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Tytułem wstępu

Zapraszamy serdecznie do zapoznania się z kolejnym numerem *Studia Scandinavica*. W tegorocznej edycji czasopisma znalazło się siedem artykułów, które powstały w wyniku udziału ich autorów w międzynarodowej konferencji *Cultural and Social changes in Post-War Scandinavia and their reflection in contemporary literature, film and arts* zorganizowanej w dniach 25–27.10.2023 roku w Wyższej Szkole Europejskiej im. ks. J. Tischnera w Krakowie (od października 2024 roku USWPS). Krakowska konferencja miała interdyscyplinarny charakter i zgromadziła badaczy skandynawistów z 11 krajów europejskich: Polski, Litwy, Czech, Węgier, Norwegii, Włoch, Szwajcarii, Szwecji, Danii, Finlandii i Szkocji. Oprócz 21 prelegentów wzięło w niej udział liczne grono uczestników z kraju i z zagranicy, żywo komentujących kolejne wystąpienia. Konferencji przysłuchiwali się też studenci krakowskiej uczelni. Uczestnicy byli bardzo zadowoleni z jej przebiegu i panującej atmosfery, całe wydarzenie zaś uznano za sukces rozumu i nauki, a także wzajemnej przyjaźni. Uczestnicy wyrazili nadzieję, że przedsięwzięcie to zapoczątkowuje tradycję organizowania kolejnych międzynarodowych konferencji skandynawistycznych na krakowskiej uczelni. Poruszane w czasie obrad zagadnienia wpisywały się w takie dziedziny nauki, jak: językoznawstwo, literaturoznawstwo, kulturoznawstwo, a także socjologia oraz zarządzanie.

Konferencja ta była pierwszym tego rodzaju naukowym wydarzeniem w historii WSE oraz drugim w akademickiej historii Krakowa w XXI wieku. Stała się okazją do prezentacji bardzo ciekawych i ważnych tematów badawczych, wymiany wzajemnych myśli oraz zacieśnienia relacji naukowych i osobistych. Wśród uczestników konferencji, których teksty naukowe prezentujemy w tegorocznej odsłonie naszego periodyku, są: Piotr Garbacz, Madelen Brovold, Sonia Ławniczak, Elina Arminen, Paweł Szkołut, Adéla Ficova oraz Sylwia Hlebowicz. Opublikowanie kolejnych tekstów naukowych autorstwa uczestników tego wydarzenia zaplanowano na przyszły rok.

Jedną z osób uczestniczących w konferencji był śp. Jan Dłask (1973–2023), filolog i wykładowca z Katedry Fennistyki Wydziału Artystycznego Uniwersytetu Karola w Pradze, który wygłosił referat pt. „The 1980s and the AIDS Disease. A Textual Analysis of the Motif of AIDS in Christer Kihlman's Novel *The Downfall of Gerdt Bladh* (1987)”. Zamierzał go również opublikować w formie artykułu, jednak los chciał inaczej. Jan Dłask stał się ofiarą zamachu terrorystycznego na uniwersytecie

w Pradze 21 grudnia 2023 roku. Był on skandynawistą z dużym dorobkiem naukowym, cieszył się uznaniem środowiska akademickiego, a krakowska konferencja była ostatnią w jego życiu. Będziemy o nim zawsze pamiętać.

Na niniejszą edycję *Studia Scandinavica* składa się pięć działów tematycznych będących odzwierciedleniem multidyscyplinarności w badaniach skandynawistycznych lub – w szerszej perspektywie – nordyckich. Sekcję językoznawczą otwiera tekst Piotra Garbacza poświęcony rewitalizacji języka elfdalskiego z terenów północnej Szwecji, narzecz, którego oficjalna ortografia została opublikowana zaledwie kilkanaście lat temu. Rzeczywistość językowa dalekiej Północy stoi także w centrum zainteresowań Tomáša Bratiny, który analizuje system przypadków w języku saamskim z obszaru środkowego Finnmarku. Podsumowanie sekcji stanowi tekst Geira Limy o konstrukcjach współorzeczeniowych w języku norweskim.

Część literaturoznawczą rozpoczyna artykuł Madelen Brovold o pamięci we współczesnej literaturze norwesko-żydowskiej. Temat Holocaustu eksploruje również Sonia Ławniczak w tekście o reportażu literackim Elisabeth Åsbrink. Następnie Czytelnik ma możliwość zapoznać się z artykułem Luki Živkovića o norweskiej literaturze obrazkowej w kontekście postpandemicznym, a także z dwoma tekstami z zakresu literatury fińskiej – autorstwa Laury Santoo i Eliny Arminen, kolejno o karnawalizacji w komiksie oraz zależnościach między naturą i kulturą w powieści Anni Kytömäki. Dział literacki kończy refleksja nad norweską powieścią drogi Pawła Szkołuta.

Trzeci segment bieżącego numeru to „Kultura i społeczeństwo”. Znajdą w nim Państwo rozważania Adéli Ficovej nad współczesnym kinem norweskim poruszającym tematykę okupacyjną oraz artykuł Sylwii Hlebowicz o pracy norweskiej Komisji Prawdy i Pojednania do spraw zadośćuczynienia mniejszości saamskiej i kweńskiej.

Jak co roku na łamach naszego czasopisma pojawiają się także recenzje poświęcone najnowszym publikacjom okołonordyckim: Paul-Daniel Golban recenzuje dla nas książkę o tłumaczeniach prozy Erlenda Loe na język rumuński, a Călina-Maria Moldovan przygląda się monografii *Ecocriticism and Old Norse Studies. Nature and the Environment in Old Norse Literature and Culture* autorstwa Reinharda Henninga, Emily Lethbridge i Michaela Schultego. Wśród recenzji znajdziemy również teksty Marii Sibińskiej o książce Sylwii Hlebowicz *Kweńskie przebudzenie* i Marty Skorek o książce *Dzieci polskich imigrantów w Norwegii* Stelli Strzemeckiej. Sekcję tę zamykają recenzje swoistego dyptyku autorstwa Hanny Dymel-Trzebiatowskiej poświęconego bohaterom książek Tove Jansson: Jørgen Veisland przybliży nam książkę zatytułowaną *Philosophical and Translatological Wanderings in Moominvalley*, a Mariusz Jakimowicz pisze o *Przechadzkach po Dolinie Muminków*. Obie publikacje Hanny Dymel-Trzebiatowskiej (i poświęcone im recenzje) można potraktować jako zapowiedź przypadającego w 2025 roku jubileuszu literackich narodzin Muminków.

Ostatni dział najnowszego numeru otwiera komunikat Halldóry Jónsdóttir i Þórdís Úlfarsdóttir ze Stofnun Árna Magnússonar í íslenskum fræðum (Árni Magnússon Institute for Icelandic Studies) dotyczący nowego słownika islandzko-polskiego. Zdecydowaliśmy się opublikować go w dwóch językach: polskim oraz islandzkim, aby podkreślić interkulturowy charakter przedsięwzięcia opisywanego przez islandzkie leksykografki. Dział zamykają relacje Mariusza Jakimowicza z wystawy *Edvard Munch. Drżąca ziemia* oraz Romana Kraińskiego z 24. edycji Festiwalu Filmu Niemego w Krakowie, którego temat główny stanowiła kinematografia Północy.

Tegoroczny numer *Studia Scandinavica* powstał w wyniku redakcyjnej współpracy między Gdańskiem a Krakowem. Wspólnie zatem – w imieniu Redakcji – życzymy inspirującej lektury:

Maria Sibińska (Uniwersytet Gdański)

Paweł Szkołut (Uniwersytet SWPS Filia im. ks. J. Tischnera w Krakowie)

Marta Hajdyła (Uniwersytet Gdański)

Foreword

We cordially invite you to study the present issue of *Studia Scandinavica*. This year's edition of the journal includes seven articles that were created as a result of their authors' participation in the international conference *Cultural and Social changes in Post-War Scandinavia and their reflection in contemporary literature, film and arts* organized between 25–27 October, 2023, at the Tischner European University in Kraków (from October 2024 SWPS University). The Kraków conference had an interdisciplinary character in which issues in the fields of linguistics, literary studies, cultural studies, sociology and management were discussed. As well as this, it gathered together Scandinavian researchers from 11 European countries: Poland, Lithuania, the Czech Republic, Hungary, Norway, Italy, Switzerland, Sweden, Denmark, Finland and Scotland. In addition to 21 speakers, the conference was also attended by a large group of scholars from Poland and abroad who engaged in lively debate after each paper. Students of Kraków university also participated in the conference which, in terms of its content and atmosphere, as well as promotion of mutual friendship, was considered a great success by all the participants. It is hoped that this is the beginning of a tradition whereby subsequent international Scandinavian conferences will be organized at the university in Kraków.

The conference was the first scientific event of this kind in the history of the Tischner European University and the second in the academic history of Kraków in the 21st century. As such, it provided an opportunity to present important research topics, exchange mutual thoughts and strengthen scientific and personal relationships. Meanwhile, the conference participants, whose articles are presented in this year's edition of our periodical, included Piotr Garbacz, Madelen Brovold, Sonia Ławniczak, Elina Arminen, Paweł Szkołut, Adéla Ficova and Sylwia Hlebowicz, while the publication of articles by other conference participants is scheduled for next year.

One of the conference participants was the late Jan Dlask (1973–2023), philologist and lecturer at the Department of Finnish Studies, Faculty of Arts, Charles University in Prague, who delivered a lecture titled “The 1980s and the AIDS Disease. A Textual Analysis of the Motif of AIDS in Christer Kihlman's Novel *The Downfall of Gerdt Bladh* (1987).” He also intended to publish it in the form of an article, but fate had it otherwise. On December 21, 2023, Jan Dlask was the victim of a terrorist attack at the university in Prague. He was a Scandinavian scholar with extensive scientific achievements, appreciated by the scientific

and student community, while the conference in Kraków was the last he ever attended. He is forever in our thoughts.

This edition of *Studia Scandinavica* consists of five thematic sections reflecting multidisciplinary in Scandinavian studies, or – from a broader perspective – Nordic studies. The linguistics section opens with a text by Piotr Garbacz devoted to the revitalization of the Elfdal language from northern Sweden, a dialect whose official orthography was published only a dozen or so years ago. The linguistic reality of the High North is also the focus of Tomáš Bratina's interest, who analyzes the case systems of the Saami language from the central Finnmark area. The final text in this section is the article by Geir Lima on co-predicate constructions in Norwegian.

The literary section begins with an article by Madelen Brovold about memory in contemporary Norwegian-Jewish literature. The topic of the Holocaust is also explored by Sonia Ławniczak in a text about Elisabeth Åsbrink's literary reportage. Following on from this, the reader has the opportunity to read Luka Živković's article about Norwegian pictorial literature in the post-pandemic context, as well as two texts on Finnish literature – by Laura Santoo and Elina Arminen – about carnivalization in comics and the relationship between nature and culture in Anni Kytömäki's novel. The literary section ends with a reflection on the Norwegian road novel by Paweł Szkołut.

The third section of the current issue is "Culture and Society". It contains Adéla Ficova's reflections on contemporary Norwegian cinema dealing with the Nazi occupation and Sylwia Hlebowicz's article on the work of Norway's Truth and Reconciliation Commission for the compensation of the Saami and Kven minorities.

As with every year, the journal includes reviews devoted to the most recent Nordic-related publications: Paul-Daniel Golban reviews a book about the translation of Erlend Loe's prose into Romanian, and Călina-Maria Moldovan looks at the monograph *Ecocriticism and Old Norse Studies. Nature and the Environment in Old Norse Literature and Culture* by Reinhard Hennig, Emily Lethbridge and Michael Schulte. The reviews section also includes texts by Maria Sibińska about Sylwia Hlebowicz's *Kweńskie przebudzenie* ("Kven awakening") and Marta Skorek about Stella Strzemecka's *Dzieci polskich imigrantów w Norwegii* ("Children of Polish immigrants in Norway"). This section ends with the reviews of two books by Hanna Dymel-Trzebiatowska that can be seen as a diptych dedicated to the characters of Tove Jansson's books: Jørgen Veisland introduces us to a book titled *Philosophical and Translatological Wanderings in Moominvalley*, and Mariusz Jakimowicz writes about *Przechadzki po Dolinie Muminków* ("Walks in the Moominvalley"). Both publications by Hanna Dymel-Trzebiatowska (and the reviews devoted to them) can be treated as an announcement of the literary anniversary in 2025 of the birth of the Moomins.

The last section of the latest issue opens with a communication from Halldóra Jónsdóttir and Þórdís Úlfarsdóttir from Stofnun Árna Magnússonar í íslenskum fræðum (Árni Magnússon Institute for Icelandic Studies), regarding a new

Icelandic-Polish dictionary. It was decided to publish this message in two languages: Polish and Icelandic, to emphasize the intercultural nature of the project described by the Icelandic lexicographers. The section ends with Mariusz Jakimowicz's reports from the exhibition *Edvard Munch. Drżąca ziemia* ("Edvard Munch. Trembling Earth") and Roman Kraiński from the 24th edition of the Silent Film Festival in Kraków, the main topic of which was the cinematography of the North.

This year's issue of *Studia Scandinavica* was created as a result of editorial cooperation between Gdańsk and Kraków. Together, on behalf of the Editorial Office, we wish you pleasant reading:

Maria Sibińska (University of Gdańsk)

Paweł Szkołut (SWPS University Tischner Affiliate in Cracow)

Marta Hajdyła (University of Gdańsk)

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Revitalisation of Övdalian and the Choice of Literary Language¹

Övdalian (Swe. *älvdalska*), an East Scandinavian vernacular that is often considered a separate language, has undergone preservation and revitalisation during the last 30–40 years. An interesting aspect of the revitalisation process is the choice of the morphological form of Övdalian used in books, fiction and translations, as the case morphology has changed substantially over the past century. The vast majority of authors have nevertheless opted for a very traditional variant that differs substantially from contemporary spoken Övdalian. This raises questions about whether the revitalisation of Övdalian, of which book production is an important aspect, is a bottom-up process or a top-down imposition of a partly idealised, archaic language (cf. Grenoble and Whaley 2006: 20).

Keywords: Övdalian, Elfdalian, standardisation, revitalisation, literary language, language standard

1. Introduction

Övdalian (also termed *Elfdalian* and *Oevdalian* in English; Swe. *älvdalska*, *älvdalsmål*; Övd. *dalska*, *övdalska*, *övkallmål*), is spoken by around 2,500 people (according to data based on the speakers' own declarations, collected by *Ulm Dalska*, the organisation for preservation of Övdalian (Ulm Dalska n.d.)), in the old parish of Älvdalen in the province of Dalarna in Western Sweden. It has received much attention in the last 40 years, since along with six other neighbouring vernaculars of Ovansiljan (spoken in and around the villages of Mora, Ore, Orsa, Sollerön, Venjan and Våmhus)², it differs significantly from both Swedish and the other

¹ The author thanks two anonymous reviewers for their constructive feedback on a previous version of this paper. All the remaining shortcomings are the author's own.

² Cf. Garbacz (2019) for an up-to-date presentation of these vernaculars; Ringmar and Olander (2020) for a paper on case forms in the vernaculars of Ore, Orsa and Våmhus; Berntzen (2024) on the negation system and negative concord in the vernaculars of Orsa, Våmhus and Älvdalen; and Jacobsen (2024) on the case system dissolution in the vernaculars of Orsa, Våmhus and Älvdalen.

Scandinavian standard languages and non-standard variants. Many scholars, as well as activists, have argued that Övdalian should be recognised as an independent (regional) language in Sweden, rather than a dialect of Swedish (e.g. Bentzen et al. 2015: 4), and in the spring of 2024 prof. Henrik Rosenkvist (University of Gothenburg) sued the Swedish government for discrimination of Övdalian (Kallersand 2024). At the same time, Övdalian (like the other six vernaculars of Övansiljan) has been losing ground to Swedish in a process that has continued since at least the 1920s (Helgander 1996: 49–90). The vernacular has undergone changes affecting all the linguistic levels; and the distance between Övdalian spoken by those born in the second half of the 19th century and those born in the 21st century could be compared to the distance between written Late Old Swedish (mainly 15th century) and written Late Modern Swedish (mainly 19th century). Against this background, at the beginning of the 1980s, efforts began to preserve Övdalian and since then extensive work has been done to preserve and revitalise Övdalian (see Sapir 2017 for an overview of the measures).

One of the revitalisation measures, especially in the last two decades, was the publication of literary fiction in Övdalian and the translation of books into Övdalian. These efforts have resulted in more than 30 books in Övdalian (children's books, fiction and translations). One of the important issues was to determine the form of Övdalian which the books should be written in/translated into. The orthographic standard of Övdalian (since 2005) does not address features such as syntax, case marking or vocabulary choice (*Rådjdjörum* 2005), i.e. features that have changed significantly during the 20th century (the category of case has been virtually lost, for example, cf. Jacobsen 2024, and the word order and vocabulary have changed substantially, as the vernacular has been strongly influenced by Swedish, cf. Garbacz and Johannessen 2015). Some authors/translators have nevertheless opted for an outwardly conservative variant of Övdalian that is no longer spoken. This choice was made by Bo Westling in his 2007 translation of *Le Petit Prince* (Saint-Exupéry 1946/2007). Other authors (and translators), like Barbro Götesson (Götesson 2021), Björn Rehnström (1999, 2006, 2021) and Inga-Britt Petersson (e.g. Wislander 2003/2022) have chosen a variant that is slightly less conservative than the one chosen by Westling, but that still employs full case inflection (although the case category is now gradually being lost, as shown by Jacobsen 2024). Only one author, Hjalmar Larsson, in his book *Kununds in kumb* ("The king is coming") (Larsson 1985), has chosen a variant of Övdalian that was spoken by many of the older speakers when the book was written, i.e. a variant that was not made artificially more conservative.

This paper is structured as follows. In section 2, I give an overview of the linguistic features of Övdalian, and its periodisation and development since the end of the 19th century. Section 3 is devoted to the preservation, standardisation and revitalisation processes for Övdalian, while the actual choice of the literary language within the Övdalian literature is presented in section 4. Finally, section 5 discusses the impact of the standardised form of the language on the revitalisation process.

2. Övdalian and its development since the end of the 19th century

Övdalian is an East Scandinavian variant, traditionally classified as a Swedish dialect within the group of the Ovansiljan vernaculars, one of the three subgroups of Dalecarlian dialects (Ovansiljan, Nedansiljan, Västerdalarna), being in turn a part of the larger dialect group, *Sveamål*. The seven Ovansiljan vernaculars (see section 1 above) have a special position among the Scandinavian dialects (cf. Hallberg 2005: 1697). They differ significantly from most other dialects and at the same time represent a unique mixture of, on the one hand, very archaic features (e.g. remnants of case inflection, retained verb inflection in person and number in the majority of the vernaculars, three syllable lengths in many of the vernaculars, i.e. short, long and overlong syllables, and – in some vernaculars – phonemic nasality) and, on the other hand, innovations (e.g. double subjects in Övdalian, negative concord, null referential subjects in Övdalian, and verbal inflection forms varying according to the position of the verb in relation to the subject, in the vernacular of Orsa). The geographical distribution of the Dalecarlian dialects is shown in Map 1 below:



Map 1: The geographical distribution of the Dalecarlian dialects in Sweden (after Dahl 2005: 1 and Garbacz 2019: 201)

Övdalian has been spoken continuously in Älvdalen since the late Middle Ages, and probably at least since the 13th century (Levander 1925: 43), and it is documented in runic inscriptions since the 16th century, and in the Latin alphabet since 1622 (Björklund 1958). The use of runes in Älvdalen was the longest prevailing in Scandinavia and runes were still in continuous use at the beginning of the 20th century. Today, the speakers are mostly elderly people, although 170 speakers are under the age of 20 (Ulla Schütt p.c.), which is a clear increase compared to the situation in 2007, when the number of Övdalian speakers aged under 15 was only 50 (Larsson et al. 2008). One should nevertheless remember that the statistics for Övdalian speakers are based on self-reported data.

Övdalian is normally unintelligible to those who speak Swedish, Norwegian, Danish, Faroese or Icelandic and can also be challenging to understand for speakers of other Dalecarlian dialects, although there is a high degree of mutual comprehension within the Ovensiljan vernaculars (especially those of Våmhus, Orsa, Mora and Sollerön), to which Övdalian is closely related. Övdalian displays a number of characteristic features at every linguistic level.

At the phonological level, there is – among other things – deletion of initial/h/ (e.g. *q̄* ‘she’, *ur* ‘how’, *åvå* ‘to have’ – Swe. *hon*, *hur*, *ha*), diphthongisation of old long vowels (e.g. *aus* ‘house’, *wait* ‘white’, *aut* ‘out’ – Swe. *hus*, *vit*, *ut*), short syllables (*tålå* ‘speak’, *djārå* ‘do’, *wårå* ‘be’ – Swe. *tala*, *göra*, *vara*), overlong syllables (*ro’tt*, ‘red. NEUT’ *si’tt* ‘seen’ – Swe. *rött*, *sett*), apocope (*Ann ulld myöt onum i går* ‘Anna was going to meet him yesterday’ – Swe. *Anna skulle möta honom igår*), and phonematic nasality (*wjð* ‘we’ – *wið* ‘wood’ – Swe. *vi*, *ved*).

At the morphological level, Övdalian resembles the other Scandinavian languages, when the system as a whole is considered. However, it differs in one important aspect from Icelandic (it has lost the conjunctive mode) and in two important aspects from Swedish, Danish and Norwegian (it has retained verbal inflection in number and person and remnants of an earlier three-case system, containing nominative, dative and accusative).³ The verbal inflection has the same verbal form for all persons in the singular and three different forms for all three persons in the plural, in both present and past tense, and for both weak and strong verbs (however, in the past tense, the third person plural of weak verbs is identical to the singular form). The case system is dissolved in spoken Övdalian of today and there is a great deal of variation that can be summarised as the old dative forms being most often found for (some) personal pronouns and for definite nouns mostly after a dative-governing preposition, while the old accusative forms are either lost or have become the new base forms. The Övdalian case system of today

³ The genitive case was lost before the 19th century and the old genitive endings are only attested in fixed expressions, e.g. *et messer* ‘to mess.GEN’, *et tjyörtjer* ‘to church.GEN’, *et Norres* ‘to Norway.GEN’ (cf. Steensland 2021: 409), and as the possessive marker. e.g. *faðeres aus* ‘father.POSS house’.

is described in-depth in Jacobsen (2024), while the case system of ‘Traditional Övdalian’ (cf. below) is discussed in Svenonius (2015).

At the syntactic level, Övdalian is characterised by both archaisms and (in the context of Scandinavian languages) rare innovations. Among the innovations, it displays negative concord (1), double subjects (2), null subjects in first and second person plural (3), extended use of definiteness (4) and incorporation of adjective in the noun (5).⁴

- (1) *Ig ar it si'tt inggan jär i dag*
I HAVE NOT SEEN NOBODY HERE TODAY
‘I haven’t seen anybody here today’ (Swe. *Jag har inte sett någon här idag*)
- (2) *Du ir sakt du duktin dalska*
YOU ARE REALLY YOU GOOD SPEAK.ÖVDALIAN.INF
‘You are really good at speaking Övdalian’ (Swe. *Du är verkligen duktig på att prata älvdalska*)
- (3) *Kamið juot mes warum aute?*
CAME.2.PL HITHER WHILE WERE.1.PL OUT
‘Did you come here while we were outdoors?’ (Swe. *Kom ni hit medan vi var ute?*)
- (4) *Eð ir grannweðreð aute*
IT IS BEAUTIFUL.WEATHER.DEF OUT
‘It is beautiful weather outside’ (Swe. *Det är vackert väder ute*)
- (5) *ię lislkull*
A LITTLE.GIRL
‘a little girl’ (Swe. *en liten flicka*)

In connection with archaisms, Övdalian shows residues of Stylistic Fronting (6), and residues of V-to-I movement (7), and it has the default placement of possessors after the head noun (8).

- (6) *Oller so ogy og neveð åvå*
ALL WHO EYES.DEF AND NOSE.DEF HAVE
‘all people’ (Swe. *alla som har ögon och näsa*⁵)
- (7) *Um du dug it kumå...*
IF YOU CAN NOT COME...
‘If you can’t come...’ (Swe. *Om du inte kan komma...*)

⁴ Whereas negative concord is very rarely found in Scandinavian varieties, being – apart from Ovensiljan – only attested in Finland Swedish and Estonian Swedish, and traces of it are found in the Sappen dialect of Norwegian and in a very few traditional Danish dialects (Munch 2013: 222–229, Rosenkvist 2015), the extended use of definiteness and the incorporation of the adjective into the noun are known from many Northern Scandinavian dialects, cf. Dahl (2015).

⁵ A direct counterpart of this Övdalian expression does not exist in Swedish.

- (8) *mumun* *mqi*
 MOTHER.MOTHER MINE
 ‘my grandmother’ (Swe. *min mormor*)

Övdalian has a vocabulary that partially differs from contemporary Swedish, e.g. *andyr* ‘ski tracks’ – Swe. *skidspår*, *brinde* ‘moose’ – Swe. *älg*, *brågå* ‘move’ – Swe. *röra*, *ela* ‘kill’ – Swe. *döda*, *kråysse* ‘face’ – Swe. *ansikte*, *kwið* ‘stomach’ – Swe. *mage*, *rakke* ‘dog’ – Swe. *hund*, *tunggel* ‘moon’ – Swe. *måne* and many others, see Dahl (2005).

Since the beginning of modern Swedish dialectology, Övdalian has received the most attention, as it was perceived as the most genuine and archaic vernacular in the Övansiljan area (Noreen 1881: 7). The picture is more nuanced today, however: the linguistic development in the area since the 1880s has resulted in greater variation and the question of which vernacular is the most conservative is more complex. While Övdalian still preserves the old nasal vowels, it has mostly lost the accusative forms of nouns, which, in turn, are preserved in the vernaculars of Vämhus, Orsa and Ore (Ringmar and Olander 2020, Jacobsen 2024). The neighbouring vernacular of Orsa still preserves the older dative form in the definite form plural on *-umå* (e.g. *killumå* ‘the girls.DAT’), whereas the corresponding form has been absent from Övdalian for over 100 years (Levander 1909: 13 notes the definite plural datives on *-umä* being sporadically used by older people), and the dative definite plural form today is *killum* ‘the girls.DAT’. The focus of research has also shifted from mainly addressing the most genuine and archaic vernaculars to interest in development tendencies in the language.

Garbacz (2010: 35 f.), based on Helgander (1996), divides the linguistic development of Övdalian into three stages: (i) Classical Övdalian (spoken by those born before 1920), (ii) Traditional Övdalian (spoken by those born between 1920–1950), and (iii) Modern Övdalian (spoken by those born after 1950). The development has been profound: if the generations are compared, today some of the youngest speakers of Övdalian basically seem to speak Swedish with some Övdalian words and endings, whereas the language of many of the oldest speakers seems in all respects like a completely different language, as distant from Swedish as e.g. Icelandic. Some of the language-internal changes were already mentioned by Levander (1928: 128, 316): the accusative forms of long-syllabic weak feminine nouns were replaced by nominative forms, and the nominative-accusative distinction was threatened and even lost in many cases, at least in the language of the young speakers of that time. Additionally, a study by Åkerberg (1957: 49) showed that the paradigm of long-syllabic weak feminine nouns had lost all case distinctions in the singular, if the language of an informant born in 1867 (who differentiated between nominative-dative-accusative) is compared to the language of an informant born in 1934 (who only had one form for all cases). Helgander (2005), having examined the language of three informants, born in 1914, 1937 and 1984, states that the biggest difference is between the informant born in 1937 and the one born in 1984:

The most interesting material comes from the youngest speaker as it is here that the most thoroughgoing innovations can be found. On the whole, the oldest informant retains the most typical traditional characteristics of the Älvdalen dialect, whereas the middle-aged speaker has already introduced some important innovations. (Helgander 2005: 30)

Whereas the informant born in 1914 retains dative forms, the two others do not, while at the same time the verb inflection in number and person is very stable. The youngest informant differs in phonology from the two older informants: she does not display several of the phonological features of Övdalian, whereas the other two do (Helgander 2005: 10). Given the above, one can conclude that deep, systematic changes have taken place in Övdalian within phonetics, morphology and syntax during at least the last 100–150 years. The source of the changes can be attributed mainly to the strong pressure from Swedish during particular periods of the 20th century, after the social ties present in the old farming society became dissolved around the end of the 1940s (Helgander 1996: 163–166).

3. Preservation, standardisation and revitalisation of Övdalian

At the beginning of the 1980s, efforts to preserve Övdalian from extinction began. The association for preservation of Övdalian, *Ulm Dalska*⁶, was established in 1984, and 20 years later, in 2004, the Övdalian language council, *Råddjörum*⁷, was established. The first Swedish-Övdalian/Övdalian-Swedish dictionary had already been published in the 1980s (Steensland 1986, the latest version containing 22,500 words is Steensland 2021) and translation of the gospels followed (John in 1989, Mark in 2013, Luke in 2015, and Matthew in 2017). In the 1990s, Bengt Åkerberg started to hold courses in Övdalian, resulting in an extensive normative grammar (in several versions, the latest is Åkerberg and Nyström 2012), and a higher education course (5 ECTS) was offered by the Uppsala University in the summer of 2005. The course was taught by Gunnar Nyström and Yair Sapir (neither of whom was a native speaker of Övdalian). In the same year, *Råddjörum* proposed a standard Övdalian orthography, which was accepted by the board of *Ulm Dalska* on 20 March 2005. The main focus after this was not only to preserve, but also to strengthen, Övdalian and to have it recognised as a minority language in Sweden, an effort that resulted in Övdalian gaining an ISO language code in 2016, although it is still not recognised as a minority language by the Swedish authorities. For over a decade, there has been extensive work on revitalisation of Övdalian,

⁶ Övdalian for ‘We will/shall speak Övdalian’ (lit. will.1.PL/shall.1.PL speak.Övdalian.INF).

⁷ Övdalian for ‘We give advice’ (lit. advice.give.1.PL). Interestingly, only two native speakers of Övdalian were among the six members (Bengt Åkerberg and Inga-Britt Petersson); the others were three Swedish linguists (prof. Östen Dahl, prof. Lars Steensland and dialectologist Gunnar Nyström) and one Israeli linguist (Yair Sapir PhD).

especially within the project *Wilum og Bellum*⁸ in the years 2018–2022 (Älvdalens kommun 2020). In this revitalisation work, morphology and the lexicon have been in focus. The Övdalian grammar (Åkerberg and Nyström 2012) and a textbook by Nyström and Sapir (2018), originally developed for the language course in 2005, were a natural point of departure. Both these works present a very conservative language form that dates back to the description of Övdalian made by Levander (1909), as for many, his dissertation has become a point of reference and a “gold standard” for the revitalisation of Övdalian. Levander himself (1909: 4) states that he focused on the variant of Övdalian spoken in the village of Åsen, as this was the best-preserved variant of the vernacular.⁹ The point of reference is thus a variant that was already the most conservative and most archaic at the beginning of the 20th century. Some of the Övdalian speakers have consequently learned or tried to learn linguistic categories that were lacking in the form of Övdalian they acquired as children, typically case forms or some of the older verb forms.¹⁰ The courses in Övdalian were taught in a similar manner to foreign language courses, independently of whether the attendees were L1 or L2/LX speakers. One of the revitalisation efforts was to establish a language scholarship for pupils who speak (and write) Övdalian (3rd grade, 6th grade and 9th grade) of up to around EUR 550/year. This seems to have had an impact on the numbers of interested pupils, and pupils who both try to and claim to speak Övdalian, cf. section 2 above.

A very important aspect of the revitalisation process has been the production of books, but also games and other materials, i.e. sources which include written language. More than 30 books in Övdalian (fiction, translations and children's books) have been published in the last 40 years. Starting from a historical novel by Larsson (1985), there were also two children's books about the cat Masse (Olsson 1987, 1988), children's stories by Rehnström (1999, 2006, 2021), the translation of a Swedish novel (Ekman 1986/2000), stories for children by Andersson (2005, 2008, 2010, 2019), a translation of *Le Petit Prince* (Saint-Exupéry 1946/2007), an Övdalian fairytale by Götesson (2021), a series of children's books about a cow called Mamma Mu (Wieslander 2003/2022; 2006/2022; Wieslander and Wieslander 1993/2022; 1994/2022; 1995/2022; 1997/2022), a translation of *Alice in Wonderland* (Carroll 1865/2023) and a translation of the four gospels by Lars Steensland (John – published in 1989, Mark – published in 2013, Luke – published in 2015, and Matthew – published in 2017).

⁸ Övdalian for ‘We want to/will and we can’ (lit. want.to.1.PL/will.1.PL and have.possibility.to.1.PL).

⁹ “Av de älvdalska bymälen har målet i byn Åsen, såsom varande det nästan i alla avseenden mest typiskt utbildade ock bäst bevarade, underkastats den grundligaste behandlingen.” ‘Of the Övdalian dialects, the dialect in the village of Åsen, as being the most typically formed and best preserved in almost all respects, has been subject to the most thorough treatment’ (own translation).

¹⁰ A good example here are the verb forms *djinggum* (went.1.PL) and *finggum* (got.1.PL) instead of the younger variants *djikkum* and *fikkum*.

The authors/translators who have produced most of the Övdalian literature are Inga-Britt Petersson, Pell Birgitta Andersson (both native speakers of Övdalian), Björn Rehnström (a non-native who has lived in Älvdalen for over 40 years), and Lars Steensland (a non-native, professor emeritus in Slavonic Languages and one of the greatest living experts on Övdalian). Here, it is worth noting that a substantial part of the Övdalian literature is written by non-native speakers.

The books published after 2005 are written according to the orthographic standard of Övdalian developed by *Råddjärums*, while the book translated by a group led by Bengt Åkerberg (Ekman 1986/2000) follows Åkerberg's own orthography that in many respects differs from the *Råddjärums* standard. The books published before 2005 follow either the orthography of the first-edition Steensland's dictionary (Steensland 1986), or follow a particular author's own orthography that is based on Swedish orthography (Larsson 1985 and Olsson 1987a, 1987b). To show the differences between the different orthographies, below I present a short extract from Larsson (1985: 34) in (9) and the same fragment in the standard orthography of the Övdalian Language Council *Råddjärums* of 2005 (10). The differences are marked in bold.

(9) *At e' nu war an so add uort anfektad åw nod uont wäsn, wa' sästsilt klient fer e' war ju påjker so uld tag ywyr gardn eter fuorälldrum, da' dier wart uwgambler. Kullur fanns e' fel so ed rack, og dier wa' ju ba' til fe' ta fesyets fō brottdsiftader, um e' nu dsick. E' war it so litt gart ed, dō ed dsick mier eld twe kwinfuok q werr kall i sockin.*

(10) *At **eð nu** war an so add **uortedð anfeктаð** åv **noð** uont wäsn, **war sästsjilt** klient fer **eð** war ju **påyker** so uld tag **yvyr** gardn **etter fuoreldrum**, **dar** dier wart **uvgambler**. Kullur fanns **eð** fel so **eð rakk**, og dier **war** ju **bar** til **fer ta fesyötj fō brottdsiptader**, um **eð nu djikk**. **Eð** war it so **li'tt** gart **eð, dā eð djikk mjer eld twär kwinnfuok q werr kall i sokken**.¹¹*

As mentioned above, there have been a vast number of profound changes in Övdalian during the last century. In particular, these have affected case morphology and to a slightly lesser extent syntax and phonology, while verbal inflection has changed the least. Since the phonological level is not reflected by the text (as the orthography is standardised), below I focus on the morphology and syntax. While case inflection (nominative, dative and accusative¹²) of nouns, pronouns,

¹¹ Lit.: *that it now was he.NOM/ACC that had become beset of any evil creature was especially bad for it was of.course boys that should take over farm.DEF after parents.DEF.DAT as they became very. old.PL. Girls found.itself it of.course that it was.enough and they was of.course only to for to try get married.off.PL if it now went. It was not so little done it as it went more than two.PL women.folks on each man in parish.DEF.*

¹² On the genitive, see footnote 3 above.

adjectives, quantifiers and numerals was present in Classical Övdalian, Traditional Övdalian does not display the same richness of paradigms (cf. the overview of case forms in Garbacz 2010: 39–44 and in Svenonius 2015). In a corpus study, Garbacz and Johannessen (2015: 31, 34) conclude that there are only residues of case inflection and that “[...] case morphology on both nouns and pronouns has been losing ground since the period of Classical Övdalian. In this respect, Övdalian has become more like standard Swedish and the other standard Mainland Scandinavian languages” (Garbacz and Johannessen 2015: 34). They also report that “[n]one of the young informants show any use of dative” (Garbacz and Johannessen 2015: 31).¹³ This is particularly apparent from the results presented by Jacobsen (2024), who shows that for many speakers today, not only has the accusative or dative case been lost, but also the opposition between base form and oblique form. On the other hand, the verb inflection in person and number is robust, even in Modern Övdalian, as shown in Garbacz and Johannessen (2015: 28): “[...] the corpus data seem to indicate that verbal morphology in Övdalian is robust.”¹⁴ When it comes to syntax, Garbacz and Johannessen (2015: 40) found that Övdalian syntactic innovations (like referential null subjects, subject doubling, negative concord and the extended use of morphological definiteness) are found in the corpus, whereas the features inherited from Old Scandinavian as V-to-I movement and Stylistic Fronting are not. As a whole, Övdalian has become more like Swedish, while the revitalisation has often had the goal to differentiate it from Swedish, or to “revitalise or reclaim their language [i.e. Övdalian] in a more original form than the one it was transferred into through language decline and Swedish influence since the beginning of the 20th century”, as the publisher UCL Press announced on the forthcoming publication of a grammar of Övdalian by Sapir and Lundgren (UCL Press 2024). In a paper on Övdalian orthography, Forsman (2012: 87) concludes the following: “The argument put forward in the article is that many of the orthographic choices made by Råðdjärum, the Övdalian Language Council, have been influenced by the overall ambition to dissociate Övdalian from the Swedish standard.” As case is perceived as a strong marker of Övdalian, one of the distinctive features that distinguishes Övdalian from Swedish, it is not surprising that the revitalisation of the case system has been a goal for the language activists. On the other hand, many – if not most – of the syntactic features are less salient and thereby less visible for those who work on the revitalisation of Övdalian.

¹³ A very similar situation is presented by Svenonius in the same volume: “There are two significant differences between this system and the one described in Akerberg (2000) and Dahl and Koptjevskaja-Tamm (2006). One is the fusion of the nominative and accusative cases, and the other is the fusion of the plural definite and indefinite forms. The latter suggests an analysis in which definite and plural affixes compete for a position. In addition, the near absence of dative case endings when the noun is neither definite nor plural suggests that the contribution of suffixes in the singular has changed compared to earlier stages of the language.” (Svenonius 2015: 227)

¹⁴ The same conclusion is drawn by Helgander (2005: 20 ff.).

4. The choice of literary language

The choice of literary language is closely connected with the standardisation of Övdalian and language standardisation can, in turn, be defined as follows:

[S]tandardisation is the process of one variety of a language becoming widely accepted throughout the speech community as a supradialectal norm – the “best” form of the language – rated above regional and social dialects, although these may be felt to be appropriate in some domains. (Ferguson 1996: 189)

Although the term “standard language” in European culture is only 200–300 years old (Crowley 2003), some standardisation processes can be traced back to Ancient Greece (Colvin 2009). Standardisation is connected to purism and prescriptivism, especially in writing, and grammars and dictionaries are thus a part of it, as is the regularisation of orthography. In the European context, where all the national languages have been codified and standardised for several hundred years, the standardisation processes nowadays affect only some of the European minority languages, previously excluded from the codification processes, which are “increasingly engaging with the philosophical and political regime of standardization.” (Lane et al. 2018: 7). This is also the case for Övdalian. Given the definition of standardisation by Ferguson (1996: 189) cited above, it is apparent that standardisation implies the reduction of existing language variation. In the case of Övdalian, the development of orthography has done this at the orthographic level (levelling out the graphic representations of the phonetic differences between the villages in the area), while the grammars (Åkerberg and Nyström 2012 and Sapir and Lundgren 2024) do this at the level of morphology and – to a certain extent – syntax. The variant of Övdalian viewed to be prestigious is Classical Övdalian, as first described in Levander (1909), and later reinforced (sometimes supported by the authors’ intuitions and not solely based on the language evidence) in Åkerberg and Nyström (2012) and in Sapir and Lundgren (2024). The process of standardisation of Övdalian thus resembles the standardisation processes that have taken place for the national languages of Europe, where purism and prescriptivism have ruled, especially when it comes to a language’s written form. As one of the language activists in Älvdalen commented in a conversation with the author: “If we let go of the salient traces of Övdalian like case marking and nasal vowels, they will say we are just a Swedish dialect.” This is in line with what Lane et al. (2018: 11) conclude for minority languages: “A prescriptive standard, frequently in conjunction with some degree of legal recognition, is often the weapon of choice in struggles to resist minority status and marginalisation.”

In order to see which variant of Övdalian is used in Övdalian literature, I examined eight of the books written in or translated into Övdalian between 1985 and 2023 with respect to whether the Classical Övdalian case system was retained in them.

The method used, as these books are not a part of any text corpus, was to search for case forms by means of random sampling. Nevertheless, this method gives a sense of which nominal and verbal morphology is used in the books, which is adequate for the present study. The books were chosen to be representative of the period of time from the first novel in Övdalian to the present time. Hence, the following nine books were examined: Larsson (1985), Ekman (1986/2000), Andersson (2005), Rehnström (2006), Saint Exupéry (1946/2007), Steensland (2017), Götesson (2021), Rehnström (2021) and Carroll (1865/2023).¹⁵

The picture that emerges is that six of the books (Ekman 1986/2000, Rehnström 2006, Saint-Exupéry 1946/2007, Götesson 2021, Rehnström 2021 and Carroll 1865/2023) all retain the Classical Övdalian case system, by differentiating between case forms (nominative-dative-accusative) in both indefinite and definite noun phrases, thus retaining case oppositions and case forms that are definitely lost today, which is also the situation among the oldest/most conservative speakers.¹⁶ The indefinite forms inflected for dative and accusative are shown in (11), and the definite forms inflected for dative and accusative are shown in (12):

- (11) a) *min ienum kruppe* / *fann nog mulduätura* (Ekman 1986/2000: 89, 92)
 WITH A.DAT BODY.DAT / FOUND SOME FIELD.VOLS.ACC
 ‘with a body’ / ‘[he] found a few field voles’
- b) *i ienum dröme* / *etter nog taima* (Rehnström 2006: 36, 58)
 IN A.DAT DREAM.DAT / AFTER SOME HOURS.ACC
 ‘in a dream’ / ‘after a few hours’
- c) *min ienum biswä'lligum riparasiuone* / *Ig ar trijuo wulkana*
 (Saint Exupéry 1946/2007: 11, 48)
 WITH A.DAT DIFFICULT.DAT REPARATION.DAT / I HAVE THREE.ACC VOLCANOS.ACC
 ‘with a difficult reparation’ / ‘I have got three volcanos’

¹⁵ Larsson (1985) is written in Övdalian and consists of 98 pages; Ekman (1986/2000) is a translation of the Swedish novel *Hunden* ‘The Dog’ by a working group led by Bengt Åkerberg and consists of 111 pages; Andersson (2005) is written in parallel in Övdalian and Swedish, richly illustrated, and consists of 44 pages; Rehnström (2006) is written in Övdalian by a non-native speaker, but grammatically corrected by Bengt Åkerberg (a native speaker) and consists of 93 pages; Saint Exupéry (1946/2007) is a translation from French and consists of 95 pages; Steensland (2017) is a translation by a non-native speaker and consists of 38 pages – it also contains a 2.5-page commentary on the grammatical choices made in the text; Götesson (2021) is written in Övdalian, richly illustrated and consists of 46 pages; Rehnström (2021) is written in Övdalian by a non-native speaker and consists of 81 pages, and Carroll (1865/2023) is a translation from the Swedish version of 1870, as well as from the Icelandic translation and the English original (Carroll 1865/2023: XII), while the language was proofread by Gunnar Nyström and Stefan Jacobsson (both non-native speakers), and the book consists of 128 pages.

¹⁶ This does not, however, apply to people who have learned the case category and the case forms again in adulthood.

- d) *frå ienum eststjuo'ss* /Tuov add **ien** kristallkaul (Götesson 2021: 11, 14)
 from A.DAT HORSE.CARRIAGE¹⁷ /TUVA HAD A.ACC CRYSTAL.BALL¹⁸
 'from a horse carriage' / 'Tuva had a crystal ball'
- e) *i ienum by* /*kaip ien stjyöru* (Rehnström 2021: 52, 54)
 in A.DAT VILLAGE¹⁹ /GASP A.ACC WHILE.ACC
 'in a village' / '(to) gasp a while'
- f) *ini ienum diuopum brunne* /*daiti ien lisslan mjåan gaungg* (Carroll 1865/2023: 8, 11)
 in A.DAT DEEP.DAT WELL.DAT / THERE.IN A.ACC SMALL.ACC NARROW.ACC
 CORRIDOR
 'in a deep well' / 'into a small, narrow corridor'
- (12) a) *min snautu* /*niwið bokkan* (Ekman 1986/2000: 73)
 WITH SNOUT.DEF.DAT / DOWN.BY HILL.DEF.ACC
 'with the snout' / 'down to the hill'
- b) *ni'tter bokkam;* /*ringgum byönnungg;* (Rehnström 2006: 31)
 BELOW HILL.DEF.DAT / AROUND BEAR.CUBS.DEF.ACC
 'below the hill' / 'around the bear cubs'
- c) *ni'tter bokkam;* /*Tè slettj lampu.* (Saint Exupéry (1946/2007: 49)
 BELOW HILL.DEF.DAT / TO TURN.OFF LAMP.DEF.ACC
 'below the hill' / 'To turn off the lamp.'
- d) *ini raise* /*ringgum sliðån* (Götesson 2021: 13)
 IN FOREST.DEF.DAT / AROUND SLEIGH.DEF.ACC
 'in the forest' / 'around the sleigh'
- e) *i fikkun* /*firi an dar pâykan* (Rehnström 2021: 47)
 IN POCKET.DEF.DAT / BEFORE HE THERE BOY.DEF.ACC
 'in the pocket' / 'before this boy'
- f) *nest diemdar smådörum* /*daitað glasbuordü*
 (Carroll 1865/2023: 12)
 NEXT THEY.THERE.DAT SMALL.DOORS.DEF.DAT / THERE.TO GLASS.TABLES.DEF.ACC
 'close to these small doors' / 'to the glass tables'

When the inflection of long-syllabic weak feminine nouns (as *stjyöra* 'while' in (11e) and *snauta* 'snout' in (12 a)) is considered, the paradigm found in all these

¹⁷ Since the Övdalian compounds undergo apocope of the final vowel, the vocalic dative marking is absent.

¹⁸ Since the Övdalian compounds undergo apocope of the final vowel, the vocalic accusative marking is absent.

¹⁹ The noun *by* 'village' does not display a separate dative form in singular indefinite.

books is the same as the one of the Övdalian informant born in 1867 reported in Åkerberg (1957: 49). These books thus retain the case system in the form that was common in Övdalian more than 100 years ago. The translation of *Le Petit Prince* by Westling (Saint-Exupéry 1946/2007) goes even further in being the most conservative translation at every level, also the most syntactic, and not least in the choice of vocabulary and lexical expressions. Among other things, one finds the old possessive construction with postponed dative, see (13) and a consequent use of negative concord, see (14):

- (13) *tekkningär* *föfatteram* (Saint-Exupéry 1946/2007: cover)
 DRAWINGS.DEF AUTHOR.DEF.DAT
 ‘the pictures of the author’

- (14) [...] *för* *eð* *kumb* *it* *jyot* *indjin* *older* (Saint-Exupéry 1946/2007: 42)
 FOR IT COME NOT HERE.TO NO-ONE NEVER
 ‘[...], as no one comes here ever.’

The translation of the Gospel of St Matthew is a special case, as its language is less conservative compared with the aforementioned five books, although Bible translations are known for their archaic style. However, Steensland (2017) has chosen a less conservative variant, from which the accusative forms and the indefinite case forms in the singular are mostly absent, and he has also commented on his choices in the references, labelling them as *eter nyera rieglum* or *eter gamblera rieglum* (‘according to the newer rules’ and ‘according to the older rules’ respectively). He explicitly states (Steensland 2017: 46) that he has chosen the more archaic language “on demand”.²⁰ He uses the most conservative forms in the direct quotations from the Old Testament and in the narrative parts, whereas he renders the speech of Jesus and the learned less conservatively, by not using the accusative plural endings (-*a* in indefinite and -*q* in definite forms), not using indefinite dative forms, limited use of dative after originally dative-governing verbs, and limited use of negative concord (Steensland 2017: 46–47). When rendering the speech of “simple people”, Steensland uses an even more modern language form (2017: 47). This differentiation also applies to the choices of vocabulary (Steensland 2017: 46–48). Steensland (2017: 49) states explicitly that he has differentiated between the more and less archaic forms in order to make the text more “vivid” and make use of the diversity of Övdalian, but also to show that the living language use of today is no less worthy than the classical variant of it.²¹

²⁰ *På begäran har jag denna gång använt mig mer av den klassiska grammatikens former.* ‘On request, this time I have made more use of the forms of classical grammar’ (own translation).

²¹ *Dels har jag velat visa att dagens levande språkbruk inte är mindre värt än det “klassiska” språket.* ‘For one thing, I wanted to show that today’s living language use is no less valuable than the “classical” language.’

The two books that clearly differ in terms of language from the above-mentioned six are Larsson (1985) and Andersson (2005). Andersson (2005) only retains the salient case ending *-um* for the dative plural of definite and indefinite nouns and the dative definite forms in the singular of masculine nouns, cf. (15), whereas the case category in singular and the accusative forms in plural are mostly lost, cf. (16), as is the opposition between the indefinite and the definite nominative plural (*-er/-är* respectively), cf. (17).

- (15) a) *i buðum* (expected: *i buðum*) (Andersson 2005: 7)
 IN SUMMER.PASTURES.DEF.DAT
 'in the summer pastures'
- b) *millø knim* (expected: *millø knim*) (Andersson 2005: 9)
 BETWEEN KNEES.DEF.DAT
 'between the knees'
- c) *uppter bokkam* (expected: *uppter bokkam*) (Andersson 2005: 12)
 ALONG HILL.DEF.DAT
 'along the hill'
- (16) a) *jåp buðferienindje* (expected: *jåp buðferienindjin*) (Andersson 2005: 3)
 HELP SUMMER.PASTURES.ASSOCIATION.DEF.NOM (EXPECTED: DEF.DAT)
 '(to) help the association for summer pastures'
- b) *faið kripper* (expected *faið krippa/kripp*²²) (Andersson 2005: 6)
 GOT CHILDREN.INDEF.NOM (EXPECTED: INDEF.ACC)
- c) *Dier band fast tjyrrumpø min iett snyör*
 (expected: *Dier band fast tjyrrumpø min ienum snyöre*) (Andersson 2005: 9)
 THEY TIED UP COW.TAIL.DEF.NOM WITH A.NOM/ACC ROPE
 (EXPECTED: COW.TAIL.DEF.DAT; A.DAT, ROPE.DEF.DAT)
 'They tied up the cow's tail with a rope'
- (17) a) *mjotjeð ferdut dier oðer tjyner* (expected: *diem oðer tjynø*) (Andersson 2005: 14)
 MILKED READY THEY.NOM OTHER COWS.DEF.NOM (EXPECTED: THEY.OBL, COWS.DEF.ACC)
 '[...] was ready with milking of the other cows'
- b) *mokum wið tjyner* (expected: *mokum wið tjynø*) (Andersson 2005: 16)
 MILKED WE COWS.DEF.NOM (EXPECTED: COWS.DEF.ACC)
 '[...] we milked the cows'

²² When the ending is apocoped due to the word position in the clause.

Larsson (1985) only retains the case endings *-um* (dative plural of definite and indefinite nouns), and in the paradigm of long-syllabic weak feminine nouns, the definite dative ending *-un*. The opposition between the indefinite and the definite nominative plural is absent, too. Interestingly, Larsson (1985) is the oldest book among those examined (and the first novel ever to be written in Övdalian), but its language is far less conservative than the language of the books produced later, including those written by non-native speakers.

5. The literary standard and its possible impact on the revitalisation process

As I have shown, contemporary Övdalian literary language differs significantly from the form of Övdalian spoken nowadays, not only by the younger generations, but also by the oldest living users. The main question is how the choice of an archaic standard impacts the preservation and revitalisation work that is being done in Älvdalen. According to Grenoble and Whaley (2006: 20), the revitalisation may be either a community-driven, bottom-up process with the potential for success, or a top-down imposition of a partly idealised, archaic language. In the case of Övdalian, the chosen archaic norm, at least when the case category is considered, seems to have support in the community, as it differentiates Övdalian even more from its closest standard relative, Swedish. For a vernacular that strives to be recognised as a separate language, standardisation and divergence is a weapon in this process of recognition. The great distance between the Övdalian spoken spontaneously today and the form of Övdalian that many activists and speakers would wish the vernacular to have, can potentially hinder the process, or at least create a need to re-learn Övdalian, partly as a foreign language. This is already happening in Älvdalen to some extent and there are reports of speakers who are afraid to use Övdalian, as they are insecure about whether the variant they speak (or write) is pure enough. In this way, the archaic norm (imposed by the speakers on themselves) may work against its main goal, which is to strengthen Övdalian: to make it used by as many as possible, as often as possible.²³ Instead, it is making Övdalian a variety which is used by fewer people and which is an exclusive language for those who are especially interested in it. On the other hand, the standardisation of a vernacular is difficult and there is no optimal way to achieve it. As stated by Lane et al. (2018: 15): “None of the cases examined here show universalisation or what might be considered an optimal implementation of the standard, regardless of whether the standard in question is five years or five decades old.” This seems to be true for Övdalian, too.

²³ Cf. the Övdalian saying *Swensk older i yonöðun* (‘Never speak Swedish unnecessarily’).

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Spor etter det samiske kasussystemet i indrefinnmarksmålet

Traces of the Sámi case system in the indrefinnmarksmål dialect

The article deals with the Norwegian dialect of the interior of Finnmark county. This is an area that has historically been closely linked to the Finno-Ugric population. The coexistence of Norwegian as a representative of the Indo-European languages and Sámi as a representative of the Uralic languages may have resulted in several specific features. The aim of this article is to identify those features related to the Sámi case system: occurrence of atypical prepositions and an unusual local perspective. In my analysis, I rely on data from the Nordic Dialect Corpus (*Nordisk dialektkorpus*) – an electronic database that contains records of authentic dialect conversations in various regions of Norway. The interior of the county of Finnmark is represented by three places: Kautokeino, Tana and Lakselv.

Keywords: indrefinnmarksmål, language contact, case system, preposition, Norwegian, Sámi

Nøkkelord: indrefinnmarksmål, språkkontakt, kasus, preposisjon, norsk, samisk

Nord-Norge er et område der en rekke folkeslag, som samer, nordmenn og kvener, har levd sammen i århundrer¹. Til tross for det språklige mangfoldet som preger dette området, og som kan ha ført til ulike morfologiske, syntaktiske, semantiske og fonologiske særpreg, har lokale norske dialekter sjelden vært gjenstand for

¹ Den eneste dokumenterte pidginen i Skandinavia, russennorsk, har også sin opprinnelse i Nord-Norge. Russennorsk er et pidginspråk som kombinerer elementer fra norsk og russisk. Den ble brukt blant fiskere og handelsmenn på den norsk-russiske grensen i perioden fra 1600-tallet til begynnelsen av 1900-tallet. Grunnen til at den ikke ble kreolisert i løpet av sin lange historie var dens eksklusive karakter (den ble utelukkende brukt i forbindelse med handel i sommermånedene) og eksistensen av en minimal mengde grammatikk eller vokabular (Jahr 1984: 104). Revolusjonen i 1917 betydde ikke bare slutten på handelen mellom nordmenn og russere, men også slutten på selve pidginens eksistens. Selv om russennorsk ble brukt i relativt lang tid, påvirket den ikke andre språk i nevneverdig grad (Jahr 1984: 105).

forskning. Det ble tidligere antatt at nordnorske dialekter ikke inneholdt noen vesentlige særtrekk.

Gjennombruddet i studiet av språkkontakt mellom det norske og samiske språket kom først etter andre verdenskrig². En kort, men informativ artikkel om kjennetegnene ved norsk dialekt i Lyngen av språkforskeren Asbjørn Nesheim (1952) var viktig i så henseende. Siden dette var usystematiske observasjoner, oppfordret Nesheim forskerne til å foreta mer detaljerte analyser. Dette målet begynte å bli realisert i større grad på 1980- og 1990-tallet. Emnet for de fleste av disse analysene har imidlertid vært dialektene i Troms. Den nordligste og østligste delen av landet, Finnmark, har lenge blitt holdt i bakgrunnen³. I analysen bestemte jeg meg derfor for å rette oppmerksomheten mot dette avsidesliggende hjørnet av Norge, og spesielt mot indre Finnmark. Dette er et område som historisk sett har vært nært knyttet til den finsk-ugriske befolkningen, samer og kvener. Sameksistensen mellom norsk som representant for de indoeuropeiske språkene og samisk eller kvensk som representanter for de uralske språkene kan ha resultert i flere særtrekk.

Indrefinnmarksmål er det norske talemålet i det samiske kjerneområdet. Det skiller seg fra de andre nordnorske dialektene ved at det inneholder morfologiske, syntaktiske og fonologiske særtrekk som stammer fra nær språkkontakt med samisk (Jahr og Skare 1996: 68)⁴. Geografisk kan man avgrense indrefinnmarksmål til kommunene Karasjok, Kautokeino og de indre strøkene av Tana (Jahr og Skare 1996: 70). Mitt mål er å identifisere trekkene knyttet til det samiske kasussystemet: atypisk stedsperspektiv og atypisk preposisjonsbruk. Disse trekkene har allerede blitt observert i flere undersøkelser (jf. Juntilla 1996; Dannemark 2004; Bull 2006; Johansen 2016). I analysen bygger jeg på data fra Nordisk dialektkorpus (versjon 4.0).

² Når det er snakk om språk, bruker jeg begrepet *samisk* som et synonym for *nordsamisk* i denne artikkelen.

³ Det indre strøket av Finnmark, så vel som selve regionen, har lenge ikke vært et prioritert forskningsområde. Til og med på 1980-tallet var det en vanlig holdning at folk i Finnmark og Nord-Troms ikke snakket dialekt, men talespråket til folk flest var normalisert bokmål (jf. Helleland og Papazian 1981: 57). En slik vrangforestilling har ført til at mange finnmarkinger ennå i dag enten tror at de snakker bokmål, eller de ser på dialekten sin som et mindreverdige uttryksmiddel (Hatlebrekke 1996: 219).

⁴ I det analyserte området skiller man ikke mellom tonemer og *p*, *t*, *k* blir ikke aspirert; for andre norsktalende høres det nesten som *b*, *d*, *g* (Bull 1996:166). Når det gjelder morfologi, kan man nevne for eksempel genusavvik (*en* eple istedenfor *et* eple) og atypisk bruk av bestemt og ubestemt form (mine tøflene istedenfor mine tøfler). Blant syntaktiske særpreg regner vi objektstryking når objektet er kjent fra før, uvanlig verbalens (Han behersker [-]) og leddstilling (Ka du tænnge?). For mer informasjon, se Bull (2011) og Johansen (2009). For en grundig analyse av semantiske særpreg, se Dannemark (2004).

1. Kasus

I motsetning til norsk har nordsamisk et mer komplekst kasussystem. I nordsamisk er det sju kasus (Nickel og Sammallahhti 2011: 303), mens i standard norsk finnes det bare to kasus, *nominativ* og *akkusativ* (Faarlund, Lie og Vannebo 1997: 19)⁵. Forskjellen mellom kasussystemene og mangelen på en tilsvarende struktur kunne potensielt ha ført til utviklingen av spesifikke trekk i begynnelsen av fornorskningen eller språkskiftet⁶. I indrefinnmarksmaal og andre språkkontaktdialekter kan vi fortsatt finne spor etter denne prosessen i form av et atypisk stedsperspektiv og bruk av preposisjoner som skiller seg fra bruken i andre norske dialekter.

1.1. Atypisk stedsperspektiv

I samisk er illativ en kasus som betegner bevegelse til eller inn i noe. I tillegg til situasjoner der en norsktalende ville forvente den, er illativ knyttet til en gruppe verb der den logiske sammenhengen ikke er så åpenbar, for eksempel det samiske verbet *báhcit* (på norsk *bli igjen*). Det kan være grunnen til at perspektivet «til stedet» ofte blir brukt istedenfor «på stedet» i talemålet til samisktalende når de snakker norsk.

- (1) Æ elta dæ **te byen**. (Nesheim 1952)
- (2) Dæm va **dit** å tok middjdag⁷. (Pedersen 1994:122)
- (3) Gjenstander som skrev seg fra Guovdageaidnu ble deponert **til** Gilišillju. (Dannemark 2004: 4)
- (4) **Dit** e eg heilt enig med deg. (Johansen 2009: 214)
- (5) Æ for **til** militære. (Johansen 2016: 85)

Som eksemplene viser, har fenomenet blitt observert i flere nordnorske språkkontaktområder.

1.2. Atypiske preposisjoner

Innledningsvis bør det nevnes at bruken av preposisjoner ikke er ensartet i dialekter rundt om i Norge. Det er stor variasjon i bruken av preposisjoner, for eksempel om noen sier «å gå gjennom døra» og «å gå mellom døra» kan være et dialektmerke.

⁵ «Kasus spiller en marginal rolle i norsk grammatikk. Det er heller ikke tale om bøyning i vanlig forstand (ved hjelp av endelser), men om suppletivbøyning, ettersom kasus er uttrykt i motsetningspar som *jeg – meg, hun – henne*. Den såkalte genitivendelsen -s regnes ikke som kasusendelse i moderne norsk» (Faarlund, Lie og Vannebo 1997: 19).

⁶ Martinussen (1996: 239) sier at det ikke kom språkskiftet til indre Finnmark etter andre verdenskrig. Først i de siste tiårene er det mulig at et språkskifte har begynt i indre Finnmark, men bare i begrenset grad.

⁷ Setningen *Dæm va dit å tok middjdag* peker også på en leksikalsk særegenhet. Pedersen (1994: 123) ville ha foretrukket uttrykket *å spise middag* istedenfor *å ta middag*.

Målet med denne undersøkelsen er imidlertid å belyse den atypiske preposisjonsbruken som kunne ha oppstått som følge av språkkontakt.

Analysen av tekster skrevet på norsk av tospråklige samiske studenter viste at preposisjonsbruken er klart det området der informantene avviker mest fra språknormen (Bull 2006; Todal 1996), og om lag 70 % av den normavvikende preposisjonsbruken fantes i uttrykk der samisk ville hatt lokativ (Bull 2006: 46). Den nordsamiske lokativen betegner nemlig ikke bare på/i stedet, men også fra stedet⁸. Formen *skuvllas* kan dermed, uten kontekst, bety både *på skolen* og *fra skolen*. I og med dette sammenfallet kan en tenke seg at det semantiske skillet mellom en påstedsrelasjon og en frastedsrelasjon ikke er så fremtredende for en samisktalende. Eksempel (6) illustrerer dette poenget. Informanten med samisk morsmål bestemte seg for preposisjonen *fra* istedenfor *i*.

(6) Han tar utgangspunkt **fra** morsmålet. (Bull 2006: 46)

I betydelig grad er kilden til den atypiske preposisjonsbruken også illativ. I tillegg til det allerede nevnte fenomenet med hyppigere bruk av perspektivet «til stedet» istedenfor «på stedet», manifesteres det ved økt forekomst av preposisjonen *til*. Resultatet er koblinger av type (7) og (8).

(7) Liker du **til** pølse? (Dannemark 2004: 5)

(8) Jeg er glad **til** fisk. (Bull 2006: 47)

Preposisjonen *hos* er også overbrukt.

(9) Jeg spurte **hos** henne. (Dannemark 2004: 16)

(10) Eg fekk hansken **hos** Per. (Bull 1996: 164)

Dette fenomenet kunne også observeres i det analyserte materialet fra indre Finnmark.

2. Metode og empiri

I analysen baserer jeg meg på data fra Nordisk dialektkorpus (versjon 4.0) – en elektronisk database som inneholder opptak av spontantale fra ulike regioner i Norge, Danmark, Sverige, Island og Færøyene. Indre Finnmark er representert

⁸ Dette gjelder ikke kvensk – et språk som også forekommer i flere nordnorske språkkontaktområder. I kvensk skiller man mellom *påstedskasus* (inessiv og adessiv) – kasus som uttrykker at noen eller noe befinner seg et sted – og *frastedskasus* (elativ og ablativ) – kasus som brukes til å uttrykke at noen eller noe fjerner seg eller blir fjernet fra noen eller noe. De smeltet ikke sammen som i samisk (Söderholm og Conzett 2017).

ved tre steder: Kautokeino, Tana og Lakselv. Innspillingen i området fant sted i 2010 (Tana, Lakselv) og 2011 (Kautokeino). Selv om det ikke er det mest aktuelle språklige sporet, kan materialet gi oss et viktig bilde av dialektens natur på den tiden.

Korpuset består av transkripsjoner av intervjuer og samtaler knyttet til lyd- og videoopptak. Opptakene transkriberes fonetisk og ortografisk. I korpuset er det også mulig å få tilgang til hele opptaket av intervjuet. Det er denne typen materiale som står sentralt i analysen. Jeg gikk nøye gjennom intervjuene og rettet oppmerksomheten mot de to ovennevnte fenomenene: atypisk stedsperspektiv og atypisk preposisjonsbruk.

Hver av de tre undersøkte tettstedene – Kautokeino, Tana og Lakselv – er representert med fire informanter: to menn og to kvinner; to representanter for den yngre generasjonen (respondenter født etter 1980) og to representanter for den eldre generasjonen (respondenter født før 1980), som vist i Tabell 1. De fleste respondentene bekreftet at de vokste opp på sitt daværende bosted.

Tabell 1. Grunnleggende informasjon om respondenter

Informantkode	Kjønn	Fødselsår	Oppvekststed	Morsmål
kautokeino_01um	mann	1994	Kautokeino	norsk
kautokeino_02uk	kvinne	1981	Kautokeino	norsk
kautokeino_03gm	mann	1952	Kautokeino	samisk
kautokeino_04gk	kvinne	1959	Kautokeino	samisk
tana_01um	mann	1988	Tana	norsk
tana_02uk	kvinne	1986	Rustefjelbma og Torhop	norsk
tana_03gm	mann	1949	Luftjok	norsk
tana_04gk	kvinne	1950	Tana	norsk
lakselv_01um	mann	1986	Indre Billefjord og Lakselv	norsk
lakselv_02uk	kvinne	1994	Indre Billefjord og Lakselv	norsk
lakselv_03gm	mann	1939	Lakselv	norsk og kvensk
lakselv_04gk	kvinne	1960	Stabbursnes	samisk

Informantene deltok i to typer opptak: et mer formelt intervju utført av prosjekt-assistenten – som denne analysen bygger på –, og en uformell samtale mellom to informanter. Begge typer representerer imidlertid spontantale (Johannessen et al. 2009: 74). Den avgjørende faktoren for valget av det mer formelle intervjuet som analysemateriale var dens enhetlige struktur. I motsetning til uformell samtale ble hver respondent stilt de samme spørsmålene. I tillegg var lengden på de formelle intervjuene nesten den samme, noe som ikke kan sies om den uformelle samtalen⁹.

