eye View and Munch and the Public.

None of the themes were limited to a certain period, each of them relates to Munch's entire production. Another of the curators, Ms Mai Britt Guleng says: "How did he conduct himself as a subject? We also look at Munch's places, where he lived. How did he use them in his art? How did he approach the viewer?"⁴

Many films have been made about Edvard Munch. This year 4 new films have appeared.

From the exhibitions a unique current affairs television film was made, just called *Munch 150* containing interviews with the curators and directors of the museums and some critics. The museums have also sponsored three other films: *The Sun*, by Stein Roger Bull, a presentation of Edvard Munch's work with the painting *The Sun* and other paintings at The University Aula in Oslo and the creation of the composer Edvard Grieg's Piano Concerto in A minor. Both artists demanded the ultimate creation; both were dedicated to the method of finding the result through a long and dedicated piece of work. The film describes, in three parts, the relation between these unique pieces of art, presenting the Grieg Concert in the Aula itself.

Second film this year is *Let the Scream Be Heard* by the Indian film maker Dheeraj Akolkar, who recently made an outstanding film about Liv Ullman and Ingmar Bergman. Both these films were produced by the Oslo based company Nordic Stories. A third film called *Munch's Mothers* is directed by Lars Rasmussen and produced by Karivold films in Fredrikstad. The film is showing the childhood and youth of the painter and the social background for his development as an artist, especially thanks to his stepmother and Aunt Karin.

Other films of interest are *Dance of Life*, the first artistic documentary made about Edvard Munch, directed by Sølvi Lindseth and produced by Yellow Cottage in 1998.

² "M –Munch 150. Anniversary Magazine – A celebration of Edvard Munch in 2013", published by the National Museum/Gallery and the Munch Museum, Oslo, 2013, p.10, available at the following address,

<http://munch150.laboremus.info/novus/upload/tab1/file/OM%20Munch%20150/Ferdig%20magasin.pdf>; accessed November 3rd, 2013.

³ *Ibidem*.

⁴ *Ibidem*.

15 years earlier Peter Watkins made the famous *Edvard Munch* film which was a feature only starring amateurs but presented as a documentary, following Munch from the childhood to the exhibitions in Berlin, Paris and Christiania. The film was produced by the Norwegian and Swedish State Television companies but also screened in cinemas in some countries. It was re-released in 2006 and is still the major feature film about Edvard Munch. Watkins insisted on using only amateurs in his film, to have the authentic background for his documentary style. This led to an enormous interest in Oslo's radical and intellectual milieu for participating in the film. Many of the people you see in the film are leading culture bureaucrats, film makers and/or actors today. The film consists of three parts, childhood and the death of his mother, the life with his depressive and deeply religious father, with the artistic influence of Aunt Karen and thirdly about the bohemians. The parts have different actors playing Edvard Munch. All parts are constantly mixed together in an avantgarde editing. Some of the dialogues and expressions are however pure amateurism, as Watkins did not understand Norwegian! But the film is important explaining the world of Munch and his philosophy: "I do not paint what I see, I paint what I saw". It is a key work for understanding Munch's way from naturalism to expressionism.

In 1971, Anja Breien made *Faces*, a free artistic short film based on a poem by Poul Borum, shot at the Munch museum, with leading actor Claes Gill reading the poem and with the music of the leading Norwegian Jazz musician Jan Garbarek.

Both Watkins and Breien were challenged to create artistic films when presenting Munch. Breien's short film is trying to establish a link between the audience and the paintings, presenting a way to see them as a part of reality created there and then, upon watching the films. Watkins method was to create a false documentary with arranged interviews and thus presenting the amateur actors as living persons from the time Munch was alive and working. Only amateurs could act as that, well known actors could have misled the audience.

One of the friends in the bohemian milieu in Berlin and Christiania was Dagny Juell. Two films are made about her and a third is on its way. The Norwegian Polish co-production *Dagny* was made in 1977 by Håkon Sandøy, educated at the Lodz Film School. This is a fascinating story about this lady, being the model for Edvard Munch's Madonna paintings. She lived with the bohemians in Berlin, got two children with her husband Stanislaw Przybyszewski but was later killed in Tblisi in Georgia by a friend of her husband. Ingeranna Krohn Nydal made a documentary about this lady, called *Dead Madonna* in 2006. The new film is also a feature, a Polish production with leading actress Maria Bonnevie playing Dagny.

Some older Norwegian information films are also available. They were made in the late fifties and early sixties and were films added to the weekly showings of newsreels at Norwegian cinemas up to 1963. They were also shown at schools as a piece of education.

We expect several new films on Munch in the future. The interest of the painter's staying and work in Germany, especially in Meklenburg-Vorpommern and Schleswig-Holstein, has developed a future co-production between Germany and Norway based on Ketil Bjørnstad's biography. Bjørnstad is interviewed in *Munch's mothers* and have worked intensively on Munch's own texts, presenting them with his choice of music, being a composer and pianist himself. A new German documentary is also coming.

Let's sum up trying to explain why Munch so often is filmed, both in documentary and in fiction. Firstly, he was unique for his time, developing naturalistic paintings into expressionism and modernism. Secondly, he lived a strong life among the bohemians, models, mistresses, with a lot of alcohol. Thirdly, he was extremely creative with a huge number of paintings and graphic works. Fourthly, he painted living persons, using them as models in portraits or experimental creative works. Every painting was a development, a creation, sometimes an experiment. Fifthly, he used a lot of photos and did some film experiment himself. These films are available at www.munchmuseet.no.

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Seminar internațional de traduceri literare

Promovarea traducerilor din literatura norvegiană și a literaturii norvegiene

PROGRAM:

Marti, 12 noiembrie

10.00 Deschiderea oficială a seminarului
Sala Kisch, Facultatea de Litere, str. Horea, nr. 31

Corin Braga, Decanul Facultății de Litere
Margit Walsø, Directorul NORLA
Irina Petraș, Președintele Filialei Cluj a USR
Sanda Tomescu Baciu, Directorul Departamentului de Limbi și Literaturi Scandinave

10.30 – 10.45

Margit Walsø, "NORLA și rolul său în promovarea literaturii norvegiene în străinătate".

11.00 – 11.30

Masă rotundă: "Cum poți deveni traducător de literatură norvegică? Specificitatea traducerii din limba norvegică în limba română".

Participă: Dina Roll-Hansen (NORLA), Sanda Tomescu Baciu, Daria Ioan.

11.30 – 12.30

Prezentare de carte: Kari F. Brønne, *Under*

de dype skyggene av løvtunge trær / Sub umbra adâncă a frunzișului greu (2010). Prezidează Margit Walsø.
Dialog cu autoarea. Moderator: Andra Rus
Fragment din *Under de dype skyggene av løvtunge trær* în lectura autoarei.

14.30 – 15.30

Atelier de traducere literară din limba norvegică. Studiu de caz: *Under de dype skyggene av løvtunge trær*, în prezența autoarei.

15.30 – 16.00

Dina Roll-Hansen, "Prezentarea platformei Nettverksted.no și a altor resurse online pentru traducători".*

Miercuri, 13 noiembrie

9.30 – 11.30 Sala Kisch, Facultatea de Litere, str. Horea, nr. 31

Margit Walsø și Dina Roll-Hansen, "Literatura norvegică contemporană în străinătate".

Proiecte doctorale de traduceri literare. Participă studenții doctoranzi: Anamaria Ciobanu, Raluca Răduț și Andra Rus.*

13.15 Filiala Cluj USR, str. Universității, nr. 1

Evenimentul deschide ediția a opta a Zilelor prozei la Cluj.

Irina Petraș, Cuvânt de deschidere.

Sanda Tomescu Baciu, Seminar de traduceri literare, UBB, 2013.

Margit Walsø și Dina Roll-Hansen, "Rolul NORLA în promovarea literaturii norvegiene în străinătate".

Prezentare de carte: Kari F. Brønne, *Under de dype skyggene av løvtunge trær (L'ombre maudite)*.

Fragment în limba norvegică, în lectura autoarei Kari F. Brønne.

Fragment din traducerea în limba franceză a romanului, în lectura Roxanei Dreve.**

*Programul se desfășoară în limba norvegică

**Programul se desfășoară în limba norvegică și în limba română

ON THE SCANDINAVIAN GLANCE AND THE COHERENT FRAGMENTATION – AN IMPRESSION

IRINA PETRAȘ¹

ABSTRACT. *On The Scandinavian Glance and The Coherent Fragmentation – An Impression.* The text defines “the Scandinavian glance”, as a specific feature of Nordic literature. In her pursuit, the author names a few great Norwegian authors as Jostein Gaarder, Lars Saabye Christensen, Per Petterson, as well as Kari Brønne.

Key words: *Scandinavian glance, coherent fragmentation, Norwegian, literature, characteristics.*

REZUMAT. *Despre privirea scandinavă și fragmentarea coerentă – o impresie.* Acest text conturează ideea de “privire scandinavă”, ca trăsătură specifică a literaturii nordice. În acest context, autoarea face referiri concrete la Jostein Gaarder, Lars Saabye Christensen, Per Petterson și Kari Brønne.

Cuvinte cheie: *privirea scandinavă, fragmentare coerentă, norvegiană, literatură, caracteristici.*

In the winter of 2005, the volume *Nuvele norvegiene (Norwegian Short Stories)*, translated into Romanian by Sanda Tomescu-Baciu was launched in Cluj. The Ambassador of Norway, Leif Arne Ulland was present too, as he signed the foreword. The collection, published with the support of NORLA brings together twelve contemporary writers from Knut Hamsun to Unni Lindell, the dates of birth ranging from 1859 to 1957. Thus, it illustrates a century of literature at the anniversary of a century of Norwegian independence (1905). It was then, for me, the first moment I took to reflect on my relationship with Norwegian literature. In the opening of the event, I started asserting several similarities between the two worlds: a numerically small people, a delay of History (Ibsen had assigned “four centuries of darkness”), a dose of “exoticism”, a late comeback from foreign rule. However, from here on, the differences occurred.

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If I, the Romanian reader, felt very comfortable with the writing of Hamsun, Ibsen, Sigrid Undset, that required a rather timeless type of reading within which I was searching for messages not only unique, but also infinite beyond the impeccable form of the writings; I was now learning that in the last decades Norwegian literature crossed through a form of tension. It was trying to free itself from the complexity of this “overwhelming triad”; it was leaving the dogmatic, political and radical phase of the 70s and was strongly seeking itself as well as declaring itself, like the character from Jostein Gaarder's *Sophie's World*. “Who are you?” is the question/ challenge of identity.

There are multiple, free answers available to that question, but which are definitely not detached from the good literature of the prior period. Regardless of any political interference that would have diverted the advancement of these great writers, they failed to impede the solidity of both aesthetic and existential construction. Neither time nor any great socio-political changes shall exhaust capitalized topics.

What lies caught like in an amber is man's struggle to know himself and to find a way that would be only his. Literature again arrogates itself the right to be open, chaotic and fanciful. In practice there is a return to “sea, death and love”; it is the paths suggested by poetry that are being followed, as poetry is always one step ahead of other species concerning human being's sounding of itself; this is due to its condensation, high ambiguity and broad statements .

No wonder that Lars Saabye Christensen's recipe for success lies in combining narrative with poetry. The realistic approach lies next to the surreal; the psychological investigation is not threatened by the resurrection of detective stories (the northern writers' series published by “Trei” Publishing House that has fans among the less witty Romanian connoisseurs of literature) and of the popular books, for stories about people need suspense and magic.

The suspense is not simply a minor and final ingredient; on the contrary, it moreover gives poignancy and psychological details, using crisis situations from which the intricate social relationships and true life philosophy are revealed. A strong and preserved local colour - access to universality, as Norwegian novelists reveal time and again, is gained by fine, persistent and careful incisions to what is most specific to a particular place - allows deviations to unbridled imagination, to non-realism and the exotic. The rediscovered tool is the language, with the assumed return to the power of word and to its secret poetry.

The novellas in the volume, excellently served by the Romanian version, cut to the bone the small event with a writing that is delightful and released of any spell. The most personal mark of the authorial perspectives seem to be that of a Scandinavian glance: a keen eye, riveted and greedy, as the light is stingy in northern realms; it increases the details of the ordinary and manages to give again importance to life in full outright of the era of minimizing/ reducing

the human. The lucid and methodical science of delusion – that Liiceanu talked about - comes in handy to the Norwegian prose writers: as long as there is writing, there is hope, believes Jan Kjærstad. A great responsiveness to detail and nearness, and the specific knowledge of orchestration are features peculiar to framing these stories.

I had the opportunity to add other details to my findings with my successive readings; for example, the extraordinary Per Petterson with his book *La furat de cai/ Out Stealing Horses*. It is a book about quietness, solitude, about the daily small gewgaw that make up a lifetime. Not a minimalist prose, but it is one of infinite observation of details, born from the belief that they conceal and reveal a meaning. Yes, war is present too. It was there, it could not be avoided. However, it is a spice somehow optional and marginal. Its role is that of a state of crisis that boosts the role of deep human relationships; additionally, the human being is placed in nature: nature's presence in all the existential happenings, no matter how transitorily or dramatic, nature is inevitable.

The author says in an interview: "But of course, I write about it because it is there, especially here in Norway. If you go 15 minutes out of any town, you are in the woods, looking out on the sea, or up in the mountains. Not writing about it would seem strange." The forest and the sea are both metaphors that are incredibly old in the human imagination, but they load themselves, in the Norwegian prose with a strange rhythmic force. Always present, but often hidden by fog or night, by rain or snow, they potentiate their symbolism; they are both familiar and foreign-threatening. These are signs of a "home" permanently threatened, they ask for attention and care that they shall provide in their turn in the future. The fragmented habitation is symbolically charged up to reaching the fundamental coherence.

Another sequence: the meeting with the novelist Kari Brønne. Accompanied by Margit Walsø and Dina Roll-Hansen, who spoke about the role of Norwegian Literature Abroad Association (NORLA) in promoting Norwegian literature abroad, Kari Brønne brought her book *L'Ombre maudite* to Cluj, in 2013. Talking about how the idea of the book arose, the novelist started with the place which urged her to invent the story. It is about a specific dramatic feature of the Norwegian nature, it is the story that every corner of the forest can host or inspire. With great details, with drawn filigree psychologies by the same thorough look, does not leave anything out and every detail makes sense. A construction well harnessed. The plans of the story gradually complicate until existential puzzle fragments make up a picture. But, it is just one of the possible pictures. Norwegian prose possesses this art of open messages as well. The characters have a ghostly movement, their outlines play in lights and shadows, truths and lies intersect, they are in motion and the truth is never final. The mysteries hidden in the house in the woods will never be read through. In every life story, there are shadows that remain, shadows deep as the depths of the forest, and moving like the waves.

History with a capital letter is present at Per Petterson and Kari Brænne as well. But it is it that is the inevitable and uncontrollable background. It is on its bleak consecution that the complex texture of individuals' life is played. The belief that you never have the life you think you deserve is a somewhat apathetic ascertainment. The four generations in the novel negotiate their bitter truths in an aboulitic and dour manner. Crushed by loneliness, people are haunted by feelings of guilt, remorse, the fear of incompleteness and death in vain. War has its role here too, but it is only a litmus paper that reveals the deepest springs of being. With remarkable science of significant detail in human order, personal history becomes a hologram of an entire History.

In Lars Saabye Christensen's book, *Beatles*, the author uses an exceptional deep look. Carried to the point of hallucination, the author has a pointillist style, as he expands every detail and extracts the ingredients from it, which shall finally help to identify the big picture that is the general-human purpose. Fragmentation, unsettlement and a somewhat Brownian motion are excellently motivated by teenage characters in their search of a landmark. Caught in the whirl rebellious 60s, the four teenagers practice ways of ruling the world; they get drifted by divergent ideological trends, lofty ideals, justice, community and human interest at a global scale. As they head toward adulthood in just 4-5 years, they will isolate themselves in their own and unmistakable destiny, they will give in to compromises, and they will engage in paths, not only individualised, but exhausting also. The exuberance, boldness and the spirit of sacrifice gradually become worn down. The great bustle of the 60s brings a change of perspective in society, gains some territory in the area of non-conformity and freedom, it gives up an amount of bias, but it brings no change to the mature individual caught in the social machinery. To the question "who am I?", the characters respond with a flood of details of the context of the 60s, with an amazing worked panoramic section in a certain period of time, but the ultimate answer, one finally understands, is always one only. Whatever the course of history might be, smoother or billowy; man revolts or conforms, laughs or cries, loves or hates, lives or dies. And it is these basic gestures that ensure the coherence of the world beyond fragmentation and oblivion.

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 (*Norwegian Short Stories*)

NYE, NORSKE ROMANAR

MARGIT WALSO¹

ABSTRACT. *New Norwegian Novels.* This lecture gives a brief introduction to the scene of contemporary Norwegian fiction literature, through some examples of recently published novels.

Key words: *novel, contemporary literature, Norwegian fiction literature, autobiography, Norwegian suffrage centenary.*

REZUMAT. *Noi romane norvegiene.* Această prelegere oferă o introducere sumară în peisajul literaturii ficționale contemporane din Norvegia, prin anumite exemple de romane recent publicate.

Cuvinte cheie: *roman, literatură contemporană, literatură norvegiană ficțională, autobiografie, 100 de ani de la acordarea dreptului de vot pentru femei in Norvegia.*

Norge feira i fjor hundreårsjubileum for kvinners rett til å stemme. Norge var det fjerde landet i verda som gav kvinner denne retten. **Camilla Colletts** er forfatteren som skreiv Norges første roman, *Amtmandens døtre*, utgitt i to delar i 1855 og 1856. Hennes skrivestil, essaystikk og talent, gjorde henne til noko lang meir enn bare sin brors søster, nasjonalpoeten Henrik Wergeland, som er kjent for å ha stifta Norges nasjonaldagsfeiring. Romanen var eit viktig innlegg i debatten om kjærleiksekteskap versus fornuftsekteskap, og inneheldt ein kritikk av 1800-talets kvinneideal, om å ikkje tale offentleg eller få utdanning, men ta seg av familie, mann og barn. To andre føregangskvinner er **Amalie Skram** og **Sigrid Undset**. Den første førte naturalismen inn i norsk litteratur, gjennom ein serie romanar som utforskar arv og miljø, som i *Hellemysrfolket*. Den andre historien, gjennom ei rekke av historiske middelalderromanar, som romanane om Kristin Lavransdatter og Olav Audunsson, gav henne ein Nobels litteraturpris.

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Karl Ove Knausgaard er blitt eit nytt forbilde i den norske samtidslitteraturen. *Min kamp* er eit romanverk som svært mange har eit forhold til, og bøkene er omsett til mange språk. Verket er blitt eit referansepunkt i norsk litterær offentlegheit. Bruken av sjølvbiografiske element står sterkt i dagens litteratur, og i fjorårets bokhaust såg vi mange forfattarar gå til sin eigen historie, sine foreldre og sitt opphav.

Cecilie Enger er både forfattar og journalist, og årets roman, *Mors gaver*, er hennar åttande roman. Og for denne boka fikk ho Bokhandlarprisen, og romanen er på veg ut i verda. Romanen er tydeleg sjølvbiografisk. Det er ein roman om gåver, minne og ønsket vårt om å halde tida fast, og det er eit sterkt morsportrett. Cecilie Engers mor får Alzheimers, og må flytte på pleieheim. Søskena samlast i barndomsheimen, for å rydde og selje den store villaen i Asker. Cecilie finn lister nøyaktig ført over alle gåver som er gitt til alle i familien og venner gjennom dei førti åra dei har budd i huset. Kva betyr det at mora har spart på desse listene, kva har det betydd for henne å gi og få gåver? Det blir ei fascinerande familiehistorie fortalt gjennom gåvene.

Brit Bildøen starta som poet, og har tatt sansen for det språklige uttrykket med inn i romansjangeren. Ho har gitt ut ei essaysamling med tittelen *Litterær salong*, der ho presenterer ti kvinneleg forfattarskap i verdsklasse. Romanar som *Tvillingfeber*, *Alt som er*, *Mitt milde vesen* blei følgd opp med utgivinga av romanen *Adam Hjorths veg* i 2011, som nylig er komme ut på tysk. Den er både ein idéroman og ei eventyrleg forteljing. Hovudpersonen, Knut Utskot, er ein gammal miljøforkjempar som kvar vår legg ut på ein sykkeltur frå hovudstaden på Austlandet over til Vestlandet. På akkurat denne turen har han fått besøk av ein ung dokumentarfilmskapar, som vil lage filmen om han. Dei reiser gjennom vill og vakker norsk natur og møter med mange ulike menneske på turen, det heile er både magisk, realistisk og ikke minst humoristisk.

Av dei nyaste stemmene er **Helga Flatland** sentral. Ho avslutta hausten 2013 ein trilogi, og tredje bok har tittelen *Det finnes ingen helhet*. Dette verket er førebels på veg ut på tsjekkisk. Det er ein kollektivroman, om ei lita bygd. Fire ungdommar har reist til krigen i Afghanistan, og tre av dei kjem heim i kiste. Desse tre bøkene fortel historiene til gutane, men også foreldre, søsken, berørte menneske i bygda. Lyset blir etter tur kasta over alle som blir ramma av tragedien og viser korleis eit heilt samfunn blir skaka av hendinga. Forfattaren fikk Tarjei Vesaas' debutantprisen for første bok.

Ein annan ung forfattar er **Ruth Lillegraven**, frå Hardanger, nabobygda til poeten Olav H. Hauge, ein forfattar som betyr mykje for henne. Ho har tidlegare gitt ut ei diktsamling, ein roman, og to barnebøker. Årets diktsamling, som heiter *Urd*, vant Brageprisen, og ho var i celebret selskap med dei nominerte Dag Solstad og Øyvind Rimbereid. *Urd* er eit rikt, episk dikt, der vi møter to kvinnestemmer. Seselja er ei kvinne som levde som syerske på slektsgarden for hundre år sida.

Cecilie er ei kvinne i dag, som kjem heim til garden med sitt nyfødde tvillingpar. Dei to liva blir fletta saman av nærleiken til familien, slektsgarden, tradisjonen i eit bilderikt og flytande diktspråk.

Trude Marstein kjem svært nær idealet om minimalisme i norsk litteratur i dag. Ho er ein av våre beste stilistar. I den siste romanen, *Hjem til meg* frå 2012, møter vi Ove. Han er lege, godt gift, med kjekke barn. Han har alt, men er notorisk upåliteleg. Han er utru mot den første kona si og med henne som skal bli hans andre kone, og sårer alle rundt seg. Forfattarens skarpe blikk avslører Ove totalt, men han blir også gjenkjenneleg for oss. Marsteins meisterskap er å vise fram menneskat akkurat slik vi kan vere; sårbare, hjelpelause, fulle av feil.

Britt Karin Larsen skriv romanar som skil seg frå den minimalistiske, konkrete trenden i norsk litteratur. *Det vokser et tre i Mostamegg* er det siste bindet i en serie på tre bøker om livet på Finnskogen. Finnskogen er eit vidstrekt skogsområde som strekker seg frå den austlige delen av Sør-Norge og langt innover i Sverige. Her har det tradisjonelt budd menneske av finsk avstamming, som har levd på utsida av samfunnet elles. Handlinga er lagt til det nittande hundreåret, og Britt Karin Larsen skriv både vakkert og realistisk om Lina og Tanelis kamp for å overleve. Nærleiken til naturen er ein viktig del av romanuniverset. Med fullføringa av dette romanverket har Britt Karin Larsen markert seg som ein stor forteljar.

Vigdis Hjorth vann Kritikerprisen for 2012 for denne romanen, *Leve posthornet!* Vi møter Ellinor, ein kommunikasjonsrådgivar i trettiåra på randen av eit samanbrot. Livet kjennest utan meining. Men så sluttar ein kollega brått i firmaet og etterlet eit stort raseri retta mot henne – og ein stor, uavslutta jobb. Ho må overta oppdraget hans, og må lage ein informasjonsplan slik at postfunksjonærar kan kjempe mot innføringa av EUs postdirektiv. Det blir ein kamp mot framandgjerding. Gjennom den fantastiske, burleske og storslagne avslutninga på romanen vinn dei kampen over det regjerande partiet i Norge som ønskjer seg dette direktivet: Ellinor å få ny livskraft. *Leve posthornet!* er eit overskotsprega romanprosjekt som kjem til å gle lesarar også utanfor Norge.

Merethe Lindstrøm har skriva kritikkroste romanar og novellesamlingar i tretti år, men det var først da ho blei tildelt Nordisk Råds Litteraturpris i 2012 at ho nådde eit vidare publikum. *Dager i stillhetens historie* er blitt omsatt til mange språk. Vi møter eit eldre ektepar som nesten har slutta å snakke saman. De har openbart ting dei skjuler for omverda, som dei har blitt samde om å ikkje snakke om. Men dette plagar kvinna i forholdet meir og meir. I sterke glimt kjem dei undertrykte sanningane fram for lesaren, og det er ein lågmælt intensitet her som aukar gjennom boka. Denne romanen kryp sakte under huden på lesaren og blir sitjande i lenge etter at vi har lukka permene.

Gaute Heivoll er ein mester i å bruke historisk materiale, av og til knytt til eigen familie. Han skaper historier i eit intenst og bildesterkt språk, som gjer djupt inntrykk. Han viser fram menneskeskjebner og viser kva den enkelte er i stand til. I den dokumentariske gjennombrotromanen *Før jeg brenner ned* (2010) møter vi ei bygd i angst, fordi ein pyroman går laus. *Kongens hjerte* har handlinga lagt lenger tilbake, ein nydeleg roman. I fjorårets roman, *Over det kinesiske hav*, møter vi forteljarens foreldre som på femtitalet innreier heimen sin til ein pleieheim for psykisk utviklingshemma. Det er ein roman som gir sterke menneskelege portrett.

Jon Fosse er i dag mest kjent som dramatkar, men har eit stort prosaforfattarskap også. *Andvake* frå 2007 er ei tvitydig historie som peiker langt ut over seg sjølv og den enkle handlinga. Alida og Asle er komne til Bjørgvin for å finne arbeid og ein stad å bu. Alida er høggravid, men ingen vil gi henne og kjærasten rom. Dei blir meir og meir motlause der dei går omkring i regnet. Med seg har dei minna om ei lykkelegare tid, då dei to møttest. Men vonde minne blandar seg også inn, og ekkoet frå bibelhistoria er sterkt heile vegen. Det er ei lysande vakker skildring av kjærleiken mellom to unge, og ein roman støypt i ei stram og unik form, der alt er enkelt og storslått på same tid.

Oppfølgjaren, *Olavs draumar* frå 2012, er ei draumelik, urovekkjande og klaustrofobisk forteljing, mest som ei bibelsk likning. I *Olavs draumar* forlèt dei unge byen, men Asle, som no vel å kalla seg for Olav, vil dra attende til Bjørgvin for å kjøpa ei gåve til Alida. Men det går ikkje slik han drøymmer om. Tredje bok i serien, *Kveldsvævd*, er nettopp lansert.

Roy Jacobsen fikk eit gjennombrot med *Seierherrene* (1991), om arbeidarklassa som kom seg opp og fram. Han er omsett til 26 språk, er fleire gonger nominert til den internasjonale IMPAC-prisen og til Nordisk Råds Litteraturpris. Årets roman, *De usynlige*, er både Norgeshistorie og familiehistorie. Jacobsen skriv om kystproletariatet, frå eit miljø han sjølv har kjent heile livet. Handlinga utspeler seg på ei lita øy heilt ytst i havgapet på Helgelandskysten, frå 1913 til 1928, ei øy som bare har nok til å fø på ein enkelt familie. Hovudpersonen, Ingrid, veks opp her, i pakt med havet, fisken, stormen og fattigdommen. I kampen for å overleve i karrige forhold, blir ho eit menneske som tåler å bli satt på store prøver. Dette er ein roman som har treft svært mange lesarar.

Lars Amund Vaage er utdanna pianist og det er ein eigen musikalitet i romanspråket hans. Han fikk eit gjennombrot med kunstnarromanen *Rubato* (1995), og temaet liv og kunst har vore sentralt i fleire bøker. Romanen *Syngja*, frå 2012, som Vaage vann Brageprisen før, er ganske klart uttalt sjølvbiografisk.

Det handlar om ein ung mann som vil bli forfattar, han er student og køyrer buss for å tene pengar. Han møter ei kvinne, forelskar seg, så blir han far. Dei er unge, men kjærleiken gjer dei sterke. Men dottera er autist, og livet

blir aldri som før. Til og med kjærleiken går sund i møtet med dette ukjente. *Syngja* handlar om å leve med eit barn som du aldri kan forstå, aldri kan nå inn til. Det er også ein dannelsingsroman om ein veg til kunsten. Det poetiske språket syng gjennom romanen og den vare songen til faren er det einaste språket som dottera kan forstå.

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NOEN MOMENTER OM NORSK LITTERATUR: NON-FICTION OG BARNE- OG UNGDOMSLITTERATUR

DINA ROLL-HANSEN¹

ABSTRACT. *Some Aspects of Norwegian Literature: Non-Fiction and Children and Young Adults' Literature.* This article presents a brief introduction to Norwegian non-fiction literature, continuing with aspects regarding the Norwegian children and adults' literature. It describes some tendencies of these literary genres, with examples of books that have been broadly translated into foreign languages in the last few years.

Key words: *non-fiction, children's literature, Norwegian, universality, translation.*

REZUMAT. *Câteva aspecte ale literaturii nonficționale și ale literaturii pentru copii și tineret din Norvegia.* Această lucrare reprezintă o scurtă introducere în literatura nonficțională norvegiană și mai apoi în literatura norvegiană pentru copii și tineret. În studiul de față sunt descrise câteva tendințe ale acestor genuri literare, care au fost traduse pe scară largă în numeroase limbi străine în ultimii ani.

Cuvinte cheie: *nonficțional, literatura pentru copii, norvegian, universalitate, traducere.*

1. Non-fiction

Non-fiction-feltet er mye mer komplekst enn hva gjelder skjønnlitteraturen. Satt på spissen er jo *non-fiction* bare definert ved hva det ikke er, alt som ikke er *fiction* – og det omfatter jo alt fra bruksanvisninger og hobbybøker til biografier, essaysamlinger, reiseskildringer osv.

Om det er slik at "alle" skjønnlitterære redaktører ser etter det samme – den litterært gode bestselgeren – så er sakprosaforglag ofte svært spesialiserte

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nisjeforlag som ser etter helt forskjellige ting. Det kan være et forlag som spesialiserer på noen få fagfelt, som psykologi, pedagogikk og barneoppdragelse. Eller det kan være spesialforlag for kunstbøker, for hobbybøker. Noen forlag kan er meget spesialiserte – det finnes forlag som kun utgir bøker om jødisk historie, eller om hundedressur. Og ofte ser man ganske overraskende at meget smale bøker kan eksporteres til mange land fordi de fyller en helt spesiell nisje. For eksempel ble en norsk bok om pianostemming oversatt til fire språk for noen år siden.

Men i dag vil jeg konsentrere meg om sakprosa for det mer eller mindre generelle markedet. Jeg vil ta utgangspunkt i norske sakprosabøker som er oversatt til mange språk og se nærmere på hva som kjennetegner disse bøkene.

For at en non-fiction bok skal reise må den handle om noe som er av interesse også utenfor Norge. Memoarene til en kjent norsk politiker kan kanskje selge i bøtter og spann i Norge, men vil være totalt uinteressante internasjonalt. En bok må være universell for å kunne vekke interesse ute.

Samtidig må boka være unik, noe man aldri har sett før. Ellers ville man jo foretrekke en bok skrevet av en lokal forfatter, eller av en amerikansk, om samme emne.

Eksempler på biografier som er en del oversatt

Det finnes en god del biografier om verdenskjente nordmenn som vil fylle begge disse vilkårene. Biografier om Knut Hamsun, Edvard Munch, Thor Heyerdahl og Henrik Ibsen er blitt oversatt til en rekke språk. Men siden det ikke finnes så veldig mange slike "objekter", virkelig verdenskjente nordmenn, er det et begrenset antall bøker i denne kategorien. Norske forfattere har internasjonal autoritet på nordmenn, mens det er langt vanskeligere å selge biografier eller bøker om utenlandske emner.

Ole Martin Høystads *Hjertets kulturhistorie* og Thor Gothaas *Løping. En verdenshistorie*. En annen type bøker med internasjonal appell er kulturhistorier. Ofte har disse bøkene en original og unik vikling på et allment kjent tema, og man vil dermed ofte ikke finne noe tilsvarende andre steder. Mange av de norske bøkene som har solgt til flest lang de siste årene er nettopp slike. *Hjertets kulturhistorie* av Ole Martin Høystad er et godt eksempel. Dette er en gjennomgang av hvordan hjertet er blitt tolket, hvilken symbolverdi organet hjertet er blitt tillagt i forskjellige kulturer opp igjennom historien. I vår kultur symboliserer hjertet gjerne følelsene, kjærlighet. Men slik har det langt fra alltid vært. Denne originale innfallsvinkelen til historien har funnet klangbunn og blitt oversatt til 17 språk. Et annet eksempel er *Løping* av Thor Gothaas. Dette er nettopp en løpingens historie, et originalt, men meget lettfattelig og universelt tema. Fra inkaenes løpende postmenn til joggebølgen på 80-tallet. Oversatt til

mellom 10 og 20 språk. Det siste språket den utkom på var etiopisk. Kanskje ikke så overraskende, langdistanseløping står veldig sterkt i Østafrika. Løping har vist seg å være et tema med universell appell.

For å bli oversatt må en bok være godt skrevet. Det har nok blitt større og større fokus på dramaturgi og litterære grep blant sakprosaforfattere. Man tar i bruk virkemidler fra journalistikken og skjønnlitteraturen i stadig større grad, som konstruksjon av narrativer og iscenesettelse, skiftende synsvinkel, fokus på karakterer osv.

Et trekk som går hånd i hånd med det ovenfor nevnte er at det blir stadig vanligere at det er journalister som skriver den generelle sakprosaen, og de tar nødvendigvis med seg sine vaner og arbeidsknep. Særlig innen reiseskildringer eller reportasjebøker i Kapuściński-tradisjonen dominerer journalistene.

Åsne Seierstad, *Bokhandleren i Kabul*. Det mest kjente eksempelet på norske reportasjebøker er nok Åsne Seierstads *Bokhandleren i Kabul*. Hun er også en av dem som åpenhertig sier at Kapuściński fullstendig endret hennes måte å se på hva som var mulig å gjøre i litteraturen og journalistikken.

I etterkant av amerikanernes bombing av Afghanistan i 2001 bodde Åsne Seierstad noen måneder hos en afghansk familie, hos bokhandleren i Kabul. Oppholdet resulterte i en meget personlig skildring fra innsiden av families liv, og forfatteren var meget kritisk til sider ved den afghanske kulturen, særlig måten kvinner behandles. Boken er meget fri i formen, og forfatteren legger seg ganske nær opptil hva man ville kalle skjønnlitteratur. Boken ble en supersuksess, og da bokhandleren selv fikk lese oversettelsen på et språk han kunne, gikk han til søksmål mot Seierstad for ærekrenkelse og misbruk av tillitt.

