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rikerna: "Naturkatastrofer", "Tropiska cykloner", "Orkaner i skönlitteraturen", "Nordhoff & Halls orkanroman", "Tuamotu-landskapet", "Den fiktiva atollen Manukura", samt "Nordhoff & Hall och Tuamotu". Först därefter börjar själva romanen behandlas, försiktigtvis dock med "Bakgrunden och tidsfärgen" samt "Ramberättelse och prolog". Boken avslutas med en retrospektiv utredning ("Kronologiska problem"), varpå följer auktors sammanfattande slutomdöme ("Människan och naturen"), som kan sägas vara en uppföljning av de sju inledande kapitlen och befästa hans litteraturkritiska slutsatser. Signifikativ i sammanhanget är förstås även den detaljerade officiella karta över hela Tuamotu-arkipelagen som åtföljer boken och där författaren med rödpenna har prickat in det exakta läget av den fiktiva atollen.

DuRietz tar hövligt men bestämt avstånd från de tidigare mainstream-tolkningar och traditionella bedömningar av romanen som är koncentrerade på personintrigen och de melodramatiska och även samhällskritiska inslagen. För honom är den idylliska atollmiljön och orkanen det över allt väsentliga, och han menar att detta också var Nordhoffs och Halls tydliga avsikt, inte minst genom deras val av romanens titel. Trots att orkanen börjar anas först i den exakta mitten av romanen är den handlingens obestridda huvudaktör, först indirekt, genom den kärleksfulla och detaljerade miljöskildringen i bokens första hälft ("romanens *tour de force*" enligt DuRietz, 56), och sedan direkt, genom den lika detaljerade skildringen av denna miljöes totala förintelse i den andra hälften. Tanken accentueras också omsorgsfullt i den filosofiska dialog som inleder ramberättelsen. Den visserligen spännande men psykologiskt måhända något förenklade personintrigen har i romanen en i och för sig nödvändig men ändå klart underordnad funktion eftersom författarna i första hand inte var ute efter att åstadkomma en äventyrsroman utan istället en mer ambitiöst syftande illustration till människans litenhet inför naturens skoningslösa krafter. Jag noterar att *BLM*-redaktören Georg Svensson i sin recension 1938, tydligen djupt skakad, upplevde romanen på just detta avsedda vis, men det faktum att han i sin rubrik kom att applicera "*tour de force*"-metaforen på senare halvans orkanschildring och inte (som DuRietz) på förra halvans miljöskildring ger en antydning om hur välbalanserad och genomtänkt Nordhoffs och Halls avvägning mellan de båda romanhalvorna faktiskt var. Jag vill därför gärna se Georg Svenssons korta men klarsynta recension som ett

vackert instämmande i den vältaliga argumentering som DuRietz åttio år senare kom att sätta på pränt.

Ann-Mari Jönsson

Exploring Nordic Cool in Literary History, red. Gunilla Hermansson & Jens Lohfert Jørgensen. John Benjamins Publishing Company. Amsterdam & Philadelphia 2020.

How do we tell new literary histories in an increasingly globalised world with its concomitant geographic and social mobilities, networked connections and within disciplines that need to decolonialise and respond to environmental and geopolitical concerns that transcend borders? Modern Languages disciplines like Italian, English, German and French, according to Charles Burdett and Loredana Polezzi (2020), "are traditionally Eurocentric (with a few strategic additions), dominated by national and at times imperial logics, and based on a strong, homogenizing association between nation, territory, language and culture." (1) While Scandinavian Studies or Nordic Studies by their very title may appear exceptionally transnational as an area study, the reality of the discipline within the Scandinavian countries is still dominated by national and Eurocentric perspectives for many practical and historical reasons. However, over the past decades Scandinavian and Nordic studies have begun asking questions that insert local and national languages, cultures and histories within wider regional and global frameworks and perspectives.