⁹ Jeg tar utgangspunkt i standardavviket: det mer formelle intervjuet (453,11), den uformelle samtalen (1100,07).

3. Analyse

Analysen er todelt. Først tar jeg for meg *atypisk stedsperspektiv*. Deretter konsentrerer jeg meg om tilfeller av *atypisk preposisjonsbruk* i indrefinnmarksmål. Jeg vil gjøre oppmerksom på at alle eksempler fra Nordisk dialektkorpus er transkribert lyd nært etter standarden man finner i Helleland og Papazian (2005).

3.1. Atypisk stedsperspektiv i indrefinnmarksmål

I talemålet til respondenter fra indre Finnmark fant jeg bare ett potensielt tilfelle av dette fenomenet.

- (11) Ætte værrt så ble de **å stå ut** på trappa å hænngje sånn såmm alle jor.
(Nordisk dialektkorpus v. 4.0, lakselv_02uk)

I eksempel (11) etterfølges verbet *stå* av adverbet *ut*, selv om vi ville forvente adverbet *ute*. Under disse forholdene samsvarer funnet med tidligere forskning (jf. Nesheim 1952; Pedersen 1994; Dannemark 2004; Johansen 2009, Johansen 2016) som har vist at i språkkontaktområder ofte blir tilstedsadverb brukt istedenfor påstedsadverb. Samtidig er det viktig å peke på en annen tolkning, nemlig at *ut* opptrer her som en del av preposisjonen *utpå* i betydningen «på utsiden eller ytterste delen av noe; ute på» (Det Norske Akademis Ordbok 2024). Sett fra dette perspektivet ville ikke setningen indikere et atypisk stedsperspektiv. I tillegg kan det heller ikke utelukkes at informanten brukte apokope i sin tale¹⁰. Eksempelet kan dermed ikke tas som et ubestridelig bevis på fenomenets tilstedeværelse i materialet.

3.2. Atypiske preposisjoner i indrefinnmarksmål

I motsetning til *atypisk stedsperspektiv* fant jeg flere eksempler på det man kan kalle for *atypisk preposisjonsbruk* i indrefinnmarksmål. Dette fenomenet hadde to former: enten ble en preposisjon forvekslet med en annen (12), eller så dukket det opp en preposisjon der den ikke burde ha vært i det hele tatt (13).

- (12) Så d e væll di irriterene på diktat **ti** samiskén. (Nordisk dialektkorpus v. 4.0, kautokeino_01um)
(13) Dæmm blanne **på** de dær. (Nordisk dialektkorpus v. 4.0, lakselv_02uk)

¹⁰ Det analyserte materialet er ikke omfattende, og det er ikke lett å avgjøre om respondenten skiller klart mellom formene *ut* og *ute* i sin tale. Hypotesen virker imidlertid usannsynlig siden informanten brukte den uapokoperte formen *ute* minst én gang: «De e gannske greitt å kunne slappe av me fillm en gannng i blantt ætter **å ha vært ute** i fjøs'n i flere tima» (Nordisk dialektkorpus v. 4.0, lakselv_02uk).

I eksempel (12) finner vi preposisjonen *til* i uttrykket som vanligvis forekommer med preposisjonen *i* – for eksempel *diktat i norsk* eller *diktat i samisk*. Den atypiske preposisjonsbruken opptrer også i eksempel (13). I dette tilfellet anser jeg bruken av preposisjonen *på* som overflødig, siden i standardspråket ville verbet *blande* bli fulgt av et objekt uten en preposisjon. Hvis vi setter søkelyset på fenomenets karakter, er det formen presentert i eksempel (13) som oftest forekom i talemålet til respondentene fra Indre Finnmark, som vist i Tabell 2.

Tabell 2. Forekomst av den atypiske preposisjonsbruken i henhold til fenomenets karakter

Fenomenets karakter	Antall forekomster
En preposisjon ble forvekslet med en annen	7
En preposisjon der den ikke burde ha vært	12
Totalt	19

Det er viktig å tilføye at i statistikken er det ikke inkludert eksempler der en annen, f.eks. mindre frekvent, men fortsatt akseptabel preposisjon forekommer. Dette gjelder også situasjoner der bruk av preposisjonen var valgfri; eksempel (14) er riktig både med og uten *på*. Jeg anser ikke slike tilfeller som avvik fra standardspråket.

(14) å passe [-] denn onngen (Nordisk dialektkorpus v. 4.0, kautokeino_04gk)

Globalt sett dukket den atypiske preposisjonsbruken opp i 1,4 % av preposisjonsfrasene. Andelen kan fremstå som liten, men fenomenet kunne bli observert i talemålet til åtte av tolv informanter. Unntaket var respondenten *tana_01um*, *lakselv_01um*, *kautokeino_02uk* og *kautokeino_03gm*.

Tabell 3. Forekomst av den atypiske preposisjonsbruken i *indrefinnmarksmål*

Atypisk preposisjon	Preposisjonsfraser totalt	%
19	1349	1,41 %

Retter vi oppmerksomheten mot generasjonskriteriet, ser vi at fødselsåret ikke spilte en viktig rolle i forekomsten av fenomenet. I den eldre generasjonens talemål opptrådte fenomenet i 1,3 % av preposisjonsfrasene, mens i den yngre generasjonen var andelen 1,6 %. Samtidig bør det bemerkes at mer enn halvparten av forekomstene hos den yngre generasjonen tilhørte respondenten *kautokeino_01um*. I gruppen bestående av informanter født før 1980 var fenomenet jevnere fordelt.

Tabell 4. Forekomst av den atypiske preposisjonsbruken i henhold til generasjonskriteriet

Respondenter født før 1980			Respondenter født etter 1980		
Atypisk preposisjon	Preposisjonsfraser totalt	%	Atypisk preposisjon	Preposisjonsfraser totalt	%
11	846	1,3 %	8	503	1,6 %

Tidligere studier relaterte fenomenet i størst grad til samisk illativ og lokativ (jf. Dannemark 2004; Bull 2006). Mine funn er i samsvar med denne hypotesen. Samtidig observerte jeg tilfeller der en direkte forbindelse med samisk ikke er entydig.

3.2.1. Illativ

Illativ kalles for tilstedskasus. I tillegg til det allerede nevnte fenomenet med hyppigere bruk av perspektivet «til stedet» istedenfor «på stedet», manifesteres det ved økt forekomst av preposisjonen *til* (jf. Dannemark 2004). Ifølge Bull (2006: 47) gjelder det først og fremst konstruksjoner der en på norsk helst vil ha det nominale leddet som indirekte objekt, som i (15), (16) og (17):

- (15) Sømm æ fártællte **ti** hann hær ute. (Nordisk dialektkorpus v. 4.0, kautokeino_02uk)
- (16) Koss'n ska æ fárlare de hær **ti** henne? (Nordisk dialektkorpus v. 4.0, kautokeino_04gk)
- (17) Æ kunne ikke fárlare **till** lærerinna koffár æ va kámmet seint. (Nordisk dialektkorpus v. 4.0, kautokeino_04gk)

I tillegg til tendensen til å bruke preposisjonsuttrykk istedenfor indirekte objekt også når indirekte objekt er å foretrekke¹¹, har jeg lagt merke til det ovennevnte uttrykket *diktat til samisken*.

- (18) Så d e vælldi irriterene på diktat **ti** samisken. (Nordisk dialektkorpus v. 4.0, kautokeino_01um)

Respondenten snakker om diktat i forbindelse med rettskrivningsøvelsen. I denne betydningen ville vi i standardspråket foretrekke preposisjonen *i* istedenfor *til* – *diktat i samisk*. Hvis vi oversetter uttrykket til samisk, må vi bruke illativformen, dvs. *diktáhta čállit dárogilli*. Uttrykket kan derfor potensielt tolkes som en samisk interferens.

¹¹ Det er imidlertid viktig å påpeke at fenomenet også forekommer andre steder i Norge, ikke bare i områder med språkkontakt, og valget mellom nominal og preposisjonsfrase som indirekte objekt er gjerne styrt av pragmatiske og referensielle forhold (Faarlund, Lie og Vannebo 1997: 727). I Nordisk dialektkorpus (v. 4.0) finner man uttrykket *forklare til* også i Oppdal i Trøndelag og uttrykket *fortelle til* f.eks. i Volda, Kristiansand og Bjugn.

3.2.2. Lokativ

I samisk kalles lokativ for påsteds- eller frastedskasus. Den brukes når noe er lokalisert på et gitt sted eller når noe kommer fra et gitt sted. Formen *goadis* kan dermed uten kontekst bety både *i tellet* og *fra tellet*. For en person med samisk morsmål er denne forskjellen ikke nødvendigvis åpenbar. Resultatet er uttrykk av typen (19) der preposisjonen *fra* opptrer istedenfor preposisjonen *i*.

(19) Han tar utgangspunkt **fra** morsmålet. (Bull 2006: 46)

I det analyserte materialet observerte jeg to eksempler som peker på en mulig sammenheng med lokativ. Begge inneholder preposisjonen *hos* som jeg anser som overflødig.

(20) Ho hadde sport **hoss** di anndre. (Nordisk dialektkorpus v. 4.0, kautokeino_04gk)

(21) Ho sporte **hos** lærerinna koffår æ måtte sitte ijenn. (Nordisk dialektkorpus v. 4.0, kautokeino_04gk)

Verbet *spørre* er relatert til lokativ i samisk (*jea-radit*). Preposisjonen *hos* kan derfor fungere som et element som uttrykker lokativens statiske funksjon. Dannemark (2004: 16) og Bull (2006: 46) tilføyer at denne uttrykksmåten forekommer i norsk i de områdene der samisk er i bruk eller har vært i bruk, og det er sannsynlig at preposisjonsfrasen er et resultat av samisk interferens i norsk. Denne hypotesen støttes av en annen forekomst av uttrykket i Nordisk dialektkorpus (v. 4.0), nærmere bestemt i talen til en respondent fra Kåfjord:

(22) Ka u trur ko mannge ganng F2 sport **hoss** meg omm ikk e sku bynn i kor? (Nordisk dialektkorpus v. 4.0, kaafjord_03gm)¹²

Kåfjord har hatt betydelig språkkontakt med samisk (Westergaard 2015: 176) og i motsetning til andre Nord-Troms kommuner gikk språkskiftet tregere her (Johansen 2010: 19). Dette kan være grunnen til at den ovennevnte konstruksjonen også brukes i dette området¹³.

3.2.3. Ukjent årsak

I forbindelse med den atypiske preposisjonsbruken er det ikke alltid mulig – selv på et hypotetisk nivå – å peke på en mulig sammenheng med samisk. Eksempel (23) er et bevis på det. Her finner vi overflødig bruk av preposisjonen *med*.

¹² Navn er anonymisert ved hjelp av en stor bokstav og et tall, for eksempel F2 som i dette eksempelet.

¹³ For mer informasjon om samiske substrattrekk i Kåfjord, se Johansen (2009: 211–214).

- (23) Så e de mer natuli fárr dæmm å snakke **me** samisk. (Nordisk dialektkorpus v. 4.0, kautokeino_01um)

Som en mulig forklaring på den uvanlige preposisjonsfrasen tilbys respondentens samiske bakgrunn. Denne hypotesen ser imidlertid ikke ut til å være entydig. For å kunne snakke om samisk interferens bør det forekomme komitativ – kasus som ofte gir betydningen «med» – i den samiske oversettelsen, med det er ikke tilfelle. Uttrykket «snakke samisk» heter *hupmat sámegillii* på samisk; substantivet *sámegiella* (samisk) får illativformen *sámegillii*, ikke komitativformen *sámegielain*¹⁴. Det er også i Bulls (2006: 48) analyse vi finner en annen lignende konstruksjon med preposisjonen *med*:

- (24) kommunisere **med** andrespråket (Bull 2006: 48)

Bull (2006: 48) knytter dette avviket til samisk komitativ. Den samiske oversettelsen, som hun angir i artikkelen, inneholder ordet *giella* (på norsk *språk*) i komitativ (*gielain*): *gullahallat nuppin gielain*. Det er imidlertid viktig å understreke at også denne konjunksjonen forekommer mest hyppig og naturlig sammen med illativ i samisk¹⁵. Årsaken til de ovennevnte konstruksjonene er derfor uklar.

Avslutning

Målet med denne artikkelen har vært å dokumentere det samiske språkets potensielle innflytelse på indrefinnmarksmål. To fenomener har vært i fokus: atypisk stedsperspektiv og atypisk preposisjonsbruk. Med utgangspunkt i den historiske utviklingen av indre Finnmark har jeg forsøkt å plassere de nevnte avvikene i en samisk kontekst. Samtidig vil jeg påpeke at disse avvikene ikke nødvendigvis må skyldes språkkontakt og språkskifte. Det kan ikke utelukkes at også andre faktorer har bidratt til variasjonene. Et godt eksempel på dette er overbruk av formene *fortelle til* og *forklare til*. Dataene viser at disse uttrykkene brukes også der det ikke har vært språkskifte. Analogien med samisk synes derfor ikke å være den eneste mulige. Det er også viktig å understreke at alle eksemplene jeg arbeidet med i analysen, var idiosynkratiske.

¹⁴ Det er nødvendig å tilføye at i nordsamisk finnes det et spesielt verb som betyr å *snakke samisk* – *sámástit*.

¹⁵ Takk for tilbakemeldingen fra en anonym korrekturleser. Dette faktumet er bekreftet av Samisk interaktivt korpus (2024). Korpuset inneholder ingen forekomster av den identiske konstruksjonen som Bull rapporterte (*gullahallat nuppin gielain*). Tvert imot ble formen med illativ (*hállat nuppigillii*) funnet flere ganger i korpuset.

Til slutt vil jeg gjerne påpeke at det analyserte materialet ikke er helt oppdatert, da det ble innhentet i 2010 og 2011. Den nåværende situasjonen kan dermed være annerledes. I framtidige studier vil det derfor være interessant å se hvordan fenomenets karakter har endret seg over tid.

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Konverbale konstruksjoner med presens partisipp i norsk

Converbal constructions with present participles in Norwegian

The aim of this article is to analyse the use of the present participle (*V-ende*) in Norwegian with regard to recent typological studies of converbs. Linguistic scientific literature in Norway has traditionally not considered the present participle a non-finite verb form. The article will show that the present participle in certain constructions in Norwegian can be interpreted as a non-finite verb form that mark adverbial subordination, and, according to existing classification criteria these present participle constructions may be defined as converbs or converb-like constructions. Examples from recent Norwegian fiction will show that it is possible to find such constructions in Norwegian written language. However, this type of construction has many limitations in Norwegian, and the present participle used as a non-finite verb form exists only for a very limited number of verbs.

Keywords: converbs, present participle, non-finite verb forms, subordinate clauses

Nøkkelord: konverb, presens partisipp, infinitte verb, adverbiale leddsetninger

1. Innledning

Formålet med denne artikkelen er å vurdere om bestemte konstruksjoner med presens partisipp (*V-ende*) i norsk kan ha likhetstrekk med kategorien *konverb* som i den senere tid har vært gjenstand for omfattende studier. Det vil bli tatt stilling til om bestemte konstruksjoner med *V-ende* i norsk kan klassifiseres som konverbale strukturer, det vil si som ikke-finitte verbformer med tilsvarende funksjon som adverbiale leddsetninger. Det vil bli vist til eksempler fra nyere norsk skjønnlitteratur for å illustrere bruken av slike verbformer i moderne norsk, og eksemplene vil bli analysert med tanke på å vurdere om disse verbformene kan sies å ha noe til felles med kategorien konverb. Artikkelen vil også presentere en systematisering av eksemplene for å vise hvilke bruksområder *V-ende* i de nevnte konstruksjonstypene kan ha i moderne norsk.

Presens partisipp i norsk er som regel definert som et adjektiv, riktignok med noen få unntak der partisippet blir definert som «verbalt» (Faarlund et al. 1997: 118–119, 468, 472, 532, 653–654; Western 1921: 368–371; Enger og Kristoffersen 2000: 85–86; Golden et al. 2008: 88–89; Lødrup 2016: 382). Lødrup begrenser disse unntakene til konstruksjoner der presens partisipp brukes sammen med verbene *bli*, *komme* og *ha* eller preposisjonen *med*. Faarlund et al. (1997: 472) nevner konstruksjonen med *bli/verte* som et eksempel på en «klarere verbal bruk av presens partisipp», men regner partisippene i setninger som *hun kom løpende inn gjennom døra* og *de fant henne sovende* som eksempler på adjektivisk bruk. Ifølge Golden et al. (2008: 88–89) kan presens partisipp i norsk fungere som adjektiv, adverb, substantiv eller hovedverb, i sistnevnte kategori sammen med verbene *bli* og *komme*. Enger og Kristoffersen (2000: 86) åpner for at presens partisipp ikke alltid kan regnes som et adjektiv: «Vårt syn er at en ikke kan si at presens partisipp bestandig er enten adjektiv eller verb; konteksten må tas med i betraktning». Når det gjelder svensk, viser Thurén (2008) at presens partisipp ofte kan brukes verbalt, og Kinn (2014) hevder at norske presens partisipp må ses på dels som adjektiv og dels som verb, og at man må skille mellom adjektivisk presens partisipp og verbalt presens partisipp: «Norske presens partisipp utgjør ikkje éin kategori, men minst to: adjektiv avleidde av verb og bøyningsformer av verb» (Kinn 2014: 65). Etter å ha lest Thurén (2008), Kinn (2014) og Lødrup (2016) revurderer Faarlund (2019) påstandene fra *Norsk referansegrammatikk* (1997) og innser at det er problematisk å utelukkende kategorisere presens partisipp som adjektiv, «since present participles also have some verbal properties in some of their current uses, such as taking verbal type complements or adjuncts» (Faarlund 2019: 61).

Bruken av presens partisipp i adverbiale (konverbale) konstruksjoner i norsk ser ikke ut til å ha vært analysert tidligere. Kinn (2014: 66–67) nevner at slike konstruksjoner finnes, men presiserer ikke om noen av eksemplene hans på verbal bruk av presens partisipp skal regnes som konstruksjoner som kan ha tilsvarende funksjon som adverbiale leddsetninger eller ikke. Askedal (1994: 265) nevner også at denne konstruksjonstypen finnes i norsk, og antar at den er svært sjelden, men uten å vise til noen eksempler: «participial clauses also very infrequently occur as the equivalent of adverbial clauses». På samme måte nevner også Killie (2006: 452) at denne konstruksjonstypen er mulig i norsk: «To be sure, converbs occur in Norwegian [...]. However, such uses are highly marked and 'literary'. They are also extremely rare» (jf. også Killie 2007: 152).

Artikkelen er strukturert på følgende måte: Del 2 presenterer definisjoner av noen sentrale betegnelser som brukes i teksten. Del 3 inneholder en kort presentasjon av konverb, med en oversikt over den internasjonale forskningshistorien som forbindes med denne kategorien. I del 4 vil bruken av *V-ende* i norsk bli analysert, særlig med tanke på å vurdere om *V-ende* kan ha tilsvarende funksjon som adverbiale leddsetninger. Del 5 inneholder en analyse av eksempler på slik bruk i nyere norsk skjønnlitteratur, mens del 6 er en oppsummering av artikkelen.

2. Definisjoner og betegnelser

Presens partisipp i norsk bokmål blir her omtalt som *V-ende* (med varianten *V-endes*). Presens partisipp kan oppfattes som en misvisende betegnelse siden partisippet ikke nødvendigvis uttrykker presens, men snarere samtidighet med det finitte verbet. På dansk brukes *nutids tillægsform* eller *samtids infinit* (Hansen og Heltoft 2011: 668). Togeby (2003: 20–21) bruker *gerundium* om den verbale formen og *præsens participium* om partisippet når det brukes som et adjektiv. Thurén (2008: 173–175) skiller mellom «(verbal) present participles and true adjectives ending in *-ande/-ende*». I norsk sammenheng skiller Kinn (2014) mellom adjektivisk og verbalt presens partisipp.

Denne artikkelen har som utgangspunkt at den infinitte og ubøyde verbformen i norsk som kan tenkes å ha tilsvarende funksjon som en adverbial leddsetning, er *V-ende*. Det er ikke umulig å se for seg at andre infinitte former som perfektum partisipp (supinum) og infinitiv også kunne tenkes å ha en slik funksjon. Vi skal se nærmere på noen eksempler med perfektum partisipp (supinum) i 3.5. Når det gjelder infinitivkonstruksjoner, forholder vi oss til definisjonene i *Norsk referansegrammatikk* (Faarlund et al. 1997: 994–1011) og *Norsk generativ syntaks* (Årli og Eide 2003: 159–180), som begge konkluderer med at infinitivsetninger er substantiviske setningstyper, og vi kommer ikke til å behandle infinitivkonstruksjoner i denne artikkelen.

Norsk referansegrammatikk (Faarlund et al. 1997: 468) regner ikke presens partisipp som en infinitt form av verbet, men som et adjektiv (med noen unntak). Andre skiller mellom *V-ende*-former som er adjektiv og *V-ende*-former som er infinitte bøyingsformer av verb (Thurén 2008; Kinn 2014; Togeby 2003). I denne artikkelen vil vi operere med et slikt skille, og vi regner altså med at *V-ende* i noen tilfeller kan regnes som en infinitt verbform. Kjærsgaard (2001: 189) skriver om *participale deverbaler* i dansk at de ikke utgjør en alminnelig ordklasse, men snarere en hybrid mellom ordklasser. Han skriver videre at *participale deverbaler* har «en slags hukommelse, som afspejler de for tilsvarende verber gældende restriktioner» (Kjærsgaard 2001: 189). I noen tilfeller kan et partisipp brukes både som *participalt deverbale* og som adjektiv, ifølge Kjærsgaard. Dette med å plassere partisippene i en av de etablerte ordklassene kan være problematisk, og noen lingvister argumenterer for at det bør opprettes en egen ordklasse for dem (jf. Teleman et al. 1999: bd. 2, 10–11; Kinn 2014: 90).

3. Konverb

3.1. Termens opprinnelse

Termen konverb ble første gang brukt av den finske lingvisten Gustaf John Ramstedt i 1902 (Haspelmath 1995: 46; Tikkanen 2008: 1112). Ramstedt brukte termen for å beskrive en bestemt verbalform i khalkha, et mongolsk språk, og mente at den gjeldende terminologien som ble brukt for europeiske språk ikke egnet seg i beskrivelsen av dette bestemte fenomenet. Han beskriver verbformer av denne typen slik:

Es sind solche halb verbale, halb nominale formen des verbums, die in andere sprachen gerundia, gerundiva, supina oder nur kasus der nomina verbalia genannt werden, und die immer zu dem prädikats- oder einem anderen verbum als adverbelle bestimmungen gehören (Ramstedt 1902: 55).

Mot slutten av 1900-tallet begynte termen å bli allment brukt også om bestemte verbformer i vesteuropeiske språk (van der Auwera 1998: 273; Ylikoski 2003: 185; Coupe 2006: 145). Vladimir Nedjalkov, som hadde arbeidet mye med språktypologi og med asiatiske språk i det tidligere Sovjetunionen, begynte å bruke Ramstedts term i 1980-årene, mens en utgivelse fra 1995, *Converbs in Cross-Linguistic Perspective*, som Martin Haspelmath og Ekkehard König var redaktører for, bidro til å gjøre termen kjent og til å øke interessen for dette forskningsfeltet. Her ble konverb definert som en universell term som kan brukes om bestemte verbformer i språk fra forskjellige språkfamilier, også europeiske språk som engelsk og fransk, med andre ord som en samlebetegnelse for et fenomen som fantes i mange språkområder under forskjellige navn. Både Haspelmath og Nedjalkov presenterte definisjoner av konverb i denne utgivelsen, men definisjonene var ikke enslydende. Et konverb er for Haspelmath et verbalt adverb som har som sin syntaktiske funksjon *adverbial modifier*, i motsetning til et partisipp som fungerer som *adnominal modifier*: «A converb is defined here as a non-finite verb form whose main function is to mark adverbial subordination. Another way of putting it is that converbs are verbal adverbs, just like participles are verbal adjectives» (Haspelmath 1995: 3). Nedjalkov (1995: 97) definerer konverb som «a verb form which depends syntactically on another verb form, but is not its syntactic actant, i.e., does not realize its semantic valencies», og skiller mellom *canonical (noncombined) converbs* og *quasi-converbs (combined converbs)*.

Johan van der Auwera (1998: 277–280) skiller mellom en snever og en videre definisjon av termen: *converb sensu stricto* og *converb sensu latiore*, der den førstnevnte kategorien bare omfatter infinitte verbformer som kan ha samme funksjon som adverbiale underordnende setninger, mens den andre kategorien også vil kunne omfatte visse finitte verbformer i tillegg til mediale verb.

3.2. Konverbets morfologi

Enkelte språk skiller morfologisk mellom adjektiviske partisippformer og adverbiale konverbformer. Dette gjelder for eksempel slaviske språk, romanske språk, ungarsk og tyrkisk (König og van der Auwera 1990: 346). Engelsk er et eksempel på det motsatte, der den ikke-kongruerende *ing*-formen brukes med mange forskjellige syntaktiske funksjoner, både adjektiviske og adverbiale. De skandinaviske presens partisipp-formene på *-ende(s)* eller *-ande(s)* har heller ikke en morfologisk struktur som kan fortelle noe om partisippet har adjektivisk eller adverbial funksjon¹. I tysk skiller man mellom den formen av presens partisipp som kan bøyes som et adjektiv, og den ubøyde adverbiale formen: I setningen *Sie kam lachend aus dem Haus* er *lachend* ubøyeleg og blir definert som adverbial (Balcik et al. 2009: 253)².

I flere europeiske språk har konverb oppstått fra partisipper som har mistet kjønn, tall og kasusbøyning (Haspelmath 1995: 20). Et eksempel på dette kan være norrønt, hvor presens partisipp i utgangspunktet ble bøyd som et adjektiv, men i de tilfellene partisippet ble brukt adverbialt eller verbalt, var det ubøyeleg (Aasen 1971: 370; jf. også Nygaard 1905: 247; Hanssen, Mundal og Skadberg 1975: 157; Faarlund 2004: 150).

3.3. Infinitthet

I henhold til Haspelmaths (1995: 3) definisjon skal altså et konverb være en infinitt verbform som skiller seg fra andre former som infinitiv, partisipp og verbalsubstantiv, mens Nedjalkov (1995: 97) ikke nevner finitthet i sin definisjon. Det er bred enighet om at grensene mellom de ulike funksjonene som infinitte verbformer kan ha, ikke alltid er tydelige (Tikkanen 2008: 1112–1113). Ylikoski (2003: 187) presiserer at man gjerne kan operere med definisjoner som knytter syntaktisk funksjon til bestemte verbformer, men at det uansett vil finnes mange unntak, og at det ikke finnes et nøyaktig en-til-en-forhold mellom form og funksjon i denne sammenhengen.

3.4. Syndese

Forbindelsen mellom oversetning og konverb er i hovedsak asyndetisk, og noen av de mest typiske konverb-språkene har få eller ingen konjunksjoner i det hele tatt. Dette gjelder for eksempel koreansk (Nedjalkov 1995: 100; Ylikoski 2003). I europeiske språk varierer mulighetene for syndetiske forbindelser. Slaviske, baltiske og

¹ Dette gjelder riktignok ikke svensk, hvor formen på *-s* ikke kan ha ren adjektivisk funksjon (Thurén 2008: 55–56).

² «Das Partizip I kann als attributives Adjektiv oder als Adverb gebraucht werden. Bei adjektivischer Verwendung wird es wie ein Adjektiv dekliniert; es kann auch gesteigert werden. Als Adverb bleibt es unflektiert» (Balcik et al. 2009: 253).

romanske språk har større grad av asyndetiske forbindelser enn germanske språk, hvor syndetisk underordning er det vanligste, og asyndetisk koordinering mindre vanlig enn i enkelte andre språk (König og van der Auwera 1990: 343). I hovedsak har europeiske språk der det finnes konverb også muligheten til å benytte underordnende setninger innledet av subjunksjoner, og i mange tilfeller er slike setninger vanligere enn setninger med konverb. Når det finnes to parallelle muligheter for å uttrykke det samme, kan mønsteret være at adverbiale leddsetninger er typiske for talespråket og for mer uformelt skriftspråk, mens konverb er mer vanlig i formelt skriftspråk og i litteraturen.

3.5. Adjektivisk, adverbial eller verbal funksjon?

Med bakgrunn i det vi nå har sett, vil vi legge følgende definisjon til grunn for å kunne bruke betegnelsen konverb i norsk: Et konverb er en infinitt (ubøyd) verbform som kan ha tilsvarende funksjon som en adverbial leddsetning. En konverbal konstruksjon med *V-ende* i norsk vil alltid kunne alternere med en syndetisk underordnet setning (leddsetning), dvs. vil alltid kunne omformes som en adverbial leddsetning.

Som utgangspunkt for denne artikkelen har vi allerede sagt at vi aksepterer at *V-ende* i norsk i noen tilfeller kan betraktes som en infinitt verbform. Det finnes tre hovedformer av infinitte verbformer: substantiviske, adjektiviske og adverbiale. Grensen mellom adjektivisk og adverbial funksjon kan i enkelte tilfeller være uklar, og noen ganger kan man snakke om en gradvis overgang fra den ene funksjonen til den andre, et kontinuum der tolkningen av *V-ende* er avhengig av forskjellige kriterier. Hvis vi ser på eksemplene i (1), har vi setninger med *V-ende* som kan tolkes adjektivisk eller adverbialt i norsk:

- (1) a. Den gråtende gutten løp ut av rommet.
- b. Gutten, gråtende, løp ut av rommet.
- c. Gråtende løp gutten ut av rommet.
- d. Gutten løp ut av rommet gråtende.
- e. Gutten løp gråtende ut av rommet.

I (1a) kan *gråtende* tolkes som et attributivt adjektiv, og vi kan dermed si at *gråtende* her har adjektivisk funksjon. Det samme gjelder i (1b), hvor partisippet kan tolkes som apposisjon, subjektpredikativ eller med tilsvarende funksjon som en ikke-restriktiv relativsetning (*Gutten, som gråt, løp ut av rommet*). Samtidig vil det også være mulig å si at *V-ende* i (1b) kan ha tilsvarende funksjon som en adverbial leddsetning³. Når det gjelder (1c)–(1e), er det fremdeles mulig å tolke *løpende*

³ Jf. Nedjalkov (1995: 102–103, 106); Ramat (1996: 842–845); Pompei (2012: 165). Nedjalkov (1995: 103) forklarer at en setning som *The man, pacing the floor, said ...* kan tolkes enten attributivt som *The man, who was pacing the floor, said ...* eller adverbialt som *The man, while pacing the floor, said ...* I sistnevnte tilfelle er *pacing* et konverb. Kortmann (1995: 201) viser også til eksempler

adjektivisk (som fritt predikativ), men det er også mulig å omforme *V-ende* som en adverbial leddsetning (*Gutten løp ut av rommet mens han gråt*).

Blant Haspelmaths (1995: 12–17) kriterier for å kunne definere en infinitt verbform som et konverb, finner vi muligheten for å kunne variere de forskjellige setningsleddenes rekkefølge i en setning. Dersom konverbsetningens plassering kan variere, er det et tegn på at den er underordnet.

Strukturelt kan bruken av *V-ende* i de eksemplene vi har sett minne om konstruksjoner med perfektum partisipp av typen *Utstyrt med en pistol løp raneren inn i banken*. Haspelmath (1995: 17–20) nevner konstruksjoner av denne typen, og viser til eksempler fra flere indoeuropeiske språk: «In older Indo-European languages, and in particular in Latin and Classical Greek, participles are used much like many other languages use converbs». Haspelmath definerer *copredicative participles* som konverb dersom de er ikke-kongruerende, men ikke som konverb dersom de bøyes som adjektiv. Han mener derfor at partisippene i gammelgresk og latin ikke er konverb, i motsetning til for eksempel ubøyd partisipp i partisipialkonstruksjoner i tysk. I tillegg bruker Haspelmath frekvens som et kriterium for å skille mellom partisipp og konverb, og konkluderer med at den engelske *ing*-formen kan defineres som et konverb: «Since the *-ing* form is more often used in adverbial function than in attributive function, its primary function is that of a converb» (Haspelmath 1995: 20)⁴.

Det kan finnes grunner til å mene at også konstruksjoner i norsk med perfektum partisipp (supinum) i bestemte tilfeller kan være konverblignende konstruksjoner. I tysk finnes såkalte partisipialkonstruksjoner med både *Partizip Perfekt* og *Partizip Präsens*. Disse konstruksjonstypene kan sies å ha noe til felles med konverb, og bruken av *Partizip Präsens* i tysk har flere likhetstrekk med bruken av *V-ende* i norsk. Ifølge Balcik et al. (2009: 514–515) kan en setning som *Vor Freude strahlend, kam Tom zu uns an den Tisch* omformes enten som en adjektivisk eller som en adverbial leddsetning (*Tom, der vor Freude strahlte, kam zu uns an den Tisch* eller *Während Tom vor Freude strahlte, kam er zu uns an den Tisch*). En tilsvarende tvetydighet kan også gjelde for norske konstruksjoner med *V-ende*, som vi har sett.

på at det i bestemte tilfeller er nesten umulig å skille *adverbial participle* fra *nonrestrictive relative clause*. Tolkningen av en multifunksjonell form som den ikke-kongruerende engelske *ing*-formen er med andre ord problematisk, og det samme vil kunne gjelde den multifunksjonelle norske *V-ende*-formen.

⁴ Det er flere som har kritisert Haspelmaths teorier på dette området, og enkelte mener at også gammelgresk og latin kan sies å ha konverb (Ramat 1996; Pompei 2011), og at kongruens ikke kan regnes som et avgjørende kriterium.

3.6. Måtesadverb og konverb

Når det gjelder forskjellen mellom måtesadverb og konverb, viser Kortmann (1995: 198) til et eksempel fra engelsk (*Mary left smiling*) og skriver: «Such participles look almost like manner adverbs, although it is usually not the manner of the main predication that they specify but some independent, cotemporaneous activity». I henhold til Nejalkovs (1995: 98) definisjon er eksempler av denne typen *converbs proper*, det vil si konverb som fungerer som adverbialer i en enkel setning og som ikke kan ha et annet subjekt enn subjektet i oversetningen. For Kortmann (1995: 202) er det noen kriterier som må oppfylles for å kunne snakke om prototypiske adverbiale partisipper, blant dem at de må være «detached from the main predication, and placed at the margins of the complex sentence»⁵. Setningen *Mary left smiling* oppfyller ikke dette kravet, men Kortmann (1995: 198–199) sier samtidig at frittstående og ikke-frittstående partisipper i mange tilfeller kan ha samme funksjon.

I norsk kan det også være vanskelig å skille disse funksjonene fra hverandre. I (2) og (3) ser vi eksempler på dette:

- (2) Hun gikk hinkende gjennom gatene.
- (3) Hun gikk syngende gjennom gatene.

I (2) kan vi si at det er én handling som beskrives (*Hun gikk på en hinkende måte*), mens det i (3) er snakk om to separate handlinger, og vi kan dermed snakke om ledsagende omstendighet (Pusch 1980: 109). I (3) kan vi si at *V-ende*-formen uttrykker en verbalhandling snarere enn en tilstand, men det er likevel mulig å tolke formen som et adjektiv, dvs. som fritt predikativ. Strukturelt kan *V-ende* altså tolkes som et adjektiv, men semantisk eller pragmatisk er også en verbal tolkning mulig. Vi kan tolke (3) sideordnende (*Hun gikk og sang samtidig*) eller underordnende (*Hun gikk mens hun sang*). Det er uansett snakk om to separate verbhandlinger, og bevegelses verbet kan ikke sies å ha en «hjelpesverbfunksjon» her⁶.

⁵ Jf. Tikkanen (2008: 1120): «Restrictive converbal clauses are nondetached, whereas non-restrictive ones are detached in languages that make this distinction [...]. Restrictiveness is also connected with focusability: only restrictive converbal clauses can be focused».

⁶ En ikke uvanlig oppfatning har vært å se på *bli* og *komme* som hjelpeverb i konstruksjoner der de er etterfulgt av presens partisipp (jf. Faarlund 1997: 472, 532; Kinn 2014: 77–78; for svensk se Teleman et al. 1999: 618–619). Lødrup (2016) argumenterer for at verken *bli* eller *komme* kan betraktes som hjelpeverb, og viser til Thurén (2008) som ser på disse verbene som «lette verb» i komplekse predikater. Konstruksjonen *komme* + *V-ende* er beskrevet flere steder, jf. Western (1921) og Lødrup (2016). Lødrup nevner ikke konstruksjoner med andre bevegelsesverb enn *komme*, men Western (1921: 369) viser til eksempler med verb med beslektet betydning som *gå*, *stryke*, *falle* og *gnisse*.

Det er ikke alltid åpenbart hvordan man skal skille de forskjellige funksjonene fra hverandre, og hva som skal defineres som ledsagende omstendighet kan noen ganger være et tolkningsspørsmål. I følgende setning ser vi et eksempel på dette:

- (4) [...] saa gik hun stille hjem, ludende med Hovedet, formodentlig sørgende over sig selv for det blanke Blik, hun havde givet mig (Knut Hamsun, *Mysterier*, 1892).

Partisippet *ludende* kan ha temporal (*Hun gikk hjem mens hun lutet med hodet*) eller modal (*Hun gikk på en lutende måte*) betydning. Når det gjelder det andre partisippet i setningen (*sørgende*), er en temporal tolkning det mest sannsynlige.

3.7. Konverbenes semantiske innhold

Et omdiskutert tema når det gjelder den semantiske tolkningen av konverb, er forholdet mellom vaghet og polysemi. König (1995) argumenterer for at konverbet har en semantisk grunnverdi som er så vag og generell at den kan modifiseres eller spesifiseres av ulike faktorer, og mener dermed at konverbene er grunnleggende vage. Et konverb er nesten som en mal som kan fylles ut med forskjellige kontekstuelle elementer, og tolkningen av et konverb vil være avhengig av ordrekkefølge, aspekt (aksjonsart), tempus, modus eller andre forhold som også inkluderer generell kunnskap om verden (König 1995). Ifølge polysemi-teorien kan konverbene være flertydige på den måten at én og samme konverbform kan ha flere semantiske verdier og kan disambigueres ut fra bestemte kriterier (jf. Pusch 1980).

I enkelte språk kan et konverb ha for eksempel temporal, modal eller kausal betydning, og i noen tilfeller kan det være vanskelig å skille disse fra hverandre. I bestemte språk kan et konverb i tillegg ha konsessiv (innrømmende), kondisjonal og konsekutiv betydning, og i enkelte språk også andre betydninger.

I gammelnorsk finner vi eksempler der presens partisipp blir brukt med tilsvarende funksjon som adverbiale leddsetninger, som i (5), en setning hentet fra *Stjórn*, en religiøs tekst oversatt fra latin:

- (5) Hon misgørði etandi af tréssins ávexti⁷.

Partisippet kan her tolkes på forskjellige måter: Den adverbiale leddsetningen som vi må bruke i oversettelsen kan være kausal (*Hun syndet fordi hun spiste av treets*

⁷ Hentet fra Falk og Torp (1900: 100). Partisippbruken i denne setningen er høyst sannsynlig en direkte oversettelse av det latinske partisippet. I latin kan presens partisipp tilsvare en leddsetning som uttrykker tid, årsak, innrømmelse, betingelse eller hensikt, mens ablativ av gerundium har instrumental eller modal betydning (Tantucci 1990: 363, 369). Killie (2007: 150) oppgir det samme eksempelet og omtaler bruken av presens partisipp her som et konverb, og skriver at «all the older Germanic languages seem to have made extensive use of converbs».

frukt), temporal (*Hun syndet **da** hun spiste av treets frukt*) eller instrumental (*Hun syndet **ved** å spise av treets frukt*).

I moderne norsk kan vi finne presens partisipp med temporal funksjon, slik vi ser i (6):

- (6) Da de fire presse menn var fulltallige, og de behørige presentasjoner var foretatt, ble de vist inn i en mindre sal til venstre for forhallen, og sittende i dype stoler med bena på luksuriøse tepper – røykende sigaretter, som ble budt fram – spekulerte de på hva som skulle foregå (Asbjørn Omberg, *Goebbels diktere: norsk presse under okkupasjonen*, 1945).

Vi har her et eksempel på *V-ende* av et transitivt verb (*røyke*) med direkte objekt, og subjektet i setningen har agensrolle. Det kan dermed se ut som om *V-ende* her har verbal karakter og kan tolkes som en infinitt verbform. Det er ikke umulig å si at begge *V-ende*-formene i dette eksempelet kan omformes som adverbiale tidsleddsetninger som uttrykker durativ aksjonsart (*mens de satt og mens de røykte sigaretter, spekulerte de på hva som skulle foregå*).

Når det finitte verbet og *V-ende* uttrykker én handling, kan vi snakke om modal eller instrumental funksjon. I (7) og (8) ser vi eksempler på dette:

- (7) Arbeidslunsjen brukes til et bad, noen krysser elven svømmende på vei til jobb eller fra jobb (dn.no, 24.8.2018).
 (8) [Han] har krysset innsjøen svømmende (Lillehammer Byavis, 11.10.2018).

Her uttrykker de to verbene *krysse* og *svømme* ikke to separate handlinger, og vi kan argumentere for at partisippene her har instrumental funksjon (*ved (hjelp av) å svømme*). En setning som *Han krysset innsjøen syngende* uttrykker derimot to separate handlinger, og ville ikke kunne ha instrumental funksjon.

3.8. Subjektreferanse

Det finnes, ifølge Haspelmath (1995: 9), tre typer konverb når vi snakker om subjektreferanse: Konverb hvor subjektet er implisitt og ikke kan uttrykkes eksplisitt; konverb hvor subjektet er uttrykt eksplisitt; konverb som har et subjekt som kan, men ikke må, uttrykkes eksplisitt. Denne inndelingen tilsvarer i grove trekk Nedjalkovs (1995: 110–111), men ikke fullstendig. Nedjalkov opererer med begrepene *same-subject converbs*, *different-subject converbs* og *varying-subject converbs*.

Når *V-ende* kan omformes som en adverbial leddsetning i norsk, er det vanlig at den infinitt verbformen har samme subjektreferent som det finitte verbet i setningen. Det er også mulig å finne eksempler på setninger hvor *V-ende* har en egen, underforstått subjektreferent som ikke er uttrykt eksplisitt i setningen, som vi ser i (9), hvor vi har et formelt subjekt (*det*):

- (9) Historisk føltes det også, sittende i den storslåtte salen, rett og slett fordi de inviterte artistene er så gode og særegne formidlere (aftenposten.no, 16.12.2011).

Haug et al. (2012: 142–149, 175) oppgir eksempelet *Dette medikamentet må inntas liggende* som et eksempel på «loose control» i norsk, og skriver at kontroll er et kriterium for å kunne snakke om konverb⁸.

4. *V-ende* som infinitt verbform i norsk

4.1. *Dannelse av V-ende-form i norsk*

Verbets aksjonsart kan ha betydning for hvilke restriksjoner som finnes for å kunne danne en *V-ende*-form i norsk. Verb som har durativ eller kursiv aksjonsart vil normalt kunne ha en *V-ende*-form, mens verb med utpreget punktuell eller momentan aksjonsart, vil oftere ikke ha en *V-ende*-form. Det er derfor vi har en form som *letende*, men ikke **finnende*. Andre eksempler på *V-ende*-former som ikke finnes fordi verbet vanligvis ikke uttrykker durativ aksjonsart, kan være **bråstoppende* og **omkommende*⁹.

Mens adjektivenes typiske aksjonsart er den statiske, kan verbenes aksjonsart variere mellom statisk og dynamisk på en måte som noen ganger kan gjøre det vanskelig å vurdere om et partisipp skal tolkes adjektivisk eller verbalt. Eksempler på dette er stillingsverb som *ligge*, *sitte* og *stå*, der det kan være vanskelig å avgjøre om *V-ende*-formene skal tolkes på den ene eller den andre måten. Stillingsverbenes aksjonsart er typisk statisk og durativ, og *V-ende*-formene *sittende*, *liggende* og *stående* vil ofte kunne ha adjektivisk funksjon.

Valens er et annet kriterium som kan ha betydning for tolkning av partisippene. Det kan se ut som om enverdige (nullvalente) verb ikke har *V-ende*-form (**regnende*, **snøende*), men vi kan likevel si at det finnes unntak (*stormende*, *mørknende*). Enverdige (monovalente) verb kan ha *V-ende*-form (*sovende*, *liggende* osv.). Det samme gjelder toverdige (bivalente) verb (*spisende*, *sparkende* osv.), men et spørsmål vi må stille her er hvor vanlig det er med *V-ende*-form av toverdige verb sammen med

⁸ «[C]ontrol behavior is also an integrated part of the participle/converb distinction. If so, the English *-ing* forms are clearly converbs, since they allow loose control by for instance an implied Experiencer or by the matrix event [...]. If participles, unlike converbs, are simply deverbal adjectives of a special type, we would expect them to behave like other predicative adjectives, which clearly do not allow such loose control» (Haug et al. 2012 :175).

⁹ Formen *døende* er derimot mulig når den uttrykker durativ aksjonsart ('i ferd med å dø'). Det finnes mange eksempler på at verb som uttrykker ikke-durativ aksjonsart i bestemte tilfeller kan ha et semantisk innhold som åpner for å kunne bruke *V-ende*-form, f.eks. *snuble*, som i overført betydning kan ha formen *snublende*. Et verb som *seire* kan ha *V-ende*-form, men *beseire* har det sannsynligvis ikke osv. Modalverbene vil normalt ikke ha *V-ende*-form (**måttende*, **burdende* osv.).

direkte objekt (*spisende frokost, sparkende fotball* osv.). Når treverdige (trivalente) verb finnes med *V-ende*-form (som i *givende*), vil det i så fall først og fremst være i overført betydning. Andre treverdige verb som *sende* og *levere* vil sjelden eller aldri opptre med *V-ende*-form. Det finnes også mange en- og toverdige verb som vanligvis ikke brukes i *V-ende*-form, og valens kan uansett ikke være det eneste kriteriet for å bestemme om *V-ende*-formen brukes eller ikke.

Et tredje kriterium for å systematisere bruken av *V-ende* på norsk, er transitivitet og ergativitet. Vi kan skille mellom ergative og inergative verb, eller verb hvor handlingen er rettet mot subjektet og verb hvor handlingen ikke er rettet mot subjektet (jf. Kjærsgaard 2001: 190). Når verbet *velte* er brukt intransitivt i en inkausativ konstruksjon (*Bilen veltet*), er handlingen rettet mot subjektet og subjektet har ingen agensrolle, men når det samme verbet er brukt transitivt i en kausativ konstruksjon (*De veltet bilen*), er handlingen ikke rettet mot subjektet og subjektet har agensrolle. Verbet uttrykker i begge tilfellene punktuell snarere enn durativ aksjonsart, men en forutsetning for å kunne bruke *V-ende*-formen *veltende* må være at vi kan se for oss en handling som ikke er avsluttet: *En veltende bil* er en bil som er i ferd med å velte, der veltingen uttrykker noe durativt, og det samme kan vi si om *veltende røyk*. Her er formen *veltende* et adjektiv.

Såkalte non-agentive verb (Hansen og Heltoft 2011: 1283–1284) kan tillate både en agentiv og en inagentiv tolkning. Dette kan være verb som *gå, lyse, løpe, smile, sove* osv. Slike verb kan ofte ha *V-ende*-form i norsk, men ikke nødvendigvis alltid. Dersom et verb som *lyse* tolkes inagentivt (*Lampen lyser*), vil vi få en *V-ende*-form som er adjektivisk: *en lysende lampe* er en lampe som lyser. Verbet *lyse* fungerer godt i *V-ende*-form som adjektiv fordi det uttrykker durativ aksjonsart. Verbet *gå* derimot, når det tolkes inagentivt i eksempler som *lyset gikk* eller *strømmen har gått*, uttrykker ikke-durativ aksjonsart, og fungerer ikke i *V-ende*-form som adjektiv (**et gående lys*, **en gående strøm*). Men når vi tolker verbet agentivt (*Han gikk en tur*), kan det uttrykke durativ aksjonsart, og *V-ende*-formen kan også tolkes verbalt. Når vi finner formen *gående*, er det mulig at den kan tolkes agentivt og at den kan ha verbal karakter, samtidig som *gående* i bestemte betydninger selvfølgelig også kan ha adjektivisk funksjon, i tillegg til også å kunne fungere som substantiv. Hvis et verb kan tolkes agentivt, vil en eventuell *V-ende*-form kunne tenkes å ha verbal karakter.

Kinn (2014: 70–71) argumenterer også for at transitivitet er et kriterium for å kunne avgjøre om presens partisipp skal tolkes adjektivisk eller verbalt: «Når eit presens partisipp er brukt med objekt, og verbbasen kan brukast med objekt, er det derfor eit godt kriterium for at partisippet er verbalt» (Kinn 2014: 71). Verbal tolkning er naturlig når *V-ende* har en argumentstruktur som er typisk for verbfraser og som er forskjellig fra strukturen i adjektivfraser (Kinn 2014: 70–71; Thurén 2008: 50–51; Hanssen, Mundal og Skadberg 1975: 157)¹⁰. Dette kan gjelde

¹⁰ Presens partisipp i svensk har verbal funksjon når det har verbal argumentstruktur og når det viser imperfektivt aspekt, ifølge Thurén (2008: 173).

når *V-ende* uttrykker en handling eller en prosess, har en form for utfylling, og særlig ved transitive verb med direkte objekt.

4.2. Den infinitte verbformens funksjoner

Når det gjelder verbal bruk av *V-ende* i norsk, kan vi skille mellom adjektivisk funksjon, som vi finner i setninger der *V-ende* kan omformes som adjektiviske leddsetninger (relativsetninger)¹¹, og adverbial funksjon når partisippet kan omformes som adverbiale leddsetninger.

I (10) – (12) kan vi si at *V-ende* kan ha verbal karakter, men det er ikke åpenbart om eksemplene skal tolkes adjektivisk eller adverbialt. Tolkningen av subjektreforans er avhengig av hvilken funksjon partisippene har:

- (10) Jeg drev byplanlegging, skrev om en hund og to glade gutter, løpende nedover et jorde (Sondre Midthun, *Kom aldri nærmere*, 2011).
- (11) Jeg så for meg døde småfugler ligge spredt rundt i skogen, og tenkte på Eyolf, løpende rundt der oppe i den blå vintermorgenen (Sondre Midthun, *Kom aldri nærmere*, 2011).
- (12) Roy må ved to anledninger løfte hånda for å gjengjelde hilsener fra mennesker gående på den andre siden av gata (Eivind Hofstad Evjemo, *Det siste du skal se er et ansikt av kjærlighet*, 2012).

I disse eksemplene har vi utfyllinger, og verbene *løpe* og *gå* kan tolkes agentivt. I (10) er det mest naturlig å si at *løpende* kan omformes som en ikke-restriktiv relativsetning, og partisippet kan her ikke erstattes av infinitiv. I (11) er den samme tolkningen mulig (*som løp rundt der oppe*), men *V-ende* kan også omformes som en adverbial leddsetning (*mens han løp rundt der oppe*). I (12) er det også nærliggende å anta at det samme innholdet kan uttrykkes gjennom en relativsetning.

I (13) er det derimot mer naturlig å anta at *sittende* har samme subjektreferent som det finitte verbet i setningen, og kan her ikke erstattes av en relativsetning. *V-ende* kan derimot omformes som en adverbial leddsetning (*Jeg tenkte på henne mens jeg satt på sykkelen min*):

- (13) ... det var noe som ikke stemte da jeg tenkte på henne, sittende på min guttesykel i ensomt tråkk oppover grusbakkene (Sondre Midthun, *Kom aldri nærmere*, 2011).

¹¹ Western (1921: 370) skriver at presens partisipp i norsk kan tilsvare en relativsetning, og Faarlund et al. (1997: 472) viser til eksempler hvor presens partisipp beholder utfyllinger som et finitt verb, og «erstatte verbalet i en relativsetning». Askedal (1994: 265) skriver også at konstruksjoner med presens partisipp i norsk kan erstatte relativsetninger.

I en setning som (14) kan *V-ende* omformes som en adverbial leddsetning:

(14) Han døde sovende i sengen sin.

Verbene *sove* og *dø* viser til to separate handlinger, og *V-ende* kan vanskelig tolkes som et måtesadverb (**Han døde på en sovende måte*). Koordinasjon er ikke mulig (**Han døde og sov samtidig*), og adverbial tolkning er det mest sannsynlige (*Han døde mens han sov*). Det samme gjelder for (15), hvor subjektet i setningen har en klar agensrolle og hvor *V-ende* uttrykker en handling mer enn en tilstand:

(15) Hun døde kjempende for fedrelandet.

Både (14) og (15) er setninger der *V-ende* uttrykker durativ aksjonsart. Det samme gjelder (16), der *røykende* uttrykker samtid med det finitte verbet:

(16) Leirkommandanten kom ruslende ned til elven røykende på en sigarett (Jan Jakob Tønseth, *Prosten*, 2013).

Det vanligste er at *V-ende* i setninger som disse angir en tilstand eller en prosess som er ikke-punktuell (ikke-avgrenset), slik vi også ser i (17):

(17) Jeg hadde pappaperm og befant meg i et nedstengt Oslo, dyttende på en barnevogn, lyttende til en podkast og klikkende på en telefon (klassekampen.no, 18.12.2021).

De tre formene *dyttende*, *lyttende* og *klikkende* har utfylling, de uttrykker handlinger eller prosesser mer enn tilstander, og har tydelig verbal karakter. Vi kan definere dem som narrative eller forklarende, og de kan være mer sideordnende enn underordnende.

5. Eksempler på bruk av *V-ende* i nyere norsk skjønnlitteratur

Vi skal i dette avsnittet vise eksempler på bruk av konstruksjoner med *V-ende* i norsk hentet fra litterære tekster skrevet etter 2010. De ekserperte romanene står oppført i bibliografien.

Hvert eksempel vil bli analysert med tanke på om *V-ende* kan sies å kunne omformes som adverbiale leddsetninger. Eksempelene er systematisert etter funksjon.

5.1. Temporal funksjon

Et eksempel på bruk av *V-ende* som tilsvarende en adverbial leddsetning med temporal funksjon, finner vi i (18):

- (18) Sella hadde ikke tenkt tanken før nå, men hadde faren gått rundt i butikken den dagen og sørget? Nettopp fordi han plutselig innså at han ikke skulle kjøpe inn bestemte varer til datteren, at han der, gående rundt i butikken, virkelig forstod at han ikke lenger trengte å kjøpe yoghurt naturell eller frosne bjørnebær (Eivind Hofstad Evjemo, *Velkommen til oss*, 2014).

Konstruksjonen *gående rundt i butikken* kan her tolkes med betydningen *mens han gikk rundt i butikken*. *V-ende*-formen uttrykker durativ aksjonsart og samtidighet med det finitte verbet i setningen (*forstod*), som i sin tur uttrykker punktuell aksjonsart. *V-ende* er frittstående, har utfylling og tydelig verbal karakter.

Et annet eksempel av samme forfatter ser vi i (19):

- (19) Securitas-vakten er den eneste igjen, gående taktfast gjennom senteret med nøkkelknippet bulende mot låret (Eivind Hofstad Evjemo, *Det siste du skal se er et ansikt av kjærlighet*, 2012).

I dette tilfellet har *gående* utfylling og verbal karakter, og det er mulig å si at *V-ende* her kan omformes som en adverbial tidsleddsetning, men det er også mulig å se for seg en sideordnende konstruksjon som alternativ. Formen *bulende* i den samme setningen er et eksempel på *V-ende* brukt sammen med preposisjonen *med* (jf. Kinn 2014: 83–84), som vi ikke skal gå nærmere inn på her.

Stillingsverb (eller statiske verb) som *sitte*, *ligge* og *stå* er som tidligere nevnt vanlige i *V-ende*-form, og det er enkelt å finne eksempler med slike former:

- (20) Han skal imidlertid, stående oppe i stigen mellom greinene, komme på at kattermoren fremdeles ligger oppe i gresset og at hun bør graves ned før hun begynner å lukte (Eivind Hofstad Evjemo, *Velkommen til oss*, 2014).
- (21) En som har avfunnet seg, tenkte hun nå, sittende ved kjøkkenbordet, men hun visste ikke med hva (Roskva Koritzinsky, *Jeg har ennå ikke sett verden*, 2017).

Disse skiller seg fra eksemplene som vi har sett i (18) og (19) ved at *V-ende* tilsynelatende ikke uttrykker verbale handlinger, og de kan også skille seg fra dem når det gjelder agentivitet. Formene *stående* og *sittende* i (20) og (21) har animate referenter, men et verb som *stå* kan også ha inanimat referent. Et glass kan stå på kjøkkenbordet, men et glass vil ikke ha noen agensrolle når det står på bordet, og det utfører ingen handling. Stillingsverbene kan i utgangspunktet sies å være agentivitetsnøytrale, men det er likevel en forskjell mellom eksemplene (20) og (21), og en setning med inanimat referent. Når det finitte verbet i setningen har animat referent, som i (20) og (21), ser det ut til at det er mulig å omforme *V-ende* som adverbiale leddsetninger i større grad enn ved inanimata (jf. det som er sagt om ergativitet i 4.1.). I (20) og (21) har *V-ende* utfyllinger og kan omformes som adverbiale tidsleddsetninger.

I (22) – (25) kan vi si at *marsjerende* og *gående* kan uttrykke verbale handlinger:

- (22) Det handlet om soldater som, enten stående eller marsjerende i formasjon, kastet kniver, geværer og bajonetter i luften (Sondre Midthun, *Farvel til alt dét*, 2017).
- (23) Gående på den mørke skogsveien følte jeg meg utrygg ... (Sondre Midthun, *Kom aldri nærmere*, 2011).
- (24) Han spiste ikke lunsj med meg. Åt gående, tok seg ikke tid til pauser (Maja Lunde, *Blå*, 2017).
- (25) Arild tar på seg jakka gående, Sella følger etter, og plutselig står de utenfor kulturhuset i en mild, fortrøstningsfull sommerkveld (Eivind Hofstad Evjemo, *Velkommen til oss*, 2014).

I alle disse tilfellene er det mulig å omforme *V-ende* som adverbiale leddsetninger, selv om det ikke nødvendigvis er den eneste muligheten. Sideordninger kan også være mulige, som i (22) (*de kastet kniver mens de marsjerte* eller *de kastet kniver og marsjerte samtidig*) og (24) (*han åt mens han gikk* eller *han åt og gikk samtidig*).

I følgende eksempel fra Maja Lundes roman *Bienes historie* kan *liggende* sies å kunne omformes som en adverbial tidsleddsetning. Setningen har et formelt subjekt, og *V-ende*-formen har en referent (*meg*) som ikke er subjekt i setningen. Eksempelet er hentet fra en roman som er oversatt til mange språk, og vi ser her noen eksempler på hvordan oversetterne har forstått setningen:

- (26) a. Men en sjelden gang blir man truffet av dette eureka som forandrer alt. Hos meg kom det en sen sommerettermiddag, liggende på skogens bunn, i akademisk kontemplasjon (Maja Lunde, *Bienes historie*, 2015: 358).
- b. Ein seltenes Mal jedoch erlebt man dieses alles verändernde Heureka! Mich beglückte es an einem späten Sommernachmittag, als ich, in akademische Kontemplation versunken, auf dem Waldboden ruhte (Maja Lunde, *Die Geschichte der Bienen*, 2017: 404).
- c. Dans une carrière scientifique, il arrive que par extraordinaire un trait de génie vienne rebattre les cartes. Pour ma part, le miracle survint par une fin d'après-midi estivale alors que je m'abandonnais, couché sous les arbres, dans la forêt, à une contemplation académique (Maja Lunde, *Une histoire des abeilles*, 2017: 315).
- d. But once in a great while one is struck by an epiphany that changes everything. For me, it occurred on a late-summer afternoon, while lying on the floor of the forest, in intellectual contemplation (Maja Lunde, *The History of Bees*, 2017: 265).

I alle de siterte oversettelsene er det lagt inn en subjunksjon (*als, alors que, while*) som ikke finnes i den norske originalteksten. Dette understreker at alle oversetterne har tolket *liggende* som en infinitt verbform som kan erstattes av en temporal leddsetning. Den tyske oversetteren bruker ikke en partisipialkonstruksjon, men en leddsetning med eget subjekt (*als ich ruhte*), den franske oversetteren bruker også en leddsetning (men *liggende* er oversatt med *participe passé*-formen *couché*), mens den engelske oversetteren bruker *ing*-formen uten eget subjekt. Av de tre oversettelsene er det den engelske som i størst grad beholder strukturen i originalteksten.

5.2. Modal/instrumental funksjon

I de ekserperte romanene finnes det svært mange eksempler av typen *Hun så spørrende på meg, Han gikk smilende videre, Hun svarte leende* osv., men mer interessante eksempler finner vi i (27) og (28). I (27) er *V-ende*-konstruksjonen frittstående, men har ikke nødvendigvis temporal betydning. En mulig tolkning kan være at det viktigste her er å fortelle noe om måten hunden ligger på, men en temporal tolkning kan heller ikke utelukkes:

- (27) Jeg tenkte på Eyolf, hvordan han pleide å ligge på rygg foran peisen i stua, sovende med labbene rett opp, uten at han lot seg påvirke av den veldige varmen fra vedovnen (Sondre Midthun, *Kom aldri nærmere*, 2011).

Eksempel (28) kan tolkes instrumentalt (*ved å sove*), selv om temporal tolking også er mulig:

- (28) Alle dagene hadde han somlet vekk, sovende der inne, mens alkoholen sakte forlot kroppen (Maja Lunde, *Bienes historie*, 2015).

5.3. Kausal funksjon

Det har ikke vært mulig å finne mange eksempler på *V-ende* med kausal betydning, men (29) kan kanskje tolkes kausalt (*Vi hadde innsikt til kyrne siden/ettersom/fordi vi sto på sykkelsetene*). Temporal tolkning er likevel også mulig:

- (29) Det samme var det gamle, ubebodde spøkelseshuset ved Hagebakken, og også gården ved Steinbakk, hvor vi stående på sykkelsetene hadde innsikt til kyrne og oksene i fjøsvinduet (Sondre Midthun, *Kom aldri nærmere*, 2011).

Det er mulig å argumentere for at eksempler med *vel vitende* kan høre hjemme i denne kategorien. I norsk kan *vel vitende* egentlig ha to forskjellige funksjoner: kausal eller konsessiv. Kausal tolkning kan være mulig i (30) og (31):

- (30) Da jeg første gang fikk dem, hadde jeg brukt en hel kveld på å finne den perfekte stillingen for brillene, finne akkurat det stedet på nesen hvor de lå trygt plassert og samtidig ga meg muligheten til å se folk rett i øynene, uten å måtte via de små, ovale glassene, vel vitende om at de konkave linsene fikk øynene til å virke mindre (Maja Lunde, *Bienes historie*, 2015).
- (31) Hun fikk vise en slags storhet overfor meg, vel vitende om at hennes autoritet var helt ubestridt ... (Sondre Midthun, *Farvel til alt dét*, 2017).

I følgende eksempel kan *vel vitende* muligens tolkes konsessivt (*selv om jeg vet at ...*):

- (32) Hver morgen går jeg tur rundt et kvartal eller to og leter etter sorte hull. Vel vitende om at jeg neppe vil være i stand til å skille ormehullene fra de farlige blindgatene (Tor Åge Bringsværd, *Slipp håndtaket når du vrir*, 2011, LBK).

Det er samtidig viktig å understreke at *vel vitende* i disse eksemplene også vil kunne tolkes adjektivisk.

6. Konklusjon

Utgangspunktet for denne artikkelen har vært at én form ikke alltid har én funksjon, men at det er mer nærliggende å påstå at *V-ende* i norsk kan ha flere forskjellige funksjoner og kan tolkes på flere måter. Det finnes eksempler som tyder på at denne formen i norsk befinner seg i et kontinuum der overgangen mellom de forskjellige funksjonene ikke alltid er tydelig.

Vi har sett eksempler på konstruksjoner i norsk der *V-ende* kan omformes som adverbiale leddsetninger. På den måten kan vi si at det finnes konverbblignende konstruksjoner i norsk. Det finnes ingen entydig og klar definisjon av konverb, og vi skal derfor også være forsiktige med å påstå at konverb finnes i norsk, men eksemplene vi har sett viser like fullt at det finnes konstruksjoner som kan sies å ha mye til felles med kategorien konverb som vi finner i andre språk. I henhold til Hapelmaths (1995) kriterier for å kunne snakke om konverb, er det flere av disse som oppfylles i de setningene vi har presentert i denne artikkelen. Samtidig er det viktig å presisere at *V-ende* i norsk ikke har adverbial underordning som sin *hovedfunksjon*, og at konverbblignende konstruksjoner har et svært begrenset bruksområde i norsk.

At *V-ende* er en form som kan ha forskjellige funksjoner i norsk, er det likevel ingen tvil om. I noen tilfeller er det semantiske eller pragmatiske kriterier som må legges til grunn for å kunne vurdere hvordan partisippet skal tolkes. Vi kan derfor konkludere med at det er vanskeligere å definere bruken av *V-ende* i norsk enn det faglitteraturen tradisjonelt har gitt innrykk av.

V-ende-konstruksjoner i norsk kan omformes som adverbiale leddsetninger når argumentstrukturen er typisk for verbfraser. I slike sammenhenger er *V-ende* i norsk enten frittstående, adskilt fra oversetningen med komma i skriftbildet, eller ikke-frittstående. Ikke-frittstående *V-ende* med modal betydning minner mye om måtesadverb, og det er ikke nødvendigvis enkelt å skille disse funksjonene fra hverandre.

Når *V-ende* kan omformes som en adverbial leddsetning i norsk, vil betydningen oftest være temporal, men modal/instrumental og kausal betydning er også mulig. Andre betydninger (konsessiv, kondisjonal, konsekutiv osv.) er det vanskelig å finne eksempler på. Når *V-ende* har temporal funksjon, uttrykker den durativ aksjonsart og som regel samtidighet med det finitte verbet i setningen.

Både transitive og intransitive verb finnes i *V-ende*-form. De vanligste er stillingsverb (*sitte, ligge, stå*) og bevegelsesverb. En *V-ende*-konstruksjon som kan omformes som en adverbial leddsetning, inneholder to verb (det ene i finitt form og det andre i *V-ende*-form). Når konverbet har temporal funksjon, må de to verbene uttrykke to separate handlinger.

Konstruksjoner der presens partisipp kan omformes som adverbiale leddsetninger er sannsynligvis ikke opprinnelige i nordiske språk, og når man finner dem kan det forklares med at de er etterligninger av syntaktiske strukturer i andre språk. Helt fra norrøn tid har denne konstruksjonstypen vært litterær, og har sannsynligvis aldri vært utbredt i talespråket, men det er ikke noe vi har undersøkt nærmere i denne sammenhengen. Når vi finner slike konstruksjoner i norrønt, skyldes det først og fremst påvirkning fra latin (Nygaard 1905: 239; Kille 2007: 151). I tillegg er det mulig at vi kan snakke om påvirkning fra andre språk som fransk og tysk, i tillegg til dansk og svensk. Påvirkningen fra latin fantes i alle de skandinaviske språkene i større eller mindre grad til 1700-tallet, da språkpuristiske bevegelser sørget for å begrense bruken av latinske syntaktiske strukturer. I løpet av 1800-tallet var konverbale strukturer svært sjeldne i dansk-norsk skriftspråk, men fra slutten av 1900-tallet ser det ut til at slike konstruksjoner blir litt vanligere enn de har vært tidligere, og dette kan sannsynligvis skyldes påvirkning fra engelsk.