I dag kommer det ut en lang rekke reportasjebøker fra konfliktområder, mange meget gode og uredde. I høstens utvalgte titler er det: *Jordmorskolen*, *Heia Kabul*, *Spillet om Gaza*.

Erika Fatland, *Englebyen*. Et annet eksempel er Erika Fatlands *Englebyen*. Fatland, som er sosialantropolog, tilbrakte flere perioder i Beslan i Nordkavkasus i etterkant av terroraksjonen på barneskolen der. Fatlands hensikt var å få tak i hvordan en slik vanvittig tragedie preger et lokalsamfunn på lang sikt. Dette var flere år etter at selve gisseldramaet hadde utspilt seg. Resultatet ble en meget sterk og skarpt observert reportasjebok.

Lars F. Svendsen, *Frykt*. Popularisert akademisk litteratur er en annen viktig eksportgenre. Forfattere som Lars F. Svendsen, professor i filosofi ved Universitetet i Bergen, har skrevet en rekke populariserte filosofibøker om emner som mote, kjedsomhet og frykt. Sistenevnte er oversatt til rumensk. Dette er faktisk den eneste av de mest eksporterte norske fagbøkene som er oversatt til rumensk, så dere har mange perler å velge i når det gjelder fagbøker!

Arne og Carlos, *Julekuler*. Den siste kategorien jeg vil nevne er aktivitetsbøker. Norge gjør det meget bra innen aktivitetsbøker. Disse to

sjarmtrollene, Arne og Carlos, er blitt internasjonale stjerner med sine strikkebøker. Stikkebølgen skyller nå innover over London og New York, og Arne og Carlos rir på bølgen.

Ida Skivenes, *Lek med maten*. Siste skrik på feltet aktivitetsbøker er Food art. Den norske matkunstneren Ida Skivenes har hatt stor suksess med *Eat Your Art Out/Lek med maten*. Hun er egentlig statistiker, og hobbyen hennes var å fotografere sin frokost hver morgen og legge det ut på Instagram. Etter hvert fikk hun tilbud fra flere tidsskrifter om å være matskribent, og nå er det altså blitt bok som etter få uker allerede er solgt til flere språk.

2. Barne- og ungdomslitteratur

Barnetimen, som gikk på radio hver lørdag ettermiddag i over 80 år, (fra 1924-2010) hadde enorm lytteroppslutning. Lytterstatistikk fra 1953 viste at 94% av norske barn og 47% av alle norske voksne over 16 år hørte regelmessig på programmet.

Jeg har valgt å starte mitt foredrag om norsk barnelitteratur her. Barnetimen skulle også bli utspringet for en gullalder i den moderne norske barnelitteraturen. De tre store, Thorbjørn Egner, Anne Kat, Vestly og Alf Prøysen, utviklet alle sine forfatterskap innenfor rammen av barnetimesendingene. Forfatterens sentrale verker ble først prøvd ut som føljetonger på radio.

Egner, Prøysen og Vestly har alle beholdt sin posisjon og har fortsatt stor innflytelse. Hvert år kommer de i oversettelser til nye språk.

Thorbjørn Egner, *Dyrene i Hakkebakkeskogen*. Den mest oversatte av de tre er nok Thorbjørn Egner. Kjenner dere *Dyrene i Hakkebakkeskogen*? En sjarmerende fortelling fra Hakkebakkeskogen. Dere kjenner sikkert igjen mange av sangene herfra. Hakkebakkeskogen er et lite samfunn som sliter med at et av dyrene, Reven, terroriserer de andre fordi han er kjøtteter. Delvis med list, delvis på demokratisk vis, får flertallet gjennomslag for at alle dyrene i skogen, også Reven, skal være vegetarianere.

I fjor var det 100 år siden Egner ble født. I en biografi som kom i anledning av 100-års jubileet for Egner fremstilles han som viktig samfunnsaktør, en slags nasjonal strateg på linje med Karl Evang og Einar Gerhardsen. Egners forfatterskap ble ikke bare formet av sin samtid men var i høyeste grad med på å forme fremtiden. Få har større innflytelse over fremtidens tidsånd enn den som skriver for barn. Slik mener biografen at Hakkebakkeskogen og de andre fortellingene til Egner var med å stake ut kursen for det sosialdemokratiske Norge.

Utover på 1970-tallet kom mange nye navn til i barne- og ungdomslitteraturen. Barne- og ungdomslitteraturen vokser mangfold og i bredde. Når det kommer til oversettelser, er det kanskje to navn jeg vil trekke spesielt frem.

Tormod Haugen, *Nattfuglene*. Tormod Haugen er foreløpig eneste norske forfatter som har vunnet den høythengende H.C. Andersen-prisen (1990). Haugens skildringer av følsomme og engstelige barnesinn tok på mange måter et oppgjør med barndommens lykkesmodell, slik man hadde sett i norsk barnelitteratur inntil da, og representerte noe nytt. Romanen *Nattfuglene* fra 1975 er oversatt til mer enn 20 språk.

Torill Thorstad Hauger, *Røvet av Vikinger*. Også Torill Thorstad Hauger oversettes fremdeles. Hennes historiske romaner for barn som *Røvet av vikinger* og *Det kom et skip til Bjørgvin i 1349* er av de mest populære. Hun var med å fornye sjangeren i tråd med 70-tallets tidsånd ved å skildre historien fra fotfolkets, underklassens synsvinkel, og ikke med overklassen som hovedpersoner. I *Røvet av vikinger* følger leseren et søskenparet Reim og Tir på 10-11 år, som ble tatt i krigsbytte av vikinger under et plyndringstokt til Irland og havnet i Norge. Bøkene hennes er spennende, handlingsmettet og tankevekkende.

Jostein Gaarder, *Sofies verden* (oversatt til norsk og rumensk). Jeg kunne ha nevnt mange andre, Ragnar Hovland for eksempel, men min tid er begrenset. Derfor hopper jeg rett til Jostein Gaarder og *Sofies verden* som kom ut på norsk i 1991. Denne boken om Sofie og hennes introduksjon til verdens filosofihistorie ble en gedigen suksess både nasjonalt og internasjonalt. Omfanget var fullstendig uventet for forlaget og alle andre. *Sofies verden* åpnet langt på vei døren ut i verden for norsk litteratur generelt. Og det er morsomt at det faktisk var en ungdomsroman som gjorde den jobben! *Sofies verden* er nå oversatt til 61 språk. Og det kommer ennå nye språk til. På siste tildelingsmøte for NORLAS oversetterstøtte innvilget vi støtte til *Sofies verden* til to nye språk: hviterussisk og montenegrisk.

Antallet støtter NORLA har tildelt barne- og ungdomsbøker har økt jevnt siden 2004, men økningen har gjort et byks de siste årene. Fra 49 i 2010 til 81 i 2012. Det er jo ikke bare barnelitteraturen som oversettes mer enn før, dette gjelder norsk litteratur generelt. Men barnebøkene øker mer. Og hvor i verden er det man nå har åpnet øynene for norsk barnelitteratur?

Det er åpenbart at det er lettere å selge barne- og ungdomslitteratur til land som ligger oss kulturelt sett nær. Det oversettes mye til svensk, dansk, tysk, fransk og nederlandsk. Men det oversettes også mye til land der det er mangel på gode barnebøker, der barnelitteraturen har vært veldig preget av pedagogikk, religion eller er tradisjonell på en måte som barn ikke kjenner seg igjen i, og man ser mot andre land for å finne bøker som kan fylle et tomrom. Dette er kanskje land der utviklingen har gått så fort på enkelte områder at litteraturen ikke har holdt tritt. Som India, Kina og den arabiske verden. I slike land med økonomisk vekst er det også i stor grad barns lesning som prioriteres av den fremvoksende middelklassen, man er veldig opptatt av sine barns utvikling og utdanning. Under en barnebokkonferanse jeg var på i New Dehli for et par år siden, ble det stadig understreket at nettopp barnelitteraturen er "the fastest growing segment of the

book marked". Ofte ansees den skandinaviske barnelitteraturen som et alternativ og en motvekt til den sterke innflytelsen den engelskspråklige verden har. Kanskje særlig i Østeuropa og Russland ser man med interesse på den skandinaviske måten å se på barnet og barneoppdragelse på.

Maria Parr, *Tonje Glimmerdal* og *Vaffelhjarte* (oversatt til russisk). For et par år siden besøkte Maria Parr Moskva i forbindelse med lanseringen av hennes andre bok på russisk, *Tonje Glimmerdal*. Maria Parr har vært den store stjerne i norsk barnelitteratur de siste årene. Hun har utgitt to romaner, *Vaffelhjarte* og *Tonje Glimmerdal*. Begge er satt i avsidesliggende bygder på det norske vestlandet. *Vaffelhjarte* handler om alle spilloppene Trille og bestevenninnen Lena finner på. I *Tonje Glimmerdal* er det Tonjes vennskap med gamle Gunvald som er kjernen.

Parr har en høy stjerne i Russland og selger godt. Litt overraskende for Maria hadde forlaget fokusert veldig på "ulydighet" under bokpresentasjonene, og invitert barn til å bekjenne sine narrestreker (ganske underholdende!) og psykologer til å gjøre betraktninger om hvor viktig det var med ulydighet for å utvikle seg til et helt menneske. Parr ble fremstilt som en forfatter som dyrket ulydigheten, det autonome og selvstendige og uoppdragne. Dette var ganske overraskende for Maria Parr, hun hadde nok ikke helt sett bøkene sine på den måten før, og jeg tenker at dette er et godt eksempel at det kan være perspektivutvidende å bli oversatt. For sett opp mot store deler av den russiske barneboktradisjonen er det ikke rart at Parrs bøker appellerer nettopp av denne grunnen. Russiske barnebøker, i likhet med barnelitteraturen i mange land, kan være svært pedagogisk med pene, velstelte, veloppdragne barn som det går godt med når de gjør som de voksen sier.

All barnelitteratur skal på et eller annet plan ruste leseren for livet. All barnelitteratur har et pedagogisk tilsnitt. Det kan være gjennom å utvikle fantasien, fremme empati, gi kunnskap eller oppdra barna til gode borgere. Men kanskje er mye av den norske barnelitteraturen mindre åpenbart belærende enn mye annen barnelitteratur som skrives? Jeg liker i alle fall å tenke at den representerer noe annet, et litt annet syn på barn og barndom.

Hva får en norsk barnebok til å reise? Dette er selvsagt umulig å svare på. En årsak er litterær kvalitet. At norsk barnelitteratur er så i vinden for tiden henger sammen bredde og kvalitet i alle sjangre. I Norge har man gjennom et halvt århundre satset bevisst og systematisk på litteraturen og på at nye talenter skal få komme frem. Og det har gitt resultater. Norsk barnelitteratur har en originalitet og en kvalitet som legges merke til. At det stadig oversettes mer av den skyldes nok også en profesjonalisering av agenturene. For 15 år siden var det knapt noen som jobbet spesielt med å selge rettigheter, nå har alle de store norske forlagene egne agenturer med flere ansatte, og det er kommet flere selvstendige litterære agenter til i tillegg. Støtteordninger og NORLAs virksomhet er en del av dette bildet.

Internasjonale trender spiller nok også inn. Norges økonomiske fremgang legges merke til, Norge synes rett og slett bedre enn før, og vi vekker nysgjerrighet ute. Dette nyter også litteraturen godt av. Men hvilke barnebøker er så de mest bereiste for tiden?

Jo Nesbø, *Doktor Proktor prompepulver*. Lokomotivet for norsk litteratur for tiden er Jo Nesbø, det gjelder krimromanene hans, og det gjelder barnebøkene om doktor Proktor. Dette er oppfinnsomme og humoristiske fortellinger om venner og en gal professor og alt hva hans oppdagelser kan brukes til: prompepulver, tidsreiser, fotballtrofetyverier etc. Nesbøs fortellinger føyer seg inn i den litt burleske, humoristiske tradisjonen etter Roald Dahl.

Erlend Loe, *Kurt-bøkene*. Burlesk humor finner vi også i Erlend Loes bøker om Kurt som også har nådd meget langt ut. I disse dager lanseres den kinesiske oversettelsen. Kurt-bøkene har i tillegg til den burleske humoren også et filosofisk-eksistensielt innhold som har en slags allmenn appell, som rikdom korrupperer i *Kurt blir grusom*, og som gjør dette til fabler også for voksne.

Nina Grøntvedt, *Hei, det er meg!*. Et viktig nytt er Nina Grøntvedts bøker om Oda, som selger som hakka møkk i Norge, og som nå også er på god vei ut i verden. Bøkene handler om 12-årige Oda, bestevenninnen, og gutter og hverdagsintriger. Den er full av varm humor og fine små episoder fra Odas liv. Bøkene er gjennomillustrert med små tegninger som forfatteren har laget med venstre hånd for å få dem til å se barnslige nok.

Stian Hole, *Garmann sommer*. Stian Holes billedbøker om Garmann er også eksempler på bøkene som gjør internasjonal suksess. Hans særegne digitale collageteknikk er slående poetiske.

Først og fremst er dette tre forfatterskap av god kvalitet. De har alle et særpreg. De er estetisk slående, og de har noe de vil formidle. Hver av de tre fanger noe som er allment gjenkjennelig også utenfor Norges grenser. De har en klokskap ved seg i tillegg til sjarmer. Jeg tror også det hjelper på billetten ut at disse litterære universene er preget av idyll, nesten med et litt retro, lindgrensk tilsnitt. Disse universene representerer på en måte prototypen på den skandinaviske barndommen. Disse barna spiser fiskeboller snarere enn taco til middag. I Parrs bøker er det ingen mobiltelefoner eller datamaskiner, Hole spiller helt bevisst på en 50- 60-talls estetikk. Denne innpakningen gjør bøkene lettere tilgjengelige, og gjør at historiene, at den underliggende sårheten i skildringer av vennskap og barnlige hverdagsproblemer når frem. Dette er problemer som synes store for en 10-åring, men som alle barn i hele verden opplever.

Den sjangeren det gjerne er størst etterspørsel etter fra utenlandske forlag er barneboka, fortellinger for høytlesning for 6-10 år eller for egenlesning fra 8-12. Både Parr, Nesbøs, Grøntvedt og Loe faller jo inn i denne kategorien.

Norge har en sterk tradisjon for ungdomsromaner. Dette er bøker som det kan være vanskeligere å få til å reise. Delvis skyldes dette at sjangeren i liten

grad har et marked i mange land – ungdom forventes å lese de samme bøkene som voksne mange steder. Delvis skyldes det at ungdomslivet som skildres er mer kulturspesifikt. Barndommen er nok mer allmenn! Rus, festing, seksualitet er gjerne en viktig ingrediens i ungdomslitteraturen, og hvordan man forventes å forholde seg til dette kan variere mye fra kultur til kultur.

For et par uker siden ble Nordisk råds pris for barne- og ungdomslitteratur utdelt for første gang. De to norske nominerte titlene var Aina Basso: *Gjennom elden* og Inga Sætre: *Fallteknikk*. Begge verk retter seg mot ungdom.

Aina Basso, *Inn i elden*. Aina Bassos *Inn i elden* er en historisk roman for ungdom om hekseprosessene i Finnmark på 1600-tallet. Perspektivet skifter mellom en den 15-årige hustruen til Futen i Finnmark – og dermed aktor i hekseprosessene og Elen, datteren til en av de tiltalte heksene som også etter hvert blir tiltalt selv. De to historiene flettes sammen og de to hovedpersonene møtes etter hvert. En besettende fortelling, der forfatteren har gjort grundig research og bygger og siterer, historiske kilder.

Inga Sætre, *Fallteknikk*. Den andre nominerte er en tegneserie om Rakel som flytter på hybel for første gang. En sår skildring om ensomhet og vennskap, med masse humor. Rakel spiller i band og går på kampsporttrening der hun lærer nettopp fallteknikk. Og er det noe man trenger i livet så er det å lære seg hvordan man faller uten å slå seg for mye. Både tegneserien og billedbokgenren har hatt et oppsving de siste årene. Norsk illustratører tør å eksperimentere og har hevdet seg internasjonalt. Den svenske billedboknestoren Ulla Rhedin som har fulgt Skandinavias billedbokscene gjennom mange tiår, sier at det nå er i Norge det skjer.

Åshild Kanstad Johnsen, *Kubbe lager museum*. Åshild Kanstad Johnsen: *Kubbe lager museum*. Den første boka om Kubbe vekket oppmerksomhet i Bologna da den kom ut i 2011. Illustrasjonene har et eller annet ved seg som får folk til å gripe etter akkurat denne boka når den står i hylla på standen under en bokmesse. Den handler om trerota Kubbe og kompisen Gran, begge trygt forankret i norske skoger. I denne første boka handler det om menneskers samlerinstinkt. Alle og enhver, kanskje særlig barn, kan kjenne seg godt igjen i dette. Kubbe og Gran samler all verdens rusk og rask og fine ting. Etter hvert har de så mye at de finner ut at de skal lage et museum.

Humor, nydelige særegne tegninger. Både blikket for de ørsmå detaljene, og det å rydde og lage systemer, er en viktige komponent i barns lek. Dette har Kanstad Johnsen fanget og fått maksimalt ut av. En fantastisk bok. Som også gjør det stort i Japan.

I dette foredraget har jeg forsøkt å gi dere noen mentale knagger å henge norsk barnelitteratur på, både gjennom noen historiske tendenser og noen eksempler på hva som rører seg i dag.

Jeg håper dere har blitt inspirert til å jobbe mer med barne- og ungdomslitteratur, for det er det som har vært mitt mål!

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UNDER DE DYPE SKYGGENE AV LØVTUNGE TRÆR. EN POETISK SPENNINGSROMAN

KARI FREDRIKKE BRÆNNE¹

ABSTRACT. *Under the Deep Shadows – A poetic thriller.* This presentation summarizes the issues discussed by Kari Fredrikke Brønne during the events organised at both the Faculty of Letters and the The Writers' Union from Cluj. The author reveals various perspectives on her most recent novel *Under de dype skyggene av løvtunge trær*.

Key words: *Norwegian literature, thriller, poetic language, family drama, suspense.*

REZUMAT. *Sub umbra adâncă a frunzişului greu – un thriller poetic.* Prezentarea de faţă rezumă aspectele discutate pe parcursul evenimentelor organizate atât la Facultatea de Litere, cât şi la Uniunea Scriitorilor, filiala Cluj, de către scriitoarea norvegiană Kari Fredrikke Brønne. Autoarea dezvăluie aspecte privind ultimul său roman, *Sub umbra adâncă a frunzişului greu*.

Cuvinte cheie: *literatură norvegiană, thriller, limbaj poetic, dramă, suspans.*

Først og fremst er jeg veldig glad for å kunne være her på det Filologiske Fakultetet i Cluj, siden det er, som jeg ser, så mange unge mennesker som studerer norsk språk og litteratur, og arbeider med oversettelse av norsk litteratur til rumensk. Dere har jobbet med å oversette to kapitler av romanen min, noe som var en hyggelig overraskelse.

Romanen *Under de dype skyggene av løvtunge trær* kom ut i 2010. Selv om jeg er utdannet billedkunstner, hadde jeg i lang tid drømt om å skrive en roman. Etter å ha debutert med boken *Av en annen verden* i 2007, som forøvrig ble godt mottatt, begynte jeg å utvikle strukturen til en ny roman. Om jeg skal gi en kort beskrivelse av den, må jeg nevne at det er en fortelling om en familie,

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som bærer på mørke hemmeligheter. Som blir avslørt skrittvis gjennom romanen. Handlingen involverer familiens fire generasjoner i en historie som begynte for mer enn femti år siden, i en hytte dypt inne i Hedmarkskogene. Mange ting har skjedd her, og hytta blir en slags møteplass for disse generasjonene. En hytte der alt startet og der alt sluttet. Målet og utfordringen besto i å skrive en bok som var på høyden rent språklig, ved å skape en slags poesi i språket, samtidig som jeg ønsket at det skulle være en god og spennende historie som leseren ville nyte - side for side, kapittel for kapittel. Da måtte *Under de dype skyggene av løvtunge trær* også være spenningsroman eller det jeg kalte for "en poetisk pageturner".

Ofte blir jeg spurt om hvordan jeg fikk ideen til romanen, hvilke inspirasjonskilder jeg har brukt, hvor mye jeg har brukt fantasien og hvor grensen går mellom fiksjon og virkelighet i arbeidet mitt. Som utgangspunkt for historien, har jeg brukt en hytte som faktisk eksisterer- i en skog i Østfold, i nærheten av sommerstedet mitt. Da jeg var barn, pleide det å være en liten familie der. Men en dag kom de ikke lenger tilbake og hytta ble forlatt, uten at vi noensinne fikk vite hva skjedde med dem, eller om det var en grunn til at de ikke kom tilbake. Hytta står der fortsatt-, eller det som er igjen av den. For det er omtrent tretti år siden familien ble borte. Men jeg har tenkt mye på dem, og lurt mye på hva som skjedde. Og kanskje derfor, var det at jeg en sommerdag, åpnet den råtne døra til hytta. Interiøret var forbløffende, det så ut som en tidskapsel fra syttitallet, der var alt ødelagt av fukt og mugg. På samme tid var det tydelig at man hadde forlatt stedet i all hast, uten å pakke eller rydde. For eksempel sto tallerkener og glass fortsatt på bordet. Et mysterium og en god ide for å begynne på romanen, resten er naturligvis fiksjon. Hvor mye tid har jeg brukt på romanen? Ikke så lite som jeg hadde tenkt. Jeg har arbeidet to og et halvt år, og mye tid brukte jeg på romanens struktur. En historie blir fort komplisert når den fortelles av fire ulike stemmer. Men jeg syns struktur er viktig, det er selve reisverket til bygningen som er romanen. Ellers er jeg opptatt av fremdrift og et godt, variert og rytmisk språk, noe som peker mot det poetiske jeg tidligere har nevnt. For rytmen vil jeg nok ofte alternere korte og lange setninger, de korte har en spesiell kraft, samtidig er det – skjønner jeg nå – også typisk norsk. På rumensk, fikk jeg vite fra studentene, at høres det litt rart ut. Stemmen eller stemmene i boken spiller også en rolle når det handler om variasjon og spenning. For å ikke avsløre for mye, skal jeg bare si at det er to ulike kvinnestemmer, som snakker om den samme hytta. Hver av dem forteller om sitt eget drama som hendte på dette stedet, hvor det har skjedd mørke tragiske ting som blir avdekket i løpet av romanen. Det dreier seg også om ulike generasjoner og om forholdet mellom dem. En gammel kvinne som ikke har hatt så mye kontakt med sin eneste sønn; han reiste til Amerika der han stadig flyttet fra sted til sted, og skrev bare korte og upersonlige postkort

til henne. Kommunikasjonen er jo et aktuelt problem i vårt samfunn, kanskje spesielt når man endrer livsstil og fjerner seg fra familien. Men denne mannen har jo også flyktet fra noe. Psykologien sier noe om forholdene mellom mennesker, forskjellige komplekser og traumer som stammer derifra. Men til tross for den tragiske siden ved denne romanen, som jeg jo har nevnt, finnes det også humor og håp i historien. Et forbilde for den mest positive karakteren i romanen – Lukas - var sønnen min, i en periode da han var omkring seks år gammel, og svært opptatt av Star Wars. Gjennom dette fikk jeg jo et innblikk i et "nåtidsbarns" oppfattelse av egen barndom, hva slags ting som opptar dem, - og kunne samtidig konstruere en troverdig karakter som brakte håp til historien – et håp om at kanskje han kunne få til noe for framtida, og kanskje bedre enn de forrige generasjonene.

Da har jeg vel sagt nok om romanen - resten må enhver finne ut ved å lese den. Ellers må jeg si det er svært spennende å skrive om mennesker, jeg kommer aldri til å bli lei av å forsøke å finne ut hva det vil si å være et menneske. Vi er noen veldig interessante vesener, det må jeg tilstå! Til sist vil jeg takke dere alle for den varme mottakelsen jeg har fått her i Cluj! Det har vært så fint å kunne møte så mange flotte forfattere, kritikere, lærere og studenter her i byen. En stor takk går også til den fantastiske jobben NORLA gjør, som har også støttet mitt besøk. Det har vært en veldig fin opplevelse å få komme hit, som jeg vil ta med meg videre i årene som kommer. '

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KNUT HAMSUNS LIV OG FORFATTERSKAP. EN OVERSIKT

LĂȚUG DIANA¹

ABSTRACT. *Knut Hamsun's Life and Creation. An Overview.* The present paper intends to offer a brief but, in the same time, complete presentation of the Norwegian writer Knut Hamsun. Special attention is given to his overwhelming power of creation, no matter the circumstances. The work is structured on a chronological overview of his literary career, intermingled with facts from his life. Likewise, the article is meant to be a useful and a handy reading for all those who are interested in Hamsun's evolution from a simple North-Norwegian young man into one of world's greatest writers.

Key words: *literary work, isolation, revolt, Nazism, modernism.*

REZUMAT. *Viața și creația lui Knut Hamsun. O privire de ansamblu.* Articolul își propune să ofere o prezentare concisă, dar cât se poate de completă, a scriitorului norvegian Knut Hamsun. O atenție deosebită este acordată puterii sale de creație, manifestată indiferent de circumstanțe. Lucrarea conține o prezentare cronologică a carierei sale literare, fiind incluse și detalii biografice. De asemenea, articolul este menit a fi un instrument util și o lectură la îndemâna celor interesați de evoluția lui Hamsun, de la un tânăr din nordul Norvegiei la unul dintre cei mai semnificativi scriitori la nivel mondial.

Cuvinte cheie: *operă literară, izolare, revoltă, nazism, modernism.*

Den norske forfatteren Knut Hamsun (1859-1952) levde nittitre år, og i løpet av sytti år skrev han et stort antall bøker. I tillegg holdt han en serie foredrag hvor han minimaliserte litteraturen inntil da. Hamsun hadde to ekteskap og fem barn og reiste veldig mye. Han støttet nazismen under krigen og ble behandlet som landsforræder. I våre dager er han fortsatt en kontroversiell

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forfatter i Norge og verden over. Hvordan klarte forfatteren å skrive så mye mens han drev et så intenst liv? Dette er spørsmålet som står bak denne artikkelen.

Hensikten med artikkelen er å gi en oversikt over Knut Hamsuns liv og forfatterskap, slik at spørsmålet får et rimelig svar. Det er ikke en lett oppgave å sammenfatte en forfatters karriere på sytti år, hvis man tar i betraktning ungdomsverkene også. Da blir det tjueto romaner, fem skuespill, et drama i vers, et kulturhistorisk essay, en reiseskildring og tre novellesamlinger. Og det dreier seg ikke bare om hvor mye han har skrevet, men først og fremst hvordan og hvorfor han skrev, hvilken var meningen med hver bok, og hva gjorde ham til å bli en verdensberømt forfatter. Det som er spennende med Hamsun er at han også var en veldig omdiskutert personlighet, på grunn av holdningene sine som han la frem uten å bekymre seg for konsekvensene.

Det er altså ikke bare forfatteren Hamsun, men også mennesket Knut Hamsun som skal fremvises i de følgende linjene for å få et omfattende bilde av en kompleks person, for å forstå hans skriveevne og for å lese ham videre med en riktig holdning. Som hovedkilde valgte jeg å bruke Robert Fergusons biografi, *Gåten Knut Hamsun*, som opprinnelig var skrevet på engelsk under tittelen *Enigma. The Life of Knut Hamsun*. Andre biografier om Hamsun som jeg tok i betraktning er Jørgen Haugans *Solgudens fall. Knut Hamsun – en litterær biografi*², Nils Magne Knutsens studie om Hamsun fra Serien *Norske forfattere i nærlys*³, Ståle Dingstads *Den litterære Hamsun*⁴, Øystein Rottens *Biografien om Knut Hamsun. Guddommelig galskap*⁵ og Ingar Sletten Kolloens biografi i to bind: *Hamsun Svermeren og Erobreren*⁶. I tillegg, brukte jeg artikler ugitt av Hamsun Selskapet eller mer generelle studier om Hamsuns plassering i den norske litterære kanon, som jeg refererer til i løpet av artikkelen min.

Presentasjonen av Hamsun begynner ved å framheve forfatterens kompleksitet. I boken *Den litterære Hamsun* finner man en moderne Hamsun forskning hvor det pekes på Hamsuns store forfatterskap, ikke bare på grunn av de mange bøkene han skrev, men også på grunn av hans væremåte:

“Han var et menneske, opptatt, interessert i og engasjert av det som rørte seg – i livet og i litteraturen [...] Han hadde mot på livet, som han sa om

² Jørgen Haugan, *Solgudens fall. Knut Hamsun – en litterær biografi*, Aschehoug Biografi, Oslo, 2006. (*The Fall of the Sun-God: Knut Hamsun — A Literary Biography*)

³ Nils Magne Knutsen, *Hamsun*. Serien *Norske forfattere i nærlys*, red. Willy Dahl, Aschehoug, Stavanger, 1975. (*Hamsun. Series Norwegian Authors in Close-up*)

⁴ Ståle Dingstad, (red), *Den litterære Hamsun*, Fagbokforlaget, Bergen, 2005. (*The Literary Hamsun*)

⁵ Øystein Rottem, *Biografien om Knut Hamsun. Guddommelig galskap*, Oslo, Gyldendal Norsk Forlag, 1998. (*Divine Madness. A Biography of Knut Hamsun*)

⁶ Ingar Sletten Kolloen, *Hamsun Svermeren; Hamsun Erobreren*, Pössneck, Gyldendal Norsk Forlag, 2005. (*Knut Hamsun: Dreamer and Dissenter*)

August, og han hadde mot på litteraturen. Han hadde mot til å gå nye veier også, og han hadde evner og ferdigheter til å skape mote i litteraturen.”⁷

I det som følger, skal man gi en kronologisk oversikt over Hamsuns liv, ved å knytte hans personlige handlinger med hans litterære arbeid.

Barndom

Man skal fremvise noen elementer av forfatterens barndom for å skjønne de vanskelighetene han opplevde fra en tidlig alder. Knut Hamsun ble født i Gudbrandsdalen, men han vokste opp i Nord-Norge og det er Nord-Norge som skal ha en stor innflytelse på hans diktning.

Hans virkelige navn var ikke Hamsun, men Pedersen, etter faren. Familien flyttet til Hamarøy i Nord-Norge, men Knud ble sendt hos onkel Hans på Presteid i januar 1868, da han var ni år gammel, på grunn av at familien ikke hadde penger for å betale for eiendommen Hamsund, som tilhørte Hans Olsen. Han hadde et hardt og brutalt liv og en svært ulykkelig barndom der, men han var lykkelig med biblioteket til disposisjon. I 1873 dro han hjem på Hamsund, etter fem år hos onkelen.⁸ Disse har vært de første vanskelighetene i hans liv, fordi han var borte fra familien sin og onkelen oppførte seg dårlig mot ham.

Han reiste fra Nordland ved å skrive et brev til handelskongen på stedet, Erasmus Benedikter Kjerschov Zahl. I dette brevet krevde han et høyt pengebeløp, nemlig 1600 NOK, for å fullføre drømmen om å bli en stor forfatter.⁹ Det er merkelig at han klarte å få disse pengene fra en mann som ikke kjente ham direkte. Motet og talenten han hadde til å skrive et slags brev viser hvor opptatt den unge nordlendingen var av å bli en betydelig forfatter.

De to reisene til Amerika

Tankene om Amerika har som grunnlag eldstebrorens Amerika reise med den første bølgen av skandinaviske emigranter på 1860-tallet. Hamsun var 22 år gammel da han reiste dit for første gang, med et anbefalingsbrev fra Bjørnson til professor Rasmus B. Anderson i Madison. I begynnelsen var han begeistret for Amerika. Man kan si at Anderson spilte en viktig rolle i Hamsuns liv fordi han foreslo at nordlendingen endret navn fra „Pederson” til „Hamsund”, noe som Hamsun likte.¹⁰

⁷ Ståle Dingstad (red.), *op. cit.*, s. 5.

⁸ Robert Ferguson, *Gåten Knut Hamsun*, Oslo, Aventura Forlag, 1994, s. 17. (*Enigma. The Life of Knut Hamsun*)

⁹ *Ibid.*, s. 34.

¹⁰ *Ibid.*, s. 58.

Mens i Amerika startet forfatteren sin karriere som foredragsholder. Han fortsatte og skrev *Fra Dalene* og novellen *Rædsel*. Tilbake til Norge, anmelder han bøker for *Aftenposten* og han leverer tre essay om inntrykkene fra Amerika. Det er talende at han fortsetter å skrive mens han driver med så mange ulike jobber og samtidig holder konferanser om litteratur. Han reiste tilbake til Kristiania i 1885 og der opplevde han mange av erfaringene som senere ble beskrevet i *Sult*.

Den 3. september 1886 ble det en ny reise til Amerika, hvor han arbeidet flere steder. Erfaringene fra denne siste reise til Amerika påvirket ham på en slags måte at, ifølge Rottem, skal han aldri mer vende tilbake til Amerika.¹¹

I Norge trivdes han, men følte seg ensomt. Han hadde hele tiden vært interessert i å bli en stor dikter og han gjorde alt han kunne for å få oppmerksomhet. Det var på grunn av dette at han levde ganske isolert i ungdomsårene, og nå, etter han kom tilbake fra Amerika og gav ut *Sult*, følte han behov for sosialisering. "De første årene av Hamsuns liv synes å ha vært preget av en vedvarende følelse av isolasjon [...] hans tvingende behov for å skrive"¹² bidro til isolasjonen. Han reiste veldig mye inntil trettiårene, så hadde han en bred livserfaring, men ingen venner eller faste familieforhold.

Gjennombruddet med *Sult*

De første 30 sidene i *Sult* ble trykt i tidsskriftet *Ny Jord*. Disse sidene var en sensasjon i de litterære kretsene i København og Kristiania og tidsskriftet ble utsolgt på tre dager. *Sult* kom ut i 1890¹³ og ble snart oversatt til tysk. Det var noe svært viktig for Hamsuns anerkjennelse, fordi, uten tysk, ville Hamsun ha blitt lite kjent som mange forfattere fra et lite land¹⁴.

Etter gjennombruddet reiste han på en annen foredragsturné til Bergen, Haugesund, Stavanger, Kristiansand, Sandefjord, Drammen og Fredrikstad og kom frem med veldig spennende synspunkter. Turnéens høydepunkt var foredragene i Kristiania.

Helt fra gjennombruddet sitt ble Hamsun opptatt ikke bare med det å skrive, men også med å involvere seg i det litterære livet og med å uttale sine meninger.

¹¹ Øystein Rottem, *op.cit.*, s. 35.

¹² R.G Popperwell, "Noen sider ved Knut Hamsuns romaner", *Knut Hamsuns 90-års diktning*, Rottem, Øystein (red.), Kristiansand, Universitetsforlaget, 1979, s. 26. ("Some aspects of Knut Hamsun's Novels", *Knut Hamsun's 90-year Writing*)

¹³ Robert Ferguson, *op. cit.*, s. 120.

¹⁴ *Ibid.*, s. 129.