The editors of *Exploring Nordic Cool in Literary History*, Gunilla Hermansson and Jens Lohfert Jørgensen, situate their anthology within this wider transnational turn in literary studies and have the admirable ambition and, indeed, potential to be at the very vanguard of such much-needed disciplinary inquiries today in Nordic studies, informed by, what they term, "critical regionalism" ("a constructive compromise between the nation and the world as interpretive frame"). Partly, this critical regionalism is inspired by an external view of the region. "A few years ago," the editors begin their introduction, "Nordic culture and art were proclaimed 'cool' at a grandiose festival in Washington D.C. [...] In the festival brochure, 'Nordic cool' was associated with ice, cold winters, midnight sun and the 'purity of the water and air' – that is, physical cold, light and cleanness" (1). Examples of such fes-

tivals over the past decade using and abusing similar stereotypes of a cold, dark and well-ordered North are many, and one could add the London Southbank Centre's "Nordic Matters" festival in 2017 to the list with its entire year's programme packed with arts and culture from the wider Nordic region. Although such "coolness" might predominantly be considered "banal Nordism" as inherent to an external gaze, *Exploring Nordic Cool* does not delve deeper into questions about why the Nordic countries all of a sudden "mattered" or were seen as "cool" globally in the early 2010s (or, indeed, in previous historical periods) – a series of global phenomena from Nordic noir to Nordic Food could possibly be mentioned as central to this more recent vogue alongside concerted soft-power and branding efforts by the Nordic Council, Scandinavian cultural institutes, publishers, etc. in an increasingly competitive geopolitical world. Less interested in the recent transcultural causes, which do provide evidence of an interesting collusion between external and internal desires to brand the region as Nordic and the stereotypes, such as "cool", used in such efforts, the present anthology doesn't either include contributors from outside of the Nordic region but rather "twenty-one scholars based in Denmark, Finland, Iceland, Norway and Sweden". (For a recent anthology that does address this "rhetoric of Nordicism", its current and historical expressions, see *Contesting Nordicness* (2021), edited by Jani Marjanen, Johan Strang, and Mary Hilson.) Such missed opportunities aside, the contributions interestingly critically appropriate this external view for their own purposes as they have been given free reins to explore the "elasticity and polysemy of the word 'cool' and to stretch it even further in order to challenge the all-too-recognisable narratives" of Nordic homogeneities, national and regional exceptionalisms (2) – to explore, in the end, "how literature has conducted or deconstructed prevailing stereotypes of the Nordic throughout history" (3). This obvious but also slippery term, 'Nordic Cool', according to the editors:

is what excites a warm reception and what audiences outside the Nordic countries desire and appropriate in different ways. 'Cool' is shallow, 'cool' is solid. 'Cool' is gendered and racialised, but in ambiguous and unstable ways. 'Cool' designates colonising as well as decolonising strategies, even connects them. 'Cool' is a syntax, it is un senti-

mental narrating, and it is a meeting place for technology and the sensual, for machines and for the engaged author. 'Cool' is strange, 'cool' is home. (3)

The result of a series of seminars under the header "Nordic Literary History Now", this volume, as may be expected from the numerous associations of "coolness", presents an eclectic collection of scholarly work in the history of Nordic literature in terms of geographical, historical, theoretical, and linguistic reach. For the most part responding to the common call to insert Nordic literatures in a regional framework with the freedom to consider the term "Nordic cool" in idiosyncratic ways, the anthology does provide a creative, novel and valuable contribution to the broader trend to denationalise Modern Languages disciplines and a still ongoing trend to insert national literatures within a World Literature perspective – a critical sub-discipline of comparative literature that was revitalised in the early 2000s – and an emerging trend of focusing on the Nordic region as the geographical backdrop and framework for the writing of new literary histories. Among notable contributions to this broader trend could be mentioned the *History of Nordic Women's Literature* (edited by Anne-Marie Mai, 1993–98, 2014), *Nordic Literature: A Comparative History* (edited by Steven P. Sondrup, Mark B. Sandberg, Thomas A. DuBois and Dan Ringgaard, 2017), which is mentioned by the editors as a central inspiration, and *Nordens litteratur* (edited by Margareta Petersson and Rikard Schönström, 2017). Interest in Nordic literature beyond and across the individual nations has a long history, of course, but current studies, such as the present one, are necessarily responding to contemporary globalising forces and trends, including decolonialisation, deglobalisation, migration and climate change, and to developments in studies of World Literature. While the nation may now appear too small and provincial a unit for literary studies and the world too large and abstract, prone, according to Milan Kundera ("Die Weltliteratur," in *World Literature: A Reader*, 2017), to a similarly cosmopolitan provincialism, the regions of the world may offer a better framework for observing local and border-crossing dynamics in the construction of literary histories. (See, for instance, Christopher Bush, "Areas bigger than the nation, smaller than the world," in *Futures of Comparative Literature*, 2017.)