Norsk er åpenbart ikke et språk hvor asyndetiske konstruksjoner dominerer, eller hvor syndetisk koordinering ikke er vanlig, og er med andre ord ikke et typisk konverb-språk. Ikke desto mindre er det interessant å analysere de eksemplene som finnes hvor vi kan si at konverblignende konstruksjoner faktisk brukes. Det vi har sett er at denne bruken er begrenset til bestemte verb, men at disse konstruksjonene ikke er så uvanlige som man kanskje skulle tro. Det finnes mange eksempler i nyere skjønnlitteratur. Enkelte forfattere bruker slike konstruksjoner oftere enn andre, og blant de ekserperte tekstene er det særlig Maja Lunde, Eivind Hofstad Evjemo og Sondre Midthun som bruker konverblignende konstruksjoner ofte. En mulig forklaring er at vi ser en økt bruk av denne konstruksjonstypen i nyere tid som følge av påvirkning fra engelsk, hvor slike konstruksjoner brukes i stort omfang. Engelsk påvirkning i syntaktiske strukturer av denne typen er et tema som bør undersøkes nærmere.

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LITERATURA

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Minnekultur og minneoverføring i Mona Levins *Mors historie* (2015) og Irene Levins *Vi snakket ikke om Holocaust* (2020)

Memory Culture and Memory Transfer in Mona Levin's *Mors historie* (2015)
and Irene Levin's *Vi snakket ikke om Holocaust* (2020)

This article explores the thematization of memory transmission and communicative memories in contemporary Norwegian-Jewish literature, based on Mona Levin's *Mors historie* (2015) and Irene Levin's *Vi snakket ikke om Holocaust* (2020). Norwegian second and third generation literature has only been explored to a limited extent. This article aims to change this situation by shedding light on how and to what extent Norwegian-Jewish literature contributes to contemporary memory processes and memory culture.

Keywords: Norwegian-Jewish literature, the Second-Generation, the Norwegian Holocaust, memory transmission, postmemory

Nøkkelord: norsk-jødisk litteratur, andregenerasjonen, det norske holocaust, minneoverføring, postmemory

1. Introduksjon

I 1979 vekket Helen Epstein interessen for den såkalte andregenerasjonen i USA med boken *Children of the Holocaust. Conversations with Sons and Daughters of Survivors* (Grimwood 2007: 1). Siden da har det blitt publisert en rekke personlige tekster skrevet av personer med familiær tilknytning til holocaust. Disse tekstene omtales gjerne som andre- og tredjegerasjonslitteratur eller postgenerasjonslitteratur¹, og

¹ Internasjonalt omtales etterkommerne av holocaustoverlevne gjerne som «the Second Generation», men med tiden har begreper som «the 1.5 Generation», «the Third-Generation» og «the Post-Generation» fått en viss utbredelse. Alle signaliserer de at holocaust, på tross av å være en avsluttet historisk hendelse, fortsetter å påvirke etterfølgende jødiske generasjoner. Ideen om og

har internasjonalt blitt viet betydelig forskningsinteresse på tvers av fagfelt i over førti år. Forskningen har blant annet vist at etterkommere av holocaustoverlevende har bidratt til å forme den internasjonale minnekulturen på denne måten (Hirsch 2008: 105; Kacandes 2012: 179).

Dersom vi tar utgangspunkt i en bred definisjon, der begrepet postgenerasjonslitteratur viser til tekster som på en eller annen måte tematiserer holocaust og er skrevet av etterkommere av minst én overlever, kan omkring tjue norske bøker utgitt mellom 1983 og 2023 gis denne betegnelsen. Noen fellestrekk ved dem er at de (fleste av dem) kan betegnes som litterær sakprosa² og at de har minneoverføring som gjennomgangstema og motivasjon. Det er nok mange årsaker til at det meste av denne litteraturen er publisert siden 2015, som blant annet at holocaust var i ferd med å bli en del av det kollektive nasjonale minnet og at de siste tidsvitnene på dette tidspunktet var i ferd med å dø (jf. Kacandes 2012: 179; Hirsch 2012: 1). Med deres bortgang følte flere etterkommere et ansvar for å bringe minnene videre. Kanskje kjente de også en annen frihet til å skrive om fortiden etter hvert som avstanden til den ble større og uten foreldregenerasjonen til stede (jf. bl.a. I. Levin 2020: 210). Norsk litteratur skrevet av etterkommere av holocaustoverlevende er imidlertid i svært liten grad utforsket³, og det ønsker denne artikkelen å bidra til å endre.

Artikkelen vil analysere tematiseringen av kommunikative minner (jf. Assmann 1995) og minneoverføring i denne litteraturen. I forlengelse av dette vil jeg belyse betydningen av offentlig minnekultur for den jødiske minoriteten og for formidlingen av norsk-jødiske erfaringer, historie og fortellinger. Slik vil denne artikkelen forsøke å vise hvordan norsk-jødisk litteratur inngår i samtidens minneprosesser og holocaustminnekultur. Dette vil jeg gjøre med utgangspunkt i Mona Levins *Mors historie* (2015) og Irene Levins *Vi snakket ikke om Holocaust* (2020)⁴. Levin og Levin har vært blant de mest aktive og betydningsfulle holocaustformidlerne fra den såkalte andregenerasjonen det siste tiåret. De har delt sine personlige erfaringer i tv- og radioprogrammer, podkaster, panelsamtaler og artikler, og ikke minst i sine bøker. I tillegg til de nevnte årsakene er *Mors historie* og *Vi snakket ikke om Holocaust* valgt på bakgrunn av en kombinasjon av forfatterbiografi, sjanger, stil og tematikk. Bøkene befinner seg i skjæringspunktet mellom biografi og memoarlitteratur⁵, og skildrer mødrenes holocausterfaringer. De tematiserer også transgenerasjonelle relasjoner og forholdet mellom minoritetens minner og majoritetsbefolkningens fortelling om krigen, og tar i forlengelse av dette opp problemstillinger knyttet til

definisjonen av ulike generasjoner i relasjon til holocaust er vel etablert innenfor internasjonale holocauststudier, men har blitt problematisert av flere (jf. bl.a. Weissman 2016: 162).

² Jf. Tønnesson 2008: 34.

³ Se imidlertid Unni Langås' innsiktsfulle lesning av Monica Csangos *Fortielser* (jf. Langås 2023: 139–143).

⁴ Mona Levin og Irene Levin er i slekt; Fanny Raskow, Irene Levins mor, og Robert Levin, Mona Levins far, var søskenbarn (I. Levin 2020: 176).

⁵ Lothe 2007: 134.

formidling av personlig holocausthistorie til nye generasjoner. På bakgrunn av dette vil artikkelen undersøke følgende problemstillinger: Hvordan skildres minneoverføring mellom generasjonene i disse bøkene? Hva kan de fortelle leseren om den offentlige minnekulturens betydning for minneoverføring i jødiske familier? Og i forlengelse av dette: Hva kan de fortelle om samspillet mellom kommunikative, kulturelle og offentlige minner innad i de to Oslo-baserte jødiske familiene – og hvilke indikasjoner gir de om dette samspillet i majoritetssamfunnet?

2. Begrepsavklaring: minnekultur og minneoverføring

Minnekulturbegrepet har i løpet av de siste tre tiårene etablert seg som et paraplybegrep for å beskrive de komplekse måtene samfunn minnes fortiden på gjennom en rekke medier (Erll og Rigney 2006). Denne artikkelen bygger på Marianne Hirsch' minneoverføringsteori, bedre kjent under begrepet *postmemory*, og Jan Assmann og Aleida Assmanns minnekulturteori med vekt på begrepene kommunikativt, kollektivt og kulturelt minne⁶. Kollektive og kulturelle minner er kjennetegnet av sin distanse fra hverdagslivet og består av minnehandlinger knyttet til objekter, ritualer og institusjonalisering/organisering av minner, slik vi blant annet ser det gjennom HL-senteret (Senter for studier av Holocaust og Livssynsminoriteter) og de jødiske museene i Oslo og Trondheim⁷. Kommunikative minner består derimot av de delene av kollektive minner som er basert på hverdagskommunikasjon, og har derfor en begrenset tidshorisont (Assmann 1995: 126–127, 129).

Hirsch definerer *postmemory* som forholdet etterkommerne av holocaustoverlevere har til «powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to *seem* to constitute memories in their own right» (2008: 103, utheving i original). *Postmemory* fungerer slik at etterkommere preges av eldre generasjoners opplevelser «by means of the stories, images, and behaviors among which they grew up» (106–107). Hirsch benytter med andre ord begrepet for å beskrive hvordan en traumatisk hendelse påvirker ikke bare dem som opplevde den, men også deres etterkommere, og betoner på denne måten fortidens forgreininger inn i samtiden (107). Slik sett er på den ene siden *postmemory* en form for og et resultat av kommunikative minner, og på den andre utgjør *postmemory* så vel som kommunikative, kollektive og kulturelle minner ulike former for minneoverføring.

⁶ Jan Assmann står som artikkelforfatter, men han påpeker at begrepsapparatet er utviklet sammen med Aleida Assmann (1995: 126).

⁷ Jeg benytter begrepet offentlig minne/minnekultur synonymt med begrepene kollektive og kulturelle minner i denne artikkelen.

3. Mona Levins *Mors historie* (2015)

Mona Levin (f. 1939) er en norsk journalist, sakprosaforfatter, skuespiller og teaterkritiker. Offentlig startet hennes interesse for egen familiehistorie med bidraget til faren Robert Levins selvbiografi *Med livet i hendene. Fortalt til Mona Levin* (1983). Drøye tretti år senere skrev hun *Mors historie. En familiesaga* (2015), en biografi/memoar om moren Solveig Levin (1914–2023), der Levins egne, det vil si *etterkommerens*, minner i større grad tematiseres. Forfatterposisjonen er tydelig markert gjennom bruk av førstepersonsforteller og ved at familiemedlemmer gjennomgående betegnes ut fra deres relasjon til henne. Boken er basert på samtaler mellom mor og datter (M. Levin 2015: 9), og slik sett kan kommunikative minner forstås som bokens primære kilde. Slike nærhetsskapende fortellertekniske grep, som personlige beretninger og gjengivelse av samtaler, er et typisk trekk ved første-, andre- og tredjengenerasjonsliteratur (Kacandes 2012: 179).

Tyngdepunktet i *Mors historie* er 1940-årene, men fortellingen strekker seg over en periode på omtrent sytti år, fra 1870-årene til slutten av 1945. Et av særtrekkene ved boken, sammenliknet med *Vi snakket ikke om Holocaust*, er at den i liten grad skildrer tiden mellom 1945 og utgivelsestidspunktet. *Mors historie* omhandler Solveig, som ble født inn i den jødiske familien Bernstein i Oslo i 1914, og hennes liv før og under krigen. Levin skildrer arrestasjonen av jødiske menn den 26. oktober 1942 og av kvinnene og barna samt deportasjonen fire uker senere, familiens flukt, eksiltilværelsen i Sverige og hjemreisen i 1945. Deretter beskriver *Mors historie* kun enkelte hendelser som fant sted etter 1945. Mens forfatteren tidligere i boken gjenforteller og fortolker morens minner, formidler hun i de siste kapitlene også egne minner. Minneoverføring knyttes hovedsakelig til to momenter i boken, hvorav det første er Solveigs yngre bror Sigmund Bernstein (f. 1922). Hennes største krigstraume er tapet av ham. Morgenen den 26. oktober 1942 forsøkte hun å overtale ham til å gå i dekning, men mislyktes. Fire uker senere ble han deportert med Donau til Auschwitz. I ettertid har Solveig bebreidet seg selv for «at hun lot Sigmund gå» (M. Levin 2015: 140). Det andre momentet er offentlige minner/minnehandlinger (jf. Assmann 1995).

I forordet til *Mors historie* indikerer forfatteren et ønske om å bidra til den kollektive minnekulturen og fremstiller kommunikative minner som et viktig bindeledd mellom generasjonene. Hun skriver: «Jeg ville gjøre mitt til at denne sanne historien ikke blir glemt. Mitt ønske er at våre barn skal kjenne den. Slik kan de bære den med seg og bringe den videre» (M. Levin 2015: 10). Etterkommernes betydning indikeres i tillegg i dobbel forstand gjennom maksimen «'... og du skal fortelle dine barn ...' / 2. Mosebok, 13:8» og dedikasjonen av boken til Levins barnebarn Hedda (5). Indirekte uttrykkes også betydningen av kommunikative minner for den offentlige minnekulturen i forordet. Levin starter nemlig forordet med setningen «*Mors historie* er nettopp min mor Solveig Levins historie, men den representerer også en del av norsk historie som delvis er ukjent, delvis underkommunisert, delvis

avvist» (9). Mens ordet «ukjent» er nøytralt, indikerer ordvalgene «underkommunisert» og «avvist» intensjonalitet. De kan derfor leses som en kritikk av det norske majoritetssamfunnet og dets minnekultur. Med denne åpningen av boken antyder Levin at hennes siktemål er todelt: For det første vil hun bidra til minneoverføring og for det andre til å formidle jødiske «motminner» i håp om å oppnå en endring av det dominerende synet på norsk krigshistorie og derigjennom en integrering av de norske jødernes holocausterfaringer i det offentlige minnet (jf. Rigney 2008: 346, 348). Slik sett kan kanskje Levins bruk av litteraturmediet betraktes som «litterær aktivisme»; et begrep som viser til bruk av litteraturen som medium for å oppnå likestilling og medborgerskap (Oxfeldt 2022).

Boken fremhever også betydningen av transgenerasjonell minneoverføring for Solveig. Når Levin spør hvordan de klarte å leve videre etter krigen, forklarer Solveig at de «måtte se fremover», for de «som var igjen, hadde ansvar for små barn, for å overlevere den jødiske tradisjonen til kommende generasjoner, for å holde minnet om dem vi hadde mistet, levende» (2015: 225). Kommunikative minner – gjennom å minnes ofrene og å holde den jødiske tradisjonen i hevd – fremstår her som sentrale motivasjonsfaktorer. Men i det samme utsagnet indikerer også Solveig at hun og hennes nærmeste valgte *taushet* som overlevelsesstrategi etter krigen: «– [...] Hvilket valg hadde vi. Vi måtte se fremover. Så vi oss for mye tilbake, ville vi gå under. Vi kunne blitt sinnssyke av sorg. Vi kunne tatt livet av oss. Skulle Hitler fått enda fler i vår familie?» (225). Taushetsindikasjonen ligger i formidlingen av at de «ville [...] gå under» dersom de så seg for mye tilbake, der handlingen *å se seg tilbake* nødvendigvis må bety å tenke på og/eller snakke om fortiden. Her fremstår tausheten som selvvalgt og som en strategi for å overleve. Yael Danieli, som har bedrevet klinisk forskning på holocaustoverlevere og deres etterkommere i flere tiår, benytter uttrykket «conspiracy of silence» for å beskrive hvorfor mange overlevere valgte å være tause om holocaust og dens ettervirkninger (1998: 4). Danieli forklarer at mange overlevere, og etter hvert deres etterkommere, opplevde å ikke bli forstått når de delte sine erfaringer. De valgte derfor å tie om sine holocausterfaringer, særlig i interaksjon med utenforstående (4).

I motsetning til Irene Levin tematiserer ikke Mona Levin eksplisitt taushet i *Mors historie*. Men flere steder *antyder* hun likevel at familien hennes var preget av en taushetskultur, slik Solveigs utsagn i avsnittet ovenfor også gjør. Et annet eksempel er at Levin først fikk detaljkunnskap om sin egen families flukt til Sverige i 1942 i begynnelsen av 1980-årene og om Sigmunds skjebne i 2011 (2015: 227). Mens det er nærliggende å anta at flukten til Sverige ble et tema i Levin-familien under arbeidet med Robert Levins selvbiografi i begynnelsen av 1980-årene, og følgelig at denne kunnskapen er resultatet av kommunikative minner, kan den transgenerasjonelle minneoverføringen av «[d]etaljene i hva som hendte med Sigmund i 1942» knyttes til en offentlig minnehandling; nedleggelsen av snublesteinen til minne om ham i 2011 (226–227). Den tyske kunstneren Gunther Demnig står bak snublesteinprosjektet, som ble innledet på 1990-tallet og kom til Norge i 2010.

Snublesteinene er minnesmerker til minne om individuelle personer som ble ofre for nazistenes forfølgelsespolitikk. De bærer individets navn og nedfelles i fortauet utenfor personens siste frivillige bosted, etterfulgt av en kort seremoni (Degnæs og Lenz 2022: 287–294, 300). For Levin skapte snublesteinseremonien et rom der tidligere ukjente minner om hennes onkels liv og død kunne formidles til henne og søsteren Sidsel. Minnene kom fra Jødisk Museum Oslos arkiver og fra Solveig, som «svarte hver gang [de] spurte om noe» (M. Levin 2015: 226).

I skildringen av snublesteinseremonien poengterer Levin at moren «[s]om vanlig» sa «lite eller ingenting» (226, min utheving). Dette står i et motsetningsforhold til påstandene om at «Mor har fortalt i alle år» i bokens forord (9). At hun sa «lite eller ingenting» under minneseremonien, behøver riktignok ikke å vise til at Solveig har vært taus om fortiden, men kan referere til at hun i liten grad har delt sine følelser. Morens fortellinger skal i alle tilfeller ha blitt langt mer detaljerte «fra hun var 98 år gammel og til hun i skrivende øyeblikk er 100 og et halvt» (9). Vi kan derfor spekulere i om snublesteinnedleggelsen kan ha vært en medvirkende årsak til at Solveig kort tid senere begynte å dele flere minner, for på nedleggelsestidspunktet var hun nemlig 97 år gammel. Samtidig indikerer formuleringen «men ikke i slik detalj som hun *har vært villig til* fra hun var 98» at Levin uten hell har forsøkt å få moren til å fortelle om sine erfaringer tidligere (9, min utheving). Fortellerens ordknappe stil overlater imidlertid denne tolkningen til leseren.

Et siste eksempel på betydningen av offentlige minner i *Mors historie* er knyttet til avdukingen av minnesmerket over de norske holocaustofrene på den jødiske gravlunden på Helsfyr i Oslo i 1948. Dette er et av de første minnesmerkene over de norske ofrene, og det ble oppført før holocaust var blitt en del av den kollektive minnekulturen. Det er utformet som en enkel, høyreist stein med en innhugget menorah og et minneskrift, omkranset av en lav, stjerneformet mur med navnene på de drepte. Levin forteller at hun kan «huske [s]in egen lille finger gli over bokstavene i Ernst Sigmund Bernsteins navn» (224). Bak de få ordene kan leseren bare gjette seg til hva hun var blitt fortalt om onkelen. Den fysiske berøringen indikerer at den da åtte-niårige Levin forsøker å komme nærmere fortiden og onkelen. Den ordknappe skildringen av dette barndomsminnet vekker en rekke spørsmål hos leseren: Hva vet hun om onkelen sin, hvem han var og hva som skjedde med ham? Hører hun navnet hans ofte, uttalt av Solveig, tanter, onkler eller besteforeldre? Hvilke kontekster nevnes navnet hans i, og hvordan er stemningen da? Hva uttrykkes verbalt og hva forteller de voksne kroppsspråk? Dette forblir imidlertid tomrom i teksten og ubesvarte spørsmål. Likevel indikerer minnet at Levin var preget av foreldrenes minneoverføring i den tidligste etterkrigstiden; for av alle navnene på minnesmerket, oppsøkte hun Sigmunds.

Den siste tekstsekvensen fra *Mors historie* jeg vil fremheve, er hentet fra bokens avslutning. I etterkant av nedleggelsen av Sigmunds snublestein forteller Solveig datteren om en «tanke [hun] har slitt med, hver eneste dag i alle disse årene»:

Jeg har sett oss komme til Auschwitz, jeg har sett oss måtte kle av oss og gå over plassen til gasskammeret, nakne i iskulden. Jeg holder deg på armen, tett inntil kroppen min, og som vanlig legger du hodet inn i halsgropen min. Hva sier jeg til deg? Hva skal jeg si til deg når vi går inn i gasskammeret sammen? Ikke en dag uten den tanken. Ikke en dag (227).

Med Assmann og Assmanns begrepsapparat er dette et kommunikativt minne, der moren forteller datteren om en hendelse hun har fryktet store deler av sitt liv. Det er delvis forårsaket av en offentlig minnehandling – det vil si av etableringen av minnesmerket over Sigmund – og delvis av «økende press mot jøder i Norge»⁸. Betydningen av morens minneoverføring understreker forfatteren ved å påpeke at samtalen har gitt henne «[u]tryddelige bilder» i hodet og at hun «[i]kke en dag siden» har «vært uten denne tanken» (227). Sagt noe annerledes, er disse bildene «a consequence of traumatic recall [...] at a generational remove» (Hirsch 2008: 106–107, utheving i original). Skildringen av Solveigs fryktinngytende tanke er den sekvensen i *Mors historie* som tydeligst kan belyses av Hirsch' begrep postmemory. Levin har imidlertid ikke hatt disse forestillingene med seg siden barndommen (jf. Hirsch 2008: 106–107). Likevel har samtalen så sterk innvirkning på henne at den slår rot i henne som «postminner». Den gir henne ikke bare en ny forståelse av hvor sterkt moren har vært og fremdeles er preget av forfølgelsene under krigen, men tilsynelatende fungerer den også som en øyeåpner for hvor nær hun og moren var gasskammerdøden i 1942. Formuleringen «[i]kke en dag siden har jeg selv vært uten denne tanken» antyder at disse forestillingene, denne *nesten-skjebnen*, vil prege Levin for resten av livet (2015: 227, min utheving).

4. Irene Levins *Vi snakket ikke om Holocaust* (2020)

Irene Levin (f. 1943) er professor emerita i sosialt arbeid og har i mer enn to tiår arbeidet med akademisk og populærvitenskapelig holocaustformidling. *Vi snakket ikke om Holocaust. Mor, jeg og tausheten* er hennes første bok om temaet og ble utgitt i 2020. Den kan betegnes som en memoar/biografi om moren Fanny Raskow (1912–2013). Boken er inndelt i de fem delene «Mor og notatene», «Før krigen», «Under krigen», «Etter krigen» og «Taushetens tale – et etterord». I «Mor og notatene» forteller Levin at det dukket opp en rekke håndskrevne ark på ulike plasser da hun hjalp moren å flytte til Jødisk Bo- og Seniorsenter. De var skrevet av Fanny, og variasjoner i håndskrift og papirkvalitet bar bud om at notatene var blitt til over flere tiår. Notatene viste seg å variere fra «lange fortellinger» til «korte brokker» og handlet om «erfaringer fra krigen, [...] tiden da hun vokste opp i Kristiania, og om uoverensstemmelser i familien» (I. Levin 2020: 9–10). Før 1990-årene snakket hverken moren, faren eller mormoren noen gang om krigen eller holocaust (196, 189), og likevel var tilsynelatende enkelte av notatene skrevet

⁸ Det fremgår ikke av teksten hva dette økende presset består i.

så tidlig som i 1960-årene. Papirene fikk derfor Levin til å se moren i et nytt lys og motiverte henne til å skrive boken (10).

De første delene av *Vi snakket ikke om Holocaust* formidler i korte trekk Fanny Raskows familiehistorie og skildrer samlivet med ektemannen Herman, jødeforfølgelsene høsten 1942, organiseringen av flukten, arrestasjonen av faren Rubin og flyktningetiden i Sverige. «Etter krigen» dekker et større tidsrom enn de forutgående delene og skildrer pendlingen mellom taushet og tale i kjernefamilien Raskow, i den jødiske minoriteten og i det norske storsamfunnet. I bokens siste del belyser Levin sine egne minner, og drøfter minneoverføring til nye generasjoner. *Vi snakket ikke om Holocaust* tematiserer hovedsakelig minneoverføring i relasjon til tre momenter: For det første fremstilles minneoverføringen i familien Raskow og i deres omgangskrets i etterkrigstiden som ikke-verbal; for det andre knyttes den ikke-verbale kommunikasjonsformen til Fannys skyldfølelse og sorg over tapet av faren Rubin Pinkowitz; og for det tredje knytter Levin overgangen fra ikke-verbal til verbal minneoverføring innenfor familien til endringen av den offentlige minnekulturen.

Kommunikasjon er en prosess der mennesker verbalt eller ikke-verbalt deler informasjon. Ikke-verbal kommunikasjon kan defineres som en taus form for kommunikasjon mellom to parter, uten bruk av tale for å fange mottakerens oppmerksomhet (Phutela 2015: 43). Minneoverføring fra foreldre til barn er likeledes en form for kommunikasjon som kan foregå eksplisitt og uttalt eller gjennom ubevisste og nonverbale handlinger (Danieli 1998: 2). For Hirsch fremstår ikke-kognitive og nonverbale minnehandlinger som «symptomer» på foreldrenes traumer, men hun spesifiserer tilsynelatende ikke begrepens innhold utover å indikere at det dreier seg om «[t]he language of family, the language of the body» og ubevisste handlinger (Hirsch 2008: 112). Levin forsøker å beskrive den betydningsmettede tausheten – eller rettere sagt den nonverbale minneoverføringen – i kjernefamilien hun vokste opp i. Særlig er hun opptatt av morens minneoverføringshandling. Jeg benytter verbet «forsøker» fordi boken preges av fortellerens vanskeligheter med å fiksere og anskueliggjøre familien Raskows spesifikke nonverbale «familiespråk». For hvordan skildrer man egentlig taushet? Hvordan kan man beskrive den annet enn nettopp som «taushet» – eller ved å symbolisere den gjennom ellipser og tomrom i teksten? Dette kan kanskje forstås i lys av en av Ludwig Wittgensteins aforismer fra *Filosofiske undersøkelser* (1953): «De aspektene ved tingene som er viktigst for oss, skjuler seg på grunn av sin enkelhet og hverdagslighet. (Man legger ikke merke til det – fordi man stadig har det foran øyene.)» (1997: 82). Familien – og dens væremåte og handlinger – er noe av det viktigste, men også noe av det mest hverdagslige og selvfølgelige i et menneskes liv, og kan være vanskelig å få øye på.

I *Vi snakket ikke om Holocausts* kanskje mest presise karakteristikk av den tause minneoverføringen skildrer Levin den slik: «Alt dette usagte var slett ikke hemmeligheter, det var ikke fortrent, det var ikke skjult – tvert imot var det hele tiden til stede, bare ikke ordlagt» (2020: 205). For å nærme seg tausheten tyr forfatteren til negasjoner og «utelukkelsesmetoden»; det er tilsynelatende enklere å si

hva tausheten *ikke* er enn hva den er. Sitatet demonstrerer også hvorfor forfatteren har valgt betegnelsen «taushet» fremfor et mer ladet begrep som «fortielser», som Monica Csango har benyttet i sin bok *Fortielser. Min jødiske familiehistorie* (2017). «At livet i vår lille kjernefamilie var styrt av noen helt spesifikke historiske hendelser, var noe jeg bare visste», forklarer Levin noe senere (2020: 203). Et av eksemplene på «[a]lt dette usagte» som «hele tiden» var til stede, er Fannys suking og forfatterens tolkning av den: «Når mor sto med oppvasken og sukket, visste jeg hva det handlet om. Det falt meg ikke inn at det kunne komme av noe annet» (203). Andre eksempler på en slik nonverbal kommunikasjon er «[e]t blikk, et sukk eller et bøyde hode», som for Levin «talte mer enn ord» (203). Dette er for øvrig typiske handlinger som oppstår ubevisst i svært mange hverdagssituasjoner og et uttrykk for Raskowenes ikke-verbale «familiespråk» (jf. Hirsch 2008: 112). I forlengelse av dette er de minneoverføringshandlingene, fordi Levin erfaringsmessig og nærmest intuitivt visste hva de handlet om: morens selvbekreftelser over ikke å ha reddet sin far (2020: 152, 192–193). For Fanny, som for andre jøder, innebar jødeforfølgelsene en rekke nedverdiggende og skremmende hendelser, og det mest traumatiske var tapet av faren. Like etter flukten til Sverige drømte hun at hun så ham sittende «i en buss, i et tog eller på en båt?»; hun ropte på ham, men selv om han hørte henne, snudde han seg bort (102). Dette tolket hun som et bevis på at «[d]et var hennes feil [...], hun hadde sviktet. [...] Slik oppfattet hun drømmen, og slik forsto hun virkeligheten», forklarer Levin (152). Fannys suking over oppvasken fremstår derfor også som et «symptom» på sorgen (Hirsch 2008: 112). Den tidligere nevnte Danieli har for øvrig observert en liknende atferd i andre holocaustoverleverfamilier; mange av etterkommerne fortalte om «the constant psychological presence of the Holocaust at home, verbally and nonverbally» (1998: 5).

Levin omtaler det som at hennes «etterkrigstid utspilte seg på en scene med et helt spesielt bakteppe», og at dette «fargela alt annet». Men miljøet omkring henne var tilsynelatende preget av en uuttalt enighet om at det ikke var «nødvendig» å snakke om dette, siden alle overleverne delte denne erfaringen (2020: 204). Her refererer hun med andre ord til det fenomenet som Danieli, som tidligere nevnt, har kalt en «conspiracy of silence» mellom overleverne (1998: 4). I familieselskaper kunne likevel korte kommentarer som på ulike måter gav uttrykk for holocaust-traumene – som for eksempel: «Han fikk i alle fall en grav» – plutselig finne sin vei inn i samtaler om helt andre temaer (I. Levin 2020: 172). Dette skyldtes at krigens hendelser hele tiden var med dem og at alt ble knyttet til disse hendelsene. Når Levin forklarer at overlevernes innskutte kommentarer «[i]solert sett» var uforståelige, men at «de innvidde» likevel forstod «nøyaktig hva det dreide seg om» (172), må kommentarene forstås som et uttrykk for kombinasjonen av et verbalt og et nonverbalt «familiespråk» og som en minneoverføringshandling (jf. Hirsch 2008). Mens de innskutte fragmentene utgjør den verbale delen av «familiespråket», utgjør konteksten – det vil si den felles referanserammen – en form for nonverbal kommunikasjon som tilfører mening til utsagnet (Phutela 2015: 45). Personer som

ikke deler holocaustoverlevernes erfaringer, eller erfaringen av å vokse opp i et slikt miljø, ville derfor ikke forstå deres særegne kommunikasjonsform.

I bokens femte del fremhever Levin betydningen av offentlig minnekultur for sin familie. Hun benytter metaforen «inn med morsmelken» for å forklare sin egen tause minneoverføring til egne barn, og indikerer dermed at den er noe naturlig, utvungent og kanskje nødvendig som foregår mellom foreldre og barn (I. Levin 2020:206). Samtidig opplever hun at «videreføringen av historien ikke skjer så automatisk og uuttalt som i tidligere generasjoner» (206). I en anekdote forklarer hun hvordan hun på vei til en markering av Den internasjonale holocaustdagen med et barnebarn må forklare at Rubin ble drept fordi han var jøde – ikke fordi han var soldat, som barnebarnet antar. Da innser hun «at det som for min generasjon, og også mine barns, hadde vært en selvfølge, krevde en forklaring for neste generasjon» (207). Barnebarnets reaksjon «krevde noe *mer*» av henne «enn den implisitte, innforståtte, tause praksisen som min familie hadde videreført» (207, min utheving). Sitatet viser at med økt avstand til traumatiske hendelser, kreves et mer bevisst forhold til minneoverføring og slik sett en endret minneoverføringspraksis.

Levin forklarer òg at «[d]a storsamfunnet begynte å ta opp sitt ansvar for deportasjonen av jødene, startet også mor å snakke om hva hun hadde vært med på» (189). Slik tolker hun Fannys brudd med den tause minneoverføringen som en direkte konsekvens av flere hendelser som fant sted på 1990-tallet; i kjølvannet av Bjørn Westlies artikkel «Det norske jøde-ranet» i *Dagens Næringsliv* 27. mai 1995 fulgte en debatt som resulterte i at Justisdepartementet oppnevnte et utvalg (senere kjent som Skarpnes-utvalget) for å kartlegge hva som skjedde med jødene eiendeler under okkupasjonen og oppgjøret etter krigen (jf. NOU 1997: 22). Dette førte blant annet til en symbolsk økonomisk kompensasjon av norske jøder (Brovold 2020: 4–6). I forlengelse av dette undrer Levin seg over om «mors selvbebreidelser [ville] ha levd så uforstyrret i så mange år hvis det norske samfunnet hadde tatt en mer aktiv rolle i anerkjennelsen av jødene skjebne i årene etter frigjøringen» (2020: 208). Denne tolkningen kan knyttes til den dehumaniseringen jøder ble utsatt for under krigen og skammen den førte med seg for mange av overleverne (Laub 1992: 82–83). Mange, inkludert Fanny, opplevde også skyldfølelse over ikke å ha reddet familiemedlemmer fra deportasjonen. Levins tolkning kan også knyttes til den marginaliseringen jødiske erfaringer ble til del i etterkrigstidens minnekultur (2020: 134, 161–163). Mange norske lærebøker for skolen i tiårene etter krigen nevnte for eksempel ikke behandlingen av jødene under krigen, og hvis den ble nevnt, var det kun med få ord (Eriksen 1995: 101). Jødeforfølgelsene fikk dessuten lenge svært liten plass i de offisielle norske historieverkene (Reitan 2015: 101–103; Stugu 2021: 94), som var svært viktige bidragsytere til den offentlige minnekulturen før internettets tid. Levins tolkning innebærer at norske jøders ansvarsfølelse for familiemedlemmers skjebne ble videreført fordi det var disse holdningene og denne usynliggjøringen av jødene krigshistorie som møtte dem frem til 1990-årene. Danielis studier tyder

også på at følelsen av å bli møtt med manglende forståelse har bidratt til isolasjon, ensomhet og mistillit til samfunnet for mange traumatiserte overleverne, hvilket kan ha bidratt til å styrke praktiseringen av «taushetskonspirasjonen» mellom dem og majoritetssamfunnet (1998: 4). Men når dette endret seg i 1990-årene, åpnet det for en reintegrering av overleverne og deres etterkommere i det norske samfunnet. Slik førte den inkluderende offentlige minnekulturen tilsynelatende til at Fanny så verdien av å fortelle omgivelsene om sine holocausterfaringer, deriblant i dokumentaren *Holocaust – Tidsvitner* (2006).

5. Konklusjon: *Mors historie og Vi snakket ikke om Holocausts* bidrag til samtidens minneprosesser

Astrid Erll og Ann Rigney mener litteratur hovedsakelig kan bidra til produksjonen av minnekultur «as a medium of remembrance», «as an object of remembrance» og «as a medium for observing the production of cultural memory». På tross av at disse funksjonene/kategoriene i praksis ofte er overlappende (Erll og Rigney 2006: 112–113), kan de tydeliggjøre hva de forutgående analysene indikerer om samspillet mellom norsk-jødisk litteratur – det vil si *Mors historie* og *Vi snakket ikke om Holocaust* – og samtidens minneprosesser. Først og fremst viser analysene at disse bøkene bidrar til minnekulturelle prosesser «as a medium for observing the production of cultural memory». Denne litterære minnekulturelle funksjonen har å gjøre med litteraturens evne til å gjøre minner observerbare og til å formidle kunnskap om hvordan minner fungerer på individ- og gruppenivå samt dens evne til å gå i dialog med minnediskurser fra fagfelt som psykologi, filosofi, sosiologi og historie (113). Det er tydelig at bøkene, og særlig *Vi snakket ikke om Holocaust*, er skrevet på bakgrunn av utbredt kunnskap om sosiologi og historie. Ved å tematisere minneoverføring og samspillet mellom familiær minneoverføring og offentlig minnekultur belyser Levin og Levin den gjensidige påvirkningen kommunikative minner, postmemory og offentlige minner har hatt på hverandre og deres mødre. Samlet sett viser bøkene dessuten hvordan offentlige og kulturelle minner har fungert som en katalysator for transgenerasjonell minneoverføring: Mona Levin kom nærmere historien om sin onkel Sigmund gjennom oppføringen av et minnesmerke over de norske jødene på slutten av 1940-tallet og igjen under nedleggelsen av snublesteinen til minne om ham (M. Levin 2015: 224, 226–227); innlemmingen av jødene erfaringer i det kollektive minnet fikk Fanny Raskow til å bryte med sin nonverbale minnepraksis, og en offentlig minnemarkering fikk Irene Levin til å innse at hun måtte endre familiens nonverbale praksis for å lykkes med minneoverføringen til fjerdegenerasjonen (I. Levin 2020: 206–207).

Bøkene bidrar også til produksjonen av minnekultur «as a medium of remembrance» (Erll og Rigney 2006: 112–113). Hver på sin måte minnes Levin og Levin

folkemordet på de norske jødene. De formidler sentrale sider ved holocaust som historisk hendelse, og de skildrer hva jødene som gruppe ble utsatt for. Bøkene gir samtidig stemme til taushet og tomrom som oppstod i etterkant av holocaust; de formidler fortellinger om noen av dem som ble drept og om hvordan tapene påvirket dem som overlevde. Individualiseringen av holocaust og formidlingen av personlige historier er det mest fremtredende virkemiddelet forfatterne benytter (jf. Hirsch 2008: 111; Kacandes 2012: 179). Ved å minne leserne om fortiden bidrar *Mors historie* og *Vi snakket ikke om Holocaust* til å forme det norske samfunnets oppfatning av fortiden og til å produsere kollektive minner (Erll og Rigney 2006: 112). Som *samtidslitteratur* fungerer imidlertid ikke disse bøkene som «object[s] of remembrance»; dette er nemlig en minnefunksjon som primært fylles av eldre tekster som har fått nytt liv gjennom gjenutgivelser, omskrivninger eller intertekstuelle referanser (112–113).

I dag utgjør holocaust en sentral del av den norske minnekulturen om andre verdenskrig. Slik har det imidlertid ikke alltid vært. På tross av at deportasjonen av jøder fra Norge fikk offentlig oppmerksomhet i media de første etterkrigsårene (Brakstad 2023), ble ikke det norske holocaust en integrert del av det offentlige minnet om krigen før på 2000-tallet (Degnæs og Lenz 2022: 292). Levin og Levin gir leseren innsikt i hvordan minner knyttet til holocaust har blitt kommunisert innenfor intime, personlige rammer, og viser hvordan svært mye av denne minneoverføringen ikke har foregått gjennom eksplisitt, verbal kommunikasjon, men i form av ofte vanskelig definerbar ikke-verbal kommunikasjon i deres familier. Dette har imidlertid ikke hindret forfatterne i å bli sterkt preget av foreldrenes traumatiske opplevelser (jf. Hirsch 2008). Likevel bryter de begge med den tausheten de er vokst opp med gjennom sine bøker. Selv har de et ønske om å bidra til holocaustformidling og minneoverføring – både innenfor egen familie og i offentligheten (jf. bl.a. M. Levin 2015: 10; I. Levin 2020: 206).

Samlet sett gir *Mors historie* og *Vi snakket ikke om Holocaust* et kritisk korrektiv til den norske majoritetsfortellingen om krigen, og viser at mange individer og familier fremdeles lever liv sterkt preget av fortiden. Etterkommere av holocaustoverlevende, som Levin og Levin, har en kunnskap ulik alle andres om hvordan livet etter holocaust fortonte seg for overlevende. Ved å skrive om sin kunnskap og erfaring i bokmediet bidrar de til å bevare og offentliggjøre den for ettertiden, og derigjennom til å tilføre det offentlige minnet om holocaust fortellinger ingen andre kjenner. Videre studier kreves imidlertid av den norske andre- og tredjegenersjonslitteraturen. Disse bøkene er, som tidligere nevnt, for det meste utforskede. Det er derfor behov for større kunnskap om hvilke fortellinger de formidler, hvilke fortellerstrategier som kjennetegner dem, i hvilken grad de går i intertekstuell dialog med den tilsvarende internasjonale litteraturen og ikke minst hvordan og i hvilken grad denne litteraturen inngår i samtidens minnekulturelle prosesser.

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Och i Wienerwald står träden kvar
av Elisabeth Åsbrink som en litterär representation
av den svenska minneskulturen kring det andra världskriget

Och i Wienerwald står träden kvar by Elisabeth Åsbrink as a Literary Representation
of Swedish Memory Culture Surrounding World War II

The purpose of the article is to show the way in which Elisabeth Åsbrink's literary reportage *Och i Wienerwald står träden kvar* can promote and influence the creation of memorial images concerning Swedish neutrality during the Second World War and Sweden's participation in the global legacy of the Holocaust. In doing so, the analysis examines narrative instance and identifies textual strategies that promote the spread of a certain form of collective memory.

Keywords: Swedish literature, World War II, culture of remembrance, Holocaust, collective memory

Nyckelord: Svensk litteratur, andra världskriget, minneskultur, Förintelsen, kollektivt minne

Inledning

Den franske historikern och författaren Pierre Nora kallar de sista två decennierna av 1900-talet för *minnesåren*, och anser att det ökade intresset för historiska ämnen bör kallas för *minnestidens ankomst* (Nora 2001: 37–43). Dessa ord bör man förstå i samband med den tragiska historien på 1900-talet, med särskild tonvikt på två krig och brott begångna i ideologins namn. Nuförtiden är reflektionen som ägnas åt minnet ett vanligt förekommande sociokulturellt, tvärvetenskapligt och internationellt fenomen. Det uppstår fler och fler nya klassificeringar och distinktioner som gäller förhållandet mellan minne och mänsklig identitet. Anledningen till detta är bland annat Förintelsen som är ett ständigt återkommande ämne och

utgör en utgångspunkt för den europeiska debatten om minnet av det förflutna. Att behålla minnet av Förintelsen är inte bara att förmedla kunskap om vad som hände, utan också att reflektera över budskapets former. Kan den här typen av minnesdiskurs också utvecklas i ett land som inte var inblandat i fientligheter och inte led några betydande förluster till följd av kriget? Sverige förklarade neutralitet 1914 och bekräftade den 1939, vilket innebär att det varken deltog direkt i första eller andra världskriget. Detta har resulterat i avsaknaden av vissa erfarenheter som var gemensamma för de länder och nationer som drabbades till följd av krigshandlingar och led under nazisternas utrotningspolitik. Istället skapades en mycket unik neutralitetsberättelse som också brukar kallas den småstadsrealistiska berättelsen (Östling 2006: 168). Den skapades av de politiker som styrde landet under och efter andra världskriget. Den användes för att förklara svenska eftergifter till Nazityskland som nödvändiga för att kunna hålla landet utanför kriget och betona Sveriges förtjänster när det gäller humanitär verksamhet. Fram till våra dagar påverkar denna berättelse svenskarnas kollektiva minne av andra världskriget. Men tack vare de nyaste publiceringarna kan situationen förändras. Under de senaste decennierna har man ägnat allt mer uppmärksamhet åt litteraturens roll i en process av åminnelse. Den nyaste kulturella, litterära och historiska forskningen visar att skönlitteratur och den litteratur som placeras på gränsen mellan fiktion och sakprosa kan uppfattas som en specifik historisk källa, men också som ett medium som påverkar en given gemenskaps kollektiva och kulturella minne. Litteraturen är en av de viktigaste kulturella diskurserna som permanent finns i samhället. Förutom officiella handlingar där viktiga fakta dokumenteras och historieskrivning som kan innehålla olika tolkningar av det förflutna är det i litteraturen som det kulturella minnet av händelser och mänskliga upplevelser registreras. De framställningar av det förflutna som förmedlas i litteraturen är väldigt suggestiva och påverkar mottagaren på ett känslomässigt sätt. De går utöver den rent litterära ramen, får en idémässig och ibland också ideologisk dimension och kan bidra till att forma sociala attityder.

1. Syfte, material och teoretisk bakgrund

Den viktigaste teoretiska inspirationen har för mig varit forskningen av den tyska litteraturvetaren Astrid Erll. Hon hävdar att litteraturen, som ett symboliskt system, kan skapa artefakta av identiteten och det kollektiva minnet (Erll 2011: 144). Erll analyserar hur litteraturen fungerar som ett specifikt minnesmedium. Litteraturens speciella sätt att fungera som ett minnesmedium bygger på att hitta balansen mellan det som är fiktivt och det som är relaterat till den icke-textuella verkligheten (Tabaszewska 2013: 68–69). Litteraturens funktion i förhållande till det kulturella minnet är alltså representation. Att identifiera vad som i litteraturen representerar det kulturella minnet är det första steget mot att

studera minnesretoriken som kommer till uttryck i litterära texter. Det finns inga karakteristiska estetiska drag i texten som skulle tvinga läsaren att uppfatta den som ett minnesmedium. Det är en analys av textens historiska inverkan i en given minneskultur som kan ge svaret på frågan om den kan bli ett sådant medium. Det handlar alltså om de potentiella möjligheterna att initiera ett sådant sätt att ta emot texten. Erll talar om en strategi att provocera fram ett mottagande, något som hon kallar för *retorik av det kollektiva minnet*. Det är en samling former och aktiviteter inom en litterär text som, i bemärkelsen ”påverkanspotential”, kan leda till att en viss text uppfattas av läsarna som en kollektiv text. Retoriken av det kollektiva minnet kommer till uttryck genom fem modus (tyska: *fünf Modi der Rhetorik des kollektiven Gedächtnisses*; engelska: *five modes of the rhetoric of collective memory*): det reflexiva, monumentala, historiserande, antagonistiska och erfarenhetsmoduset (Erll 2011: 158–159).

Syftet med artikeln är att visa på vilket sätt E. Åsbrinks litterära reportage *Och i Wienerwald står träden kvar* kan främja och påverka skapandet av minnesbilder som gäller svensk neutralitet under andra världskriget och Sveriges deltagande i Förintelsens globala arv. Analysen ska alltså leda till att undersöka berättarinstansen samt identifiera textstrategier som främjar spridning av en viss form av det kollektiva minnet. Metoden är alltså en kvalitativ textanalys.

Till analysen har jag valt en samtida prosatext som representerar en litterär dokumentär form, dvs. en genre som ligger på gränsen mellan fiktion och sakprosa. Reportaget *Och i Wienerwald står träden kvar* har uppnått stor publiceringsframgång både på den svenska och internationella litterära marknaden (det översattes också till polska). Den avgörande faktorn vid urvalet av analysmaterial var författarens relation till andra världskriget och Förintelsen. Åsbrink är en representant för tredjegerationens överlevande och hon hänvisar till sin judiska bakgrund när hon åtar sig uppgiften att berätta Otto Ullmans historia. Min avsikt har varit att visa hur Åsbrinks utgångspunkt och motiv avspeglar sig i hennes verk för att sedan kunna diskutera bokens potentiella påverkan på svenskarnas kollektiva minne. Åsbrink har också stor erfarenhet inom journalistik. *Och i Wienerwald står träden kvar* kan klassificeras som litterärt reportage med rätt stort inslag av fiktion. Boken är emellertid baserad på en autentisk korrespondens mellan Förintelsens offer, närmare bestämt en judisk pojke som evakuerades till Sverige och hans föräldrar som stannade i Wien och sedan deporterades till koncentrationsläger. I boken spelar det svenska sammanhanget en viktig roll. Åsbrink formulerar i sin bok en rad anklagelser mot det neutrala Sverige som vägrat ta emot judiska flyktingar på 1930-talet och tolererat nazistiska organisationers verksamhet. Den livliga debatten som boken väckte i Sverige har varit en annan anledning till att välja den som föremål för min analys.

Att följa Erlls tankegångar och använda hennes begrepp gör det möjligt för mig att visa hur litterära texter som hänvisar till det förflutna – innehållande en suggestiv men ofta subjektiv bild av historien – genom sin affektiva potential kan

bygga och konsolidera specifika berättelser som utgör byggstenarna för kulturella identiteter. Erll ställer upp en hypotes om den enorma minneskraften av litterära former och deras potentiella påverkan på mottagare (Erll 2005: 267). Det är omöjligt att förutsäga hur läsaren kommer att tolka berättelsen. Det borde dock vara möjligt att bestämma vilket modus som är dominerande i en given text om en uppsättning berättelsefunktioner analyseras, eftersom minnesretorikens huvudmodus är nära relaterade till hur en specifik litterär text är konstruerad. Jag ska försöka indikera vilket modus som kan identifieras och svara på frågorna om dess närvaro beror på textens karaktär och hur det kan påverka mottagandet av boken.

2. Elisabeth Åsbrink – minnestecknare som utmanar glömskan

Och i Wienerwald står träden kvar handlar om den judiske pojken Otto Ullmann som kom från Österrike till Sverige på flykt undan nazisterna 1939, medan hans föräldrar Josef och Elise Ullmann stannade i Wien. Boken är baserad på över femhundra brev skrivna till Otto av hans föräldrar under åren 1939–1944, dvs. fram till deras död i Auschwitz. Efter det att Österrike hade annekterats av Nazityskland (den 12 mars 1938) gjorde föräldrarna sitt yttersta för att se till att deras son skulle lämna landet, vilket hände tack vare den svenske pastorn, Birger Pernow. Att ordna en sådan resa var då ingen lätt uppgift, eftersom Sverige inte ville ta emot judar. Efter en tid i Sverige fick Otto jobb på en gård som tillhörde familjen Kamprad. Mellan Otto och sonen i familjen – Ingvar – uppstod vänskap. Efter kriget visade sig Ingvar Kamprad (1926–2018) vara en begåvad handelsman och grundade det multinationella möbelföretaget IKEA. Otto arbetade där i flera år.

IKEA-grundaren är bokens negativa karaktär. Otto stod honom nära, men Ingvar ”hängde ändå stadigt kvar i Per Engdahls innersta krets” (Åsbrink 2011: 257). Per Engdahl (1909–1994) var en svensk tidningsman och politisk debattör som tog intryck av fascismen och nazismen. 1930 grundade han en fascistisk rörelse i Sverige – Nysvenska rörelsen (Nationalencyklopedin). Information om Kamprads fascistiska sympatier såg dagens ljus redan i mitten av 1990-talet, då hans privata brev offentliggjordes efter Per Engdahls död. Det visade sig att Kamprad gick med i Nysvenska rörelsen 1942, när han var 16 år gammal. Hans uppgift var att samla in pengar och rekrytera nya medlemmar. Det är inte känt när Kamprad lämnade gruppen, men han förblev vän med Engdahl till början av 1950-talet (Nilsson 2000: 155–156). En bredare diskussion om detta ämne uppstod efter publiceringen av Åsbrinks bok. Efter att de obekväma fakta kom fram, ringde Ingvar trettio personer, inklusive Otto och bad om ursäkt. Han skickade också förlåtelsebrev till hundra andra personer. I en intervju med Åsbrink 2010 visade han sig dock lojal med Engdahl: ”Det finns ingen motsättning för mig. Att Per Engdahl var en stor människa, det kommer jag att vidmakthålla så länge jag lever” (Åsbrink 2011: 277). I samband med Kamprads bortgång skrev Åsbrink en artikel ”The Fascist

Sympathizer Who Founded Ikea” som kom ut i *New York Times* den 29 januari 2018, alltså två dagar efter Kamprads död. Även i januari 2018 publicerades en intervju med Elisabeth Åsbrink i tidningen *Vi*, där hon bland annat säger: ”I det svenska samhället finns en stark rasistisk ådra, det var ingen slump att Per Engdahl – en av den europeiska fasciströrelsens ledare före kriget, under kriget och efteråt – var svensk. Danmark och Norge var tvungna att göra upp med nazismen, men vi gled vidare, slapp undan” (Olevik 2018: 19).

3. Flera trådar som blir till en berättelse

Det bör betonas att Åsbrinks bok innehåller flera trådar som utgör en historia. Reportaget är en berättelse om Otto och en berättelse om Ingvar. Berättelserna korsas vid ett tillfälle. Boken är även en historia om judar och Förintelsen, och om olika former av antisemitism. Det är också en berättelse om Sverige – först och främst om Sverige under andra världskriget. Sist men inte minst är det likaså en historia om Elisabeths föräldrar och om henne själv. Trots att Åsbrinks ursprung inte är berättelsens huvudtema, beskrivs i bokens början hennes föräldrar som små barn. Fadern föddes i Budapest och modern i London. De var båda judar och på grund av detta upplevde de obehag och kände sig främmande hela livet. Deras dotter ärvde den där känslan av främlingskap. Berättaren betonar: ”Det är en historia, min”. Man kan förstå att en annan historia som ska berättas, Ottos historia, berörde författaren personligen. Det är ett slags prolog, där Åsbrink visar att hennes egna bakgrund ger henne rätten att presentera Ottos berättelse (Wistrand 2016: 152). Berättelsen om Otto Ullmann börjar med en kort förklaring till hur det kom sig att Åsbrink fick breven till Otto. Det var Ottos dotter som läste en av Åsbrinks böcker. Kvinnan bad henne om att få träffas och gav författaren femhundra brev från Wien. Berättelsen om Otto börjar alltså med ett fragment av självbiografisk karaktär och på samma sätt slutar den, eftersom berättaren återvänder till den självbiografiska tråden. Läsaren får veta varför Åsbrink har bestämt sig för att skriva boken. Författarens mor ville inte svara på dotterns frågor. Hon önskade att familjens ursprung skulle förbli hemligt:

Och min historia?

Vi har alla sett bilder av den långa sträckan räls som leder till Birkenau, som skena för skena lades enkom för människorna från Ungern. De inhemska nazisterna delade landet i fem zoner för att systematiskt kunna tömma dessa på judar, och huvudstaden Budapest lämnades till sist. Pojken som blev min far överlevde för att han råkade befinna sig där. För att han gick åt vänster. Åt höger. För det blev regn. För det blev skugga. För att. Inte för något alls. Hör hur hans hjärta bultar i mig. Någon frågar mig; varför du, denna text, dessa ord. För att fickorna är fulla med sten, och jag går runt till gravarna som inte finns. För att flickan från London sa nej när jag frågade. För att hon är åttiotvå år nu men ville ändå inte att hennes

pappas ord om ett strå som böjer sig i vinden skulle skrivas – för att familjens judiska påbrå måste förbli en hemlighet.

Hör ni hjärtslagen?

Och de som tystnat (Åsbrink 2011: 281).

Ottos öde ligger nära Åsbrinks egna erfarenheter och rötter och därför åtog hon sig uppgiften att rekonstruera hans historia i form av en bok. Hon kände sig bemyndigad att göra det. Det ovanstående fragmentet utgör ett slags epilog och visar Åsbrinks vilja att hedra minnet av Förintelsens offer. En annan del av epilogen och en avslutning är detaljerade uppgifter om fem medlemmar i Ottos familj som förekommer i texten, men var fångar i olika koncentrationsläger och dog under kriget. De är Josef Ullmann, Elise Ullmann, Margarethe Kollmann – moster Grete, Adolfine Kalmar – moster Nuny och Paul Kalmar. Under uppgifterna står det: "Till er- och alla de andra. En sten på er okända grav" (Åsbrink 2011: 282). Författaren placerar en sådan sten symboliskt genom sin berättelse.

Historien om Otto och Ingvar börjar samtidigt på bokens första sidor, men de förblir två separata berättelser. Den lille pojken Otto, född 1926, lever lyckligt med sina föräldrar i Wien. Samma år föddes Ingvar i Sverige: "Också han var sina föräldrars första barn" (Åsbrink 2011: 16). På nästa sida finns fragment av en intervju som Åsbrink genomförde med Kamprad 2010. Vi får veta att Ottos och Ingvars öden på något sätt måste ha sammanflätats. Kamprad berättar att han skrev ett förlåtelsebrev till anställda i företaget, men han kontaktade inte Otto. Redan i nästa avsnitt introduceras det svenska perspektivet. Åsbrink skriver om den svenska filmen *Petterson & Bendel*. Den handlar om två män som tjänar pengar på skumraskaffärer. Bendel, en halvjude, bedrar sin kompanjon och sticker. Filmen var antisemitisk. Den hade sin premiär 1933 i Stockholm. Två år senare visades filmen i Tyskland och blev en signal till allmänna pogromer av judar. Författaren kommenterar svenskarnas antisemitism på 1930-talet:

Klyvnad och dubbla agendor. En del av den svenska tidsandan producerade och hyllade en judehatande film, medan en annan sörjde det beundrade Tysklands öde där nazismen dragit in. Som på *Dagens Nyheters* ledarsida: Att det är en svensk film som fått tjäna som provokationsmedel för att få igång dessa pogromer är för Sverige pinsamt och genant. [...] Att vigsel blivit nekad mellan judar och icke judar ha telegrammen tidigare i ett par fall meddelat. [...] Ett sådant busaktighetens regemente kan aldrig och kommer aldrig att godtas av civiliserade människor – varken i eller utom Tyskland (Åsbrink 2011: 22).

På nästkommande sidor förekommer den historiska tråden och berättaren förklarar vad Nürnberglagarna var för någonting. Sedan återkommer berättaren till familjen Ullmanns öde. Man kan alltså dra slutsatsen att olika historier berättas parallellt, olika trådar och perspektiv sammanflätas.

4. Berättare som förmedlare av fakta, känslor och minnen

Berättaren är en viktig kategori inom minnesforskning. Berättaren är den som framkallar sina egna eller återger andras minnen. Det första perspektivet i analysen avser berättartypen och berättarens plats i relation till den presenterade världen. Dessutom undersöker jag också graden av självmedvetenhet hos berättaren, dvs. de självreflekterande kommentarerna i texten som gäller processen att konstruera en berättelse – registrera verkligheten eller rekonstruera fakta och minnen. I min analys av berättarinstansen hänvisar jag till den franske litteraturteoretikern och strukturelle narratologen Gérard Genette.

I *Och i Wienerwald står träden kvar* kan berättaren identifieras som bokens författare (Genette 1993: 35)¹. Detta är möjligt eftersom självbiografiska fakta om Åsbrinks judiska rötter och föräldrarnas försök att dölja sanningen utgör en inramning för Ottos historia. Hennes förnamn förekommer i texten när intervjuer med Ingvar Kamprad och hans systers citeras. De avsnitt där omständigheterna kring bokens skapande förklaras är dessutom skrivna i första person. Det är t.ex. scenen då författaren berättar om breven som Ottos dotter ville överlämna och förslaget att skriva en bok som bygger på dem: "Först vet jag inte om jag vill ha dem. Sedan kan jag inte tänka på annat" (Åsbrink 2011: 11). Resan till Wien, där författaren försökt skaffa information om Ottos föräldrar (Åsbrink 2011: 199) är ett annat tillfälle när Åsbrink blir huvudperson i sin egen berättelse och därmed autodiegetisk berättare (Genette 1980: 245ff)².

Huvudkaraktären i större delen av boken är dock Otto och det är hans historia som står i fokus. Den berättas i tredje person av den heterodiegetiska berättaren som befinner sig utanför den berättade världen, förmedlar historien och förklarar, samt kommenterar händelserna. Otto Ullman har inte någon möjlighet att tala för sig själv, eftersom han inte lever (han dog 2005). Det är den heterodiegetiska berättaren som har tillgång till hans inre. Vi har alltså att göra med intern fokalisering. Den kan beskrivas som multipel eftersom berättelsen fokaliseras också genom andra karaktärer, först och främst Ottos föräldrar och Ingvar (Genette 1980: 189f)³. Utifrån

¹ Se Genettes "fem logiskt koherenta figurer" som motsvarar fem mönster som karakteriserar relationen mellan författaren, berättaren och karaktären i olika typer av litterära texter.

² Genettes grundläggande åtskillnad mellan två typer av berättare refererar till berättarens närvaro eller frånvaro i diegesen, dvs. den värld som skildras i en berättelse. Genette hänvisar här till Platon och Aristoteles och begrepp *mimesis* (det som visas) och *diegesis* (det som berättas) som är viktiga för berättarkonsten. Enligt Genette kallas den berättare som tillhör den värld där händelserna utspelar sig för *homodiegetisk berättare*. Den berättare som befinner sig utanför den berättade världen kallas för *heterodiegetisk berättare*. Dessa två typer av berättare anger alltså berättarens position i relation till det som berättas. I självbiografiska romaner och dagboksromaner kan det dessutom förekomma en *autodiegetisk berättare*. Då är den homodiegetiske berättaren huvudperson i sin egen berättelse.

³ Genette urskiljer tre typer av fokalisering: nollfokalisering, intern fokalisering och extern fokalisering. Vid intern fokalisering berättas bara det som en karaktär vet, dvs. världen presenteras som den ses från en bestämd karaktärs synvinkel och med denna karaktärs upplevelser, tankar

de uppgifter som återfinns i brev och andra källor rekonstruerar berättaren inte bara händelser utan också tankar och känslor. Ibland visas detta i texten genom användning av sådana fraser som ”hade hon/han då tänkt” (Åsbrink 2011: 278), men oftast byter berättaren från noll⁴ – till intern fokalisering direkt, utan att markera det, som i nedanstående fragment, där Ottos tankar (pronomenet han syftar på honom), efter ankomsten till Sverige återges:

Hur kunde det pågå utan att han var där? Hur kunde han vara här på barnhemmet intill bokskogen, omgiven av mörkbrun åkermark och grusvägar någonstans långt bort från spårvagnar och avgaser – hur kunde han vara här utan att allt där borta stannade av, förlorade sina dimensioner, blev till skuggspel och siluetter? Längtan efter hunden kom över honom, längtan efter den fula bollen, efter mattfransarnas trassel, efter Muttis irritation när han stökat till, nej, inte tänka på Mutti, bara hunden, bara hur den slaskade ut vattnet när den drack ur skålen i trapphuset och hur Mitzi torkade upp, nej inte tänka på Mitzi (Åsbrink 2011: 129).

Det är också Ingvar Kamprads tankar som kommer till uttryck:

INGVAR: Jag vet inte hur historien fungerar. Men det är så att en förlorare alltid får oförtjänt mycket stryk. Sedan är det frågan om vad århundradena gör för att rätta till ... [...] Så frågan är, kan forskningen efteråt komma närmare sanningen eller förblir det lögner? Förblir Hitler och Stalin bara svarta, eller fanns det något vitt också? (Åsbrink 2011: 276).

Den narrativa tolkningen bygger ibland på att läsa det som står mellan raderna i brev av Ottos föräldrar. En sådan förklaring fick Åsbrink i Wien från en historiker på Österrikiska motståndsrörelsens arkiv, när hon uttryckte sin förvåning över att föräldrarna inte skrev om förföljelsen och andra dåliga saker som påverkade dem.

Hon sa: ”Man måste läsa mellan raderna.” Därför har jag kommit hit, till judiska församlingens arkiv som ligger dolt bakom en lägenhetsdörr utan skylt, i en trappuppgång som liknar en sopstation, bakom en ridå av wienerschnitzelos. Där, en trappa upp, ligger dåtiden bara delvis upppackad, i en lokal lika förvirrande och förfallen som ett mänskligt minne; ett lager för det som står mellan raderna (Åsbrink 2011:199–200).

och minnen. En läsare vet inte vad de andra karaktärerna tänker eller vad som kommer att hända senare. Vidare delar Genette upp intern fokalisering i tre undertyper: fixerad, varierad och multipel. (Översättaren från franska till engelska Jane E. Lewin har använt följande begreppen: *fixed*, *variable* och *multiple*). Multipel fokalisering innebär att flera olika karaktärer fokaliseras t.ex. när samma historia presenteras ur flera olika perspektiv.

⁴ Genette 1980: 189f, Nollfokalisering, eller icke fokaliserat berättande, innebär att berättaren vet och säger mer än vad karaktärerna vet, så det är oftast en så kallad allvetande berättare. Han eller hon vet vad som hände före den tidpunkt som betraktas som berättelsens nu och vad som kommer att hända i framtiden samt vad alla karaktärer tänker. Berättaren befinner sig alltså utanför den berättade världen och betraktar händelserna ur ett objektivt perspektiv.

Berättaren börjar förstå att föräldrarna var noga med ordvalet och försökte undvika de känsliga ämnena för att sonen inte skulle oroa sig för dem. Hon vill förklara det för läsaren och därför skjuter hon in en kommentar i texten:

... Vi är gudskelov vid god hälsa. Frasen blev allt oftare förekommande i Elises och Pepis hälsningar till Otto. Genom de enkla, näst intill intetsägande orden, ville de skydda honom från en verklighet som sedan länge sprängt gränsen för vad som kan kallas mardröm (Åsbrink 2011: 175).

Berättaren är den som kompletterar och också förklarar informationen i breven. Detta är möjligt tack vare analysen av dokument som gäller Förintelsen. Ett exempel på detta kan vara följande brevfragmentet som sedan dechiffreras av berättaren: "[...] Från Paul och moster Nuny har vi fortfarande inte hört något. Nu har även moster Grete lämnat oss. Hon bad oss hälsa varmt till dig. Snart är det också vår tur" (Åsbrink 2011: 226). Läsaren får veta vad eufemismen "har lämnat oss" innebär:

På måndagen den 31 augusti 1942 tvingades moster Grete ombord på ett tåg som tog henne till Vitryssland, destination Maly Trostinec. Resan tog fyra dygn. Tåget anlände fredagen den 4 september. Moster Grete fördes tillsammans med övriga 1 004 fångar till en plats där hon fick lämna ifrån sig samtliga ägodelar, värdesaker och kontanter. Hon tvingades att klä av sig inför de andra och de beväpnade soldaterna. Hon måste gå naken till en särskild del av skogen. Där sköts hon (Åsbrink 2011: 227).

Man kan inte vara säker på hur de sista stunderna i Gretes liv såg ut, men berättaren väljer ett mycket trovärdigt scenario. Hon identifierar Ottos moster i den anonyma skaran av mördade och berättar om hennes död i rapporterande ton som ter sig ganska torr, till och med brutal jämfört med föräldrarnas eufemismer. Detta kan betraktas som ett berättartekniskt grepp som gör läsaren medveten om familjens tragedi och är tvungen att reflektera över situationens allvar. Berättarens syfte kan också tolkas som ett försök att återställa minnet av moster Grete som inte längre är bara ett namn på listorna över Förintelsens offer.

Man kan konstatera att berättaren är synlig i texten och att hon guidar läsaren genom berättelsen, lämnar henne/honom inte ensam ett ögonblick, även om det inte finns några tydliga tecken som visar att hon vänder sig till läsaren.

Förutom den delen av historien som berättas ur Ottos och andra karaktärers synvinkel finns det också ett yttre perspektiv och nollfokalisering i boken, när berättaren rapporterar om objektiva fakta eller presenterar sina konklusioner gällande kriget och Förintelsen eller svenska pronazistiska sympatier.

Politiken debatterades i riksdagen i slutet av februari, apropå ett förslag om statligt stöd till flyktingars uppehälle och yrkesutbildning, och från talarstolen strömmade idéerna om judar, svenskar och landets gränser fritt (Åsbrink 2011: 105).

I avsnittet citeras sedan uttalanden av politiker. I det här fallet tar berättaren på sig rollen som politisk kommentator och rapporterar om regeringens arbete eller intar rollen som historiker som rekonstruerar fakta.