Hamsun og Munch

Omtrent på samme tid som Hamsun skrev sin forsvarstale *Fra det ubevidste Sjæleliv*, formulerte den fire år yngre Munch sitt "St.Cloud-manifest". Her hevder han slutten på malerier av "folk som leser og kvinner som strikker. — Det skal være levende mennesker der puster og foler og lider og elsker". Munch ble verdensberømt med *Aften på Karl Johan*.¹⁵

Selv om de to hadde mye til felles, varte deres vennskap ikke lenge. De tilhørte den samme skandinaviske sirkel i Paris i 1890-årene, en sirkel som samlet seg rundt Strindberg. Begge to hadde et gjennombrudd med sjokkerende verk som illustrerte ensomheten og fremmedgjøringen i den store byen, men det var også noen store forskjeller mellom dem. Først og fremst, kom Munch fra en kultivert familie i Oslo, hans far var lege. Helt i motsetning er Hamsun en bondesønn fra et tettsted i Nord-Norge. Holdningen under krigen var også svært forskjellig. Mens Hamsun støttet nazistene, var Munch ikke i det hele tatt implisert i krigen og levde et fredelig liv.¹⁶

I 1944 døde Edvard Munch. Hamsun bevarte sin sans for Munchs kunstneriske mot og skrev et lite leilighetsvers om ham i *Aftenposten* den 25. januar.¹⁷

Kvartetten av mesterverk fra 1890-årene

De fire romanene fra 1890-årene representerer et viktig punkt i Hamsuns forfatterskap. Etter *Sult* er *Mysterier* det andre mesterverk. *Redaktør Lyng*, Hamsuns neste roman er blant Hamsuns minst oversatte verker, men solgte så godt at den kom i nytt opplag innen en måned. Den er betraktet som forfatterens dårligste roman på grunn av den tradisjonelle formen boken er skrevet i.¹⁸ Denne formen likte Hamsun ikke, han ville bare bevise at han kunne skrive slike romaner om han ville, og om leserne ville lese noe slik. Ved denne siste roman fra 1890-årene viser forfatteren at han kunne skrive alle slags verk.

Den 13. april 1893 reiste Hamsun til Paris sammen med den danske dramatikerken Sven Lange for å lære språket og bli urban. Der skrev han *Pan*, men først kom romanen *Ny Jord* ut hos Philipsen i København den 30. november. I likhet med *Redaktør Lyng* er *Ny Jord* en nøkkelroman, en «tradisjonell» roman, men den er teknisk sett mer vellykket. Boken var ment som et korrektiv til all den dekadanse han så rundt seg. Både *Redaktør Lyng* og *Ny Jord* er bøker av «sosialforbedrende» karakter.¹⁹

¹⁵ *Ibid.*, s. 141.

¹⁶ "Letter from Norway. Of Knut and Edvard", *Economist*, 15.01.1998.

¹⁷ Robert Ferguson, *op. cit.*, s. 393.

¹⁸ *Ibid.*, s. 149.

¹⁹ *Ibid.*, s. 159.

Det siste mesterverk fra 1890-årene er *Pan*. Den er en kort-roman med et veldig tett og eksakt språk og med vidunderlige naturbeskrivelser. Slik som Rottem peker på, er *Pan* den "korteste av alle Hamsuns romaner."²⁰ "*Pan* ble ikke bare en kritikkersuksess, men var også svært populær blant leserne [...]. Hamsun hadde nå blitt veldig kjent i Europa. *Sult*, *Mysterier*, *Ny Jord*, *Pan* og *Ved Rigets Port* var alle blitt oversatt til tysk. *Sult* forelå på fransk i 1895 og Russland trykte en piratutgave av *Sult* i 1892. Boken kom på engelsk i 1899."²¹

Den europeiske interessen bidro til at Hamsun ble mer trofast på sine egne krefter, selv om han ikke hadde den beste mottakelse i hjemlandet.

Ekteskapene

Siden gjennombruddet med *Sult* hadde Hamsun skrevet fem romaner og ett skuespill. Hele denne tiden hadde han hatt hverken hjem eller egen familie.

Likevel hadde Hamsun to ekteskap. Bergljot Goepfert var hans første hustru. Han og Bergljot Goepfert ble presentert for hverandre av en felles venn etter Hamsuns ønske. Bergljot var 22 år gammel da de møttes. Hun kom opprinnelig fra Trondheim og var en rik kvinne, takket være sin far som var konsulent innen skipskonstruksjon. Hun hadde også arvet en betydelig pengesum etter sin avdøde mor. De ble viet i Johanneskirken. Rett etter ekteskapet ville han påny skrive en roman i Valdres. Han skrev den raskt: den var klar for utgivelse allerede i slutten av september, selv om han i juli ennå ikke hadde bokens omfang klart for seg. Den siste av hans fire store romaner fra 1890-årene, *Victoria*, bryllupsreisens roman, er nemlig ingen hyllest til kjærligheten, men snarere en sjelemesse for kjærlighetens død.²²

Mens han var gift med Bergljot, skrev han flere forskjellige ting. *I Æventyrland. Oplevet og drømt i Kaukasien*, er en subjektiv reiseskildring om reisen gjennom Russland.²³ I juni 1902 ble *Munken Vendt* ferdig. Stykket er et av Hamsuns minst kjente verk. I 1903 utgav han tre bøker — *I Æventyrland*, skuespillet *Dronning Tamara* og *Kratskog*, hans andre novellesamling. I 1904 kom diktsamlingen *Det vilde Kor*. Man kan se at han hadde en fruktbar periode rett etter de ble gift, men alt var bare på den litterære siden. Ekteskapet er bare beholdt på et overflatisk nivå. Selv om de hadde en datter, Victoria, som ble født den 15. august 1902, var hun ikke redningen. Den 20. april 1906 signerte de separasjonskontrakten²⁴.

²⁰ Øystein Rottem, *op. cit.*, s. 51.

²¹ Robert Ferguson, *op. cit.*, s. 173.

²² *Ibid.*, s. 190-191.

²³ *Ibid.*, s. 197.

²⁴ *Ibid.*, s. 211.

Det var ikke lett for Hamsun, han savnet Victoria, men var glad på at ekteskapet var slutt. "I løpet av det første året skrev han ikke bare romanen *Under Høststjernen*, men også åpningskapitlene til to andre romaner: *Rosa*, som han fullførte i 1908 og *Den sidste Glæde*, som kom ut i 1912"²⁵. Det er merkelig hvor mange romaner han skrev etter separasjonen. "Vinteren og våren 1907-1908 skrev Hamsun romanen *Benoni*, på grunn av de kravene på det russiske litterære markedet, hvor hans bøker solgte utrolig godt. Både *Benoni* og ledsagerromanen *Rosa*, som ble skrevet og utgitt senere samme år, representerer, med noen unntak, et skritt mot den tradisjonelle roman, som han hadde begynt på med *Sværmere*."²⁶

Hamsuns andre ekteskap var med Marie Andersen og det varte inntil slutten av hans liv. Marie Andersen var skuespillerinne ved Nationaltheatret. De ble borgerlig viet i Kristiania den 25. juni 1909. Hun måtte si farvel til karrieren sin fordi han foraktet skuespillerinnene. "I løpet av en eneste kort uke, klarte han å sette hele Maries verden på hodet."²⁷

Under ekteskapet med Marie skrev han mange bøker også. Det første verket er *En Vandrør spiller med Sordin*, og her får vi en beskrivelse av aldringsprosessen.²⁸ Han hadde veldig stor suksess i Tyskland og Russland og "i tidsrommet 1907-1910 utgav tre forskjellige russiske forlag hans *Samlede Verker*. Gyldendal også publiserte den første av mange slike utgivelser."²⁹

Interessen for hans verk fortsetter i våre dager også. På den 4. august 2009 ble Hamsun-jubileet markert med en ny utgave av Hamsuns *Samlede verker*. Den oppfatter 27 bind og den inneholder tekster som aldri ble trykt før.³⁰

Vi har sett at han hadde to ekteskap i løpet av noen få år. Han fikk også en datter, så det var store forandringer i hans liv. På det litterære feltet tok han ingen pause heller og skrev sine første mesterverk.

Markens Grøde

Sommeren 1916 begynte han på *Markens Grøde*, "romanen som skulle gi ham Nobelprisen i litteratur noen år senere."³¹ Det er forklart at Svenska Akademien måtte fullføre en paragraf i Nobels testamente: "å gi prisen til den som i forgangne år i litteraturen hadde prestert det beste i idealisk rigtning.

²⁵ *Ibid.*, s. 213.

²⁶ *Ibid.*, s. 216.

²⁷ Øystein Rottem, *op. cit.*, s. 68.

²⁸ Robert Ferguson, *op. cit.*, s. 222.

²⁹ *Ibid.*, s. 232.

³⁰ Lars Frode Larsen, "Nye Hamsun samlede", *Hamsun i Tromsø IV*, Linda H. Nesby og Henning H. Wærp (red.), Hamarøy, Hamsun Selskapet, 2008, s. 27. ("New Hamsun Collection", *Hamsun in Tromsø IV*)

³¹ Robert Ferguson, *op. cit.*, s. 263.

Det var med primitivismen i *Markens grøde* at Hamsun kom med noe helt nytt, noe som står i kontrast til krigens ondskap og ødeleggelse.³²

Hamsuns senere forfatterskap

Disse romanene markerer starten på forfatterskapets siste lange periode, som spenner over 23 år og omfatter ni romaner, hvorav alle er fortalt i tredjeperson, alle har lange rollelister og alle i større eller mindre grad er didaktiske.³³ Leseren kan lure seg hva som skjedde med hans provoserende stil. Men vi må forstå at han ble påvirket av alt som skjedde rundt seg, alle de utviklingene som moderniseringen frembragte og dannet stoff for en forskjellig skrivemåte.

”Deler av Hamsuns forfatterskap blir uforståelig om man legger et reduktivt bilde av forfatteren til grunn. [...] Hvis man betrakter Hamsun kun som strateg, mister han forbindelsen med livet, og alle livsuttrykk som ikke passer inn i strategien, blir irrelevante. Hamsuns forfatterkarriere forstås bedre om man ser den i forbindelse med det faktum at det har et menneskeliv som utfolder seg.”³⁴

Hamsun ble tildelt Nobel prisen i litteratur i 1920. Jeg synes det er merkelig at han allerede hadde begynt med et nytt verk, straks etter nyheten om Nobelen (dvs. sin sekstende roman, *Konerne ved Vandposten*). Det betyr at han ikke var en emosjonell person og han ikke lot omgivelsene påvirke ham.

Hamsun var nå berømt verden over. Hans bøker forelå på tjuesju språk. I 1929, da han ble 70, ble feiringen markert med to festskrift og noen biografier skrevet ikke bare av nordmenn.³⁵

Det er best å se på Hamsun gjennom hans verk, uten å bekymre oss for hans politiske syn. Som Ferguson avsluttet sin bok: ”Det finnes knapt en levende forfatter i Europa eller Amerika som ikke bevisst eller ubevisst står i gjeld til ham”.³⁶

Min konklusjon etter denne presentasjon av Knut Hamsuns liv og verk er at hans største kjærlighet var det å skrive. Sånt klarte han å gjøre ferdig alle sine over tjue romaner, uten å la seg påvirket av ekteskapsproblemer, av isolasjonen

³² Helmer Lang, og Eiliv Eide, *Nobel pris i litteratur 1901-1985*, Oslo, Den norske Bokkultbren, 1986, s. 111. (*Nobel Prize in Literature 1901-1985*)

³³ Robert Ferguson, *op. cit.*, s. 241.

³⁴ Atle Tord Nordøy, ”Hamsuns forfatterbegrep rundt 1890”, *Hamsun i Tromsø V*, Even Arntzen, Nils M. Knutsen og Henning Howlid Wærp (red.), Hamarøy, Hamsun Selskapet, 2011, s. 163. (“Hamsun’s Concept of Authorship Around 1890”, *Hamsun in Tromsø V*)

³⁵ Robert Ferguson, *op. cit.*, s. 310.

³⁶ *Ibid.*, 1994, s. 436.

eller den barske mottakelsen fra begynnelsen av karrieren. Når man omfatter begynnelsen av Hamsuns forfatterskap, må man legge merke til perioden da han var sulten i Kristiania, men samtidig brukte han disse erfaringene som hovedmateriale i *Sult*. I begynnelsen skrev han også brev og lånte penger for å få seg et navn, fordi han var sikker at han skulle bli berømt en dag. Han sjokkerte hele tida: ved å snakke nedsettende om "de fire store", ved å støtte nazismen mens Norge var under tysk okkupasjon. Han fortsatte å skrive helt til slutten av livet, fordi han hadde sine meninger som måtte fremvises. Det å være forfatter var hans største ønske og hans eneste kjærlighet.

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OSLO'S MEANINGFUL PLACES - KARL JOHAN STREET

ANDRA-LUCIA RUS¹

ABSTRACT. *Oslo's Meaningful Places - Karl Johan Street.* The present paper intends to reveal the artistic representations of Karl Johan Street in two different media: literature and painting, having at the center the novel *Bly*² (1990) of Lars Saabye Christensen while also dealing with the painting *Aften på Karl Johan*³ (1892) by Edvard Munch and the poem "Jeg ser" (1893) by Sigbjørn Obstfelder. The street itself is named after the king Karl III Johan and is considered to be the main street of the Norwegian capital, Oslo. Streets are the axes of cities; they cross and unite urban space, contain history and bear witness to changes and events. From this point of view, it becomes fascinating to look at how streets have been incorporated by artists in their works, especially when the analysis is concerned with a main street of a city, which in a sense constitutes the essence of an urban culture.

Key words: *Karl Johan Street, Lars Saabye Christensen, Edvard Munch, angst, Sigbjørn Obstfelder.*

REZUMAT. *Locuri din Oslo - Strada Karl Johan.* Lucrarea are ca scop analizarea reprezentărilor artistice ale străzii Karl Johan în două forme de artă: literatură și pictură, concentrându-se pe romanul *Bly* (1990) scris de Lars Saabye Christensen, văzut în comparație cu tabloul lui Edvard Munch, *Aften på Karl Johan* (1892) și poezia "Jeg ser"⁴ de Sigbjørn Obstfelder. Strada poartă numele regelui Karl Johan III și este considerată a fi principala stradă a capitalei norvegiene. Străzile sunt axele centrale ale unui oraș, care brăzdează și unifică spațiul urban, conțin istorie și sunt martori la schimbări și evenimente. Din acest punct de vedere, devine fascinant să analizăm modul în care acestea sunt incorporate în diferite opere artistice, în special când analiza se ocupă de strada principală a unui oraș, aceasta fiind de multe ori chiar esența unei culturi urbane.

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² *Lead (my translation)*

³ *Evening on Karl Johan*

⁴ "I see"

Cuvinte cheie: strada Karl Johan, Lars Saabye Christensen, Edvard Munch, angoasă, Sigbjørn Obstfelder.

Introduction

The paper intends to bring together the works of three important Norwegian cultural figures. Though Lars Saabye Christensen's novel is separated by a century from the other two works of art under perusal here, there are however elements that connect them, primarily the feeling of angst and alienation that stems from the city together with the fate of the artist amidst the urban crowds. The novel *Bly* is also dominated by this atmosphere as the title also very well suggests and is in many ways very different from the first novel of Lars Saabye Christensen's trilogy, *Beatles*, which is rather characterized by the effervescence of childhood and youth, the city being the site of exploration and adventure. Sigbjørn Obstfelder and Edvard Munch have marked the Norwegian cultural scene of the late 19th century and many similarities may be found between the two, united by the Symbolism and strong psychological elements that both promoted.

The paper will begin with an introduction to Lars Saabye Christensen's writing, which though not the purpose of this paper will look at those aspects that may help support the argument of this paper, followed by theoretical reflections on the act of walking as a spatial practice. To continue with, the paper will look at *Bly* seen against the background of *Beatles* and with reference to the two other artistic works tackled here.

Lars Saabye Christensen's Writing

Lars Saabye Christensen was born in 1953 in Oslo, the city which will become the set for most of his literary works and which he has celebrated and revealed in its complexity all throughout his career. Though Oslo constitutes his main literary geography, he has oscillated between Norway's capital and Sortland in Northern Norway, the two places being both depicted in his work but to a different extent. He made his debut in 1976 with a collection of poetry *Historien om Gly*⁵ but he has previously published two other collections independently through his own publishing house "Dikt og datt", *Grønt lys*⁶ (1972) og *Syklus*⁷ (1973), as part of the literary underground movement in Oslo. This personal

⁵ *The Story of Gly* (my translation)

⁶ *Green Light* (my translation)

⁷ *Cycle* (my translation)

experience is also presented in quite a few of his works, with characters that have artistic aspirations but dismiss the established publishing system, preferring to sell their books independently on Karl Johan street in Oslo. Very prolific as a writer, he tried various genres during his literary career: poetry, novels, short stories, though he is mainly known for his novels. Øystein Rottem characterizes him from this point of view as a literary “handyman”⁸ and by taking a glance at his writing career one is awed by the wealth and variety of books that he has published throughout the years. Despite this long writing career and his involvement with various literary genres, Christensen’s writing may be characterized by consistency and when discussing this aspect, Øystein Rottem notes: “He found early his own writing mode and style, his own literary universe and his favorite character who under different guises reappears as a recurrent element in his books”⁹ (Rottem 1998: 590; my translation)

In 1984, the 4th issue of the Norwegian literary magazine “Vinduet” contains an article coordinated by Lorentz Hermansen, Jahn Thon and Trønd Høiås, where Lars Saabye Christensen reveals enlightening aspects regarding his writing and his predilection for a particular literary geography, theme or character typologies. The author is presented as having his roots in counterculture, thus the idea of freedom and its pursuit will be central in his work. Regarding his connection to the literary scene, the author firmly states that he did not belong to any literary group but acknowledges the influence of the 70’s on his work, which mainly meant breaking away from the 60’s closed nature and psychology. Christensen also draws attention to the importance of experimentation, especially when it takes place at the level of content and not so much with form, since at that level shifts may really occur. The author also explains his choice of being involved with so many literary genres at the same time, by preferring poetry for experimentation and language play, while in novels he dedicates his writing mainly to creating a good story. While writing film manuscripts, he became interested in the “word economy” needed in this art form, something which he tried to employ in his novels, focusing on the evocative power of strong images. As for novels, he describes the genres with the following words: “The novel is the one medium which can describe completeness and will thus stay, unlike other media at a time when the fragmentary and the collage are dominant. In my opinion, the novel is what we can call the silent medium; it requires silence and it is experienced mostly in silence. This is important in a noisy society.”¹⁰ (Hermansen, Thon and Høiås 1984: 42; my translation)

⁸ Litterær altnuligmann

⁹ Han fant tidlig sin egen skrivemåte, sitt eget litterært univers og sin favorittfigur som i ulike forkledninger opptrer som en gjenganger i bøkene hans.

¹⁰ Romanen er jo et medium som kan beskrive helheter, og den blir derfor stående i motsetning til andre medier i en tid der det fragmentariske, det collageaktige er det dominerende. Romanen er etter min mening det vi kan kalle et stille medium; den krever ro, og den oppleves også helst i omgivelser med ro. Dette er viktig i et støyende samfunn.

Walking, Gazing and the City

Walking as a spatial practice is an effective way of exploring and mapping the city. It is thus enlightening to analyze the way characters in Lars Saabye Christensen's novels move around the city, while assigning meaning to different places. Narrative and walking are both forms of mental mapping, most of the times being interwoven. Having characters that walk through the city is a good pretext for the unfolding narrative that fixes memory in place containers. Walking offers the advantage of experiencing the city firsthand while getting immersed in all the aspects of everyday life, engaging all the senses of the experienter. It is also a way to create familiarity and provides all the ingredients for the sense of a place to be produced and appropriated. Christensen's characters are to a great extent characters on the move, most of the time engaged with the city that becomes a form of scene for the unfolding of their lives. There are different ways of experiencing the city on the move, from aimless walking to cycling or playing hide-and-seek. From this point of view, walking and narrative contribute to the cartography of the literary works, both being a form of mapping. Oslo is mapped first and foremost in *Beatles*, while walking the city in the other two novels of the trilogy is a way for both characters and readers to revisit that map, a situation that favors the resurfacing of memory.

When discussing literary cartography, Walter Benjamin's theory of the flâneur is worth mentioning and if Christensen's characters are not exactly the classic embodiments of this idea, they do have traits that connect them to it. For example, one of the most used descriptions for Christensen's protagonist is that of the stumbling hero, the person who sometimes has issues in adjusting to the environment but is however always on the move and engaged with the city life.

Experiencing the city by walking through it is doubled by views of the city from above or from a window, both recurrent images in the trilogy. De Certeau distinguishes between these two instances of a person in the city: voyeurs and walkers. While the voyeurs take distance from the city and hold a good position for reading it, the walkers are "possessed" by it: "They walk- an elementary form of this experience of the city; they are walkers, *Wandersmänner*, whose bodies follow the thicks and thins of an urban 'text' they write without being able to read it." (Certeau 2004: 158) Footsteps are the essence of the walker and as De Certeau observes, it is through this spatial practice that places are woven together. *Beatles* in fact opens up with the first person narrator that plunges into the past and starts reconstructing it as he can vividly still hear the footsteps of his friends that set out to walk through the city. On the connection between spatiality, memory and story-telling, De Certeau observes: "Places are fragmentary and inward-turning histories, pasts

that others are not allowed to read, accumulated times that can be unfolded but like stories held in reserve, remaining in an enigmatic state, symbolizations encysted in the pain or pleasure of the body." (De Certeau 2004: 59) Places that hold accumulated times are also places full of memories, which Lars Saabye Christensen's novels abound in. As for the other category mentioned by De Certeau, the voyeur, it is very well embodied by the lyrical voice of the poem "Jeg ser" and the silhouette that stands away from the city crowd in Munch's *Aften på Karl Johan*. The voice addressing the reader in Obstfelder's poem makes use first and foremost of sight, analyzing and observing the life of the city from outside, with its tall houses, thousands of windows and alienated, superficial people.

Oslo's Meaningful Places. Karl Johan as the Site of Alienation

Lars Saabye Christensen finds his writing material mainly on the streets where he grew up, the streets of Oslo and sees imagination as an extension of experience. Øystein Rottem describes *Beatles* as "urban heimstadsdiktning"¹¹ in order to differentiate it from the traditional concept as it is established in literary history, encompassing mostly descriptions of villages. Further, he does not hesitate to call the author an Oslo-author, in close connection to the Norwegian poet Jan Erik Vold. Very often, Lars Saabye Christensen is linked to another influential writer that has used Oslo as a scene for this writing and that is Knut Hamsun. Unsurprisingly, Oslo comes up in most interviews with Lars Saabye Christensen, as for example, in the June edition of *Aftenposten*, entitled „Hjemme i Oslo 2"¹² and that starts with the following description of the author: „Lars Saabye Christensen knows by heart the streets and parks of Oslo West, he knows the pulse and the smells in the neighborhood."¹³. (my translation) The interviewer, Erik Bjørnskau, meets Lars Saabye Christensen in the very place that he depicts in his writing, Frogner, and the author of the *Beatles* describes his connection to the place: „It was important for me to decide upon the scene, this scene, these streets, says Lars, and looks up towards Bondebakken in Briskeby. There where the boys steal car signs, on the streets where they accompany girls home from parties - This is my landscape."¹⁴ (my translation) The reader thus gains access to the back stage of the city through the characters that Lars Saabye Christensen creates.

¹¹ Urban heimat writing

¹² At Home in Oslo 2

¹³ Lars Saabye Christensen kjenner gatene og parkene i Oslo vest, han kjenner pulsen og luktene i bydelen.

¹⁴ Det var viktig for meg å bestemme scenen, denne scenen, disse gatene, sier Lars, og ser opp Bondebakken mot Briskeby. Der de fire gutta rappet pansermerker fra biler; i gatene der de følger jenter hjem fra fest. – Dette er mitt landskap.

The city is still present to a great extent throughout *Bly* and the perspective on it alternates between views from above the city with the distance and objectivity it implies and the city as experienced directly by walking its streets. Oslo in *Bly* resembles a palimpsest where the map drafted in *Beatles* is visible but new experiences are added as our characters' lives continue to unfold on its streets. As such, the scene is set for the interplay between past and present, with memories surfacing around every corner of the city. Objects from the past, such as an old photo album or old records, will trigger even more memories while the senses, particularly the sense of smell, play a central role in the remembrance process. The powerful connection with places that has been established in *Beatles* provides now the stability needed for memories to be sheltered and as the protagonist walks through the city in search for ways to make sense of his identity and surroundings, these meaningful places create stable points of reference. The childhood neighborhood and home become less important and pushed to the background while Karl Johan Street and the places claimed by the artistic underground of Oslo become more visible. A new map of the city is in a way created for the reader to navigate through but this new map is an overlay for the map created in *Beatles* as new place experiences are woven on the past experiences. The everyday life of the city and the act of walking are still central factors behind the creation and recreation of a sense of place. Images of the city in *Bly* carry the marks of the city from *Beatles* and the two are set side by side, especially in the beginning of the novel, when Kim returns to Oslo after having travelled in Italy. This coming back is making him want to observe whether the place has changed so he becomes a keen observer of the life of the city.

In the novel's opening as Kim descends into the city and comes closer to it, he notices that it has actually changed more than he initially thought. Pernille, a meeting place for the boys in *Beatles* is gone, as if a war has taken place in the meantime. While walking on Karl Johan, he wonders whether he landed in the wrong city as he experiences a strong feeling of unfamiliarity. The general conclusion is built up as an intertextual reference to Shakespeare's *Hamlet*: "Something was rotten in Oslo"¹⁵ (Christensen 2008: 8, my translation) Not only the city changed but also the people look more tired and there is less of the local color that characterized society before: "And it wasn't just the table layout that has changed. People had gotten busy. People have got sharp elbows and thinner hair. People wore black umbrellas in the scorching sun."¹⁶ (Christensen 2008: 21,

¹⁵ Noe var råttent i Oslo.

¹⁶ Og det var ikke bare borddekingen som var forandret. Folka hadde fått det travel. Folka har fått spisse albuer og tynnere hår. Folka bar svarte paraplyer i solsteiken.

my translation) In the middle of this unfriendly city space, Kim comes across Seb who is selling poetry on the street and who will help him regain some balance.

If one examines Edvard Munch's painting of Karl Johan Street, the atmosphere is similar to the one described in *Bly*. The oil on canvas Expressionist painting depicts the main street of Oslo as it gets dark outside and has at its center a group of people that seem to lack facial expression and are haunted by angst. They are the crowd that got uniformed by life in the city and seem threatened by the buildings that line the street. The clothing matches the general grim atmosphere, being dark colored. There is one silhouette though that stands apart, a man that walks away from the crowd in his own loneliness. This might very well be the metaphor of the artist that does not belong in this society. Lars Saabye Christensen's characters are often referred to as the stumbling heroes and Kim Karlsen, the main character of *Bly* also has trouble adapting to the world that surrounds him. Vidar Vatne also analyzes Kim Karlsen as the stumbling hero and places him in line with other similar Christensen characters while the author declared in an interview for *Verdens Gang*, September 18, 1992 that he believes the hero of most of his characters must be Sigbjørn Obstfelder, the author of the poem „Jeg ser” where the lyrical voice feels as if ending up on the wrong planet:

„Kim has many similarities with other protagonists in Saabye Christensen's novels. Several literary critics have used the term stumbling hero about this kind of protagonist. Characteristic of such a type of man is the basic feeling of being in the wrong place at the wrong time”¹⁷ (Vatne 1998: 37, my translation)

Karl Johan and Dopsgate

Bly is overall infused with a sense of coming back and a search for identity both through new experiences and through remembering past experiences. Karl Johan and Seb's apartment in Dopsgate become central places in this novel, while Svoldergate and the parents' house are moved to the background. The description of Dopsgate in particular is very powerful, the street which is almost too short to be real and where Kim is constantly reminded of death by the neighboring businesses. As he gets more involved in the artistic environment of Oslo, Kim comes to meet a new side of the city, more of the underground arena with all the groups and youth organizations

¹⁷ Kim har mange fellestrekk med andre hovedpersoner i Saabye Christensens romaner. Flere litteraturkritikere har brukt uttrykket den snublende helt om denne typen hovedperson. Karakteristisk for en slik mennesketype er den grunnleggende følelsen av å være på feil sted til feil tid.

that were dominating the cultural scene at the time, together with the urban spaces that they were claiming as free from society's norms.

Karl Johan, the main street of Oslo, appears to be the central place of the novel, a fact which points to the shift in perspective between *Bly* and *Beatles*. The city center, with its crowds and constant movement, becomes more important than the neighborhood. This shift marks the passage from childhood and adolescence to adult life, but also Kim's disorientation and identity search. Kim compares Karl Johan to Easy Street, a reference taken from Charlie Chaplin's 1916 film, which depicts the places where the actor grew up and might be a word play on the real London street, named East Street: "Easy Street, I thought. From now on Karl Johan will be called Easy Street."¹⁸ (Christensen 2008: 12, my translation) The first thing Kim does upon returning from Italy, after having observed the city from above, is to head to Karl Johan street, an experience marked by the alienation of the unknown crowds, but also by meeting Seb, the childhood friend who can remind him of past times and connection to places: "And then he threw his ailing arms around me and so stood we, holding each other tight on Karl Johan, one completely ordinary Saturday in May (...)"¹⁹ (Christensen 2008: 10, my translation)

Dopsgate is the example of a place that was not present at all in *Beatles* and it is described as the street almost too short to actually exist. The feelings it creates are mainly of alienation and no attachment is created to the place. The nearby funeral business enhances the existential angst that the character experiences in this unfamiliar place that has no memories weaved in its fabric. This situation only strengthens the argument that the connection between memory and meaningful places is extremely strong in the trilogy.

Conclusion

The current paper was set to analyze the connection between art and places in a city, in this case with focus on Karl Johan Street in Oslo. Analyzing how the street is depicted by artists separated by a century and pointing out the similarities between the two supports the idea that humans have a strong connection to meaningful places that have the power to fascinate and haunt creative minds throughout the years.

¹⁸ Easy Street, tenkte jeg. Fra nå av heter Karl Johan Easy Street.

¹⁹ Og så så pæлма han de lange, skrantne armene rundt meg og sånn stod vi, holdt hverandre fast, på Karl Johan, en dønn alminnelig lørdag i mai (...)

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THE RELATIONSHIP BETWEEN LITERATURE AND VISUAL ARTS – EKPHRASIS IN JAN ERIK VOLD'S LITERARY WORK

RALUCA-DANIELA RĂDUȚ¹

ABSTRACT. *The Relationship between Literature and Visual Arts – Ekphrasis in Jan Erik Vold's Literary Work.* The paper focuses on a brief presentation of the notion of *ekphrasis*, aiming at Jan Erik Vold's *ekphrastic* poetry and the relationship between word and image in three of his poems, namely: *Fiskeskøyta/Furutreet (The Fishing Vessel/ The Pine Tree)*, *Seks ferskner – Et tusjmaleri av Mu-Ch'i (Six Peaches – A China Ink Painting by Mu-Ch'i)* and *Jegerne... (The Hunters...)*. In addition, this approach allows for an analysis of the three poems in relation with their visual representations. An important step in this type of analysis is the presentation of the three painters, René Magritte, Mu-Ch'i and Pieter Bruegel about whose paintings Jan Erik Vold wrote the three poems.

Key words: *visual arts, ekphrasis, Jan Erik Vold, verbal representation, painting.*

REZUMAT. *Relația dintre literatură și artele vizuale – Ekphrasis-ul în opera lui Jan Erik Vold.* Lucrarea se concentrează pe o scurtă prezentare a noțiunii de *ekphrasis*, având drept scop poezia *ekphrastică* a lui Jan Erik Vold și relația dintre cuvânt și imagine în trei dintre poeziile sale: *Fiskeskøyta/Furutreet (The Fishing Vessel/ The Pine Tree – Nava de pescuit/ Pinul)*, *Seks ferskner – Et tusjmaleri av Mu-Ch'i (Six Peaches – A China Ink Painting by Mu-Ch'i - Șase piersici – O pictură în tuș a lui Mu-Ch'i)* și *Jegerne... (The Hunters...- Vânătorii)*. În plus, abordarea de față se axează pe analiza relației dintre cele trei poezii și reprezentările lor vizuale. Un pas important în acest tip de analiză îl constituie prezentarea celor trei pictori, René Magritte, Mu-Ch'i și Pieter Bruegel despre a căror picturi, Jan Erik Vold a scris cele trei poezii.

Cuvinte cheie: *arte vizuale, ekphrasis, Jan Erik Vold, reprezentare verbală, pictură.*

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The fact that a spatial work of art doesn't speak can be interpreted in two ways. On the one hand, there is the idea of its absolute mutism, the idea that it is completely foreign or heterogeneous to words [...]. But on the other hand [...] we can always receive them, read them, or interpret them as potential discourse. That is to say, these silent works are in fact already talkative, full of virtual discourses (Derrida, 1994: 12-13).

Opening remarks

The aim of this paper is to present the relation between three pictures created by different painters and three modern *ekphrastic* poems written by the Norwegian poet Jan Erik Vold (b. 1939). It is structured into three main parts. The first part proposes a foray in the notion of *ekphrasis*, making reference to English literature and connecting it with the Norwegian *ekphrastic* literary works. The next section is dedicated to a brief presentation of Jan Erik Vold and his poetry. The last part of the paper approaches a comparative analysis that focuses on three *ekphrastic* poems, *Fiskeskøyta/Furutreet (The Fishing Vessel/ The Pine Tree)*, *Seks ferskner – Et tusjmaleri av Mu-Ch'i (Six Peaches – A China Ink Painting by Mu-Ch'i)* and *Jegerne... (The Hunters...)*, written by Jan Erik Vold and the three paintings which were a starting point for the Norwegian poet in writing his poems. Furthermore, this part also presents the three painters who created the above mentioned works, namely, René Magritte (1898-1967), Mu-Ch'i (1210-1296) and Pieter Bruegel (1525-1569).

The notion of *ekphrasis*

According to Murray Krieger the word *ekphrasis* is “the most extreme and telling instance of the visual and spatial potential of the literary medium. [...]. Ekphrasis, under this definition, clearly presupposes that one art, poetry, is defining its mission through its dependence on the mission of another art – painting, sculpture, or others. [...], the study of ekphrasis, [...], seemed to me the most extreme, [...], way to put into question the pictorial limits of the function of words in poetry” (Krieger, 1992: 6). The purpose of *ekphrasis* is to use an artistic language when trying to turn into words a picture or a sculpture. It also mediates this relationship between a poem and a work of art, thus being able to establish an interconnection between literature and visual arts.

On the one hand, there are a lot of scholars who tried to define the term of *ekphrasis* in different ways. Thus, in what follows we shall present different definitions of this term. “*Ekphrasis* is a rhetorical term, [...], which refers to the manner in which literary works evoke existing or imagined works of art, is part of the *ut pictura poesis* tradition which hails back to the

Greek schools, [...]” (Robillard, Jongeneel, 1998: IX). In addition, their definition is based on the etymological sense of this term, namely, “*ekphrasis* (which originates from the Greek *ekphrazein*, ‘to describe exhaustively’) consisted of describing on object or existing artwork as vividly as possible in order to ‘bring it before the eye’ of the listener” (Robillard, Jongeneel, 1998: IX). Thus, the notion of *ekphrasis* can be also equivalent to “textualized images” (Robillard, Jongeneel, 1998: IX), being meant “to equal in language the natural quality of the artwork” (Robillard, Jongeneel, 1998: IX).