Både när det gäller själva berättelsen och processen att minnas handlar det om en dubbel tidsdimension. Två tidsdimensioner motsvarande två typer av tid som brukar urskiljas i analyser av litterära texter är berättartid, alltså den tid som berättaren behöver för att berätta historien och berättelsetid alltså handlingens sammanlagda tid, dvs. all tid som omfattas av i berättelsen (Sternberg 1978: 14–16)⁵. När det gäller minnesprosan, där gränsen mellan olika tidsplan, mellan förr och nu ofta är tydligt markerad, kan berättartid beskrivas som varaktigheten av själva minnesakten och berättelsetid är den tid, då händelser som berättaren minns, utspelades. Med denna tidsdialektik har vi att göra om vi identifierar berättaren med karaktären, subjektet som minns. Berättaren som minns någonting existerar inte bara i det förflutna, eftersom den aktuella situationen alltid utgör en referenspunkt för det som man minns. Den förflutna händelsetiden är närvarande i den nuvarande minnesakten (berättartiden). När subjektets minnen presenteras av en annan person, en förmedlande berättare, blir situationen lite mer komplicerad. Då finns det ofta fler tidsplan och ett antal möjliga kombinationer. Textens tidsmässiga struktur får då tre dimensioner varav två kan identifieras som berättartid: 1. berättartid (en förmedlande berättare talar), 2. berättartid (subjektet minns) och 3. berättelsetid (tiden för de händelser som är föremål för minnen).

Som jag redan har nämnt, har historien om den judiske pojken sin utgångspunkt i nutiden (överlämnandet av Ottos brev). En annan länk till nutiden är Åsbrinks intervju med Ingvar Kamprad. Två liknande fragment av intervjun har placerats i början och i slutet av boken, vilket, i likhet med den självbiografiska prologen och epilogen, gör boken till en kompositionell helhet och antyder att berättartiden i snäv mening varar drygt två timmar.

Älmhult 2010.

Bordet mellan oss är runt och blankt. Vi har varsin kopp automatkaffe. Muggarna i vit plast är så tunna att hettan kräver två. Slöseri, skämtar vi vid automaten: två muggar för en kopp kaffe. I Småland. Sedan sätter vi oss. Ingvars assistent är med. Det går bra att spela in samtalet. Det går bra att ställa frågor. Allt går bra, det råder en trevlig anda av öppenhet och samförstånd. Först efteråt undrade jag vad det egentligen var som gick bra (Åsbrink 2011: 19).

Älmhult 2010.

Snart har vi talats vid i mer än två timmar. Många av dem som nämns är döda, men deras namn blir ändå kvar i det enkelt inredda arbetsrummet på Ikeagatan i Älmhult. Vi tänker på dem. Vi erinrar oss. De används som byggstenar i en efterkonstruktion. Blir det rätt? Historien korrekt återgiven? Automatkaffet i plastmuggarna har kallnat. Mittemot mig sitter Ingvar Kamprad. Jag kan se bilden av honom reflekteras i det blanka bordets faneryta. En suddig spegling, bilden av en bild (Åsbrink 2011: 273).

⁵ Jfr. engelskans begrepp *represented time* resp. *representational time* och tyskans *erzählte Zeit* resp. *Erzählzeit*.

I själva verket är berättartiden längre och sträcker sig från mottagandet av breven (vi vet inte när det hände) till det att symboliska stenar läggs på Ottos familjemedlemmars gravar. Som berättelsetid kan man däremot definiera tidsperioden från mitten av 1930 (med några tillbakablickar som handlar om Ottos föräldrar och Ottos tidiga barndom) fram till 1998, då Ingvar ringde Otto för att be om ursäkt. Intervjun med Kamprad kan i detta sammanhang betraktas som ett slags post scriptum till den berättade historien.

Avslutning

I *Och i Wienerwald står träden kvar* kan berättaren identifieras med författaren, vilket är möjligt att fastställa med hjälp av de uppgifter som finns i texten (författarens namn, biografiska fakta, jagformen). Vi har att göra med tre typer av berättare: den homodiegetiska, den heterodiegetiska och den autodiegetiska.

Jagberättaren som tillhör den värld där händelserna utspelar sig, skriver om sina upplevelser och känslor. Åsbrink är representant för tredje generationens överlevande. Hennes egen familjehistoria blir bara en inramning för det litterära reportaget som handlar om Otto Ullmann, en judisk barnflyktning från Wien och hans udda vänskap med en ung nazistsympatisör. I egenskap av jagberättare dyker författaren upp på några få ställen i texten då hon berättar sin egen historia eller förklarar omständigheterna kring bokens skapande. Hon fokuserar först och främst på utgångspunkten som var överlämnandet av breven som Otto fick av sina föräldrar, men redogör också för den forskning som hon själv gjort i ämnet, bl.a. under sin resa till Wien och i intervjuer med Ingvar Kamprad och hans syster. I huvuddelen av boken sker berättandet i tredje person.

Den heterodiegetiska berättaren förmedlar de andras historier och förklarar samt kommenterar händelser som den själv inte har deltagit i. Berättaren är tvungen att förlita sig på det materialet den har till förfogande: ögonvittnens minnen och anteckningar, brev, olika typer av handlingar, gamla tidningar och andra externa källor som bl.a. tidigare forskning i ämnet. Detta gäller också historiska fakta och Sveriges agerande under kriget samt svenskarnas inställning till judar före, under och efter andra världskriget. Åsbrink leder läsaren genom berättelsen, förklarar och kompletterar de citerade breven som utgör en viktig del av texten, skapar den nödvändiga historiska bakgrunden för Ottos och Ingvars öden. Åsbrink har ett stort avstånd till historierna hon förmedlar, vilket också resulterar i större beslutsfrihet. Elisabeth Åsbrink blandar in en del fiktiva element, då hon använder karaktärer som fokalisatorer och beskriver deras tankar och känslor.

När det gäller Astrid Erlls teori, är det värt att påminna om att de modus som hon urskiljer borde betraktas som idealtyper, vilket betyder att de knappast förekommer i sin rena form, utan de kan fungera bredvid varandra eller till och med överlappa varandra. Därav följer att man sällan kan fastställa att bara ett bestämt

modus kommer till uttryck i den analyserade texten. I Åsbrinks bok tycks det reflexiva moduset att minnas tydligast komma till uttryck. De föreställningar om det förflutna, som förmedlas i texten konfronteras med nutiden. Denna konfrontation sker redan på textnivån, då hon, i egenskap av berättare, förklarar och kommenterar breven som Ottos föräldrar skrev till sin son. Hennes kommentarer bygger på den kunskap som hon samlat genom att studera dokument och ämneslitteratur, intervjuar forskare och besöka platser där bokens karaktärer en gång levt. Man kan också säga att hon berättar Ottos historia med facit i hand och samma perspektiv förmedlar hon till sina läsare. Ett annat exempel på ett möte mellan det förflutna och nutiden är intervjuerna med Ingvar Kamprad som inkluderas i berättelsen. Åsbrink låter honom ta ställning till bekräftade uppgifter om hans medlemskap i nazistiska organisationer.

Anmärkningsvärt är att de flesta personer i hennes berättelse är mest angelägna om att få glömma, eftersom minnena känns för smärtsamma eller för pinsamma. Man kan börja med författarens föräldrar som föredrog att hemlighålla sitt judiska ursprung också efter kriget. Den som också försökt att bli av med sina minnen var den vuxne Otto Ullman som stoppade breven från de redan döda föräldrarna i en Ikea-låda för att aldrig mer återvända till dem. Hans dotter tycks brottas mellan oviljan att lära känna sanningen och, till följd av detta, känna smärtan och insikten att breven är ett viktigt vittnesbörd. I likhet med Åsbrink hade hon levt i glömskans bubbla som sprack när fadern gick bort.

Ottos dotter överlämnar breven till Åsbrink i förhoppning om att författaren kan utnyttja dem på rätt sätt. Åsbrink själv är mycket angelägen om att bryta tystnaden om sina egna rötter – hon vill veta sanningen, känna smärtan och delta i det gemensamma arvet. Genom att berätta om Ottos mördade familj hedrar hon också minnet av sina släktingar och andra Förintelseoffer genom att lägga symboliska stenar på deras okända gravar.

Någon som valt att leva i glömska var Ingvar Kamprad som bad om ursäkt först när hans pronazistiska sympatier läckt ut. I sin kommentar till intervjun med Ikea-grundaren formulerar Åsbrink en slutsats – en anklagelse riktad mot hela svenska folket: "Slutligen delar nationen Sverige och människan Ingvar ytterligare en egenskap – kanske till och med odlar den. Glömskan" (Åsbrink 2011: 273).

Och i Wienerwald står träden kvar handlar i hög grad om svensk flyktingpolitik under mellankrigsperioden, den svenska antisemitismen och nationalismen samt den svenska kyrkans inställning till judar före och under andra världskriget. Ingvar Kamprads fascistiska sympatier är ett ämne som utan tvekan är pinsamt för svenskarna. Den bild av Sverige under andra världskriget som förmedlas i boken är knappast positiv, men det är inte en ogenomtänkt och orättvis kritik utan ett resultat av fördjupade studier i ämnet. Till författarens förmåga att visa samhällets mörka sidor mot en historisk bakgrund hänvisar Augustpriset-juryns motivering: "Ur en skatt av obesvarade brev utvinnes författaren flera perspektiv på vår historia

och vårt samhälle. Den får läsaren att söka svaren på frågan om vad som är rätt och fel i en historia som berör” (Augustprisets webbsida).

Mot bakgrund av den genomförda analysen kan man konstatera att *Och i Wienerwald står träden kvar* kan betraktas som en viktig och aktuell representation av den svenska minneskulturen kring andra världskriget och Förintelsen. Boken utgår från den föreställning om Sveriges betydelse som ett neutralt land och dess omfattande humanitära verksamhet som ingick i den småstadsrealistiska berättelsen, men den innehåller ett slags polemik med den idealiserade bilden. Elisabeth Åsbrink ifrågasätter bilden av det gästvänliga Sverige som gärna tar emot alla behövande och upplyser om att främlingsfientlighet och rasism kan ta olika, ibland kamouflerade former. Med hänsyn till ovanstående får man också säga att boken väsentligt kan bidra till att verifiera och omforma svenskarnas kollektiva minne som gäller andra världskriget och Förintelsen. Samtidigt kan reportaget betraktas som Sveriges viktiga bidrag till den globala kunskapen om Förintelsen. Elisabeth Åsbrink ger tillbaka namnen och ansiktena till några bortglömda Förintelseoffer och bevisar att behovet att minnas är starkare än viljan att glömma.

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Picturebooks and Mental Illness: Discussions in a Post-COVID Context¹

This article analyses Gro Dahle and Kaia Dahle Nyhus's picturebook *Dagen*, focusing on four crucial double pages. Addressing themes of depression, it provides a unique child's perspective and describes various coping mechanisms, delivering a hopeful message. Utilizing social semiotics and multimodality, it examines verbal and visual elements, aligning with Kress and Van Leeuwen's metafunctions. Beyond literature, it intersects with post-COVID depression research, revealing connections between the two. *Dagen* portrays Po's struggle to connect with their Day, meticulously exploring visual, interpersonal, and textual dimensions. The study extends to post-COVID depression, highlighting its prevalence and contributing factors. In conclusion, the analysis emphasizes the synergy between literature, psychology, and medicine in understanding and addressing contemporary challenges.

Keywords: picturebook, social semiotics, mental illness, post-COVID, multimodality

1. Introduction

For this article, I analyze four double pages from the picturebook *Dagen* (*The Day*) by Gro Dahle and Kaia Dahle Nyhus, namely pages two, twelve, seventeen and twenty. These pages have been chosen not just because of the inspirational impact they have had on the author of this article, but also because they show an array of interesting phenomena that contribute to a better understanding of the book through the lens of multimodal analysis. In addition, the picturebook is interesting because, like many previous books by the Dahle Nyhus family, it tackles difficult topics of everyday life, ones that few authors who write children's literature would choose. Therefore, it is informative to see what the authors' choices were in portraying a child's perspective of an infirmity like depression, as well

¹ This article was presented as a paper under the same title during a conference held by the International Association for Scandinavian Studies in Tromsø, Norway in August 2023.

as the coping mechanisms adopted. By doing this, they convey a message of light and optimism that is much needed in the context of today's world.

In the pursuit of a comprehensive analysis, I have elected to adopt the theoretical underpinnings of social semiotics and multimodality, as elucidated by Kress and Van Leeuwen, and their contemporaries (Kress and van Leeuwen 2006; Jewitt et al. 2016). The term “social semiotics” finds its origins in the seminal work of the linguist Michael A.K. Halliday, expounded in his magnum opus *Language as Social Semiotics* published in 1978 (Maagerø and Tønnessen 2010: 126). This work serves as the foundation upon which Kress and van Leeuwen's research is based (Kress and van Leeuwen 2006: 41). Central to social semiotics is the assertion that language is inherently functional, transcending its mere communicative function to engage in a broader discourse of meaning (Maagerø and Tønnessen 2010: 129). Kress and van Leeuwen, have delineated three principal modalities – or metafunctions – through which meaning is expressed: the ideational, the interpersonal, and the textual (Kress and van Leeuwen 2006: 42–43).

The ideational metafunction, in agreement with Maagerø and Tønnessen (2010), is a panoramic representation of the world external to us and the world within, as language articulates diverse processes and phenomena of reality through a symbolic lexicon, thus intricately configuring our corporeal and cognitive experiences. Within this “rich tapestry” of semiotic potential, the interpersonal metafunction signifies meaning exchange, unraveling the intricate threads of social interaction and discourse. As Maagerø and Tønnessen (2010: 139) assert, the textual metafunction, embodying “language as a message,” manifests itself through the nuanced interplay of thematic and coherence patterns, conjuring a profound orchestration of meaning within the text. In this paper, the author employs a medley of Kress and van Leeuwen's visual grammar components (Kress and van Leeuwen 2006).

The ideational aspects find their resonance in narrative and conceptual representation, coupled with astute realizations of vectors. The interpersonal realm is navigated with regard to the gaze and perspective, while the textual terrain is concerned with information value, meaning division, expansion, depth, and framing. An adoption of the definition of multimodal text, articulated as “a text that extracts meaning from several semiotic resources such as speech, verbal text, image, color, sound, etc.” (Maagerø and Tønnessen 2010: 141), provides a way to examine picturebooks as prime exemplars of multimodal texts ripe for in-depth analysis. This form of analysis views the interplay between verbal text and imagery as paramount semiotic resources, with color selectively incorporated when its contributory role holds paramount significance (Jewitt et al. 2016). The intent of this paper resides in the explication of how these semiotic constituents, situated within the select pages, engender meaning together.

In addition to the above, psychological and medical research papers that deal with post-COVID depression are referred to with the aim of broadening the narrative context given by the picturebook, intertwining it with analysis

of a pertinent and contemporaneous event. This is done to highlight important aspects of post-COVID depression with regard to psychology and medicine and its symbiotic resonance with the world evoked in the picturebook.

2. The story

The book tells us about a child named Po who does not get along with their Day from the very beginning (in this context, I will use a capital letter when using the word Day as this is how it is personified in the book). In order to explain the use of the non-binary pronouns, it must be mentioned that Po is another of Kaia Dahle Nyhus' genderless child figures who we meet in her other works, such as *Sjokoladeskurken* (2019) and *Hvorfor det?* (2021). Day wishes Po to seize it, and so does Po's father. He thinks that Po is being lazy and lethargic, but he does not realize that Po's Day already feels overwhelming from the very start – it feels heavy and forceful. Po's Mom believes that Po is being negative, and they get the Day they deserve, but cannot comprehend just how noisy and loud it is. She is not happy with her Day either and it makes her feel tense. Po, on the other hand, just feels empty and does not want their Day at all. The Mom then calls Po's grandmother and invites her over. She brings her Day along and it is beautiful, friendly and beaming with joy – the nicest Day of them all. The two of them are friends, but it is easy to be friends with a Day like that, unlike Po's Day. Grandma tries to talk to Po and offer them advice on how to befriend their Day, but Po thinks that it is impossible to do that. Grandma offers them toys and books, but Po is unable to play and read because of their Day. Then Grandma asks Po to draw, one line at a time and see what happens. If not a line, maybe just a dot. And before they know it, the dot grows wider and wider as Po presses the pen harder and harder into the piece of paper. The hole grows wider and deeper and eventually Day falls into it dragging Po along with it. Grandma tries to reach out to Po, but Po cannot hear her – they have fallen too deep into the darkest darkness. Amidst the shadows, Po finds themselves in an unreachable place together with their Day, now lying in a motionless clump. Po finds themselves seemingly alone in the dark with nothing to hear except the surrounding emptiness. However, they are not alone because the Day is with them. Po catches their breath, finds their inner voice and gathers the strength to ask for help after bringing Day to life. Day reassures them that it is going to be better even though they do not feel well at that moment. It encourages Po to look out for shiny things that make the dark disappear and bring back the sounds. And although it can be a long journey, it is important to take one step at a time. Day helps Po to go towards the light where their parents wait for them in an almost idyllic setting, for there is a great Day ahead for Po.

3. Depression in the post-COVID era

To create a relevant context for the picturebook several articles have been selected in the fields of medicine and psychology that examine the results of studies done on the topic of post-COVID anxiety and depression. Given that the primary field of study does not lie within the mentioned fields, the analysis is restricted to articles pertinent to post-COVID depression.

Since the beginning of the outbreak of the COVID-19 epidemic, the levels of anxiety, depression and PTSD symptoms have been high. "According to the UK COVID Symptom Study, about 10% of patients who have tested positive for the COVID-19 virus continue to be sick beyond 3 weeks, and a smaller percentage for months" (Sher 2021). At the time of the research, this condition was not clearly defined: "It [was] sometimes called 'post-COVID syndrome', 'long COVID' or 'post-acute COVID-19 syndrome' [and] it has been proposed to define post-acute COVID-19 as extending beyond 3 weeks from the onset of first symptoms and chronic COVID-19 as extending beyond 12 weeks" (Sher 2021). A web-survey in Sweden showed that "all post-COVID impairments and fatigue dimensions were significantly associated with depression, anxiety, and insomnia" (Badinlou et al. 2022). Most of the research considered here, as well as the other research referenced within it, shows that there were various elements at play when it came to the severity and manifestation of the symptoms, such as "low household economic levels, deteriorating family relationships, and gender" (Wang et al. 2002). Another study in China on depression, anxiety and post-traumatic growth among COVID-19 survivors six months after discharge, showed that "being female, and having no child were significant background and risk factors of mental health problems, including depression and anxiety" (Xiao et al. 2022). A similar study in the USA claims that the "study results indicate that the rate of serious mental health issues such as depression and anxiety have more than doubled in the USA during the pandemic (i.e. compared to the rates before the pandemic in the year 2019)" (Khubchandani et al. 2001), but that there are "additional key findings from this study that warrant further discussion" which are "the major differences in mental health outcomes based on the sociodemographic characteristics of Americans" (Khubchandani et al. 2001).

In addition to the above, "The important roles of different types of stigma, including perceived discrimination, self-stigma and perceived affiliate stigma" (Xiao et al. 2022) have also been identified in relation to the development and further deepening of the feelings of depression and anxiety. This has been perceived in a way that "the stigma experiences and consequences [...] last even when people have recovered from the infection and may continuously play as fuel of their mental health problems" (Xiao et al. 2002). The same study underlines the factor of hospitalization, showing that being in contact with other patients as well as potentially witnessing their suffering and receiving mental health services during the period

of hospitalization, could have been a major factor in the endurance of mental health issues. Xiao et al. (2002) state that “severe symptoms and exposure to other patients’ suffering may be major traumatic events and can result in PTSD in the long term” and that “it also explains the depressive and anxiety symptoms of COVID-19 survivors after discharge” (Xiao et al. 2002).

As can be seen from these articles, a conclusion can be reached similar to the one stated in the Swedish study, which is that “individuals infected with COVID-19, especially those experiencing post-COVID impairments, are more likely to suffer from mental ill-health and may be more vulnerable for poor mental health outcomes” (Badinlou et al. 2022). By juxtaposing the insights gleaned from these research papers with the narrative world of *Dagen*, I seek to illuminate the symbiotic resonance between personal narratives of struggle and broader socio-cultural discourses on mental health. In synthesizing these diverse strands of inquiry, my aim is to offer a nuanced understanding of how *Dagen* navigates the intricate terrain of childhood depression, offering readers a multifaceted perspective on resilience, coping, and the transformative power of storytelling. Through this interdisciplinary exploration, I hope to shed light on the enduring significance of children’s literature as a site of socio-cultural critique and imaginative engagement and at the same time connect it to a more recent event.

4. Page one: *Smile to the Day and it will smile back*

The first chosen double page (Figure 1) depicts Po and their father who comes to wake Po up. Starting from the ideational metafunction, I will first examine the relationships and representation, as well as the realization of vectors. The representation in the picture is largely naturalistic, quite close to what might be encountered in the real world. Symbolic representation is reflected in the inherent characteristics of the depicted characters, that is, “what the participant means or is” (Kress and van Leeuwen 2006: 105). In the case of this double page, Po and their father are depicted as mirrors of their moods – the father with a smile on his face and cheerful eyes, Po with closed eyes and in a sad mood. The transactional process is unidirectional in this double page, occurring between the father and Po in the sense that the father tries to cheer them up, but Po does not reciprocate the transaction. This is realized through the father’s gaze directed at Po, which is not returned. Po’s vector is directed downward, a paradigm common for feelings of sadness and heaviness. While the father is facing Po, Po has their back turned towards the continuation of the picturebook, and this is a significant vector because Po, as the central figure, refuses to continue the story. These vectors are supported by the text itself, as Day is described as boring, monotonous, and demanding², making it very

² “... maser og tramper og krever.” (Dahle and Dahle Nyhus 2021)

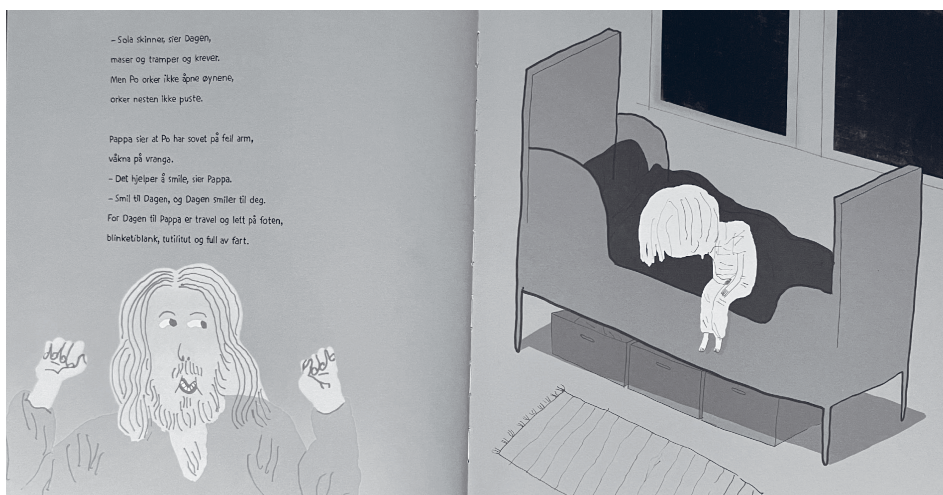


Figure 1. Double page number two

difficult. The specific blue color palette indicates the dark state in which Po finds themselves, while the absence of color in the illustration of Po's character is a clear indication of emotional exhaustion. This is a significant contrast to the illustration of the father's character, who is colored in yellow, the color of the Sun and light. The interpersonal metafunction represents language as the exchange of meaning and thought (Maagerø and Tønnessen 2010: 136) through gaze and perspective, and this is the next step in interpreting the double page. In semiotic resources, this metafunction is manifested through the gaze and perspectives of both the represented participants and the observer, whom Kress and van Leeuwen (2006: 114) refer to as the interactive participant. The observer views the scene from a frontal perspective in line with their natural gaze, which corresponds to the naturalistic nature of this representation. Both the observer and the represented participants have access to a complete view of the situation depicted in the double page. The gazes, as mentioned earlier, play an important role in understanding the relationships between the characters and the moods the illustrator is trying to convey to the observer.

Finally, I will also consider the textual metafunction, which is manifested through cohesive and thematically colored messages. Therefore, I will interpret the double page using two paradigms – framing and the known-unknown, as well as the real-unreal paradigm. Framing refers to the presence or absence of elements that frame a part of the picture, thereby connecting it to or separating it from the whole (Kress and van Leeuwen 2006: 177). The central figure on the right side of the double page is Po, who is surrounded by their environment (furniture and windows). Although the objects surrounding Po are not significant factors for a deeper understanding of the frame, Po as a central figure, shown without

color, representing a void surrounded by dark-colored objects, starkly portrays their mood. The darkness depicted in the color of the bedding and what can (not) be seen through the windows aligns with the text stating that Po “can’t even open their eyes,” further indicating the darkness in which Po finds themselves. While there is no specific line that clearly divides the elements of the page into left-right and up-down, there are indicators that can help the reader to do this. To begin with there is the vertical division, which according to Kress and van Leeuwen (2006) signifies a relationship where the known is located on the left and the unknown on the right (Kress and van Leeuwen 2006: 179–185; Maagerø and Tønnessen 2010: 148). On the left of this double page, the known side, we have Po’s father and some text. This side, in addition to the known, also signifies security, which would mean that the father is a figure of security. The vectors of his body’s position leads in two directions – one to the right side of the double page through his gaze and head position, and the other upward through the position of his arms. As previously described, on the right side of the double page there is Po, who sits motionless on their bed. The orientation of their body is towards the left, symbolizing a longing for the security which is on the left side, but also reluctance for further adventure, which is typically symbolized by the right side as a realm of uncertainty and adventure (Kress and van Leeuwen 2006). In this case, the right side is of great significance because “the right seems to be the side of the key information, of what the reader must pay particular attention to, of the message” (Kress and van Leeuwen 2006: 180). Po’s body is positioned on the imaginary line that divides the page into upper and lower halves, and the position of Po’s head indicates their quest for what lies below. Regarding the up-down paradigm, Kress and van Leuven (2006) state the following: “If, in a visual composition, some of the constituent elements are placed in the upper part, and other different elements in the lower part of the picture space or the page, then what has been placed on the top is presented as the ideal, and what has been placed at the bottom is put forward as the real” (p. 186). In accordance with this paradigm, the father’s hands joyfully point upwards, hoping for an ideal state of joy and cheerfulness, while Po, with their gaze, draws the observer downwards, deeply anchored in a colorless reality. The viewpoints presented in the double page, as well as the perspectives, are to some extent selected for the observer, and as a result, a moderate degree of symmetry exists between the writer’s relationship to the represented participant and the expected relationship the observer is supposed to establish with it (Kress and van Leeuwen 2006: 131).

In enhancing interaction, pictures amplify more fully the meaning of the words, or the words expand the picture so that different information in the two modes of communication produces a more complex dynamic (Nikolajeva and Scott 2000: 225). In this particular case, the text further enriches the visual representation with wordplay. The text states that the Sun is shining, which is in sharp contrast to the mood depicted in the picture – so different that it seems as if it is still dark

outside because nothing can be seen through the windows. The father is smiling at his Day, which is also depicted in the picture. The use of verbs and adjectives related to their Days is interesting. As already noted, Po's Day is described as boring, monotonous, and demanding, while the father's day is "dynamic, light-footed, full of speed." The father's day is further brightened by invented words like *blinketiblack* and *tutilitut*, which do not have a concrete meaning in Norwegian, but are created to give rhythm and cheerfulness to the father's Day.

5. Page two: *To fall, fall and fall*

In the second selected double page (Figure 2), a highly dramatic depiction of Po's fall, which was briefly mentioned in the overview of the picturebook's plot, is presented. The double page is clearly divided into two parts – the left side containing text and the right side featuring the illustration. The dark background frames and connects the text and the image, creating a sense of discomfort, darkness, and despair.

To begin with, the visual part of the double page will be focused on. Po's body position is portrayed as almost weightless and helpless as they fall deep into the darkness. The image is located on the right side, which, as previously mentioned, represents something new, unknown, and uncertain (Kress and van Leeuwen 2006). Given that this is also the key information of this double page, this simply depicted moment frozen in time indicates how important this double page is for understanding the depth and weight of Po's mood and feelings of anxiety. The textual part on the left side of the double page allows for a more substantial analysis because it is written to enrich what is depicted so simply in the image. The focus of the textual semiotic resource is the concept of the fall and how it is realized in Po's case and that of their Day. The combination of verbs such as *falle* (fall), *rase* (collapse), and *dumpe* (plunge) gives information about the gradation of the falling action and the subjective experience of the main character. Besides the fall itself, there are nouns like *virvel* (whirlpool) and *sluk* (chasm) that suggest the dark space where the fall occurs. The unique word arrangement in the text, along with the interaction of the words, accompanied by rhythm and alliteration, gives the text dynamism and dramatic intensity, especially when read aloud. The image of a mountain collapsing, something massive and heavy, is the only possible parallel for the author when describing Po's descent into the abyss or "where the Day extinguishes itself"³.

³ "... dit ned hvor Dagen slukner." (Dahle and Dahle Nyhus 2021)

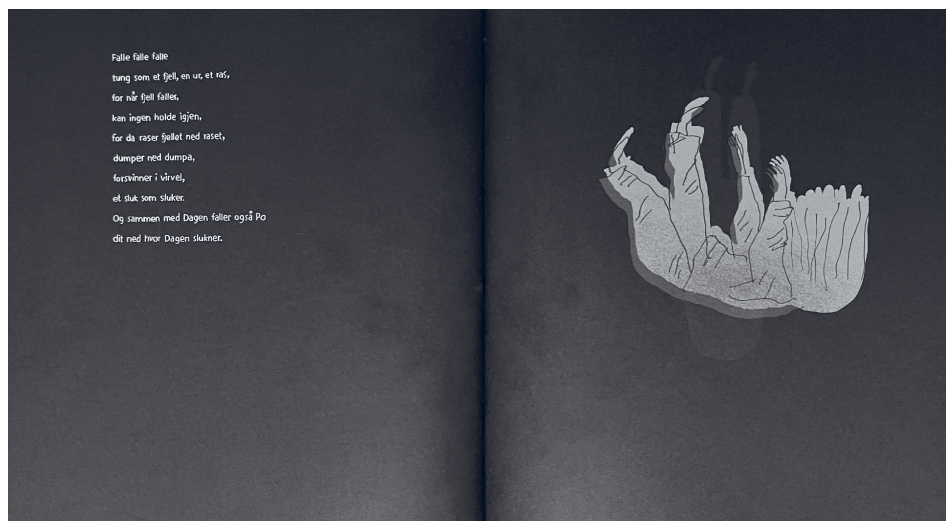


Figure 2. Double page number twelve

6. Page three: *Letting go of the heavy stones*

The double page presented by Figure 3 depicts Po and their Day at the bottom of a pit into which they have both fallen. As was done in the previous double pages, I consider each spread as a multimodal configuration of meaning or a multimodal ensemble, following Kress's framework (2010), in which both the image and verbal text "collaborate" to convey meaning (Maagerø and Østbye 2016). In terms of the interpersonal metafunction, both modes effectively represent a specific social relation between the producer, the viewer, and the object represented (Kress and van Leeuwen 2006: 42), reflecting their interaction as one characterized by fear and hopelessness. The observer has a horizontal perspective in relation to the represented participants, and is thus participating indirectly. The frame size in the context of this representation is wide and complete, but the positioning of Day's body suggests that the space they inhabit, although boundless, is constrained by the boundaries of the frame in which the subjects are placed. Additionally, Day's body posture can be further interpreted as establishing a power dynamic where Day is depicted as significantly larger than Po, implying a sense of dominance. This image lacks a central perspective in the sense that not all the characters are depicted in their entirety along with their surroundings (Kress and van Leeuwen 2006: 130).

With regard to the modality of this image in the sense described by Kress and van Leeuwen (2006) or Jewitt, Bezemer and O'Halloran (2016), it might be expected that a somewhat subjective assessment can be provided. However, considering that the representation itself is not realistic (in fact, it is depicted hyperbolically),

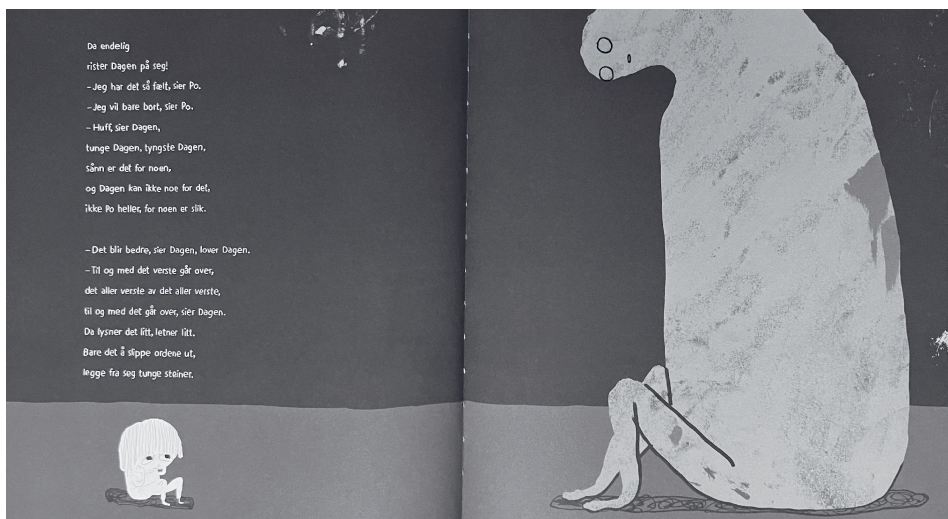


Figure 3. Double page number seventeen

it portrays a very real psychological state of confronting fear and anxiety. Day is the most prominent figure in this image when it comes to salience, but its gaze redirects the reader's attention to Po, as well as to the text above them. Po's gaze directed upward from below, from left to right, indicates their apprehension about crossing from the known and real into the new, unknown and ideal because of the gigantic representation of Day standing in their way. However, what primarily underscores the textual metafunction on this double page is the text itself. Unlike the previously analyzed double page where the concept of falling was emphasized, here, the text can be divided into two paragraphs. The first paragraph highlights heaviness, which is most evident in the gradation *tunge* and *tyngste* (heavy, heaviest), while the second paragraph suggests finding light and relief by "letting go of the heavy stones."⁴ The repetition of words in the text not only gives it a certain rhythm but also emphasizes the words that the reader, as an observer, should pay attention to and repeats them enough times to engrave them into the reader's memory. Through the textual semiotic resource, the author achieves an interpersonal connection with the reader, implanting a specific thought into their consciousness (Kress and van Leeuwen 2006). Another significant semiotic aspect of this double page are the hints given of the color yellow, which are mirrors of the textual semiotic resource, symbolizing light and hope. The yellow color appears in the outlines, mostly in the upper part of the page, as well as on the far right, which, through the interpretation of the positioning of such symbols, suggests that what is new and coming is brighter and better.

⁴ "... legge fra seg tunge steiner." (Dahle and Dahle Nyhus 2021)

7. Page four: *Smiling grass, sun and the world's best spaghetti*

Towards the very end of the book, an image that starkly differs from all the other double pages in the book (Figure 4) is encountered, both in terms of theme and mood, as well as the color palette, which is undoubtedly the first noticeable aspect. Bright and warm colors surround Po and their father as they play outside together with Day, who frolics around. This page serves as a kind of resolution to the narrative, in which Po realizes that there are other Days, lighter than the one they experienced throughout the book. Despite this, Po remains the central focus of the image and is still the only figure to be depicted uncolored. Like the previous double page, Po is presented as a small figure who timidly observes the larger figure of their Father, depicted on the right-hand side. This time, the figure of Day is faceless, also on the right-hand side, running towards the right, thereby emphasizing its transience. Examining the vector created by Po looking at their father more closely, it can be seen that even though it is a diagonal from bottom to top, this time it conveys a sense of trust rather than fear or subservience. Both represented participants are depicted with smiles on their faces, further supporting the claim to a change in aspect. Father is once again presented with an additional vector, represented by his thumbs pointing upwards. Given that this hand gesture is conventionally and culturally marked as a positive sign⁵, it underscores the positive aspect of this image. The figures are open to the observer, and the entire representation, which is highly naturalistic, invites the observer to step inside and experience the wonder of such a bright Day. The textual meta-function of semiotic resources in this double page provides a series of elements for interpretation. It is particularly interesting to see the stones mentioned in the previous double pages. They are still there, and there are quite a number of them – indicating to the observer that even on a brilliantly beautiful day, people's burdens and heaviness are still present. The text does not mention the stones explicitly, but it states that Po is *tung i beina*, which translates to “heavy in the legs,” bringing us back to the previously emphasized heaviness.

The horizon line divides this double page horizontally. Thus, Po and their father are depicted in the lower, realistic part of the image, along with the stones, while Day is much closer to the upper, ideal side. But what about the tree? The tree represents the only vertical in this image, which can be interpreted in multiple ways. Firstly, it can be noticed that the tree is colored in the same green tones as the father's clothing, so their appearances can be associated with being positive. This conclusion is supported by the text stating, *det er fint i treet*, meaning “it's nice in the tree.” The tree is the vertical that reflects the diversity of possibilities that everyone can

⁵ There are several contributions by the aforementioned authors within the paper regarding the cultural nature of interpreting different semiotic resources and symbols: Kress and van Leeuwen (2006), Jewitt et al. (2013), Kress (2009), Ledin and Machin (2018).

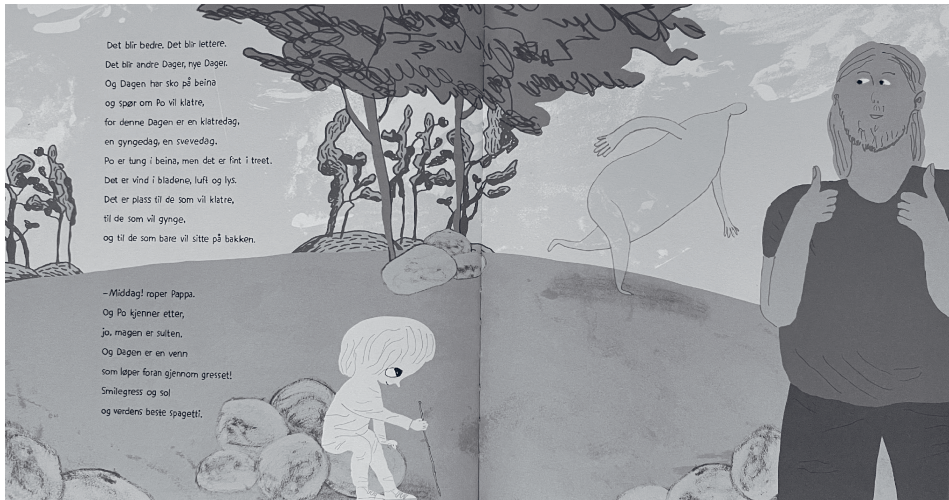


Figure 4. Double page number twenty

enjoy during their Day, which is also mentioned in the first paragraph of the text. Besides the wind, air, and light, one can climb the tree, swing on its branches, or simply sit beneath its canopy – there is room for various activities. The first paragraph of the text is also placed in the upper half of the page, making it a part of the ideal realm. Reading the text in the following paragraph, there is a transition into the real realm where the father calls Po for dinner. It is at this moment there is a realization that Po has indeed become closer to Day. Additionally, the alliteration of the “s” sound in this part of the text seems to accelerate the tempo and add dynamism to the text by creating a rustling sound.

8. The meeting point of medicine and literature

The subject matter presented in the picturebook, alongside the referenced articles, goes considerably beyond common perception. Being courageous enough to deal with depression and anxiety, the authors tried to describe and represent all the symptoms in ways that are visual and strong. Po’s general mood described in the book is reflected to a great degree in the medical articles and, with help of pictures and use of literary language, the book tries to help the reader understand just how deep and dangerous these states can become. By personifying Day, the authors open a new world of understanding on how certain people perceive their reality. It is not something that is often thought about, but it is something that is discussed all the time and which is given various qualities and descriptions. Thus, Day being perceived as a character rather than a measurement of time expands the understanding of the severity of it being dark, heavy and unkind. Its

embodiment makes it easier for the reader to comprehend the message. Since age, gender and other factors have been mentioned in the articles, it should be taken into consideration that Po being a child is unable to cope with the problem at hand on their own. It is crucial for people in the child's immediate surroundings to be able to recognize the problem and make sure that appropriate help is provided at the proper time. Po's journey to health is presented in the book as an adventurous endeavor but continues even after the words and pictures in the book have finished. In relation to the post-COVID context of the present time, the book not only helps the reader understand just how crucial it is to ask for help, but also fosters the realization that some days just might not be as light as we expect them to be or, for that matter, heavy.

9. Conclusion

The analysis of the chosen picturebook, along with the exploration of relevant literature on post-COVID depression and anxiety, reveals an important intersection of literature and medicine. The multidisciplinary approach adopted in this article sheds light on the intricate landscape of mental health, providing a unique lens through which the challenges posed by conditions such as depression can be better understood and addressed. The picturebook itself is a testament to the power of visual storytelling and literary expression in conveying the complexities of mental illness, particularly from the perspective of a child. Through the personification of Day and the vivid imagery used, the authors offer readers a visceral experience of the emotional weight and darkness that individuals with depression and anxiety may face. This approach not only fosters empathy but also serves as a means of initiating conversations about mental health, especially among young readers.

Delving into the academic underpinnings of social semiotics and multimodality, deeper insights into the semiotic constituents within the selected pages of the book are gained. The metafunctions elucidated by Kress and van Leeuwen, as well as other authors, allow the dissection of the visual grammar and meaning-making processes within the book. This analytical framework enriches understanding of how the authors effectively communicate the main protagonist's emotional journey. Furthermore, by examining the literature on post-COVID depression, a critical parallel between Po's experiences and real-world individuals grappling with the mental health consequences of the pandemic is identified.

Looking to the future of discussions based in literature, especially in relation to mental illness, *Dagen* offers a valuable resource for educators, caregivers, and mental health professionals. It provides a platform for open dialogues about emotions, coping mechanisms, and the significance of seeking help. The book's approachable narrative and vivid illustrations make it accessible to both children and adults, facilitating intergenerational conversations on mental health. In a world

where discussions around mental health continue to evolve, literature remains a potent tool for raising awareness, reducing stigma, and fostering empathy. This picturebook serves as a poignant example of how literature, art, and academia can converge to deepen comprehension of complex human experiences. As the post-COVID era continues to be navigated, this multidisciplinary exploration is a reminder of the enduring power of storytelling to illuminate the path towards healing and understanding in the face of mental illness.

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“Sorry, my mind just blew up, gotta go home.” Embracing Finnish weird and Arctic hysteria in the Finnish comic *Fok_it*.

This article offers an overview of a popular Finnish internet and newspaper comic, *Fok_it*, aiming to analyse its characteristic features, mainly how concepts such as “Arctic hysteria” and “Finnish weird” are represented in it. The genres are usually used in a literary context (when referring to novels and short stories), yet rarely when describing comics or graphic novels. Therefore, the aim is to explore if and how the above-mentioned concepts are shown in the selected comic and how well they could be applied to comics in general.

Keywords: humour, Finnish weird, Arctic hysteria, comics, carnivalisation

1. Background

Having taught Finnish literature abroad for many years, I have tried to offer a versatile picture of Finnish contemporary literature to my students. During courses, when asked to provide an opinion of the theme we have covered, the students would say that “it was very Finnish”. When asked to specify or give an example of what they meant by this, what makes Finnish literature Finnish, certain adjectives were repeated: different, unique, dark, *weird*. This led me to wonder whether these adjectives are applicable when analysing Finnish comics. What could be said to make Finnish literature fit those above-mentioned adjectives is a genre called “Finnish weird” and another genre, that is relevant not only in the Finnish context but also used when arctic, cold regions are studied: Arctic hysteria.

In this article, I analyse a Finnish three-panel comic *Fok_it*, drawn by Joonas Rinta-Kanto, to see how the textual and visual representation fits the characteristics of Finnish weird or Arctic hysteria. The objective of this article is to study the material in these three-panel comic strips using content analysis, to determine

the presence of certain themes and concepts – in this case how the concepts of Finnish weird, Arctic hysteria, and carnivalisation are represented in it and whether we can apply these genres or concepts to other comics.

With regard to Arctic hysteria, it is an umbrella term for many concepts or behavioural patterns, including very strong feelings, melancholy, sadness, and, on a more positive note, feelings of overtly felt joy. Finnish weird, as the name implies, is something specific to Finland, which is also strange, weird – in the positive sense of the word. Arctic hysteria, on the other hand, is not only used to describe Finnish literature but Nordic literature in general. The final key concept, carnivalisation, is a phenomenon that can present certain concepts, even dark and difficult ones, in a playful, alternative way⁶, which is what Rinta-Kanto does. However, in this instance, carnivalisation is not the focus of the article but is used as a cohering factor: does the description of carnivalisation apply when studying the ways in which weirdness or strong emotions are shown?

Fok_it is a three-panel comic strip that depicts unnamed people and creatures in various situations. The author, Joonas Rinta-Kanto, has captured the true essence of Finnishness in his comics: awkward, yet unavoidable encounters with colleagues, burn-out, overall tiredness of life, people struggling with seasonal affective disorder – and, in addition to this, he shows these extravagant people and creatures living their lives to the fullest. The comic is published, among others, in the Finnish national newspaper Helsingin Sanomat, which is the largest circulation newspaper that requires a paid subscription, reaching over 2,1 million readers in Finland every week (HS 2021). In addition, Rinta-Kanto publishes the comic on social media platforms that also reach a large readership.

This article aims to gather reoccurring uses of Arctic hysteria and Finnish weird in *Fok_it* – concepts that have mostly been used in the context of other literary works, such as text-based novels and short stories – to explore and better understand their uses as well as assess whether these concepts might be applied to other comics. After having introduced the comic and its main themes, I define briefly what humour is, given that *Fok_it* is a humorous comic, and how the Finnish sense of humour might be defined. It should be noted that the aim is not to analyse humour, Finnish humour, or humour on different levels presented in comics (verbal and visual) *per se* but to focus on the fact that *Fok_it* is a traditional three-panel humorous comic. After this, I explain what Finnish weird and Arctic hysteria mean with examples from selected comic strips from the *Fok_it* series. Finally, I will discuss briefly how well the genres apply to comics in general before concluding the paper.

⁶ See for instance: Jokelin, J. (2020); Niemelä, J.K. (2014); Karnevaali (n.d.).

2. The world of *Fok_it*

The first *Fok_it* was published on Rinta-Kanto's blog on the 21st of February in 2009. *Fok_it* also appeared in the weekly supplement *Nyt* of the newspaper Helsingin Sanomat, which started to publish the comic on April Fool's Day in 2011 (Mansikka 2019). Readers can enjoy the comic on the website and paper version of Helsingin Sanomat, which is the most widely read of the Finnish media (MediaAuditFinland 2020). This provides a useful platform to reach a wide range of readers both online and in paper format. Moreover, the Facebook page of *Fok_it* has 33 thousand followers as of August 2023 (*Fok_it* n.d.), and the Instagram profile of the now officially discontinued *Nyt* supplement, where *Fok_it* was also published from time to time, had 82,9 thousand followers, as of February 2024 (*hs_nyt* n.d.). Seven books of the *Fok_it* comic strips have also been published (Kulttuuriuutinen 2018).

Usually, *Fok_it* consists of three panels, and at least one-quarter of the panels is taken by a person's head and the rest is usually either one big speech bubble or several smaller ones. Behind the person's head, there is a background – a monochromatic, bright-coloured wall that does not reveal where the events or encounters between people take place. The bright colours and dark topics that are usually the content of the comic contrast with one another. The people who appear in the comic are not known to the reader as they differ from strip to strip and are not named. However, if need be, they are named after the action they perform or the feature they represent, such as “mietiskelijä” (ponderer, thinker) (*Fok_it*, blog n.d.).

The panels look hand-drawn and the text in the speech bubbles is written with capital letters, giving the comic a less official, easy-to-approach look. The text in the speech bubbles can be a monologue, a dialogue between two characters, or animated objects. The number of people taking part in a conversation is not specified, as usually only one head can be seen at a time and the rest of the speech bubbles come from outside the panel. This gives space for the reader to fill in the missing information – moreover, it provides readers with the opportunity to see themselves in the funny situations and thus they are relatable. This is also probably one of the reasons why the comic is so popular. The characters have distinct looks: big, large eyes that gaze in different directions from left to right while they are talking (this usually being the only movement in the comic strips), and their skin is covered in lines, dots, and wrinkles.

In the panels, there is little to no real action (i.e. actual movement), other than the previously mentioned eye movement. Due to this static configuration, the eye movements and direction of the gaze play a crucial role in giving the reader insights into the characters' thoughts and moods. Sometimes the characters even seem to be looking at the reader, which could be seen as a deliberate decision to break the so-called fourth wall or as a metareference. These concepts will be introduced later in the article.

Journalist Ossi Mansikka does not spare adjectives when describing the comic in Helsingin Sanomat: “delirious stories of malformed characters whose monologues and conversations are often enthusiastically moronic, sometimes apathetic”, yet “the somewhat simple characters are fundamentally sincere and contemplative, and their everyday observations grow into, at best, a stinging critique of the world, time, and human nature” (Mansikka 2019). The monologue, or conversation, is typically an inner-monologue type, a form of wondering about one’s life or recent news, absurd connections between things, and commonly spoken language and/or slang expressions. Mansikka points out that the three-panel stories do not necessarily have a plot, beginning, or end, “rather they could be extracts taken from a stream of consciousness”, which can bring the characters and themes closer to the readers, who can ponder over similar dilemmas or worries, such as microplastic in the ocean (translation by LS) (Mansikka 2019).

One of the first animals to make its debut in the world of *Fok_it* was a unicorn called *Säihkyturpa* (“sparkly snout”). Rinta-Kanto explains that the creature initially appeared to a very tired man who was the only one able to see it; “[t]he man had gone completely nuts” (translation by LS). That episode turned out to be the most popular up to that point, so the unicorn stayed. *Fok_it* is home not only to the unicorn but also other fictional creatures and animals that are referred to as *voimaeläin* (lit. power animal; similar to spirit animal) (Kulttuuriuutinen 2018). A strip featuring the unicorn is shown below:



Picture 1. Sparkly snout appears to a man

Source: <https://fokit.wordpress.com/2011/12/16/671/> (accessed: 14.08.2023).

Panel 1: “Hurray! You made it through this week! Hurray! I’ll go now, but I’ll return when Monday is at its worst! *Säihkyturpa* is always near!” “Thank you, *Säihkyturpa*! Thank you!”
 Panel 2: “Hey! What are you doing? Who are you talking to?” “What? To my power animal!”
 Panel 3: “What on earth, to a power animal? Where have you been the whole week? We have been looking for you everywhere! Are you alright?” [vomits rainbow] (Translation by LS).

Both characters have wrinkly-looking skin, the background is monochromatic and provides no information about the location, and the eyes and direction of the gaze play a central role as there is little other movement shown. The anonymous character has been missing for a week and when finally found, claims to be talking with his “power animal”. He then proceeds to vomit a rainbow. The little flowers in the second panel refer to the way the unicorn departs – leaving bright flowers behind it as a form of spreading positivity.

It cannot be certain whether the person really sees the unicorn who manages to leave the scene before other characters arrive, or whether the whole encounter simply took place in the main protagonist’s mind (after all, he might be drunk or otherwise intoxicated). The reader is left to come to their own conclusions – whether the person has been drinking somewhere all week and imagines the meeting with the unicorn, or he can truly see it. Rinta-Kanto does not aim to criticise or justify anything –the reader must decide and also fill in the blanks of what occurred before and what happens after.

3. Humour – and Finnish humour

In this section, I provide a brief definition of humour and analyse what is meant by Finnish humour, since *Fok_it* is a typical humorous three-panel comic. It is important to note that humour is a very culture-bound concept. Additionally, in comics, humour can exist on many levels – textual, visual, and in combination, which provides a wide scope for analysis.

The Longman Dictionary of Contemporary English offers the following definition of humour: “the quality in something that makes it funny and makes people laugh” (Longman Dictionary n.d.). Underneath the description, there is a list of related adjectives or nouns that often appear with “humour”. The list includes, among others, dark humour (“jokes, funny stories etc. about the unpleasant parts of life” (Longman Dictionary n.d.)), gallows humour (“jokes, funny stories etc. which make very unpleasant or dangerous things seem funny” (Longman Dictionary n.d.)), dry humour (“when someone makes it seem as if they are being serious, but really they are being funny” (Longman Dictionary n.d.)), or wry humour (“when someone makes something seem both funny and sad” (Longman Dictionary n.d.)). What seems to be missing from the list is black humour, which appears occasionally when describing humorous comics. However, the term is said to have acquired pejorative features over time. “Black humour” can be characterised as being “variously grotesque, ironic, satirical, absurd, or any combination of these” (O’Neill 1983: 79, 82).

Tanja Rasila has written about humour in comics, noting that the three-panel newspaper strip could be seen “as a prototype” of humorous comics that “make people laugh and get them in a good mood”. However, she also states that the concept

“humorous comic” is a useful term “but it includes much more than just joking”, since “fundamentally, humour is a very subtle and complex phenomenon per se” (translations by LS) (Rasila 1996: 61). Humour is, moreover, a culture-bound phenomenon, in addition to holding a complex position within a given country or culture. What is found funny in a certain country or part of the world, can be seen as inappropriate elsewhere.⁷ In connection with this, it is necessary to determine what is found funny in Finland.

When defining Finnish humour, it is useful to ask someone who has not acquired the Finnish sense of humour – but who needed to learn it. An observer of Finnish culture and creator of Finland-related memes, Joel Willians, author of the book *The Very Finnish Problems*, as well as a blog and a social media site, notes that “Finnish humour is often described as dry, ironic, and absurd”, and continues by saying that “it’s a reflection of the Finnish mindset. In a country of extremes, with long periods of darkness and isolation, and a history of resilience and perseverance, humour is a coping mechanism, a way of dealing with life’s challenges uniquely and creatively.” (Very Finnish Problems 2023) This definition takes us closer to Arctic hysteria, which will be covered in more detail later.

Culture journalist Riitta Koivuranta has written about humour in a Swedish comedy series *Finska rycket*, created by Swedish-Finnish Tiffany Kronlöf. The series aims to embrace the differences in humour between Finland and Sweden. Koivuranta cites Kronlöf’s character who claims that “when a Finn tells a joke, the style is laconic and declarative, and that is what makes it even funnier for many” (translation by LS). Commenting about the series, which relies on stereotypes, Kronlöf concludes that “in Finland, they prefer *synkkä* [gloomy, sad, pessimistic, dark] and weird in art, music, and humour. Unemployment, being poor and depression are acceptable topics for jokes. That is Finnish self-irony. Absurd and weird have been important in Finnish humour” (translation by LS) (Koivuranta 2021). It can be seen, therefore, that even harsh or difficult topics are not regarded as taboo in Finland.

To summarise, the adjectives used to define the Finnish sense of humour are: dry, ironic, absurd, laconic, declarative, gloomy, sad, pessimistic, and dark. These do not immediately suggest humour; they even sound like antonyms of humour. When returning to Longman and O’Neill’s definitions, therefore, it can be argued that Finnish humour is dark (making fun of the unpleasant parts of life), gallows-type (making fun of unpleasant things), dry (saying something funny but with an emotionless expression), wry (funny and sad at the same time) and/or black (absurd).

⁷ See for instance: Jiang, T., Li, H. and Hou, Y. (2019).

4. Finnish weird

In this section, I define what is meant by Finnish weird and where the term comes from. Finnish weird cannot be described without mentioning Johanna Sinisalo and her genre-defining novel *Not Before Sundown* (published in 2000). In the journal, *Finnish Weird* (2014), Jussi K. Niemelä claims Sinisalo's work is “the epitome of Finnish Weird” and “the genre's first de facto representation”. In her ground-breaking novel, Sinisalo combines elements of Finnish mythology with the ordinary world. The term itself, “Finnish Weird” (*suomikumma*) was created by Sinisalo in 2010.

Niemelä alludes to the duality of safety and fear that stems from the wilderness and the unknown: “the call of the wild versus the fear of the unknown” serves as a setting in many stories that can be placed within the frames of this genre. For many Finnish people, in fact, the forest and nature in general, provide a source of “safe haven”, a place of “recreation and refreshment” (Niemelä 2014: 7). These elements – the unknown, darkness and fear that stems either from internal or external factors – have something in common with Arctic hysteria.

Despite forests and nature serving an important role in the lives of Finnish people, the story does not have to be centered around or within a forest to fulfil the criteria of Finnish weird. For Sinisalo, ‘weird’ means something that “encapsulates all ‘diagonal’ or hybrid or as yet unnamed approaches to everyday situations and societal problems”. ‘Diagonal’ here means “some other angle than reality, or as a matter of fact, any angle other than reality that's not possible to pigeonhole into any established genre”. According to Sinisalo, what is common to writers whose literary work could be categorised under the label of *weird* is that it blurs genre boundaries (Niemelä 2014: 8).

Niemelä summarises Finnish Weird as an “overall genre, an umbrella term that encompasses all diagonal, that is to say non-realistic approaches to any story we cannot label as science fiction or fantasy without being unjust to both the author and the readers”. He further explains that meanwhile there is a lot of realistic action occurring in the story and then something strange happens randomly – that's “where the ‘weird’ steps in”. (Niemelä 2014: 8). This shows how fluid, yet open the genre is. It is up to the reader to define whether a certain literary product represents this genre.

The concept of Finnish Weird has primarily been used to describe literature, as in novels and short stories. In terms of comics and graphic novels, applying this genre or concept is problematic: comics and graphic novels are known to be full of super people who fly and fictional creatures equipped with paranormal powers, meanwhile, the borders of what is real and what is not, tends to be difficult to discern. There are mythical creatures and talking animals within the world of *Fok_it*, as well as speaking food and inanimate objects, such as the hostile cheese in the example below. Unicorns are creatures usually found in fairy tales or fantasy novels, while talking animals are also something that appears in similar genres.

In the following example, the strip starts with a person reasoning why he could not be a vegan – he could not stop eating cheese. In the first panel, apart from the main protagonist and his declaration, there is a second speech bubble, although it is not yet known who demands an answer to the question. Then, in the second and third panels, some very angry-looking, different types of cheeses are shown, who kidnap the person and take him out of the frame.



Picture 2. An example of a weird encounter between a man and a talking cheese

Source: <https://www.hs.fi/nyt/art-2000006008790.html> (accessed: 14.08.2023).

Panel 1: “Otherwise I could be a vegan, but I could never give up cheese.” “Oh really?”

Panel 2: “For me it’s not an issue whatsoever to get rid of you.” “W-what?”

Panel 3: “Take him away! Grate him to the last piece!” “No! Feta! You too?” “Or melt him onto a piece of bread!” “No! No! Where are you taking me you Muensters?” (translation by LS).

In the original strip, the person asks the group of cheeses where they are taking him: “Mihin the briette mua?” There is a wordplay that consists of the verb “to take” (viedä) and its plural imperative form (viette) and the cheese type Brie (hence, briette). Aiming to preserve the wordplay in the translation, I used another type of cheese, Muenster cheese, as in “you monsters”.

Despite the strip showing an angry mob of cheeses, as was mentioned above, such themes (i.e. talking objects) are not completely unfamiliar in the world of comics, which is known to feature flying people, time-traveling, talking animals and many other, unnatural phenomena. Is *Fok_it*, then, a fantasy comic? The answer is that it is probably not. This is because the world of *Fok_it* appears to be *too ordinary*: people struggle with their work and the expectations of society, try to keep up with new trends and maintain relationships with others and then, suddenly, there is food that talks back to us, a unicorn (see section two), and other talking animals – features that can also be seen in fairytales and fantasy novels. Moreover, *Fok_it* does not fit neatly into the category of science-fiction. However, as already noted, Finnish weird is a flexible genre and works of literature do not necessarily need to be categorically

placed on a continuum that has fantasy at one end and science-fiction at the other end. What is worth noting, however, is that *Fok_it* is not an underground comic but has an established audience in the largest national newspaper in Finland, despite showing rather absurd topics that could be found too alternative in other countries.

5. Arctic hysteria and extreme emotions

In this section I define the concept “Arctic hysteria”, which is an older term than Finnish weird. The concept has also recently begun to interest researchers in the context of Finnish literature. After defining the term, I use some examples from *Fok_it* that represent the concept.

The term was already in use in the 19th century, when anthropologists aimed to describe various unknown phenomena from Siberian shamans to Sami people. At this time it had colonialist overtones. The concept was also used when researchers aimed to classify strong feelings, certain behaviour, and tendencies shown in Finnish literature. This is also what is meant by Arctic hysteria in this article, although without colonial intentions.

Aiming to define what the concept means and its underlying history, Jantso Jokelin analyses the yet-to-be-discovered world of Arctic hysteria in the Finnish literary context in his article “Different routes. The Nordic peoples endure calmy until they finally snap – literary researchers bite into the myth of Arctic hysteria” (translation by LS) (Jokelin 2020). He introduces a research project carried out by researchers from Helsinki and Tampere universities, citing docent Riikka Rossi who studies Nordic primitivism and feelings. She understands Arctic hysteria as “a large bundle of emotions and reactions” (translation by LS). Additionally, Rossi says her research group is interested in “strange, negative and ambivalent feelings that Nordic literature has depicted and produced” (translation by LS) (Jokelin 2020). This is in spite of the fact that literature has produced a certain image of the Finnish nations that depicts people as quiet and rather melancholic. However, under “the gruff, semi-lethargic gawking”, there is an ever-present risk of uncontrollable fits full of rage which is always there.. In national literature, the concept has also been used to “justify violent tendencies and gloominess, but carnivalistic madness as well” (Jokelin 2020).

According to Rossi, “[a] journey to the ends of the world or north has usually been depicted as a journey outside the hypothetical common sense and order, into a world affected by different, primitive desires” and that “[i]n cultural representation, the north has been used to elicit fear” (translation by LS) (Jokelin 2020). Some believe that when it comes to weird outbursts of emotions, the Nordic nations are particularly prone to them and that this type of phenomenon is given the name of “Arctic hysteria”. Although the term is known, it is not, however, a straightforward task to provide a simple, specific definition for it. What comes to mind, consequently,

is alcohol, life in dark and cold environments, seriousness, and “extravagant spikes of energy” (translation by LS) (Jokelin 2020).

Similarly to the way Finnish weird cannot be defined without mentioning Johanna Sinisalo, Arctic hysteria cannot be satisfactorily described without mentioning Marko Tapio. Tapio is the author of the novel *Arktinen hysteria* (Arctic Hysteria), originally published in 1967. Literary scholar Markku Ihonen has studied the concept and Tapio’s book. Ihonen believes that “Arctic hysteria is largely a matter of construction, a culturally produced and maintained perception”, “[e] specially when it comes to the Arctic hysteria in Finnish literature” (translation by LS) (Ihonen 1999: 220).

Ihonen (1999: 215) cites a fragment from Tapio’s book, which describes the unfortunate death of a man called Ville Lommola, who got run over by a locomotive: “In fact, it [the accident] was nothing more than the materialisation of a feature of Finnish mentality”. Moreover, Tapio describes the incident to be “over-the-top, Slavic-type exaggeration”. It should be noted, however, that the main aim was not to diminish or disrespect the person or his death but to tell the story of the incident objectively. Additionally, Tapio describes the Finnish nation as patient and concentrated (i.e. focusing on specific tasks carefully). However, due to its geographical location, “in the middle of snowstorms and darkness [those features] take on the dimensions of melodrama”, and it is possible to believe that “the person going through the events, at least to some extent, enjoys their part in them and their exaggeration, and intensifies them [until it becomes too much]” (translations by LS) (Ihonen 1999: 215).

Ihonen also lists several features that describe the Finnish nation and can be found within Arctic hysteria. These include *metsäläisyys* [being a hillbilly; country pumpkin; living in/near a forest] and main characters who are depicted as antiheroes. He also says that “we move up the extremes of the emotional scale – either in extreme depression and anxiety, even paralysis-like numbness, or in the uncontrolled bodily expression of emotions. This expression could just as well be a euphoric scream or ecstatic dancing rather than uncontrollable crying or violent behaviour” (translation by LS) (Ihonen 1999: 217).

In *Fok_it*, an example of such a euphoric scream can be seen in the following example which occurs at an undefined workplace.



Picture 3. An example of Arctic hysteria

Source: <https://www.hs.fi/nyt/art-2000006010563.html> (accessed: 14.08.2023).

Panel 1: [shrieking] "Wow wow wow what the hell are you doing?"

Panel 2: "It's ok, this is my Spring Scream. Give it a g-" [screaming]

Panel 3: [shrieking] "I'll just very quickly close the door to the negotiation room if that's ok with you." [shouting]

Interaction between people is what makes this comic strip interesting: instead of asking the shouting man to leave or calm down, the second person gives shouting a try and the third one (not visible in the strip) just casually closes the door to the negotiation room – as if this was something completely expected and normal. It implies such strange behaviour is acceptable, even at work (the shouting man seems to be wearing a collared shirt, and the "negotiation room" suggests the incident occurs in a formal company setting).

What is meant by "Spring Scream", is not explained – whether it is frustration, feeling energised as the amount of light increases or something work related. Rinta-Kanto offers the reader a chance to draw their own conclusions based on their own life situation. That might be the key to *Fok_it's* success – readers are able to see themselves in the situations, hoping they could behave the same way as the characters without having to face (negative) consequences. On the visual level, accompanying the rather strange scene, the faces of the people are distorted by the force of the scream and the eyes seem to melt over their faces while saliva flies from their mouths, giving near grotesque touches to the comic strip.

Another example, which may show the essence of embracing the darkest time of the year and a particular mindset even better than the previous strip can be seen below:



Picture 4. An example of Arctic hysteria

Source: <https://www.hs.fi/nyt/art-2000006008790.html> (accessed: 6.02.2024).

Panel 1: “Erkki, tomorrow you can open the first door of the advent calendar.” “No way! Yay!”

Panel 2: “What do you think it will be, Erkki?” “I don’t know! I don’t know! The end of the world?” “What? Well, not qu-”

Panel 3: “Maybe it’s going to be the end of the world!” “For fuck’s sake Erkki it’s a chocolate calendar! Get down!”

Erkki, the man shown in the comic, is elated with joy, barely unable to contain his excitement while hoping to find the end of the world in an advent calendar. He seems to be fine with the idea, even embracing the evident destruction that such an incident would cause. Again, Rinta-Kanto does not offer background information on what led Erkki to dream about such a catastrophe – it is up to the reader to fill in the blanks.

The shade of pink in the background and the rather dark theme form a contrast, which is typical for *Fok_it*. In the same way, as shown, people can be seen smiling while dealing with difficult, hard-to-bear events or encounters. When living in such a climate where the sun cannot be seen for months and (stereotypically) people keep to themselves, certain coping mechanisms are needed, and humour is one of them.

6. Embracing Arctic hysteria and Finnish weird in *Fok_it*

In this section, I define carnivalisation, a concept I use to tie together Finnish weird, Arctic hysteria, and the humorous nature of *Fok_it*.

The Helsinki Term Bank for the Arts and Sciences (HTB) defines carnivalisation through Mihail Bahtin’s carnival theory: “Carnevalesque, countercultural literature questions authorities and offers alternative solutions” and “in fact, carnivalism is about liberation and revolution” (translation by LS) (HTB 27.1.24). When it comes to alternative solutions for everyday problems, *Fok_it* offers them, and with quite a dark twist, which can be seen in the example below.

In his article *Carnival, Carnivalism and Bakhtin's Culture of Laughter*, Rainer Gröbel writes that “[c]arnival enriches the concept of realism with the incompatible, the unlimited and the unfinishable” (2022). As seen above, the situations in *Fok_it* start without background knowledge and end without the reader being told what is going to happen next. The reader is left to fill in the blanks. As a result, this offers a chance for the reader to be involved in telling the story.



Picture 5. Offering an alternative solution to an everyday problem

Source: <https://www.pinterest.ch/pin/565131453243070725/> (accessed: 27.01.2024).

Panel 1: I don't know. Sometimes you just hope that someone will come next to you and take your hand.

Panel 2: Whisper into your ear: "Don't be afraid".

Panel 3: And then break that hand so you can take some decent sick leave and finally get some rest.

The comic strip starts innocently – who does not dream of being supported? The person looks down in the first and second panels as if appearing a little shy. Suddenly, in the third one, however, when the imaginary situation escalates to painful measures, his gaze is directed straight at the reader. He speaks with a straight face, so the reader cannot be sure if he is joking about a serious matter, creating a contrast to what he is saying and how he says it.

What makes the situation even more intense, is the fact that looking directly at the reader breaks the so-called fourth wall, which is a concept often used in theatre. Created by Denis Diderot, the term fourth wall refers to the invisible wall between actors on the stage and the audience. By addressing the audience directly, the fourth wall is broken (Britannica n.d.). This type of interaction between the nameless person in the comic and the reader could also be treated as a metareference – as the comic draws “attention to its own medial and representational qualities” (Petersson 2023). This can have different types of impact on the readers – some might find it threatening, some entertaining.

Another workplace-related example featuring over-the-top behaviour can be seen in the comic strip below:



Picture 6. Mind-blowing incident at the office

Source: <https://www.hs.fi/nyt/fokit/car-2000009724584.html> (accessed: 14.08.2023).

Panel 1: “So if we have a look-“ “Wait a sec.” “Yes” “pffffffttt”

Panel 2: “What” “pppchhhkkksstt”

Panel 3: “Yeah, sorry but my mind just blew up, gotta go home” “Oh wow that sounds serious” “Just go, we will be fine” “It happens” “Alright, bye”.

In Finnish, the phrase “pää räjähtää” (lit. “head explodes”) is used when someone undergoes a huge amount of stress mixed with annoyance, the person is overwhelmed, or just “can’t take it anymore”. Here, the person claims their “consciousness” or “mind” exploded instead of their head, which could be seen as a continuum: at the one end, there is an excruciating amount of stress, and at the other end, relief, and liberation, as suggested in the comic strip. The situation and the other people’s reactions are also worth noting – “Just go, we will be fine”, “It happens” – as if something like this happens regularly. Again, Rinta-Kanto does not provide information on the workplace, but makes it sound positively utopian – who would not want to be able to leave work in such a state without consequences and with the acceptance of their co-workers?

Since such three-panel comics are usually humorous, *Fok_it*’s presentation of Arctic hysteria and its negative elements (sudden mood swings, darkness and gloominess) in a light-hearted and jokey way, offers a fresh way to handle negative emotions (such as burnout, work-related stress) and show them in a weird yet empowering way.

7. Discussion

Due to restrictions of length, only the main features of Finnish weird and Arctic hysteria in connection with the comic strip *Fok_it* were introduced in the article. Future research aims at more in-depth investigation, however, this brief analysis has revealed the potential of applying the concepts of Arctic hysteria and Finnish weird to the comic *Fok_it* to determine the extent of its carnivalization.

Fok_it presents the strange habits and tendencies of Finns in its three-panel comic strips. The behaviour of people presented could be grouped under the label “Arctic hysteria”: people scream at the top of their lungs in the workplace and it is fine for their coworkers, or a person cannot contain his excitement as he waits for the world to end.

With regard to Finnish weird, however, conclusions of whether the comic can be categorised using this concept should be made with caution, because defining “weirdness” or “strangeness” in connection with comics is a relatively challenging task: comics are known to break the rules of physics, common sense, and what is considered as ordinary. Despite comics being literary products, their conventions and those of so-called regular literature (only text – no visual elements or very few of them) are not the same. As a result, applying the same rules for two of them does not seem to be justified, as comics usually operate on both a textual and visual level.

As for the last concept introduced in the article, carnivalisation, there appear to be many more examples for future analysis. *Fok_it* presents unconventional solutions or suggestions to ordinary issues. Despite humorous comics often relying on a surprising ending (punch line), here, in contrast, the suggested solutions seem to be rather dark and brutal: hoping someone will break a hand so that their sick leave will be longer, or when a person’s mind casually blows up and he leaves the workplace and his colleagues accept the fact.

Overall, this brief analysis has revealed that Finnish weird and Arctic hysteria can be applied to comics, especially the one analysed here, but with some caution. For future research, a more comprehensive study could be carried out with more focus on the dialogue of the characters.

8. Conclusion

The aim of the article was to apply Finnish weird, Arctic hysteria, and carnivalisation to comics, in this case the humorous three-panel newspaper strip *Fok_it*. The idea for the research came from descriptions of Finnish literature by people who have read it and claimed it to be specific and odd, or *weird*. Another stimulus to do the research were comments made by students of Finnish literature about its often-present themes: among others, these include depressive behaviour and a certain dark, gloomy state of mind.

Another factor to be taken into consideration in connection with the research done is the medium: a prestigious, national newspaper publishes *Fok_it*, which reaches a large number of readers every day, while in many other countries such comics would have an underground readership and only be published online. Despite operating on weirdness or dark themes – especially when it comes to the punch line which, in many cases is coated with dark humour – *Fok_it* has established a readership connected to a prestigious newspaper. This might be because Finnish readers are accustomed to genres and themes that might not be so popular elsewhere.

The results of the research are motivation for further analysis to specify the root of the weird – its themes, the representations of the characters and their behaviours, the dialogues they engage in, as well as other factors. Since *Fok_it* has been published for many years, there is certainly plenty of material to be analysed. To conclude, this article offered a starting point for future research, which should focus on the analysed concepts and themes in more detail.

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Nature, Culture, and the Ideologies of Progress in Anni Kytömäki's Novel *Margarita*

The article explores the human-nature relationship in Anni Kytömäki's novel *Margarita* in the context of social change in Post-War Finland of the 1950s. In her oeuvre, Kytömäki has depicted the history of the modernization of Finnish society especially from the point of view of nature. Both themes, the reconstruction period and the need for the protection of nature, are popular in Finnish literature, but rarely combined. The analysis shows that the novel brings critical perspectives to the mainstream history of Post-War Finland by juxtaposing the ideologies that influenced family planning in the 1950s with the early stages of intensive forestry. In addition, the analysis shows that *Margarita* is anchored in the notion of a material-semiotic intertwining of nature and culture that is characteristic of current environmental discourse.

Keywords: Historical fiction, human-nature relationship, Post-War Finland, Anni Kytömäki

1. Introduction

Contemporary Finnish authors and readers are fascinated by history. Among the most popular and most awarded novels of recent years, there are many works that, for example, depict the traumatic memory of war, draw on family history, or deal with a common European cultural heritage.¹ Literary enthusiasm in the past has also provoked some critical comments, and Jussi Pulliainen (a columnist of the newspaper *Helsingin Sanomat*) has argued that Finns are “obsessed with history”. His criticism was based on the view that there is only a limited amount to learn from history, and while critical reinterpretations of the past are necessary, it can also offer a valuable means by which to understand issues such as artificial intelligence, social inequality, and the new challenges of geopolitics (Pullinen 31.12.2023). Therefore, it is worth asking what contemporary novels use history for, and what are we discussing when we discuss the past?

¹ Historical novels such as Pirkko Saisio's *Passio* (2021), Olli Jalonen's *Taivaanpallo* (2018), Iida Turpeinen's *Elolliset* (2023), and Sirpa Kähkönen's *36 uurnaa* (2023), have been candidates for the Finlandia Prize in Fiction, the most important literature award in Finland.

This article focuses on the ways in which the historical novel contributes to the current debate on values and global challenges. The starting point is the idea of historical fiction as a genre that interprets the past, but at the same time is anchored in the present. The subject of the study is Anni Kytömäki's novel *Margarita* (2020, not translated). Kytömäki is one of Finland's most awarded contemporary writers, and has published three historical novels, all of which focus on the human-nature relationship. In her works, Kytömäki rewrites the history of Finland in the 19th and 20th centuries from the perspective of nature as an actor, and in such a way that the human is also presented as part of nature. Her work is characterized by a critique of social institutions whose activities damage nature, and thus human well-being. The critique takes the form of surprising analogues between nature and the various organizations of power. Moreover, the narratives of her novels tend towards realistic mimesis rather than experimental expression. In Kytömäki's debut work *Kultarinta* (2014), the forest offers a place of refuge for people fleeing civilization amidst early 20th century wars, political conflicts, and frenzied economic growth. *Kivitasku* (2017) draws a broad historical continuum from the 1850s to the present day in connection with the exploitation of the bedrock by building an analogy between rock quarrying and lobotomy. In *Margarita*, the well-being of both what is human and nature are threatened by the same institutions that after the Second World War it was hoped would provide the basis for the development of a Finnish welfare society: namely forestry and healthcare.

The article explores what functions the knowledge of Reconstruction-era history has as a part of the discussion on the human-nature relationship, how the work is anchored in contemporary debates on the environment and biodiversity, and what significance the retelling of history from nature's perspective has for imagining the present or the future by means of fiction. Theoretically, the analysis is anchored in the study of history culture², which forms research areas that focus on the social production of a consciousness of the past, and its use for different purposes (see Robinson 2011; De Groot 2016). When *Margarita* is compared with conceptions of the human-nature relation in our own time, the neo-materialist theories of Donna Haraway (2008; 2016) and Stacy Alaimo (2010; 2012) provide a key point of reference for analysis as they both emphasize the interconnectedness and interdependence of human and non-human actors.

² The term 'history culture' (*Geschitskultur*), which is particularly well established in German historiography, refers to the ways in which images and knowledge about the past have been produced. The term 'public history' refers to the same phenomenon, but places more emphasis on popular culture (Salmi 2001: 134).

2. Historical Fiction and Imagining a Better Future

In literary studies, the importance of the historical novel for readers has often been associated not only with the pleasure of reading, but also with knowledge and referentiality (Robinson 2011: 28). In his classic study of the nineteenth-century historical novel, Georg Lukács associates the ‘truthfulness’ of the genre with the fact that the historical novel should capture, in its mode of expression, the mentality of the period it depicts and reveal the developmental tendencies associated with it (Lukács 1969/1937: 242). However, the historical novel always involves a tension between the period depicted and the present (Coward 1989: 8; Johnston and Wiegandt 2017: 10). The present expectations and fears about the future influence the way we re-structure the space between memory and forgetting (Jalava, Kinnunen and Sulkunen 2013: 9).

Alongside depictions of the past, the historical novel can also give expression to the values of its own time. The aim of historical novels that are topical can be to use historical analogies to provide an understanding of the present. From a communicative point of view, the reader relates the work not only to historical frameworks, but equally to the reality of the present (see Robinson 2011; Coward 1989). The tension between the past and the present has been central especially in historiographical metafiction, which considers the problem of depicting the past as an epistemological question (Hucheeon 1988). Of course, the theory of historiographical metafiction does not capture all the ways in which historical fiction reflects on the relations between past and present. As Johnston and Wiegandt (2017: 14) have argued, the genre of the historical novel has become very permissive and has developed a variety of ways of understanding the otherness of the past and, its implications for the present.

According to Jeremy De Groot, historical fiction not only creates images of past events, but also influences how the past is epistemologically framed. As he argues, historical fiction contributes to the imagination of history and thus, in a pedagogical sense, illustrates and enables an understanding of the past. It also provides tools for critiquing, conceptualizing, and engaging with or rejecting the story that we call ‘history’. Fiction not only reproduces models created by historiography, but also offers its own. It produces knowledge of the past by imagining, creating opportunities for empathy, and relating past events to new contexts (De Groot 2016: 2). This kind of re-articulation connects historical fiction with the contemporary discussion of values.

De Groot (2016: 21–22; 51) sees the historical novel as a kind of intervention of the past into the present that makes visible the haunting of the past in the present, and asks what could be different. Fiction has the potential to challenge, carnivalize, and to pervert conventional ways of representing history (De Groot 2016: 1–2). Fictional representations of the past can open up discursive spaces for debates about issues such as nationality, identity, and the authenticity of history.

De Groot (2016: 49) is particularly concerned with the potential of historical fiction to challenge and reimagine national history. According to him, novels, films, TV series and documentaries are key elements in the construction of national identity, and also in the public debate about the national past. In the best case, popular interpretations have the potential to serve as a critique of, for example, myths of nationalism and imagined communities that are defined too narrowly (see Anderson 2006). Historical fiction may thus offer a kind of “extended historiography”, whereby representations of history primarily provide models for actors in the present (De Groot 2016: 50).

Although historical fiction is at least on some level a genuine attempt to understand the past, it does not claim to be true. When historical fiction extracts aspects of the past that are relevant to the present, it can be accused of creating anachronisms. Like De Groot suggests, I will approach such anachronisms and other elements that highlight the tense relationship between the present and the past as a possible means of criticism. Specifically, historical fiction can make visible the paths that past actors have not taken, or that historiography has not been interested in. Fiction has the potential to ask ‘what if’ questions, to extend from individual perspectives, and also outline the directions that groups of people and nations have not taken into account when making decisions. Through these kinds of approaches, we can consider alternative histories, recognize lost possibilities, and find new connections between past events (De Groot 2016: 51).

Interconnections between the human and nature have been conceptualized, especially in the ecocritical research that emerged from New Materialism. Such perspectives have been offered, for example, in Donna Haraway’s (2016) concept of nature-cultures through which she has made visible the interdependence and entanglement of human and non-human actors in various interactions, and Stacy Alaimo’s (2012) view of “trans-corporeality” which expresses the idea that the body connects us at its material level to the rest of nature, so it is actually impossible to separate nature and culture into two different domains. As these perspectives both emphasize, taking ethical responsibility and working for the well-being of the environment are not optional because we are intertwined in the material world, and an awareness of this should draw us towards interaction, cooperation and partnership with other species, not just the use of them (Alaimo 2012: 2). Both thinkers also emphasize the importance of narratives. Fiction can show what kind of choices people have in imagining the relationship between humans and other species (Haraway 2016: 118–117). However, it cannot be assumed that *Margarita* refers exactly to these thinkers. Rather, the novel participates in a conversation with the environment, and gives artistic form to topical questions.

Applying De Groot’s idea, in this article *Margarita* is understood as an intervention in national history from the perspective of nature. In *Margarita*, the nature-centered perspective on the post war era in Finland consists of two analogous themes. First,

the novel depicts the way health care of the time approached the human body, and second, it illustrates the effects of intensive forestry on the fragile natural environment of rivers.

3. The Baby of the State

In Finland, the Reconstruction period after the Second World War has been an important part of the national narrative. Although some marginal sub-narratives can be discerned in the history of Reconstruction (e.g. queer history), its image has been primarily dominated by aspects of modernization, urbanization, and the democratization of society, with representations related to education, public health, and the pluralization of cultural life (see Holmila 2008; Hytönen 2014). *Margarita* puts nature at the center of the story and gives the human a role as part of nature.

According to Alan Robinson, as referents of historical fiction, periods or epochs can be thought of as representing a kind of “present past”. Such a present past is constituted by the lived past, but also by written documents and later representations, as well as by collective perceptions of the period in question (Robinson 2011: 47). Robinson has argued that many contemporary historical novels are characterized by revisionist interpretations, which are built on discontinuities in relation to, for example, the ideologies of the period. The novels highlight elements of the past that have been latent in earlier representations, but which resonate particularly with the values of the present. They may pause to examine blind spots in the past, and produce a world that would be possible, but different from the dominant values of the past. From such interpretations a kind of “past future” is constructed (Robinson 2011: 49). In *Margarita*, such a revisionist interpretation is built on notions of the interconnectedness of what is human and nature.

The starting point of *Margarita* is quite familiar from many literary depictions of social transformation in the mid-1900s. *Margarita* is set in a little spa town, where the protagonist (26 year old Senni) works as a massage therapist. She experiences a sexual relationship with a married man and becomes pregnant, pondering the possibility of an abortion. This classic theme has been dealt with in Finnish post-war literature, for example by Marja Liisa Vartio in her novel *Mies kuin mies, Tyttö kuin tyttö* (1959) and Hannu Salama in *Se tavallinen tarina* (1961). In these novels, among many others, pregnancy outside marriage has been a means of picturing the failure of safety nets in society, or problematic moral concepts. In these cases, the focus is on social issues, especially the limits of the social role for women. However, *Margarita* represents the situation differently, wherein the pregnancy is a starting point for picturing nature in the role of an actor, and pondering why it is difficult for social institutions to confront nature in the role of a human being. By doing this, the novel incorporates the values of the present into the representation of the past.

Everything goes wrong during Senni's pregnancy. Unlike the abovementioned novels about pregnancy outside marriage, in *Margarita* it is not the pregnancy itself that is the problem for the protagonist, but the fact that she suffers from such severe nausea (*hyperemesis*), to the extent that she cannot eat anything and loses her health and ability to work. In *Margarita*, abortion is represented as a possible solution for a difficult situation. Senni finds out that under the new legislation she could have an abortion, although she is not entitled to it. The reasons for the decision are based on the hopes of population growth that guided the health institutions of the time, as well as assumptions of motherhood as the primary biological role of the woman (Helén 1997: 133–137). In the novel, the depiction of Senni's struggle for the right to an abortion is constructed on detailed information taken from the demographic policies in place during the Reconstruction era, and the ideologies behind them.

In Finland, the post war period was a time for the reorganization of family policy. However, decision-making was still influenced by the values of pro-natalist demographic policies which had dominated considerations about population since before the war. The drive for population growth had defined population policy in Germany, and also in Scandinavian countries in the 1930s, leading to eugenics (Hiilamo 2006: 66–76). As part of the population policy reforms, the Abortion Act came into force in Finland on 1 June 1950, allowing abortion for health and social reasons (Helén 1997: 32). However, a feared increase in the number of abortions brought about the need to exercise control by health authorities, and in practice, this meant adhering to medical reasons for decisions concerning abortion. According to Ilpo Helén, the focus of the abortion debate changed from condemnation or approval to questions of how to nurture and at the same time to control the capacity of the female body to produce life (Helen 1997: 33).

In *Margarita*, decisions about abortion are motivated by the hope for population growth and efforts to produce a new workforce to replace the generations lost to war. In the novel, this is connected to a nationalist discourse in which women are called upon to identify with the nation, and to fulfil their reproductive role. The attitude of the health care authorities is represented, for example, in the following statements by the doctor and a nurse who are treating Senni:

But you must understand that the basic role of the Family Counselling Clinic is to prevent abortions, not to promote them. Family Federation recommends six children per woman [...] The important thing is that you do not regret it when you are old, but at least start doing your duty. (Translations EA.)

We do not always think that matters which seem to be private, such as starting a family, affect the whole nation. The family is the beginning and the root of society. Wars have taught us that the number of our citizens has not risen as high as it should.

Mutta teidän on ymmärrettävä, että sosiaalineuvolan perustehtävä on estää, ei edistää raskaudenkeskeytyksiä. Väestöliitto suosittelee kuutta lasta jokaista naista kohti. [...] Tärkeintä on, ettette joudu vanhana katumaan, vaan ainakin aloitatte oman sarkanne. (187)

Aina emme tule ajatelleeksi, että yksityisasioidelta tuntuvat seikat, kuten perheen perustaminen vaikuttavat koko kansakuntaan. Perhe on yhteiskunnan alku ja juuri. Sodat ovat opettaneet, että kansalaistemme määrä ei ole kohonnut niin korkealle kuin olisi suotavaa. (192)

As the extract illustrates, the depiction of Senni's struggle for her right to an abortion is accurate in terms of the historical facts. However, if we read the novel as an attempt to write history differently from nature's perspective, it is noteworthy that, for example, the social aspects of illegitimate pregnancy and abortion (such as shame, economic challenges, or ethical struggle) are not highlighted in the novel, even if in the context of 1950, this would be expected (see Kytömäki 2020: 186). Instead, the work directs a critical gaze at discourses that instrumentalize the human body, and shows them as a problematic part of the value system on which the Finnish welfare society has been constructed.

In *Margarita*, the health care system represents a biopower. In Michael Foucault's thinking, biopower refers to power-generating discourses and practices that focus on life as a biological matter, life management, or as a matter of existence. It is divided into disciplinary power directed at controlling the population. Biopower shapes the forces of human life into practices that serve the social good, and is based on normalization (Foucault 1980: 82–89, 92–93; Helén 1997: 15–16). In *Margarita*, biopower is expressed in discourses that medicalize the human body and emphasize the 'natural' reproductive role of women. It also gives the protagonist the feeling of having no control over her own body. In this discourse, the human body is objectified as a resource. However, this (in its own way materialistic) conception of the human body ignores the agency of nature that is inherent in the materiality of the body (see Alaimo 2010: 1–4). In the novel, discourses of biopower used by health care authorities construct a distinction between the human and nature, and thus make it difficult to see that the body can also make a mistake in performing its 'natural' task.

The depiction of Senni's difficult pregnancy expands into a reflection on the role of nature as an actor. Rather than the 1950s, this topic is anchored in the discussion of the intertwining of nature and culture of the 2000s. The novel emphasizes that nature as an actor is not good or bad, but still, humans may have difficulties understanding its logic. When Senni's body starts to reject the child inside, her body takes the leading role. Senni becomes aware of how dependent she is on her material body, and the fact that her body can act against its own well-being. The experience of physical illness forces her to redefine her relationship with herself. Senni reflects on this contradiction based on knowledge that she has acquired in her work:

Back in the summer, I was calling for people to be nature wise. I urged clients to listen to nature itself, to abandon tight corsets, to get enough rest, and to eat when they were

hungry. Nature knows best, I repeated, like a maid in a divine rapture. [...] My thin blood feeds the baby through the placenta while the internal organs try to flush the parasite out through the top or bottom. The body is nature, nature is simple.

Vielä kesällä väitin luontoa viisaaksi. Kehotin asiakkaita kuuntelemaan luontoa itsessään, hylkäämään kireät korsetit, lepäämään riittävästi ja syömään silloin kun on nälkä. Luonto tietää parhaiten, toistelin kuin jumaliseen hurmukseen yllytetty piikatyttö. [...] Vähäinen vereni ruokkii vauvaa istukan läpi samalla kun sisäelimet yrittävät huuhtoa loisen ulos ylä- tai alakautta. Ruumis on luonto, luonto on yksinkertainen. (196)

The novel does not offer a simple answer to what is natural and what is not, and the question of reproduction and biological parenthood is one of the most controversial of its topics. More important, however, is to notice how the novel seeks a balance between biological parenthood and its alternatives. Senni feels that the child inside her is killing her, and several extracts see her focusing on the child as a parasite. Yet Senni also ponders the possible grief related to infertility (229), and these contradictory feelings are evident, for example, when Senni is thinking of her mother:

She has come to my aid against the parasite, when by natural order she should be concerned with passing on our names and our genes. I am more important to her than the chain of generations.

Hän on lyöttäytynyt avukseni loista vastaan, vaikka luonnon järjestyksen mukaan hänen pitäisi kantaa huolta nimiemme ja perintötekijöidemme siirtymisestä eteenpäin. Minä olen hänelle tärkeämpi kuin sukupolvien ketju. (182)

The contradiction between the biological and social dimensions of parenthood is expressed in the novel by representing Senni's mother as a parent who takes care of her child. Paradoxically, taking care in this case means breaking the chain of the generations. The desire to save the lives of those who are already living is reflected in the mother's reaction to the rejection of the decision to have an abortion. She states: "This is infanticide, the murder of my child" (179). As the novel represents the conflict between the need to reproduce and the need to limit reproduction, it is possible to recognize similarities with Donna Haraway's views on care. She argues that one should be able to imagine communities in which people tend to care for those who have already been born, rather than always having to produce new human life. She has summed this up in the slogan "Make kin, not babies". The idea is grounded in an understanding of the family as not being based on reproduction along biological lines, and its radical extension into interspecies relations (Haraway 2016: 139). With her provocative argument, Haraway (2016: 1–8) aims to stimulate debate on ways to respond to the climate crisis and population growth. Her proposal is also linked to a feminist critique of naturalizing and heteronormative reproductive thinking. Haraway's proposal has also attracted criticism: for example, Nikolas Matheis (2022: 515–516) sees the idea as a backdoor into the debate on restricting

reproductive rights, which would put the rights of the already vulnerable at risk (Matheis 2022: 517). *Margarita*'s reflections on the problematic nature of reproductive claims deepen towards this kind of cross-species solidarity. In Kytömäki's novel, the criticism is primarily aimed at the state-led and nationalistically motivated pronatalist family policy of the 1950s, that does not recognize women's right to decide about their own bodies. In the depicted situation of the 1950s, however, there are points of convergence with the concern of prosperous countries in the 21st century over the decline in the birth rate and its effects on the national economy rather than a global increase in population.

Finally, in the novel, Senni gives birth by cesarean section to a baby she calls "a baby of the state" (195). The baby dies of serious health problems, and the cesarean section leaves Senni permanently infertile, but at no point does *Margarita* offer an answer to the question as to what is the will of nature. Rather, the policies that ostensibly listen to nature's agency turn out to be destructive, and an abortion is represented as being more in line with the needs of nature than something that prohibits it. The novel allows for an interpretation that "the baby of the state" represents the supremacy of medicine and nationalist population policy over both nature and people. As a rewriting of the post war history of Finland, *Margarita* makes visible that institutions which have played a key role in the construction of the Finnish welfare society have, in fact, been guided by the idea of a separation of what is human and nature.

4. The Dredged River

Kytömäki's *Margarita* is also connected to the history of post war forestry. The novel highlights the early pre-1960s stages of nature conservation as part of the history of Finnish forests. In the novel, forestry instrumentally represents the rational mindset that ignores nature's own agency, similar to that of 1950s health care. In Finland, national self-understanding, culture and economy have been built on forests. Although the forest has provided an everyday environment and has been both a celebrated and mystified object in culture, the Finnish relationship with nature has long been defined by a view of the forest as a resource (Björn 2000). This utilitarian approach has guided the nation's ways of looking at the forest, for example, in the way that traces of felling are seen as self-evident parts of the forest's life cycle, or how when a landowner looks at a snow-covered forest, the perception is not necessarily aesthetic, but may be mixed with a concern about the economic damage caused by the snow (See Haapala 2021: 70). As described in the novel, the 1950s were a time of clear-cutting and the mechanization of the forest industry, especially in central and northern Finland. The aim of intensive forestry in Finland at that time was to boost economic growth and provide material for the rapidly growing paper and sawmill industries. However, Finnish nature conservation also

has a long history, with the first national parks being established in 1938. Many forestry professionals have played an important role in the early development of Finnish nature conservation (Borg 2008: 6), although this history has been overshadowed by the history of welfare which depends on the forest industry.

Margarita offers a narrative that deconstructs the utilitarian approach described above, highlighting the interdependence of the forest ecosystem, bodies of water, and with them, human well-being. This theme is illustrated through the symbolism of the river mussel. Senni has lived all her life near a river where endangered pearl mussels that can live to be over 300 years old, are found. However, she sees a change in her habitat due to massive clear-cuttings. As Sanna Karkulehto has pointed out in her analysis of contemporary fiction as a political force for change in the sustainability revolution, the perception of an interconnection between nature and culture permeates the narrative of *Margarita*. According to Karkulehto, Senni's entire perceptual world, including her observations of the urban landscape, is filtered through images of nature. In the narration, the river and Senni are intertwined, for example, in that the flowing water is a part of the depiction of her anxiety (Karkulehto 2025). The novel illustrates the impact of logging on both humans and nature as experiences of uprooting, suffocation, and disconnection. Symptomatically, both human and animal, in this case the pearl mussel, share the same experience.

In the novel, extensive clear-cutting and blasting for log dredging are destroying a sandy river habitat suitable for the mussel. Paradoxically, Senni finds herself lost in a clearing:

I follow the river upstream and downstream. Everywhere the water runs between the banks. The river has been blasted out of its bends and smoothed out of its thresholds, obstacles removed from the way of the swimmers. The old river bed rests in the sun on both sides of the channel. The ridges are covered with grayed-out stones and cracked clay, with logs that have lain in the river and uprooted water plants. [...] The strong current was here, or was it?

Kuljen jokivartta ylä- ja alavirtaan. Kaikkialla vesi juoksee vallien välissä. Joesta on räjäytetty mutkat ja tasattu kynnykset, poistettu esteet uittotukkien tieltä. Vanha joenpohja lepää auringossa uoman molemmin puolin. Harjanteita peittävät harmaiksi kuivuneet kivet ja halkeillut savi, joessa maanneet karahkat ja juuriltaan kiskoutuneet vesikasvit. [...] Vuolle oli tässä, vai oliko? (539)

What might be rational from a forestry point of view (for example straightening the bends in the river to allow logs to flow) is shown in the extract as violent and uprooting. This imagery also dislodges the reader from an habitual way of looking at the traces of clear-cutting. The extract also highlights the connection between natural places and human memory, and in her mind, Senni juxtaposes the current view with past memories of the place, trying to navigate the forest as before, but nature no longer guides her as it had previously. The juxtaposition

of the present view with old memories makes the loss visible. In Senni's mind, the places evoke images of childhood play, and the radical change in the landscape creates an experience where even those memories are disappearing: "The familiar bushes of marsh tea are bursting by the shores, but there is no echo of the past. The memories of childhood excursions have faded with the forest" (264) ["Rannoilla röyhyävät suopursujen tutut pehkot, mutta menneisyydestä ei kaiu mitään. Metsän mukana ovat vaienneet lapsuuden retkien muistot"]. In this way, it is also possible to interpret the destruction of the forest as the destruction of history and identity. In contrast, the healthy, growing forest and the river flowing its natural course are also open to interpretation as active participants in a form of communication and, for example, when Senni reluctantly returns to the place where her child was conceived, nature begins to guide her actions, and at the same time, the healing process.

As I step off the path, the small forest grows thick. The trees reach out their branches as if deciding for me where to walk. With confident hands, they guide me where I do not want to go, and yet I do.

Kun siirryn väylältä sivuun, pieni metsä yltyy vahvaksi. Puut ojentavat oksiaan kuin päättäisivät puolestani, minne kävellä. Itsevarmoin ottein ne ohjaavat minut sinne, minne en tahdo ja silti tahdon. (266)

The most powerful way to illustrate the intertwining of man and nature in the novel is the analogy between the protagonist and the pearl mussel. This analogy ties together the central themes of the novel – the need for nature conservation, an embodied connection with nature, and the continuity of life. Senni's second name is Margarita, and she is named after the pearl mussel living in the streams of her home region (the Latin name of the mussel is *Margaritifera Margaritifera*).³ In addition to Senni, the mussel is the other protagonist of the novel,, which includes ten short text passages narrated from its point of view. These passages picture its experiences of settling in a clear gravel-based river, meeting fellow species, searching for food, and reproducing. Suddenly, however, it is caught up in a violent turbulence, during which the river water becomes muddy and dirty so the mussel can no longer breathe. The excerpt is analogous with the description of Senni's experience of being lost in the felled forest:

We have to go! the body demands. We have to go! The little one was the first to suffocate, and since then many others have died. She's on the verge of slipping into the darkness, still trying. She's opening her shell. Water pours in, but she has to close the shell again. The water that used to give her nourishment and oxygen is now a thick, horrible sludge.

³ In addition, Senni's difficult pregnancy is analogous with the confrontation of the pearl mussel, wherein "the baby of the state" is represented as a stone chip that finds its way into a shell.

On lähdeittävä! ruumis vaatii. On lähdeittävä! Pienin tukehtui ensimmäisenä, sen jälkeen on menehtynyt jo moni muukin. Hän on suistumaisillaan pimeään, mutta yrittää vielä. Hän raottaa kuortaan. Vesi virtaa sisuksiin, mutta hänen on suljettava kuori uudelleen. Vesi, joka ennen liidatti hänelle ravinnon ja hapen on nyt tuhtia, kammottavaa lientä. (487)

Of course, unlike the reader, the river mussel cannot know that the monster in the river is a dredging machine. The extract strongly humanizes the animal (the mussel). However, the narration opens the reader to the possibility of imagining an animal as a subject and identifying with what it can feel. In the novel, both Senni's and the mussel's sense of suffocation when they feel they are losing control of their lives is similarly described. In the end, the mussel is saved, and after the shock, she can breathe again in clean, fresh water. The final chapter reveals that the rescuer is Senni, who has transported the mussels to a nature reserve.

Donna Haraway's (2016: 103–104) statement “make kin, not babies” emphasizes a solidarity between species. It highlights that family-like care and a kinship experience which are indispensable for human beings, could also be directed towards other species (Haraway 2008). In *Margarita*, Anni Kytömäki considers the radicality of this idea (that has been topical in the new-materialist debate on nature) by depicting the situation through the eyes of someone for whom infertility is not a choice. The care that Senni gives to the mussels is not the same as the care one gives to a child, and the novel does not naively offer nature conservation as an alternative to family. However, Senni's rescue project and her awakening to a need to protect nature is described in the novel as a powerful experience of integration with nature. During this process she also reconnects with her own body (566), which is possible to interpret as a suggestion for an alternative understanding for the continuation of life.

Kytömäki's novels balance between a narrative that makes room for the intrinsic value of nature and a rich nature symbolism (see also Karkulento 2025). New-materialist literary studies have criticized the fact that literature often reduces nature to a carrier of symbolic meanings (Morton 2007: 21; 75–85). However, the concept of natureculture makes it clear that in fiction, human meanings need not, and cannot be excluded, and such entanglements make visible the interdependencies between human culture and nature (Haraway 2016). Stacy Alaimo (2012: 478–485) also reads representations of human-animal hybrids in fiction and mythic narratives as opportunities to imagine and recognize such material interconnectedness, and although there are problems with texts that strongly humanize nature, she thinks they can serve as a starting point for better understanding and more detailed analysis (Alaimo 2012: 489).

In Kytömäki's *Margarita*, the representation of deforestation from the perspective of the mussel allows us to imagine what the experience of losing one's habitat can mean to an animal. This perspective alienates the reader from a view that is based on mere human significance, such as the economic or recreational value of nature.

The analogical narrative of *Margarita* which plays with the cultural meanings of the pearl mussel, draws attention to the similarity between Senni and the mussel as animals in need of oxygen, care and nourishment, and for whom nature ultimately has very similar meanings. In *Margarita*, the dialogue between the symbolic and material levels highlights the idea of the human being – including the human mind – as being a part of nature.

5. The Intertwining of Past and Present

Anni Kytömäki's *Margarita* aims to renew the way in which knowledge of the period of the 1950s can be formed by focusing on nature and the human as embodied and dependent on nature, rather than only as part of society. As a historical novel, *Margarita* is constructed from familiar elements such as the mental and material traces of war, changes in economic structure and habitats, and expectations concerning the role of women. The novel highlights that many practices aimed at promoting well-being have taken people further away from nature. Apart from nature's own needs, they have also obscured the fact that the human being, with her/his thoughts and sensations, is also a biological organism. The novel also aims to make visible the early history of Finnish nature conservation. In this way, *Margarita* can be placed on a continuum of the critical historical novel, and Kytömäki does not take on the traditional role of a writer of national history, but rather as an opponent of it. Lukács's idea of the "truthfulness" of the historical novel was based on capturing the mentality of the era depicted. In comparison, *Margarita*, which is ideologically anchored in the environmental discourse of the 2020s, represents a different kind of relationship with the past. However, Lukács also stressed that history cannot be interpreted without a living contact with the present and without understanding the past as a defining factor of that present (Lukács 1969: 67–68). *Margarita* is about bringing such prehistory to the fore: especially as the novel draws attention to the weak voices that were not listened to in their time, but whose message, from a contemporary perspective, is obvious. And, although the novel focuses on depicting the events of the 1950s, its themes have similarities to the conflicting debates of current environmentalism. One of these is related to reproduction. Above all, the novel emphasizes a view in which all life appears to be valuable, and in which one cannot rationally understand nature's will.

Margarita's representation of the past is anchored in the notion of a material-semiotic intertwining of nature and culture that is characteristic of contemporary environmental discourse, and is present in the new materialist discourse. The novel highlights the role of nature as an agent, but also the fact that the embodied relationship with nature shapes human meaning-making. Throughout the narration of *Margarita*, it is noteworthy that the novel discusses the intertwining of nature and culture through analogical structures. In particular, the novel juxtaposes

the ideologies of 1950s health care and forestry, thus highlighting the institutional and discursive structures that have made it difficult to understand both nature's own agency, and the human material and embodied dependence on nature. The novel also juxtaposes the environmental relationship of its two protagonists – a human and a river mussel. In *Margarita*, the humanization of animals and rich symbolism of nature can be seen as a means to represent the intertwining of man and nature, rather than a sign of human-centeredness. If the novel is interpreted as a post-humanist rewriting of the Reconstruction era, then the idea that the agency of nature and human symbolic meaning-making are not in conflict must be accepted.

In Kytömäki's *Margarita*, the relationship between past and present is tense, and while it does not become the object of verbalized reflection, this tension is still present in the ruptures raised by the current environmental discourse. Such signs are present both in the characters' reflections on their own life choices, and in the novel's linguistic and structural choices. As such, the novel forces the reader to constantly balance themselves between an immersion in the fictional historical world and an involvement in current environmental discourse. Although *Margarita* highlights the problematic values and developments that led to the impoverishment of nature in post-war social and economic planning, it also offers positive perspectives for the future. This hopefulness is based on a better understanding of the agency of nature by human beings, making a dialogue between the economy, science, and the environment possible. Most importantly, however, the novel addresses these themes in a language of experience and symbols that traditional narratives of history cannot reach.

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The novel *Ikaros* by Axel Jensen as an example of road literature in Norwegian prose of the 1950s

The aim of this article is to present the novel *Ikaros* by Axel Jensen as an example of road literature in Norwegian prose of the 1950s. Analysis of the book, which is set in Algeria in 1953/54 and has biographical overtones, is conducted in relation to themes of history, adventure, ethnography, mysticism and mythology. It is also shown against the background of the development of Norwegian literature in the 1950s, in connection with its most important writers and phenomena, and highlights some of the mythical symbols and archetypes that are embedded in European literature and culture. Additionally, it shows – in a prophetic way – how the identification of the novel's main protagonist with the symbol of Icarus was fulfilled in the author's later life.

Keywords: Norwegian literature, road (travel) literature, mysticism, Scandinavian literature, travel to desert, Greek mythology, Icarus, spiritual pilgrimage, Algeria

1. Introduction

Road (travel) literature is one of the oldest literary genres in the history of world literature and has occurred in every historical epoch. For instance, it is present in Sumerian myths, e.g. the Akkadian *Epic of Gilgamesh*, where the main protagonist goes on a long journey to find the gift of immortality just after the world floods.¹ The motif of the journey is also present in the *Bible* – described in the stories of Abraham, Isaac, Jacob and the other patriarchs, and in the wandering of the people of Israel from Egypt to the Promised Land, or in the journeys of Jesus and the apostles through Roman Palestine and other Mediterranean countries. The theme of travel appears in Greek and Roman literature from Homer's *Odyssey*, through Herodotus and Pausanias, to Virgil (*Aeneid*) and Ovid. Similarly, in later times – the Middle Ages, the Renaissance and the modern age – the journey has

¹ *The Epic of Gilgamesh: The Babylonian Epic Poem and Other Texts in Akkadian and Sumerian.* Translated by Andrew R. George (reprinted ed.). London, England: Penguin Books. 2003 [1999].

always been an important part of literature, both historical, religious (pilgrimage), mythological, geographical, non-fiction, fiction and fantasy. From literature connected with utopian writing there are, among others, Jonathan Swift's *Gulliver's Travels* (1726), Ludvig Holberg's *Niels Klim's Underground Travels* (1741)² or Jules Verne's *Around the World in Eighty Days* (1872). However, it is impossible to list here all the authors in whose literature the motif of travel has played a leading role. For travel is an integral part of our lives reflected in the history of mankind as, according to Hans Christian Andersen, "To travel is to live."³

Moving on to the literature of the 20th century, especially in the second half, it is important to note the increased importance of travel in literature, which is also linked to the fact that in modern times people travelled a lot more than they used to.⁴ Whereas travel used to be the privilege of a few, it was now a fairly common way of spending time, whether related to work or to leisure. The revival of road literature in the second half of the 20th century has, of course, continued into the first decades of the 21st century.

After the Second World War, in the post-war period, the first novel in the road literature genre to be set in North Africa was the book by Paul Bowles, *The Sheltering Sky* (1949), which was his debut novel. Its plot is set in the desert in Morocco.⁵ According to Arne Melberg it "[...] is the novel that serves as a model for literary desert journeys with metaphysical dimensions" (Melberg 2005: 217). In the 1950s and 1960s, road literature in American fiction experienced a particular 'boom'. Among its most prominent representatives was John Steinbeck (1902–1968) with his non-fiction *Diary of a Journey to Russia* (1948) and, above all, the novel *Travels with Charley: In Search of America* (1962). Another leading writer in this genre was Jack Kerouac (1922–1969) with his novel *On the Road* (1957), often referred to as a beatnik manifesto.

Considering the theoretical literature on this topic the most significant positions include *Travel Literature and the Evolution of the Novel* (Percy G. Adams 1983) and the already quoted "Å reise og skrive – et essay om moderne reiselitteratur" (Melberg 2005). Melberg's book in particular contains many references to the novel *Ikaros* which shed new light in connection with literary criticism on Jensens' work.

² Published in Latin as *Klimii iter subterraneum*. The book was published in 1742 and translated, among other languages, into Danish and English.

³ This motto is taken from the sentence: "To move, to breathe, to fly, to float, to gain all while you give, to roam the roads of lands remote, to travel is to live." H.C. Andersen *The Fairy Tale of My Life: An Autobiography* (Paddington Press, 1975).

⁴ Regarding travel literature in the 1930s it is worth mentioning the essays of the Swedish author Harry Martinson – *Resor utan mål* ("Travelling without a destination", 1932) and *Kap farväl* ("Cape Farewell", 1933).

⁵ After the Second World War North Africa became a popular destination for journeys for European and American writers. See Andersen 2022: 687; Melberg 2005: 38 ff.

2. An outline of Norwegian prose of the 1950s

After a period of reckoning with Norwegian attitudes in relation to the Second World War, which was present in Norwegian prose for several years after the end of the war, there was a gradual return to pre-war trends.⁶ The most important literary forms were historical, folklore and psychological-realist novels, and in the early 1950s there was a revival of the novel of manners. Frequent literary motifs at this time were childhood and adolescence, which was evident in the work of many writers.

One of the most important prose writers of this period was Johan Borgen (1902–1979), author of among others the autobiographical *Lillelord* (1956), which was his most important and best-known novel.⁷ Borgen's work was characterized by an experimental prose style, which can be found in several collections of short stories, as well as in the experimental novel *Jeg* ("I", 1959). Another prominent literary figure was Jens Bjørneboe (1920–1976), whose prose dealt with, among other areas, social themes, and exposing and criticizing the establishment of the 1950s.⁸ In the novels *Jonas* (1955) and *Den onde hyrde* ("The Bad Shepherd", 1960), he attacked the school and prison systems, and argued that it was in these institutions in particular that the government showed its authoritarian character. Other literary highlights of the 1950s were two controversial novels by Agnar Mykle (1915–1994) *Lasso rundt fru Luna* ("Lasso Around The Moon", 1954) and *Sangen om den røde rubin* ("Song of the Red Ruby", 1956).⁹ However, the erotic subject matter of these novels and the breaking of the taboos associated with it, led to legal intervention and a lawsuit, which negatively affected the author's further writing career. During this period, Tarjei Vesaas (1897–1970) established himself as one of the most prominent Norwegian writers of the 20th century with novels such as *Vårnatt* ("Spring night", 1954) and *Fuglane* ("Birds", 1957), where poetic descriptions were intertwined with the symbolism of the literary motifs that were present.¹⁰ Torborg Nedraas (1906–1987), author of several collections of short stories and novellas, stands out in particular among the female prose writers of the period.¹¹ The subjects of her works were the fate of the Norwegian people during the Second World War and the social conflicts of the pre- and post-war years. In the 1950s, Kjell Askildsen

⁶ Much of the post-war literature dealt with the question of why some people remained good Norwegian patriots, while others, seemingly ordinary people, served the enemy. Examples of this are Sigurd Hoel's *Møte ved milepelen* ("Meeting at the Milestone", 1947), Kåre Holt's *Det store veiskillet* ("The Big Fork", 1949) and Aksel Sandemose's *Varulven* ("The Werewolf", 1958), all of which provide psychological explanations of collaboration.

⁷ *Lillelord* was the first part of a trilogy, the following novels were *De mørke kilder* and *Vi har ham nå* published in 1956 and 1957. For more about Borgen's writings, see Andersen 2022: 405–407.

⁸ See Andersen 2022: 465–469.

⁹ See Andersen 2022: 463–465.

¹⁰ See Andersen 2022: 395–399.

¹¹ See Andersen 2022: 460–463.

(1929–2021) made his debut with the short story collection *Heretter følger jeg deg helt hjem* (“From now on I’ll walk you all the way home”, 1953).¹² From that time he concentrated on the short prose genre and is today considered one of Norway’s best short story writers. Other prose writers include Finn Carling (1925–2004) and Bergljot Hobæk Haff (1925–2016), who also belonged to the experimentalist generation.¹³ The new generation of young rebellious writers, on the other hand, found its spokesmen in the persons of Georg Johannesen *Høst i mars* (“Autumn in March”, 1957)¹⁴ and Axel Jensen (*Ikaros*, 1957; *Line*, 1959).¹⁵ Both of these writers were new fresh voices in Norwegian literature of the 1950s.

All of the authors described above explored themes of alienation, freedom and the human condition, using innovative narrative techniques and lyrical language to convey the complexity of post-war society. The literature of the 1950s reflects Norway’s efforts to rebuild and redefine itself after the war, capturing the collective psyche of the nation and its aspirations for a better future. Authors offered poignant reflections on social change, economic challenges and the changing cultural landscape, offering readers a window into the soul of the nation. Norwegian literature was then, as in other periods, influenced by international literary movements, incorporating elements of existentialism, modernism and social realism into its narrative.

3. Axel B. Jensen (1932–2003), his life and work

Axel Buchardt Jensen is one of Norway’s most significant contemporary authors and is considered a classic writer. He was born in Trondheim into the family of Norwegian meat processing tycoon Finn R. Jensen, owner of “Axel Jensen Pøsefabrikk”.¹⁶ After graduating from high school he studied for a short while, then stopped and took various jobs while he wrote his first literary texts.¹⁷ At the beginning of the 1950s, he travelled in North Africa, and this led to his literary debut, the novel *Ikaros. Ung mann i Sahara* (“Icarus. A Young Man in the Sahara”, 1957), the plot of which is set in Algeria.¹⁸ After the publication of his next novel *Line* (1959), which was very well received by the critics and subsequently translated into English

¹² See Andersen 2022: 474–479.

¹³ See Andersen 2022: 472–475.

¹⁴ See Andersen 2022: 482–487.

¹⁵ See Andersen 2022: 475.

¹⁶ Axel Jensen (1873–1955) established the meat company and he was the grandfather of Axel B. Jensen – the writer.

¹⁷ Jensen published his first texts in newspapers, e.g. in *Morgenbladet*.

¹⁸ Issued by the publishing house Cappelen Damm in Oslo. Subsequent editions of this novel from this publishing house were issued in 1989 and 2012. A new edition of the novel, illustrated by Frans Widerberg, was also issued in 1999 by JM Stenersens Publishing.

and filmed¹⁹, he was hailed as a rising star of Norwegian prose and the successor to Knut Hamsun.²⁰ Later he published the novel *Joachim* (1961), whose action is set in Greece, as well as other locations. His importance for Norwegian and European literature is also linked to science fiction literature, which he launched in Norway with *Epp* (1965), a novel that describes a dystopian future. From the early 1970s until the late 1990s, Jensen authored various texts of fiction. He wrote the script for the comic strip *Doctor Fantastic* (published in the Norwegian newspaper *Dagbladet* in 1972), followed by the comic strip *Tago* (1979) and the animated film *Superfreak* (1988), as well as the comic strip *En mann for sin hatt: Alfred Jarry (1873–1907)* (“A man for his hat: Alfred Jarry”, 1998). During the same period, the writer also published a collection of Indian-themed poems entitled *Onalila – en liten østvest-poesi* (“Onalila – A Little East West Poetry”, 1974), an essayistic novel *Mor India* (“Mother India”, 1974) and three autobiographical novels *Junior* (1978), *Senior* (1979) and *Jumbo* (1998). The follow-up to his first science-fiction novel was *Lul* (1992) and *Og resten står skrivd i stjernene* (“And the Rest is Written in the Stars”, 1995), illustrated by the Norwegian artist Pushwagner.²¹

In addition to fiction, Jensen also published a series of articles and essays that focused on three major political and social issues. His collection of essays *Gud leser ikke romaner. En vandring i Salman Rushdies verden* (“God Does Not Read Novels. A Voyage in the World of Salman Rushdie”, 1994), was a critique of the fatwa against Salman Rushdie and a defence of the freedom of expression. Another political text he published in the anthology *Det kollektive eventyr, «en bok om Norge, Europa og EU»* (“The Collective Fairytale. A Book on Norway, Europe and the EU”, 1994).²² This article discussed Norway’s role as a future member of the European Union. The third main issue of great interest to Jensen was the treatment of sick and disabled people in modern bureaucratic society. This led to the publication of two books containing articles on the topic – *Den øredøvende stillheten* (“The Deafening Silence”, 1997) and *Pasienten i sentrum* (“The Patient in the Centre”, 1998).²³ Among his political writings, Jensen also found time to write a biography of G.I. Gurdjieff, entitled *Guru – glimt fra Gurdjieffs verden* (“Guru – Glimpses from the World of Gurdjieff, 2002). Moreover, Jensen co-authored his autobiography, *Livet sett fra Nimbus* (“Life Seen From Nimbus”, 2002), with Petter Mejlænder.

¹⁹ The novel *Line* – in English *A Girl I Knew* (1962). The movie *Line* (“The Passionate Demons”, 1961), dir. Nils R. Christensen.

²⁰ See Hesthamar 2014: 68.

²¹ With these science-fiction novels, Jensen created a dystopian vision of the future, following in the tradition of Aldous Huxley, George Orwell and Ray Bradbury. Nevertheless, Jensen’s novels are also different from these authors, as the tragic vision in his novels is complemented by comedy, giving them an ambiguous and absurd tone. In this way, Jensen’s novels are similar to the satirical and parodic novels of Jonathan Swift and Kurt Vonnegut.

²² In this anthology Jensen contributed with the text “A Children’s Disease”.

²³ All these articles describe what it means to suffer from ALS and, at the same time, not receive adequate assistance from the Norwegian welfare state.

For many years, Jensen had a controversial lifestyle, parallel to that conducted by the American beatniks and hippies of the 1950s and 1960s.²⁴ He lived for several years on the Greek island of Hydra, where he purchased a house and befriended, among others, Leonard Cohen.²⁵ After returning to Norway from Greece in the 1960s, the author settled in Fredrikstad and then moved to London, where he resided for several years. In the 1970s he lived in Sweden, where he met his second wife, Hindu Pratibha. In 1984, she and the writer sailed to Oslo aboard an old early 20th century schooner, which they moored in the city's harbor and lived aboard.²⁶ While living in the Norwegian capital, the writer was active in its cultural life and organized a number of events, including the *Oslo International Poetry Festival* (OIPF) in 1985 and 1986. In 1990 Jensen and his wife left Oslo and moved to Kristiansand. In 1993 he was diagnosed with an incurable disease, amyotrophic lateral sclerosis (ALS), which left his body completely paralysed. He spent the last ten years of his life confined to bed, from where he dictated his articles and the texts of his novels to his wife.

Jensen received a literary award from the Abraham Woursell Foundation of Austria in 1965 for his novel *Epp*. In 1992, he was honored with the annual literary award from the publishing house Cappelen Damm for his novel *Lul*. For his essays on Salman Rushdie, he received the Carl von Ossietzky Prize from the International PEN Club in 1994. In addition to this, in 1996 he received an honorary award from the Norwegian Foundation "Fritt Ord".

The author influenced many writers and artists with his work, such as Dag Solstad, Ari Behn, Pushwagner and Frans Widerberg – the latter two also illustrated some of his novels. A number of documentary films have also been made about his life.²⁷ In 1993 Jan Ch. Mollestad published a book about Jensen titled *Trollmannen i Ålefjær* ("The Magician in Ålefjær"), while a biography about the writer by Torggrim Eggen was published in 2019.²⁸

4. The novel *Ikaros* – a description and its characteristics

The novel *Ikaros* (1957) belongs to the genre of literary fiction based on the author's biography and personal experiences (Andersen 2022: 474–475). At the age of 21, Jensen travelled to Algeria with his Norwegian friend (who later separated from

²⁴ Impact of eastern mysticism, hinduism, free sexuality; abuse of narcotics and psychedelic drugs (e.g. LSD) etc.

²⁵ See Genoni, Dalziel 2018.

²⁶ The author of this article had the privilege and pleasure to become acquainted with the writer and his wife in 1989. He spent several months helping them in the renovation of their boat.

²⁷ See *Trollmannen Axel Jensen, del I: Ikaros; Trollmannen Axel Jensen, del II: Resten står skrivd i stjernerne* (dir. J.Ch. Mollestad, 2012), <https://vimeo.com/218301038>; <https://vimeo.com/218280604>.

²⁸ See Eggen 2019. Tamanrasset is located approximately 1,900 km south of the country's capital Algiers.

him and returned to Norway), where he stayed for several months in 1953/54. There he travelled from the capital Algiers inland to Tamanrasset and on to a mountain valley, where he lived in a stone hut close to the cave of the French mystic, Maurice Nerval, who became his spiritual guru. In his book, the author includes many of his experiences and youthful adventures from the trip. It combines the characteristics of a travel novel with those of biography with psychological insights. The journey to the desert in Algeria which the main protagonist embarks upon is intertwined with the inner journey that he makes to the depths of his psyche.

The book's action begins on the streets of the capital Algiers, where the Norwegian traveler strolls and meets, among others, a sailor and, in a house of pleasure – the beautiful Angelina. In this part of the novel there are passages dealing with reflections on the importance of literature and moving closer to the source of reality in life. The main protagonist takes a distinctly skeptical view of the social reality that surrounds him, and in metaphysical considerations – e.g. concerning God – he reveals his arrogant and agnostic attitude, which is later put to the test during his expedition across the Sahara. In relation to this, he questions his own identity – “who am I as a person, who is my ‘I’?” This eternal question runs through the entire journey perpetrated in the book. Its protagonist, setting out into the Sahara, undergoes a journey that is real, in the three-dimensional world, as well as one into himself, his psyche and his soul. In the first pages of the book, the author writes about it in the following way:

In this way, you flow involuntarily with the current. You have placed your life in unseen hands and wait anxiously to see what happens to it. Your imagination reacts like a tuning fork to the dark, enticing the sound of a name. You are travelling towards the unknown, and at the same time it is like travelling into yourself. (Jensen 1957: 34)

After a staying in the country's capital, he travels by train to the town of Touggourt, and from there by bus to the Ghardaia oasis in Wadi Mزاب – the land of the Berber tribes – Mزابites. He spends some time there, but the Sahara and an inner voice call him further to the south of the country, deep into the desert. The main protagonist surrenders himself to this journey further into the unknown, treating it as a spiritual wandering to the primordial beginning of existence, surrounded by the silence of the mystery of being.

From the land of the Mزابite people, he then sets off in a truck with alcohol smugglers all the way to the town of Tamanrasset, located approximately 1370 km south of the Ghardaia oasis.²⁹ On the way, they stop at El Golea, known as the queen of the desert, where at the local souk he buys, among other things, a blanket for five hundred francs (knocking the price down from three thousand). Driving on for more than three hundred kilometers to the next village, In Salah, the Norwegian

²⁹ Charles de Foucauld lived among the Tuaregs from 1901 to 1916, when he was killed by the Sanusijja brotherhood. In 2022, Pope Francis proclaimed him a saint of the Roman Catholic church.

traveler engages in conversations with smugglers that are at times quite hilarious and satirical.

The second part of the novel begins in Tamanrasset, the largest city in southern Algeria and the main Tuareg town, where the main protagonist stays until January 1954. There, he spends the first night in thorny scrub (with only a blanket at his disposal). The next day, he meets the local police chief Vigot and corporal Jacques Hirondelle, who promise him help to arrange accommodation. The latter also introduces him to the local French doctor Bobo, who in turn offers him the possibility to spend Christmas Eve together in his friends' company – in the bar and restaurant of the Hotel de l'Amenokal. This is how the Norwegian traveler meets the French captain Georges Masson and his Tuareg friend Khokkinor. They spend Christmas Eve together and share conversations about Franco-Arab politics, the Tuaregs, their customs and the various stories associated with them, while also enjoying alcohol and listening to the music of Debussy and Strauss, as well as admiring the dance of the Tuareg woman Tifukat. Later they go to the convent of the Congregation of the Little Brothers of Jesus built around the house where the Trappist Father Charles de Foucauld (1858–1916) lived and led a Christian mission among the Tuaregs for many years. Their conversation revolves around the Christian confession, faith and ultimate matters, and when asked about his confessions, the main protagonist admits that he is neither Catholic, Protestant nor atheist, but that he is a man who seeks the truth and does not restrict himself to any official religion.

While in Tamanrasset, the Norwegian traveler learns from a clergyman about the French mystic Maurice Nerval³⁰, who has been living for five years in his hermitage in the Thaza (Taessa) valley located in the Hoggar mountains – north of the town. He decides to make a trip to these mountains to meet the mystic and spend some time with him, in order to benefit from his teachings and the spiritual level he has achieved. The local Tuaregs call him *marabout*, the 'holy man'.³¹

The third part of the novel begins with a description of the main protagonist's journey on a donkey from Tamanrasset to the aforementioned valley lying east of Mount Assekrem. The journey lasts two days and is marked by both the resistance of the donkey and the difficulty of ascending the mountain. During the night before falling asleep, the young traveler meditates on the destination of his journey – the mysterious French mystic – and gazing up at the starry sky, contemplates instances of human destiny in terms of the symbolism of Greek mythology. This is where the myth of Daedalus and Icarus first appears in the novel – as a symbol of human attitudes, their choices and their fates. The author also cites other mythical figures:

³⁰ Maurice Nerval's character prototype was John Starr Cooke, the American mystic, whom Jensen met in Algeria, and who had a great influence on him.

³¹ He was even treated by the Tuaregs as the incarnation of Charles de Foucauld.

When Icarus was a prisoner in the labyrinth, his father, the wise Daedalus, gave him wings so that he could fly. And when Theseus entered the labyrinth, the wise Daedalus gave him Ariadne's thread so that he could find his way back to the light. For the adventurer, adventure is alive. He desires only the insane, the impossible and the miraculous. Orpheus in the underworld with his lyre. Prometheus with his stolen fire. Theseus with his sword. Sisyphus with his stone. Icarus with the sun on the bird's wings. All these dreamers in the desert of life. (Jensen 1957: 111)

On reaching the Thaza Valley, the main protagonist meets a Tuareg woman, Tehi, who lives there with her husband Mukazzem and their daughter Haddah. They look after a herd of goats, providing goat's milk to the French mystic.

From then on, a new phase in the Sahara journey, one with a spiritual dimension, begins for the main protagonist. This occurs thanks to his growing acquaintance with the French mystic Maurice Nerval, who leads an extremely ascetic lifestyle. During the first weeks of his stay in the Thaza Valley, the Norwegian traveler builds a hut not far from the Frenchman's hermitage (on the other side of the waterfall). At first the mystic, who is shy and closed within himself, is surprised that a Norwegian has come to visit him. As time passes, however, Nerval opens up to the writer, who often meets the Tuareg family and the mystic for conversations in which they get to know each other better. The Frenchman also visits the Norwegian and gives him advice on building the stone hut. Living in this shelter, in symbiosis with the desert mice, the main protagonist organizes his daily life in the desert, drawing on the experience of the French mystic.

At the end of February, the Norwegian traveler goes to see Nerval once again. The latter already treats him differently from previous meetings, considering him as one of his own, as part of a community living in the desert – almost as a part of the Sahara. At this point, the Norwegian decides to find out more about the reasons why the mystic decided to turn his back on civilization and go and live in the desert. He also intends to ask him about his past, his professional life, and his family, as well as his experiences during the war. However, he abandons this plan when, in an incredible moment, the French mystic, as if in a trance and with difficulty, begins to share his memories from the Sachsenhausen concentration camp. There are terrible memories in which appears a Pole (Bronowski), who was punished with a slow agonizing death for spitting in an SS man's face, but who, according to witnesses, saw the Light just before death. The same Light was experienced by Maurice Nerval, who was already separated from civilization in the desert. This confession of the French mystic makes a great impression on the main protagonist, which he reflects upon in the following days and weeks during his stay in the Sahara.

Another important thread which appears later in the novel's narrative is the Norwegian traveller's relationship with the Tuareg woman Tehi. He gradually befriends her, seeing her quite often, especially when her husband Mukazzem goes on long-distance trading expeditions. His relationship with her becomes closer,

more intimate and intertwines with his fascination with Tuareg folklore, customs, music, and the charm of women – independent of men and also free in the erotic sphere.³² The Norwegian spends many evenings around the campfire with the Tuareg family, enjoying lamb and scones, being served with tea, listening to them singing and playing the *imzad* – a Tuareg fiddle with one string. Occasionally Nerval joins the bonfire, but does not participate in the feast.

During Easter, Father Claude Mairé, Jacques Hironnelle (now a former corporal) and four nuns arrive at Thaza. They visit the locals, bring dates and condensed milk, and hold an Easter service. After their departure, the author describes how the desert snakes – horned vipers – wake up to life after their winter slumber. Then he mentions that Nerval lives in symbiosis with a certain horned viper that visits him from time to time. At the time of these visits, it entwines itself around his body when he is meditating, and he, devoid of fear, allows it – feeling that the snake's movements harmonize with his inhalations and exhalations.³³

One day, unexpectedly, Joseph Schlumberlaum, a German prospector of precious minerals arrives in the valley. After getting to know him, the Norwegian traveler learns that he was a sergeant of German troops in Norway during the war. The protagonist treats him with a great deal of distance, and seeing that the purpose of his Sahara expedition is primarily the search for minerals he maintains contact with reluctance, while the French mystic refuses to meet him at all. As the German does not have a tent, the Norwegian lets him spend the night in his hut. However, when he wakes up early the next morning, he notices that the German has gone, and with him a packet of sun-dried tomatoes, nuts and shoes with uppers. The protagonist, therefore, goes out into the desert to find Schlumberlaum and retrieve his stolen belongings. He goes out barefoot, taking with him a water bottle, a bandage and a pistol. Stepping carefully, he pays attention not to trample on a viper or scorpion. Then he walks further into the Sahara. It is very hot, he thinks about returning, but realizes that he has lost his way. He feels that his determination to find Schlumberlaum could end very badly and that death is creeping up on him as it is getting hotter and his burning feet are already refusing to obey him. However, just as he begins to faint, he has various hallucinations and hears strange sounds. Suddenly, devoid of strength, he falls to his knees, prays to God and begs to be rescued. After some time, he hears the voice of the French mystic and feels the strong arms of Mukazzem, who lays him down on a straw mat. The main protagonist, having experienced God's providential help, is fortunately saved.

Over the many days that follow, Nerval cares for the writer and he slowly recovers. Talking about death, the mystic shares a thought with him: “– Death is like

³² Tuareg women have a very high social standing. A man always has to ask her permission when making various decisions, and she has a lot of freedom in choosing her husband (or lover).

³³ The influence of Kundalini mysticism can be seen in this practice, where the symbol of the snake plays an important role.

a deep well,” he said, “but the Light can become so great that it fills all the darkness, and then you will see that the well is also an illusion” (Jensen 1957: 152).

In the penultimate chapter, the Norwegian is still convalescing in his hut, where he is visited by the French doctor Bobo and the Tuareg woman Tehi. As he lies on his mat and recovers, he has time to reflect on life and death as well the meaning of literature and art. This is followed by further reflections that the main protagonist has had throughout his journey and his stay in the Sahara, such as the basic question of his own identity, of who he is. He then realizes how much the journey has changed him and purged him of his illusions about the world. He also feels that the journey is slowly approaching its end.

The final chapter of the novel opens with a description of a desert storm that hits the Hoggar mountain range. The storm causes much destruction in the Thaza valley. The roof of the writer’s stone hut is blown off and he loses almost all his possessions, including his manuscript. In these extreme conditions, the doctor, Bobo, arrives in the valley, and three days later the German explorer of precious minerals, who is emaciated and almost dead. Suddenly, on the other side of the ravine, where the French mystic lives, the shouts of a brawl between him and Mukazzem can be heard. No one knows what they were quarreling about but perhaps the local Tuaregs have lost faith in him as a *marabout*, a ‘holy man’. At one point, the Tuareg grabs the tail of Nerval’s favorite snake and smashes its head against a rock. This leads the mystic into despair. Then, in agreement with his wife, Tehi, the Tuareg slits the throats of all seven goats that had fed Maurice all those years of his stay in the Sahara. After this, the Tuareg family roll up their camp and leave the Thaza Valley without a word of farewell, heading west towards Mount Assekrem. Everyone who has been guided by the French mystic, understands that their adventure in the Sahara – both literal and spiritual – is now over.

On the way back, the German explorer dies and the others, slowly but happily, approach the largest city in southern Algeria. The proximity to Tamanrasset leads the main protagonist to reflect on his incredible journey, which was both a great adventure and a spiritual search to find his place in the world and what is most important – the truth about the world and life. The Norwegian traveller reviews his journey in the context of the Greek mythology of Daedalus and Icarus.

I flew towards the horizon to soak it up. But things turned out differently than I intended. I also borrowed my life from the earth. I can thank the earth for everything and curse it. At one point in my life, when I was in my twenties, I reached a valley in the desert. Its name was Thaza. There lived the sage Daedalus. The creator of wings. He gave me hope, hope for a different and higher life that we have to earn because we are human. He became my hero. He held the key to the mystery of the labyrinth. He gave meaning to life – clarity where in reality it was hopelessly tangled. He made my little ant soul swell. He tempted me to believe what was easiest to believe. (Jensen 1957: 172)

Then, at the end of his journey and on the last page of the novel, the main protagonist wonders where on earth the light can be found and where there is hope for his generation and the generations to come.

In a flashback that released something in me, I saw that hope for us young people, hope for the Earth, does not lie on an external plane, not in a more secure economy, not in deeper armchairs, shorter working weeks, bluer skies and bigger cinema screens. Nor is hope to be found in a desolate valley in the Sahara. Hope can be found in the wonderful soil that gives growth to the flower of consciousness. (Jensen 1957: 173)

And a few sentences later the novel ends with the following words:

In all the images and thoughts that drag my consciousness this way and that, there is a distinction: doubt and hope, confusion and triumph.
I have reached the end of my way. (Jensen 1957: 173)

5. Greek mythology, its symbolism and esoteric mysticism

As was mentioned above, there are references to Greek mythology and its symbolism. As well as the symbolic significance of the novel's title, the figures of Orpheus, Theseus, Narcissus and, above all, Daedalus and Icarus are mentioned. The author even compares himself to the latter, who, like him, wishes to fly as close as possible to the light, which, however, ends in disaster and a fall to earth (into the sea). Indeed, at one point in the novel, the author gives an extended lecture on the meaning of travel, adventure and dreams of their fulfilment, in the context of Greek mythology.