On the other hand, we shall present a critical survey of the word *ekphrasis* in the view of Peter Wagner, who presents this term in the context of “the study of intermediality” and “interart studies”. “*Ekphrasis* originally meant ‘a full or vivid description’. It appears in rhetorical writings attribute to Dionysius of Halicarnassus and then became a school of exercise in rhetoric. [...] *Ekphrasis*, then, originated in the field of rhetoric and has been appropriated by literary critics and art historians” (Wagner, 1996: 12-13). This study shows a considerable thematic diversity, with the focus on ‘verbal representation’ of the word *ekphrasis*, compared it with rather a critical study than a literary one. Thus, “we extend the use of *ekphrasis* (as a poetic, literary, mode) to encompass ‘verbal representation’ in its widest sense, including critical writing” (Wagner, 1996: 14).

In the introduction of the book called *Museum of Words – The Poetics of Ekphrasis from Homer to Ashbery*, the author, James A. W. Heffernan presents a few reasons that increased his interest in the study of *ekphrasis*. Among his reasons let us mention the following: “it evokes the power of the silent image, [...], to the rival authority of language, [...]; the contest it stages is often powerfully gendered: the expression of a duel between male and female gazes, [...]; the relation between the arts in an ekphrastic work of literature is not impressionistic, [...]” (Heffernan, 1993: 1). His contribution takes the form of a chronological presentation of the notion of *ekphrasis*, beginning with Homer, culminating with the romantic English poets Percy Bysshe Shelly (1792-1822) and George Byron (1788-1824) and ending with the contemporary American poet John Ashbery (b. 1927). “If *ekphrasis* is to be defined as a mode, the definition must be sharp enough to identify a distinguishable body of literature and yet also elastic enough to reach from classicism to postmodernism, from Homer to Ashbery. [...], I propose a definition simple in form but complex in its implications: *ekphrasis is the verbal representation of visual representation*” (Heffernan, 1993: 3). James Heffernan approaches the issues of the strong relationship that establishes between a word and a work of art such as a painting or a sculpture. He also states the idea that it is not impossible to make a short history incursion beginning with one of the greatest ancient Greek poet, Homer, the author of Iliad and Odyssey, and ending with the postmodernist, surrealist American poet John Ashbery. “According to Heffernan, an ekphrastic

text animates the image by means of a narrative, even if such a text begins as unadorned description. Heffernan considers ekphrasis in essence – [...] – a rivalry between word and image – and he underscores that the dilemma of the text consists in revealing the power of an image while simultaneously keeping this power under control” (Langås, 2010: 82-83). He also states the idea that there is a great difference between the classical and the modern *ekphrasis*. The classical author tries to imitate in words an artwork, while modernist authors do not take this aspect into consideration. “The poet ‘reads’ the work of art textually and interprets its aesthetics, [...], in a careful effort to express both verbally and visually the form and content of the artwork. This consciously mimetic approach reflects a sense of responsibility to which modern ekphrasis no longer subscribes.” (Langås, 2010: 83).

Besides these examples of *ekphrastic* English poems, there are also a series of Norwegian poets who brings a valid contribution to the research of the notion of *ekphrasis*. An interesting point to be considered when dealing with Norwegian poems about artworks, is that this genre appeared quite late in Scandinavian literature, namely in the 20th century. There is said that only in the beginning of the 1960s “[...] became *ekphrasis* an usual genre in the Norwegian poetry”² (Karlsen 2011: 19, our translation). When writing about the Norwegian literature one has to draw a line between the generation of poets who activate before the Second World War and those after the war. Among the poets from 1930s who used *ekphrasis* in their literary works there are: Ernst Orvil (1898-1985), Aslaug Vaa (1889-1965), Rolf Jacobsen (1907-1994), Emil Boyson (1897-1979) and many others.

There are two prominent feminine figures dominating the after war period, such as: Gunvor Hofmo (1921-1995) and Astrid Hjertenæs Andersen (1915-1985) who “must have been a museum wanderer; *ekphrasis* in her poetry is still a more frequent form than Hofmo’s literary works”³ (Karlsen 2011: 19, our translation). Among Astrid H. Andersens’ *ekphrastic* poems there can be named: *Brâncuși fuglen* (*Bird in Space*), *Kvinnen og øglen* (*Lizard embraces woman*) and *Frokost i det grønne* (*The Luncheon on the Grass*). Concerning the *ekphrasis* at Gunvor Hofmo there is a whole volume of poetry namely, *Epilog* (*Epilogue*). Another Norwegian poet who has written a variety of *meditative ekphrastic* poems is Paal-Helge Haugen (b. 1945) with his well-known volume of poetry that has the title *Meditasjonar over Georges de La Tour* (*Meditations about Georges de La Tour*), (1990). The poems that appear in this volume are created with the help of some famous paintings made by the French painter Georges de La Tour (1593-1652) whose visual representations are mostly

² “[...] blir ekfrasen en svært vanlig sjanger i norsk lyrikk” in the original.

³ “Astrid Hjertenæs Andersen må også ha vært en flittig museumsvandrer; hos henne er ekfrasen en enda mer frekvent form enn hos Hofmo” in the original.

religious scenes where the candlelight is always painted. Among postmodernist poets who used *ekphrasis* in their literary works, Hanne Bramness (b. 1959) is present in contemporary Norwegian literature with a volume of poetry entitled *Uten film i kameraet (Without Film in the Camera)*. Each of the poems that appear in this volume describes various photographs either taken by a well-known photographer, such as the American artist Francesca Woodman (1958-1981) or by an amateur. Jo Eggen (b. 1952) is another Norwegian poet known for his collection of *Stavkirkedikt* published in 2010. Jan Erik Vold also wrote a series of *ekphrastic* poems based on pictures created by famous painters each of them being representative for different centuries.

All in all, many of these poets and the literary works in question bring a great contribution to the analysis of the notion of *ekphrasis*. In this respect, one can write about the connections between English and Norwegian *ekphrastic* literature, regarding also the evolution of the term *ekphrasis* beginning with the ancient literature and culminating with contemporary literature. "The salience of *ekphrasis* in modern and contemporary poetry becomes still more striking when we consider that at least one poem about a work of visual art has come from almost every major poet of our time. And the best-known *ekphrastic* poems of the twentieth century are like many peaks rising from surrounding foothills" (Heffernan, 1993: 135).

Jan Erik Vold - a prominent figure of Norwegian Literature

The Norwegian poet, Jan Erik Vold, is a prominent figure of the Scandinavian literature. He was also a translator and a theoretician of the contemporary Norwegian writers. This symbol of renewal concerning the Scandinavian poetry and arts has found much of his inspiration in jazz and in his public, he himself being an artist, admired by his faithful readers. He was a prominent member of Norwegian cultural magazines, such as *Profil*, *Vinduet* and *Basar*. Among many other contributions of the poet, concerning the cultural magazine *Profil*, there is also the one through which he presented the author Olav H. Hauge (1901-1994) to Norwegian readers. This poet from Norway had a great influence upon Jan Erik Vold's writing career. His poetry has been collected in the volumes: *mellom speil og speil (Between Mirror and Mirror)* (1965), *Mor Godhjertas glade versjon. Ja (The Happy Version of Mother Kind-Heart. Yes)* (1968), *kykelipi* (1969), *sirkel, sirkel. Boken om prins Adrians reise (circle, circle. The Book about Prince Adrian's Journey)* (1979), *En som het Abel Ek (Alone. Abel Ek)* (1988), *En sirkel is (A Circle Ice)* (1994), *Kalenderdikt (Calendarpoems)* (1995), and many others.

The American actor and author Michael Tucker (b. 1945) has written an article in the book entitled *Jan Erik Vold og Jan Erik Vold (Jan Erik Vold and*

Jan Erik Vold) coordinated by Ole Karlsen. The article is entitled “A song of Something Else – On the poetry and jazz of Jan Erik Vold and Jan Garbarek”. He writes about the Norwegian poet the following idea: “I found Vold the man to be very much in harmony with the Vold I had come to know as poet and polemicist, essayist and jazz enthusiast: warm-hearted and generous, unusually intelligent, [...], and full of an enthusiasm for life as focused and (sensitively) politically engaged as it could be tender and compassionate” (Tucker, Karlsen (ed.), 2000: 187-188). The considerations regarding Jan Erik Vold’s interest in poetry related to different types of music, such as blues or jazz, are common to a majority of articles and studies written about him. “One of the many things I am drawn to in Jan Erik Vold is the sense that his work can give, particularly in its many moments of Zen-like economy, that there is something in life which should be taken ‘uendelig alvorlig’”⁴ (Tucker, Karlsen (ed.), 2000: 187).

The strains of jazz play an important role in Jan Erik Vold’s literary career. Moreover, another important aspect refers to the fact that he reads his poems being accompanied by a jazz orchestra led by the famous Norwegian jazz musician Jan Garbarek (b. 1947). This thing emphasises the necessity of music as a creating tool for the poet’s concrete poems. “Jazz has long played a crucial role in the work of Jan Erik Vold as have the spiritual insights of Taoism and Zen: not in any sense of that sometimes somewhat forced genre, the so-called ‘jazz poem’, but rather in the sense that qualities of jazz phrasing and sensibility fructify a considerable part of the river-bed of Vold’s inspiration, writing and spoken delivery” (Tucker, Karlsen (ed.), 2000: 190).

Ekphrasis in Jan Erik Vold’s literary work

The last part of the paper presents a comparative approach regarding the three poems written by the Norwegian poet and their visual representations painted by three emblematic figures of painters from different epochs.

The first poem, namely, *Fiskeskøyta/Furutreet* (*The Fishing Vessel/ The Pine Tree*), is published in the volume entitled *kykelipi* (1969) and the reader can easily see that all the poems which are in this volume have the same creational background, namely, the play with the words and letters and the humour. Thus, apparently the simple wordplay gives birth to a postmodernist poem that has a very concise and easy to understand message, making it also a pleasant reading for readers. “[...], *kykelipi* is a uniform volume of poetry, if one can say that constant surprises can represent something uniform. The eight parts entitled *The First Book...*, *The Second Book...*, have the name formed of variations of the word *kykelipi*: “y”, “ke”, “kyky”, “li”, “kelikeli”, “kylike”, “liky” and

⁴ ‘a never-ending seriousness’ our translation.

“pi”. The title itself, *kykelipi*, sounds like a combination both of the hen’s cock-a-doodle-doo and of the chicken’s pip pip”⁵ (Wærp 2001: 112, our translation). The whole volume is considered by critics as being the most humoristic of all. Focusing on *Fiskeskøyta/Furutreet* (*The Fishing Vessel/ The Pine Tree*) it is a poem dedicated to the famous Belgian surrealist artist René Magritte. One of the reasons that attracted Jan Erik Vold to write about a picture of this painter is because his painting presents everyday situations and people, playing not with words but with reality. *The false mirror* (1928), *The Human Condition* (1933), *Empire of Light* (1950), *Memory of a Journey* (1955) are only a few titles of his famous paintings. Coming back to Jan Erik Vold, the structure of the poem as well as its message, are very easy to be followed even if there are no punctuation marks. It seems to be an ample phrase that has only a full stop at the end of it. Jan Erik Vold explains with words the process of changing a poem into a picture, “[...], I captured/ the image and I finished/ through this my poem for you/ René Magritte, [...]”⁶ (Vold 2000: 200, our translation).

Seks ferskner – Et tusjmaleri av Mu-Ch’i (*Six Peaches – A China Ink Painting by Mu-Ch’i*) is another *ekphrastic* poem written by Jan Erik Vold, published in the volume entitled *sirkel, sirkel. Boken om prins Adrians reise* (*circle, circle. The Book about Prince Adrian’s Journey*), from 1979. The whole volume is based on different journeys made by the poet guided by an old map. “The travel routes described are: Oslo Stockholm Leningrad Moscow Irkutsk Khabarovsk Nahodka Yokohama Tokyo Kyoto Osaka Guam, [...] San Francisco Arizona Chicago Buffalo New York Olso”⁷ (Wærp 2001: 120, our translation). Thus, this is a journey all over the world, having the form of a closed circle where the starting and the returning point is Oslo. But the greatest attention in this book is paid to Japan’s journey. In this respect, Jan Erik Vold “uses motifs from Japanese’s life, poetry and thinking, but staying away from the fixed form, it works best”⁸ (Wærp 2001: 120, our translation).

The reader will understand right from the title of this poem that it is written on the Muqi Fachang’s China ink painting. Muqi Fachang also known as Mu-Ch’i is a Chinese painter who lived in the 13th century but besides this he was also a Zen Buddhist monk. He is best known for his influence upon the

⁵ “[...], er *kykelipi* en enhetlig diktsamling, hvis man da kan si at stadige overraskelser kan representere noe egentlig. De åtte delene, kalt Første bok..., Annen bok..., osv., har navn som er variasjoner av *kykelipi* : “y”, “ke”, “kyky”, “li”, “kelikeli”, “kylike”, “liky” and “pi”. Selve tittelen, *kykelipi*, høres ut som en blanding av hanens *kykeliky* og *kyllingens pip pip*” in the original.

⁶ “[...], fryser/ jeg bildet og avslutter/ hermed mitt dikt til deg/ René Magritte, [...]” in the original.

⁷ “Reiseruten som beskrives er: Oslo Stockholm Leningrad Moskva Irkutsk Khabarovsk Nahodka Yokohama Tokyo Kyoto Osaka Guam, [...] San Francisco Arizona Chicago Buffalo New York Olso” in the original.

⁸ “[...] bruker motiver fra japansk liv, diktning og tenkning, men holder seg unna den strenge formen, fungerer det best” in the original.

other painters concerning the use of China ink in his paintings and drawings. His masterpiece is preserved in Kyoto, Japan and has the following title: *Guan Yin in White Robe*. Regarding his China ink painting *Six Peaches* painted in the first half of the 13th century, it is a still life painting that illustrates five peaches in a row and the sixth one under them. The painting it is not in the centre of the page but at the bottom of it. Jan Erik Vold gives a verbal representation of this painting using a short poem with the same title. "Five peaches/ and one/ peach out, five peaches/ floating/ on/ the paper. Plus the sixth one, / much lower/ which gives/ the vague/ lives."⁹ (Vold 2000: 363-364, our translation). Thus, the poem is a mimetic representation of Mu-Ch'i's China ink painting, trying not only to describe the work of art but also to make it real and vivid in the reader's eyes. This mimetic representation is available until the last two lines of the poem where Jan Erik Vold personalises it by expressing his own felling relating to life "the vague lives"¹⁰ (Vold, 2000: 364).

Finally, *Jegerne... (The Hunters...)* is an *ekphrastic* poem which is part of Jan Erik Vold's volume of poetry entitled *En sirkel is (A Circle Ice)* published in 1994 and it is an extended version of a prologue written by Jan Erik Vold. "The starting point for the next book, *En sirkel is* (1994), is a prologue written by Jan Erik Vold for the one hundred year jubilee of the Skating Association in 1993. [...] The poet studies the aimlessness joy of spinning round and round in a circle without going somewhere. It can be compared with Zen meditation – to relieve one's mind, being everywhere in a moment"¹¹ (Wærp 2001: 129, our translation). The poem *Jegerne... (The Hunters...)* opens with a poetic image, namely, with a group of hunters who came out from the forest together with their hunting dogs. One can find in the whole poem that Jan Erik Vold created detailed descriptions through a lot of lively poetic images. In short, he uses *ekprasis* as a mean of interconnection between poetry and painting. Like many other *ekphrastic* poems, *Jegerne... (The Hunters...)* is written in connection with a famous painting entitled *Jegerne i snøen (The Hunters in the Snow)* (1565) created by the Flemish painter Pieter Bruegel who lived during the Renaissance period. He was born in Belgium where he spent his whole life. He is famous for his visual representations of landscapes and peasants. Among his winter landscapes from 1565, there is also the painting in discussion, *Jegerne i snøen (The Hunters in the Snow)*, that depicts the hard winter that often occurred during the Medieval period. Jan Erik Vold turned this plastic idea into words:

⁹ "Fem ferskner/ og én/ ute/ av rad, fem ferskner/ svever/ på/ arket. Pluss en sjette, lenger/ nede/ som/ gir/ de svevende/ liv" in the original.

¹⁰ "de svevende/ liv" in the original.

¹¹ "Poeten dyrker formålsløshetens glede, det å gå rundt og rundt i ring uten å komme noe sted. Det kan sammenliknes med zen meditasjon å tømme sinnet, å være til stede i øyeblikket" in the original.

“The hunters plodded through the snow, they are/ tired. [...]”¹² (Vold 2000: 613, our translation). As it is mentioned above, the poet uses a variety of poetic images and he describes every scene that appears in the original painting, stating his opinion only in the final three lines: “Red cheeks, even if it impossible to see from such a distance/ the skaters’ red cheeks”¹³ (Vold 2000: 614, our translation). Jan Erik Vold also makes a concrete comparison with the work of art in the lines that follow: “[...]. Finally, back in the village/ - exactly like the painter Brueghel saw this thing/ five hundred/ years ago. Hunters, dogs, birds, women and he/ who handled/ the paintbrush, [...]”¹⁴ (Vold 2000: 613, our translation).

These three poems were published together with a series of other Norwegian poetry in a collection of poems and paintings, entitled *Poesi og bildekunst – En antologi (Poetry and Visual Arts – An Anthology)* published in 2011 by the Norwegian researcher Ole Karlsen (b. 1954). The anthology is very suggestive and each poem has its visual representation created either by a famous painter or by a dedicated photographer.

Closing remarks

Taking all these things into consideration, it is more than clear that the relationship between a poem and a work of art either a painting, a drawing, a photograph or a sculpture, creates a strong interconnection between these two apparently different worlds, namely, the world of words and the world of colours. In order to create an *ekphrastic* poem, its creator has to turn the visual representation of a work of art into a verbal representation, using a variety of poetic images thus, reflecting the minute details of different painting scenes, drawings or famous sculptures.

Thus, Jan Erik Vold through these *ekphrastic* poems emphasises interesting symbioses that reflect both his writing talent and the precious paintings that he used in this process of creation.

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¹³ “Røde om kjakan, selv om det er for langt unna/ til at man ser/ skøyteløpernes røde kjaker” in the original.

¹⁴ “[...] Endelig tilbake i landsbyen/ - slik maleren Brueghel så den/ for fire hundrede/ år siden. Jaktfolk, hunder, fugler, kvinner og han/ som førte/ penselen, [...]” in the original.

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A SHORT EXAMPLE OF JON FOSSE'S DRAMATURGY: *SOV DU VESLE BARNET MITT*

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ABSTRACT. *A Short Example of Jon Fosse's Dramaturgy: Sov du vesle barnet mitt.* This research explores the complexity of the Fosse'an² drama, the main focus being on the play *Sleep My Baby Sleep*³. It shows how time and space can take new values, and reality is reduced to experience, relationships and love. The characters are shadows-like more than typical persons and they develop according to the experience and relation of the reader with the text. The paper aims to give an idea about the universe of the Fosse'an dramaturgy, as it reaches fields such as philosophy and physics. Since negativity is a clear and well known mark of the dramaturgy of Jon Fosse, the study shows that there is also a glimpse of positivism that is particular for the author.

Key words: *drama, characters, time, space, entanglement.*

REZUMAT. *Un scurt exemplu al dramaturgiei lui Jon Fosse : Dormi, copilașul meu*⁴. Acest studiu explorează complexitatea dramaturgiei fosseiene, accentul fiind pus pe piesa *Sov du vesle mitt*. Aceasta arată cum timpul și spațiul pot lua noi valori, iar realitatea este redusă la experiență, relații și dragoste. Personajele sunt mai mult umbre decât persoane tipice, care se dezvoltă în funcție de experiența și relația cititorului cu textul. Lucrarea își propune să ofere o idee despre universul dramaturgiei fosseiene, care treversează domenii precum filosofia și fizica. Deși negativitatea este cunoscută ca o caracteristică generală a dramaturgiei lui Jon Fosse, studiul arată că există, de asemenea, o notă de pozitivism, care este specifică operei autorului.

Cuvinte cheie: *teatru, personaje, timp, spațiu, entanglement.*

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² The term "Fosse'an" as used by Gunnar Foss in his book *I skriftas lys og teater salens mørke. En antologi av Ibsen og Fosse* will be used in this study as it serves to the purpose of cataloguing, describing and referring to the particularity of Jon Fosse's literary work.

³ The play was translated into English by May-Brit Akerholt with the title *Sleep My Baby Sleep* and published by Oberon Books in 2004. My analysis is conducted on the original text in Norwegian, but for the fluidity of the text, I will be referring to the play using the title in the English translation.

⁴ *Dormi, copilașul meu*, my translation from Norwegian.

Jon Olav Fosse is a Norwegian writer born in Haugesund, Norway in 1959. He writes poetry, novels, short stories, theatre and children's books; most of them explore the same themes only in different forms. This study focuses on his dramaturgy, as his theatre travels over continents and challenges stage directors all over the world. However, performativity is not included in this research, only the text as such. His work is translated into over forty languages and his theatre has been put on stage in many ways, and the reaction of the public has been diverse from country to country. This fact can only lead us to the conclusion that his works speak to a large variety of cultures and traditions. Equally, this means the world is ready for the new theatre announced by Jon Fosse in the twenty-first century, as his predecessor Ibsen did in the ninetieth century.

Jon Fosse's texts raise certain problems of interpretation and understanding of the context in which 'the action' and the communication between his characters take place. There is an issue of locality, temporality and *entanglement*⁵. Man interacts with the universe entirely, sometimes to a greater or a lower level, sometimes in a more obvious way or other times in a more discreet way. I use this as a point of entry into this mystery of Fosse's plays regarding the temporal, spatial and empirical entanglement. In Cecilie Seiness' biography of Jon Fosse, the playwright makes the following statement:

"I'm not a typical mystic who believes to have seen God, but I have had intense moments when I somehow understood something deep and clear and experienced myself as part of a context. [...] I say that humans are fundamentally lonely, but also that man is fundamentally in a correlation. In both say loneliness and their community, the individual is greater than the individual itself."⁶

Most of the times, the feeling that brings the characters together is *love*, sentiment that is understood as an experience of entanglement. Even so, the Fosse'an characters are lonely and together at the same time, this being

⁵ The entanglement concept is a quantum physics concept and according to it, two entangled particles transcend space to communicate: "Entanglement of a pair of objects means that measurements on one will instantaneously change the properties of the other - no matter how far away they are." as it is defined in "Physics: Entanglement and teleportation ("beam me up Scotty")" in *Connections Through Time*, edition available on P-I-A's Quarterly Online Publication, issue 22 (January-March 2004), at the following address, <http://www.p-i-a.com/Magazine/Issue22/Issue22.html>; accessed on 20 June 2013. The relation of entanglement within a system of entangled particles is what makes the system act as an entity.

⁶ Cecilie N. Seiness, *Jon Fosse. Poet på Guds jord*, Oslo, Det Norske Samlaget, 2009, pp. 320-321. (*Jon Fosse. Poet on God's Earth*)

"Eg er ikkje ein typisk mystikar som meine å hs sett Gud, men eg har hatt intense augneblinkar då eg liksom har skjønt noko djupt og klart og kjent meg som del av ein veldig samanheng. [...] Eg seier at menneska er grunnleggjande einsame, men òg at mennesket er grunnleggjande saman. I både si einsemd og sin felleskap er mennesket større enn seg sjølv." My translation from Norwegian.

the reason why entanglement is something that cannot be contested. One way to describe this is as if *love* has been trapped in eternity. Along with the so far affirmations, other representative marks of his dramatic works are the use of simple and few words, a lot of pauses and repetitions, few characters, that most often are nameless (HE, SHE, THE GIRL, THE WOMAN, THE MAN, THE BOY, THE MOTHER, THE FATHER, THE FIRST WOMAN, THE SECOND PERSON, THE GUITAR MAN etc.)

Leif Zern in his book dedicated to Fosse's theatre, *The Luminous Darkness* used the syntagm "language economy" to describe Fosse's writing style, syntagm that I find more appropriate, instead of reusing the term *minimalism*, in what his work is concerned. It is also Leif Zern, who elaborates on this problem of fitting Jon Fosse in a typology, by calling him a minimalist, which he finds defective:

"Fosse's minimalism is not a matter of style. The fact that so many persist in seeing it as such says more about our confusion when it comes to interpreting his plays than about the actual happenings on stage. I like to think that his light shines into the darkness: into our lack of certainty and orientation, not unlike the sentiments expressed by his characters."⁷

In terms of distinguishing features of the Fosse'an drama, there are the representative nameless characters that I mentioned, which receive their identity by something else. It is, especially, the relationships that play the most important role in building the identity of the characters, but it is also time and space that do that. One essential feature that the playwright is so famous for is the subjective sentiment that his plays capture. This sentiment cannot be captured in words, as the generality of the language may in a way betray the individuality of the experience⁸. With Jon Fosse, words are few and pauses are many. For as humans, we are both individuals and have individual experiences, but we are also social beings and we need a common language to communicate our experiences with. Hence, it is exactly this common language that Jon Fosse has succeeded to find. He found that common language via which these experiences can travel. It exhibits the universal idea of communication and entanglement that take place on a personal domain.

The atmosphere in the plays is one which emphasises a certain state: "the fragile balance between emptiness and meaning"⁹, a discomfort, as the characters

⁷ Leif Zern, *The Luminous Darkness*, trans. by Ann Henning Jocelyn, London, Oberon Books, 2011, p. 52.

⁸ Anneleen Masschelein, "A Homeless Concept. Shapes of the Uncanny in Twentieth-Century Theory and Culture", edition available on *Image & Narrative* website, issue 5, January 2003, at the following address, <http://www.imageandnarrative.be/inarchive/uncanny/anneleenmasschelein.htm>; accessed 16 November 2013.

⁹ Leif Zern, *The Luminous Darkness*, trans. by Ann Henning Jocelyn, London, Oberon Books, 2011, p. 8.

seem to have gone out of way. Through the distance and depths of space, it is only the entanglement that remains real and true. The discomfort mentioned earlier is the uncanny. Ambiguity in space and time prevails the context of the plays, as it develops the feeling of uncanny, with an emphasis on the experience of the situations. This ambiguity is not only found at the level of time and space, but also at the level of the relationships, of the identity and existence of each character. As far as labelling Jon Fosse's dramaturgy is concerned, negativity has become a mark for it. However, as it will be shown in the study, this negativity is eventually overshadowed by a glimpse of positivism. Generally, this means a sort of common understanding coming from the characters, i.e. the characters receive the knowledge they have been longing for and the play can peacefully end.

Jon Fosse's dramaturgy – the play *Sleep My Baby Sleep*

One of the issues raised by the Fosse'an dramaturgy is that of the *space*, more precisely of *place*. The difference between the two terms is that *place* is more physical than *space*. Most of the playwright's plays begin with the question "Kvar er vi?" (Where are we?). For example, in *Sleep My Baby Sleep*, the characters meet all of a sudden in an unknown place.

Sleep My Baby Sleep is one of Jon Fosse's shortest plays covering only 13 pages. The context of the play is that of three persons discovering themselves in an unnamed place. DEN FØRSTE PERSONEN¹⁰, DEN ANDRE PERSONEN¹¹ and DEN TREDJE PERSONEN¹². The characters have not met before, but they start talking about their experience of the place they find themselves in. Except THE THIRD PERSON, the other two characters relate to the place; THE FIRST PERSON sees the place as his children and THE SECOND PERSON as his lover. THE THIRD PERSON is the "negative" one, as throughout the play it repeats the fact that there is no such thing as place: "This is no place"¹³, that there is no such understanding and that they do not actually talk.

Another detail regarding the nameless characters of the play is that the author chose to name the characters in such a way that they would be sexless. However, one can deduce the sex of the character, but it depends on the reader's perspective and experience with the text, as much of his/her understanding of the text.

Jan H. Landro writes for Bergens Tidene in 2005 the following: "Fosse's most rarely performed one-act play is probably the most bare existential

¹⁰ THE FIRST PERSON, for the fluidity of the text, I will be using the translation in English.

¹¹ THE SECOND PERSON, for the fluidity of the text, I will be using the translation in English.

¹² THE THRID PERSON, for the fluidity of the text, I will be using the translation in English.

¹³ Jon Fosse, *Teaterstykke 2*, Oslo, Det Norske Samlaget, 2001, p.435. (*Plays 2*)

"Dette er ikkje nokon stad" My translation from Norwegian.

and scariest he has ever written. It is a clean-cut piece about existence, belonging, alienation – about being thrown into existence without knowing why and how. Or maybe the three figures are thrown *out of* existence and find themselves in a limbo.”¹⁴

Landro's article in *Bergens Tidene* summarizes well the idea of the play, hence representing a good starting point for the analysis.

Regarding being, time and space, the openness that Fosse's work brings goes even beyond physics. If we are to take the place/space in his dramas for example, they astonishingly resemble with Meister Eckhart's description of the "innermost" man or "place". R.K.C. Forman in the book *Meister Eckhart Mystic as Theologian* explains, by quoting Eckhart, that this place (the space and time we are in) is a strange and desert place and that it is rather nameless than carrying a name, rather unknown than known. This unknown place sends to the statement made by Landro in *Bergens Tidene*, that the characters are cast into existence, into this space. This resembles the experience that Fosse mirrors in his plays. The Fosse'an characters seem to be cast into this void, which is retrieved in this play, as well as in others.

Even though we have a movement of the characters that seems to be without a fixed point, since no one understands where they are and when it is all happening, we actually do have fixed positions in space and time. So, it is this paradox that gives immobility on the one side, but also immense mobility on the other. It is a place which it is not a place at the same time. This place is also compared to experience rather than an objectified/ imaginable/ measuring concept of space. It is the reach of the soul, of the innermost part of existence, which is so foreign and sometimes paranormal for a real discussion on reality and experience. By making the analogy place/space-experience, it leads to a more abstract discussion, as experience is an abstract concept in itself.

An instance would be the first line in the play set under discussion: "Kvar er vi" and the answer is "Eg aner ikkje", which is a typical Fosse'an choice of words. The word "aner" (inf. *å ane*) can mean both "to know" and "to have a feeling of, to suspect"; as opposed to "å vite – to know" which refers to a more rational kind of activity. The first choice of words appears only in the beginning of the play, as it continues with the second choice of words. So even from the beginning, he lets the reader know that we are dealing with a different kind of knowing, of understanding. Accordingly, the characters continue the discussion in the same way, only with a change of verbs "Eg veit ikkje" (I don't know).

¹⁴ Jan H. Landro, "Teater uten skuespillene" on *Bergens Tidene* website, 2005, available at the following address, <http://www.bt.no/bergenpuls/scene/Teater-uten-skuespillere-2298248.html#UlwEdtjwr3d>; accessed on 1 March 2014. ("Theatre without the actors" in *Bergen's Times*)

This particular play is not that different from *Shadows*, for example, where the characters are also nameless and meet in an unknown place, only that in *Shadows* they do that gradually, while in this play they appear all of a sudden all together.

Moreover, the theme of *knowing* is central in many of Fosse's dramas, as the existence in itself is debatable. Knowing something or even reality as such, the very "now" moment is doubtful. The characters in *Sleep My Baby Sleep*, as opposed to the other plays, do not know each other beforehand. So, a relationship in *entanglement* is just building up, as they begin knowing everyone's memories and what problem defines them. Along with these, communication is a problem too, as it is one of the most explored themes by Jon Fosse. The characters interject with one another and switch from one idea to another. It can be vertiginous to grasp the universe in the Fosse'an plays.

Fundamentally, the experience of the situations developed by Jon Fosse in his plays should happen at the level of our sensibility and heart, and not at the level of rationality and logic, because, then, none of it would make any sense. For instance, one observation made by Nyhus is that "The repeated << now >> is still the most striking in the text. << Now >> is rather an eternal moment, 'the now' (my quotation marks) that breaks in the future's race. All reconciled in << now >>, everything goes up in love."¹⁵ The love represents the entanglement between the characters and the place itself. This "now" gives the sense of eternity and releases the existence itself of any spatial and temporal limitations. By casting existence in this void, the author questions the understanding of what is essentially true and valid of one's existence.

In *Sleep My Baby Sleep*, the characters seem to be phantoms/ souls-like, that meet somewhere in space, in hell, heaven, or they are somewhere on top of the world. Hanging out there, they reveal facts about their lives and make universal affirmations that contradict other affirmations, thus challenging the linearity of the play. Part of the development of the play is the presence of meditation and discussions, the entanglement being disclosed in the disjointed dialogue. It is also this dialogue that gives life to the shadow-like characters. The relationship that is built up is what gives them life. As this experience becomes more and more present and strong, so do the characters become more and more real in the reader's imagination.

A way of describing the universe of Jon Fosse's dramas is a Quantum field, where the most relevant characteristic is that of the relations between the elements, as in the reality described by science. Accordingly, most of the times, the only relevant relation between two Fosse'an characters is *love*. Out of this relation, no matter what kind of love, between lovers or between parents and

¹⁵ Kjell Arnold Nyhus, *U Alminnelig. Jon Fosse og mystikken*, Føllesse, Efram Forlag, 2009, p. 174. (*Unusual. Jon Fosse and Mysticism*)

children, it is generally the essence and context from which the world of the Fosse'an plays is born. However, the play under focus does not fit in the usual Fosse'an relationships tradition. *Love* between characters is not present, as they do not have any experiences together. The reader connects THE FIRST PERSON to a romantic relation to a woman and THE SECOND PERSON to a relation parent - children, however, the relations are not explored by Jon Fosse as usually, with the persons involved in present. The relations come in focus through the persons that talk about them, who have never seen each other before.

Jon Fosse's literary work seems to me bestowed with the same issue of relationships, better said entanglement that is found in science. This entanglement is not only between people, but between people and the space-time they find themselves in. Henri Poincaré in *The Value of Science* makes a statement that in my opinion can be easily reflected in the context of the Fosse'an plays:

“From this point of view, all that is objective is devoid of all quality and is only pure relation [...] Science, in other words, is a system of relations. Now we have just said, it is in the relations alone that objectivity must be sought; it would be in vain to seek it in beings considered as isolated from one another. To say that science cannot have objective value since it teaches us only relations, this is to reason backwards, since, precisely, it is relations alone which can be regarded as objective. External objects, for instance, for which the word *object* has been invented, are really *objects* and not fleeting and fugitive appearances, because they are not only groups of sensations, but groups cemented by a constant bond. It is this bond, and this bond alone, which is the object in itself, and this bond is a relation.”¹⁶

There is something particular about this play besides the obvious differences in the relations between the characters; it is in the place and time of the play. The space dissolves the primary position hold by time so far and time is just an illusion, as there is no present, past or future. Jacques Derrida concludes in his book, *Margins of Philosophy*, that the bare existence of time is its nonexistence.¹⁷ As time is in the *self*-presence, presence does not require time and space boundaries, for it has no exterior. “The concept of time, in all its aspects, belongs to metaphysics, and it names the domination of presence.”¹⁸

“...thus orientation within the river of time and life – the “thoughts, knowledge, poetry, music, love, friendship, hates, passions” of which Tolstoi, “real life” is

¹⁶ Henri Poincaré, *The Value of Science*, trans. by George Bruce Halsted, New York, Dover Publications, 1958, pp. 136-138.