Moreover, in the book, the protagonist repeatedly compares himself to Icarus³⁴, an archetypal symbol who became a form of prophecy for the further life and fate of its author. Indeed, the fate of Icarus became the main protagonist's (and the writer's) destiny. Jensen writes:

Icarus was an adventurer, and for an adventurer there is only one sin: Lack of courage. He must enter the labyrinth himself, inhale the anaesthetic gases, and then find his way out into the light again. We all have a labyrinth and a mythical creature at the bottom of ourselves, we all have to challenge ourselves to find ourselves.

With Greek mythology on your side, you inevitably become optimistic. So many beautiful ideas emerge. Here's me, Icarus, looking for his wise father Daedalus in the center of the labyrinth. (Jensen 1957: 111)

By weaving ancient archetypes and symbols into his novel, Jensen fits into the tradition of European literature, from the Renaissance and Baroque periods onwards,

³⁴ About the meaning of the Icarus' symbolism in Greek mythology, see March 2014: 260.

which used them in its content and narrative. In Norwegian literature – in both prose and poetry – the presence of ancient symbols and archetypes are common, from the work of Petter Dass, through Ludwig Holberg, Henrik Ibsen, Jonas Lie, Olaf Bull and many other 20th century writers and poets.³⁵

As stated above, the influences of Eastern mysticism (the motif of ‘light’) expressed, for example, in the writings of Peter Ouspensky and Georg I. Gurdjieff (which the author was reading at the time), as well as Carl G. Jung’s psychology, all had an influence on Jensen.³⁶ Moreover, both the Judeo-Christian tradition – ‘light’ as a symbol of God – and Eastern mysticism (close to Hinduism and Buddhism) resonate with the metaphor of ‘light’.

In addition to these references to ancient mythology and Eastern mysticism, the novel also features quotations from the poetry of Thomas S. Eliot and Virgil.³⁷ Rich descriptions of Tuareg folklore and customs are present, e.g. women’s dances, singing and music, character descriptions; the atmosphere of wandering through the Sahara with all its vastness and beauty but also the dangers that are present is conveyed. Reading this novel, one can also know and feel the atmosphere of life in colonial Algeria a few months before the outbreak of the war for liberation in 1954.³⁸ Finally, it contains reflections on the role of literature and art in human endeavor and social life.

6. Conclusion

The novel *Ikaros* was very well received by critics and readers after its publication in 1957. It was acclaimed critically in more than 30 newspapers and magazines. For example, the magazine *Vinduet*, Kjølvi Egelund, which reviewed the novels published in 1957, expressed its praise as follows: “Here is one of the most sensational works of fiction this year. Brilliant and rich, brilliantly talented, fascinating.”³⁹

The book was published in an edition of six thousand copies, with further editions of the novel in 1989, 1999 and 2012. After the publication of his next novel *Line* in 1959, Axel Jensen was recognized as one of the most promising writers of the new generation. *Ikaros* was a fresh voice in the Norwegian literature of the 1950s. Describing a form of spiritual pilgrimage it fit well with trends in search

³⁵ See Andersen, Aarseth 1993.

³⁶ Writing about his impressions of meeting the French mystic Maurice Nerval in the context of his difficult past and learning from him – the author again compares himself to Icarus flying to the light.

³⁷ The poetic verses come from T.S. Eliot’s *The Love Song of J. Alfred Prufrock* and Virgil’s *The Aeneid*, Book 6, I.

³⁸ The war for independence in Algeria lasted from 1954 till 1962.

³⁹ See Hesthamar 2014: 68.

of what constitutes the essence and meaning of life as well the pursuit of their dreams by the post-war generation.

As mentioned at the beginning of this article, Melberg compares Jensen's *Ikaros* to the books of Jack Kerouac and Paul Bowles. He writes:

Axel Jensen's *Ikaros* was published in 1957, at the same time as Kerouac's *On the Road*. Both are quasi-autobiographical, but at the same time have elements of Bildungsroman: they tell the story of (and are narrated by) an aspiring writer who gains life experience on the road or in the desert. Both express youthful promiscuity combined with wanderlust and a certain 'nihilistic' attraction to 'nothingness'. And for Jensen, there is both an eroticism and a 'nothingness' to be found in the North African desert, which immediately places him among Paul Bowles' followers. Jensen also seems to allude to the final words of *The Sheltering Sky* when he allows his narrator to conclude: 'I have reached the end of my way.' (Melberg 2005: 141)

Icarus, the ancient archetype, became a symbol of the writer's life and fate. In the 1960s and later, the writer indulged in numerous experiments with narcotics and psychedelic drugs (e.g. LSD), which over time weakened his creative powers and negatively influenced his health.⁴⁰ Therefore, although he published some important books, such as *Epp* in 1965, later in the 1960s and the 1970s he had a long break from writing and publishing. Like Icarus, the writer aspired to be as close to the light as possible by taking, among other things, the above mentioned 'shortcuts' of narcotics and drugs. However, the spiritual quest shown in the book was not abandoned, rather he expressed it in his adoption of Hinduism in the 1970s and his visits to India (the homeland of his wife Pratibha), to which he dedicated a collection of poems and an essayistic novel.⁴¹

Summing up, the story of Axel Jensen's life and writing can both enrich and teach us. On the one hand, he has given us the fruits of his great imagination, talent and search for the truth. On the other hand, his life became a form of warning about the consequences of one's choices and lifestyle. However, taking into consideration the importance of his literary work and its impact on Norwegian literature and culture, critics and literary scholars view him among the classic writers of modern Norwegian prose, while his youthful novel *Ikaros* is considered to be one of the most important Norwegian novels of the 1950s as well as a significant book of European road literature in the 20th century.

⁴⁰ The consequence of the disease he contracted in 1993 – amyotrophic lateral sclerosis (ALS), which confined him to bed for ten years. In contracting this incurable disease, he – an acclaimed and famous Norwegian writer – became like Icarus, who fell abruptly to the ground after the sun's rays melted the wax on his wings.

⁴¹ A. Jensen, *Onalila – en liten østvestpoesi* (Cappelen Damm, 1974); *Mor India* (Cappelen Damm, 1974).

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KULTURA I SPOŁECZEŃSTWO

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Modern Norwegian Occupation Drama Films: The Heroes and the Villains

The article focuses on modern Norwegian occupation drama films released between 2016 and 2023. It builds on a thematic phase division of the genre by film researcher Gunnar Iversen. The author suggests that by the year 2019, Norwegian World War II films were entering a new phase that focussed on alternative storytelling represented by women, children, sailors or Jews. In spite of this, however, the traditional master narrative of hero stories was maintained. Moreover, contemporary debate about the genre's development, its representation in literature and in other European countries is discussed.

Keywords: occupation drama, Norwegian film, film history, war film, World War II

1. Norwegian occupation drama

World War II remains an important topic in Norwegian public consciousness. The goal of this paper is to present and analyse contemporary Norwegian film production devoted to the events of the war. In the last decade, several films as well as series related to this subject have been released. So-called occupation drama emerged in Norway immediately after the war and remains a distinctive sub-genre of the war film up until the present time. The article builds on the thematic phase division of the genre by film researcher Gunnar Iversen (2011).

The war film is a genre in which war plays the central role. Such a film can focus on soldiers and civilians, and often displays elements commonly found in action films. Throughout its history, the war film has depicted both World Wars, the Vietnam war and many others. In the Norwegian context, the occupation drama, that is, films taking place during World War II, constitute the most important sub-genre of the war film (Andresen 2022).

In his division of occupation drama films, Gunnar Iversen defines four phases. In the period he analyses, 1946–2009, a total of 26 occupation dramas were released in Norway, which also rank among the most popular and famous Norwegian films, underlining the importance of the genre. The genre has, however, evolved

and continues to do so. In the following paragraphs, I introduce Iversen's phases of the Norwegian occupation drama films. This does not include an analysis of documentary films.

The first phase, is "trauma". *Two Lives* ("To liv", 1946) and two other films from the same year fall into this category which is different from the later phases as there was still no clear narrative about World War II. This period is followed by "collective heroism". The second phase started with the film *Operation Swallow: The Battle for Heavy Water* ("Kampen om tungtvannet", 1948) about sabotage carried out at the Norsk Hydro factory at Vemork, Rjukan. This docudrama became a model for occupation dramas in the 1950s. What is characteristic for this period is that there are no individual heroes, on the contrary, the heroic act or mission is conducted by relatively anonymous members of a larger community, emphasizing the necessity of solidarity and unity. Films such as *Nine Lives* ("Ni liv", 1957) or *Suicide Mission* ("Shetlandsgjengen", 1954) fall into this category.

The film *Cold Tracks* ("Kalde spor", 1962) is seen as a turning point in the occupation drama, starting a new phase – "revisionism". It is typical for this phase that it is no longer only about external enemies, the Germans, instead, the focus shifts towards psychological struggle. The protagonists are not heroes in the traditional sense, they are complicated personalities. Moreover, throughout the 1970s, the main focus is on everyday life during the war. As examples, the films *Desertion* ("Fane-flukt", 1975) or *Little Ida* ("Liten Ida", 1981) can be mentioned.

Finally, the fourth and so far last phase defined by Iversen is "extraordinary individual heroism". This phase began with the film *The Last Lieutenant* ("Secondløytnanten", 1993), and culminated with the high-budget film *Max Manus* (2008) which generated unprecedented public interest – almost every fourth Norwegian has seen the film. In this phase, occupation dramas tell stories of a chosen single hero, while their individual heroism is the driving force behind the narrative (Iversen 2011).

2. A new phase of Norwegian occupation drama films

In my analysis, I am going to focus on Norwegian World War II films released since 2016 up until the present.¹ In total, eleven films were released. Moreover, at least four more films are currently in production and should be released in cinemas within two years. In terms of quantity, there is no doubt that the production of World War II films in Norway is rising. In fact, between 1946 and 2009, a total of 26 occupation dramas were produced in Norway (Iversen 2011). Approximately half of these have been released in the last decade, suggesting a growing interest in World War II films in the country. In the following paragraphs, I would like to focus on answering

¹ The article was written in February 2024. Iversen's analysis ends in the year 2009, and no other Norwegian (besides coproduction) full-length World War II film was released before 2016.

the question what types of war films have been released in the last decade and how do they fit into the phase division.

I suggest that although the phase of individual heroism continues, a new type of occupation drama film has started to emerge since 2019. While the previous phases had clear turning points, this cannot be said about the new phase as it is only just beginning and so it is too early to draw conclusions. Nevertheless, I believe two opposing forces in modern World War II film storytelling can be identified.

The analysed period began with two films that can be placed in the ongoing hero phase.² The first one is *The King's Choice* ("Kongens nei", 2016), which focused on the days around the German invasion of Norway and the decision-making of king Haakon VII who was a symbol of the Norwegian resistance movement. A year later, another hero story film was released – *The 12th Man* ("Den 12. mann", 2017). Jan Baalsrud was one of twelve saboteurs, the only one who escaped the Nazis. Even though the film is a hero story, it shows traces of the revisionism phase. While the main character is hunted by the enemy on his way to Sweden, the natural conditions of Northern Norway prove to be an even greater foe.³ Both films of the new phase represent depictions of individual war heroes.

In contrast to the above, the following six films mark a visible change and have the potential to launch a new trend in Norwegian occupation drama films. The first one is *The Spy* ("Spionen", 2019). This film is also a hero story; however, it is ground-breaking because the hero is a woman.⁴ The main character, the Norwegian actress Sonja Wigert, became a spy for the Swedish intelligence service and gathered information on Nazi officers, including Josef Terboven, the Reichskommissar of occupied Norway. This shift suggests that Norwegian cinematography is now open to new perspectives.

Another film presenting a new point of view on World War II is *The Crossing* ("Flukten over grensen", 2022). Both *The Spy* and *The Crossing* present the viewer with a different type of hero to the one he/she is used to in the traditional Norwegian occupation drama. Whilst *The Spy* introduces a female hero, in *The Crossing*

² The thriller/horror *Huset* ("House", 2016) by Reinert Kiil is excluded from the analysis. While it takes place during World War II, it does not fit the definition of an occupation drama. I have also excluded the film *Lengsel etter nåtid* ("Longing for Today", 2023) due to its inaccessibility. The main protagonist is a girl traumatised by the events of the war in North Norway. The film may support the hypothesis of the article that new/alternative perspectives of storytelling, in this case the inclusion of female protagonists, are on the rise.

³ *The 12th Man* is a remake of *Nine Lives* (1957), which is representative of the phase of collective heroism; even though it is a story of a single hero – Jan Baalsrud – the real heroes are the people who help him on his journey. In contrast to this, *The 12th Man* is an action film rather than one which depicts collective heroism, as it clearly shows a hero and a villain. Therefore, I would classify it in the individual heroism phase. Iversen also places the film closer to the *Max Manus* type of occupation drama. For a more in depth comparison of the two films, see Iversen's article *Å hoppe etter Skouen* (2017).

⁴ That is not to say that there are no other woman war heroes in Norwegian films. For example, in *Betrayal* ("Svik", 2009), there is Eva, a singer, and a double agent.

we get to meet child heroes. Importantly, the film is not only about children but for children. After Gerda's and Otto's parents are arrested, the siblings discover that two Jewish children are hidden in the cellar, and they help them to flee to neutral Sweden. The screenplay was written (and also published as a book) by Maja Lunde, who writes literature for children and cli-fi (climate fiction). Just as Sonja Wigert is not the first female war hero, the children in *The Crossing* are not the only children represented in Norwegian occupation drama. The main protagonist of the Norwegian-Swedish film *Little Ida* ("Liten Ida", 1981), whose mother has a relationship with a German officer, can also be mentioned. Even though Gerda is a child, she could be classified as an extraordinary individual hero while Otto is hesitant and could perhaps be analysed as a character of the revisionist phase.

The third film suggesting a shift towards a new phase is *Betrayed* ("Den største forbrytelsen", 2020) which portrays the life of the Jewish Braude family during the Nazi occupation of Norway. The topic of the Holocaust is an inherent part of World War II. In world-famous cinematography it is represented first and foremost by the critically acclaimed film *Schindler's List* (Spielberg 1993). The deportation of Jews to Auschwitz on DS Donau is one of the most tragic events in Norwegian history. Nevertheless, the topic has not yet been adapted into a Norwegian film. Instead, Norwegian films have focused on various aspects of the war with a dominant focus on heroes, saboteurs, and the resistance movement. Up until now, however, it has not provided a movie where Jews would be the main characters. In that sense *Betrayed* opens a new chapter for occupation drama in Norwegian film.

In autumn 2022, *War Sailor* ("Krigsseileren") was released in Norwegian cinemas. It is a story of two ordinary men who are working on a merchant ship when World War II breaks out. Suddenly, they are no longer civilians, they are in the front line and their ship is attacked. Nevertheless, the focus is not on the events of the war, it is a story of friendship and love. Moreover, the viewer follows the parallel story of the family of the main character, and therefore also gets to see every-day life in Norway during the war.

The most recent Norwegian war film to be released, *The Arctic Convoy* ("Konvoi", 2023), is similar to *War Sailor*. The story takes place at sea; a convoy of ships with materials for the war effort is on its way to Murmansk after Hitler has invaded the Soviet Union. The convoy disperses and the Norwegian cargo ship is left on its own. This film also lacks the traditional war heroes. On board, there are no soldiers with military training, just the members of the crew who are ordinary sailors. At first sight, it is striking that there are two new war films about civilian sailors who ended up engaged in the war. Roger Grosvold (2023) points out that 4,134 Norwegian sailors (on both merchant and navy ships) died during the World War II, which means that almost half of the war deaths in Norway were related to shipping and the sea. In that context, therefore, it is surprising that this type of occupation drama has not emerged earlier.

Finally, the title *Narvik: Hitler's First Defeat* ("Kampen om Narvik", 2022) might suggest that it is a film about heroes fighting against the Germans and stopping them from shipping iron ore from Sweden. The battlefield, however, is only a pretext. The main characters are a couple and their son Ole. While the husband is a soldier fighting on the Norwegian side, his wife works for the Germans. In order to save little Ole's life, she becomes a traitor. Even though the whole town and her husband look down on her, she does not have remorse. *Narvik* does not show us a great battle, but every-day life in occupied Norway and the difficult decisions the main characters had to make. There was one more occupation drama released in 2022, *Gold Run* ("Gulltransporten"). The film is perhaps an exception to the new type of occupation drama films that have emerged since 2019, as it represents a single hero. It is the story of Fredrik Haslund who was in charge of the transport of Norwegian gold to England after the invasion of the Germans. In comparison to the other films, it was not released in cinemas but put onto a streaming platform – Viaplay.

To sum up, six films released between 2019 and 2023 may suggest a thematic shift in the Norwegian occupation drama, the shift from individual male heroes of the resistance movement towards new perspectives: women, children, Jews, civilian sailors and every-day life in occupied Norway. The films are new, and so it is not possible to determine whether a new phase in Norwegian occupation drama has been entered. Kathrine Ridderseth, however, comes to such a conclusion in her Master thesis *De andres fortelling* (2021), where she argues in favour of the thematic change and presents the hypothesis that *The Spy*, *The Crossing* and *Betrayed* lay the foundation for such a change in the genre, where the era of the "stories of others" has begun. The question is whether this trend is to be continued.

Furthermore, another interesting trend has surfaced in connection with Norwegian occupation drama films in the last decade. Besides the increased interest in World War II films in Norway, it seems that the release of war films has become connected to Christmas. Half of the above films premiered on 25th December (*The 12th Man*, *Betrayed*, *Narvik* and *The Arctic Convoy*).

Lastly, I should mention that this analysis focuses only on full-length films. The last decade has, however, witnessed the growing popularity of so-called miniseries or limited series which viewers enjoy both on broadcast television (in this case Norwegian state television NRK) and streaming services (such as Netflix or HBO). Three of the series were broadcast on NRK. The first one was *The Heavy Water War* ("Kampen om tungtvannet", 2015) which is a remake of the classic film of the same name from 1948. The film and the series can be classified in the collective heroism phase. In *Atlantic Crossing* (2020), we follow the story of the Norwegian royal family as in *The King's Choice*, however, the main character is Crown Princess Märtha. The newest NRK series, *Gutta på skauen* (2022), is a comedy which makes fun of masculinity and the traditional heroism of war films and undermines the national narrative of Norway's role in World War II. The last miniseries, *War Sailor* (2023), streamed on Netflix; it is an extended version of the film (2022) divided into three

episodes. In connection with this trend, however, only four Norwegian occupation drama miniseries have been released and therefore the sample is too small to draw any firm conclusions.

3. The forecast for the Norwegian occupation drama

Recently, a shift in theme and perspective can be observed in Norwegian World War II films. However, the question arises of whether this change can be considered permanent? Have we entered a new phase? Gunnar Iversen (2011) claims that the four phases are distinct and clear, follow chronologically and have only a small overlap. Can the same be said about the new phase?

In the coming years, four new occupation dramas are planned for release in Norwegian cinemas. The first one is *Quisling's Last Days* ("Quislings siste dager") which should be completed in 2024. The film is directed by Erik Poppe who also directed *The King's Choice*. Vidkun Quisling was a Nazi collaborator who led Norway during the occupation. After the war, he was put on trial and sentenced to death. The film is, therefore, a milestone in Norwegian World War II film history: it does not represent a traditional hero, on the contrary, it depicts perhaps the greatest Norwegian villain. In that sense, the film could support the hypothesis that the new wave of Norwegian occupation drama tells the story of others.

However, the other three films do not seem to point in that direction. On the contrary, the forecast is that there will be a return to traditional heroic stories following national narratives. Another film planned for autumn 2024 is *NR. 24* about Norway's greatest war hero Gunnar Sønsteby. Interestingly, the Norwegian public is also awaiting two films about the same historic event – the sinking of the *Blücher* in April 1940. The first one is to be titled *Blücher* and the other one *Night to the 9th* ("Natt til niende").

What does this sudden change in the "new phase" mean for the Norwegian film? Some may perceive it as a step back, others may argue it shows plurality. Perhaps, the five year period in which new perspectives appeared created the need for reassurance and the return to a national master narrative. With regard to this, there is need for further analysis in the future. Nevertheless, it is certain that the exponential growth in the number of Norwegian occupation drama films is opening up debate.

Indeed, the debate started in *Morgenbladet* (Lund 2021) and NRK (Krogh 2021) in 2021, long before the majority of the films discussed in this article were released. At that time, Maria Fosheim Lund and Erik Poppe argued that there were enough films about the war and Norwegian resistance heroes. Moreover, a new wave of debate and criticism emerged at the end of 2023. The Norwegian Film Institute (NFI), was criticised for allocating money to too many war films. In her article "How many times are we going to sink *Blücher*?" ("Hvor mange ganger skal vi senke

Blücher?”), the director Rune Denstad Langlo criticised the financial support given to the films mentioned above, which at that point were yet to be released. The director argued that there were too many World War II films. Moreover, she pointed out that the current occupation drama films created a gender imbalance and neglected new perspectives on the war. As an example, she mentioned *Tyskertøsene*, which is a derogatory term for women in Norway who had intimate relationships with German soldiers (Langlo 2023). The debate in favour and against more Norwegian occupation drama films was sparked. While supporters argued that World War II remained the most dramatic event in Norway from the last century, and that there was a responsibility to tell those stories and pass them on to new generations or that war films constituted a considerable income for the Norwegian film industry, opponents asserted that the films created a false impression of historical events and that they were often uncritically heroic. There was also criticism that they did not give space for other stories to be told or that the genre strengthened the dominance of male actors, directors and producers (Aune 2023).

This article is descriptive, attempting to depict and analyse modern Norwegian occupation drama films. Nevertheless, a broader perspective is of interest. Compared to Central Europe where World War II broke out, the number of war films in Norway is indeed high and the films focus more on the stories of heroes (traditional ones as well as “new”, children or female hero stories). The intention here is not to provide a thorough comparative analysis; however, a brief comparison to modern World War II films in the Czech Republic is informative. In the Czech context, there have been far fewer films of this genre, especially in recent years. When it comes to the thematic focus, for example, there was only one definite hero film – *Anthropoid* (2016) about the assassination of Reinhard Heydrich by exiled Czechoslovak soldiers. On the contrary, the Czech film industry appears to concentrate on controversial topics from the war such as the expulsion of Germans from Czechoslovakia (*Habermann*, 2010), war crimes connected with the Lidice massacre (*The Fall of the Innocent*, 2011) or the intimate relationship of a film actress with a Nazi officer (*Lída Baarová*, 2016). Czech film production also deals with controversial stories and protagonists beyond World War II, for instance, the film *Brothers* about the resistance group of the Mašín brothers released in 2023.

Furthermore, there is a difference between Norwegian film and literature in relation to World War II. I would argue that literature is more progressive than film. Since the war, literature has depicted various points of view (such as history of Jews in Norway, forbidden love between Norwegians and Germans, Norwegian collaboration, etc.), while these topics are only starting to emerge in film. In spite of current developments, however, the focus predominantly remains on hero stories. Examples of early literature on the topic might be *Bak skapet står øksen* by Torborg Nedreaas (1945) or *Møte ved milepelen* by Sigurd Hoel (1947), while contemporary Norwegian literature is even more diverse: there are true stories, such as *Ruth Maiers dagbok* (ed. Jan Erik Vold 2007) or *Frida* by Nina F. Grünfeld (2020), stories across

various genres, for instance, *Leksikon om lys og mørke* (Simon Stranger 2018), and fiction, for example *Den hjelpsomme okkupanten* (Kjersti Ericsson 2017). Here, I would like to refer the reader to the book *Krigsminner i samtidslitteraturen* by Norwegian literature researcher Unni Langås (2022) who deals the contemporary literature focused on World War II.

In this article, I analysed modern Norwegian occupation drama. In total, eleven films about World War II have been presented to the Norwegian public since 2016. Moreover, a number of miniseries have also been released, which shows an increasing interest in World War II in Norwegian cinematography. The article builds on Iversen's theory on the thematic phase division of the genre occupation drama and I suggested that by the year 2019, Norwegian occupation drama was entering a new phase, focusing on telling stories different to the prevailing monolithic master narrative in the form of national hero stories. The new wave presents alternative war narratives represented by stories where women, children, civilian sailors and Jews can be the main protagonists. Nevertheless, upcoming World War II films indicate that while a new phase can be witnessed, traditional hero stories, collective or of extraordinary individuals, still remain popular. This may be because it is a topic that can be identified with by the public and which they comfort in or it is simply a corrective to alternative storytelling.

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Introductory analysis of the report of The Truth and Reconciliation Commission of Norway

In June 2023 the Truth and Reconciliation Commission of Norway submitted its report to the Norwegian parliament. Norway is the first Scandinavian country to appoint such a consultative body. The Commission had three objectives: to outline Norwegian assimilation policies, examine the present-day repercussions of the assimilation policy towards Sami and Kven/ Finnish people, and contribute to further reconciliation. The present paper presents an abridged analysis of the Commission's report set against historical and legislative backdrops. Such an approach broadens the interpretative perspective of the report and places the Commission's conclusions in the appropriate socio-cultural context.

Keywords: The Truth and Reconciliation Commission of Norway, assimilation, Kven, Sami, ethnic minorities

*Generations have suffered losses,
But the whole of Norway has also lost out.
Dagfinn Høybråten*

1. Introduction

Following a proposal made by Storting (Norwegian Parliament) representatives – Kirsti Bergstø and Torgeir Knag Fylkesnes (both SV, Socialist Left Party) – about a truth commission for Norwegianization policies and injustices committed against the Sami and Kven people in Norway, the Norwegian Parliament decided to establish a commission on 20th June 2017. The presidency prepared further proposals for the commission's mandate, name, and composition, and the Storting sanctioned these on 14th June 2018. The commission received the name The Commission to Investigate Norwegianization Policy and Injustice towards the Sami, Kven,

and Norwegian Finns (the Truth and Reconciliation Commission) (Innstilling fra Stortingets presidentskap... 2017–2018), while it aimed to scrutinize Norwegianization policies and injustice towards Sami, Kven, and Norwegian Finns. The Commission was to survey the Norwegianization policy and its effects and propose measures that would contribute to reconciliation. The Truth and Reconciliation Commission presented its final report on 1 June 2023. In its report, the commission reviewed the rise of the Norwegisation ideology in Norwegian society, various decisions and measures taken by the Norwegian authorities with Norwegisation as a goal or effect, Sami and Kven resistance to Norwegisation, and the way forward towards dismantling the targeted Norwegisation policy. The report also presented people's experiences during the Norwegianization period and described the personal, social, and political consequences of Norwegianization.

The present paper aims to present the structure and findings of the Truth and Reconciliation Commission's report as it has not yet been interpreted from a scientific viewpoint. The establishment of the Truth and Reconciliation Commission was a further phase of a longer process. Assimilation began in the middle of the 19th century and continued until the middle of the 20th century. This was followed by a period of normalization in the second half of the 20th century, and the reconciliation period at the beginning of the 21st century.

In connection with this process, a correct interpretation of the report is not possible without understanding the Norwegian history of the 19th century. Tempestuous as it was, this period gave rise to a nation that became aware of itself, where the nation-building process as well as an unstable geo-political situation, led to the assimilation of ethnic minorities. Although the process concerned all non-dominant groups, the reasons for the Norwegisation were different. The Sami people, with their nomadic lifestyle, did not fit in with the patriotic values of the dominant society, while the Kven people were perceived as a menace to the young Norwegian state because of their Finnish roots and the growing preoccupation with nationalism in Finland in the 18th and 19th centuries. *The Fennoman Movement* or *Fennomani* was one of the nationalistic movements in Finland of that period. Its members wanted to revitalize the Finnish language and culture and "regain" territories inhabited by people with Finnish origins, e.g., the Kven people.¹ The Norwegian government feared that the Kven people would start collaborating with Finish nationalists and join the northern part of the country to the Finish kingdom (Ryymin 2003: 205).

The period of Norwegisation lasted for over a century and was characterized by various intensities and phases. It is, therefore, essential to understand the dynamics of the process and define the areas where Norwegianization was most pervasive, especially since this assimilation policy is a key element in the report's analysis.

¹ For a more detailed description of the geo-political situation in Norway in the 19th and 20th centuries, see Sylwia Hlebowicz (2021). *The Kven Awakening* (Pol. *Kweńskie Przebudzenie*).

Finally, it is crucial to outline the legal regulations concerning the Sami and the Kven people. These acts are the mainstay of minority groups' functioning in Norwegian society. Therefore, it is important to acknowledge that The Truth and Reconciliation Commission's report contains only suggestions for future bilateral (i.e. majority-minority group) cooperation. In contrast, the legal bills set the framework for practical actions aimed at preserving and protecting indigenous and minority groups.

2. The legal basis of ethnic minorities in Norway

Ethnic minorities are groups with a durable connection with the country's history. Norway is home to five ethnic minorities: Kvens/ Norwegian Finns (people of Finnish descent in Northern Norway), Jews, Forest Finns, Roma and Romani people/ Tatars. In addition to these groups, there are also the Sami who are recognized as an indigenous people. Protection of minorities is an important part of human rights and is based on the principles of equal treatment and non-discrimination. The UN Convention on Political and Civil Rights highlights:

In those States in which ethnic, religious, or linguistic minorities exist, persons belonging to such minorities shall not be denied the right, in community with the other members of their group, to enjoy their own culture, to profess and practice their religion, or to use their language. (International Covenant on Civil... 1967)

The Human Rights Act of 1999 became a part of the Norwegian legislative system. This Act takes precedence over provisions in other national laws and legislation. Norway has also ratified two international agreements that are central to the rights of national minorities: The European Charter for Regional or Minority Languages (ECRML) and the Framework Convention for the Protection of National Minorities.

The former emphasizes that minority languages help to maintain and develop Europe's traditions and cultural wealth. The ECRML obliges the states that sign up to it, to implement measures to protect, strengthen, and maintain minority languages, and to add conditions suitable for the teaching and learning of those languages. Norway ratified the agreement in 1993 and it entered into force in 1998. Sami, Kven, Romanés (languages of Rome), and Romani (the language of the Romani people/Tatars) are recognized as minority languages in Norway. They are protected by the provisions of the charter. The ECRML does not cover dialects of official languages in a particular state or of immigrant languages.

The Framework Convention for the Protection of National Minorities requires states to create the conditions for the national minorities to express, preserve, and develop their culture and identity:

1. The Parties undertake to promote the conditions necessary for persons belonging to national minorities to maintain and develop their culture, and to preserve the essential elements of their identity, namely their religion, language, traditions, and cultural heritage.
2. Without prejudice to measures taken in pursuance of their general integration policy, the Parties shall refrain from policies or practices aimed at the assimilation of persons belonging to national minorities against their will and shall protect these persons from any action aimed at such assimilation. (Framework Convention... 1995)

Norway ratified the agreement in 1999 and implemented a criterion whereby a national minority must be more than a hundred years old in connection to the country if it is to claim status as a national minority. Therefore, Jews, Kvens/ Norwegian Finns, Roma, Forest Finns, and Romani people/ Tatars all fulfill the same requirements to be considered a national minority. However, the Sami people are guaranteed stronger protection as indigenous people through ILO Convention No. 169, ratified in Norway by a decision of the Storting on June 7th, 1990. It entered into force on June 20th, 1991.² The first report, issued by the Norwegian Government on June 30th, 1992, highlights the importance of incorporating Sami rights in section 110 A of the Norwegian constitution, which reads:

It is the responsibility of the authorities of the State to create the conditions enabling the Sami people to preserve and develop their language, culture, and way of life. (First report for the period ending 30 June 1992... 1993)

Further to this, Art. 5 states that “the Norwegian constitution lays the basis for the protection of Sami culture, including the Sami people’s social, cultural, religious and spiritual values and practices” (First report for the period ending 30 June 1992... 1993).

These were legal milestones that enabled the indigenous people and non-dominant ethnic groups. They paved the way for legal protection of these groups and opened a possibility for genuine reconciliation. Despite this, it is crucial to acknowledge that the implementation of legal regulations was preceded by a long period of assimilation that lasted over a century.

² Importantly, Norway was the first country to ratify this bill. In contrast, Finland has not yet reached any conclusions concerning this document due to dissensus between the Finnish and the Finnish Sami Parliament. The situation shows the complexity of social relations. For a more nuanced analysis see: Tanja Joona (2019).

3. Assimilation period

It is important to look to history to comprehend the modern course of socio-political actions. The complexity and tensions between the majority (i.e. Norwegians) and non-dominant groups (Sami, Kven, Forest Fins) lie deep in Norwegian history from the end of the 19th century and the beginning of the 20th century. This was a period of intense change for the Norwegians which included nation-building.

The nation as a political community became prominent with the French Revolution. The state forms the framework for collective solidarity in a community of free citizens. This was a revolutionary concept of the nation, enacted by the third estate in opposition to estate privileges and princely sovereignty. The idea of popular sovereignty was also part of the political perception of the nation and as part of this a community of rights. The nation as a cultural community had its most important starting point in Germany, with language as a fundamental marker across the political borders that framed the princely states, and which divided the German nation into different geographical-political areas (Østerund 2015: 37–38). Fichte formulated this language-based conception of the nation in response to Napoleon's campaign through Europe (Fichte 1808).

The notion of a *nation* became a matter of geography; it applied to people born in the same area and who shared the same culture. Norway, united with Denmark since 1536, played only a minor role. Yet, ideals of patriotism spread among the intelligentsia in the 1770s, while The Norwegian Society (Norw. Det Norske Selskab) in Copenhagen and The Royal Norwegian Scientists Society (Norw. Det Kongelige Norske Videnskabers Selskab) in Trondheim, were concrete examples of nation-building practices. The central ideas revolved around unique features of 'national personality', formed by history and geographic circumstances (Østerund 2015: 40). From 1814 to 1905, political nationalism in Norway was turned against royal power and Swedish dominance in the union (Stråth 2005: 26–31).

In various respects, Norwegian nationalism and the demand for national independence became part of a wider modernization project spanning the 19th century. This coincided with changes in the farming sector towards a stronger market orientation with commercial agriculture and the creation of agricultural cooperatives. There were also industrial advances implemented until the dissolution of the union with Sweden, with the development of waterfall power, industrial tourism, and shipping (Nordby 1991: 119–146). The latter also included the growth of Norway's merchant fleet. Moreover, licensing legislation after 1905, which limited the right of foreigners to exploit waterfall power and other resources in Norway, was an economic continuation of the political and social-leftist movement.

The romantic view of the peasant was also no obstacle to modernization since left-wing nationalism raised the farmers' social and political positions in alliance with new social movements. Norwegian nationalism was a program for economic progress, social equalization, and national control over natural resources.

If nationalism in Sweden broke with its conservative mode thanks to economic growth, then Norwegian conservatism had a different dimension. In Sweden Nationalism had the aim of modernizing and democratizing the country, while Norwegian democracy and nation-building were part of a national program (Østerund 2015: 42).

The consolidation of the country as a national unit, and nation-building as a historical process, were defined as parts of the democratic process. The historian Ernst Sars emphasized the close connection between this principle and democratic development with broad popular movements and the implementation of expanded voting rights. The national movement was not only a struggle for greater independence from the outside, but it also had a social dimension (Fulsås 1999: 93–102). The nationality principle was based on the notion that different national characteristics had arisen in an interaction between natural and historical factors – geography, language, descent, common fate, and their importance in shaping the national mindset. The Norwegian fight for independence rested on cultural assertiveness, democratization, and dissolution of the union.

However, with independence in 1905, the young nation had to solve another challenge – ethnic minorities. Generally, non-dominant ethnic groups were treated as a menace to the social cohesion Norwegians strove to achieve. Therefore, it was decided to introduce *Norwegisation* (Norw. *fornorskning*) defined as “politics and processes where the language and culture of indigenous peoples and national minorities are opposed and replaced by the language and culture of the Norwegian majority” (Berg-Nordlie 2023). From the 1850s to the 1960s, Norway had a targeted Norwegianization policy directed at the indigenous Sami people and the national minority Kven/ Norwegian Finns. The Norwegian authorities also persecuted and opposed the culture of other national minorities.

The process of Norwegisation was divided into several phases and a detailed description goes far beyond the scope of the present paper. Nevertheless, it is essential to characterize briefly this long period.

Under the reign of Denmark, the Sami’s traditional religion was opposed, although there was no special policy against this group. The Norwegian-nationalist separationist movement emerged after entering the union with Sweden in 1814. Historians and intellectuals concluded that the Sami were inferior both in terms of culture and civilization, as well as being an inferior “race”. The idea that the Sami should be Norwegianized was also written about in the newspapers. In the milieu of the church, however, Norwegianization was not approved. For example, during this period the priest and linguist – Nils Vibe Stockfleth – was an important advocate for the Sami language in church life (Dahl 1957: 2).

After 1851, the state started systematically Norwegianizing Sami and Kven children at schools. The “Finn Fund” was established to educate more teachers who could conduct lessons in Norwegian, while The ethnic languages – Sami and Kven – were gradually replaced and finally forbidden. As for the Kven people,

they were perceived as a serious threat to Norway mainly because of their background. They settled in Norway in the 18th century in the strategic Finnmark area but their homeland was Finland. As a result, Norwegians considered them a threat to national security both internally and externally (Eriksen and Niemi 1981: 252).

The assimilation process gained momentum at the end of the 19th century. The church minister, Vilhelm Andreas Wexelsen, introduced the so-called “Wexelsen poster” in 1898. Points 4 and 5 in the poster read:

Even if in a circle the majority of the children do not understand Norwegian, the teacher must always have the provisions given above in mind, and thus let it be up to the authority that the Sami or Kven language is not used to a further extent than the conditions make unavoidably necessary. [...] During the teacher's conversations with the children to bring them to understanding, the use of the Sami or Kven language should be avoided as much as possible. (Instructions regarding the use of Lappish... 1989)

The introduction of the instruction led to a sharp restriction on the use of Sami and Kven/Finnish in schools. Wexelsen also appointed a school director for Finnmark, Bernt Thomassen (1859–1929), who oversaw the implementation of Norwegianization. The Wexelsen poster stated that the language of instruction should be Norwegian and that Sami and Swedish/Finnish should only be used as “helpful languages” when necessary. Although the Wexelsen poster did not formally introduce a total ban on using Sami as a “helpful language”, the language was avoided. As part of this, it was suggested that teachers should preferably not explain to Sami-speaking pupils what Norwegian words meant by translating them into Sami but show the words' meanings with pictures, movements, and objects. In many places, the practice became very strict: schoolchildren were forbidden to use Sami between lessons, and they could be subjected to physical punishment if they did so (Brandal 2017: 59). Shortly after the introduction of the Wexelsen poster, boarding schools were established in Finnmark. Sami and Kven/ Norwegian-Finnish students who had to live there were isolated from their language and culture, and directly exposed to Norwegianization (Seppola 196: 165).

In addition to strict education laws, there were also administrative regulations. They came into force in 1902 and applied to the sale of land in Finnmark. Requisites for attaining a property in this region included a Norwegian name and command of the Norwegian language in terms of reading and writing. These conditions could never have been met given that the Sami were nomads, while the Kven people led lives which although unsophisticated, were not poor (Dahl 1950: 98).

Interestingly, the Sami made several attempts to resist Norwegianization. The beginning of the 20th century saw a wave of Sámi political activism. Important Sami leaders at this time included Daniel Mortenson (1860–1924), who was editor of the newspaper *Waren Sardne* and an important leader among the Southern Sami; Anders Larsen (1870–1949), who was editor of the newspaper *Sagai Muittalægje*

(1904–1911) and wrote the first Sami-language novel *Beaive-Álgu* (1912), which, among other subjects, deals with the pressure for Norwegianization; Isak Saba (1875–1921), who became the Sami's first parliamentary representative and wrote what later became the Sami national anthem; Elsa Laula Renberg (1877–1931), who was at the head of the first large Sámi meeting in 1917; and the politician Per Fokstad (1890–1973).

Towards the end of the Second World War, Finnmark and Nord-Troms were subjected to “scorched earth tactics” by the Nazi occupiers. Many cultural artifacts were burned down in those parts of Norway where Sami and Kven/ Norwegian-Finnish culture was strongest. The inhabitants, after forced evacuation, returned to their places of origin, nevertheless, the material heritage of these minorities lay in ashes, which caused great cultural loss (Brochmann, Kjelstadli 2014: 159).

After the Second World War, new Sami organizations were again founded, and many Participated in Norwegian party politics. At the same time, more tolerant attitudes towards minorities were emerging. An opportunity appeared to put an end to the formal Norwegianization policy. In 1956, the Ministry of Church and Education set up the “Sami Committee” that investigated questions about cultural and economic measures for “the Sami-speaking population” in Norway. Three of the committee's nine members were Sami: Per Fokstad, Paul Danielsen, and Hans Opstad. The committee was led by Asbjørn Nesheim (1906–1989), who was not Sami, but had long-term experience with Sami issues, and had participated in founding and managing the Sami organization *Sámi Searvi* (1948). The committee's recommendation was submitted in 1959 and considered in the Storting in 1963. A central figure in this last phase of the process was Harald Samuelsberg (AP, Labor Party), the first Sami representative to the Storting since Isak Saba (1906–1912) (Andersen et al. 2021: 276).

The Sami Committee's work was an important settlement with the Norwegianization policy and set Norway on a new Sami political course. At the same time, the new School Act of 1959 came into being, which meant that the Wexelsen poster of 1898 was repealed, and Sami could again be used as a school language.

The status of the Sami language and Sami natural resources has been in dispute for many decades. Conflict and debate occurred between Sami organizations and the Norwegian state, and internally within Sami civil society. The Alta struggle (1968–1982) made the population of Norway generally aware of the Sami's situation. Finally, several laws and institutions were introduced which, among other things, strengthened the position of the Sami language: the Sami Act (1987), the “Sami Paragraph” in the Constitution (1988), and the Sami Parliament (1989). According to the “Sami Paragraph” (§ 108), Norway's Sami policy is now opposed to Norwegianization (The Constitution of the Kingdom of Norway...):

The state authorities shall create conditions enabling the Sami people, as an indigenous people, to preserve and develop their language, culture, and way of life.

After the Alta struggle the Kven people started to fight actively for their rights. However, it was not until 1992 that the Council of Europe adopted the European Charter on Regional and Minority Languages, ratified by Norway in 1992 with effect from 1998. Under the Minority Languages Charter, Sami was considered to be at the highest level ("Part III"), while Kven was less protected ("Part II"). In 2005, the Norwegian parliament recognized Kven as a minority language in Norway following an extended debate on whether Kven should be considered a dialect of Finnish or a separate language.

4. The report

The crux of the report of The Truth and Reconciliation Commission of Norway concerned the Norwegian authorities' assimilation policy towards the Sami and Kvens/ Norwegian Finns, the consequences this policy has had for individuals and groups, and the relationship between the majority population and Kvens/ Norwegian Finns and Sami. The commission started primarily by mapping the consequences of the Norwegianization policy on the possibilities for Sami and Kven/ Norwegian Finns to practice their languages, their own cultures, and traditional ways of doing business. In connection with this, the commission also investigated the consequences of the Norwegianization policy on the majority population in the form of discrimination and the spread of prejudice directed against the Sami and Kven/ Norwegian Finns (Innstilling fra Stortingets presidentskap... 2017–2018).

The purpose of the review was to recognize the experiences of Sami and Kven/ Norwegian Finns in the face of the implementation of the policy of the Norwegian authorities, and the consequences these experiences had for them as groups and individuals, as well as to establish a common understanding of the treatment of all or parts of the Kven and Sami populations and their culture. t Concerning this, the main objective of the commission was to foster reconciliation between the minority groups and the majority population (Sannhet og forsoning – grunnlag for et oppgjør... 2023). Following this, the commission's task was threefold:

I. Historical mapping

The most important task of the commission was to investigate and describe local, regional, as well as national policies and activities of the Norwegian authorities towards minorities over a relatively long period – from around 1800 until the present day. Furthermore, the commission's duty was to delineate the ideological basis for the assimilation process. In particular, the role of the school system was the object of assessment. Additionally, the activities of religious, academic, cultural, and social institutions were of interest.

The commission also researched how the Norwegianization policy affected the majority population's perceptions of minorities as well as the self-perception of members of non-dominant groups. Another objective was to assess the compatibility of the measures taken by the authorities concerning the needs of minorities. Importantly, the commission ensured that personal experiences and stories about injustices that occurred during the assimilation period and their consequences were made public.

II. Investigate the effects of the Norwegianization policy in modern times

Apart from a historical overview of Norwegianization, the commission investigated the consequences of this process in modernity. Primarily, the panel of experts investigated how assimilation affected the language of the minorities in contemporary society, material culture, and mental and physical health. Furthermore, the commission investigated the effects of the Norwegianization policy on the public discourse in the form of hate speech and discrimination.

III. Suggest measures for further reconciliation

Finally, the commission presented proposals for measures that would foster equalization of the majority and minority populations. Moreover, increasing general knowledge in society about the non-dominant groups was another objective. The commission also assessed the ongoing measures for reconciliation. In addition to submitting the final report, the commission recommended suitable ways to disseminate the knowledge that was acquired: through the use of digital media/internet and in collaboration with traditional mass media.

The commission consisted of the following members:

- Secretary General Dagfinn Høybråten, manager;
- Professor Ivar Bjørklund, Tromsø;
- Scholarship holder Håkon Hermanstrand, Kolvereid;
- Bishop emeritus Per Oskar Kjølaas, Tromsø;
- Professor Pia Lane, Oslo;
- Senior advisor Anne Kalstad Mikkelsen, Hamarøy;
- Museum manager Marit Myrvoll, Evenes;
- Professor emeritus Einar Niemi, Vadsø;
- Professor Anne Julie Semb, Oslo;
- University lecturer Liv Inger Somby, Kautokeino;
- Professor emeritus Aslak Syse, Oslo;
- Associate Professor Ketil Zachariassen, Tromsø (Innstilling fra Stortingets presidentskap... 2017–2018).

The report was submitted to the Norwegian Parliament on June 1st, 2023, and consisted of four parts:

- I. The basis of the commission's work;
- II. The historical mapping – from the Norwegianization policy to multiculturalism;
- III. In the shadow of the Norwegianization policy – the consequences of assimilation and injustice;
- IV. The reconciliation.

Interestingly, one of the commission members, Aslak Syse, submitted a dissenting statement, which can be found in the attachments to the final document. Syse writes that the commission had very little time to do the work it was set up to do. Moreover, he points out some methodological inconsistencies:

Even though it is made clear in the introductory chapters that there is a principal difference between the Norwegianization that had been planned and wanted by politicians on the one hand and Norwegianization as a result of other social processes on the other, the border between the two has, in my opinion, become fluid in parts of the presentation. Social processes, such as changes in industrial policy, urbanization, the burning down and evacuation of Finnmark and North Troms towards the end of the Second World War, and the rebuilding after the war, have had Norwegianizing effects. But these effects seem to result from a conscious Norwegianization policy. This shift in causal explanations appears to be unfortunate both academically and in a contemporary political context. Many of the consequences described in the report are more a consequence of changes in social structure and business policy than of a targeted indigenous and minority policy. (Sannhet og forsoning – grunnlag for et oppgjør... 2023: 663)

Additionally, Syse highlights that he disagrees with “a presentation where a one-sided victim role can seem to be the whole story”:

This one-sided role of victim is thus assigned to the Sami who have experienced no small amount of success politically and socially, especially in the last 30–40 years. The Fosen judgment and the Regional Court's decision that the local population in Karasjok is the rightful owner of the land in almost the entire municipality can be mentioned here. Although the report has many examples of Sami organization and results achieved through active ethnopolitics, this perspective is also under-communicated. (Sannhet og forsoning – grunnlag for et oppgjør... 2023: 663–664)

Indeed, the Sami community has managed to fight effectively for their rights. The analysis presented in the present paper confirms Syse's thesis. Sami people are acknowledged as the only indigenous people of the European Union (Joona 2019: 1).

The presentation of personal stories of the victims and/ or witnesses of the assimilation policy is a significant part of the report. The commission found out that the majority of respondents came from Finnmark (197), Norland (100) and Troms (82) (Sannhet og forsoning – grunnlag for et oppgjør... 2023: 323). This result is hardly surprising, given that Norwegianization took place predominantly in the northern part of the country. The thematic scope of the utterances is also informative. The graph below illustrates the main issues mentioned by the respondents.

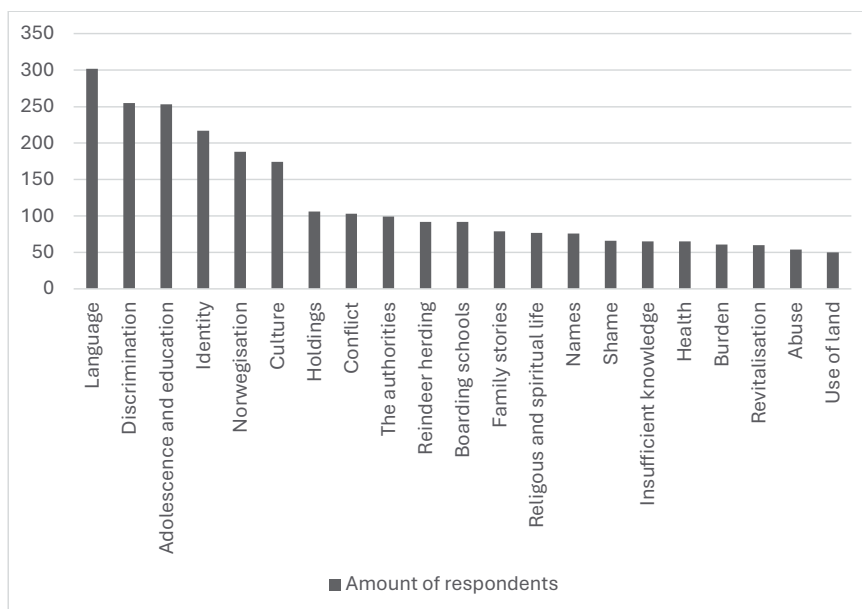


Figure 1. Prevailing themes of personal histories (Sannhet og forsoning – grunnlag for et oppgjør... 2023: 324). Graphics mine, SH

The themes reflect the main areas of the assimilation policy. It was mainly aimed at weakening minorities by eliminating the language from the public realm, especially the education system. Being devoid of the rudimentary tool of communication – the mother tongue, members of ethnic minorities felt discriminated against and devalued.

According to the report, the extensive language shift made Northern Sami an endangered language. Lule Sami, Southern Sami, and Kven are also severely endangered languages. The Ume, Pite, and Skolt Sami languages have few speakers left in Norway, so may soon be considered extinct languages if no revitalizing initiatives can help reverse the situation. The language shift has already been completed for the Forest Finns as there are no longer any Finnish-speaking Forest Finns alive who learned Finnish at home.

The commission emphasizes that one of the biggest obstacles to reconciliation after the Norwegianization policy is the so-called implementation gap – that is, many of the measures that the Norwegian authorities adopted to counteract the effects of the Norwegianization policy are not implemented in practice:

One of the biggest challenges the commission has observed is the lack of implementation of adopted policies. When laws, statutory rights, policy decisions, and measures have not been followed up by executive authorities towards all groups, the individual faces an implementation gap. (Sannhet og forsoning – grunnlag for et oppgjør... 2023: 634)

To bridge this gap the commission suggested activities aimed at reconciliation. In the report, they are called “pillars”, and apply to the following areas:

I. Knowledge and communication:

- The commission proposed a national competence center on Norwegianization policy and injustice, responsible for research, documentation, communication, and reconciliation work.
- The Commission proposed spreading knowledge about the Norwegianization policy and its consequences in primary and secondary education schools, colleges, and universities.
- The Commission urged the Norwegian authorities and relevant institutions to monitor processes and to develop measures in light of the findings of other commissions in the Nordic region that will be initiated in the years to come.

II. Language:

- The commission proposed national investment in comprehensive language training in the Swedish and Sami languages from kindergarten to adult education.
- The Commission proposed targeted investment in and increased visibility of the Kven and Sami languages in the public domain.
- The Commission proposed a Nordic initiative to strengthen cross-border cooperation on language, language education, the production of teaching materials, and language revitalization (NOU 2016: 16).
- The commission proposed that an action plan be developed for the Swedish language to increase the number of language users so that Swedish can eventually be lifted from Part II to Part III of the Minority Language Pact.
- The commission referred to NOU 2016: 18 *The Language of the Heart* and suggested an overall strategy for achieving linguistic equality in upbringing and education, health and care, and administration and justice, adapted to the Sami language.

III. Culture:

- The Commission proposed a comprehensive and long-term national investment in Sami, Kven/Norwegian-Finnish, and Finnish forest culture as part of the work of reconciliation.
- The Commission proposed strengthening the economic framework for Sami, Kven, and Forest Finnish cultural industries and institutions.
- The commission encouraged national institutions to establish closer cooperation with Sami, Kven, and Forest Finland institutions, and to contribute to the visibility, safeguarding, and dissemination of Sami, Kven/Norwegian Finnish, and Forest Finnish culture.
- The commission proposed cross-border cooperation on Sami, Swedish, and forest Finnish culture.

IV. Prevention of conflicts:

- The commission agreed with the Freedom of Expression Commission proposals (NOU 2022: 8) to counteract hatred and discrimination against indigenous peoples and minorities.
- A permanent advisory body should investigate issues concerning national minorities on behalf of the government, including forms of co-determination.
- The commission called for a survey of property and use rights outside Finnmark in line with international law. This must include the right to reindeer grazing outside today's reindeer herding district for national minorities' according to claim and age time use.
- The commission referred to NOU 2007: 13 *The New Samiretten* and NOU 2008: 5 *The right to fish in the sea outside Finnmark* and urges follow-up investigations.
- The commission proposed a review of the territorial situation for reindeer husbandry and its significance for the Sami culture (NOU 2007: 14).

V. Implementation of regulations:

- As part of the Storting's control of the administration, a review of the lack of implementation of decisions in the minority policy field should be initiated.
- The commission urged the authorities to strengthen training concerning Sami, Kven, and forest Finns and their rights as public servants.
- The commission encouraged the university and college sector to offer more students teaching about indigenous peoples and national minorities (*Sannhet og forsoning – grunnlag for et oppgjør...* 2023: 652–658).

5. Conclusions

The Truth and Reconciliation Commission's objective was threefold: to outline Norwegian assimilation policies, to examine the present-day repercussions of the assimilation policy towards Sami and Kven/ Finnish people, and to contribute to further reconciliation.

Undeniably, the Commission tried to perform its task as diligently as possible. The report was written in three languages (Norwegian, Sami, and Kven), while the Commission's name and the summary were written in seven languages (Kven, South Sami, Lule Sami, North Sami, Finnish, Norwegian, and English). In particular, the part presenting the personal experiences of victims and witnesses of the assimilation process is an invaluable source of information. However, the recommendations of the Commission leave much to be desired.

Norway has continued a consistent ethno-policy since the 1980s. The shift from politicizing ethnicity to ethnicizing politics is clear. Starting from the "Alta controversy", both politicians and the majority population acknowledge the importance of protecting ethnic minorities. The Norwegian authorities held regular meetings

in 1980–1981 with a Sami delegation appointed by the Norwegian Sami Association. In 1987, the Sami Act came into being. In 1988 there was an amendment to the Norwegian constitution and the adoption of the Finnmark Act in 2005. Moreover, the first session of the Sami Parliament was convened on October 9th, 1989, and opened by King Olav V, while in 1997, King Harald V delivered the following apology before the Norwegian Sami Assembly:

The Norwegian state is situated in the territories of two peoples – the Norwegians and the Sami. Sami history is closely interwoven with Norwegian history. Today, we must apologize for the injustice previously inflicted upon the Sami people by the Norwegian authorities as the result of a hard assimilation policy. The Norwegian State, therefore, has a particular responsibility for facilitating the Sami people's ability to build a strong and viable society. This is a historical right based on the Sami's presence in their cultural regions, which stretches far back in time. (H.M. Harald V 1997)

Norway has done a lot to live up to the King's words. As indicated in the article, Sami – as indigenous people, and Kven as a minority group, are protected by law at a national and international level. Furthermore, the pillars of reconciliation have been the mainstays of Norwegian ethnopolitics for several decades. The process of cultural and linguistic revitalization is a continuous process. It is, perhaps, enough to analyze the activities of the Kven people and Forest Fins to see that positive change is occurring. Additionally, Norwegians are becoming more aware of the cultural diversity of their own country.

It would be unrealistic to believe that the negative consequences of the Norwegianization process could be counteracted within only four decades as the assimilation period lasted for over a century. However, much has been done to bring the issue of ethnic and national minorities to the attention of society at large. Undoubtedly, there is still much to be done in terms of reconciliation, but it is essential to acknowledge that much has already been done.

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Alexandra Melenciuc,
Cluj-Napoca: Casa Cărții de Știință, 2022, 155 pp.

In the preface to *New Explanations: Readings of Norwegian Literature from the 1990s* [*Nye forkklaringer: Lesninger av Norsk 1990-tallslitteratur*], Per Arne Michelsen and Marianne Røskeland have chosen a number of keywords in order to describe the Norwegian literature of the time: ‘family’, ‘body’, ‘reality’, ‘irony’, ‘naivism’, and ‘God’. With the exception of the last keyword, all of the above are extremely appropriate descriptors of Erlend Loe’s debut novel, *Tatt av kvinnen*, now available in a Romanian translation from Norwegian. The keyword ‘God’ is more fitting for Loe’s following novel, *Naiv.Super*, which is in a way a continuation of the first, where an identity crisis becomes the main theme.

The choice of title for the Romanian translation of *Tatt av kvinnen* is a good one: *Sedus* [Seduced] contains the main meaning of the novel, that of being mesmerized by somebody, and also a secondary one, namely ‘dus’, which keeps the meaning of ‘tatt’ (or ‘gone’) from the Norwegian original. This play of words in titles is important for Loe. His breakthrough novel from 1993 (published by Cappelen) was adapted for the big screen in 2007. The title of the movie was *Gone With The Woman*, in Norwegian *Tatt av kvinnen*, an ironic take on Margaret Mitchell’s title for her classic novel *Gone With The Wind*.

Loe’s novel *Sedus* [Seduced] appeared in Romanian translation courtesy of the publishing house Casa Cărții de Știință from Cluj-Napoca, Romania, in the collection “Nordica”, the only one at a national level dedicated to Nordic literature. The well-designed book cover, showcasing the main themes and symbols of the novel, was created by student Lavinia Alexandra Chira. Moreover, the translation is the result of the work of students from the optional course “Translation and interculturality (Norwegian, English, Romanian)”, at the master level, in the second semester of their first year (academic year 2020–2021). The course is held at the Department of Scandinavian Languages and Literatures of the Faculty of Letters from the Babeș-Bolyai University, where the coordinator of the project was the Norwegian studies scholar Sanda Tomescu Baciuc. It is also worth noting that the translation was subsidized by NORLA (Norwegian Literature Abroad).

In the introduction to the Romanian version, Ecaterina Miruna Dumitrașcu describes the benefits of working with the original and not with an indirect translation. Thus, the morphologic and stylistic particularities of the Norwegian original are kept. However, as Dumitrașcu points out, there are certain areas in which adaptation was a more viable solution, such as the syntax and the topics,



Figure 1. First Romanian translation of the novel *Gone With The Woman* by Erlend Loe. Design by Lavinia Alexandra Chira

Source: <https://www.casacartii.ro/editura/carte/sedus/> (accessed: 14.11.2024).

in order to keep the interior rhythm of the prose, and the use of colloquial register and slang, to keep the simplicity of the original naïve style.

With regard to the literary movement to which the novel belongs, Dumitrașcu states the following: “The postmodernism of Erlend Loe manifests itself by hiding social critique behind the masque of an apparent naïve art. His simple language gives way to psychological subtleties and true identity crises that seldom come to the surface, being presented in a humorous way. The cathartic tendency to laugh in the face of the tragic penetrates the entire novel” (Introduction, p. 6) [“Postmodernismul lui Erlend Loe se manifestă prin ascunderea criticii sociale sub o aparentă artă naivă. Limbajul său simplu redă subtilități psihologice și adevărate crize de identitate care ies rareori la suprafață, fiind prezentate mai degrabă cu umor. Tendința cathartica de a râde în fața tragicului permează în toată tematica romanului”].

The main theme of the novel is fragmented reality, something that is mirrored by the use of 300 short fragments which are in turn divided into three parts. Much like a journal, this visual, technical form of writing is inspired by Jean-Philippe

Toussaint's debut novel, *The Bathroom* (*La Salle de Bains*, 1985), which in turn goes back to Pascal's *Thoughts* (*Pensées*, 1670). The sentences reflect the protagonists' immature and alienated ways of being as they create an elliptical or laconic effect.

The novel represents a parody of the gender debate novels from the 1980s. In Loe's literary project, gender expectations are now clearly formulated. However, Loe's debut novel manages to invert conventional gender roles that lead to their deconstruction.

As Erik Skjeveland points out in the chapter dedicated to this novel in *New Explanations*, (Chapter 12, pp. 207–219), the novel begins *in media res*. In this way, we encounter the first-person narrator who tells his own story. It begins with Marianne invading his personal space and bringing a chamber of drawers into his apartment without his permission. In this sense, for the unnamed narrator, the yellow chamber of drawers is a symbol of complacency and passivity. This leads to an exploration of the psychological side of the couple's relationship where strict norms are deconstructed.

The novel succeeds in combining entertainment and sharp social critique. As Skjeveland further points out, *Seduced* expresses a will to communicate with the 1990s reader by use of humor, daily symbols, and simple sentence structures. In this respect, Loe wins over his readers.

When discussing the book's originality, Skjeveland uses the concept of 'uncleanness' in order to show the blending together of two different tendencies, one that can be described as 'easy', 'naïve', 'optimistic', and 'funny' seen as entertainment (or 'communication'), and another one that is 'vague', 'grumpy', 'dark' and 'critical', understood as a social critique (or 'existentialism'). This sort of dialectic correlation between concepts clearly transpires in the form of the novel. But we should take into consideration that his debut was also a preparation for his future writings (screenplays, children's literature, theatre plays, or adaptations of his own work). In addition, Loe's personal style should not be regarded as unpretentious as it reflects a naïve way of writing, something that is a conscious decision on the author's part. This naïve style was an intuitive rendering of the *zeitgeist* and its standing as an independent literary style was later confirmed in Loe's successive novels.

The naivism of Norwegian literature of the 1990s can be seen in direct correlation with Generation X and the disillusionment that Loe writes about. When analyzing the couple's interaction, it is their way of communicating that creates the humour, mainly because the man and the woman represent antithetic types, even though their roles are inversed. While Marianne is purely intuitive, that is not the case with the narrator: he is more accustomed to reflection and ironic distance. However, both of them suffer from a form of deception, as we see at the end of the novel.

This new translation of Loe's literary debut into Romanian titled *Sedus* [*Seduced*], stays faithful to the versions in Danish, Swedish, Finnish, French, German, Dutch, Hungarian, Turkish, Serbian, and Russian, in that it remains a masterpiece of late modernity or, for a more common term, postmodernity.

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Reinhard Hennig, Emily Lethbridge, Michael Schulte (eds.),
*Ecocriticism and Old Norse Studies. Nature and the Environment
in Old Norse Literature and Culture*, Turnhout: Brepols Publishers,
2023, 312 pp.

The volume *Ecocriticism and Old Norse Studies. Nature and the Environment in Old Norse Literature and Culture* edited by Reinhard Hennig, Emily Lethbridge, and Michael Schulte, brings together the fields of ecocriticism and that of Old Norse studies, with the aim of creating bridges between these two areas of research and being the first anthology that addresses this mix. It is the seventh volume in *The North Atlantic World. Land and Sea as Cultural Space, AD 400–1900* series from Brepols Publishing, edited by Alexandra Sanmark. As the editors note in the introduction, little attention has so far been given to the intersection of these two fields, which is regretful, since medieval and Old Norse studies could contribute greatly to ecocritical research (p. 13) which is naturally, but unfortunately, mostly concentrated on modern and contemporary literature. Some notable works that have aimed to combine these two areas of research are “Ecocriticism and Middle English Literature”, an article published by Rebecca M. Douglass in 1998, Gillian Rudd’s 2007 book *Greenery: Ecocritical Readings of Late Medieval English Literature*, Connie Scarborough’s *Inscribing the Environment: Ecocritical Approaches to Medieval Spanish Literature* from 2013, and Christopher Abram’s *Evergreen Ash: Ecology and Catastrophe in Old Norse Myth and Literature* from 2019.

The book is divided into eleven chapters, with the first one being an introductory review of existing published research conducted at the intersection of ecocriticism and Old Norse studies. The introduction starts by presenting some of the theoretical aspects with regard to ecocriticism, as well as a number of trends and directions within the field. The two main tendencies in present-day ecocriticism are, according to the editors, the following: the first one is “based on the assumption that anthropocentrism lies at the root of most ecological problems – that is, a human-centred worldview, with humans being perceived as standing outside and above ‘nature’” (p. 15), while the second one “does not necessarily deny an intrinsic value of the non-human but is more interested in questions relating to human use of natural resources and the consequences of environmental and climatic change for humans” (p. 15). Some more recent trends, for instance, material ecocriticism, succeed in combining these two tendencies. The second part of the introduction is dedicated to scholarship that has employed ecocritical approaches in its study of premodern literature. The editors claim there are two issues which may arise when premodern literature is investigated through an ecocritical lens: on the one hand, there is the risk of anachronism (projecting our own, modern anxieties about

the changes of the environment and the climate into sources that do not, in fact, take up such issues), and on the other hand there is the question of realism.

The introduction is followed by Hannah Burrows' chapter, *Aesthetic Expressions of Nature in Skaldic Verse*, which deals with different representations of Old Norse skaldic aesthetics of the natural world. The conclusion the author draws is surprising and suggests a distinctiveness for skaldic verse: it appreciates what is beautiful, but also what is contradictory or simply noteworthy, and sparks aesthetic appreciation beyond what could be considered visually appealing or unappealing (p. 58). This happens especially in the context of *kennings*, which "allow momentary glimpses into superficially hidden qualities of natural (and other) phenomena" (p. 59). The sea is of particular interest here: it is depicted both as "ugly", and as a challenge that defies humans and engenders the creation of mutual, shared meanings.

The second chapter, *Trees in the Saga Dreamscape*, written by Timothy Bourns, concerns the issue of dream-trees (common in the kings' sagas and the sagas of Icelanders), discussing the metaphorical links between trees and humans. Bourns also investigates the use of the words *fagr* and *fagrgrænn* in these texts, and the connection between the aesthetic appreciation of the trees and their vitality, symbolised by the colour green. At the end of the chapter, Bourns explores the chronotope of these dream-environments, or dreamscapes, as he calls them, suggesting that these realities are governed by unique rules of time and space (p. 67).

Jonas Koesling's chapter, titled "*Brúðir berserkja barðak í hlés eyju*". *A Material-Ecocritical Consideration of the Role of the Sea in Myths and Rituals of Pre-modern Scandinavia*, investigates the depiction and representation of the sea in Old Norse literature, from a material-ecocritical standpoint. The author argues for the sea's "agential entanglements and corporeal expressions" (p. 108) in this more-than-human world, claiming that the numerous references and connections to the maritime-oceanic world in premodern Old Norse literature place *Homo sapiens* on the same level with other non-human entities and realities, such as, among others, the sea itself (p. 108). In this context, Koesling proposes a continuation of the material-ecocritical project, which could include (so-called) supernatural forces, because, as the author claims, the poetic-literary representations analysed in this chapter seem to situate (or at least bridge) divine or more-than-physical forces in the human, earthy, material world.

The fifth chapter, authored by Elizabeth Walgenbach and titled *Legal Perspectives on Nature in Old Norse-Icelandic Lawcodes*, investigates the way in which laws from medieval Iceland, both secular and those of the Church, shape a certain view towards the natural world and natural resources. While in secular law codes such as Grágás and Jónsbók the focus falls on resource management and resource distribution, when it comes to Christian laws, resource management does not seem such a pressing concern. These laws mostly "modify wider legal norms in canon law in order to accommodate local realities of climate and scarce resources" (p. 133), suggesting humility towards forces out of human control such as the ocean or the weather (p. 132).

In the chapter titled *Imagining a Viking Age Risk Society: Environmental Treats, Risks, and Manufactured Uncertainties in the Sagas of Icelanders*, Reinhard Hennig compares Old Norse literary sources such as the sagas of the Icelanders with Ulrich Beck's theory of the "risk society" and his categorization of three different types of risk. These include (1) threats (which have "divine" or "natural" origins), (2) risks (which imply human decisions), and (3) manufactured uncertainties, which are "collectively produced, unavoidable for individuals, uncontrollable, and widespread in space and time" (p. 31) and only exist in modern industrialised societies. However, Hennig argues that a form of manufactured uncertainty is also present in the Old Norse pre-modern society, especially when it comes to transformations of society such as Christianization.

Tiffany Nicole White's chapter, *Out of the Garden and into the Forest: The Corruption of the Natural World in Old Icelandic Literature*, focuses on the way in which certain concepts used in Christian literature (such as wilderness, the forest, and the garden) operated in medieval Iceland. White analyses texts such as the Bible, apocryphal literature, and hagiographic texts, and argues that these concepts were not only translated from Latin, but also adapted to the cultural background of medieval Iceland, "creating a unique regional Christianity that was at the same time a part of a larger politico-economic structure, the medieval Christian Church" (p. 167).

The next chapter, *Askr and Embla: The Creation of Man from Trees*, written by Sabine Heidi Walther, examines an anthropogony illustrated in the eddic poem *Völuspá*, in which it is revealed that man was created from two trees: Askr (male) and Embla (female). This creation myth could be interpreted as a depiction of a "non-hierarchical relationship between humans and their environment" (p. 202), since humans are actually created from the nonhuman environment. Walther argues that even though there is the risk of reading this as a pre-Christian Nordic "pagan" cosmogony (as opposed to a Christian interpretation) it can also be read as an amalgam between the two, a way of integrating the newly assimilated Christian beliefs into the pagan tradition.

Stefa G. Eriksen's chapter, *The Establishment of Niðaróss: The Nexus between Urban, Environmental, Political, and Salvation History*, investigates the symbiosis between natural and cultural (urban or rural) environments in Snorri Sturluson's *Heimskringla*, more specifically in *Óláfs saga Tryggvasonar* and *Óláfs saga helga*. Eriksen's analysis mostly revolves around the urban centre of Niðaróss, depicted as a "blend of the natural and built environment" (p. 242). The natural and the cultural space are therefore not separated and independent; they collaborate, shape and create one another through mutual effort.

In the chapter titled *Imagining Trees in Mágus saga jarls*, Philip Lavender analyses the depiction of trees in the saga *Mágus saga jarls* and the way in which trees seem to effectively interact with humans. In one episode of the saga, which Lavender concentrates on in his research, the tree seems to engulf and then absorb the human into its materiality. This could be interpreted, according to the author,

as an *assemblage* in Jane Bennett's sense, a system where human and nonhuman identities and bodies communicate and shape one another. These stories do, however, blend "Nordic and continental traditions, religious and secular ones" (p. 264), and must therefore be investigated in relation to the (non-Icelandic) source-texts.

The last chapter of the volume, namely Juliane Egerer's *Son of the Soil and Son of Óðinn. Unveiling a Farmer's Eddic Poetry (1920) and Colonial Germanic Concepts of Nature in South West Africa, Now Namibia*, aims, as the author claims, to decolonise ecocriticism. It investigates the writings of a German farmer, Wilhelm Ludwig Geverhard Elmenhorst, who participated in the German colonization of South West Africa (today Namibia), at the beginning of the twentieth century. Elmenhorst's writing uses eddic poetry in order to "legitimize and glorify Germanocentric world-views of German colonialism, supremacy, and racism" (p. 292). His interpretation of Old Norse myths posits that the Germanic people find themselves in a strong and mystical relationship with nature; this renders their colonial practices justifiable and permissible, since it is their duty and right to create and maintain the mythical German Empire.

This volume represents an important and extremely necessary contribution to the field of ecocriticism and that of Old Norse studies, since it enriches both and creates new pathways that are worthy of investigation. Most of the ecocritical research conducted nowadays investigates modern and contemporary literature, and rightfully so, since such texts are imbued with the (eco-)anxiety of an imminent climate crisis. However, as this volume succeeds in demonstrating, reading pre-modern literary sources through the lens of ecocritical theories can be just as fruitful; maybe even more so. The volume is aimed at readers who already have a background in Old Norse studies, as it deals with complex, specialized strands of analysis which require a certain expertise in the field. Additionally, even though the chapters are diverse and take up varied themes, approaches, and methodologies, the volume is coherent and well-organised. As the editors mention in the introduction, this meeting between two fields of research, ecocriticism and Old Norse studies, is still in its early stages and, because of this, the volume provides very much needed input that will certainly inspire further research.

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Sylvia Hlebowicz, *Kweńskie przebudzenie. Procesy rewitalizacyjne i tożsamościowe mniejszości kweńskiej w Norwegii*,

Poznań: Wydawnictwo Naukowe FNCE, 2021, 249 ss.

„Gdy Thorolf przybył na wschód do Kwenlandii i spotkał się królem Farawidem, rozpoczęli Kwenowie gorączkowe zbrojenia do wyprawy” – czytamy w *Sadze o Egilu* przy okazji opisu karnej ekspedycji przeciwko Karelom, zorganizowanej wspólnie z Kwenami przez Thorolfa, stryja tytułowego bohatera (*Saga o Egilu* 1974: 29). O Kwenach epizodycznie wspominają różne źródła staroskandynawskie – w tym kronika Ottara, staroislandzkie sagi rodowe oraz sagi legendarne – nie określając jednak tego ludu jednoznacznie pod względem etnicznym i terytorialnym. Oczywiście, mimo podobieństwa w nazewnictwie, Kwenowie, których spotykali wikińscy wodzowie, stanowili etnos odmienny od współczesnej mniejszości kweńskiej zamieszkującej Norwegię. W świetle definicji szwedzkiego językoznawcy Kennetha Hyldenstama (Hyldenstam 2003), sformułowanej w raporcie powstałym na zamówienie norweskich ministerstw kultury (Kultur- og kirkedepartementet) oraz polityki regionalnej (Kommunal- og regionaldepartementet), określenie „Kwenowie” odnosi się do ludności o fińskich korzeniach kulturowych, która przed 1945 rokiem osiadła na obszarze Północnej Norwegii, a także do jej potomków. Trwające od pokoleń procesy wynaradawiające i asymilacyjne stawiają pod znakiem zapytania możliwość zachowania przez Kwenów etnicznej tożsamości. Natomiast język kweński należący do grupy bałtofińskiej, będący blisko spokrewniony z używanym w północnej części Szwecji językiem meänkieli oraz północno-fińskimi dialektami, jest zagrożony zniknięciem z lingwistycznej mapy Europy.

W języku polskim o współczesnych Kwenach pisały między innymi Marta Petryk oraz Monika Banaś. Jednak zarówno dzieje, jak i współczesna sytuacja polityczno-kulturowa kweńskiego ludu nie były jak dotąd przedmiotem tak szerokiego namysłu naukowego w Polsce, jak to ma miejsce w przypadku monografii *Kweńskie przebudzenie. Procesy rewitalizacyjne i tożsamościowe mniejszości kweńskiej w Norwegii*. Publikacja autorstwa Sylwii Hlebowicz stanowi pierwsze tak obszerne polskojęzyczne opracowanie na temat tytułowej grupy. Książka łączy obserwacje dotyczące zmieniającej się na przestrzeni czasu polityki Norwegii wobec kweńskiego etnosu z refleksją nad kondycją moralną norweskiego państwa dobrobytu. Przejrzyście skonstruowana książka liczy 249 stron. Oprócz rozbudowanego rozdziału wstępnego zawiera cztery rozdziały zasadnicze, z których każdy kończy się podsumowaniem cząstkowym. Wnioski końcowe zostały zebrane w krótkim *Zakończeniu*, a całość uzupełniono trzynastostronicową bibliografią.

Część wstępna (s. 7–63) ma charakter metodologiczny i wprowadza zasadnie wykorzystany w pracy podstawowy aparat terminologiczny (w tym etniczność, tożsamość, mniejszość narodowa, etnopolityka) oraz opisuje stan badań w odniesieniu

do kweńskiego etnosu. We *Wstępie* znajdziemy też określenie horyzontu badawczego, który autorka konstruuje dwupoziomowo. Po pierwsze interesuje ją zakres działań etnopolitycznych mających na celu rewitalizację kultury Kwenów, a szczególnie ukazanie aktualnego obrazu kultury kweńskiej. Drugim, empirycznym polem badawczym jest analiza praktycznej strony norweskiej polityki językowej i ocena jej efektywności w osiągnięciu zamierzonych celów. Aby to zbadać, autorka przeprowadza analizę porównawczą opartą na wywiadach z uczestnikami kursu języka kweńskiego, oferowanego jako przedmiot uniwersytecki na Uniwersytecie w Tromsø. Monografia wpisuje się zatem w nurt badań interdyscyplinarnych nad mniejszościami etnicznymi Europy, umiejętnie łącząc perspektywę politologiczną z socjologiczną i kulturoznawczą, a ową eklektyczność perspektyw autorka za Lévi-Straussem nazywa *bricolage*em.

Komponentami rozdziału pierwszego (s. 65–101), zatytułowanego *Charakterystyka Kwenów jako etnosu*, są – oprócz namysłu nad egzonymem „Kwen” – wybrane elementy kultury materialnej i duchowej. Charakterystyka dziedzictwa duchowego uwzględnia między innymi kwestie języka i jego zasięgu oraz przybliża laestadianizm, pietystyczno-purytański odłam luteranizmu, o wyrażnie etnicznym zabarwieniu. Nauki jego założyciela, etnografa, botanika, teologa i kaznodziei, Larsa Levi Laestadiusa, zdobyły sobie licznych zwolenników wśród ludności kweńskiej i saamskiej, żyjącej na fińsko-szwedzko-norweskim pograniczu. Nie bez znaczenia był element językowy – Laestadius głosił kazania w języku fińskim i saamskim. Rozdział drugi (s. 98–139) zatytułowany *Norweska polityka względem mniejszości kweńskiej od XIX w. do czasów współczesnych* analizuje ewolucję systemu szkolnictwa w Norwegii w kontekście praw kweńskiej mniejszości. Ciekawym aspektem tego rozdziału jest przedstawienie zmieniającej się polityki państwa wobec własnej wielokulturowości, czego przykładem jest odejście od postrzegania takich grup, jak Kwenowie, Żydzi, Romowie, Tatarzy czy Finowie leśni jako „obcych”/ imigrantów i uznanie ich jako integralne części norweskiego społeczeństwa. Nałożyło to na państwo obowiązki wynikające z regulacji międzynarodowych, zapewniające mniejszościom większą swobodę w prowadzeniu działań na rzecz ochrony własnej kultury.

W rozdziale trzecim (s. 146–178) zatytułowanym *Rewitalizacja kultury jako element etnopolityki* autorka wskazuje eksponowanie ciągłości tradycji kultury oraz języka kweńskiego jako zasadniczej strategii norweskiej polityki i podkreśla wagę zaistnienia Kwenów na arenie międzynarodowej w procesie rewitalizacji kweńskiego etnosu. Rozdział czwarty (s. 179–232) ma charakter pionierski: zawiera wyniki badań empirycznych opartych na rozmowach ze studentami kursów języka kweńskiego (z lat 2006 oraz 2019/2020) prowadzonych na Norweskim Arktycznym Uniwersytecie w Tromsø oraz na obserwacji uczestniczącej podczas spotkania grupy językowej w Porsanger (2020). Autorka ustaliła między innymi, że chociaż są osoby posługujące się językiem kweńskim, nie jest on używany w mowie potocznej. Maleje także liczba studentów wybierających kierunek filologia fińsko-kweńska, gdyż

możliwości zatrudnienia po ukończeniu tego kierunku są ograniczone głównie do sektora edukacyjnego i opieki senioralnej. Poza tymi dwiema sferami rynku pracy nie ma zapotrzebowania na pracowników z takim profilem edukacyjnym. Badania obejmujące zarówno kontekst kulturowo-polityczny rewitalizacji języka kweńskiego, jak i rozmowy z jego użytkownikami prowadzą autorkę do ostrożnego, ale jednak mało optymistycznego wniosku: przyszłość języka kweńskiego jest niepewna.

Cytowana kilkakrotnie przez autorkę *Kweńskiego przebudzenia* Nina Witoszek, historyczka kultury mieszkająca i pracująca od kilku dekad w Norwegii, we właściwym sobie prowokacyjnym tonie pisze: „U progu XXI stulecia Norwegia sprawia wrażenie kraju, gdzie udało się zrealizować większość ideałów, o które lewica europejska toczyła boje przez ostatnie dwieście lat: połączyć równouprawnienie z wolnością i sprawiedliwością – i przy okazji dojść do bajecznej fortuny. Norweskie bogactwo to nie tylko główne źródła energii [...] [O]bejmuje ono również długą tradycję pokojowego rozwoju nastawionego na wspólnotę, a także umiejętność współpracy, politykę emancypacji, jeden z najlepszych na świecie systemów opiekuńczych” (Witoszek 2017: 10). Mając za punkt wyjścia tak skonstruowany obiegowy wizerunek Norwegii (przez Witoszek w swoisty sposób sukcesywnie dekonstruowany), można łatwo przeoczyć etniczne napięcia, które były i wciąż są częścią norweskiej rzeczywistości. Norwegia podejmuje jednak wysiłek, aby przynajmniej częściowo zniwelować skutki prowadzonej systematycznie od XIX wieku (czyli jeszcze w warunkach istnienia w ramach unii ze Szwecją) do lat siedemdziesiątych XX wieku polityki asymilacji i dyskryminowania wszelkich etnicznych mniejszości w imię budowania narodowo homogenicznego państwa. Jako przykład można wskazać działania w latach 2018–2023 tzw. „Sannhets- og forsoningskommisjonen”, czyli „Komisji Prawdy i Pojednania” (por. artykuł S. Hlebowicz w niniejszym numerze *Studia Scandinavica*), badającej prowadzoną przez Norwegię w przeszłości politykę norwegizacji wobec ludności saamskiej, kweńskiej i norwesko-fińskiej, czemu towarzyszyło ustawiczne łamanie praw mniejszości. Są to procesy na bieżąco analizowane w Norwegii, jednak w Polsce wciąż poświęca im się zbyt mało uwagi, choć poznanie dróg prowadzących do norweskiego systemu umożliwiającego łączenie „równouprawnienia z wolnością i sprawiedliwością” mogłoby być ze wszech miar pouczające.

Monografia *Kweńskie przebudzenie* zachęca do formułowania kolejnych problemów badawczych, jak na przykład ewolucja tożsamości kweńskiej lub rola mniejszości narodowych w otwartym społeczeństwie zachodniej demokracji. Kolejną kwestią mogłby być również namysł nad istnieniem w norweskiej kulturze żywiołu kweńskiego: dziedzictwa stygmatyzowanego i dyskryminowanego przez władze i współobywateli, a przez samych zainteresowanych do niedawna wypieranego jako zbędny balast, ukrywanego pod grubą warstwą norweskości.

Jedynе zastrzeżenie, które mam do *Kweńskiego przebudzenia*, wynika nie z pracy autorki, lecz z usterek powstałych w procesie wydawniczym, wśród których najbardziej irytująca jest błędna numeracja stron figurująca w spisie treści. Nie wpływa

to jednak na moją ocenę książki: uważam, że po monografię Sylwii Hlebowicz warto sięgnąć nie tylko ze względu na innowacyjny dobór pola badań, ale również skrupulatność autorki w ustalaniu i dokumentowaniu faktów, swobodę w poruszaniu się po bardzo obszernym materiale tworzącym kulturowy kontekst wywodu oraz umiejętność postrzegania badanej kultury nie samym tylko „szkiełkiem i okiem”.

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Stella Strzemecka, *Dzieci polskich imigrantów w Norwegii. Adaptacja z perspektywy dzieci, młodych dorosłych, ekspertów i państwa norweskiego na przełomie XX i XXI wieku*,
Kraków: Oficyna Wydawnicza KAAFM, 2023, 377 ss.

W swojej pracy zatytułowanej *Dzieci polskich imigrantów w Norwegii. Adaptacja z perspektywy dzieci, młodych dorosłych, ekspertów i państwa norweskiego na przełomie XX i XXI wieku* dr Stella Strzemecka podjęła niezwykle aktualny temat, który analizuje z punktu widzenia osoby prowadzącej działalność zarówno naukową, jak i dydaktyczną, warsztatową i szkoleniową. Autorka zwraca uwagę na to, że w świecie praktycznie nieograniczonej mobilności, niezwykle zglobalizowanym i oplecionym kablami światłowodowymi doświadczenie migracyjne ma (przede wszystkim) twarz dziecka. Z pasją i zaangażowaniem podejmuje ona próbę analitycznego ujęcia bogactwa doświadczeń dzieci polskich imigrantów i młodych dorosłych w Norwegii, (nie)zwykłego pod wieloma względami (k)raju, który, co prawda, bryluje w wielu światowych rankingach, ale jak każdy (k)raj ma też swój cień, np. kontrowersje wokół Barnevernetu (Służba Ochrony Praw Dziecka lub Służba Opieki nad Dziećmi, tłumaczone również jako Urząd ds. Ochrony Praw Dziecka) (Strzemecka 2023: 82–86). Norwegia jest nie tylko ważnym i interesującym obszarem badań ze względu na mieszkających tam polskich imigrantów i imigrantki, ale także jako państwo, które odchodzi od pluralistycznego modelu integracji, podążając ku miękkiemu modelowi asymilacyjnemu (Strzemecka 2023: 70–71). Warto przy tym wspomnieć, że dzieci imigrantów definiowane są w tej publikacji jako osoby, których co najmniej jeden rodzic urodził się w obcym kraju (Strzemecka 2023: 31).

Zrekonstruowanie przez dr Strzemecką proces adaptacji dzieci polskich imigrantów w Norwegii na przełomie XX i XXI wieku, ze szczególnym uwzględnieniem ich doświadczeń szkolnych, jest niezwykle cenne w świetle częstego marginalizowania perspektywy dzieci imigrantów w badaniach społecznych (głównie do końca XX wieku) oraz postrzegania ich w kategorii „pasywnych, zależnych od dorosłych podmiotów” (Strzemecka 2023: 136, 296). Na książkę Stelli Strzemeckiej, która eksploruje meandry procesu adaptacji dzieci i młodych dorosłych w norweskiej przestrzeni społeczno-instytucjonalnej, składa się osiem rozdziałów. W rozdziale pierwszym zatytułowanym *Adaptacja dzieci imigrantów: stan wiedzy z przełomu XX i XXI wieku* autorka dokonuje przeglądu wybranych koncepcji przystosowania społecznego dzieci imigrantów, dylematów terminologicznych, a także adaptacji dzieci imigrantów w świetle wybranych badań światowych. Rozdział drugi pt. *Norweskie państwo opiekuńcze i polityka integracyjna na przełomie XX i XXI wieku* wprowadza nas w wybrane elementy norweskiego modelu polityki społecznej i integracyjnej wobec dzieci imigrantów oraz kształtuje obraz Norwegii jako państwa opiekuńczego i kraju imigracyjnego. Z kolei rozdział trzeci pt. *Metodologia badania: odkrywanie*

uwarunkowań adaptacji prezentuje podejście metodologiczne autorki, wybrane metody badawcze oraz etyczne aspekty badania. Trzy kolejne rozdziały: *Migracja widziana z perspektywy dzieci polskich imigrantów i młodych dorosłych w Norwegii*, *Życie szkolne w ujęciu dzieci polskich imigrantów i młodych dorosłych w Norwegii* oraz *Tożsamość dzieci polskich imigrantów i młodych dorosłych w Norwegii* tworzą swoistą triadę, która mogłaby nosić zbiorczą nazwę „okiem dziecka” lub „nic o nas bez nas”. To właśnie dzięki nim uzyskujemy wgląd w kluczowe wymiary adaptacji w ramach środowiska szkolnego, pierwsze momenty w klasie integracyjnej i norweskiej szkole, a także szkolną różnorodność, codzienne wyzwania związane z mobbingiem, pozycją w klasie czy stereotypami narodowymi. Ponadto rozdział szósty, traktujący o tożsamości dzieci polskich imigrantów i młodych dorosłych w Norwegii, przenosi nas w hybrydalną przestrzeń wielojęzyczności, wielokulturowości oraz zawiłych relacji rówieśniczych i rodzinnych widzianych oczami dzieci imigrantów. Dziecięca perspektywa tych trzech rozdziałów zrównoważona zostaje w rozdziale siódmym, w którym w kwestii adaptacji dzieci polskich imigrantów w Norwegii głos oddany zostaje ekspertom. Dzięki takiemu podejściu poznajemy nie tylko ekspercką wiedzę podręczną odnośnie do przystosowania społecznego i doświadczeń adaptacyjnych dzieci, ale także sposób, w jaki założenia norweskiej polityki społecznej i integracyjnej wobec dzieci imigrantów w Norwegii współbrzmia z zawodowymi i prywatnymi doświadczeniami ekspertów oraz działaniami, które podejmują oni wobec dzieci polskich imigrantów i ich rodzin. Rozdział ósmy *Życie szkolne* poświęcony jest adaptacji dzieci imigrantów poprzez sprawczość dzieci oraz dialog międzygeneracyjny i międzyinstytucjonalny, które z kolei przy zapewnieniu odpowiednich warunków mogą przyczynić się do harmonizacji społecznej. Ponadto rozdział ten zawiera rekomendacje dla polskich rodzin migracyjnych w Norwegii, polskich i norweskich władz, norweskich szkół oraz polskich i społecznych szkół w Norwegii co do możliwych kierunków dalszych działań praktycznych.

Wybór szkoły jako szczególnej dla procesu adaptacji przestrzeni, gdzie zachodzą zjawiska o charakterze (trans-)formującym, nie jest przypadkowy. Dr Stella Strzemecka wielokrotnie podkreśla, że szkoła w doświadczeniu migracyjnym zostawia wyraźny ślad biograficzny, stanowi swoisty mikroświat i centralny punkt odniesienia (Strzemecka 2023: 297, 308). To kluczowe środowisko negocjowania własnej tożsamości, nawiązywania relacji, wchodzenia w interakcje, doświadczania niepewności i radzenia sobie z rzeczywistością transnarodową (Strzemecka 2023: 34–39). Dzieciom polskich imigrantów w Norwegii szkoła ukazuje się jako przestrzeń „pomiędzy”: pomiędzy tym, co znane a tym, co jeszcze nieoswojone; tym, co bezpieczne i określone a tym, co nieprzewidywalne, a nawet nieprzyjemne (na przykład mobbing, izolacja, poczucie inności i nieprzystawalności). Choć ten swoisty „inkubator wielokulturowości” (Strzemecka 2023: 196) daje wsparcie i możliwość rozwoju wyjątkowych kompetencji, może również generować poczucie rozdarcia, bycia w ciągłym rozkroku, z obciążeniem w postaci dylematów tożsamościowych, presji otoczenia lub niespójnej wizji samego (samej) siebie. Czy proces

adaptacji przebiegnie pomyślnie, czy też będzie potęgował wrażenie „nieodnawiania się” (Strzemecka 2023: 309), zależy od działań i zaangażowania zarówno samych dzieci imigrantów, jak i ich rodziców, bliskich, szkoły, instytucji oraz szeroko pojętego otoczenia. W przypadku tak delikatnej materii, jak doświadczenie migracyjne i proces adaptacji dzieci, która z natury jest procesem dynamicznym, nieprzewidywalnym, złożonym i zindywidualizowanym, niezwykle istotną rolę odgrywają osoby badające te zjawiska oraz ich podejście do zaprojektowania procesu badawczego w taki sposób, aby nie tylko dostarczył przełomowych wyników, ale przede wszystkim uwzględnił dobro i komfort uczestniczących w nim dzieci imigrantów i młodych dorosłych.

W trakcie lektury książki dr Stelli Strzemeckiej nietrudno dostrzec jej dążenie do przywrócenia dzieciom i ich doświadczeniom należnego, centralnego miejsca w rozważaniach na tematy związane z migracjami. Ta „dzieciocentryczna” reorientacja badań przywołuje w mojej ocenie podstawowe założenia filozofii montessoriańskiej (Bednarczuk 2016: 9–10). Akcentując konieczność oszacowania i docenienia indywidualnej pracy adaptacyjnej jednostek (Strzemecka 2023: 296), autorka doprowadza do upodmiotowienia dzieci poprzez uznanie i uwzględnienie w trakcie badań ich potrzeb poznawczych, emocjonalnych i fizycznych. Swoim czułym analitycznym okiem obejmuje ona nie tylko ich wypowiedzi udzielone podczas wywiadów, ale również bacznie obserwuje ich rysunki, pokoje czy przestrzeń domową (Strzemecka 2023: 147). Uczestniczące w badaniach dzieci imigrantów dzielą się w bezpiecznym środowisku i przyjaznej atmosferze swoimi opiniami, doświadczeniami, spostrzeżeniami, odczuciami oraz sposobami radzenia sobie z wyzwaniami. Tymczasem rola dorosłych, w tym ekspertów, sprowadzona została do bycia współtowarzyszami w podróży dzieci imigrantów i młodych dorosłych ku w pełni zintegrowanej tożsamości hybrydalnej (Strzemecka 2023: 134).

Czemu ma to służyć? Przede wszystkim stworzeniu wspierającej przestrzeni do optymalnego rozwoju dzieci imigrantów w procesie adaptacji. W swej publikacji dr Stella Strzemecka obiera kurs na dobro dziecka rozumiane wielowymiarowo jako porzucenie asymetrycznych relacji w procesie adaptacji, która ma się dokonywać poprzez sprawczość dzieci, dialog międzygeneracyjny i międzyinstytucjonalny (Strzemecka 2023: 134). Warto pamiętać, że dzieci imigrantów pełnią rozmaite role: od pośredników językowych dla rodziców niewładających językiem norweskim, organizatorów życia rodzinnego, poprzez pełnoetatowych tłumaczy, aż do ekspertów kulturowych czy transnarodowych ambasadorów (Strzemecka 2023: 221, 309). Ta dwujęzyczność (wielojęzyczność) i wielokulturowość może stanowić na początku obciążenie, a z upływem czasu – unikatowy zasób, tak potrzebny, by stać się adaptacyjnymi ekspertami gotowymi do szeroko rozumianej partycypacji (Strzemecka 2023: 313) czy tutoringu rówieśniczego (Strzemecka 2023: 305). W pewnym sensie praca badawcza dr Stelli Strzemeckiej nawiązuje do koncepcji osobowości autorskiej, czyli kształtowania się ludzi samodzielnych, niezależnych, autonomicznych (Bednarczuk 2016: 354).

Publikacja ta ma także wyjątkowy walor refleksyjno-praktyczny. Autorka nie tylko dokonuje wielopoziomowej i wielowymiarowej analizy złożonego zjawiska społecznego, ale również zachęca do krytycznego spojrzenia na te kwestie, formułuje rekomendacje wyznaczające kierunki badań i działań praktycznych oraz stawia kluczowe pytania o zmianotwórczym potencjale:

Czy krytyczna dyskusja na temat adaptacji dzieci imigrantów jest możliwa we współczesnej, socjaldemokratycznej i „superróżnorodnej” Norwegii oraz – szerzej – na świecie? Jaki wpływ powinna wywierać osoba z doświadczeniem migracyjnym, by zmieniać funkcjonujący model adaptacji na poziomie szkolnym i krajowym? Czy jest możliwa, a jeśli tak, to jaka powinna być, uniwersalna strategia adaptacji w erze migracji dzieci, aby odpowiadać na realne potrzeby i cele zarówno dziecka i jego rodziny, jak i kraju zamieszkania oraz kraju pochodzenia/przodków? (Strzemecka 2023: 313).

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Hanna Dymel-Trzebiatowska,
Philosophical and Translatological Wanderings in Moominvalley.
 Translated by Patrycja Poniatowska, Lausanne: Peter Lang, 2023

1. Introduction

In the Introduction to her work on Tove Jansson's nine-volume Moomin saga (1945–1970) Professor Dymel-Trzebiatowska states that a major inspiration for the guiding concept behind her book was *Pippi og Sokrates. Filosofiske vandringer i Astrid Lindgrens verden* by the Norwegian philosophers Jørgen Gaare and Øystein Sjaastad. The result of the inspiration is an impressive tour through Tove Jansson's world during which the author and the reader discover the philosophies implicitly present in Moominvalley: the thoughts of Oswald Spenger, José Ortega y Gasset, Socrates, Henri Bergson, Parmenides, C.G. Jung, Sigmund Freud, Edvard Westermarck, and others. Applying the ideas of these ground-breaking thinkers to the lovable characters inhabiting Moominvalley, Dymel-Trzebiatowska proceeds to unfold an intertextual reading of Jansson's ingenious texts and drawings, a reading that is amplified by a substantiation of the subtle literary and psychological effect of the double-address. Through this reading it becomes clear that Jansson's magnificent *opus* will be fully understood only when seen through the eyes of children and adults, Jansson evokes a dual but not split consciousness.

2. Apocalypse dispelled

Referring to Oswald Spengler's *The Decline of the West* (1918) and Ortega y Gasset's *The Dehumanization of Art* (1925) in connection with the second volume of the Moomin saga, *Comet in Moominland*, Dymel-Trzebiatowska states that the bleak vision of the two philosophers "is symbolised by the titular comet and the theory itself is trumpeted by the Muskrat, who repeatedly emphasises his 'philosophical' mindset" (Dymel-Trzebiatowska 2023 : 13). Other characters, e.g. the professors at the Observatory, react cynically to the comet as they calculate the time of the impact, whereas Moominmamma and Moominpappa carry on with their daily lives centered around the hearth.

The comet passes by the Earth without hitting it. Is this Tove Jansson crafting good children's literature, that is, a text that does not unduly upset the minds of innocent, trusting young ones?

Far from it. The comet passes by the Earth because *it is diverted*. How? By engaging the adult mind and the minds of children with creative pursuits, endowed with and spurred on by Henri Bergson's concept of vital impetus, *élan*

vital, developed in his work *Creative Evolution* (1907), the essence of which is, as Dymel-Trzebiatowska points out, that intuitive knowledge, as opposed to rational knowledge, is conducive to a “temporary condition that can occur if we disentangle ourselves from abstractions and engage with real nature” (19). Following this precept the Moomin family counterbalances the fatalism of the Muskrat. The character Joxter embodies the vital impetus; in his case it serves as a basic impulse towards freedom that leads him to trespass when he comes across a NO ADMITTANCE sign. A healthy impulse serving as advice, not only to children but also to adults.

The perception and appreciation of beauty betoken yet another mindset capable of diverting the comet from the Earth. The third chapter of *Finn Family Moomintroll* describes a storm during which miscellaneous objects are washed on shore, among them a wooden figure of a ‘beautiful lady’, named a ‘queen’ by the Snork Maiden. The Maiden’s response to the wooden figurehead is exposed as egotistical: she soon lapses into comparing herself to the beautiful lady. The spell the Snork Maiden is under is lifted when Moomintroll exclaims that the queen looks stupid. Nature wins over art as the Maiden recovers. In the opinion of this reviewer, Jansson is clearly indicating and elaborating on the diffuse borderline between art and artifact. Casting aside scholarly disputes on the matter, Jansson goes on to describe yet another art object, a ruby. Moomintroll’s aesthetic response to the jewel is a contemplative response. He seems to maintain a healthy distance to the ruby, yet is obviously affected by it. The judgment that art objects may contain a dangerous allure is punctuated by Jansson’s subtle depictions of Moominmamma as a painter and Moominpappa as a writer. Commenting on reality and the imagination, Dymel-Trzebiatowska writes:

Rather than being a representation and *mimesis*, all this *is* for real. Moominmamma’s artistic activity appears to be informed by Jansson’s own painting experiences; when Moominmamma is painting, light and solitude matter a lot, along with the fact that she can follow her own desires. Once again, the power of the imagination eclipses reality. It is of no consequence that Moominmamma’s painting is not perfect. (33)

The perceptive comment on reality and the imagination can be corroborated by Wallace Stevens’ essay “The Noble Rider and the Sound of Words” (1942) where Stevens declares that the artistic imagination in the modern world is “a violence from within that protects us from a violence without” (Stevens 1942: 36). A radical statement but credible and relevant in the context Jansson found herself in: the immediate aftermath of World War II, the Cold War and the palpable threat of nuclear war. The comet must be diverted and Moominpappa contributes to the diversion by being a writer. His writing activity turns into a subtle interplay between his own conception of what it means to be a writer, the aesthetic value of writing, and Jansson’s comic exposure of the literary discourse. The comedy does not embrace Moominpappa alone; it becomes a self-reflexive method designed to undermine

the authorial ego. The elimination of the ego diverts the comet. Tove Jansson's clever use of comedy and Dymel-Trzebiatowska's equally clever discussion of art reflect Søren Kierkegaard's pivotal work *Either-Or*, (1843) the first part of which is a novel entitled *Diary of a Seducer* featuring the aesthete Johannes whose obsession with the beautiful object, the young woman Cordelia, throws aesthetic judgment into doubt as Johannes' relation to beauty is infected and deflected by a desire to possess.

3. Double-address, dual narrative voice

Chapters Four to Nine of Professor Dymel-Trzebiatowska's book make for a profound as well as comprehensive analysis of justice, dreams, life and death, invisibility, fear, and crisis. It is the opinion of this reviewer that these chapters adhere to the common theme of the double-address as the motifs indicated by the chapter headlines are a manifestation of Jansson's ideas about the cognitive difference between the mind of the child and the adult mind. This difference is central to her work as a writer and drawer.

Referring to Edvard Westermarck's work *Ethical Relativity* (1932), Dymel-Trzebiatowska notes the following:

He contested the idea that moral principles expressed objective values, and he championed ethical relativity, which he used as the title of his major work and for which he made the case by arguing that there were no empirical grounds whatsoever for objectifying norms and standards within ethical theories. (39)

Further, moral feelings are altruistic, according to Westermarck, and do not lead to subjectivism. Kierkegaard's analysis of the ethical as developed in *Either-Or* is slightly more subtle and complex, as it is precisely the *subjective* grasp of the ethical that leads to a moral judgment and practice transcending objective universal norms. The choice between right and wrong is only possible through the active involvement of an individualized conscience.

In *Finn Family Moomintroll* Jansson creates a parody of the legal system as Thingummy and Bob are put to trial over the theft of the Groke's ruby. Aesthetic experience and appreciation is essential here. This means that the ethical and the aesthetical are intertwined so as to be almost indistinguishable. It seems to be impossible to determine who is right, Thingummy and Bob or the Groke. The parody highlights, in the simple language of children and through the vehicle of comedy, the exceedingly complex problematic of a decisive issue unresolved in the adult world, going back, even, to classical Greek philosophy: the cognitive relation to beauty, and by extension to truth and to right. The profound question residing at the core of Jansson's parodic trial is this: is the very act of conceiving beauty and truth an act of possession? Jansson's subtle yet simple language in the episode

on the trial exhibits the dual narrative voice that is indispensable for the efficacy of the double-address. At the trial counsel Hemulen observes: "The question is not who is the *owner* of the Contents, but who has the greatest *right* to the contents!" (Jansson 1990b: 135; quoted by Dymel-Trzebiatowska). The second voice, that of the author/narrator 'Tove Jansson' is present in this brief statement by Hemulen as a parodic expression of mankind's perennial quest to identify rightful ownership and to determine whether ownership of any kind is fair. The parody is a rhetorical masterstroke as Jansson manages to undermine or deconstruct the millenia-old philosophy of Beauty, Truth, and Right.

Throughout the nine volumes of the Moomin saga Jansson's narrative voice is immanently present as form. The adult mind of the narrator and drawer calls forth a world consisting of a structuring of dialogue blended with description. The mind of the child cannot be directly represented by the adult artist. That is a chronological and psychological impossibility. As William Wordsworth says in his poem "Ode: Intimations of Immortality from Recollections of Early Childhood" (1807), "Shades of the prison-house begin to close/Upon the growing Boy" – that prison-house being the limited capacity of language to give voice to perception and cognition. Hence the second voice resorts to the rhetorical stratagem of representing the mind of the child through form and structure, a structure invaded by the unstructured. The child senses, thinks and speaks in images that are often chaotic and reminiscent of dreams. The spontaneous senses and imagination of the child are rendered in the following dialogue from *Moominpappa at Sea* (quoted by Dymel-Trzebiatowska):

'Mamma, just try and imagine a perfectly marvellous spot that you've found and made your very own, only to discover that there are crowds of other people there who don't want to move away. Have they the right to stay put, although they don't understand how beautiful the place is?'

'Yes, of course they have,' said Moominmamma, sitting down in the seaweed. (Jansson 1993: 71)

But do they in fact have that right? The 'marvellous spot', resembling Wordsworth's 'splendour in the grass' and 'glory in the flower' from the poem cited above, is the mental province of the child. The adult is excluded from this province and is present only as Moominmamma's attempt to enforce adult logic ('of course') where it is out of place.

In his memoirs Moominpappa records his childhood and early youth at the Foundlings' Home and describes a dream he had:

One night I dreamed that I was holding my tail at a wrong angle, namely, seventy degrees when I said good morning to the Hemulen. I described this nice dream to her and asked if it made her angry.

'Dreams are trash,' said the Hemulen.

'How does one know?' I objected. 'Perhaps the Moomin in my dream is the real one and the Moomin who stands here is only something you are dreaming?' (Jansson 1994: 7; quoted by Dymel-Trzebiatowska)

Dymel-Trzebiatowska comments that "Moomin follows in the footsteps of Parmenides to question the epistemological tradition" (44). Moomin's records encapsulate and reflect the rhetorical maneuver of Jansson's text: the adult re-capturing, repeating the mental universe of the child. Narrative repetition is yet another way for the second voice to express itself.

Tove Jansson is preceded by three 19th century masters of the double-address, Charles Dickens whose portrait of the child coming of age in *Oliver Twist* (1838) maps the twisted path of a young orphan into adulthood; Lewis Carroll whose work *Alice's Adventures in Wonderland* (1865) is mentioned by Dymel-Trzebiatowska; and the Danish author of the fairy tale, Hans Christian Andersen. Andersen's ominous tale *Skyggen* (*The Shadow*, 1847) describes, in the form of the fantastic, or, Freud's the uncanny, a contest to the death between a learned gentleman and his shadow. The learned gentleman embodies the Romantic ideal of harmony in Truth and Beauty, and the story shows the fatal consequences of the separation of Truth from Right. The deflection of Truth entails a deviation into secrecy, lying and authoritarianism. Jansson dismantles authoritarianism in *Moominpappa's Memoirs* where the Autocrat celebrates his 100th birthday in a Bakhtin-style carnivalesque party. Dymel-Trzebiatowska writes that the monarch "strips himself of royal majesty" and "appears to mock his elevated position by addressing his people as: 'My dear people! Dear muddle-headed, fuzzy, and thoughtless subjects!'" (53; Jansson 1994: 96). The inversion taking place in Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass* (1871) appears at the birthday party fully unfolded as a social and cultural inversion of the power structure. It is the vanquishing of Thanatos by Eros. The victory of Eros is predicated upon the revival of the childlike mind whose natural playfulness conquers death. In Sigmund Freud's later work, *Civilization and Its Discontents* (*Das Unbehagen der Kultur*, 1928) the forces of the life drive and the death drive are locked in a predetermined battle. Jansson's works aim to show a way out of predeterminism by evoking the innate playfulness of the child, the play that informs aesthetic pursuits.

Becoming playful involves leaving one's invisibility behind. This is the lesson taught to the child character Ninny in "The Invisible Child". Her teacher is My who advises Ninny to become angry, thereby asserting herself. Interestingly, Dymel-Trzebiatowska comments that "My herself defies a certain recurrent descriptive and narrative pattern since, despite her miniscule physique, she repeatedly proves that being a midget in size does not necessarily reflect being 'a mental midget'" (61); the preordained order of size, proportion, and with it logic and *ratio* gives way to an inverse perspective on the world. This inverse perspective may cause anxiety, as depicted in Jansson's *Sculptor's Daughter* which, in Dymel-Trzebiatowska's

felicitous phrase, “balances between fact and fable in a generically hybrid combination of fiction and non-fiction” (75). But anxiety, spurred by an active imagination and activated by a journey into the unconscious, may bring about a transformation, as it does in the case of the character Toft who, as Dymel-Trzebiatowska notes, “is strong, without being fully aware of the transformation he has undergone” (79). The crisis one should expect in connection with a descent into the unconscious is absent in the case of Moominmamma. Obstacles are overcome and the scenery turns beautiful:

The sea had turned violet, and the line of the forest along shore looked soft and dark. She was very sleepy and suddenly felt everything was a little unreal: a slow, fantastically lit dream in which one walks through heavy, heavy sand without getting anywhere. [...] ‘It’s so beautiful,’ said Moominmamma to herself. ‘Beautiful and just a little strange.’ (Jansson 1993: 24; quoted by Dymel-Trzebiatowska)

The unconscious may contain fuel for utopia. As Dymel-Trzebiatowska points out, Normand Holland’s *The Dynamics of Literary Response* (1989) proposes that the gratification of readers’ basic fantasies is the goal of the literary enterprise. Following that, one might interpret Moominvalley as “a dream come true, a utopia, a land of eternal felicity, where everybody flees, fleeing their flawed life” (Dymel-Trzebiatowska 95). However, the use of comedy, irony and inversion is so manifestly present in the nine volumes of Moominvalley that spotting signs of a utopia becomes a problematic exercise. The last volume, *Moominvalley in November*, written in 1969, pictures Toft/Tove walking through the forest “thinking of nothing at all and became as empty as a crystal ball” (Jansson 1974: 156; quoted by Dymel-Trzebiatowska). Dymel-Trzebiatowska notes that: “The last illustration pictures Toft alone on the jetty. The Moomins have not returned” (98). The drawing contradicts the text which says that a boat with the Moomin family is about to dock at the jetty. The second voice now becomes split into two: a doubling of the dual narrative voice. The textual mode is now that of self-reflexive modernism.

4. Wandering in modernity

Professor Dymel-Trzebiatowska’s discussion of the character Snufmumriken in Part II of her book, *Translatological Wanderings*, is inspiring. One of the translatological methods used in the Polish version of the Moomin saga is substitution, a method which in this case allows for an extension of the symbolic meaning of the name. Commenting on the Polish name Włóczykij for the Swedish name Snufkin, Dymel-Trzebiatowska writes:

His translated name is a common noun in the Polish lexicon and denotes a type of a person: a tramp/a drifter. This choice mirrors the personality of the protagonist, who is the incarnation of freedom in the Moomin saga, and his cherished liberty is demonstrated in his habit

of leaving Moominvalley in the autumn, when the Moomin family fall asleep for the winter, and of living in his own tent rather than with others in the house. In the source text, the protagonist is called *Snusmumriken*, an archaic word that meant an old bore in Swedish. This compound consists of two lexemes: *snus* (ground tobacco) and *mumrik* (an oddball, a bore). The noun is still part of the Swedish lexicon but it is barely used. The first component of this *compositum* can be regarded as referencing the pipe, which is Snufkin's inseparable attribute, and the second as hinting at his taciturn manner, otherness and unconventional conduct. (134)

Dymel-Trzbiatowska adds that “the anthroponym does not explicitly herald the protagonist’s personality in the source text” (loc. cit.); he is not elderly and not particularly weird, and he takes part in children’s expeditions. As Dymel-Trzbiatowska notes, the name denotes introversion and detachment. He is singular and unique, despite the fact that he is a member of a species. Dymel-Trzbiatowska describes the wordplay relating to the word *mumrik*:

When it is used for the first time, the word is an indefinite noun written in lowercase and forming part of a phrase (*en mumrik*); when used for the second and third time, it is a definite noun still written with a small letter (*mumriken*); finally, when the character introduces himself, an expanded form is used, whose proprial role is underscored by capitalisation, definiteness and the additional component *Snus-* (*Snusmumriken*). In the first case, the text talks of ‘a snufkin’, in the second of ‘the snufkin’, and finally of ‘Snufkin’. (134–135)

Snufkin has another attribute, a mouth-organ, on which he plays cheerful music. Dymel-Trzbiatowska refers to him as “a hybrid and indeterminate figure” and notes that Jansson was intent upon mining “the deep deposits of language, which sets the bar high for readers and requires advanced linguistic competence” (136). In the Polish translation, which apparently catered to a less experienced readership, the subtlety of the name *Snusmumriken* does not fully emerge.

Who is *Snusmumriken*? He is a wanderer in modernity, emerging from anonymity, acquiring an increasingly definite form and, in the end, a name that is his and his only. He lives in a state of in-betweenness, leaving the Moomin family in autumn and pitching a tent at a convenient distance from Moominvalley. He is closely related to the modern anti-hero, the emigrant/immigrant, internally displaced peoples, the Inuit, the Native American, and many others. Snufkin also embodies and exemplifies classical outcasts, Ahasverus, the Wandering Jew, Homer’s Odysseus, *outis*, meaning no one, the pseudonym used by Odysseus in order to facilitate his escape from the cave of the Cyclops. It is noteworthy that *Snusmumriken* is joyful and plays cheerful music on his mouth-organ. His in-betweenness is not a tragic state of solitude and isolation. It is a transcendence of identity, a transformation of Self into Other which entails liberation from unanimity and conformity. It is a state of symbiosis called *survivance* by the distinguished Native American scholar and poet Gerald Vizenor. The word *survivance* is a composite of ‘survival’

and 'resistance', containing a sense of presence. The concept survivance is applicable, for example, to the character Susquesus, a character appearing in James Fenimore Cooper's novel *The Chain Bearer* (1846). He is a Native American living out in the open apart from his tribe and also apart from the White Man's settlement. Susquesus has retained some of his tribal attributes and works intermittently for the white settlers. This new in-between identity, or non-identity is Snusmumriken's real being: a hybrid, a symbiosis.

The hybrid, indeterminate character also appears in the androgynous couple Tofslan and Vifslan, who, according to Dymel-Trzebiatowska, are partly biographical persons, based on Tove Jansson's relationship to the theatre director Vivica Bandler. Dymel-Trzebiatowska comments that "Tofslan and Vifslan are designations that have a secret meaning encoded in them and are charged with allusions" (146); the Swedish names are indicative of the feminine gender. This is not conveyed in the Polish translation which uses the names Topik and Topcia, boy and girl. It is obvious and significant that the relationship between Tofslan and Vifslan is a case of fluid gender. Like Snufkin, the couple achieves liberation from convention and attain an in-betweenness transcending ego-identity. They walk hand in hand, and like Snufmumriken they are at home in modernity: the modern world conceived as a new, open world.

5. Not lost in translation

The sheer magnitude of Professor Dymel-Trzebiatowska's research for the book on the Moomins is impressive. The research comprised a total of eighteen volumes, nine volumes of the Swedish source text and nine volumes of the Polish target text. In the sections making up Translatological Wanderings, the author deals with the complex methodology used in literary translation, in the first chapter: literal translations, transfers and their hybrids; transcriptions; substitutions. A second chapter is devoted to translating the comic, and the third chapter focuses on culinary customs. Detailed tables listing the Swedish anthroponyms and the Polish equivalents are provided.

The difficulty involved in translating Tove Jansson's subtle texts, which often contain wordplay and ironic undertones, can be illustrated with one example, the word *Myrlejon*, Ant-lion, reproduced in Polish as *Mrówkolew*, an exact translation. Dymel-Trzebiatowska comments that the Ant-lion does not resemble the fragile insect in Jansson's text and that "Its visual and verbal depictions are an instance of linguistic meta-play with readers" (110). The anthroponym is used to ironically highlight the semantic absurdity of some common words [...] (loc. cit). Translators are obviously faced with a challenge when confronted with Jansson's linguistic profundities; they are there for the purpose of achieving the effect of alienation, *ostranenie* in the phrase of the Russian formalists, a technique used by Bertolt Brecht in his political dramas. Brecht developed his own concept, *Verfremdungseffekt*,

the alienation effect, based precisely on the formalist concept *ostranenie* which means the opposite of Karl Marx's concept of *Verfremdung*. In Marx's dialectical analysis of capitalist society, alienation refers to a state of unawareness of the mechanisms of repression. Brecht's concept of alienation implies a sudden *recognition*, *an insight* into the forces of repression, spurred by a dramatic technique which departs from traditional plot structure and that employs a combination of media, language and illustrations, as does Jansson.

A translation problem occurs in connection with the Swedish anthroponym *hattifnatt* which, according to the scholar Yvonne Bertills, is a composite of 'hatti' meaning 'hat' and which is also associated with mushrooms; the word carries a further association, *hatta*, to hesitate. *Fnatt* may carry at least two associations, *fnatta* meaning to run about, and *fnatt*, to get excited. These multiple associations were lost in the Polish translation.

Well-conceived and well-executed Polish translations abound, however. An example of an anthroponym that comes fairly close to the source in the Polish translation, is *klipptassen*, *Gryzilepki* in the Polish version. The word evokes biting and stickiness, features that are accurately reproduced. However, even in this case the translation loses a lot of the wordplay designed by Jansson, as described in detail by Dymel-Trzebiatowska. The following comments on translations using substitution concludes Chapter One of *Translatological Wanderings*: "The original names in this set abound with opulent lexical connotations" (153); Jansson most likely intended the text for adult readers who were able to decipher these names. In contrast, "The Polish counterparts of these names are often funny and ingenious, but fifteen of them were clearly invented to appeal primarily to young readers" (loc. cit.).

The detailed table concluding Chapter Two on translating the comic lists a number of over-all successful Polish translations of the comic, varying in the author's estimate from 'preserved', 'partly preserved', 'neutralised', 'loss of meanings'. Dymel-Trzebiatowska comments: "The translators' choices give the impression, so to speak, of wavering on the edge of double address: sometimes they attempted to facilitate reading to children, and sometimes they retained a considerable semantic load intended for adults" (181).

Literal translation is used when dealing with culinary articles, as in the following scene portraying a feast:

Source text: "Muminpappa stod framför trappan och lagade till röd bål i några tunnar".

Polish text: "Tatuś muminka zajęty był na werandzie robieniem kruszonu w wielkiej wazie".

English version: "Moominpappa was busy making the cruchon in a huge tureen on the veranda".

Dymel-Trzebiatowska comments that "most of the ingredients used by Moominpappa have their exact equivalents in the Polish lexicon. However, those less

typical were naturalised” (204). Pickled lotus was substituted with lotus juice, a decision Dymel-Trzebiatowska attributes to “an urge to ‘super-translate’, typical of the translation process” (204–205). In her concluding remarks on chapter three, Dymel-Trzebiatowska calls for “a more advanced coherence competency” (208), since in some cases various Polish lexemes were used in translating the same Swedish lexeme.

Dymel-Trzebiatowska’s final assessment of the quality of Polish translations of the Moomin saga reads:

As objectively as possible and taking readers’ expectations into account, I conclude from my studies that the Polish translations of the nine Moomin volumes are successful. For the most part they convey the stylistic qualities of the series and preserve a range of elements that were potentially vulnerable to purification. However, as Jansson’s texts are uniquely valuable and ‘multi-layered’, some of my observations, especially those concerning what I have described as translation errors, appear quite pertinent”. (215)

Conclusion

Professor Dymel-Trzebiatowska has written a book that deserves international attention, which this reviewer sincerely hopes it will get. The literary and philosophical interpretations of the Moomin saga are perceptive, profound and often brilliant. Tove Jansson’s Moomin world comes to light in an entirely new fashion, stimulated by a consistently cogent commentary. The beauty and subtlety of Jansson’s text and drawings appeal to children and adults alike and this appeal is now enhanced by a scholarly examination on the highest academic level.

The present edition of the book is an English version of the Polish original. The translator, Ms. Patrycja Poniatowska, deserves credit and congratulations for a translation exceedingly well done. The text is eminently readable and will undoubtedly attract a large readership.

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Hanna Dymel-Trzebiatowska, *Przechadzki po Dolinie Muminków.
Perspektywa filozoficzno-literacka*,
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Opublikowane nakładem Wydawnictwa Uniwersytetu Gdańskiego *Przechadzki po Dolinie Muminków. Perspektywa filozoficzno-literacka* Hanny Dymel-Trzebiatowskiej stanowią rozwinięcie problematyki poruszonej w wydanej w 2019 roku książce *Filozoficzne i translatoryczne wędrówki po Dolinie Muminków*. Już sam tytuł najnowszej publikacji wskazuje na pewną zmianę perspektywy. O ile pierwsza książka miała zdecydowanie charakter dwudzielny, część pierwsza skupiała się na kwestiach filozoficznych, natomiast druga – translatorycznych, o tyle w najnowszej publikacji autorka w głównej mierze skupia się na kwestiach literackich i filozoficznych właśnie. W tym wypadku najistotniejszym aspektem okazuje się kwestia dwuadresowości tekstów Tove Jansson, w których opowieść dla dzieci stanowi jednocześnie filozoficzną refleksję nad aspektami egzystencjalnymi człowieka. Co ciekawe, gdańska badaczka skupia się na ukazaniu aktualnych problemów zawartych w opowieściach z Doliny Muminków. Rozważa między innymi takie kwestie, jak: zagrożenia wynikające ze zmian klimatycznych, problematyka równościowa czy też dyskryminacja ze względu na wiek. Obok wymienionych wyżej aspektów pojawiają się także kwestie ironii, domu czy mowy i milczenia. Warto również zaznaczyć, że i w tej publikacji omówione zostały zagadnienia związane z problematyką tłumaczeń, choć nie stanowią już tak istotnej części pod względem objętościowym. Ważnym elementem dogłębnej analizy wyżej wymienionych zjawisk, powiązanych ze współczesnym kontekstem filozoficznym, jest bardzo wnikliwa praca autorki z tekstem, mikroanaliza pozwalająca na uchwycenie omawianych wątków w konkretnej przestrzeni tekstowej. Równie znaczący wydaje się także aspekt niejednoznaczności, ciągłego wykraczania poza jednoznaczne i jednostronne sposoby poznawania, opisywania i oceniania rzeczywistości zawarty w tekstach Tove Jansson, który ukazany został przez gdańską badaczkę jako konstytutywny element twórczości autorki opowieści o Muminkach.

Punktem wyjścia do rozważań o charakterze egzystencjalnym staje się figura domu jako przestrzeni zarówno materialnej, jak i psychicznej. Hanna Dymel-Trzebiatowska, odwołując się do myśli Eliadego, Bachelarda oraz Nikolaiewej, analizuje sposób funkcjonowania tego elementu kreacji przestrzeni. Przez analizę formy architektonicznej (figura koła, rola pieca) dochodzi do wniosku o mitycznym charakterze tego elementu przestrzeni, który stanowi dla bohaterów konstrukt pozwalający na zakorzenienie się w świecie i nadanie egzystencji sensu wpisanego w porządek kosmiczny. Autorka *Przechadzek po Dolinie Muminków* podkreśla jednak, że obraz ten w cyklu powieściowym przechodzi metamorfozę, od przestrzeni pewnej, stabilnej do przestrzeni zdegradowanej w *Dolinie Muminków w listopadzie*.

Kwestią podjętą w kolejnym rozdziale staje się problematyka równościowa, zagadnienie relacji świata mężczyzn i kobiet analizowane w głównej mierze z perspektywy przemocy symbolicznej Bourdieu. Hanna Dymel-Trzebiatowska omawia tę kwestię w odniesieniu do biografii Tove Jansson i jej matki, która, dostosowując się do strukturalnych elementów przemocy symbolicznej wpisanych między innymi w przestrzeń domu narzucającą kobiecie określoną rolę, porzuca postawę sufrażystki na rzecz opiekunki ogniska domowego. W opowieściach o Muminkach z takim obrazem spotykamy się w kreacji Mamy Muminka. Postać ta zawiera typowe elementy schematu kobiecości, takie jak opiekuńczość, dbałość o ognisko domowe, uczuciowość czy też intuicja, która stanowi kontrast dla męskiego punktu widzenia i jest elementem ukształtowanym pod wpływem dominacji mężczyzn. Akceptacja roli narzuconej przez męski świat łączy się z brakiem potrzeby sprzeciwu i przyjęciem strategii niedopowiedzenia. Innym aspektem tej dominacji staje się także kwestia reifikacji kobiety do przedmiotu estetycznego, który podlega ocenie w spojrzeniu mężczyzny. Gdańska badaczka zwraca jednak uwagę, że ujęcie stereotypowe ma charakter wiedzy pozornej, doksy, która zostaje podważana zarówno przez samą Mamę i jej czyn (ratowanie Taty Muminka) czy też inne postaci kobiece, takie jak Mi, która w przeciwieństwie do Muminka nie obawia się podejmowania ryzykownych działań, potrafi posługiwać się czarnym humorem, czy też Too-tiki, która pełni rolę przewodniczki Muminka w obcym dla niego świecie zimowym, przewodniczki, która zasadzie jednoznaczności przeciwstawia niepewność i niejednoznaczność. Role męskości i kobiecości okazują się być różnorodne.

Problematyka różnie rozumianej odmienności podjęta zostaje w kolejnych częściach książki. W rozdziale poświęconym Hatifnatom Hanna Dymel-Trzebiatowska przywołuje perspektywę Bubera i w kontekście jego myśli dotyczącej mowy analizuje sposób postrzegania Innego. Milczenie tych bohaterów, niewielka liczba informacji o nich i ich odmienny styl życia (w odniesieniu do rzeczywistości pozaliterackiej – odmienny od mieszczańskiego) stają się punktem wyjścia do budowania w oczach bohaterów obrazu schematycznego. Hatifnaty jawią się jako postaci nieme, prymitywne i groźne. Ich milczenie (choć w kolejnych częściach portret tych bohaterów zostaje rozbudowany i okazuje się, że potrafią wydawać dźwięki) jest przeciwstawieniem dla mowy pozornej, jałowej, bezrefleksyjnej – a ich wspólnotowy charakter i obrzędy przypominające obrzędy szamanów nadają im wymiar metafizyczny. Jak zauważa Hanna Dymel-Trzebiatowska, milczenie staje się punktem wyjścia do refleksji nad własną mową oraz nad istotą milczenia Innego.

Lęk przed obcością staje się także tematem kolejnego rozdziału *Odbuczanie Buki*. Buka jawi się jako postać wywołująca lęk, jej wizerunek – szara, bezkształtna masa, zachowanie – milczenie i samotna wędrówka jednoznacznie nadają jej charakter negatywny. Odwołując się do teorii baśni Bettelheima i metodologii Proppa, gdańska badaczka interpretuje tę postać w kontekście jej roli jako antagonistki wpływającej na działanie bohaterów oraz jako element struktury utworu pobudzający ciekawość dziecka. Portret Buki zostaje jednak poszerzony o aspekty

tekstowe i obrazowe – analiza relacji tekstu i obrazu pozwala zobaczyć w Buce postać niejednoznaczną, której wyobcowanie i wzbudzenie lęku mogą być wynikiem odrzucenia nieznanego.

Analiza postaci Innych, wyłamujących się jednoznacznym ocenom i stereotypizacji, podjęta zostaje w rozdziale *Ironistka Mi*. Ta drugoplanowa bohaterka stanowi realizację ironii jako metody poznania świata, jej wypowiedzi dystansujące się do powszechnego sposobu interpretacji i ustalonego porządku wprowadzają dysonans i podważają bezrefleksyjne przyjmowanie jednowymiarowego obrazu świata. Hanna Dymel-Trzebiatowska przywołuje tu funkcjonalnie kontekst myśli Sokratesa i Kierkegaarda, dla których ironia była narzędziem stymulującym samodzielne myślenie podmiotu poznającego, narzędziem, które w wypadku Mi przyczynia się do kwestionowania sentymentalno-idyllicznej wiary rodziny Muminków w możliwość przemiany przez zmianę otoczenia. Kwestia ironii zostaje ciekawie poszerzona o kontekst *Pamiętnika Tatusia Muminków*, w którym ironia metatekstowa stanowi grę z męskim obrazem świata i męskim sposobem autokreacji.

W rozdziale *Życie to (nie) teatr* Hanna Dymel-Trzebiatowska niezwykle umiejętnie dokonuje analizy porównawczej *Lata Muminków* ze *Snem nocy letniej* Szekspira, wychodząc od tytułu tekstu Tove Jansson, który zawiera znaczące słowo *midssommar*, stanowiące bezpośrednią aluzję do tytułu tekstu autora *Hamleta*. Analiza struktury utworu wykazuje jednoznacznie podobieństwo na kilku poziomach – kwestii czasu, roli magii (przenikania się świata realnego i fantastycznego), triady wątków czy też w realizacji motywu teatru w teatrze oraz we wprowadzeniu aktywnej postawy publiczności w realizację sztuki. Aspekty są oczywiście dostosowane do konwencji wybranej przez Jansson. Najważniejszym elementem tego porównania wydaje się jednak funkcja takiej konstrukcji utworu. *Lato Muminków* staje się więc tekstem dotyczącym relacji między fikcyjnym światem literatury i jej zaprzeczeniem w postaci świata realnego, który jest punktem odniesienia. Jednak zarówno Szekspir, jak i Jansson przez grę konwencjami, przeplatanie się światów podają w wątpliwość niepodważalność charakteru świata realnego oraz wskazują na rolę fikcji jako narzędzia pozwalającego na uchwycenie tego, co wykracza poza codzienność. Ponownie w tekście Jansson pojawia się dyskusja z jednoznacznością świata, pewnością perspektywy epistemologicznej i kwestionowanie fundamentów ontologicznych.

Kolejny rozdział, *Życie w listopadzie*, przynosi spojrzenie na tematykę twórczości autorki Muminków w kontekście współczesnych zjawisk – w tym wypadku tematyka dotyczy *ageizmu*. Historie Paszczaka oraz Wuja Truja stanowią przykłady zarówno form dyskryminacji ze względu na wiek, przypisywanie tym osobom określonych ról, jak i możliwości przełamywania narzuconych wzorców. W historii Paszczaka Hanna Dymel-Trzebiatowska zwraca uwagę na grę konceptem starości, która pozwala uświadomić sobie relatywny charakter tego stanu – instytucjonalny i psychiczny. Historia ta zawiera również przestrożę dotyczącą podporządkowania egzystencji wyidealizowanej projekcji przyszłości, która uniemożliwia pełnię

egzystencji teraźniejszej. Kwestia starości zostaje poszerzona o interpretację postaci Wuja Truja, który łącząc w sobie cechy konwencjonalnie przypisane starości (podejrzliwość, sklerotyczność) z humorem, niweluje jednoznacznie pejoratywny sposób postrzegania bohatera.

Próba spojrzenia na opowieści o Muminkach z perspektywy ekokrytycznej zostaje podjęta w kolejnym rozdziale. Autorka przywołuje szereg już istniejących odczytań, interpretujących katastrofy w kontekście zagrożenia wojną, zagrożenia nuklearnego oraz zagrożeń wynikających z przemian klimatycznych. Swoje rozważania poszerza o dwoisty charakter odczytań ekokrytycznych, jako powiązanie z aktywnym działaniem w świecie pozatekstowym oraz jako próbę interpretacji rzeczywistości spoza paradygmatu antropocentrycznego. W pierwszym wypadku opisuje działalność inicjatywy #oursea, której celem było ratowanie wód Morza Bałtyckiego (zbiórka pieniędzy, działalność informacyjna), w drugim – w kontekście konceptu antropocienia zdefiniowanego przez Andrzeja Marca. Ta druga perspektywa przyczynia się do podjęcia analizy tekstu przez pryzmat sposobu konstruowania postaci. Hanna Dymel-Trzebiatowska, dokonując wnikliwych analiz, wskazuje na dominującą w tekstach Jansson tendencję do kreacji postaci niejednorodnych, z jednej strony zwierzęcych, z drugiej przypominających człowieka. Istotnym elementem tej kreacji jest wielorakość, niejednorodność, brak jednoznacznej granicy połączony z komplementarnością tego świata opartego na harmonijnym współistnieniu i wzajemnej komunikacji. Dolina staje się więc pewnym projektem rzeczywistości, w której człowiek wchodzi już w strefę cienia.

Rozważania o charakterze egzystencjalnym kończy tekst poświęcony konceptowi szczęścia, a dokładniej rzecz ujmując – perspektywie hedonistyczno-epikurejskiej. Autorka wychodzi od konceptu szczęścia filozofów antycznych oraz rozróżnienia postawy hedonistycznej i epikurejskiej. Tu przedmiotem analizy staje się postać Mimbli, która, według gdańskiej badaczki, jest reprezentacją hedonistycznej postawy życiowej polegającej na zakorzenieniu w chwili i korzystaniu z tego, co jest dane tu i teraz. Postawa afirmatywna, szczerość, optymizm mogą stanowić antidotum na stres, którego długotrwały charakter ma destruktywne konsekwencje dla współczesnego człowieka. Hanna Dymel-Trzebiatowska w postawie hedonistycznej dostrzega pewną możliwość uchwycenia szczęścia przez człowieka współczesnego, który zagrożony jest ciągłym poczuciem lęku w nieustannie zmieniającej się rzeczywistości.