¹⁷ Jacques Derrida, *Margins of Philosophy*, trans. by Alan Bass, Sussex, The Harvester Press, 1982, p. 52.

¹⁸ *Ibid.*, p. 63.

compounded – seems to be most incompatible with a scientific reconstruction of the world. The more we tend to realize an ideal of knowledge modelled after the exact sciences, the more we tend to lose the basis for orienting ourselves intelligently and significantly within the diffuse experiential context of our lives. The dilemma may not be absolute; but it undoubtedly reflects a polarization, to varying degrees, of human thought in general.”¹⁹

The world of his plays is the world where the Dionysian rules of chaos and disorder govern, but they are pushed aside by the Apollonian calm, order and clarity, which fit better in controlling and giving a stable feeling. Since this image is not that far apart from the world we, the readers, exist in, needless to say that he is in fact offering us a view of the world, where the word *clarity* has gained an extreme status of ambiguity and abstractness.

The encounter between the characters takes place in a continuous “now” and it is only the resemblances that the first and second persons make with the space, that hint to a past. (i.e.” I have also been here before/ I have always been here/ also when I wasn’t here/ I was here” [...] “we must always be here”) (Fosse, 2001, pp. 423-427)²⁰. The reason for the encounter between the characters seems to be possible due to the space they find themselves in. THE THIRD PERSON refers to the space as its place, it objectifies the space “That is my place/ I could almost say” (“Dette er min plass/ kan eg nesten seie”). As other times the place is the people as the time is the people as well. The play makes some strong statements regarding the time and space through THE THIRD PERSON:

Time: There is no such thing as always/There is no such thing as to be (Det finst ikkje alltid/ Det finst ikkje vere) (Fosse, 2001, p. 430)

Space: There is no place (Det er ikkje nokon plass) (Fosse, 2001, p. 432)

It is also THE THIRD PERSON who keeps the focus on the fact that there is nothing “there” (even the use of the adverb “there” seems wrong in the analysis itself that I am conducting) and that they do not understand anything. “De forstår ingenting[...] Forstå/ det finst ikkje forståing/ her” (Fosse, 2001, pp. 432-433) (You don’t understand anything [...] Understand/ there is no such thing as understanding/ here), “Vi er frie/ Vi er ingen stader” (Fosse, 2001, p. 434) (We are free/ We are nowhere). Although he says that there is no space and time, THE THIRD PERSON still uses adverbs that refer to time and space. Consequently, this confirms the existence of a sort of space, since the vocabulary for orientation is needed: i.e. “here”. This word is used

¹⁹ Hans Meyerhoff, *Time in Literature*, Berkeley and Los Angeles, University of California Press, 1968, p. 147.

²⁰ “Eg òg har vore her før/ eg har alltid vore her/ også når eg ikkje var her/ var eg her (p. 423) [...] vi må alltid vere her (p. 427), my translation from Norwegian.

throughout the play and it can only refer to space in his (THE THIRD PERSON's) try to localise themselves. By localising themselves, they also consolidate their existence. Everything is described as being the same and they do not speak, they essentially know everything beforehand. It looks like the statements cancel one another until one reaches a huge and bottomless nothingness.

Yet, it is intricately complex, "Everything is away/ and everything is near/ Everything is with us/ and nothing/ Nothing/ and everything/ Everything/ nothing/ *Pause*/ All our loved ones are with us/ And neither of the loved ones are with us/ we are now the loved ones/ the loved ones are now us" (Fosse, 2001, pp. 436-437)²¹. The fragment that I just quoted is the kind of instance that the author uses in order to be very ambiguous. It can lead to different ideas: that the persons are dead or that they are their own relationships, they cannot escape as they are in a constant entanglement to what once was part of their existence, for a shorter or a longer period of time.

As everything is stupendous, the author plays with the reader and goes around in a circle only to stumble upon "There is nothing more to understand" ("Det er ikkje meir å skjønne", THE THIRD PERSON's line) (Fosse, 2001, p. 437), towards the end of the play. Again he uses a word that is connected to the first two ones we analysed in the beginning ("å ane", "å vite"), "å skjønne" means "to understand" or "to reach an insight", so the translation of the sentence is "It is not about understanding anymore". This is said as the characters are told to go in repose, a relaxation state by THE THIRD PERSON, which sends the idea of death.

"Now we are love
 now we are there where love is
 and the big/great repose
 Now neither of you will
 say anything more
 now everyone be silent
 don't think
 don't say anything
 Now is thinking over
 Now are the words over
 Now it's time for a love
 that no one can understand"²²

²¹ "Alt er borte/ og alt er nær / Alt er med oss/ og ingen ting/ Ingen ting/ og alt/ Alt og / ingen ting/ *Pause*/ Alle dei kjære er med oss/ Og ingen av dei kjære er med oss/ vi er no dei kjære/ dei kjære er no oss." My translation from Norwegian.

²² "No er vi kjærleik/ no er vi der kjærleik er/og den store kvile/ No skal ingen av dykk/ seie noko meir/ no skal alle vere stille/ ikkje tenkje/ ikkje seie noko/ No er tenkinga over/ no er orda over/ No er det tid for ein kjærleik/ som ingen kan fatte", my translation.

The author uses the word “kvile” which means “to relax”, “to repose”, but it can also mean ‘den siste/evige kvile = døden’ (“the last/ eternal repose = death”). According to the text, as they prepare for this silence, no more thinking and talking is possible. Now, the reader is dragged into a negation of being able to make sense of the message transmitted by the play, as the characters seem to prepare for death. Therefore, here is again the typical negative perspective over life that Jon Fosse is identified with. No matter where one might look, it will find contradiction and ambiguity. Still, he manages to end the play in a positive tone. Until now, THE THIRD PERSON has contradicted the other two persons on the idea that the place they find themselves in resembles any of the loved ones. However, in the last replicas, he does exactly the opposite, as he validates their affirmations and announces their entrance in *love*. Again, “å fatte” means “to understand”, so the characters, as we are led to understand, will encounter a different kind of love, a love that is themselves, a love that exists where they are.

For a writer that is known for the repetitions, he chooses to play with synonyms that in point of fact create that ambiguity. The concept of time is closely connected to “love” as love is possible in time, so space takes a secondary place. As the relationships between the characters are determined by love, so is the relevance of the experience in the dialogue by time. Moreover, *love* is the phenomenon that brings people to existence, to life and time can be defined as “the life of the Soul” in movement, as it passes from one stage of act or experience to another”²³.

Therefore, love gives life, as memories give existence to time and space. The existence of a space and time, in the Fosse’an dramaturgy is conditioned by the memories and the entanglement of the characters. Everything that makes a person aware is anything that is meaningful to it. The characters ask one another whether it is important to know where they are or not, and as the dialogue would incline to “no”, the place they are at comes to their awareness and unveils a meaning to them. The entanglement created by their encounter cannot be undone as they are about to enter into *love*, a relation that makes time and space real. As memories give sense to space and time, so does space and time stabilise and give cardinal points to memories. Any existence is bordered by these coordinates; however, the Fosse’an characters crave for freedom, freedom of memories, time and space. Therefore, in order to reach that freedom, thinking and speaking have to stop. To start the true experience of *love*, the characters have to close the door behind them and start breaking down the walls of tradition in what understanding of existence is concerned.

²³ Genevieve Lloyd, *Being in Time: Selves and Narrators in Philosophy and Literature*, London, Routledge, 1993, p. 23.

The space of the play gives the impression to be a dark and deep void that they have to break through. The characters have to let go fear; the self has to get out and not hide in the inside. A new beginning is announced. Love is the beginning of life, the glimpse of light that breaks through the void. It is always about getting to the truth; the first two persons want to get to the truth about this time and space they find themselves in, while the third person insists that there is no such thing as understanding and it is not even important. Hence, by entering in *love*, the author ends the play in a positive note as opposed to the general feeling of insecurity, uncanny and not being able to understand anything.

Moreover, one might notice the fact that in this particular play, 'pause' plays a more central role. It is used literally in the structure of the actual text, but it is also used in the story of the play as an important moment needed in order to become aware of the possibilities to come; that prepares the characters for what follows. This moment of pause is what connects the inner with the outer existence in its whole. As most of his works, his plays are very profound and they take upon subjects like choice, understanding, freedom, existence and identity at all its levels.

Regardless whether the play is about death and afterlife, as this could be obvious from a first reading of the play, what is relevant in the play is actually what brings people to life; how the entanglement functions and how the characters are glued. Their experience is what holds the breath of life. Therefore, the experience of this entanglement is essentially the relationships in one's existence, but also in the relation that one has with the universe, as this is a two-way relation.

Therefore, it is going without saying, that Fosse's plays convey a rather sober approach towards life, as they have been described as too depressive and dark. This is not very far from the truth, because Fosse explores indeed themes like suicide, death, suffering, deception, uncertainty, broken families and loneliness. However, this is only one side of the picture, because love and hope are also central themes which take shape in the way the author plays with time, space, communication and relationships. Sunde argues in her article "Silence and Space. The New Drama of Jon Fosse" that "hope arises out of the sheer potential of what can and might happen next. There is potential in all possibilities present at the same time."²⁴

Some plays require a particular attitude and participation on the behalf of the reader, when dealing with Jon Fosse's world of the plays. The elasticity in form and content opens new dimensions, openness that invades our intimacy. Although his work has elicited different reactions, most of which concentrated on

²⁴ Sarah Cameron Sunde, "Silence and Space. The New Drama of Jon Fosse", *PAJ A Journal of Performance and Arts*, ed. Bonnie Marranca, Cambridge Massachusetts, MIT Press Journals, Vol. 29 (2007), issues 87, no.3, p. 59.

the time duration, the minimalistic vocabulary and on the technical challenges, he is mostly appreciated for the profundity, familiarity and nearness that eludes the mystery around it.

Concluding, Jon Fosse offers a new perspective over life, time and space, as much as it encompasses the reality governing this life. He challenges the reader to use the power of the mind and especially of the imagination, as it can lead to revelations. One should use its intuition in making sense of the reality around itself. There is a *Zeitgeist* of understanding time, communication, relationships and the self, and part of it is science, as I exemplified, which I conclude to be enclosed in Fosse's literature. As science has evolved so much in revealing the reality we live in, and philosophy in integrating a view of this existence, so do Fosse's works offer a view among the realm of possibilities. Each of his plays encloses a small experience of the human experience only enhanced and zoomed.

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TRANSCENDENCE AND RELIGIOUS IMAGERY IN IBSEN'S *THE MASTER BUILDER*

SIMINA RĂCHIȚEANU¹

ABSTRACT. *Transcendence and Religious Imagery in Ibsen's The Master Builder.* The main focus of the article is on the aspects of religious imagery in *The Master Builder*, one of Henrik Ibsen's most original plays, starting from the status of religion and spirituality in the wake of modernism. Using Mircea Eliade's theories on the sacred and the profane, demonstration emphasizes the bond that Ibsen shares with religious symbolism and the way in which one can define Solness' longing for transcendence, while exploring the limits of this interpretation. This article aims to show how religion and mythology are here interrelated in order to extend the meaning of certain metaphors.

Key words: *Norwegian literature, religion, imagery, mythology, transcendence.*

REZUMAT. *Transcendență și imaginar religios în piesa ibseniană Constructorul Solness.* Focalizarea principală a acestui articol e îndreptată asupra aspectelor de imaginar religios din piesa *Constructorul Solness*, una dintre cele mai originale piese scrise de Henrik Ibsen, pornind de la statutul religiei și spiritualității în pragul modernismului. Utilizând teoriile despre sacru și profan ale lui Mircea Eliade, investigația evidențiază legătura pe care Ibsen o are cu simbolismul religios și felul în care se poate defini năzuința lui Solness spre transcendență, explorând totodată limitele interpretării. Articolul își propune să demonstreze modul în care religia și mitologia sunt corelate pentru a extinde semnificația anumitor metafore.

Cuvinte cheie: *literatură norvegiană, religie, imaginar, mitologie, transcendență.*

The article explores in a more detailed manner some aspects in Ibsen's work which, undoubtedly, were deliberately placed in the plays and should be then given a righteous expanded explanation. Having a strong research centre

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in Oslo and some other significant research centers in Western Europe, almost all interpretations have already been made. Being aware of this matter, the work taken into consideration belongs to the author's last cycle - *The Master Builder* and is emphasizing the author's strong interest in defining what is to be a man and what is to be an artist, as well as the kind of relationships that can be established between them. Moreover, one can also draw an obvious connection to belief, religion and the artist's identity which may become split when trying to define his apprehension of the meaning of existence. The intention of the article is to put into perspective the existing concepts in Ibsen's imagery, often overlooked, maybe because it is a strong tendency in the Nordic exegesis to avoid extrapolation of such classic themes into the realm of psychoanalysis, history of religions and so on, therefore clashing with the Western tendencies in contemporary criticism.

Preliminary remarks

For the Romanian public, Ibsen's plays have been translated, brought forth and staged as early as 1985, encouraging theaters to replace the shallow aesthetics of entertainment with thoroughly made analysis of people, situations and environments.² Since the very beginning one could spot various strong reactions to this new type of theatre, revolutionary in various respects: entertainment and frivolous emotions are substituted by the coldness of intellect, aspect which is perceived by the audience as sober, austere and as well unexpected - in the way that the coming events, obviously a logical consequence of the previous ones, are so foreseeable that they can frighten one. It was that inner, subconscious fear of seeing things as they really are, which made the spectator reflect on his own life in a lucid, honest manner.

Among the plays with most numerous setups it is of pivotal importance to name the social and symbolic dramas, such as *A Doll House*, *Ghosts*, *An Enemy of the People*, *The Wild Duck*, *Hedda Gabler*, *Rosmersholm* and the dramatic poem *Peer Gynt*. Little interest and knowledge has the Romanian audience had when it comes to the author's last plays. The causes here are of politic and cultural nature: late translations, lack of dissemination, difficulty in staging the plays.

On the other hand, *The Master Builder* might have the highest potential of appealing to our national and cultural sensitivity for they shape so beautifully a series of highly valued themes, motives and metaphors for which our literature has created a kind of poetical obsession. We, as readers and critics, make the acquaintance of Ibsen's view on art and artists, and it is striking

² Ion Vartic, *Ibsen și teatrul invizibil*, București, Editura Didactică și Pedagogică, 1995, pp. 148-149. (*Ibsen and the Invisible Theatre*)

similar to ours. The image of sacred places and buildings is also encountered – representing human longing and aspiration towards what is above human nature and the ritual and rites which metaphorically help mankind transgress the limits of earthly existence. Ancient cultural heritage, mainly Greek, has had its contents spread way up to the Scandinavian fjords, then subtly sneaked in its structure as - if not a European potentially infinite range of meanings-, than certainly as a vast semantic field. Sharing then common contexts, it is only natural to identify and explore such resources as deep as it can (legitimately) be procured, because the search for meaning is, after all, the strongest common parameter.

I. The need for sacred spaces and spirituality as universal human behavior

Going back in time for about 120-130 years ago, one shall find himself in a restless, hectic world which was not yet aware of its steady but agitated movement at the dawn of the modern era. While a Greek citizen once felt himself as a rightful son of his own city, the Roman was the son of the state, and even a person living in the Middle Ages was reassured of being the son of God, it is also widely accepted that modernity, among fight for freedom and new intellectual and psychological gains, brought a strong feeling of loneliness, anxiety and existential discomfort.

The definition given by Mircea Eliade, the Romanian expert on the history of religion, to the meaning of the word *sacred*, perhaps a simple yet pluralistic term, is that it is opposed to the profane (lack of holiness). Drawing upon this sentence one can understand that the two dimensions are linked together in a dualistic system that describes and contains the whole life experience. First of all, it is believed that man comes in contact with the sacred only when it reveals itself, a phenomenon that can only happen in this profane world because this is where the sacred looks different and wherefrom it gains a different meaning than anything else around it.³ If the premise that existence and universe are tridimensional (the space has two dimensions and the time is the third one) is accepted, then time and space could be regarded as the two axes that make life possible and they have impact on life at any given time. Due to the fact that one cannot have control over time, mankind has, in consequence, realized that the only chance they have to participate in the cosmic order is to change something in the two spatial dimensions.

³ *Ibid.*, pp. 11-12.

Ibsen's character, Solness, suspects that here, in the space around us, it is possible to get the sacred to manifest itself. The artist is waiting and expecting that the religious phenomena will manifest themselves somewhere around here and thus give another important meaning to existence. The place where this happens (be it a church, a high tower or a mountain peak) reveals a fixed point that makes existential orientation possible, so the rest of the world organizes itself around, starting from that fixed place which becomes the centre. This orientation allows the characters to live in a place where everything makes sense, where transcendence transgresses the tridimensional boundaries and where the world can be created again, which means that the fixed point becomes the centre of the world.

Another important idea is that long ago, the heaven above us was associated with the sacred, a connection through which people have developed a strong and fruitful fascination for heights. High places were always used as a metaphor suggesting the aperture, a path leading the religious man, *homo religiosus*, to a supernatural experience that makes every second worth living. If Solness wants to live where transcendence occurs, he must *design* buildings in accordance with the rules that, with the help of rituals, reflect a super-natural order.⁴ Then he becomes a builder, a symptomatic role corresponding to the figure of the Great Architect, God, the Creator. The motif was used for thousands of years and still its fascinating effect is strong enough to be used again and again. The Norwegian playwright, Henrik Ibsen, was also fascinated by this symbolism.

In the last two plays the writer was more aware of mankind's transition towards the modern era and managed to render an authentic image of how the new man feels and what is his relationship and perception of transcendence. It is worth explaining that transcendence was perceived as an internalized *feeling* and it represented a self-sufficient way of life. With the coming of the XIXth century, what becomes crucial for the world, and for Ibsen as well, is the psychological understanding of the way one relates to the world, life, existence. Rationality replaces the appetite for the irrational, and transcendence is rather perceived as a concept, and no longer a feeling or a way of life. Ibsen's man finds himself in a conflict zone between two major phases of how one perceives religion: the transformation of *homo religiosus* into a non-religious person. The greatest danger in this intermediate phase is to bend or manipulate the boundaries between the sacred and the profane, or even mixing God and human nature in a different (perhaps faustian) being: the artist. Ibsen's artists - both master builder Solness and sculptor Rubek - are people who should not be compared with common people, they are (mentally and psychologically) above the average human, they have and they follow their own calling, they are amongst *the chosen ones*.

⁴ *Ibid.*, pp. 32-33.

II. From Architect to Master Builder – building churches, homes or just houses?

The main focus falls on Solness, the master builder who started his career by building churches with towers. These buildings have two important symbolic contents corresponding to the two main parts. The church, as universal symbol for the sacred, is, in Christian symbolism, the place called “House of God”. In the church you will get closest to the Creator, getting to feel his power and to feel integrated in the cosmic order. Man, God's best creation, illustrates a humanity which has a trans-human, trans-cendent model. This man, Ibsen's artist, according to Mircea Eliade's theories, acknowledges himself as truly human (God's best creation) only if and when he imitates (and renews) the gods' actions.⁵ This corresponds to a transformation of the world by the use of rituals. The participation of man, when it comes to the cosmic order, is not transforming him, however, in something more than a member of the mankind, as it happens in the mystery cults. The man keeps his human nature, according to the Christian theology, and will not become equal to the gods.

Halvard Solness has begun his career by building churches with towers. As a young builder he has just finished a wonderful church, then considering that to build sacred places was his calling and life purpose. When going up into the tower he seems to have a quarrel, and the clues the reader is given point to the fact that his *partner* in this dispute was actually God himself. Too daring and defiant he might have been, as he suddenly gets afraid of heights and a constant dizziness will keep him away from building any kind of tower for a long time. Solness then decides that it would be rather selfish to build sacred places of which people have no need in their lives:

“Solness: And now I shall never—never build anything of that sort again! Neither churches nor church-towers.”⁶

His call is now becoming that of building homes for human beings:

“Solness: It was simply and solely by that fire that I was enabled to build homes for human beings. Cosy, comfortable, bright homes, where father and mother and the whole troop of children can live in safety and gladness, feeling what a happy thing it is to be alive in the world—and most of all to belong to each other — in great things and in small”.⁷

⁵ *Ibid.*, p. 50.

⁶ Henrik Ibsen, *The Master Builder*, English edition available on the Gutenberg site, <http://www.gutenberg.org/files/4070/4070-h/4070-h.htm>; accessed on 1st March 2014.

⁷ *Ibidem*.

The fire he speaks about has long ago burned his own house. With the present context behind it, so does the symbolism from *The Master Builder* contain much more references than those of purely social and psychological nature. It is generally accepted that Solness' churches have roots in the author's romantic phase. Then, these "homes for human beings" as described above reflect the main issues debated in his social dramas.

When Hilde asks "Couldn't you build a little — a little bit of a church-tower over these homes as well?"⁸, what is noticed is the character's tendency of mixing the sacred (church and tower) with the profane (houses versus homes for human beings). In my opinion, aside from other already discussed theories, Solness' choice also depicts the degradation process from the *homo religious* stage to the more rational, practical, down-to-earth modern man, lacking a proper and intimate contact with religion. Ibsen makes his character to almost deny the great call he was given (building churches) and to transform it to a degrading version of it (building homes – or just houses).

The degradation (or displacement) process, as Sanda Tomescu Baciu points out⁹, is a technique which has its roots already in the Norwegian folktales¹⁰ and refers as well to a literary phenomenon: with the development of Norse mythology towards another type of literature, a different focus was needed. The main characters, especially the *hero* archetype, once represented by gods, trolls and other supernatural creatures, which served as models for the human behavior, started to be replaced with human beings. There was a need to get the life model down to earth, so that each and every person could as well identify himself with it. From this perspective, considering that mythology also contains the germs of universal religious needs and symbols, it is easy to spot mankind's aspiration towards the Gods and their great deeds, which symbolically sketch the course of existence. Having our own human heroes imitating primordial gestures (e.g.: building) is significant to take responsibility for our destiny and optimize it until a higher status and condition is reached. Degradation (or displacement) of mythological themes shall therefore be seen as a positive aspect in how people think and imagine the world, it is only a natural transition towards the Real, the Human universe in which we live (pictured by the desire to build houses for human beings). Seeing Halvard Solness as a representative of the civilizing hero (a positive degradation of the god) can be counted among the valid interpretations, but the reader shall take into account that its symbolism plays a partial role in the more complex web that Ibsen prepared for his character.

⁸ *Ibidem*.

⁹ Sanda Tomescu Baciu, *Peer Gynt și miturile nordice*, Cluj-Napoca, Editura Napoca Star, 2000, p. 36. (*Peer Gynt and the Norse Myths*)

¹⁰ Norwegian term: folkeeventyr.

On the other side, Greek mythology has so beautifully pictured a contrasting figure of the human hero: Icarus. In a tragic attempt to escape the doomed city of Crete, after having fashioned two pairs of wings out of wax and feathers, Daedalus and his son, Icarus, symbolize one's desire to fly away from the dreary existence to which one was foredoomed. Icarus' instructions, not to fly too close to the sun, nor too close to the sea, but to follow his path of flight, can as well be found in Solness' behavior. He himself had high aspirations, a personal over-ambition that, combined with a dream of ascension, led him a bit too close to the sun. In comparison to Icarus, the Master Builder did not fall down from the tower he had built, but after his quarrel with God he has developed a fear of heights. The defiance is not yet complete and lethal, but, as a consequence, Solness will no longer possess the same strong artistic vision, but a distorted, degraded version of it. Building churches, the character initially belongs to the narrow circle of *chosen ones*, gifted in order to fulfill God's will and plans. Fear of heights will keep him from reaching that high again, so high that he could almost touch the sky. In a Christian interpretation one could spot the Expulsion of Adam from the Garden of Eden after having sinned for the first time.¹¹ Hilde's presence in the scene can also be a striking coincidence, or, maybe more plausible, a well-sewn set of symbolic references that Ibsen deliberately uses. Not daring, nor wanting to build churches again, Solness' career in building homes (or merely houses) has a correspondent in the earthly world, after people multiplied and spread over the Earth. Instead of being a prophet, he chooses to work for the sake and happiness of humanity (of course, a highly autobiographic reference). "Couldn't you build a little — a little bit of a church-tower over these homes as well?"¹² asks Hilde at a certain moment in their dialogue, rekindling the flame of high aspirations. The *house* Solness built for him and Aline - his wife - was never to become a proper *home*. This new structure was supposed to compensate the loss of their children and the burning of Aline's childhood home. Upstairs Solness has strangely built a children's room, as though this could in any way comfort his wife, or even himself. But having the house being too spacious for only the two of them, the feeling of loneliness and lack of communication could only intensify. In addition, his ambition of building towers led him to adding a tall tower to the new mansion – something which can be considered redundant for a dwelling house.

On the other hand, according to Jean Chevalier¹³, the symbolism of the tower contains a reference to the Babel Tower, which expresses spiritual ascension and connection with the gods and, as well, its degraded form: a

¹¹ Jean Chevalier, Alain Gheerbrant, *Dictionar de simboluri*, Iași, Editura Polirom, 2009, pp. 670-672. (*Dictionary of Symbols*)

¹² Henrik Ibsen, *The Master Builder*, English edition available on the Gutenberg site, <http://www.gutenberg.org/files/4070/4070-h/4070-h.htm>; accessed on 1st March 2014.

¹³ *Ibid.*, pp. 968-969.

faustian human ambition that wishes to compete with divinity when it comes to creation. Need for / longing of transcendence, high ambitions, vanity, they all play a part in the meaning of this phrase.

The Norwegian title, "Byggmester Solness", is highly representative for the two main symbols of the play. On one side, there is the term "byggmester", translated by "master builder", that refers to the character as a creator, but not the one who creates *ex nihilo*, but who rather *constructs* buildings using given materials. The Builder follows the Architect's plans, in consequence he has no real creative power, he can just shape what he's given to. The houses Solness has built bear the mark of sacrifice, since constructing them was possible only through the death of his children and with the cost of own domestic happiness. Destruction is carved on the master builder's hands, while he's struggling to reach the Solar Citadel – the primordial spiritual centre. And as a final remark, here an autobiographic reference to Ibsen's stay in Italy can be spotted. Scholar Bjørn Hemmer states the following conclusion:

"Dette er vel de klareste vitnesbyrd Ibsen har gitt om hva Italia har betydd for ham – som menneske og som kunstner. Italia gav ham «solen» - et ganske konvensjonelt uttrykk for den gode livsform, for lykken ved ret tog slett å være til. Og denne drømmen om det gode, frie og naturlige liv møter vi igjen i hans verker."¹⁴

Conclusion

Inevitably, Henrik Ibsen was well aware of the risk of having his symbols and metaphors interpreted in several ways, not always according to his intentions. In his letters he asked his fellows to take his plays for what they are, and not for what they might be. But, as Umberto Eco states in *The Limits of Interpretation*, the author knows that the process of reception will rarely follow the imaginary paths he himself sketched, but rather a more complicate strategy of interactions involving both the readers and their competences.¹⁵ It is generally agreed that any kind of interpretation should take into consideration and regard which cultural background the text has – when, where, in which context it was written, what kind of influences may or may not be possible in the given circumstances. On the other hand, the text has wider connotations than it was intended in the first place, since writers use symbols, words or themes

¹⁴ Bjørn Hemmer, *Ibsen. Kunstnerens vei*, Bergen, Vigmostad & Bjørke Forlag, 2003, p. 233. (*Ibsen. The Author's Path*)

¹⁵ Umberto Eco, *Limitele interpretării*, Constanța, Editura Pontica, 1996, p. 56. (*The Limits of Interpretation*)

instinctively, sometimes not being aware of all the meanings that the chosen words could have. That being said, one can spot discrepancies between the author's intentions and the associations which could further be done. To my understanding, a play like *The Master Builder* contains powerful metaphors with a wide range of possible interpretations and values to be given to, and therefore the principle of arriving in the safe but rather narrow shores of contextuality can be extended towards a principle of intertextuality. The present interpretation's goal was to expand the circle of valid connotations that Ibsen's play has. In the same time, the associations made do not intend to cross the limits of interpretation, therefore the demonstration is not stepping into a universe of false correlations. In conclusion, associating *The Master Builder* with Mircea Eliade's theories on the sacred and the profane, as well as identifying certain connections with the myth of Icarus and the Banishment from Paradise are highly valid correspondences, since these myths share a common core with Ibsen's drama.

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LINÉARITÉ ET ASYMÉTRIE : LA FIGURE PATERNELLE DANS *LE BUVEUR DE LUNE*

ROXANA-EMA DREVE¹

ABSTRACT. *Linearity and Asymmetry: the Father Figure in Glittering.* This article focuses on the father-child relationship as presented in the novel *Glittering* written by Göran Tunström. The absence of the mother transforms the inner thoughts of the main character, leading to an unique spiritual connection between the father and his son. Trying to fill in the gaps left by the dead mother, Pétur will imitate, substitute and abandon Halldór in order to find his inner self.

Key words: *father-child relationship, identity, fatherhood, communication.*

REZUMAT. *Linearitate și asimetrie în romanul Skimmer (Sclipire).* Acest articol se concentrează pe relația dintre tată și fiu în romanul *Skimmer*, de Göran Tunström. Pornind de la absența mamei, ne propunem să studiem modul în care moartea unui părinte poate influența starea de spirit a copilului. Il urmăm astfel pe tânărul Pétur în periplul său inițiativ, fiind părtași la evenimentele singulare pe care acesta le trăiește în lipsa dragostei materne. Drumul eroului trece de la plenitudine la singurătate, într-o lume în care pierderea mamei echivalează cu pierderea identității, atât pentru Halldór, cât și pentru fiul său.

Cuvinte cheie: *relația tată-fiu, identitate, naștere, comunicare, moarte.*

1. Introduction

« Inquiétante, l'étrangeté est en nous : nous sommes nos propres étrangers – nous sommes divisés »², écrivait Julia Kristeva dans un de ses ouvrages critiques, par rapport à la relation du « moi » avec l'altérité.

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² Julia Kristeva, *Étrangers à nous-mêmes*, Paris, Gallimard, 1991, p. 268.

Le buveur de lune de Göran Tunström est, en ce sens, une affaire d'écartèlement, de scission. Les enjeux de l'(a)symétrie deviennent particulièrement saisissants dans le cas du rapport parent / enfant. Nécessairement invariables, afin d'assurer la cohérence du récit, les renseignements concernant le legs héréditaire nous font découvrir des séries singulières d'enchaînements actantielles. À part la similarité caractérisant les figures enfantines, il existe un autre aspect que Tunström exploite dans son récit : l'irrégularité des relations intergénérationnelles. Tout en nous appuyant sur les ramifications plurielles d'un pivot commun – la relation de filiation –, nous tenterons de mettre en valeur la complexité romanesque du roman *Le buveur de lune* qui représente, pour nous, un modèle de convergence englobant à la fois redondance, duplication, ainsi que rupture, fragmentation ou fracture.

2. Repères autobiographiques

La réactualisation de la figure paternelle occupe chez Göran Tunström une fonction quasiment spéculaire, parce qu'elle offre l'illusion d'un passé linéaire, sans faire abstraction des ensembles discontinus et déformateurs. Le parcours évolutif des personnages-enfants tels Sidner, Hedvig, Pétur est créé autour de quelques connecteurs-perturbateurs qui caractérisent les relations intergénérationnelles et leur noyau communicationnel.

Il y a tout d'abord la mort du parent, moment qui revêt un rôle important dans le développement psychologique du héros. Le non-être conduit à l'itération des instants traumatiques et par cela semble unifier le vide au « trop plein ». Le travail de deuil, expression du besoin d'ancrage et de stabilité indique le plongement dans l'imaginaire, perçu en tant que tremplin vers la catharsis. Nous considérons, à cet instar, avec Amélie Nadeau, que le réalisme magique utilisé pour étiqueter l'œuvre de Tunström représente plutôt « un élargissement de la perception du réel : il s'ajoute à la réalité décrite dans les œuvres sans toutefois s'y opposer »³. Quant à l'auteur lui-même, une seule réalité demeure toujours inquiétante : la disparition du père, Hugo, le 11 décembre 1949, lorsque Göran – l'enfant n'avait que douze ans. Désormais, le rapport filial *in absentia* amène Tunström plus près de l'expérience littéraire. L'acte d'écrire devient l'acte de naître ou, tout simplement, une tentative de se (re)créer un père⁴. Plus encore, contrairement à la linéarité biographique, la démarche

³ Amélie Nadeau, *Une passerelle entre le réel et l'imaginaire : l'univers musical dans Les Chroniques du plateau Mont-Royal et L'Oratorio de Noël de Göran Tunström*, Montréal, Imaginaire / Nord, coll. « Droit au Pôle », 2005, p. 3.

⁴ Notre traduction. « Jag söker skapa mig en far ». Lars Olof-Billvik, *Gudsriket i Värmland. En tvärvetenskaplig studie av Selma Lagerlöf och Göran Tunströms författarskap utifrån tre teologiska temata*, mémoire de maîtrise sous la direction d'Antoon Geels, Lund, Lunds Universitet, Teologiska Institutionen, 1988. *Apud*. Göran Tunström, *De heliga geograferna*, Stockholm, Albert Bonniers Förlag, 1973, p. 59.

autofictionnelle n'est pas toujours articulée autour de l'invention d'une *autre* figure parentale, mais plutôt autour l'idée d'un accouchement au masculin⁵. Si l'idéalisation du parent décédé procède dans *Le buveur de lune* d'un besoin intrinsèque de continuer l'histoire familiale, la restructuration du présent stérile repose également sur l'acte singulier de « naître du père ». Autrement dit, la faille qui existe entre le temps vécu par Pétur dans la compagnie de Lára, sa défunte mère, et le temps actuel – celui du deuil – creuse constamment la linéarité de la relation père-fils et introduit la scission du héros entre la nécessité d'autonomie et la responsabilité de projeter sur ses actions tout un arsenal de devoirs ataviques. Orphelin de mère, Pétur renaît spirituellement de son père et devient semblable à cette figure complexe, tout en gardant sa spécificité et son indépendance, d'où l'émergence de sa crise identitaire.

Au fur et à mesure que le récit avance, la mère apparaît comme médiateur intergénérationnel. C'est *grâce* à elle que la communication patrilinéaire continue au-delà de la distanciation, mais c'est également à *cause* d'elle que le rapport au paternel diminue dans l'époque post-traumatique. Parlant de la filiation maternelle comme expérience de l'« entre-deux » imposée par la logique du récit, Stina Hammar constate que « [t]out pouvoir et, par la suite, toute culpabilité est attribué à la mère »⁶.

Il convient de signaler à ce niveau l'aporie des rapports familiaux. L'absence de la mère est suivie de près d'une non-présence du père, que ce soit en réponse à l'hostilité de l'enfant, ou comme résultat de la détresse consubstantielle au travail de deuil. Souvent, en décelant les traces des remémorations et des souvenirs, le *pattern* de la famille conventionnelle illustre une perception superficielle de l'existence, sans prétention de conformité au réel. Martine Segalen analyse cette problématique dans une interview accordée à Martine Fournier et arrive à la conclusion que :

[...] il n'existe pas un modèle de famille traditionnelle, comme l'ont montré de nombreux travaux sur l'histoire de la famille. L'institution familiale a varié au fil du temps ou selon les sociétés, le contexte économique ou les valeurs...⁷.