Rozważania dotyczące rzeczywistości świata Muminków w wersji komiksowej oraz w książkach obrazkowych wprowadzają kolejną perspektywę interpretacyjną. W rozdziale *Tak samo choć inaczej. Kilka uwag na temat komiksów* Hanna Dymel-Trzebiatowska skupia się na analizie różnic w kreacji bohaterów w odniesieniu do ich literackiego pierwowzoru. Seria komiksowa, która przyczyniła się do zdobycia międzynarodowego rozgłosu, stanowi jednocześnie narzędzie reinterpretacji dotychczasowych cech głównych bohaterów. Gościnność i otwartość zostają zweryfikowane o aspekty niechęci wobec innych. Także postać Mamy ulega zmianie,

jej wielkoduszność i miłość w wersji komikсовой nie mają już tak bezwzględного charakteru, na przykład w wersji komikсовой to nie Mamusia rozpoznaje w potworze swojego syna. Także kwestia sztuki, a w szczególności sztuki abstrakcyjnej, jest w wersji komikсовой poddana ostrzejszej krytyce. Bohaterowie zostają ukazani w częściowo odmiennym świetle, rys krytyczny staje się ostrzejszy – być może wiąże się z to faktem, że wersja ta była kierowana już do odbiorcy dorosłego. Przedostatni rozdział dotyczy skrupulatnej analizy powieści obrazkowych. Hanna Dymel-Trzebiatowska śledzi etapy powstawania kolejnych części (*Co było potem? Kto pocieszy Muminka?* oraz *Niebezpieczna podróż*). Gdańska badaczka zwraca uwagę na formę plastyczną publikacji (barwy), podkreśla istotny charakter materialności (krój czcionki oraz forma zapisu), a także metafikcyjność (wypowiedzi narratora i bohaterów). Autorka zauważa, że plastyczna doskonałość formy łączy się z przekazem zawartym w wersjach literackich, jednak dzięki grze poszczególnych elementów wzmacnia wyraz dwuadresowości komunikatu. Rozdział kończy analiza porównawcza polskich edycji, ze szczególnym uwzględnieniem formy przekładu. Hanna Dymel-Trzebiatowska porównuje dwie wersje i zestawia je z przekładem filologicznym. W wyniku tej analizy dostrzega tendencję do realizacji zasady głośnego czytania (choć realizowane przez dwie tłumaczki inaczej). Dostrzega też próby rekonstrukcji formy zapisu przez wprowadzenie odpowiedniej czcionki, podkreśla niski stopień problemu obcości kulturowej, a także wskazuje na relację między tekstem a komunikatem obrazkowym i wynikające z niej możliwe konflikty. Całość analizy – jak zaznacza autorka – stanowi ilustrację problemów związanych z tłumaczeniem tekstów oraz wskazuje na różne strategie.

Przechadzki po Dolinie Muminków kończą rozważania dotyczące poprawek, jakich dokonywała Tove Jansson w swoich tekstach i ich recepcji w polskich przekładach. Hanna Dymel-Trzebiatowska wskazuje, że wprowadzanie tych zmian łączy się z perfekcjonizmem Jansson. Dotyczą one takich kwestii, jak odmienny zapis dialogów (likwidacja pauzy i myślnika), zmian o charakterze leksykalnym, a także poprawek odnoszących się do doprecyzowania wyglądu bohaterów – w opisach tych elementy ludzkie (doprecyzowane w warstwie ilustracyjnej) zostały jednoznacznie dookreślone jako zwierzęce, podkreślając złożony charakter tych postaci. W polskich tłumaczeniach poprawki dotyczące zapisu dialogów ze względu na polską tradycję nie zostały wprowadzone, a przypisy i likwidacja nawiasów są elementem mającym na celu ułatwienie percepcji czytelniczej młodego odbiorcy. Istotnym zabiegiem okazują się także doprecyzowania ułatwiające rozumienie. Ciekawym zagadnieniem staje się zmiana imienia Paszczaka, który w początkowej wersji występował pod postacią Gapindera. To wzorowane na oryginalnej wersji imienia Hemulen – skupiające się na oddaniu cechy osobowościowej postaci (zagapienie się, gapienie) – z czasem zostaje zastąpione imieniem Paszczak, które bardziej podkreśla aspekt fizyczny.

Przechadzki pod Dolinie Muminków. Perspektywa filozoficzno-literacka to bardzo istotna pozycja. Jest rozwinięciem i dopełnieniem poprzedniej publikacji.

Różnorodne perspektywy badawcze zastosowane przez autorkę umożliwiają spojrzenie na teksty Tove Jansson z punktu widzenia współczesnego czytelnika. Szerokie konteksty pozwalają wpisać podejmowane w tych tekstach problemy w zagadnienia przemocy symbolicznej, roli płci, relacji między człowiekiem a naturą. Ważnym aspektem staje się też kwestia szeroko rozumianego humanizmu, który połączony zostaje w wywodzie Hanny Dymel-Trzebiatowskiej z postawą afirmacji różnorodności oraz postawą przekraczania antropocentrycznego paradygmatu poznawczego. Dwuadresowość tekstów pozwala na ich interpretację zarówno w kontekście funkcji baśni jako narzędzia pozwalającego młodemu odbiorcy oswojenie skomplikowanej rzeczywistości, jak i w kontekście przekraczania stereotypów i jednowymiarowego obrazu rzeczywistości przez czytelnika dorosłego. Oczywiście wielość perspektyw, kontekstów może implikować pytanie o wyczerpanie tematu, choćby kwestia ujęcia ironii, rozumienia istoty szczęścia w koncepcji hedonistycznej (rozdział najkrótszy) czy też rozwinięcia analizy mitycznej konstrukcji przestrzeni (rola granicy, *axis mundi*). Pytania te – wydaje mi się – w kontekście *Przechadzek po Dolinie Muminków* są bezzasadne, ponieważ tekst jest zaproszeniem do filozofii, filozofii rozumianej jako sztuka świadomej refleksji, w której pytania stanowią punkt wyjścia – być może do kolejnych przechadzek. Pierre Hadot w swoim tekście *Czym jest filozofia starożytna?* zwraca uwagę, że filozofia antyczna nie miała charakteru teoretycznego, a jej głównym celem było systematyczne ćwiczenie duchowe, które pozwala na odnalezienie właściwego, mądrego sposobu życia, który umożliwia zakorzenienie w świecie. Pozwala także na zdystansowanie się współczesnego człowieka wobec dominującego paradygmatu scjentystycznego. Podobny projekt możemy zobaczyć w odczytaniu dokonanym przez Hannę Dymel-Trzebiatowską, w którym różne wersje (literacka, obrazkowa, komiksowa) opowieści o Dolinie Muminków stanowią zaproszenie do dialogu z tekstem Tove Jansson, kontekstami filozoficznymi, ale i do dialogu z innym. Człowiekiem i nie tylko.

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KRONIKI

Íslensk-pólsk veforðabók

Orðabækur eru grunnforsenda fyrir skilningi á milli tveggja mála og eru mikilvæg hjálp í tungumálakennslu. Mjög hefur skort á slíkt hjálpartæki við íslenskunám og málskilning þess stóra hóps Pólverja sem hefur sest að á Íslandi. Stofnun Árna Magnússonar í íslenskum fræðum (SÁM) í Reykjavík tók því frumkvæði að því að búa til nýja veforðabók milli íslensku og pólsku. Verkefnið er til þess fallið að styðja við notkun íslensku í samskiptum Pólverja og Íslendinga og hjálpa til við að efla málskilning milli þessara hópa þannig að dregið sé úr þörfinni á að grípa alltaf til ensku, eins og algengt er í samskiptum þjóðanna. Markhóparnir eru einkum þessir: Pólverjar á Íslandi, bæði þeir sem sest hafa þar að og þeir sem starfa á landinu í skemmri tíma, nemendur og kennarar á öllum skólastigum og auk þess þýðendur og túlkar milli málanna tveggja.

Eftir að ný öld gekk í garð hefur vinna við orðabækur gerbreyst og eru þær nú nær eingöngu gefnar út á rafrænu formi á vefnum. Þetta gerir viðbætur, leiðréttingar og aðrar uppfærslur mun einfaldari en áður var mögulegt. SÁM hafði yfir að ráða íslenskum orðabókarstofni, nauðsynlegri fagþekkingu og þeim tæknilegu aðstæðum sem þarf til að gera þetta kleift. Pólska er tíunda markmálið í röð tvímálaorðabóka á vegum SÁM. Áður hafa komið út ISLEX sem er íslensk-norræn orðabók með markmálunum dönsku, norsku, nýnorsku, sænsku, færeysku og finnsku. ISLEX var opnað árið 2011. LEXÍA er orðabók milli íslensku, frönsku og þýsku og var franski hluti hennar opnaður 2021. Þýska er enn í vinnslu en ráðgert er að opna hana síðari hluta árs 2024. Einnig er unnið að íslensk-enskri orðabók. Einsmálsorðabókin *Íslensk nútímamálsorðabók* er aðgengileg og nýtist einkum þeim notendum sem hafa góða undirstöðu í íslensku.

Nýja íslensk-pólska orðabókin hefur að geyma 54 400 íslensk uppflettiorð ásamt þýðingum á pólsku. Orðabókin lýsir íslensku nútímamáli þar sem áhersla er lögð á að sýna margvísleg orðasambönd, fasta orðanotkun og notkunardæmi. Íslenski orðaforðinn er stöðugt endurskoðaður og uppfærður. Við ritstjórnina er notaður vefgagnagrunnur sem er sérstaklega hannaður fyrir verkefnið. Margir kostir rafrænnar miðlunar eru látnir njóta sín, t.d. er hægt er að hlusta á framburð íslensku uppflettiorðanna auk framburðar á 750 föstum orðasamböndum. Gefin eru full beygingardæmi allra beygjanlegra orða með tenglum í *Beygingarlýsingu íslensks nútímamáls* (BÍN).

Orðaforðanum í orðabókinni er skipt upp í 600 merkingarsvið, en þau eru til dæmis *matur*, *skóli*, *hljóð* og *hreyfing*. Auk þess er að finna hefðbundnari sérmerkingar á vissum fagsviðum eins og til dæmis *jarðfræði*, *stærðfræði*, *lögfræði*, *málfræði* og *tölvur*. Þegar orðin eru þýdd á pólsku er að langmestu leyti unnið eftir þessum flokkum, en það gerir starfið þægilegra og tryggir betra innbyrðis samræmi.



Mynd 1. Nafnorð, 'sólarupprás', með pólskri þýðingu 'wschód słońca' fyrir neðan

Um 3000 myndir eru í orðabókinni (sbr. mynd 1), einkum af fyrirbrigðum í náttúrunni eins og dýrum og plöntum. Mikil áhersla er lögð á að sýna föst orðasambönd, en þau eru 10 þúsund talsins og að auki 4000 sagnasambönd, til dæmis *gera við* og *koma fyrir*. Jafnframt eru í orðabókinni 34 þúsund notkunardæmi sem sýna íslensku orðin í eðlilegu textasamhengi.

Orðasamböndin eru mikilvægur hluti af orðabókinni. Þau geta oft reynst erfið þeim nemendum sem læra íslensku sem annað mál og því þarf að gera þeim góð skil. Orðasamböndin skiptast í tvo meginflokka: orðastæður (e. collocations), og orðatiltæki eða myndhverf orðasambönd (e. idioms). Orðastæður hafa fastan kjarnalið auk stoðliðar (mynd 2) og merking þeirra er venjulega gagnsæ, eins og orðastæðurnar í orðinu *loft*: <svífa> í *loftinu*, <horfa> út í *loftið* og <kasta boltanum> upp í *loftið* (sjá Jón Hilmar Jónsson 2005: xix–xx). Myndhverfu orðasamböndin eru hins vegar oftast ekki ógagnsæ og getur verið erfið að átta sig á merkingu þeirra út frá orðunum einum. Dæmi um slík orðasambönd eru í orðinu *eldur*: *fara úr öskunni í eldinn*, *hafa mörg járn í eldinum* og *hella olíu á eldinn*. Þarna eru á ferðinni myndlíkingar (metafórir) þar sem merking orðasambandsins er í heild sinni ákveðið hugtak fremur en að hægt sé að ráða hana af einstökum orðum þess.

klukka no kvk

🔊 **framburður**

⇒ BEYGING

1

(tímamælir)

== zegar

hvað er klukkan?

== która jest godzina?

klukkan er <tvö>

== jest druga

klukkan er að verða <tvö>

== jest prawie <druga>

klukkan er <tíu mínútur> gengin í <fjögur>

== jest <dziesięć> po <trzeciej>

klukkan er <tíu mínútur> yfir <þrjú>

== jest <dziesięć> po <trzeciej>

klukkan slær

== zegar bije (wybija godziny)

klukkuna vantar <tvær mínútur> í <þrjú>

== jest za <dwie minuty> <trzecia>

Mynd 2. 'Klukka' (p. 'zegar'). Orðið er í sjálfu sér einfalt en því fylgja mörg föst orðasambönd sem öll fá þýðingu á pólsku

Upphaf verkefnisins má rekja til ársins 2019 en þá fékkst styrkur úr einum af sjóðum Háskóla Íslands að upphæð þrjár milljónir íslenskra króna. Í kjölfarið var lagður grunnur að orðabókinni og Stanisław Bartoszek var ráðinn verkefnisstjóri pólska markmálsins, en hann hefur mikla reynslu af orðabókum og hefur sjálfur áður gefið út orðabækur milli íslensku og pólsku. Eins og í öðrum orðabókarverkum SÁM er Halldóra Jónsdóttir verkefnisstjóri og Þórdís Úlfarsdóttir aðalritstjóri.

Í árslok 2022 fékk SÁM 15 milljón króna fjárveitingu frá Félags- og vinnumarkaðsráðuneytinu á Íslandi og var þá hægt að setja meiri kraft í verkið. Auk Stanisławs voru ráðnir til starfa tveir ritstjórar pólska markmálsins sem eru menntaðir í íslensku sem öðru máli og þýðingafræði frá Háskóla Íslands, en þau eru Aleksandra Maria Kieliszewska og Mirosław Ambroziak. Ennfremur kemur að verkinu Emilia Młyńska, skólaráðgjafi í kennslu innflytjenda sem veitir sérfræðiráðgjöf og þýðir einnig hugtök á sínu sviði.



Mynd 3. Af ritstjórnarfundi um orðabókina í ársbyrjun 2023. Frá vinstri: Emilia Młyńska, Stanisław Bartoszek, Halldóra Jónsdóttir, Mirosław Ambroziak, Þórdís Úlfarsdóttir og Aleksandra Kieliszewska. Mynd: Sigurður Stefán Jónsson

Síðar bættist við Paweł Bartoszek sem býr yfir sérþekkingu í stjórnsýslu, en orðaforðinn sem henni fylgir er umfangsmikill og mjög mikilvægur fyrir innflytjendur.

Mikil þörf er talin á að koma efninu sem fyrst fyrir almenningssjónir, en framhaldsstyrkur frá áðurnefndu ráðuneyti gerir það mögulegt. Staðan í mars 2024 eru sú að búið er að vinna 32 þúsund orð sem samsvarar um 60 prósentum af orðaforðanum. Unnið er eftir ákveðnum forgangi þannig að mikilvægustu orðin eru þýdd fyrst á pólsku. Stefnt er að því að orðabókin verði opnuð á vef SÁM síðari hluta ársins 2024 en orðabókin verður þá aðgengileg og ókeypis fyrir alla.

Orðabækur

Beygingarlýsing íslensks nútímamáls (BÍN). Kristín Bjarnadóttir (ritstjóri). Reykjavík: Stofnun Árna Magnússonar í íslenskum fræðum. (<https://bin.arnastofnun.is/>)

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Islandzko-polski słownik on-line

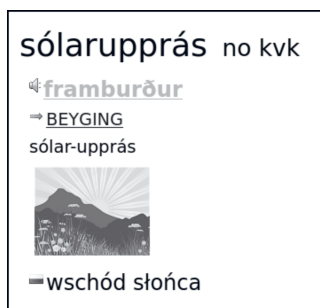
Słowniki są podstawą do poruszania się między dwoma językami oraz kluczową pomocą w nauczaniu języka obcego. Polacy mieszkający na Islandii mieli dotychczas ograniczony dostęp do tego typu narzędzi. Instytut Studiów Islandzkich im. Árniego Magnússona (isl. „Stofnun Árna Magnússonar í íslenskum fræðum”, w skrócie „Árnastofnun”, www.arnastofnun.is) w Reykjavíku podjął się stworzenia nowego słownika islandzko-polskiego on-line. Słownik ma wspomóc posługiwanie się językiem islandzkim w kontaktach między Polakami i Islandczykami i ułatwiać porozumienie między tymi grupami, aby nie trzeba było zawsze uciekać się do języka angielskiego, co jest bardzo powszechne w komunikacji między tymi narodami. Grupami docelowymi słownika są więc Polacy na Islandii, zarówno ci, którzy osiedlili się na wyspie i tam pracują, jak i ci, którzy zatrzymują się tam tylko na krótko. Korzystać z niego mogą uczniowie i studenci, nauczyciele uczący na wszystkich stopniach edukacji oraz tłumacze pisemni i ustni, tłumaczący między tymi dwoma językami.

Z nadejściem nowego wieku praca wydawnicza w odniesieniu do słowników diametralnie się zmieniła, w wyniku czego wydawane są one przede wszystkim w formie elektronicznej i dostępne w internecie. Sprawia to, że dodawanie, poprawianie oraz wszelkiego rodzaju aktualizacje stały się łatwiejsze, niż było to możliwe dotychczas. Árnastofnun miał dostęp do bazy słownikowej w języku islandzkim, a także do koniecznej wiedzy specjalistycznej oraz warunków technicznych, aby się do tej zmiany dostosować. Polski jest dziesiątym językiem docelowym w serii wydanych przez Instytut słowników dwujęzycznych. Przed nim został opracowany ISLEX, który jest słownikiem islandzko-nordyckim z następującymi językami docelowymi: duński, norweski (bokmål i nynorsk), szwedzki, farerski i fiński. ISLEX został opublikowany w 2011 roku. LEXIA jest natomiast słownikiem islandzko-francuskim i islandzko-niemieckim, przy czym jedynie część francuska została opublikowana w 2021 roku. Nad niemiecką wersją trwają jeszcze prace, a jej udostępnienie planowane jest na koniec 2024 roku. W trakcie przygotowania jest również słownik islandzko-angielski. Dostępny jest także słownik jednojęzyczny *Íslensk nútímamálsorðabók* (Słownik współczesnego języka islandzkiego), z którego mogą korzystać osoby z dobrą podstawą w tym języku.

Nowy słownik islandzko-polski zawiera 54 400 islandzkich haseł z tłumaczeniem na język polski. Oparty jest na nowożytnym języku islandzkim, a szczególny nacisk położono na pokazanie przeróżnych związków frazeologicznych, wyrażeń oraz przykładów ich użycia. Islandzkie słownictwo zawarte w słowniku jest systematycznie poddawane analizie i aktualizowane. Do edycji stosowana jest baza danych specjalnie zaprojektowana na potrzeby projektu. Dodatkowo udostępnione są inne narzędzia elektroniczne, np. można posłuchać wymowy nie tylko haseł po

islandzku, lecz również 750 związków frazeologicznych. Przy wszystkich hasłach, które się odmieniają, dołączony jest także link do ich odmiany w *Beygingarlýsing íslensks nútímamáls* (BÍN) – fleksyjnej bazie współczesnego języka islandzkiego.

Słownictwo podzielone jest na 600 kategorii znaczeniowych, takich jak „jedzenie”, „szkoła”, „dźwięki” oraz „ruch”. Oprócz nich istnieją także bardziej tradycyjne grupy znaczeniowe w konkretnych dziedzinach, np. w „geologii”, „matematyce”, „prawie”, „gramatyce” oraz „informatyce”. Proces tłumaczenia na język polski w dużej mierze opiera się na tych kategoriach, co ułatwia pracę tłumaczom, a także zapewnia spójność w obrębie danej grupy.



Zdjęcie 1. Rzeczownik ‘sólarupprás’ z polskim tłumaczeniem ‘wschód słońca’ poniżej

Słownik zawiera około 3000 ilustracji (patrz zdjęcie 1), w szczególności zjawisk w naturze, takich jak zwierzęta i rośliny. Duży nacisk kładziony jest na związki frazeologiczne, których jest łącznie 10 000, a także 4000 związków dwóch czasowników, np. *gera við* (naprawiać) lub *koma fyrir* (dziać się). W słowniku można znaleźć również 34 000 przykładów użycia słów islandzkich w naturalnym kontekście.

Związki frazeologiczne stanowią ważną część słownika islandzko-polskiego. Sprawiają one wiele trudności uczniom i studentom uczącym się języka islandzkiego jako drugiego języka i dlatego należy poświęcić im należyłą uwagę. Dzieli się na dwie główne kategorie: „zwroty” (ang. *collocations*) lub „frazologizmy”. Zwroty składają się z członu głównego oraz podrzędnego (zdjęcie 2), a ich znaczenie jest zazwyczaj oczywiste, tak jak w przypadku słowa *loft* (powietrze): <svífa> í loftinu (<szybować / kołysać się> w powietrzu), <horfa> út í loftið (<patrzyć> w niebo) oraz <kasta boltanum> upp í loftið (<rzucić piłkę> w górę do góry) (patrz Jón Hilmar Jónsson 2005: xix–xx). Frazologizmy zazwyczaj nie są równie transparentne i zrozumienie ich na podstawie znaczenia poszczególnych słów może okazać się kłopotliwe. Przykładem mogą być te związane ze słowem *eldur* (ogień): *fara úr öskunni í eldinn* (trafić z deszczu pod rynnę), *hafa mörg járn í eldinum* (łapać ileś srok za ogon) oraz *hella olíu á eldinn* (dolewać oliwy do ognia). Mamy do czynienia z porównaniami (metaforami), których znaczenie funkcjonuje jako całość, bez możliwości złożenia sensu z poszczególnych słów składowych.

klukka no kvk

🔊 framburður

→ BEYGING

1

(tímamælir)

= zegar

hvað er klukkan?

= która jest godzina?

klukkan er <tvö>

= jest druga

klukkan er að verða <tvö>

= jest prawie <druga>

klukkan er <tíu mínútur> gengin í <fjögur>

= jest <dziesięć> po <trzeciej>

klukkan er <tíu mínútur> yfir <þrjú>

= jest <dziesięć> po <trzeciej>

klukkan slær

= zegar bije (wybija godziny)

klukkuna vantar <tvær mínútur> í <þrjú>

= jest za <dwie minuty> <trzecia>

Zdjęcie 2. 'Klukka' (zegar). Wyraz jest prosty, ale łączy się z innymi w wielu związkach frazeologicznych, które także muszą zostać przetłumaczone na język polski

Za rozpoczęcie projektu można przyjąć 2019 rok, gdy na ten cel został przyznany grant w wysokości 3 milionów koron islandzkich (obecnie ok. 85 tysięcy złotych) z jednego z funduszy Uniwersytetu Islandii. Jako redaktor języka polskiego do tego projektu został zatrudniony Stanisław Bartoszek, który stworzył podstawę obecnego słownika. Stanisław miał na tamten moment duże doświadczenie w tym zakresie, gdyż sam wydał wcześniej słownik islandzko-polski. Tak jak w przypadku innych słowników tworzonych przez Instytut Árnego Magnússona również i ten projekt prowadzony jest przez Halldórę Jónsdóttir, a redaktorem naczelnym jest Þórdís Úlfarsdóttir.

Pod koniec 2022 roku Árnastofnun otrzymał z islandzkiego Ministerstwa ds. socjalnych i rynku pracy grant w wysokości 15 milionów koron islandzkich (obecnie ok. 427 tysięcy złotych), co umożliwiło wzmożenie prac nad słownikiem. Oprócz Stanisława do projektu zatrudniono dwóch redaktorów, Aleksandrę Kieliszewską i Mirosława Ambroziaka – absolwentów Uniwersytetu Islandii na kierunkach islandzki jako drugi język i translatoryka. Dodatkowym doradcą i tłumaczem haseł ze swojego obszaru ekspertyzy jest Emilia Młyńska, która pracowała w szkołach jako doradca ds. nauczania dzieci imigrantów.

W późniejszym czasie do zespołu dołączył Paweł Bartoszek, który ma wiedzę na temat szeroko pojętej administracji. Związane z nią słownictwo jest bardzo bogate i niezmiernie ważne dla imigrantów.



Zdjęcie 3. Zespół redakcyjny na spotkaniu na początku 2023 roku. Od lewej: Emilia Młyńska, Stanisław Bartoszek, Halldóra Jónsdóttir, Mirosław Ambroziak, Þórdís Úlfarsdóttir oraz Aleksandra Kieliszewska. Fot.: Sigurður Stefán Jónsson

Istnieje duża potrzeba jak najszybszego udostępnienia całego materiału zainteresowanym, co jest możliwe dzięki wcześniej wspomnianemu grantowi. Do marca 2024 roku przetłumaczono ponad 32 000 haseł, co stanowi ok. 60% całego słownictwa. Prace toczą się według określonych priorytetów, tak aby najważniejsze słowa były jako pierwsze dostępne w języku polskim. Publikacja słownika na stronie Árnastofnun planowana jest na drugą połowę 2024 roku, wtedy będzie on dostępny dla wszystkich bezpłatnie.

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Redaktorki słownika

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Edvard Munch: Drżąca ziemia

Muzeum Barberini, Poczdam, Niemcy, 18.11.2023 – 01.04.2024

Munch Muzeum, Oslo, Norwegia, 27.04.2024 – 25.08.2024

Muzeum Barberini w Poczdamie, Muzeum Muncha w Oslo oraz Clark Art Institute w Williamstown w USA podjęły współpracę przy realizacji projektu mającego na celu skonstruowanie narracji, dzięki której twórczość Edvarda Muncha ukazana zostanie w nowej perspektywie. Malarz duszy, ekspresjonista i symbolista funkcjonujący w zbiorowej świadomości głównie jako autor *Krzyku*, *Madonny* czy *Fryzu życia* – dzieł, które eksplorują motywy wykluczenia, samotności, bólu istnienia oraz popędów, w nowej odsłonie miał się objawić również jako malarz natury, artysta, który nieustannie podejmował próby określania relacji pomiędzy istnieniem jednostkowym człowieka a otaczającą sferą świata naturalnego. Takie ujęcie łączy się ze współczesnymi perspektywami badawczymi, które kładą nacisk na próbę wyjścia z paradygmatu antropocentrycznego – podporządkowującego poznanie i opis rzeczywistości podmiotowi ludzkiemu i jego językowi – i wejście w świat relacyjny, świat, w którym natura staje się równoprawnym uczestnikiem dialogu. Koncepcja ta, której podporządkowano linię narracyjną wystawy, przyczynia się do ujrzenia twórczości Edvarda Muncha w nowym kontekście, aktualnej perspektywie relacyjnej i jednocześnie podkreśla aktualność myśli autora *Krzyku*. Warto dodać, że w tym projekcie współpracował szereg instytucji, m.in. MUNCH Museet w Oslo, Museum of Modern Art w Nowym Jorku, Dallas Museum of Art w Teksasie, Musée d'Orsay w Paryżu, Museum Folkwang w Essen, Kupferstichkabinett w Staatliche Museen zu Berlin, co powoduje, że liczba wystawionych dzieł i ich forma jawią się jako niezwykle unikatowe. Oczom zwiedzających zaprezentowane zostały zarówno dzieła znane, jak i pochodzące z kolekcji prywatnych lub rzadko odwiedzające sale wystawiennicze. Dzięki temu twórczość Edvarda Muncha jawi się jako dzieło różnicowane formalnie, wieloaspektowe i wykraczające poza sferę krzyku duszy.

Całość wystawy została podzielona na szereg części, a obrazy prezentowane w poszczególnych salach podporządkowane zostały wybranym tematom. Dzieła zebrane w części *W lesie* służą ukazaniu natury jako siły samej w sobie, bytu dynamicznego, tajemniczego, przestrzeni, w której przenika się sfera realna i fantastyczna. Ukazanie natury w tej części w istotny sposób nawiązuje do tradycji romantycznej, zarówno pod względem rozumienia natury jako bytu samoistnego, co ma swoje źródło między innymi w filozofii niemieckich idealistów, jak i – częściowo pod względem formy – gdzie natura jawi się jako coś monumentalnego, dynamicznego, często antropomorfizowanego. Doskonałym przykładem takiego ujęcia świata natury były obrazy zatytułowane *Baśniowy las*. Zawarty na płótnie motyw Munch powtarzał wielokrotnie. Na pierwszym planie ukazana zostaje mała grupka dzieci, które odwrócone są plecami do oglądającego (co w pewnym

sensie nawiązuje do malarstwa romantycznego typu Caspara Davida Friedricha) i zwrócone w daleką przestrzeń lasu. Na przykład w realizacji tego motywu na obrazie *Baśniowy las* (1927–1929) para dziecięcych bohaterów zajmuje miejsce w centralnym punkcie obrazu, tuż przed oczami widza znajduje się natomiast ograniczona jedynie do górnej części postać opiekuna; dzieci stoją przed polaną, która stanowi jasną wybijającą się plamę w kontekście barwnym całej kompozycji. To punkt graniczny między światem jeszcze oswojonym, a tym zupełnie obcym i nieznanym. Kolejne linie drzew, stopniowo wyższych i ciemniejszych, stanowią wejście do świata tajemnic. Warto zwrócić uwagę na ich kształt, szczególnie tych znajdujących się w pierwszej linii, który przypomina sylwetki częściowo ludzkie. Świat natury jawi się jako zagadka, stopniowe poznawanie elementów całości, które wymaga odwagi przekroczenia bezpiecznej granicy świata ludzkich pojęć i wejście w przestrzeń tajemnicy, ale i bliskości. Motyw ten Munch realizował w różnych wersjach, czasem skupiając się jedynie na obrazie natury (jak na przykład na obrazie *Ciemny las świerkowy* z 1899 roku). Warto podkreślić, że motyw ten – antropomorfizowanego lasu, bohatera dziecięcego wkraczającego w świat tajemnicy – łączy się ze sposobem realizacji motywu człowieka wobec natury rozpowszechnionym przez twórczość Theodora Kittelsena. Las jako przestrzeń bytu zindywidualizowanego pojawia się także w obrazach, których forma mocniej nawiązuje do estetyki ekspresjonistycznej, w której kontrast, dynamika, silne pociągnięcia pędzlem oraz deformacje wzmacniają ekspresywny charakter tej przestrzeni. Doskonałym przykładem realizacji tego tematu jest obraz *Las Turyński* z 1905 roku. Na płótnie kontrastowo zderzone ze sobą zostają droga – zaznaczona silnymi pociągnięciami pędzla w układzie diagonalnym, charakteryzująca się silną kolorystyką o charakterze organicznym (mocna cielistość barwy) – z ciemną, horyzontalną ścianą lasu jako granicy. Natura – mimo kontrastowości – jawi się jako jeden dynamiczny organizm. Warto zwrócić uwagę, że las jako przestrzeń natury, drzewo i jego siła – są głęboko wpisane w mitologię germańską i nordycką. Metafizyczna, kontemplacyjna realizacja tego motywu ujawnia się także w szeregu drzeworytów Muncha zatytułowanych *W stronę lasu*. Munch, stosując swoją technikę drzeworytu – składanie z kilku części, co pozwala na stosowanie różnych barw – ukazuje motyw pary, mężczyzny i kobiety obejmujących się czule, zapatrzonych w głębię tajemniczej przestrzeni natury. W tych realizacjach podkreślona zostaje relacyjność istnienia człowieka i natury, kontemplacyjny charakter tej przestrzeni, pozwalający człowiekowi na poszerzenie pola samoświadomości. W kolejnej serii – *Prochy* – świat natury jawi się jako element towarzyszący rozstaniu, osamotnieniu. Z drugiej strony zasoby lasów stają się także dobrem narodowym Norwegii i podlegają destrukcji. Obraz z 1912 roku zatytułowany *Żółta kłoda* zbudowany jest na zasadzie kontrastu: szereg drzew utrzymany zostaje w układzie symetrycznym, powtarzalnym, podkreślając w pewien sposób porządek natury; zestawiony jest ze ściętym pniem drzewa umieszczonym w punkcie centralnym. Ścięta kłoda wyróżnia się nie tylko układem, ale niezwykle intensywną barwą – nasyciona, silna żółć podkreśla istotę

ściętej kłody jako elementu zarówno pozbawionego życia, jak i przeistaczającego się w inny sposób istnienia.

Industrializacja i jej konsekwencje w relacji do świata natury zaprezentowane zostały w dziale zatytułowanym *Krajobraz uprawny*. Konsekwencją przemian przemysłowych staje się w środowisku artystów (i nie tylko) powrót do natury. Powstają liczne kolonie artystów, którzy często w sezonie letnim udają się na wieś, aby bezpośrednio obcować z utraconą naturą i funkcjonować rytmem życia wraz z miejscowymi mieszkańcami. Elementem tej relacji stają się także ogrody przydomowe – z jednej strony stanowią obraz przestrzeni natury opanowanej, sielankowej, uporządkowanej, z drugiej – mają wywołać uczucie powrotu do utraconej przestrzeni szczęścia. Część obrazów należąca do tego cyklu charakteryzuje się niezwykle jasną kolorystyką oraz nawiązaniami formalnymi do twórców francuskich. Widzimy to na przykład na obrazie *Krajobraz z zielonym domem i czerwoną stodołą*. Sama forma akwareli nadaje tematowi charakter lżejszy, łagodniejszy, co wzmacnia dodatkowo zastosowana kolorystyka – nasycona zieleń, błękit. Poszczególne elementy krajobrazu składają się ze zbioru miękkich plam tworzących harmonijną całość. Szereg obrazów realizujących motyw orzących koni zarysowany zostaje ostrzej – linie stają się zdecydowanie bardziej wyraziste, a barwy bardziej kontrastowe, co wzmacnia witalizm zwierząt, ich siłę. Co ciekawe – człowiek jest w nich zmarginalizowany (albo nie ma go w przestrzeni obrazowej, albo zdominowany zostaje przez kompozycję zwierzęcą). Krajobraz uprawny nie jest do końca opanowany, także i w tym motywie Munch podkreśla dynamizm natury. W grupie obrazów związanych z tą tematyką znalazły się także autoportrety artysty, który umieszcza siebie w centrum obrazu z nieodłącznym atrybutem palety, głowa malarza natomiast zostaje wkomponowana pomiędzy barwne plamy zieleni drzew i dynamiczny błękit nieba – sztuka, natura, metafizyka jako kolejne etapy wędrówki. Munch przywołuje także bogatą symbolikę jabłoni. Drzewo i jego owoce są elementami często występującymi w mitach i baśniach. Stanowią odzwierciedlenie sił witalnych, płodności, zdrowia i urody, a z drugiej strony – zakazu, ograniczenia. Kulisty kształt owoców koresponduje z wyobrażeniami pełni i doskonałości. Często elementy te odgrywają istotną rolę w opowieściach inicjacyjnych. U Muncha motyw jabłoni i jej owoców łączy elementy witalne, siły biologicznej z aspektami inicjacji w świat natury (*Jabłoń* z 1902 roku, *Jabłoń w ogrodzie* z 1932 roku). Relacje między człowiekiem a światem natury uzupełniają obrazy bogactwa świata przyrody – szereg dzieł ukazujących ludzi zbierających owoce oddaje bliskość obu światów.

Kolejnym motywem wyróżnionym przez twórców wystawy jest temat wybrzeża – a właściwie linii brzegowej. Element ten – bezpośrednio związany z konkretnymi miejscami ważnymi dla autora (plaża Åsgårdstrand) – ukazany został w różnych realizacjach. We wszystkich jednak mocno podkreślony zostaje motyw granicy, przekraczania, styku z metafizycznym wymiarem kosmosu. Obraz linii brzegowej w ujęciu Muncha występuje jako element relacyjny – często bohaterowie stają wobec tej granicy – lub też jako temat samodzielny, krajobraz pozbawiony bohatera

ludzkiego. Jednym z najciekawszych przykładów realizacji tego tematu jest obraz *Plaża* z 1904 roku. Na płótnie ukazany zostaje fragment wybrzeża. Lekko diagonalna linia brzegowa nadaje określony rytm. Podniesiona linia horyzontu i specyficzna perspektywa wzmacniają rolę umieszczonych na pierwszym planie kamieni porzucanych na plaży. Ich bogata barwa oraz zróżnicowane kształty – często bliskie organicznym – nadają im charakter ożywiony. Plaża wydaje się być pełna życia – życia niekierowanego na granicę wody, która stanowi przejście w kolejny wymiar rzeczywistości. Wydaje się, że cykl obrazów związanych z linią brzegową bardzo mocno wpisuje się w malarstwo krajobrazowo-kontemplacyjne, w którym świat natury jawi się właśnie jako przestrzeń kontemplacji. Podobną realizację motywu możemy zobaczyć na obrazie *Letnia noc nad brzegiem* (1902–1903). Tu również mamy do czynienia z przestrzenią pozbawioną człowieka, linia brzegowa jest lekko pofałdowana i także pełna kamieni charakteryzujących się organicznymi kształtami, przypominającymi żywe stworzenia. Tu jednak widz postawiony zostaje bezpośrednio wobec świata natury (nie ma linii diagonalnej, typowej w realizacji tego motywu), a linia horyzontu dodatkowo zostaje lekko obniżona, co podkreśla wielkość żywiołu wody. Istotnym elementem w kompozycji tego obrazu jest księżyc i jego (a właściwie odbijane od słońca) światło. Tarcza księżyca znajduje swoje rozproszone odbicie na tafli morza, a następnie zostaje odbita przez poszczególne kamienie. Sfera materialna i niematerialna łączą się w jedną całość. Właściwie identyczny motyw ukazany zostaje na obrazie *Światło księżyca* z 1895 roku. Tu warto zwrócić uwagę na ciekawe zastosowanie perspektywy – punkt widzenia zostaje tak skonstruowany, jakby człowiek był obserwatorem tego zjawiska umiejscowionym w przestrzeni lasu, przez który stopniowo otwiera się wgląd w krajobraz morza i nieba. Linia brzegowa ponownie zostaje lekko ugięta, podkreślając płynność przejścia między światami, a księżyc, a właściwie jego odbicie, przybierają powtarzalny w realizacjach Muncha kształt pionowej kolumny, nadającej księżycowi charakter uwznioślony, sakralny. Elementem wzmacniającym jedność światów jest także konar drzewa, którego barwa i układ kompozycyjny nadają mu charakter chmury. Na obrazie *Letni sen, Głos* z 1893 roku omówiony powyżej motyw zostaje wzbogacony o postaci ludzkie. Pojawiają się one zarówno w przestrzeni morza, jako tajemnicza para podróżująca łodzią, jak i na planie pierwszym. W tym wypadku postać kobieca zwrócona jest bezpośrednio do widza (nie jak we wcześniejszych realizacjach w kierunku natury). Odziana w białą suknię błąda postać ze splecionymi za plecami dłońmi nadaje tej scenie charakter oniryczny i nadbudowuje element napięcia. Ostatnim wątkiem w tym temacie są realizacje ukazujące pary bądź pojedyncze postaci wobec linii brzegowej. Szereg drzeworytów z cyklu *Melancholia* zestawia refleksyjnie ukazaną postać mężczyzny z typowym układem ciała (głowa lekko pochylona, podparta na dłoni). Kompozycja linii brzegowej – diagonalna, dynamiczna – oraz barwy nadają całości nastrój nostalgiczny, podkreślający refleksyjność człowieka i jego samotność wobec świata.

Motyw wybrzeża, plaży został rozwinięty w kolejnej części wystawy zatytułowanej *Miejsca wybrane*. W tej części dzieła Muncha ukazujące przestrzeń nabrzeża łączą się z bezpośrednimi doświadczeniami autora. Takim miejscem było między innymi Waremünde położone w północnych Niemczech nad Morzem Bałtyckim. Miejsce istotne z punktu widzenia samego Muncha, który przechodząc kolejne kuracje związane z problemami z alkoholem oraz problemami psychicznymi, poddał się – popularnym w tamtych czasach – kuracjom kąpielowym. Wyróżniającymi elementami prac z tego okresu są barwa i sposób prezentacji. Kolorystyka staje się ostra, nasyciona, jasna – całość przesycą bardzo silne światło słoneczne. Dynamizm elementów świata przedstawionego wzmocniony zostaje przez mocne linie nadające charakter krystaliczny prezentowanych obiektów. Głównym tematem stają się mężczyźni, ich ciało, siła, ruch i dynamika. Akty męskie stanowią reprezentację fascynacji Muncha ideą witalizmu – afirmacji ciała, aktywizmu i biologizmu. Idea ta powiązana została z ruchem nudystów, dla których afirmacja ciała miała stanowić reprezentację kultu siły biologicznej. Pochwała ta przyczyniła się także do zainteresowań fotograficznych Muncha. Wśród obrazów z Waremünde szczególnie wyróżniają się krajobrazy morskie, na przykład *Fale* z 1908 roku. Na obrazie ukazany został układ szeregu fal w kompozycji pasowej, przy zastosowaniu wyrazistych palm zestawionych kontrastowo – morze jawi się jako płaszczyzna dynamiczna, ukazana w formie zbliżającej Muncha do ekspresjonizmu abstrakcyjnego. Innym, równie ważnym miejscem w biografii Muncha, jest Åsgårdstrand. To istotne miejsce stało się przestrzenią, w której autor *Krzyku* również poszukiwał ukojenia. Przestrzeń ta, krajobraz norweskiej prowincji, stała się miejscem, w którym Munch zmienia perspektywę oglądu. Motywem z tego okresu, do którego Munch często powraca, jest obraz dziewczyn/kobiet stojących na moście. Grupa barwnie ubranych dziewczyn, często oparta o barierkę, wpatruje się w przestrzeń poza, w stronę wody, w kierunku wybrzeża. Grupa ukazana jest jednak od strony morza, perspektywa prezentuje kobiety w relacji do świata kultury reprezentowanego przez widniejące w dalszym planie wyidealizowane kształty zabudowań.

Ciekawa interpretacja myśli Muncha o relacji człowieka wobec natury znajduje swoje odzwierciedlenie w sekcji zatytułowanej *Krzyk natury*. Ta część w głównej mierze zbudowana została na zasadzie zestawienia obrazu *Krzyk* (a właściwie litograficznej wersji tego obrazu z 1895 roku) z obrazem *Słońce* z okresu 1910–1913. Dzieła te dzieli około piętnaście lat, różnią się w dużym stopniu wielkością i zastosowaną techniką, jednak ich zestawienie służy podkreśleniu trwałości myśli Muncha, odzwierciedlającej ówczesne myśli badaczy podkreślających komplementarność świata człowieka i natury. Zestawienie powierzchownie kontrastowe odzwierciedla myślenie o naturze jako całości. Monumentalne dzieło zatytułowane *Słońce* to ogromna kompozycja krajobrazowa, pozbawiona człowieka, która reprezentuje wymiar kosmiczny. Płótno przedstawia dynamiczny obraz natury, z klasycznymi dla Muncha elementami, takimi jak skała, morze, nabrzeże – całość zyskuje dynamiczny charakter dzięki mocnym pociągnięciom pędzla oraz liniom falistym. Punktem

centralnym staje się słońce, umieszczone w miejscu centralnym jako punkt świetlny, który zdynamizowany zostaje przez ostre, rozpraszające się w różnych kierunkach promienie, które przenikają poszczególne aspekty świata natury. Słońce jest obrazem potęgi, pierwotnej i samoistnej energii przenikającej naturę w najdrobniejszych jej przejawach, zapewniającej istnienie każdemu jej elementowi. Natura uwznioślona zostaje do całkowicie niezależnej od człowieka potęgi. Pozornie odmienną wersję świata natury możemy zobaczyć w litograficznej wersji *Krzyku*. To najbardziej rozpoznawalne dzieło często interpretowane było jako wyraz wewnętrznego stanu człowieka. Jednak sam przypis do obrazu, jaki dał Munch, oraz kompozycja wskazują na konieczność innego odczytania. Po pierwsze obraz nawiązujący do klasycznych, romantycznych obrazów ukazujących relacje człowieka wobec natury zostaje odwrócony. Postać nie jest zwrócona tyłem do widza i nie kontempluje nieskończonego obrazu świata natury. Tajemnicza, wykrzywiona, z nadnaturalnie wydłużonymi dłońmi, dynamicznym układem czaszki, pozbawiona rysów zindywidualizowanych – zostaje wpisana w obraz natury. W dużej mierze relacja ta zostaje wzmocniona przez zastosowaną technikę litograficzną. Czarne, mocne linie otaczającego krajobrazu, faliste linie nieba, horyzontalne i pionowe elementy budujące krajobraz morza znajdują swoje odzwierciedlenie i kontynuację w liniach nakreślających ludzką postać. Człowiek staje się częścią całości, przenikające linie odzwierciedlają przenikanie się światów, krzyk staje się krzykiem natury przenikającym całe ciało człowieka, wzbudzającym w nim egzystencjalny lęk.

Potęga świata natury i jej wymiar metafizyczny zostały zaprezentowane w sekcji zatytułowanej *Burza i śnieg*. Burza śnieżna, mróz, wiatr i jego siła jednoznacznie służą podkreśleniu potęgi siły natury, wobec której człowiek zarówno jako jednostka, jak i indywiduum jest bezbronny. Doskonałym przykładem staje się obraz *Gwiazdzista noc* (1900–1901). Kompozycja jest zbudowana na zasadzie kontrastu pomiędzy ciemną ścianą lasu a białą polaną, na której pojawiają się kamienie o organicznym kształcie. Całość zaprezentowana jest pod niebem, na którym rozbłyskuje szereg gwiazd. Nastroj jest wyraźnie negatywny, pustka, chłód, brak ruchu wprowadzają jednoznaczne konotacje ze śmiercią. Jak wskazuje Jill Lloyd¹, obraz ten stanowi nawiązanie do sztuki Ibsena *Jan Gabriel Borkman* i sceny, w której główny bohater kończy swój dramat w śniegu właśnie. Warto jednak zwrócić uwagę, że potęga natury i jej siła nie mają jedynie charakteru destruktywnego. Siła żywiołów staje się odzwierciedleniem istoty natury jako ciągłego cyklu, w którym śmierć i życie stanowią nieustanny ciąg trwania, a poszczególne etapy odzwierciedlają kolejne aspekty metamorfozy. Świat natury jako całość jawi się w swojej cykliczności, kolejne przemiany natomiast następują w wyniku dynamicznych, zaskakujących, ale jednak tworzących harmonijną całość kataklizmów. Śmierć i odnowienie, regres i odtworzenie, ciągły cykl, który zyskuje wymiar wieczności, także dla człowieka,

¹ Jill Lloyd – pisarka i kuratorka wystaw, specjalizuje się w modernizmie europejskim, autorka *German Expressionism: Primitivism and Modernity* (Yale University Press, 1991).

który wykracza poza istnienie jednostkowe i uświadamia sobie przynależność do większej całości, której siłą prymarną jest żywioł słońca.

Kwestia wieczności świata natury i jej ciągłej przemiany, w którą wpisany zostaje człowiek w wymiarze jednostkowym i gatunkowym, została zaprezentowana w części zatytułowanej *W cyklu kosmicznym*. Dzieła zebrane w tej części stanowią odzwierciedlenie filozofii natury Muncha. Autor *Krzyku*, jak pisze Trine Otte Bak Nielsen w swoim eseju w katalogu do wystawy, zanotował na marginesie *Fausta* Goethego: „Sztuka jest krystalizacją”. Samo pojęcie krystalizacji łączy się z szeregiem myśli naukowych, pseudonaukowych przełomu XIX i XX wieku. Krystalizacja łączyła się z przeświadczeniem, że poszczególne formy istnienia przekształcają się na drodze metamorfozy w inne byty. Zmiana, przekształcanie, wieczne trwanie, przenikalność życia i śmierci jako łańcucha istnienia. Świat natury staje się bytem wiecznym. Początkowy panteizm Mucha stopniowo przekształca się w zasadę krystalizacji, a sztuka staje się formą krystalizacji zachodzącej w świecie natury. Jedną z postaci, która wpłynęła na sposób pojmowania natury przez Muncha, był Ernst Haeckel, niemiecki biolog, który, odwołując się do teorii Darwina, rozwinął kwestię przemiany w naturze, która stanie się podstawą teorii krystalizacji. Haeckel był także twórcą systematyki gatunków dzielącej organizmy żywe na trzy królestwa, odmiennej od Linneusza i odrzuconej przez badaczy jako mniej praktyczna. Co ciekawe, dla ilustracji tego zjawiska posłużył się graficzną formą drzewa, które miało stanowić dla Muncha jeden z ważniejszych symboli systemowości świata natury, powiązany jednak z myśleniem mitologicznym. W najpełniejszy sposób zainteresowania Muncha kwestią przemiany oddaje cykl litografii zatytułowanych *Metabolizm*. W wersji z 1916 roku praca podporządkowana liniom pionowym (wskazującym na charakter rozwoju) prezentuje w dolnej części obraz rozkładającego się ciała, ułożonego w gęstwinie roślinności. Do ciała sięgają korzenie drzewa, które pnie się w kierunku umieszczonego w górnej części słońca. Od śmierci do życia, od rozkładu do trwania – a słońce, kolejny raz, staje się potężną siłą dającą wszelkiemu istnieniu energię do ciągłej przemiany. Co ważne, wzdłuż pnia drzewa zaprezentowana jest postać kobiety wpatrzonych w słońce. Człowiek, jego życie i śmierć stanowią część nieskończonego cyklu przemiany. Podobne elementy możemy dostrzec w *Korowodzie pogrzebowym* lub *Ludzkiej górze*, w tych pracach pionową oś, która narzuca układ kompozycyjny, staje się górą. Postaci ludzkie w swym dynamicznym pochodzie oddanym za pomocą ostrych kresek podążają ku górze, stopniowo stapiając się z masywem góry, który zyskuje wymiar żywiołu. Góra, wulkan staje się potęgą tworzenia, przetwarzania. Siła słońca jako energii wewnętrznej, siły samej w sobie, ukazana została w pracy *W stronę światła*, w której mężczyzna – w sposobie prezentacji nawiązujący do silnych postaci męskich z plaży Waremünde – wyciąga rękę w stronę słońca, energetycznej kuli (pełni, całości) emanującej swoją siłą w przestrzeń. W *stronę światła* jawi się jako reprezentacja autokreacji jednostki, jako akt heroiczny i wzniosły, co ważne jednak – jednostka stanowi się nie wobec natury, ale z nią. Jednoznacznym kontekstem staje się

postać Fryderyka Nietzschego, którego litograficzne portrety nakreślone są na tle dynamicznego słońca i jego promieni.

Całość wystawy zamykały obrazy monumentalne, projektowane do sal Uniwersytetu w Oslo. Ich forma i rozmiar stanowią zwieńczenie narracji zdefiniowanej przez autorów wystawy, łączą wcześniej sygnalizowane motywy i elementy, podkreślając istotę relacji między człowiekiem i naturą oraz pierwotną energię słońca jako siły fundamentalnej dla każdego istnienia. W punkcie centralnym ponownie pojawia się motyw słońca jako potężnej siły, źródła energii vitalnej. Jego znacznie zyskuje wielowymiarowy charakter, to także oświecenie, fundament wiedzy, pęd życia, energia biologiczna, ona właśnie staje się fundamentem działań człowieka. Aktywność naukowa jest częścią wielkiej siły natury, a wiedza – jej częścią, a nie elementem wyodrębniającym człowieka ze świata.

Perspektywa stworzona przez autorów wystawy wydaje się bardzo ciekawym spojrzeniem na dorobek norweskiego twórcy. Podporządkowanie narracji naturze nie tylko wiąże się z faktem, że ponad pięćdziesiąt procent dzieł artysty odnosi się do świata przyrody, ale wskazuje, do jakiego stopnia motyw ten odgrywał istotną rolę w myśli Edvarda Muncha. Części poświęcone wykorzystywaniu przyrody czy też żywiołom stają się niezwykle aktualne wobec świadomości współczesnego człowieka dotyczącej nieuchronności skutków naszych działań i możliwych reakcji natury. Sposób prezentacji relacji człowiek–natura, który bardzo mocno podkreśla relacyjność naszego istnienia, jest interesującym punktem wyjścia do dyskusji związanej z perspektywą oglądu i opisu natury – to nie człowiek krzyczy w naturze, a przez człowieka ujawnia się jej krzyk. Wpisanie jednostki w całość systemu naturalnego podważa dominację antropocentrycznego paradygmatu epistemologicznego i postuluje poszukiwania nowego języka opisu. Natomiast kwestia przemiany, stopniowych przekształceń wpisujących człowieka w wieczny byt natury, nakreśla horyzont poszukiwania wieczności poza fundamentami tradycyjnych religii.

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Z dalekiej Północy

Relacja z 24. edycji Festiwalu Filmu Niemego w Krakowie,
7–10.12.2023

Festiwal Filmu Niemego w Krakowie to najstarszy i najbardziej prestiżowy przegląd filmowy w Polsce, który jest w całości poświęcony kinematografii okresu niemego. Jego początki miały miejsce w nieistniejącym już kinie Wanda, gdzie Jerzy Jurczyński był pomysłodawcą pokazywania filmów niemych z muzyką graną na żywo. Obecnie Festiwal jest corocznie organizowany przez Kino Pod Baranami oraz Krakowską Fundację Dla Kina.

Wydarzenie należy do jednego z najbardziej interesujących festiwali na kulturalnej mapie Krakowa i co roku zapełnia sale kinowe. Z tego względu istotny i intrygujący ze skandynawistycznego punktu widzenia może okazać się fakt, że 24. edycja tego pozornie niszowego, a mimo to popularnego festiwalu była w całości poświęcona twórczości filmowców nordyckich. Marynia Gierat, właścicielka Kina Pod Baranami oraz współorganizatorka Festiwalu, opowiedziała w wywiadzie¹ przeprowadzonym bezpośrednio po zakończeniu wydarzenia, że filmy nieme ze Skandynawii należą do jej ulubionych. Podkreśliła również, że organizatorów Festiwalu zainteresował ten region jako symboliczne źródło światła – filmowego talentu, który rozprzestrzenił się globalnie i znacznie wpłynął na dalszy rozwój światowej kinematografii.

Najlepszym przykładem tego talentu jest być może ikona Hollywood, Greta Garbo, która jako młoda jeszcze aktorka i studentka w szkole teatralnej została odkryta przez legendarnego szwedzkiego reżysera, Mauritz Stillera. To przede wszystkim Grecie Garbo poświęcony był festiwalowy seans otwarcia: prezentowana w Muzeum Manggha *Symfonia zmysłów* (1926). Melodramat Clarence’a Browna to film powstały w późnym okresie kina niemego, na rok przed premierą *Śpiewaka jazzbandu* (1927), którą najczęściej uważa się za początek przełomu dźwiękowego. Choć nieco przestarzały na płaszczyźnie ideowej, film broni się do dziś ze względu na sprawne wykorzystanie konwencji gatunkowych, a przede wszystkim fascynujące role Greta Garbo, Johna Gilberta oraz Larsa Hansona (kolejnego przybysza ze Szwecji). Co szczególnie interesujące, film był wyświetlany z taśmy 35 mm za pomocą analogowego projektora filmowego. W pewnym momencie seansu doszło nawet do zerwania taśmy, jednak krótka przerwa przez nią wywołana spotkała się z entuzjazmem publiczności. Była to w dużym stopniu zasługa tria Stanisława

¹ Dzień po zakończeniu Festiwalu przeprowadziłem wywiad z Marynią Gierat, w którym opowiedziała o świeżo ukończonej edycji Festiwalu, a także o jego historii oraz o doborze zespołów akompaniujących. Wywiad jest dostępny na stronie Skandynawistycznego Koła Naukowego UJ, <https://skonuj.wordpress.com/2024/01/04/kino-nieme-wciaz-ma-przyszlosc/>.

Słowińskiego, grupy odpowiedzialnej za akompaniament muzyczny do seansu, które w odpowiednim momencie podjęło śmiałą improwizację. Gali otwarcia towarzyszył również pokaz strojów z epoki oraz promocja biografii aktorki autorstwa Roberta Gottlieba pt. *Garbo. Najbardziej tajemnicza gwiazda Hollywood*.

Kolejnym seansem poświęconym Garbo były *Dzikie orchidee* (1929) w reżyserii Sidneya Franklina – melodramat, w którym ekranowym partnerem hollywoodzkiej gwiazdy był Nils Asther, również aktor pochodzenia szwedzkiego. Ze względu na przerysowany i uproszczony orientalizm oraz dyskryminujący sposób przedstawienia Jawajczyków film ten należy dziś zaliczyć do niechlubnej tradycji postkolonialnej. Współczesny widz miał jednak okazję, by oglądać film urozmaicony akompaniamentem grupy Semi-Invented Duo, która subtelnie czerpiąc z tradycji Wschodu, nadała seansowi większej złożoności. Pozostaje on również interesujący ze względu na zdjęcia Williama Danielsa. Bardzo często twierdzi się, że amerykański operator filmowy znacząco przyczynił się do powstania fenomenu Garbo poprzez charakterystyczny sposób oświetlania jej twarzy.

Oba powyżej opisane melodramaty z Gretą Garbo należą do ostatnich niemych filmów szwedzkiej aktorki. Hollywoodzka gwiazda miała opóźnić swój debiut dźwiękowy z obawy, że podzieli los wielu innych aktorów, w tym m.in. wymienianego wyżej Johna Gilberta, którego kariera upadła po przełomie dźwiękowym. Co ciekawe, w obu filmach Garbo reprezentuje charakterystyczne dla wczesnego okresu jej amerykańskiej kariery emploi, a więc postać „femme fatale”. Aktorka podobno obawiała się, że grając demoniczne kobiety, przynosi wstyd swoim rodakom², dlatego w kolejnych filmach dążyła do urozmaicenia repertuaru odgrywanych ról. W ramach Festiwalu odbyły się również warsztaty charakteryzacji filmowej z okresu kina niemego prowadzone przez makijażystkę Kasię Wroneń, na których postać Greta Garbo stanowiła ważny punkt odniesienia.

Kolejnym bohaterem Festiwalu był Victor Sjöström, aktor i reżyser uznawany, obok Mauritz Stillera, za jednego z ojców „szwedzkiej szkoły filmowej” (*svenska filmens guldålder*). W repertuarze Festiwalu pojawiły się aż trzy filmy w jego reżyserii. Również w tym wypadku unaoczniony został transfer skandynawskiego talentu do Hollywood. Widać go najlepiej poprzez porównanie dwóch prezentowanych filmów Sjöströma – szwedzkich *Banitów* (1918) oraz amerykańskiego *Wichru* (1928). Ten pierwszy został uznany przez Louisa Delluca, twórcę francuskiego impresjonizmu filmowego, za najpiękniejszy film na świecie. Wyjątkowość tej ponadstuletniej adaptacji islandzkiej sztuki Jóhanna Sigurjónssona leży przede wszystkim w zdjęciach oraz sposobie ukazania skandynawskiej natury. Istotny w kinie szwedzkim tego okresu był duchowy oraz psychologiczny wymiar uwiecznionej na taśmie przyrody. Za pomocą charakteryzujących się wielką siłą estetyczną zdjęć Juliusa Jaenzona

² Wątek ten został poruszony w szwedzkiej audycji radiowej *Greta Garbo – den hemlighetsfulla filmikonen*, <https://sverigesradio.se/avsnitt/greta-garbo-den-hemlighetsfulla-filmikonen> (dostęp 7.01.2024).

udało się w *Banitach* utworzyć analogię pomiędzy ekstremalnymi zjawiskami przyrodniczymi a psychiką bohaterów. Widać to wyraźnie w końcowej sekwencji filmu, w której pozostający na granicy załamania nerwowego bohaterowie przebywają w zamkniętym drewnianym domu pośród zamieci śnieżnej. Umieszczenie w izolacji i chłodzie bohaterów, którzy większość filmu eksplorowali monumentalne przestrzenie górskie, stanowi odbicie rozpadu ich relacji oraz kryzysu psychicznego. Wizja artystyczna szwedzkiego reżysera została uzupełniona akompaniamentem inspirującego się muzyką Karpat zespołu The Magic Carpathians.

Podobny do opisanego powyżej zabieg narracyjny pojawia się w powstałym aż 10 lat później *Wichrze*, również prezentowanym za pomocą analogowego projektora w sali Małopolskiego Ogrodu Sztuki. Lilian Gish, gwiazda hollywoodzka znana w szczególności z melodramatycznych ról w filmach Davida Warka Griffitha, wcieliła się w tym najważniejszym amerykańskim dziele Sjöströma w młodą dziewczynę, która znalazła się na skraju załamania nerwowego, ponieważ za sprawą nigdy nieustającego wiatru została uwięziona w oddalonym od cywilizacji domu w Teksasie. Warto zaznaczyć, że jej ekranowym partnerem w tym filmie jest wzmiankowany już Lars Hanson, wybitny szwedzki aktor, który w swoim kraju zasłynął przede wszystkim z tytułowej roli w filmie Stillera *Gösta Berling* (1924), uznawanym za zwieńczenie złotego wieku kina szwedzkiego. Za muzykę wykonywaną na żywo do *Wichru* odpowiedzialna była jedyna artystka występująca solowo podczas Festiwalu, Dobra Czoher, która oscylując między muzyką klasyczną a współczesną, w udany sposób oddała atmosferę filmu.

Trzecim pokazywanym na Festiwalu filmem Sjöströma, a zarazem jednym z najbardziej znanych filmów niemych, był *Furman śmierci* (1921) – dzieło, które wywarło olbrzymi wpływ na filmowców całego świata. Film uznawany za szczytowe osiągnięcie szwedzkiej szkoły filmowej robi do dziś olbrzymie wrażenie ze względu na rozbudowaną strukturę narracyjną oraz wyjątkowo zaawansowane w tamtym czasie efekty wizualne, osiągnięte m.in. dzięki wielokrotnej ekspozycji materiału światłoczułego. Jawne wpływy tego dzieła nie tylko widać w twórczości Ingmara Bergmana, który określił go jako najważniejszy film w życiu (Bergman 1993: 22–23), ale także w *Łśnieniu* (1980) Stanleya Kubricka, gdzie pojawia się podobna scena niszczenia drewnianych drzwi siekierą. Tak samo jak w *Banitach* Sjöström gra tutaj główną rolę męską. Był to jedyny pokaz, który odbył się z muzyką zarejestrowaną, złożoną z wyjątkowych, utworzonych na potrzebę tego filmu kompozycji szwedzkiego kompozytora Mattiego Bye.

Choć kino szwedzkie było najszerzej reprezentowane podczas 24. edycji Festiwalu Filmu Niemego w Krakowie, nie zabrakło również wątków duńskich. Szczególną uwagę zwraca tu spotkanie tych dwóch kinematografii, a więc film *Czarownica* (1922) zrealizowany w szwedzkiej wytwórni Svensk Filmindustri przez duńskiego reżysera Benjamina Christensena. Artysta ten, podobnie jak wielu innych, przeniósł się później do Hollywood, gdzie przyczynił się do rozwoju estetyki amerykańskiego kina grozy. *Czarownica* to w dużym stopniu filmowy esej, który biorąc pod uwagę

wiele aspektów, w krytyczny, a nawet nieco feministyczny (jak na tamte czasy) sposób problematyzuje obecność czarownic w kulturze europejskiej. Pokaz filmu odbył się w swobodnej atmosferze, przy akompaniamencie muzyki elektronicznej braci Sarapata, w klubie Betel, gdzie stał się obiektem licznych dyskusji.

Christensen pojawił się na Festiwalu jeszcze raz w innej, aktorskiej odsłonie podczas projekcji niemieckiego filmu *Michael* (1924) Carla Theodora Dreyera, jednego z najbardziej wpływowych autorów w historii kina duńskiego. Ten imponujący wizualnie film opowiada o fikcyjnym malarzu Claudzie Zorecie oraz jego uczniu i modelu, w którego wcielił się austriacki aktor Walter Slezak. Nieme dzieło Dreyera, oprócz typowych dla jego kina minimalistycznych środków wyrazu oraz kontemplacyjnego nastroju, charakteryzuje również subtelne przedstawienie relacji międzyludzkich. Postępująca między bohaterami alienacja zdaje się tu antycypować filmowy modernizm spod znaku Michelangela Antonioniego. Minimalizm filmu został uwydatniony dzięki subtelnemu podkładowi muzycznemu Paweł Kaczmarczyk Trio. *Michael* stanowi także jedno z wczesnych, niejednoznacznych przedstawień relacji homoerotycznej w kinie, co może uczynić z filmu interesujący przedmiot badań dla naukowców związanych z *queer studies*.

Innym dziełem Dreyera prezentowanym na Festiwalu był film *Wdowa po pastorze* (1920), prezentowany w nowej, odrestaurowanej cyfrowo wersji. Odnowienie go sprawiło, że zdjęcia duńskiego operatora George'a Schnéevoigta mogły naprawdę zaśnć na srebrnym ekranie. Zrealizowane w Szwecji dzieło, w którym duński reżyser oprócz aktorów wykorzystał także naturszczyków oraz autentyczne norweskie lokacje plenerowe w Lillehammer, jest jedną z nielicznych w twórczości Dreyera komedii. Jej przewrotne zakończenie potrafi zaskoczyć również współczesnego odbiorcę. Liderka odpowiedzialnej za akompaniament grupy Ula Stosio Supersonic Trio miała oglądać dzieło Dreyera wielokrotnie i za każdym razem mieć inną muzyczną koncepcję. Ostateczny kształt podkładu muzycznego być może zyskał właśnie dzięki połączeniu tych różnorodnych pomysłów.

Oprócz wymienionych powyżej twórców, których nazwiska pojawiły się na Festiwalu kilkukrotnie, warto również wspomnieć o drugiej, obok *Furmana śmierci*, adaptacji Selmy Lagerlöf – *Skarbie rodu Arne* (1919) Mauritza Stillera, gdzie w główną rolę wcieliła się Mary Johnson, nazywana „szwedzką Lilian Gish”. Film może zaciekać osoby zainteresowane wczesnymi strategiami filmowej adaptacji literatury, zwłaszcza gdy weźmie się pod uwagę, że w tworzeniu scenariusza brała udział sama Selma Lagerlöf. Dodatkowy wymiar filmowemu doświadczeniu nadał eklektyczny podkład muzyczny duetu Kirszenbaum.

Wyjątkowo interesujący był także niemiecki film *Hamlet* w reżyserii Duńczyka Svenda Gade'a oraz Niemca Heinza Schölla, gdzie główną rolę odegrała największa aktorka duńskiego kina niemego, Asta Nielsen. Jej brawurowa kreacja jest interesująca nie tylko ze względu na jej emancypacyjny charakter, ale także na pewne dość daleko idące modyfikacje w tragedii Szekspira, które pozwalają wyjaśnić i uzasadnić, dlaczego duński książę jest w filmie kobietą. Co ciekawe, w tej ekranizacji *Hamleta*

dosyć często pojawiają się ujęcia plenerowe, w których natura odgrywa ważniejszą rolę niż w większości adaptacji sztuki. Ten typowy dla nordyckich twórców zabieg może ponownie świadczyć o pewnym transferze filmowego talentu, tym razem do Niemiec. Jak twierdzi Lotte Eisner, jedna z najważniejszych historyczek kina niemieckiego, nordyccy filmowcy „przynieśli ze sobą – i to jeszcze zanim skryształizował się ostatecznie styl ekspresjonistyczny – umiłowanie natury i wrażliwość na światłocień” (Eisner 2011: 44). Adekwatny muzyczny ekwiwalent dla tego ulepionego z tradycji trzech różnych kultur filmu udało się odnaleźć jazzowemu triu Trifonidis/Mencel/Staromiejski.

Odnoszące się do zaskakujących ścieżek filmowego talentu hasło „Z dalekiej Północy” zostało podczas 24. edycji Festiwalu Filmu Niemego w Krakowie w atrakcyjny sposób zaprezentowane współczesnemu odbiorcy. Taka tematyka tej imprezy zwraca uwagę jako interesujący przykład reprezentacji kultury skandynawskiej w Polsce. Oprócz tego opisany dobór repertuaru może stanowić istotną rolę edukacyjną poprzez podkreślenie ważnej roli, jaką Dania i Szwecja odegrały w rozwoju światowej kinematografii. Dzięki szczególnej atrakcyjności opisanych seansów (w czym niebagatelną rolę odegrał akompaniament muzyczny) stanowiły one gratkę nie tylko dla amatorów filmu niemego i Skandynawii, ale także dla szerszego grona widzów, którzy wypełnili sale kinowe.

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