⁵ Le syntagme fait allusion à l'article de Philippe Berthier, « Accoucher au masculin. Balzac : *Mémoires de deux jeunes mariées*, in Jean-Marie Roulin (dir.), *Corps, littérature, société (1789-1900)*, Paris, Presses de l'Université Saint-Étienne, coll. « Le XIX^e siècle en représentation(s) », 2005, p. 293.

⁶ Notre traduction. « All makt och därmed skuld tilldöms modern ». Stina Hammar, *Duets torg : Göran Tunström och tankekällorna*, Stockholm, Akademisktryck, 1999, p. 77.

⁷ Martine Segalen, « Familles : de quoi héritons-nous ? », entretien avec Martine Fournier (paru premièrement in *Sciences humaines, hors série*, n° 36, mars-avril-mai 2002), in Jean-François Dortier (coord.), *Familles. Permanences et métamorphoses. Histoire, Recomposition, Parenté, Transmission*, Auxerre, Sciences Humaines, 2002, p. 157.

De même, dans les autres récits de Göran Tunström, la famille ne semble pas obéir à des règles strictes de formation. Tout en gardant une source d'inspiration personnelle, l'écrivain revient de manière récurrente dans ses textes sur la représentation du foyer monoparental. Le caviste Aron Nordensson (*L'Oratorio de Noël*) par exemple, jeune homme de trente-cinq ans, perd sa femme qui est piétinée par un troupeau de vaches. Au-delà des instants de folie dans lesquels il semble sombrer, Aron est, néanmoins, capable de maintenir son intégrité sociale et de s'occuper de ses enfants, Sidner et d'Eva-Liisa. Son hésitation première, lorsqu'il demande pardon à son fils pour ne pas avoir de « la force...de réussir quoi que ce soit »⁸ est accompagnée, vers la fin de sa vie, d'un sentiment de certitude et de sérénité suggérant la potentialité de découvrir une « nouvelle Solveig » (*ON*, 309).

La capacité du père de soigner son enfant, apparaît aussi chez Halldór, héros du roman *Le buveur de lune*. Il n'est pas difficile de voir que le non-être de Lára entraîne pour lui une double métamorphose : psychologique et physique. Apparemment opposées, ces transformations se rejoignent dans leur finalité commune : le bien-être du fils Pétur. Ainsi, devant les paradoxes de l'existence, le père constate contrarié : « Lára vint, puis disparut ; jamais je n'aurais pu la revendiquer. Qui pourrait revendiquer un autre être ? Toi et moi n'avons jamais eu l'occasion »⁹.

Nous constatons donc, qu'à la disparition du père Hugo Tunström correspond au niveau littéraire l'absence de la mère. Dans ce contexte, la configuration de l'univers enfantin fictionnel est favorisée par l'application d'une mimésis transfigurée. La valorisation d'un ensemble d'attentes filiales projetées par l'auteur sur le parent *in absentia* indique l'importance accordée à la problématique du vraisemblable. L'éloignement de Lára est doublement revendiqué. Non seulement la mère est celle qui s'éloigne, par la mort, du noyau familial¹⁰. Plus encore, elle assume le rôle distancié de « père ».

⁸ Göran Tunström, *L'Oratorio de Noël* [Juloratoriet], roman traduit du suédois par Marc de Gouvenain et Lena Grumbach, Arles, Actes sud, 1986; texte repris in Göran Tunström, *Œuvres romanesques I*, Arles, Actes sud, série « Thesaurus », 1999, p. 179. Les références à ce roman seront dorénavant données sous la forme abrégée, – *ON* –, suivie du numéro de la page.

⁹ Id., *Le buveur de lune* [Skimmer], roman traduit du suédois par Marc de Gouvenain et Lena Grumbach, Arles, Actes sud, série « Babel », 2002, p. 228. Les références au roman seront dorénavant données sous la forme abrégée, – *BL* –, suivie du numéro de la page.

¹⁰ Voir à ce niveau le cas de Paula, dans *Les saints géographes*, qui ignore la réalité comme suite à la dépression post-partum. Dans le même contexte pourrait s'inscrire le personnage féminin de la nouvelle *La vraie vie* qui conduit ses enfants vers un voyage sans retour ayant comme destination le pays promis, Israël.

3. L'enfant, progéniture d'une « mère sismique » et d'un père « buveur de lune ».

L'insertion des traits renvoyant aux qualités ou aux défauts de Hugo Tunström illustre souvent l'acte de « donner naissance à » et de « naître » du parent disparu. Si au plan réel, comme le signale si bien Paul-Laurent Assoun, le père représente le « produit d'une 'convention' culturelle »¹¹, sans rôle concret dans le développement du fils, à l'échelle du processus autofictionnel il s'avère être une présence harmonieuse, cohérente, homogène, similaire en quelque sorte aux « 'papas-poules' de la Renaissance »¹².

Il faut, par la suite, entremêler deux régimes, ceux de la réalité et de l'imagination, pour que la singularité des relations intergénérationnelles trouve un possible pendant. C'est pourquoi l'écrivain suédois propose un réseau littéraire organisé autour de la « mère-père » (Lára) et du « père-mère » (Halldór).

Ces instances parentales inouïes, *sujet*, mais aussi *objet* de l'idéalisation, apparaissent avec prédilection dans *Le buveur de lune*. À part l'absence physique, traitée plus haut, il existe un autre aspect qui demeure essentiel : l'appropriation des sentiments et des sensations autrement retrouvées chez l'autre sexe : nostalgie, solitude, dépression – pour les femmes, violence, agression, ignorance – pour les hommes.

Une première lecture du roman nous a suggéré un récit articulé autour du drame de Halldór. Il est, toutefois, évident que derrière le féminin absent nous allons trouver le visage mythifié du père. Lára continue le dialogue filial au-delà de la mort par l'intermédiaire des connecteurs mnésiques, comme les souvenirs ou les remémorations. Un rôle important est détenu par les narrations. Or, les histoires racontées par le père dévoilent non seulement le portrait somatique de la femme. Elles exposent en égale mesure les projections d'un « moi » abandonné. La Lára de Halldór *ressemble*, sans être *identique* à la Lára de Pétur. Cette Lára transfigurée par la mort n'est plus la même que la femme d'avant l'accident. Elle est une copie, une image reflétée, un exemple de similarité.

L'acte de « naître du père » pourrait signaler à ce stade une réitération de l'accouchement au féminin, puisque Halldór – le veuf incarne les attributions sociales et humaines de Lára – la défunte. Le geste de renaître à l'infini marque, selon nous, l'individuation de l'enfant qui devient *soi-même* tout comme il pourrait, à force de volonté, devenir *l'autre*.

¹¹ Paul-Laurent Assoun, « Fonctions freudienne du père », in *Le Père : Métaphore paternelle et fonctions du père : L'Interdit, la Filiation, la Transmission*, Actes du Colloque « Rencontre avec la psychanalyse : les fonctions du père », Paris, mai 1987, organisé à l'initiative de CNRS et MIRE, préface de Marc Augé, Paris, Denoël, coll. « L'espace analytique », 1989, p. 26.

¹² « Aux 'papas-poules' de la Renaissance, succède une période plus rigoriste au XIX^e siècle ». Jean-François Dortier, « Du pouvoir patriarcal à la famille démocratique », in Jean-François Dortier (coord), *Familles. Permanences et métamorphoses. Histoire, Recomposition, Parenté, Transmission*, Auxerre, Sciences Humaines, 2002, p. 153.

L'agent qui domine la scène du « devenir multiple » est représenté par l'enchevêtrement de contingence et d'immanence qui caractérise le destin de la « mère sismique » et du père « buveur de lune ». Cette généalogie singulière imprègne l'évolution ultérieure de l'islandais Pétur. Sa transition vers la maturité se déroulera, par conséquent, sous le signe du fantastique. Les enjeux du mysticisme deviennent visibles dès le début de l'histoire et entraînent l'élaboration d'un nouveau paradigme temporel. Vu comme continuité dans la rupture, le dialogue avec la mère, Lára, introduit une distorsion de la chronologie. Le temps présent s'érige en temps intériorisé, action qui permet au personnage d'échapper à la réalité immédiate. À cet égard Pétur semble avouer, à l'instar de Göran Tunström : « J'ai eu, auparavant, le sentiment explicite que je devais écrire pour que les mots transgressent jusqu'à lui »¹³.

Le geste enfantin de reconfigurer le passé, de même que la tentative de recréer le visage de la mère à partir de la mémoire de l'autre et du filtre mnésique personnel relance dans *Le buveur de lune* la quête d'un *axis mundi*. C'est la fiction qui agit, le plus souvent chez l'auteur suédois, comme exutoire pour les utopies intergénérationnelles. L'imaginaire du protagoniste est constamment nourri des histoires inventées concernant un rapport filial *in praesentia*. Pétur demande donc à jamais :

Lára est-elle ici ? Parfois oui, parfois non. Ma mère sismique, avec son violoncelle coincé entre les jambes, avec ses lourds cheveux noirs, et que je n'ai peut-être vue qu'en photo. Ma maman qui raconte les pierres d'aigle qui donnent naissance à des petits aigles vivants. Lára que Fretla a emportée. La Fretla qui tonne et fait trembler les maisons. Oui, ma mère est là, au milieu des airs de Haydn, dans les couleurs de Mozart. (*BL*, 18)

L'emplacement de l'enfance aux confins de l'éternité et du présent stérile explique, à notre avis, le fondement non-linéaire des personnages. En effet, une logique des contrastes, des contradictions guide le développement des héros enfantins. L'écho propagé par la mémoire crée des rapports dynamiques avec le temps présent. Il s'ensuit que l'actuel est constamment jalonné par le rétrospectif. Dans cette optique, Halldór devient progressivement le « père-repère » de l'enfance.

4. Halldór : le « père-repère » d'une enfance rêvée

Trois séquences à première vue opposées, liées à des naissances singulières se retrouvent tout au long du roman *Le buveur de lune* : « le père-

¹³ Notre traduction. « Tidigare hade jag en mycket påtaglig känsla av att jag måste skriva så att det hördes upp till honom ». Margareta Garpe, « Våra kroppar är märkliga katedraler. En intervju med Göran Tunström », in *Ord och bild*, n° 2, 1983, p. 6.

mère », « le père-père » et « le père-fils ». Les trois types d'engendrement mentionnés sont analysés à partir de la perspective filiale. On pourrait s'interroger sur la façon dont le masculin trouve ici un *analogon* dans le féminin. Pourtant, le père et la mère semblent changer de rôles et d'apparences à maintes reprises le long du récit. Au début, Halldór en impose à Pétur, étant son idole. Ensuite, il devient l'expression du pouvoir, mais d'un pouvoir qui fait défaut. Enfin, la mort du père instaure une libération qui nous fait nous demander, avec Patrick Lacoste, si « le problème des fonctions du père n'est pas seulement le problème des fils ? »¹⁴.

Les rôles sociaux de Halldór, notamment ceux d'époux, de père, d'ami et de collègue, mettent en valeur l'hétérogénéité des premières années de vie. Dépourvu d'autorité, le père est investi d'une fonction-parasite qu'il ne sait pratiquer que superficiellement : celle de « père-mère ». L'assimilation du féminin se manifeste tantôt par une lutte avec soi-même, tantôt par un dédoublement psychique qui place la figure du parent à la lisière de la fluidité identitaire.

La phrase avec laquelle s'ouvre la première partie du roman, « Papa est ma mère » (*BL*, 17), évoque, dans la lignée de Kant, que « [l']accouchement juridique est le seul véritable accouchement »¹⁵. Le fils, affirme le philosophe, ne possède une existence réelle que lorsque le père lui donne un nom et reconnaît, par la suite, son encadrement social. Dans ce sens, l'engendrement paternel suppose pour Halldór une attribution de statut, mais aussi une reconstruction des rapports filiaux.

En suivant la logique du roman nous avons analysé la superposition des rôles parentaux et la dynamisation des relations interfamiliales selon un point de vue anhistorique. Il nous semble légitime à ce point de signaler l'émergence du « papa-poule » et l'implication affective et sentimentale de celui-ci dans le trajet identitaire de Pétur. Chez Halldór, la paternité est assujettie aux paradoxes. D'ailleurs, les personnages masculins ne sont pas habituellement linéaires, à quelques exceptions près : Fredrik (le père du roman *Le Voleur de Bible*). Quant au protagoniste islandais, c'est l'oscillation entre le bonheur d'être père et la nostalgie d'être mari, entre la communication qu'il se propose d'établir avec sa progéniture et la solitude dans laquelle il sombre malgré lui qui met en valeur sa complexité interne. De même, la permutation des responsabilités parentales entraîne la fonction de connecteur entre le jadis et l'avenir. Dans un premier temps, Pétur est reconnaissant pour l'attention reçue de la part de son père qui « dut s'occuper de moi, car la légèreté de ma mère ne disparut

¹⁴ Patrick Lacoste, « Présentation », in *Le Père : Métaphore paternelle et fonctions du père : L'Interdit, la Filiation, la Transmission*, op. cit., p. 21.

¹⁵ Voir les opinions de Kant à propos du père, citées par Jean-Michel Gaillard, *La famille en miettes. Essai sur le nouveau désordre familial*, Paris, Sand, 2001, p. 27.

que le jour où elle reçut la grâce. Ce qu'elle reçut nettement » (*BL*, 62). Comme signe de son amour, comme tentative de remerciement, le garçon accorde à Halldór toute l'admiration dont il est capable :

[...] aussi occupé fût mon père [...] il se donnait toujours le temps de rester un moment assis sur le bord de mon lit pour me raconter des histoires parlant du monde, des gens qu'il avait rencontrés, des lieux qu'il avait visités. (*BL*, 63)

L'action de « naître de son père » ne se concrétise à ce point que suite à une mythification de l'image parentale. Enfant, Pétur re-figure, par le truchement de la mémoire, la nature des liens sociaux et familiaux, mécanisme qui laisse entrevoir tout un réseau de significations rapporté au schéma discontinu de l'enfance. Le jalon central reste l'amour filial et la cohérence identitaire que le père maintient par son propre sacrifice, tandis que le cadre change d'élément récurrent à chaque nouvelle échelle.

Au pôle opposé se situe le comportement de Halldór dans la deuxième partie du roman. Tunström met ici en valeur l'autoritarisme et le pouvoir patriarcal au détriment de l'émotion et de l'empathie. Si l'agent catalyseur de la focalisation matrilineaire retrouvée au début du *Buveur de lune* était fondé sur l'imaginaire, la présentation du contact intergénérationnel porte maintenant sur un registre ancré dans le quotidien et dans ses contraintes. Pétur exclame donc son mécontentement :

Papa devint mon père. C'était insupportable. [...] Partout j'étais son fils. [...] Je ne compris pas comment il avait pu ainsi me manipuler, quand à certaines périodes pourtant je m'étais senti libéré de son influence. (*BL*, 149)

Dans le passage cité, on remarque l'évocation des sentiments quasiment négatifs quant à la métamorphose du père. Or le changement aperçu par Pétur n'est pas, à proprement parler, une transfiguration. Il s'agit plutôt de la reposssession d'un « moi » oublié, mis de côté dès la mort de Lára. Le « papa » sentimental et nostalgique redevient le « père », le chef de famille. Pourtant, aux yeux de l'enfant, le nouveau Halldór ne correspond plus à l'image du Père. Le narrateur insiste sur l'inadaptation du fils à la réalité et sur l'« entre-deux » déchirant et rétrograde dans lequel il plonge. Force est de constater que l'irruption de la liberté paternelle entraîne l'éloignement définitif de la famille tripartite, organisée sur un lien d'unité entre les géniteurs et l'enfant. En affirmant son autonomie, le père – craint le fils – ne sera plus à même d'assurer la conservation et la transmission du passé et apportera « la désymbolisation du maternel »¹⁶. Dans ce contexte, l'identité de Pétur se voit dépourvue de tout

¹⁶ Michel Tort, « Artifices du père », in *Dialogue*, n° 104, 1989.

ancrage maternel et fait postuler le jaillissement imminent de la singularité et de la solitude. La prise de conscience de la dichotomie mère / père, où le premier élément agit en tant que source d'affectivité, alors que le deuxième fait figure de signe d'autorité¹⁷, équivaut pour le protagoniste Pétur à un déracinement spirituel. L'acte de « naissance du père » est associé dans ce cas à une reconfiguration des liens familiaux. Paradoxalement, ce n'est qu'au moment où Halldór est situé correctement dans le schéma de l'enfance et qu'il occupe le rôle unique de père que le fils se sent trahi et qu'il décide de rompre tout contact avec lui. L'idée est soutenue d'ailleurs par l'emploi du syntagme : « Mon fils adoré, absent ! ». (*BL*, 216)

Conscient du piège dans lequel sombre Pétur, Halldór lui propose de regarder à l'intérieur de soi-même et d'accorder crédit au « papa-poule » qui a réussi à créer tout un univers, « [d]u monde qui existe à l'intérieur de celui dans lequel nous continuons à patauger, et qui est bien le seul monde que j'aie su te montrer » (*BL*, 217). Et, compte tenu que la plupart des expériences enracinées dans l'enfance impliquent, de la part du héros, un sentiment de complétude et d'admiration quant à la figure paternelle, la demande de Halldór illustre la juxtaposition du « papa-poule » au « papa-moule », marque d'autorité et de moralité. L'émotion et la domination, la considération et l'oppression contribuent en égale mesure à la création d'une présence paternelle qui, croyons-nous, est complexe, asymétrique, irrégulière, sujet de doutes et d'incertitudes :

Si, par contre, dans ta vie d'adulte, il te venait actuellement l'envie de me trouver, cherche-moi devant des pensées ou des ancolies isolées, ainsi pourrions-nous enfin rester silencieusement proches l'un de l'autre. (*Ibid.*)

5. Conclusion

En somme, malgré les symétries psychosomatiques retrouvées entre le parent et l'enfant, l'acte de s'ériger en « fils de son père » semble proclamer le « déni de la paternité »¹⁸. En effet, les gestes de l'adulte de « paterner » l'enfant et le schéma actantiel du petit qui « engendre » ses prédécesseurs, atteste le rôle décisif détenu chez Tunström par l'irrégularité et la discontinuité. Il suffit

¹⁷ Cf. Jacques Lacan, *Le séminaire*, Livre III « Les Psychoses (1955-1956) », texte établi par Jacques-Alain Miller, Paris, Seuil, 1981.

¹⁸ Le critique voit dans la paternité un acte artificiel, que la société a la tendance de nier. Cela s'explique, selon l'exégète, par le manque d'un champ lexical propre au « paternage », d'où l'indéterminisme qui caractérise ce concept vidé de sens. « Qu'est-ce qu'un père ? », se demande Geneviève de Parseval dans un monde où Dieu, l'éducateur, les âgés, le géniteur ou le mari occupent à tour de rôles, la fonction paternelle. Cf. Geneviève Delaisi de Parseval, *La part du père*, Paris, Seuil, 1981.

de consulter à cet égard des romans tels *L'Oratorio de Noël* ou *Le voleur de Bible*, où le fragmentaire occupe également une fonction révélatrice pour la cohérence du tout. Qui plus est, le fragment sépare et unie, déstabilise et relie tout un ensemble de potentialités d'individuation. Nous faisons référence à l'imprégnation du biographique, identifiée par Lucien Dällenbach à travers des termes comme « reste, bribe, miette, ruine, vestige, mémorial »¹⁹, mais aussi à une vision « eschatologique » de l'univers qui repose sur l'examen du parent *in absentia*. Selon cette perspective, le texte littéraire devrait être approché, comme le souligne si bien Adina Balin Babos, en tant que « construction rhizomatique ouverte à des interprétations multiples »²⁰. Pour l'enfant tunströmien qui naît, donne naissance ou perpétue le parent absent, ce n'est pas la séquence fragmentaire en soi ou la réalité qu'elle désigne qui intéressent. Au contraire, on devine facilement que l'insularité s'avère être *une* des facettes du *continuum filial* caractérisé par la similarité et la linéarité. C'est donc dans la récurrence de l'écart et de l'écartèlement que repose l'essence de l'« être » et du « devenir ».

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¹⁹ Lucien Dällenbach, « Distinguons (en guise d'introduction au travail du séminaire) », in *La Question du fragment*, séminaire interdisciplinaire semestre d'été 1981, sous la direction de J. Bouveresse, L. Dällenbach, A. Hurst, texte dactylographié, 1981, p. 3 et passim. *Apud*. Livia Titieni, *Les défis du fragment*, Cluj-Napoca, Limes, 2007, p. 37.

²⁰ Adina Balint-Babos, *Pour une poétique de la création : Proust et Le Clézio*, in *Bibliothèques et archives Canada*, thèse de doctorat, Ottawa, Université de Toronto, 2008, p. 3. [En ligne] in *Academia. Edu*. URL : http://uwinnipeg.academia.edu/AdinaBalintBabos/Books/1524005/Poetique_de_la_creation_Proust_et_Le_Clezio, consulté le 7 juillet 2011.

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THE DRAUGR SEEN AS 'THE OTHER' IN THE FAMILY ICELANDIC SAGAS

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ABSTRACT. *The Draugr Seen as 'The Other' in the Family Icelandic Sagas.* The inhabitants of pre-Christian Scandinavia had strong beliefs about life after death, beliefs that seem to have mirrored their life on earth. The following article is a study on the *draugar*, the revenants, and the possibility of identifying them with the *other*, the one that is not understood. According to the written sources there are two types of corporeal revenants, the *haug-búi* and the *aptrgangr*. Both can be identified with the foreign and the strange, the one not accepted by the rest of the people, either through their non-human characteristics and strength or through their exclusion from the society while both alive and dead.

Key Words: *Life after Death, Revenants, the Other, Culture vs. Nature, Society.*

REZUMAT. *Draugr (Strigoiiul) perceput ca 'celălalt' în saga islandeze de familie.* Locuitorii Scandinaviei pre-creștine aveau credințe puternice în ce privește viața de după moarte, credințe care par să fi oglindit viața lor pe pământ. Articolul ce urmează este un studiu al strigoilor, *draugar*, și posibilitatea de a-i identifica cu *celălalt*, cel care nu este înțeles. Potrivit surselor scrise există două tipuri de strigoi cu formă fizică, *haug-búi* și *aptrgangr*. Ambii pot fi identificați cu ceea ce este străin și ciudat, cu cei care nu sunt înțeleși de restul oamenilor din societate, fie prin caracteristicile și puterea lor neomenească, fie prin excluderea lor din societate, atât în viața pe pământ cât și după moarte.

Cuvinte cheie: *viața după moarte, strigoi, celălalt, cultură vs. natură, societate.*

Religious beliefs have always played an important role in peoples' lives giving shape to peoples' understanding of what life means and how the world is organized. The Scandinavian pre-Christian beliefs were focused on the maintenance and health of the kinship group and were based on cult and

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ritual.² Among these beliefs, I am interested in those connected with death and life after death. As Scandinavian pre-Christian religion was an ethnic one, it is no wonder that death came to be seen as a new dimension beyond life on earth, a dimension in which the dead could continue their existence in close connection with the living generations. The evidence of the burial rites and grave goods attests that the human being was conceived to continue its existence with an incorporeal body in the grave and at the same time in the death realm³. In my paper I will try to find out if it is possible to identify the *draugr* with the idea of the *other*, the one who is strange, foreign and consequently not understood. *Draugr* is a generic term used to describe revenants of a physical nature. In the *Icelandic-English Dictionary* the following definitions are given to the word *draugr*: 1. a dry log (and in this sense it occurs only in old poets, in poetical circumlocutions of *man*); 2. in prose – a ghost, spirit, especially the dead inhabitant of a cairn was called *draugr*⁴. It is mainly the second sense of the word that interests me. According to Kjell Tore Nilssen, the term *draugr* is of Indo-European origins – *dhraugh-* meaning “to betray, to hurt and even to die”⁵; William Sayers believes that the word comes from *dhreugh* – meaning “to harm, to deceive”⁶, while Alan Crozier considers that the Indo-European term was *dhroughos-* meaning “companion”⁷.

It has been argued that *draugr* is a collective noun used to describe several creatures with different attributes⁸. Thus there are four groups: the *haug-búi* (a mound-dweller), the *aptrgangr* (a ghost, an apparition, the French revenant), the *fyrir-burð* (an appearance, a vision, a specter) and a fourth group which doesn't have a linguistic marker attached, but which is characterized by a short period of revival and then a final collapse. Based on their main activity, to rise up, Guerrero identifies them as the *uppsitjendr*⁹.

² Gro Steinsland, “The Change of Religion in the Nordic Countries” in *Collegium Medievale*, nr. 3 (2), 1990, p. 129.

³ Gro Steinsland, “Anthropological and Escathological Ideas in Pre-Christian Norse Religion” in *Collegium Medievale*, Forening for middelalderforskere, No. (1), 1990.

⁴ *An Icelandic-English Dictionary*, (ed.) Gudbrand Vigfusson, Oxford, Clarendon Press, 1991.

⁵ Kjell Tore Nilssen, *Draugr - De norrøne forestillingene om fysiske gjengangere*, Hovedoppgave i Religionshistorie, Universitetet i Oslo, 1992, pp. 3-4.

⁶ William Sayers, “The Alien and Alienated as Unquiet Dead in the Sagas of the Icelanders” in *Monster Theory: Reading Culture* (ed.) Jeffrey Jerome Cohen, University of Minnesota Press, Minneapolis, p. 242.

⁷ Alan Crozier, “Ørlygis draugr and ørløg drýgja” in *Arkiv för Nordisk Filologi*, No. 102 (1), Lund, Sweden, p. 11.

⁸ Fernando Guerrero, *Stranded in Midgardr. Draugr Folklore in Old Norse Sources*, submitted for the degree of Master of Philosophy at the Center for Viking and Medieval Studies, University of Oslo, 2003, p. 36.

⁹ Guerrero, op. cit., p. 84.

I will focus my analysis on the corporeal revenants, the *haug-búi* and the *aptrgangr*; by analyzing their characteristics I want to find out how the living society perceived them and what place they were assigned in it. This also brings about the necessity to place the *draugr* inside the *culture-nature* dichotomy.

The Icelandic sagas present a multitude of cases of revenants, implying thus that their existence was something generally accepted and acknowledged. But how far can we rely on these sagas as presenting genuine pre-Christian beliefs? This is a natural question if we keep in mind that the sagas were written in the 13th century, several hundred years after the events described and the introduction of Christianity; the authors of the sagas were Christians, writing about long past events. It is possible then to wonder if and to what degree the sagas can be considered historical sources, sources talking about real people and real events. More than that, the surviving manuscripts are even older, the most complete belonging to the 14th century. It might be possible that the scribes changed things in the sagas that didn't fit to their perception of the world. Another problem is the impossibility to identify the authors of these sagas, despite some more or less plausible attributions to named men proposed by scholars in modern times. We don't know for sure when and where the sagas were written and we do not know which information in them comes from the oral tradition and which from the imagination of the much later Christian authors.

In *From Modernism to Postmodernism: An Anthology*, Lawrence Cahoon observes:

What appear to be cultural units – human beings, words, meanings, ideas, philosophical systems, social organizations – are maintained in their apparent unit only through an active process of exclusion, opposition and hierarchization. Other phenomena or units must be represented as foreign or *other* through representing a hierarchical dualism in which the unit is privileged or favored, and the other is devalued in some way.¹⁰

Any cultural unit exists as long as it can be compared to another one, excluded from it and organized hierarchically. The comparing unit becomes foreign from the privileged one and gets devalued. If we apply this theory at the level of the social organization, what we get is a picture of a stratified society in which the corresponding social classes exist only in opposition to one another. At the same time, we can take the social organization and consider it as part of a larger cultural unit and then, everything that is different and not understood comes to be seen as the *other*.

¹⁰ *From Modernism to Postmodernism: An Anthology*, (ed.) Lawrence Cahoon, Blackwell Publishing, Oxford, 2003, p. 11.

Before trying to find out if the Icelandic revenants can be identified with the *other*, it is necessary to place the revenants in the *culture-nature* dichotomy. A classic definition of culture would state that culture includes all capabilities and habits acquired by man as a member of society¹¹. Culture is a product of the human brain as well as of the dichotomous thinking of the type *culture – nature*. It is “the integrated pattern of human knowledge, belief and behavior; it consists of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, works of art, rituals, ceremonies”¹².

Since culture is a system of signs, just like language, it has no reality of its own; it only exists in relation to nature. Nature is the physical power causing all the phenomena of the material world and everything that falls out of this classification is *foreign*. In opposition, man alone possesses culture and culture flows down from one generation to another. Nevertheless, the natural habitat influences the cultural system and vice versa.

Culture influences all the attitudes, the values, ideals and beliefs of the individual and they come to be regarded as institutional structures and functions of culture. It results that the beliefs and customs of a certain people at a certain moment in time are part of culture and products of the society in which they live. Consequently, the pre-Christian beliefs in a life after death, either in the grave or in the various death realms, were part of the Icelandic culture. The revenants, representing another form of life after death, are then to be considered as part of a cultural unit and an attempt of applying the *other* theory is possible.

It is known that the pre-Christian religion was centered upon the welfare of the kinship group, a group including both the living and the dead¹³. At the same time, the kinship group was part of a society hierarchically organized. Following the thread, we could conclude that just as the living were socially differentiated, so were the dead; and just as the people considered strange in the living society, due to their status as foreigners or sorcerers, were considered to be the *other* because they were not understood, so were the revenants¹⁴.

In order to find arguments in favor of or against such a theory we have to take a closer look at the information given by the sagas.

In the case of the *haug-búi*, the Icelandic sagas present a view according to which the people were buried in mounds. Considering the size of the burial mounds, building them must have been a costly process, which probably took several days. Evidence of the custom of building burial mounds can be found in Snorri’s *Heimskringla: History of the Kings of Norway*; in Snorri’s *Foreword* it is said:

¹¹ *The New Encyclopædia Britannica*, vol. 3, Micropædia, Chicago, 1994, p. 784.

¹² Robert Delière, *Lévi-Strauss Today. An Introduction to Structural Anthropology* (trans.) Nora Scott, Oxford – New York, 2004, p. 35.

¹³ Gro Steinsland, “The Change of Religion in the Nordic Countries” in *Collegium Medievale*, nr. 3 (2), 1990, p. 129.

¹⁴ Paul Barber, *Vampires, Burial and Death: Folklore and Reality*, 1988, p. 30.

[...] but after Frey was put to rest in a burial mound at Uppsalar, many chieftains used to erect burial mounds as often as memorial stones to commemorate departed relatives. However, after Dan the Proud, the Danish king, had a burial mound made for him and decreed that he was to be carried into it when dead, in all his royal vestments and armor, together with his horse, fully saddled, and much treasure besides, and when many of his kinsmen did likewise, then began the Age of Sepulchral Mounds.¹⁵

The contemporary material evidence offered by archeology (the finds from Oseberg, Gokstad and Borre in Norway – as well as burial mounds from Sweden and Denmark, where large mounds were built in order to place the dead) supports Snorri's account¹⁶. It appears then that after the King's example, his kinsmen came to be buried not only in elegant and beautiful clothes, indicating their status, but also together with grave goods and much treasure besides. Consequently, both the evidence of the building of the mound itself and the custom of placing grave goods and treasures along with the dead, point to the high status of those buried in mounds. Such an affirmation is also supported by the information given by the sagas. In *The Saga of the People of Floi* three slaves broke into a burial mound to steal the money¹⁷, while in *The Saga of Hord and the People of Holm* "Geir stood in the doorway (of the mound) while Hord approached to take the treasure"¹⁸. The same is the situation with Grettir who, entering the mound saw that "a huge amount of gold and silver had been piled up there and the man's feet were resting on a chest full of silver"¹⁹. That burial mounds were a fairly widespread custom in pre-Christian times is also evident from the so-called *Church Law*, belonging to the Christian period; here it is mentioned that: "If a man has buried a body in a mound or heap of stones, he shall disinter it and pay three oras to the bishop and bring the body to the church to be buried in hallowed earth..."²⁰; this testifies that burying people in a mound was seen as an

¹⁵ Snorri Sturluson, *Heimskringla: History of the Kings of Norway*, (ed.+trans) Lee M. Hollander, University of Texas Press, Austin, pp. 3-4.

¹⁶ For more information see Else Roesdahl, "Princely Burial in Scandinavia at the Time of the Conversion" in *Voyage to the Other World. The Legacy of Sutton Hoo*, (red.) Kendall, Calvin B. & Wells, Peter S., University of Minnesota Press 1992, pp. 158-161.

¹⁷ *The Saga of the People of Floi*, chapter 12. This saga, as well as all the other sagas mentioned in this article, can be found in *The Complete Sagas of Icelanders Including 49 Tales*, (ed.) Vidar Hreinsson, Introduction by Robert Kellogg, Leifur Eiríksson Publishing, 1997, vol. I, vol. II, vol. III, vol. IV, vol. V.

¹⁸ *The Saga of Hord and the People of Holm*, chapter 15.

¹⁹ *The Saga of Grettir the Strong*, chapter 18. See also *Bard's Saga*, chapter 20, in which it is said that in the mound there was a ship buried 'with five hundred men in it', as it was proper for a king; what is to be mentioned here is that Raknar actually had himself buried in there alive.

²⁰ "The Church Law", in *The Earliest Norwegian Laws. The Gulating and Frostating Laws*, (ed.+trans). Larson, Lawrence M., Octagon Books, 1935, pp. 53-54.

unacceptable non-Christian practice. So, a first observation in the case of the *haug-búar* is that they appear to have been people belonging to the upper classes of the society, due to the method used to bury them.

The practice of burying people together with grave goods in a mound points to the belief in a life after death in the grave, with the grave supposedly seen as having the symbolic function of a bridge between the world of the living and the other world. We could say that the *haug- búi* was in a liminal position, neither in *Miðgarðr* nor in *Ásgarðr*; these revenants were in suspension between the two worlds and thus between the two societies – that of the humans and that of the gods.²¹

The same aspect is implied by their dual nature – ethereal outside the mound and corporeal inside it. It is intriguing that they take an ethereal form outside the mound, as if they were visions or semiconscious dreams; but the sagas testify in this sense: in *Njal's Saga* it is said - "It appeared to them that the mound was open, and that Gunnar had turned around to look at the moon. They thought they saw four lights burning in the mound, and that there were no shadows"²² –but a corporeal form would have implied the presence of a shadow; in *The Tale of Thorleif, the Earl's Poet* Hallbjorn was lying on the mound as usual, trying to see if he could make his praise to the mound dweller. "Then he fell asleep and saw the mound opening up and a large well-dressed man coming out of it"²³; that the mound-dweller appeared in somebody's sleep also indicates an ethereal form. But if we consider dreams and visions as being part of a common culture, we may conclude that this group of *draugar* is definitely to be seen as part of a cultural unit. It is even more striking when we think that only in this form were they able to transmit one of Odin's gifts, poetry. In *The Tale of Thorleif, the Earl's Poet*, annoyed by Hallbjorn's useless attempts to compose a poem in his praise, Thorleif appeared to him in a dream and said: "I will now recite you a verse and if you can learn and remember it when you wake up, then you will become a great poet [...]"²⁴ Hallbjorn remembered the verse and became a great poet indeed. That the *haug-búar* appear as handsome and well-dressed outside the mound, as attested in the above mentioned tale,

²¹ *Gisli Sursson's Saga*, chapter 18 ("[...] the snow never settled on the south-west of Thorgrim's burial mound, nor showed any sign of frost. People suggested that Frey had been so endeared by the sacrifices Thorgrim had made to him that the god had not wanted the ground between them to freeze"). If we were to interpret this account, it seems that Frey wanted Thorgrim to be able to reach him from his grave; this implies that Thorgrim could actually oscillate between being in his grave and the world of the gods.

²² *Njal's Saga*, chapter 78.

²³ *The Tale of Thorleif, the Earl's Poet*, chapter 8. See also *The Saga of the People of Reykjadal and of Killer-Skuta*, chapter 19, where Skefil also appears in a dream; *The Tale of the Cairn-Dweller* p. 443 and *The Tale of Thorstein Bull's- Leg*, chapter 6.

²⁴ *The Tale of Thorleif, the Earl's Poet*, chapter 8.

is significant to the point that they seem to reflect the way people used to look in real life, as members of the human society. People didn't seem to fear them as long as there is evidence of their going to the grave mound and sitting on it, in search for inspiration and answers to their problems.

But inside the mound, the *haug-búi* took a corporeal form and his appearance changed into being hideous, described usually as seated, bloated, black and wearing fanciful clothes and adornments. They could even be connected with a certain stench that could kill. In *The Saga of Hord and the People of Holm* it is said that Soti was horrible to look at and a great stench rushed out when Geir and Hord entered the mound²⁵; at the same time, when Grettir entered Kar's mound, "It was dark and smelled unpleasant inside the mound"²⁶ and king Raknar "was horrible to behold [...]. He had a quite splendid necklace around his neck and a thick gold ring on his arm. He wore a coat of mail, with a helmet on his head and a sword on his arm"²⁷. This group of revenants could become violent inside the mound, but only if provoked. Kar the Old gets furious and proceeds to action only after Grettir takes all the treasure and the same is the case with Soti; Raknar seems to be passive while Gest takes his treasures away but once the hero intends to take his sword, he becomes enraged and springs up. The *haug-búi*'s characteristics inside the grave rather give the image of a non-human appearance, underlined by the invulnerability to weapons and supernatural power: Soti grabbed Hord so strongly that "Hord's flesh bunched together in knots"²⁸; Grettir felt that something "grabbed him tight" and realized that "he would need all his strength" in order to defeat the mound-dweller²⁹; in *The Tale of Thorstein Bull's Leg* the two groups of inhabitants of the mound start fighting each other but "although they cut off one another's arms or legs or dealt each other severe wounds, the next moment they were whole again"³⁰. So, the *haug-búi* becomes aggressive once the mound breaker attempts to steal either his treasure or a precious object like the sword; a wrestling match follows and the mound breaker needs all his strength and even more in order to defeat the mound dweller: so is the case of Grettir who realized that he needed "all his strength" while Hord and Soti started a "fierce fight"³¹. This is the explanation why the mound breaker had to be somebody special, not from among the common people but a hero and sometimes even a person of high rank: Hord was the equal in strength of the strongest men in

²⁵ *The Saga of Hord and the People of Holm*, chapter 15.

²⁶ *The Saga of Grettir the Strong*, chapter 18.

²⁷ *Bard's Saga*, chapter 20.

²⁸ *The Saga of Hord and the People of Holm*, chapter 15.

²⁹ *The Saga of Grettir the Strong*, chapter 18.

³⁰ *The Tale of Thorstein Bull's Leg*, chapter 6.

³¹ *The Saga of Grettir the Strong*, chapter 18; *The Saga of Hord and the People of Holm*, chapter 15.

the neighborhood when he was twelve: "He had [...] great bodily strength, was a fine swimmer and endowed with every kind of skill [...] well-proportioned in every way"³²; Thorstein "grew both big and strong and eager to excel in all his skills. He was so strong that when he was seven years old he could match full-grown men in strength even though they were capable"³³. An important thing for my analysis is that, even though the mound breaker ends up by taking the treasure of the *haug-búi*, the ultimate scope of their actions is to obtain honor, as defeating the mound dweller brought the same honor as one would get from defeating the mound dweller while alive; after dividing the treasure so that everyone was satisfied, Hord enjoyed great honor for a year; that the mound breaking was no action for common people is shown by the account in *The Saga of the People of Floi* where three slaves are said to have broken into a mound and stolen the money; but Thorgils took the money away from them as it was not theirs and then brought it to Loft. He thus became very famous not only for taking the money from the slaves but also for punishing them, which proves that it must have been shameful for a mound dweller to be robbed by such low status people as some slaves.³⁴

If we take into account all the above-mentioned arguments it seems that we cannot really associate the *haug-búi* with the *other*, the one rejected by the human society. The *haug-búar* belonged to the elite of the society while alive; they were rich people who afforded to be buried in a costly burial mound together with their treasures, so that they could enjoy the same type of life after death. They were not feared but rather respected. Even after death they were still considered part of the family chain and of a society similar to the human one. That they could communicate with both the realm of the gods and that of the humans may have been considered an advantage in the sense of a link between the two worlds. Their ability to communicate in verse and confer the gift of poetry also connects them with culture rather than nature and so is the case with their ethereal form outside the mound, as they appear in visions and in semiconscious dreams. When it comes to the corporeal form that the *haug-búar* take inside the mound, it might be possible to identify them with the *other* due to their horrible appearance and stench. But when we think that the mound breakers gained a lot of honor after fighting with a mound dweller the situation becomes problematic. Honor was something very important in pre-Christian Scandinavia and, that fighting with a mound dweller bestowed the same amount of honor on the hero as if fighting a high-class man in real life, is significant. More than that, the *haug-búar's* violence is a natural reaction, as they just wanted to protect the goods they needed in order to live

³² *The Saga of Hord and the People of Holm*, chapter 11.

³³ *The Tale of Thorstein Bull's-Leg*, chapter 5.

³⁴ *The Saga of Hord and the People of Holm*, chapter 15; *The Saga of the People of Floi*, chapter 11, 12.

the same type of life as the one in Miðgarðr. Nevertheless, being in suspension between the world of the humans and that of the gods, should point to the idea that the *haug-búar* inside their mound are something different, something that has not reached the final state. They are a cultural unit but one that is different from the human society, something that is non-human. The fact that they must go beyond the liminal stage is underlined by the necessity of 'killing' them once again. And maybe in this way we could infer that some of the people were considered to continue their life after death, first in the grave and later in the various *Other* worlds.

The *aptrgangar* differ from the *haug-búar* first and foremost in their actions. The *aptrgangar* interacted with the humans aggressively, haunting their houses with no excuse. Before trying to establish if these revenants can be considered the *other*, we have to take a closer look at their characteristics. In *The Saga of Grettir the Strong*, Glam is presented as a Swedish shepherd, big, powerful and strange looking; people disliked him as "he was rough and repulsive"³⁵. In *The Saga of the People of Laxardal* Hrapp is described as being increasingly difficult to deal with, aggressive and with a malicious nature. He was called Killer-Hrapp, was of Scottish descent on his father's side and born in the Hebrides. He had to immigrate to Iceland as he had committed misdeeds for which he refused to make retribution. In the same saga, the story of Hallbjorn and his brother Stigandi is told; they were of Hebridean origin too and were skilled in witchcraft; after being drowned, Hallbjorn started haunting the area.³⁶ The same is the case with Thorolf Lam-foot who grew more ill-natured as he advanced in age; he was violent and unjust and hostile towards his son.³⁷ Even though he was Norwegian, he arrived to Iceland after the settlement period and thus people came to see him as the *other*. It appears then that a condition for becoming an *aptrgangr* was to have been violent and ill-natured during life; that people rejected them while alive shows that they were considered as different, not fitting in the society. Their foreign origin is also important, because the *other* is the one who is foreign, not understood and consequently not accepted by the society. The skill in witchcraft and magic was also something that was not understood and this is obvious in *The Saga of the People of Laxardal*, where it is said that the arrival of Hallbjorn's family in Iceland was "anything but welcomed".³⁸ About Thormod, people thought that something was eerie about him as he was a shape-shifter; people found him unpleasant to deal with.³⁹

³⁵ *The Saga of Grettir the Strong*, chapter 32.

³⁶ *The Saga of the People of Laxardal*, chapter 10, 17, 35, 38.

³⁷ *The Saga of the People of Eyri*, chapter 8, chapter 30.

³⁸ *The Saga of the People of Laxardal*, chapter 35.

³⁹ *The Saga of Havard of Isafjord*, chapter 1.

Another important condition in the case of the *aptrgangar* is the way they died and the place where they were buried. Glam went out in an ugly mood and was later discovered “dark-blue and swollen up to the size of an ox”⁴⁰. People considered his death mysterious, as it appeared that a violent struggle had taken place and they buried him in a *dys* (a cairn, less than a haug). Thorolf died very unhappy, not being able to get his own way. Everyone was terrified, as his death seemed so unpleasant. People took great precautions in dealing with his corpse because they feared he might return and they buried him in a strongly built cairn⁴¹. As for Hrapp, when he felt he was going to die, he expressed his wish to be buried in the kitchen doorway, in an upright position, so that he could keep a watchful eye over his home. After he started causing trouble, people reburied him somewhere “far away from sheep and men alike”⁴². That these people were buried in a *dys* is significant if *dys* is related to the verb *dysja*. *Dysja* means “to bury in a cairn, to heap stones over a witch, criminal or the like”⁴³. So being buried in a cairn was not a mark of high social status but rather of low social status, as criminals and witches used to be buried in cairns. Being buried like a criminal or the like must have been very dishonorable and not meant for somebody who deserved the respect of the living. Furthermore, nothing is mentioned in the sagas of these people having been buried with any treasures or grave goods as in the case of the *haug-búar*.

So, the two types of Icelandic revenants analyzed so far seem to find themselves in a hierarchical dualism of the type ‘high social status – low social status’; one might suppose that this dualism mirrors actually the same type of opposition that defines the living society. It is not difficult to understand such a correspondence between the two worlds, that of the living and that of the dead, if we keep in mind that Scandinavian pre-Christian religion was centered upon the maintenance and health of the kinship group. So far people believed in a life after death, it had to be a reflection of the life on earth, following the same rules and the same type of organization.

The difference between the *haug-búar* and the *aptrgangar* does not consist only in a difference of status but also of behavior. As the mound dwellers became aggressive only when people tried to steal their treasure, they resembled the living in valuing their rest and their property.⁴⁴ But did the *aptrgangar* remain as evil and wicked as during life? About Hrapp it is said: “if it had been difficult to deal with him when he was alive, he was much the worse dead, for he haunted the area relentlessly”⁴⁵. He killed most of his servants and

⁴⁰ *The Saga of Grettir the Strong*, chapter 32.

⁴¹ *The Saga of the People of Eyri*, chapter 33.

⁴² *The Saga of the People of Laxardal*, chapter 17.

⁴³ *An Icelandic-English Dictionary*, (ed.) Gudbrand Vigfusson, 1991.

⁴⁴ William Sayers, “The Alien and Alienated as Unquiet Dead in the Sagas of the Icelanders”, p. 243.

⁴⁵ *The Saga of the People of Laxardal*, chapter 17.

he started to prevent people from taking over his property so that it finally remained deserted. In *The Saga of Grettir the Strong*, after Glam's death, "He wrought such havoc that some people fainted at the sight of him, and others went out of their minds" ⁴⁶. Glam also killed the shepherd who came in his place, crushing every bone in his body; soon people decided it was not safe anymore to stay at the farm. But "Glam killed all the livestock that was left behind, then went all over the valley and laid waste all the farms inland from Tunga [...] No one could venture into the valley with horses or dogs, because the animals were killed on the spot".⁴⁷ As for Thorolf, people became also soon aware that he was not resting in peace. The oxen that had hauled him to his grave became troll-ridden and all the livestock that came near his cairn ran wild and bellowed themselves to death. Thorolf later killed a shepherd and all the cattle in the valley; people buried the shepherd beside Thorolf and they did the same with the mistress of the house when she was driven out of her wits because Thorolf used to chase her on the farm.⁴⁸

It might appear strange that people buried both the shepherd and the housewife together with their killer but such a situation could help us find out what the reason behind the haunting of the *aptrgangar* was. As long as it is doubtful that grave goods were placed in the cairns of the *aptrgangar*, one could maybe suppose that they started haunting in order to provide themselves with the goods that they lacked in the life after death.⁴⁹

According to the sagas, the people who became *aptrgangar* were usually foreigners or Norwegians who came to Iceland after the settlement period and, as such, they were also seen as foreigners. William Sayers considers that they have been offered few opportunities of development so that they became frustrated and felt unfulfilled; that some of these foreigners also had a difficult character made them prime material to be reactivated as revenants.⁵⁰

People disliked them and rejected them, considering them not fit for their society. Hrappr, Thorolf, Glam and all the other *aptrgangar* came thus to be excluded from the society of their fellow beings; they became the *other*. That they are different is also implied by the strange circumstances of their death and the fear that people experience when they find out about it. More than that, they used to be buried in a cairn, which was usually the place destined for witches and criminals, the most unwanted members of society. So once again, their status as the *other* is clear and it seems to remain unchanged after death

⁴⁶ *The Saga of Grettir the Strong*, chapter 33.

⁴⁷ *Idem*.

⁴⁸ *The Saga of the People of Eyri*, chapter 34.

⁴⁹ The archaeological evidence of the Oseberg find supports the idea that in pre-Christian Scandinavia, along with material grave goods, a suttee could also be placed inside the grave of a high rank person.

⁵⁰ William Sayers, "The Alien and Alienated as Unquiet Dead in the Sagas of the Icelanders", p. 257.

as they only become even more aggressive and kill both people and animals. Maybe the *aptrgangar* only wanted to obtain in death a better treatment than the one they had been offered during life, but they are still to be seen as the *other*. This is also underlined by the fact that killing an *aptrgangr* did not bring any honor as in the case of the *haug-búi*, it only brought peace for the whole community.

CONCLUSIONS

At the beginning of my paper I defined as my scope the attempt to try to apply the *other* theory on the Icelandic corporeal revenants - the *haug-búi* and the *aptrgangr*. I also stated that I would try to place these revenants inside the culture – nature dichotomy.

The beliefs and customs of a certain people at a certain moment in time are part of culture and products of the society in which they live. Consequently, a belief in revenants should be seen as part of culture and a product of the society in which the people believing in revenants lived. As long as we accept that, it is possible to assume that the same rules and type of organization that applies for the human community also applies for the dead community, especially if we keep in mind that Scandinavian pre-Christian religion was an ethnic one. My analysis, according to which the *haug-búar* appear to have been persons of high social status, while the *aptrgangar* were people of lower social status, must be understood in these terms - the Icelandic corporeal revenants seem to be part of a society that mirrors the one in Miðgarðr, which in its turn could be a mirror of the society in Ásgarðr. Nevertheless, we still have to take into consideration that the Icelandic sagas were written several hundred years after the events described and the Christianization of Scandinavia and as such, their historicity becomes problematic.

When applying the *other* theory on the Icelandic corporeal revenants we get the following picture: the *haug-búar* are the respectable revenants, the ones who never become aggressive outside their grave, the ones who are passive until they are provoked. But when they react, it is only in concordance with the rules valid among the living – they protect what belongs to them. Outside the mound, the *haug-búar* appear in visions and semi-conscious dreams which are cultural products; consequently, in their ethereal form, the *haug-búar* are part of culture, thing also implied by their ability to confer the gift of poetry. Once inside the mound, the *haug-búar* take a corporeal form, maybe in order to be able to protect their treasures. But that the mound dwellers are described as having non-human characteristics and strength while inside the grave could enable us to see them as the *other*. Nevertheless a problem might be that defeating a *haugbúi* confers honor upon the winner. Still, their liminal position, somewhere between the

realm of the living and that of the gods, implies that they are neither living nor dead; they are something other than human.

In the case of the *aptrgangar* the situation is clearer. Even when still part of the living community, they are seen as foreign, due to their origin but also due to their evil character. The community rejects them due to their behavior and they find themselves in a marginal position of the society. Their actual death frightens the people as the strange circumstances imply something evil is about to come. Their burial in cairns is significant to the point that this type of burial was characteristic for the unwanted elements of the society. As soon as they are buried, the *aptrgangar* return to haunt the living, with other words, they continue to treat people as they did while alive, but much worse this time. People do not respect them but rather fear them and this makes it impossible to see the *aptrgangr* as anything else but the *other*.

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ASSESSING INTERCULTURAL COMMUNICATIVE COMPETENCE

RALUCA PETRUȘ¹

ABSTRACT. *Assessing Intercultural Communicative Competence.* This paper intended to provide arguments in favour of teaching and learning foreign languages through an intercultural learning approach. The acknowledgement of the fact that all learning is placed in a social context has multiple implications both in the way teaching and learning sequences are planned and in the way assessment is conducted. The assessment of the intercultural communicative competence is challenging because culture is perceived in a subjective manner.

Key words: *culture, ICC, L2, The European Portfolio for Student Teachers of Languages.*

REZUMAT. *Evaluarea competenței comunicative interculturale.* Acest studiu a intenționat să ofere argumente în favoarea predării și învățării limbilor străine dintr-o perspectivă interculturală. Admiterea faptului că procesul de învățare este plasat într-un context social determină mai multe implicații, atât în planificarea secvențelor de predare și învățare, cât și în modul în care evaluarea este realizată. Evaluarea competenței comunicative interculturale constituie o provocare deoarece cultura este adesea percepută într-un mod subiectiv.

Cuvinte cheie: *cultură, CCI, limbă străină, portofoliului cadrului didactic european.*

The first part of this paper intended to provide arguments in favour of teaching and learning foreign languages through an intercultural learning approach. A new competence has been coined - *the intercultural communicative competence (ICC)* - which incorporates certain skills, knowledge and attitudes that individuals need to develop in order to use language in socially and culturally appropriate ways in the globalized world. The second part of this paper focused

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on pointing out some challenges in assessing intercultural communicative competence. The last part presented some alternative evaluation strategies that could be used in order to assess the development of a learner's or of a would-be teacher's intercultural communicative competence.

Theoretical framework for the intercultural communicative competence

The communicative competence remains a goal to be achieved in foreign language education, but in the last three decades it has been added a cultural lens. Teachers as well as researchers have understood that culture has implications for second language learning and for intercultural encounters. Life in a globalized world, from a foreign language teaching perspective, entails more than linguistic competence of the target language. Douglas (2001, 64) claims that whenever one teaches a language one also enables students to get in contact with a complex system of cultural customs, values and ways of thinking and acting. In the case of a foreign language, the mother tongue culture interacts with the target language culture. Consequently, language represents a medium for expressing culture. According to Bennet (2008, 97 qtd. in Bennet 2009, 122) *intercultural communicative competence* is a set of cognitive, affective, behavioural skills and characteristics that support effective and appropriate interaction in a variety of cultural contexts. It is not only language that differentiates individuals but also their different discourse patterns, values and beliefs. Therefore, the intercultural approach to language learnings is complementary to communicative competence and does not intend to replace its theoretical basis.

Since the 1980's the dominance of the *native speaker model* (Byram, 2008, 57) began to fade away due to the recognition of the fact that it is impossible and not even realistic for a non-native speaker to attain a native's level of linguistic, sociolinguistic, pragmatic and discourse competence. As a result of this, a new concept has emerged: the *intercultural speaker* (Byram and Zarate 1997 qtd. in Byram 2008, 57) or the *expert speaker* (Birch 2009, 35). According to Byram (2008, 74) the intercultural speaker is an individual who is aware of cultural differences and acts as a mediator between two or more cultures.

This quest for identifying learners' identity in second and foreign language learning led to what Block (2003 qtd. in Dunn 2011, 51) defines as *a social turn* in second language acquisition. The acknowledgement of the fact that all learning is placed in a social context has multiple implications both in the way learning sequences should be planned and in the way meaning is expressed through language. Johnson (2009, 3-5) provides several arguments for rethinking the professional development of teachers and for understanding the intricate relationship between language and culture from a sociocultural perspective. Language functions according to Johnson:

as a psychological tool that is used to make sense of experience, but also as a cultural tool in that it is used to share experiences and to make sense of those experiences with others, thus transforming experience into cultural knowledge and understandings (2009, 3).

Language functions as a cultural tool both in mother tongue and second or foreign language learning. Therefore, language learning should incorporate culture in a contextualized manner. This perspective determines the teacher to perform another role in the classroom, that of being a culturally responsive individual. According to Darling – Hammond & Bransford (2005 qtd. in Smolcic 2011, 15) teachers should develop an understanding of different cultural systems and they should be able to interpret cultural symbols and establish links between their own identity and the students' identity. Consequently, teachers need to participate in different training activities to develop their ICC because exposure to a foreign culture does not transform one into an intercultural speaker.

The need to apply teaching strategies that are sensitive to students who are both culturally and linguistically different led to the development of the intercultural learning approach. Michael Byram (2008), Claire Kramsch (1998) Liddicoat and Scarino (2013) are just a few of the advocates who sustain the move towards intercultural language learning. They claim that foreign language learning determines the learner to redefine his/her position and identity towards both the mother tongue culture and language and the foreign language culture and language. The term *intercultural* literally means the dynamic contact between two or more cultures, as opposed to the term *multicultural* that describes a context in which different cultures coexist without interacting with each other. Because all foreign language learning is intercultural, Liddicoat and Scarino (2013, 46) suggest that intercultural language learning involves developing with learners an understanding of their own language(s) and culture(s) in relation to an additional language and culture. In learning a language from an intercultural perspective "the position of the learner as an individual is central to understanding the teaching and learning process" (Liddicoat and Scarino 2013, 56).

The intercultural language learning approach determines some changes in the perspectives one has both on language teaching and language evaluation. Firstly, as concerns language teaching one could claim that within an intercultural perspective there is much more concern for the learners' development of identity in new sociocultural environments. The Common European Framework of Reference for Languages (2001, 9) established in this sense a new role for users and learners of a language, namely that of 'social agents'. As a result of this status, the relationship with the target culture becomes more personal. Scarino (2009, 68-69) suggests that the major characteristic of intercultural language learning is that it engages actively the individual to interpret *self* (intra-culturality) and *other*

(inter-culturality) in diverse contexts of social and cultural exchange. Moreover, in teaching a foreign language from an intercultural perspective, one does not have in mind the achievement of native speakers' competence, but a more realistic status: that of a speaker who appreciates his/her own culture and who is able to adapt to intercultural settings and interact effectively with diverse interlocutors. The intercultural perspective places an emphasis on the development of certain skills and attitudes in addition to acquiring linguistic competence. Byram (2001, 5 - 6) has identified several such attitudes (curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own) and skills (ability to interpret a document from another culture, to relate to events from one's own culture, ability to acquire new knowledge of a culture etc.)

Secondly, as concerns the evaluation of language skills, teachers and other evaluators are encouraged to use a common reference level as indicated in the Common European Framework of Reference for Languages (CECF) (2001). But these levels of proficiency tend to measure declarative knowledge, understood as knowledge resulting from experience and from more formal learning (CECF 2001, 11) and skills to perform several activities. Little and Simpson (2003, 5) indicate that these common reference levels are defined by descriptors that refer to communicative behaviour. Still, the intercultural communicative competence is comprised also of attitudes or the *existential competence* (savoir-être) as it is defined by CECF (2001, 11). The development of existential competence understood as a sum of the individual characteristics, personality traits and attitudes which concern self-image and one's view of others and willingness to engage with other people in social interaction (CECF 2001, 11-12) cannot be measured by using the descriptors found in the common reference level for the assessment of language proficiency. Therefore, new alternative assessment paradigms have to be designed in order to evaluate learners' attitudes towards the target language and target culture.

Challenges in assessing the intercultural communicative competence

The assessment of ICC poses challenges for those who are involved in such an assessment. Several examples can support this statement. First of all, because there is no perfect model to imitate, the acquisition of intercultural competence is never complete and perfect (Byram, Gribkova and Starkey 2002, 7). The acquisition of ICC is an on-going process because culture itself is dynamic and undergoes constant changes. Values, beliefs and attitudes tend to change over time. Therefore, it is impossible for learners of a foreign language to be aware of all these changes. In fact, this is not a realistic goal in formal learning environment. Instead of acquiring exhaustive factual knowledge (culture-specific or culture-general information) about cultures, learners should develop skills and attitudes that would allow them to act in a multitude of cultural contexts.

Secondly, the assessment of ICC could be a subjective task both for the learner and for the teacher. Lázár et al. (2007, 29) suggests that there will always be some subjectivity in assessing ICC. On the one hand, the learner might not have developed a solid self-reflective practice and thus he/she is not able to assess his/her ability to handle different cultural contexts. In addition, Cushner and Mahon (305 qtd. in Deardorff 2009) suggest that in order to attempt to evaluate intercultural competence one must consider among other things the cognitive and affective readiness of the person who is requested to demonstrate his/her intercultural communicative competence. On the other hand, according to Byram, Gribkova and Starkey (2002, 30) teachers cannot be neutral on cultural issues since they respond to other cultures as human beings and not just as language teachers. Consequently, both teachers and learners need to consider how stereotypes and prejudices influence their relationship with the foreign language.

Thirdly, the assessment of ICC is highly contextual, i.e. the context for assessing the intercultural communicative competence can be influenced by many factors (location, the role of the communicative practice, the age of the participants, their gender, their status etc.).

Fourthly, there is still uncertainty whether the assessment of ICC should be embedded in assessing linguistic competence. Meyer (1991, 157) for example suggests that "students with low linguistic competence may be excellent in intercultural mediation and vice-versa". From his perspective intercultural communicative competence does not constitute a proof of linguistic competence. On the other hand, Sercu (2010, 28) is in favour of assessing the components of the intercultural communicative competence (knowledge, skills and abilities) together because these are governed by an interdependent relationship. In addition, Little and Simpson (2003, 5) take into consideration the role of the non-verbal language in assessing ICC: in assessing attitudes one should evaluate both cultural difference/otherness that is linguistically mediated and cultural difference/otherness that is experienced largely or wholly without reference to language.

Another challenge has been identified by Cushner and Mahon (304 qtd. in Deardorff 2009) who claim that there is no exact blueprint for building intercultural competence. Therefore, assessing ICC is even more difficult. There is much theoretical literature on the need to develop ICC, but there are few empirical studies that actually focus on ways of developing ICC. Because it is contextual, ICC cannot be assessed using a standardized test. Steele (1996, 80) is confident that a learner's portfolio which records both quantitative and qualitative measurements and documents attitudinal trends may become the most valid way of assessing holistically the intercultural speaker's competence.

Consequently, ICC is best evaluated with a mixed-method approach which provides a thorough perspective of the knowledge, skills and attitudes that need to be developed.

An alternative assessment paradigm

In view of the challenges presented above Scarino (2009, 3) suggests that one has to choose an alternative assessment paradigm which recognizes the dynamic characteristic of assessing ICC since this one represents an on-going process of multiple performances. One has to evaluate both the learner's linguistic competence and his/her ability to understand how language and culture interact in different contexts. This new assessment paradigm should accommodate a more complex view of language learning and should take into account the status of the intercultural speaker and not the competence level of the native speaker. According to Scarino (2009, 5) and Lázár et al. (2007, 29) one could use for assessing ICC: portfolios, projects, quizzes, self-reports, learning logs, surveys summaries of accomplishments etc. These types of assignments can mirror better the process one performs in order to develop his/her ICC as opposed to tests that focus only on the product that was obtained. Byram, Gribkova, Starkey (2002, 23) also agree that traditional examinations are not appropriate for assessing ICC and propose the use of a portfolio that evaluates learners' rapport with culture. Thus, formative evaluation is preferred to summative evaluation in the case of assessing ICC.

What results does one expect to obtain when assessing ICC? Sercu (2010, 24) has identified some indicators of progress in achieving intercultural communicative competence: the ability to systematically organize cultural information, foreign language skills, the ability to read, relate and explicate cultures, social and interacting skills, critical thinking skills, foreign language and intercultural learning skills. One can notice the interdependence between the various components of ICC (knowledge and skills, attitudes and knowledge etc.). Since there aren't any empirically validated descriptors for learners' intercultural and sociocultural competences as Schneider & Lenz (2001, 36 qtd. in Little and Simpson 2003, 4) point out, the Council of Europe has issued in 2003 a document called *The European Language Portfolio* which can be used both by learners and teachers in order to help them become more reflective of their intercultural experiences. The European Language Portfolio is comprised of three parts (Little and Simpson 2003, 3-4):

- *language passport* (the self-assessment grid implies explicit awareness of the socio-pragmatic dimension of linguistic communication and some familiarity with the linguistically mediated culture of the target language)
- *language bibliography* (self-assessment checklists have the same intercultural implication as the self-assessment grid in the language passport. In certain cases they may focus in some detail on linguistically mediated culture; most existing European Language Portfolio models aimed at adult learners encourage the owner to write reflectively on

intercultural experiences of various kinds, but usually without providing a specific focus)

- *dossier* (a selection of documents that explicitly seeks to illustrate the owner's intercultural competence)

Taking in consideration the components of this language portfolio one could suggest that this is a valuable tool for developing learners' self-reflective attitude towards language learning.

A great number of documents and recommendations (Profile for Language Teacher Education, The Common European Framework of Reference for Languages, and The White Paper on Intercultural Dialogue etc.) suggest that foreign language teaching should not be taught independently of culture. Therefore, teachers should develop themselves an ICC in order to be able to create for their students a learning environment that is conducive to acquiring cultural awareness and intercultural skills. A new assessment scheme was designed in 2007 - The European Portfolio for Student Teachers of Languages (EPOSTL) - which was intended to develop this time the teachers' reflective attitude towards the intricate relationship between language and culture.

Newby et al. (2007, 29) have designed a self-assessment form that regards the teaching of culture and its relationship with language. Would-be teachers would have to provide answers to the following statements:

- I can evaluate and select a variety of texts, source materials and activities which awaken learners' interest in and help them to develop their knowledge and understanding of their own and the other language culture (cultural facts, events, attitudes and identity etc.).
- I can create opportunities for learners to explore the culture of target language communities out of class (Internet, emails etc.).
- I can evaluate and select a variety of texts, source materials and activities which make learners aware of similarities and differences in sociocultural 'norms of behaviour'.
- I can evaluate and select activities (role plays, simulated situations etc.) which help learners to develop their socio-cultural competence.
- I can evaluate and select a variety of texts, source material and activities which help learners to reflect on the concept of 'otherness' and understand different value systems.
- I can evaluate and select texts, source materials and activities to make the learners aware of stereotyped views and challenge these.
- I can evaluate and select activities which enhance the learners' intercultural awareness.
- I can evaluate and select a variety of texts and activities to make learners aware of the interrelationship between culture and language.

One could provide to these statements either detailed answers or choose a value on a Likert scale (disagree, agree, neutral etc.)

As regards lesson planning and content that is taught, Newby et al. (2007, 35-40) have prepared for the would-be teachers other statements:

- I can plan activities to emphasise the interdependence of language and culture
 - I can relate the language I am teaching to the culture of those who speak it.
- Assessment of learning from a cultural perspective can also be evaluated Newby et al (2007, 56):
- I can assess the learners' knowledge of cultural facts, events etc. of the target language communities.
 - I can assess the learners' ability to make comparisons between their own and the culture of target language communities.
 - I can assess the learner's ability to respond and act appropriately in encounters with the target language culture.

This self-assessment form targets in particular would-be teachers' skills of integrating culture in language learning. According to Byram, Gribkova and Starkey (2002, 23) it is difficult to assess changes in learners' attitudes. Therefore, both the European Language Portfolio and the European Portfolio for Student Teachers of Languages represent useful tools for making both students and teacher more aware of their relationship to the foreign language.

In order to develop one's intercultural attitudes and skills one could also make use of authentic teaching resources since there reflect culture in a genuine manner. Sercu (2010, 18) suggests that authentic foreign language documents can be used "both as input for teaching language and culture and for assessment purposes." By using these types of resources, learners and teachers have access to cultural knowledge and they develop both skills to work with the resources and attitudes for managing the cross-cultural encounter. Petruș and Bocoș (2013a, 159-160) have used videos and verbatim interview transcriptions in order to investigate the would-be teachers' self-reflective attitude in the context of defining the professional status of non-native language teachers. Petruș (2013, forthcoming) investigated the would-be teachers' attitudes and abilities to use sayings in the foreign language classroom as a means of improving intercultural communicative competence. Petruș and Bocoș (2013b, 93-94) conducted a study that aimed to develop the students' reflective attitude towards the usefulness of integrating authentic resources (stories) in a teaching activity. All in all, authentic resources could be used in order to both assess ICC and develop ICC.

Conclusions

Since more and more educational policies and recommendations put an emphasis on the relationship between language and culture in the context of foreign language learning, intercultural communicative competence has become a prerequisite for teachers' professional and personal development.

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ET PERSPEKTIV PÅ HAMSUN SOM UNG KUNSTNER

SANDA TOMESCU BACIU¹

ABSTRACT. *A Perspective on Hamsun as a Young Artist.* The article presents the relation between *Hunger* and the theoretical point of view that Knut Hamsun had on literature when publishing this novel. The relation between theory and practice in relation to Hamsun's view upon literature underlines realistic aspects to be found in this innovative novel.

Key words: *subjectivity, Hamsun, subconscious, realism, expressionism.*

REZUMAT. *O perspectivă asupra lui Hamsun ca tânăr artist.* Articolul prezintă relația dintre *Foamea* și punctul de vedere al lui Knut Hamsun asupra literaturii, la debutul său literar. Relația dintre viziunea sa teoretică asupra literaturii și aplicarea acesteia în practică reliefează elemente realiste ale acestui roman inovator.

Cuvinte cheie: *subiectivitate, Hamsun, subconștient, realism, expresionism.*

Sjelemaleri

I første omgang trekkes det inn fundamentale begrep, "*individuelle Tilfælder*" og "*det ubevidste Sjæleliv*" som kommer til uttrykk i foredragene Hamsun dro på turné med i 1891, og i artikler og brev. De står som støttepunkter for neste punkt i artikkelen, som behandler Hamsuns definisjonen på psykologisk litteratur som uttrykk for reaksjonen mot realismens diktning. *Sult* har trekk som motsier Hamsuns intensjon med og syn på verket. Men det han kritiserte, nemlig realismen, blir også et trekk ved denne programmatisk romanen.

"Hvad om nu Literaturen i det hele taget begyndte at beskæftige sig lidt med sjælelige Tilstande end med Forlovelser og Baller og Landture og Ulykkeshændelser som saadanne?"²

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Slik lyder Hamsuns forslag og utfordring til litteraturen i artikkelen *Fra det ubeviste Sjæleliv* som kom ut i *Samtiden* 1890. *Fra det ubeviste Sjæleliv* er Hamsuns litterære program som foreligger etter praksis, etter utgivelsen av *Sult*. Det vil også dempe noe av kritikken som ble rettet mot *Sult*. Programmet gjør oppgjør med realismens handlingslitteratur og åpner en ny retning innenfor litteraturen som er kjent under navnet *nyromantikk*. Hamsun definerer den nye form for litteratur som en reaksjon på litteraturen som handlet om "typer", og om "karakterer". Og i stedet for typer og karakterer foreslår Hamsun det som han kaller "individuelle Tilfælder".

"Men der blev til Gengæld flere *individuelle Tilfælder* i Bøgerne, og disse forsaavidt kanske mere svarende til det Sindsliv som moderne Mennesker i Nutiden lever."³

Det blir altså klart her at Hamsun er opptatt av "Sindslivet". Han gjentar at det er sjelen og mimose-bevegelsene i sjelen som opptar ham. Forfatteren innrømmer det samme når det gjelder *Sult*, denne programmatisk roman, eller bok. Selv om man kanskje er fristet til å se på dette som nettopp en form for begrensning av mennesket, *den nyromantiske typen, den sjelelige typen*, kan man bare huske på at Hamsun vil lage en litteratur som skal være sann som "Sjælemaleri."⁴ Men når det gjelder *Sult*, er denne boken sant *Sjælemaleri*, eller er den mye mer, i tillegg til den sjelelige analyse? "*Det ubevidste*" og de "*individuelle Tilfælder*" er altså viktige begrep for ham for å kunne definere litteraturen han gjør seg til talsmann for. Begrepet "*individuelle Tilfælder*" innebærer for Hamsun et veldig nyansert og sammensatt sinnsliv. Og forfatteren selv betrakter seg selv som ett av disse "Tilfælder".

"Man maatte da ganske vist give Afkald paa at skrive «Typer» - som allesammen er skrevne før, - «Karakterer», - som man træffer hver Dag på Fisketorvet. Og forsaavidt vilde man måske miste en Del af det Publikum som læser for at se, om Helten, og Heltinden faar hinanden."⁵

Det er både mennesket og forfatteren Hamsun som deler verden/menneskene i to grupper: det store Publikum og de "utvalgte". Motsetningen mellom de to gruppene kan være uttrykt også på en annen måte, som motsetningen mellom en minoritet og majoriteten. R.N. Nettum peker på dette:

² Knut Hamsun, "Fra det ubeviste Sjæleliv" (*Samtiden*, 1890) <http://www.fag.hiof.no/lu/fag/norsk/glu510/104/lev/Sult/Fra%20det%20ubevidste%20Sj%C3%A6leliv5.htm>, accessed on 1 March 2014.

³ *Ibid.*

⁴ Knut Hamsun, "Psykologisk litteratur" i *Paa Turné*, Gyldendal Norsk Forlag, Oslo, 1971, s. 62.

⁵ Knut Hamsun, "Fra det ubeviste Sjæleliv" <http://www.fag.hiof.no/lu/fag/norsk/glu510/104/lev/Sult/Fra%20det%20ubevidste%20Sj%C3%A6leliv5.htm>, accessed on 1 March 2014.

”Oppdagelsen av den rolle de underbevisste fenomener spiller, fikk Hamsun til å tro at enkelte mennesker har et særlig forfinet sjæleliv og utgjør en *adel* i psykologisk forstand.”⁶

”Hjærneadelen” (som Hamsun kaller det i Amerika-boken) er også en egenskap ved Hamsun selv, noe som har gjort ham til kunstner. Det må være forfatterens subjektivitet som avgjør hvem som kan få dette ”udvalgte” merke av ”Hjærneadel”. Derfor er dette adelskap noe gitt, noe som ikke kan bestemmes ut i fra sosiale eller økonomiske omstendigheter. Som teoretiker i ”Psykologisk Litteratur” (andre foredrag, 1891) tar Hamsun utgangspunkt i sitt syn på litteraturen som noe subjektivt. Hamsuns standpunkt forneker objektiviteten som trekk ved diktningen, og han oppfatter seg selv som en subjektivitet. Det er denne subjektiviteten som formidler, for Hamsun, kontakten med sjælelivet, med sinnslivet. Ved å dele verden subjektivt i to grupper av mennesker, flertallet og de ”Individuelle Tilfælder”, som medium for det ”ubevidste”, kommer Hamsun til å gi uttrykk for en form for dualistisk ensidighet i både programartiklene og i *Sult*. Det er en romantisk måte å dele verden inn på, de svarte og de hvite, englene og djevlene.⁷

”Det ubevidste”

Selv om Hamsun fordeler menneskene såpass enkelt i de nevnte gruppene, blir det ubevisste sjæleliv noe rikt og mangfoldig. Dette er hans tema, dette er det han vil dikte om og det han utfordrer andre til å dikte om. Og som medium for det ubevisste peker han på det som han kaller ”individuelle Tilfælder”. J. Haugan skriver at preposisjonen ”fra” i *Fra det ubevidste Sjæleliv* viser en retning, en evig bevegelse som Hamsun gir en poetisk beskrivelse av:

”Det kan være aldeles uforklarlige Sandsetilstande: en stum, aarsagsløs Henrykkelse; et Pust af psykisk Smærte; en Fornemmelse af at blive talt til fra det fjærne, fra Luften, fra Havet; en grusom, fin Lydhørhed, der bringer én til at lide endog af Suset fra anede stomer; en pludselig unaturlig Stirren ind i lukkede Riger, der slaaes op; Anelsen af en forestaaende Fare midt i en sorgløs stund – altsammen Foreteelser, som har den allerstørste Betydning, men som raa og enkle Høkerhjærner ikke kan fatte. De er ofte for flygtige til at gribes og holdes fast, de varer et Sekund, et Minut, de kommer og gaar som farende Blinklys”.⁸

⁶ R.N. Nettum, ”Generasjonen fra 1890-årene”, Ed. Beyer (red.) *Norges Litteratur Historie*, b. 4, s.131.

⁷ Jørgen Haugan, ”Knut Hamsun. Det ubevisstes poesi”, *Nordisk Tidsskrift* 1973, s. 46-47.

⁸ Knut Hamsun: ”Fra det ubeviste Sjæleliv” <http://www.fag.hiof.no/lu/fag/norsk/glu510/104/lev/Sult/Fra%20det%20ubevidste%20Sj%C3%A6leliv5.htm>, accessed on 1 March 2014.

Hamsun setter seg som oppgave å belyse det ubevisste, å studere det "under Luppen"⁹. Til tross for disse vitenskapelige uttrykk er Hamsun meget poetisk i synet på det ubevisste, både som metode (det ubevisste kontaktes gjennom irrasjonell tilstand, drøm, fantasi) og språklig sett. Form og innhold danner en enhet som er uttrykk for subjektivitet og lyrikk. Til og med de programmatisk-artikkelene er subjektivitet og poesi i seg selv. Ifølge Jørgen Haugan, Hamsun søker det ubevisste som skal belyse og forhøres, ikke for å bevisstgjøre det, men for å skape det ubevisstes¹⁰ poesi som skal virke kunstnerisk på leseren.

Psykologisk diktning mot handlingens diktning

I "Norsk Literatur", det første foredrag i serien fra 1891, tar Hamsun standpunkt mot realismens diktning, særlig mot den norske skole representert av de fire store forfattere: Ibsen, Kielland, Lie og Garborg. Han angriper realismen i Norge som er "Kort og Godt: ... Samfundsreformation og Typediktning"¹¹. Det er en diktning som bygger på psykologiens bekostning og som skildrer "det enkleste, det mest almindelige Gemytsliv; det Gemytsliv som leves af de mindst komplicerede, de aandeligt borgerlige Mennesker"¹². Spørsmålet er ikke først og fremst "hvad man digter om, men *hvorledes* man digter om det"¹³. Mens realismen og naturalismens skoler var opptatt av dette *hva*, opptatt av selve saken, legger Hamsun vekt på noe annet, på hvordan man dikter. Mens *realismen* er opptatt av samfunnet belyst gjennom typer, blir Hamsuns psykologiske diktning en diktning om sinnet. Hamsun vil helst kutte de sosiale forhold ut. Individet som psykologi er isolert fra en sosial sammenheng. Det er en psykologi som han ikke vil forklare utifra samfunnsmessige perspektiver. Realismen befinner seg på det horisontale plan, opptatt av forholdet individ – samfunn, mens Hamsun er opptatt av det vertikale plan i en psykologisk forstand.

For Hamsun har diktningen bare en "virke"-verdi. Realistene var moralske og etiske i sin opptatthet av saken, og Hamsun blir amoralsk og estetisk i avsløringen av "det Ubevidste". Diktningen må igjen appellere til leserens følelser, og for dette må diktningen virke¹⁴. Hamsun forkaster realistenes mimetiske krav til litteraturen og blir med på sjelens irrasjoenelle reise, og på sinnets "Idéassosiasjoner", et uttrykk som, ifølge Nettum, Hamsun låner fra Hartmann¹⁵. Hamsun mener at forfatteren

⁹ *Ibid.*

¹⁰ Jørgen Haugan, *op.cit.*, s. 49.

¹¹ Knut Hamsun, "Norsk Literatur", *Paa Turné, op.cit.*, s.21.

¹² *Ibid.*, s. 18.

¹³ *Ibid.* s. 21.

¹⁴ J. Haugen, *op.cit.*, s. 69.

¹⁵ R.N.Nettum, *Konflikt og visjon*, Gyldendal, Oslo,1970, s. 61.

”skyr ingenting, han fornægter Virkeligheden aabenlyst, fremstiller de mest forhædede Løgne – stik imod al Videnskab og sund Fornuft – sætter Videnskaben skammelig Bét, haaner den ved hensynsløseste Overseen. Og det gør han blot ved at forfølge en Sjæls Fantasi – den er lige saa virkelig som en ytterfrakke eller en Ildtang”.¹⁶

Det eneste mimetiske krav Hamsun stiller, er at diktningen må være sann som sjelemaleri, som han mener er virkelig psykologi. Og for dette, for å kunne oppnå en slik diktning, en psykologisk diktning, må han skyve til side handlingens diktning.

Individualismen som kjennetegn ved Hamsuns teoretiske og praktiske program er noe som preger dette *fin de siècle*. Nietzsche, som er talsmann for den enkeltes rolle, blir presentert i Norden av Georg Brandes. Han holder forelesninger om Nietzsche i 1880 i København, og de kommer ut som bok i 1880: *Aristokratisk Radikalisme*.¹⁷ Men som Sten Sparre Nilson hevder, hadde Hamsun ”inntil siste halvdel av 90-årene, praktisk talt ikke lest noe av Nietzsche, utover de små smakebiter som dukket opp i tidsskrifter”¹⁸, og de impulsene Hamsun hadde fått i begynnelsen kom via Strindberg. Derfor er det ikke relevant å gå mer inn på Nietzsche når det gjelder *Sult*.

Sult

Samfunnsromanen legger stor vekt på de sosiale forhold som de sentrale. Dette forkaster Hamsun både teoretisk og praktisk, i foredragene sine og i *Sult*. Gjennombruddsromanen hans, *Sult*, er et oppgjør i form og innhold med den borgerlige roman. *Sult* kan kanskje kalles ”anti-roman”, eller ”anti-sosial”, eller ”antiborgerlig” roman, fordi den ikke er episk, den er den praktiske negering av handlingslitteraturen. Men av Hamsuns romaner, er det bare *Sult* som oppfyller disse krav, og blir et anti-borgerlig verk ifølge kritikken. Hamsun selv fornekte at *Sult* er en roman i et brev til Georg Brandes fra 1890:

”Min Bog maa ikke betragtes som en Roman. Det er nok av dem, som skriver Romaner, når de skal skrive om Sult – fra Zola til Kielland. Det gør det allesamen. Og er det Mangelen paa det romanaktige, som kanske gør min Bog monoton, saa er det jo bare en Anbefaling, eftersom jeg simpelthen havde bestemt mig til *ikke* at skrive en Roman... en Bog om en omtaaelig Menneskesjæls fine Sindsliv, Nervenets Mysterium i en udsultet Krop.”¹⁹

¹⁶ Knut Hamsun, „Norsk Literatur“, *op.cit.*, s. 69.

¹⁷ R.N. Nettum, *Konflikt og visjon*, *op.cit.*, s. 53.

¹⁸ Sten Sparre Nilson: ”Hamsun, Nietzsche og nazismen”, *Edda*, 1965, s. 298.

¹⁹ Knut Hamsun, ”Brev til Gerog Brandes, Lørdag, [?mai/juni? 1890]”, Harald S. Næss, *Knut Hamsuns Brev 1879-1895*, Gyldendal, Oslo, 1994, s. 161.

Men *Sult* mangler ikke den episke årsakssammenhengen i form av plott som binder dette verket sammen. Derfor er det mulig å si at *Sult* er en roman, selv om i en ikke-tradisjonell forstand.

Helten er et "individuell Tilfælde", en anti-borgerlig helt. Han er det motsatte av realismens type eller karakter. Han er et individ gjort til "adelig" i psykologisk forstand, dvs den utvalgte. Dette "adelskap" gir uttrykk for hans individuelle selvhevdelsestrang.

Det kunstneriske jeg i romanen blir "beruset" av sult-tilstanden, og på grunn av mangel på økonomi, kan han ikke oppfylle sine prosjekter. Forfatteren har bearbeidet sine biografiske begivenheter fra Kristiania og har gitt uttrykk for en ny kunstnerisk virkelighet. *Sult* er skrevet i jeg-formen, den beste som kunne passe for Hamsuns intensjon om å avsløre det ubevisstes liv. R.N. Nettum peker på at all subjektivismen innebærer en tendens mot ekspresjonisme. Og stilens funksjon er å virke på og forføre leseren. Bare da har Hamsuns verk oppnådd sitt mål.²⁰

Romanen *Sult*, til tross for Hamsuns teoretiske syn på litteraturen har også realistiske trekk. Til tross for at boken er laget av fire forskjellige stykker som tilsynelatende ikke er knyttet til hverandre, har handlingen en sammenheng, og det er nettopp denne årsakssammenhengen som utgjør romanens plott. Hamsuns intensjon, som ble framlagt i foredragene, var å skildre sjelelivet løst fra ytre forhold. Han ville ikke skrive en samfunnsroman, men en psykologisk roman. Men *Sult* gir ved siden av den psykologiske skildring også et bilde på samfunnsforholdene i Kristiania.

Einar Eggen lager i artikkelen *Mennesket og tingene* en analyse av de modernistiske trekk som kommer til uttrykk i *Sult*. Disse trekk kan man finne igjen, under andre aspekter, i den nye roman. Og dette gjelder ikke bare stilen eller bevissthetsstrømmen, men selve innholdet. Einar Eggen peker på den autonome karakter som tingene antar for hovedpersonen, og som skaper en fremmedhet som helten prøver å bekjempe ved å gjenfinne herredømmet over tingene. Men dette mislykkes hver gang. Han er fremmedgjort ikke bare overfor omverden/tingene, men også overfor seg selv. Han er fremmedgjort overfor seg selv ved det at han føler seg forvandlet til ting også.²¹

Sult kan ikke la seg forklare ved Hamsuns teoretiske intensjon med og syn på boken. Til tross for at Hamsun negerer *Sult* som roman, til tross for at Hamsun forkaster den horisontale samfunnsmessige analysen, til tross for alt dette, kan *Sult* bli oppfattet som en roman som implisitt innebærer et realistisk sosialt bilde av Kristiania og av dens anonyme helt. Handlingens forløp kan oppfattes som realistisk ved at de fire separate episodene i romanen blir knyttet

²⁰ R.N. Nettum, *Konflikt og visjon, op.cit.*, s. 55.

²¹ Einar Eggen: "Mennesket og tingene", Hamsuns *Sult* og den nye roman", *Norsk Litterær Årbok*, Det Norske Samlaget, Oslo, 1966, s. 64.

sammen av et plott: helten lider av sult både fysisk og psykisk, og for å ikke gå til grunne, forlater han Kristiania om bord på en båt hvor han får arbeid. Romanen *Sult* inneholder spirene til Hamsuns senere forfatterskap.

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REVIEWS – RECENZII

NILS MAGNE KNUTSEN, *Litteratur i æventyrland (Literature in Wonderland)*, Tromsø, Angelica Forlag, 2013, 343 p.



The book is an expression of the high interest for regional literature in Norway, an interest that manifested itself within the 1970s at universities in Bergen, Trondheim and Tromsø, as local literature had become compulsory for students in literature. Especially in Northern Norway the interest in regional literature has been very strong. There would be three main reasons for this interest: the solely South Norwegian perspective on the cultural life, which had to be balanced; the utmost importance of two North-Norwegian writers within

the literary canon, Petter Dass (1647-1707) and Knut Hamsun (1859-1952) and the person whom the University in Tromsø had entrusted with North-Norwegian literature, namely professor Nils M. Knutsen.

His contribution, spreading over forty years (1974-2013), enriched this revival of North-Norwegian literature. His academic activity consisted not only in teaching at the University of Tromsø, but also in reviewing books, partaking in numerous press debates, holding conference lectures and writing books or articles. Since 2013 was his last year of teaching, colleagues from the university compiled his most significant articles in an anniversary book. This selection of articles is the focus of my presentation.

The book, edited by Henning Howlid Wærp, is the result of a series of academic articles published randomly and on different subjects. It may be considered as an overview on Knutsen's research. Starting with studies on North-Norwegian literature, 1991- *Fra Ottar til Oluf. Artikler om nord-norsk litteratur (From Ottar til Oluf. Articles about North-Norwegian Literature)* or culture, 1996 - *Nordens Paris. Vandringer i Tromsøs muntre liv og historie (Northern's Paris. Wanderings in Tromsø's cheerful life and history)* and continuing with a fascination for Knut Hamsun's writing, 2006 - *Knut Hamsun og Nordland - Den lange veien hjem (Knut Hamsun and*

Nordland – The Long Way Home), one may clearly notice a wide area of interest in the life of the far north. The original title in itself, *Litteratur i æventyrland*, points directly to Knut Hamsun, who called Northern Norway, the territory of his childhood, an *æventyrland* (spelt with æ instead of the standard spelling with e). The idea of *wonderland* is then enhanced through the picture on the cover, i.e. the panoramic view from Hamsun's birthplace. The work is thus structured into five parts, according to the five main domains of his research: North-Norwegian literature, Arctic literature, Petter Dass, Knut Hamsun and travel accounts from the North. It opens with the editor's foreword.

The first part, *Punkter i et bredt bilde* (*Points in a Wider Context*), contains five articles framing the North-Norwegian identity. Regardless if there is an analysis on regional literary criticism, or on fishers, humour, trading, fear and love, the point is to bring forth the North-Norwegian spirit from a varied perspective. An article which drew my attention, as a Romanian reader, is the one about the image of Russians in Norwegian literature. The title, *Pomorene i litteraturen. Frykt og kjærlighet gjennom 200 år* (*Pomors in Literature. Fear and Love throughout 200 years*) reflects the double relationship people in Northern Norway had to their Russian neighbours: a good cooperation intermingled with fear and scepticism.

The second part deals with Arctic literature and its four articles tackle the polar exhibitions (Svalbard) or the man's image in Norwegian polar literature. A good starting point would be the portrayal of the Arctic man's role, seen as an extreme version of the general role attributed to the European man:

Mannsbildet i norsk polarlitteratur (Man's Image in Norwegian Polar Literature).

The third part presents the reception of the Baroque writer Petter Dass in an article by J.S. Welhaven from 1856.

The following section concentrates on Knut Hamsun's work, encompassing four articles of utmost ingenuity - not only an introductory study in his writing, but three others on issues fairly discussed until now: jealousy, the hands' language or the sheriff in Hamsun's novels. If I were to mention one of them, I would definitely choose the analysis on jealousy: *Sjalusi som motiv i Knut Hamsuns diktning* (*Jealousy as a Motif in Knut Hamsun's Writing*) due to its high degree of accessibility without any previous knowledge of Hamsun's creation.

The final part of the book is again dedicated to Northern Norway, the author's perpetual interest. The last two articles, *Om reiseskildringer fra Nord-Norge* (*About the Travelogue from Northern-Norway*) and *Bjørnsons reise til Nord-Norge sommeren 1869* (*Bjørnson's Travel to Northern-Norway in the Summer of 1869*), describe the travels to or from Northern Norway. They offer a cultural and a historical overview of the representation which the primitive, isolated north had in Southern Norway and in the rest of Europe. A striking fact is that the dramatic North-Norwegian landscape, nowadays considered one of the most beautiful in the world, was seen as ugly and sinister until around 1870. This shift in perspective is the main reason to strongly recommend their reading.

The book ultimately ends with *Tabula Gratulatoria*, an impressive list of names who are now congratulating him.

As previous reviews of this book indicate, as well, the work deals with many

different topics, being a combination of literary and cultural history. The text is easy to read due to clear language and illustrative anecdotes, pointing towards the author's pedagogical skills.

Furthermore, he himself demonstrates a wide experience in practical life, several articles dealing with Norwegian marine life. In many of them, there is also a distinct North-South conflict.

The selection elaborately provides an overview of academic writings across time, undertaking the reader into a comprehensive journey: from the regional literature of the North to all that North-

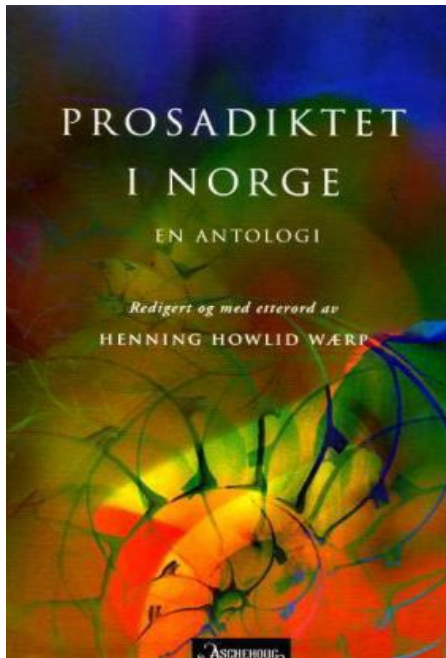
Norwegian identity may encompass. The author is to be praised for a life dedicated to this field of research, while the editor has the merits of an outstanding selection and a clear and concise intermingling of the themes.

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**HENNING HOWLID WÆRP, *Prosadiktet i Norge 1890-2000. En antologi,*
(*Prose Poetry in Norway 1890-2000. An Anthology*)**

Oslo, H. Aschehoug & Co., 2002, 343 p.



Henning Howlid Wærp (b. 1959) is a professor at the Department of Culture and Literature from the University of Tromsø, also known as the Arctic University of Norway. Apart from his scientific articles and those about Norwegian literature, published in different academic journals, he also wrote specialised books: *Innenfor og utenfor. Eksistensielle problemstillinger i Sigbjørn Hølmebakks forfatterskap* (*Inside and Outside. Existential Topics in the Literary Work of Sigbjørn Hølmebakk*) (1990). In 1997 he published his doctoral thesis with the title *Diktetnatur. Natur og landskap hos Andreas Munch, Vilhelm Krag og Hans Børli* (*The Nature of the Poem. Nature and Landscape in the Works of Andreas Munch, Vilhelm Krag and Hans Børli*). In these books, he presents some aspects regarding

Norwegian literature, especially Norwegian poetry.

Prosadiktet i Norge 1890-2000. En antologi (Prose Poetry in Norway 1890-2000. An Anthology) is a well-structured book which presents a series of Norwegian writers, belonging to the Norwegian prose poetry. In order to publish this anthology, the author consulted no more than 2500 volumes of Norwegian poetry and over three hundred literary works beginning with the year 1890 until today. In Norway, the tradition of prose poetry is very rich, especially when dealing with the 20th century period which is presented in this anthology.

In what concerns a possible definition of the term *prose poetry*, the present study consists of a preface containing the explanations and the presentation of the key concepts this anthology is based on. Moreover, there is a definition of the term *prose poetry*, being also given some examples of Norwegian authors who adopted this literary genre in their writings. The author gives two examples of Norwegian writers: Sigbjørn Obstfelder (1866-1900) and the contemporary poet Jan Erik Vold (b. 1939).

The present anthology has a well-defined structure. As I have mentioned before, there is a preface followed by no more than one hundred writers, both women and men. The author's point is to present a short biography of each Norwegian writer, followed by one or two of their literary works. The anthology begins with the well-known author Knut Hamsun (1859-1952), it continues with the famous painter Edvard Munch (1863-1944), the poet Sigbjørn Obstfelder (1866-1900), Rolf Jacobsen (1907-

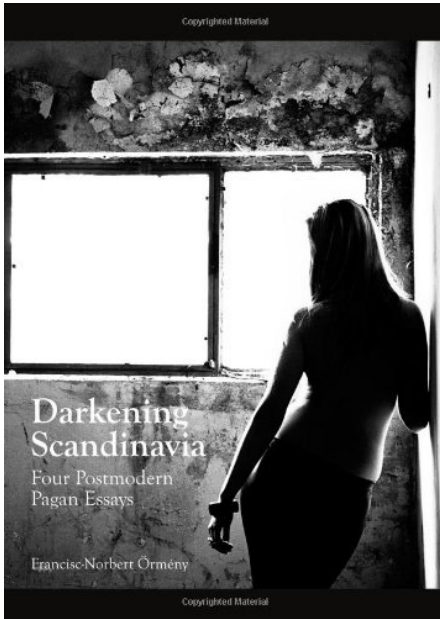
1994), Paal Brekke (1923-1993), Astrid Hjertenæs Andersen (1915-1985), Tarjei Vesaas (1897-1970), Stein Mehren (b. 1935), Jan Erik Vold (b. 1939), Paal-Helge Haugen (b. 1945), Eldrid Lunden (b. 1940), Lars Saabye Christensen (b. 1953), Jon Fosse (b. 1959) and many others. These are just a few examples of Norwegian writers, most of them being known by worldwide readers. All of the texts that appear in this anthology bring a real and valid contribution to this research concerning on, about the prose poetry in Norway.

At the end of the book, besides some extra information about the volumes where the reader can find the literary works presented in this study, there is also an afterword written by Professor Henning Howlid Wærp. It presents some general information regarding this literary genre from a historical point of view. There are also presented the three types of prose poetry, according to the American poet Robert Bly (b. 1926). Another important aspect refers to the fact that, even if the author deals with the Norwegian prose poetry, in the preface and the afterword of the anthology the author cites also foreign writers who have discussed this subject before.

Taking all these into consideration, this anthology consists of very useful information regarding the concept of prose poetry in Norway. Moreover, it also draws upon a thorough body of research, which succeeds in explaining the notion of Norwegian prose poetry.

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FRANCISC-NORBERT ÖRMÉNY, *Darkening Scandinavia: Four Postmodern Pagan Essays*, UK, Cambridge Scholars Publishing, 2013, 165 p.



Francisc-Norbert Örmény (b. 1983) is a chief-editor for the cultural journal "Europe's Times and Unknown Waters"¹. He received his PhD in Contemporary Philosophy from Babeş-Bolyai University in Cluj-Napoca. In his writings he shows a vivid interest in phenomenology, aesthetics and pragmatism.

Darkening Scandinavia: Four Postmodern Pagan Essays is a book that encloses different fields of knowledge, from literature to music, film and many others. Through this publication the writer aims at building an authentic research based on an interdisciplinary

perspective. The book is divided into four chapters. Each of them is well-structured, beginning with a summary and having also a bibliography included at the end of each of the four studies.

The first chapter has the title "The Killing Real and the Sublime Aura in the Music of Burzum" and it aims at presenting a brief incursion into the atmosphere of the Norwegian Black-metal legend Burzum. According to the author, "Varg Vikernes creates one of the most poetic and philosophical musical projects in neo-paganism, one highly compatible with the phenomenological terminology and overall methodology, [...]". In this chapter, the author includes also a few lyrics from the songs of Burzum, giving a literary interpretation of them. He reads behind the lines, making an appeal to well-known theoreticians: Immanuel Kant, Martin Heidegger, Roland Barthes, Virgil Ciomos and many others.

"Valhalla Rising: Of Wrath, Might and Meat" is the title of the second chapter that is focused on the movie *Valhalla Rising* directed by, Nicolas Winding Refn, a Danish film director, producer and screenwriter. It is structured into three parts, namely: 1. *Introduction. Departing with the feminist canon: Father Earth, Father War!*; 2. *Pictorial Composition. The Baroque aesthetics of the movie*; 3. *Instead of conclusions: the sense of silence in the Postmodern aesthetics*; 3.1 *Authenticity and disappearance*. According to the author, the whole chapter has in its centre Friedrich Nietzsche's logic.

¹ E-revistă culturală de filosofie și literatură aplicată lansată în Aprilie, 2009, <http://www.waterytimes.com/>.

The third chapter is entitled “The Unnameable Luring Black Blood of Darkness Seeping Deep Into Us: An Essay on the True Nature of Persistence and Craftsmanship based on Per Petterson’s novel *Out Stealing Horses*”. This study intends to be an “esoteric essay, a sort of abyssal incursion into the abstruse”, according to its writer. He also tries to identify a series of motifs, themes and messages from the above mentioned novel written by the Norwegian novelist Per Petterson (b. 1952). The purpose of this research is to interpret the novel from the perspective of the two contrasting colours: black and white, dark and light.

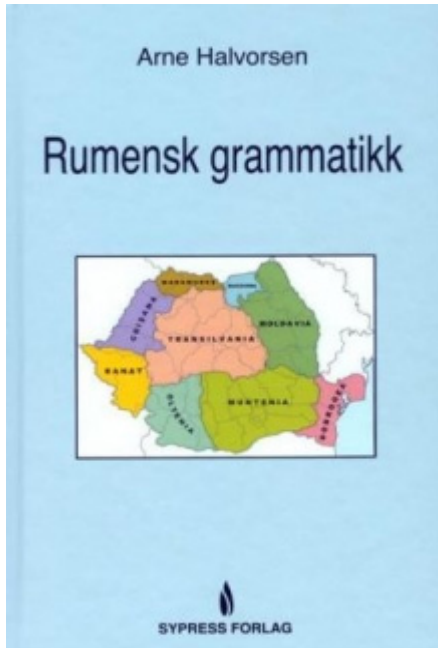
Finally, the fourth chapter is focused on “The Secrets of the Swedish New Moon: An Essay on the Music of Lake of Tears”, being dedicated to the musical band Lake of Tears. It is divided into six parts: *1. Introduction: origins, musical influences, emotional and visionary roots, echoes and associations, marks of endurances, magic ingredients of songs and the warm and cosily-inviting doors they open towards paganism; 2. Mise en abyme and vocabulary shifts in the music of Lake of Tears; 3. On the*

specificity of the lovely human-reptiles (and their later ascent into birds) and on the horrid nature of backgrounds; 4. Time and toes; ganders and ghastly waters of seclusion; 5. Rains and simpatico-curious frogs; 6. Fragile embraces. In the summary of this chapter, the author states the idea that the whole study is organised around Lucien Dällenbach’s vision regarding the “representational strategy, mise en abyme”.

All in all, the book presents the dark side of Scandinavia through different pagan rituals, using musical texts of the band Lake of Tears but also of the Black-metal project of Burzum, which means darkness. The author makes analogies between the subjects of his essays and different philosophical concepts, or matters related to critical theory and musical criticism. The four studies show a thematic diversity, could be read not only from a documentary point of view but also from an interpretative and cultural perspective.

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**ARNE HALVORSEN, *Rumensk grammatikk (Romanian Grammar)*,
Oslo, Sypress Forlag, 2012, 405 p.**



Arne Halvorsen (6.02.1939–14.03.2014) was professor emeritus in Romance Linguistics at the Department of Modern Languages, Norwegian University of Science and Technology (NTNU), in Trondheim, Norway. Known for his insight of Romanian language, Arne Halvorsen published in 2001 the first Romanian-Norwegian Dictionary: *Rumensk Norsk Ordbok/ Dicționar Român Norvegian*, Oslo, Sypress Forlag, with 25,000 entries, as well as the Romanian edition to that dictionary, *Dicționar Român Norvegian/Rumensk Norsk Ordbok*, that came out at Polirom, Iași, 2004.

In 2011, Professor Halvorsen was awarded the National Order *Meritul Cultural*, in rank of Commander for his

outstanding contribution to promoting Romanian language and culture to the Kingdom of Norway. The event took place at the Romanian Embassy in Oslo.

Professor Halvorsen was specialised in Syntax, Semantics and Lexicography. For a long time, his main interest was the Romanian language, but, along the years, his focus shifted to the Romanian dialects as well, especially those spoken in the areas south of the Danube. Professor Halvorsen has worked with the Romanian language and culture for many years and, as a result of his immense and constant fascination with the Romanian language, in 2012, he published the first Romanian grammar in Norwegian, *Rumensk grammatikk*, at the same publishing house, Sypress Forlag, Oslo.

This complex and very detailed work completes the results of his research that were first compiled in the Romanian-Norwegian dictionary, last edition 2008. The book is remarkably structured, it contains 15 elaborate chapters, beginning with an introduction to Phonetics and continuing with chapters marked from A to N, an Appendix, an Index and ending with Selected Bibliography.

The book under discussion is meant to be used as a textbook as well as a reference book, and, according to the level of complexity, it can be used for both high school and university teaching levels. The work regards the standard Romanian language; it gives a description of it, for which the author used a terminology accessible to a large public.

However, the structure of the publication is not contrastive Romanian-Norwegian, but the accent rather falls on those linguistic phenomena that the author weighs as being difficult to understand for a foreigner.

Any explanation is accompanied by examples, in both Romanian and Norwegian, and the differences between the two languages are highlighted. In the author's foreword, one learns that he has taken the right to give examples, not only from dictionaries, or from the online DEX, but also from the Internet, where, according to Halvorsen, one can get an idea of how Romanian is used today. Nevertheless, he chose these examples with a great sense of responsibility, which points as well towards his deep knowledge of the Romanian language.

A detail that is worth mentioning is that Professor Arne Halvorsen collaborated for this book with The Institute of Linguistics and Literary History "Sextil Pușcariu" (Institutul de lingvistică și istorie literară "Sextil Pușcariu") in Cluj-Napoca.

The selected bibliography ranges from Iorgu Iordan, Valeria Guțu Romalo, Alexandru Niculescu's 1967 *Structura morfologică a limbii române contemporane* (*The Morphological Structure of the Contemporary Romanian Language*), to Avram Mioara's 1997 *Gramatica pentru toți* (*The Romanian Grammar for Everyone*), to Gabriela Dingelău Pană's 2003 *Elemente de gramatică. Dificultăți, controverse, noi interpretări* (*Elements of Grammar. Difficulties, Controverses, New Interpretations*), to Dumitru Ieremia's 2004 *Gramatica limbii române* (*Romanian Grammar*), second edition, and to Ioana Vintilă Rădulescu's 2010 *DOOM, dicționarul ortografic, ortoepic și morfologic al limbii*

române, (DOOM, Orthographic, Orthoepic and Morphologic Romanian Dictionary).

Overall, despite the fact that the book could be considered an expanded short description of the Romanian grammar, it is a well-structured work, and it succeeds in explaining the useful information a foreigner needs when learning the Romanian grammar. Moreover, it is an impressive resource that offers the possibility to get acquainted with the issues raised by this language.

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