This regional perspective at the heart of *Exploring Nordic Cool* coincides with an unprecedented external interest in the Nordic countries in the 2000s, which are typically perceived as constituting a homogeneous region as captured in brandings such as Scandinavian Design, Nordic Noir, Nordic Food, and Nordic Cool. *Exploring Nordic Cool* interestingly takes on this external view, and plays with it, to see if a Nordic stereotype, the region's "cool-ness" can be used to write transnational literary histories. The strength (and perhaps to some readers the weakness) of such a perspective will depend on the ability of a "fuzzy" term such as "cool" to connect studies ranging from Leonora Christina's *Jammers Minde* (1869), ecological thinking in Johannes Heldén's digital work *Astroecology* from 2016 to inquiries into Fredrika Bremer's success in America in the 1840s and contemporary museum exhibitions and written accounts of Nordic Arctic explorers. The choice of the term "Nordic cool", the broader questions it engages, and the critical context are convincingly addressed in Hermanson and Lohfert Jørgensen's engaging introduction. The editors situate their collective inquiry alongside other explorations of critical terms such as "borealism", "nordism", "nordicity" and "nordientalism", which are currently being used to investigate internal and external uses (and abuses) of different aspects and meanings of "the Nordic", the region and its "northernness".

The twenty chapters of the volume are divided into seven sections. Appropriately, the first section, "Cool explorers", opens with Henning Howlid Wærp's chapter "Travels in the cold zone", which presents fascinating discussions of a range of Nordic literary works, particularly popular children's books set above the Arctic Circle and Arctic novels from the first half of the twentieth century depicting hunting in the Arctic. Partly explored from a gender perspective where the North at first conjures traditional masculine ideals later to be critically re-evaluated in light of environmentalist views, and referring to a wide range of genres, periods and national literatures, this first chapter is a very good example of the benefits of writing a Nordic literary history from beyond a national paradigm. Continuing the trajectory northwards, Lars Handesten's chapter on "Nordic polar heroes" analyses representations of Danish, Norwegian and Swedish polar exhibitions by comparing museum experiences around three explorers to more complex psychological portraits in autobiographies, bi-

ographies, and novels. In Handesten's perspective, a regional literary history of the very "Nordic" theme of Arctic exploration contributes insights into its significance for national identity building and may shed a critical light on a "self-satisfied national identity" (38). An intriguing example of how national stereotypes are constructed and dismantled is the bilingual French/Finnish epistolary prose work by Philippe Guicheteau (*Sunday letters from Finland*, 1999). Heidi Grönstrand turns the heroic Nordic exploration narrative on its head in her reading of Guicheteau, as she illustrates how this novel presents the French migrant as a new heroic explorer, who directs their "central" European gaze onto the exotic Finns at the very "margins" of European civilisation. Through transculturation, multilingualism, and with humour, this bilingual Nordic epistolary novel challenges the nationalism of nation states in contemporary Europe.

In the second section on "Cool nature", Sissel Furusetth reads Norwegian author Øyvind Hånes' novel *Permafrost* (1998) through the themes of circumpolar survival in Nordic literature, ecological and personal trauma. With geographical nodes in Zurich, Oslo, Svalbard and Siberia and a trajectory northward, *Permafrost* exemplifies how people, animals and plants survive in the cold wilderness, and projects an "idea of the North as a place for rescue", which, as the author suggests, "seems to be particularly apparent in times of environmental crisis" (68). Jón Yngvi Jóhannsson's chapter "At Home in the Wilderness" presents an ecocritical reading of Icelandic writer Gunnar Gunnarsson's *Advent* (1937) and discusses the complex relationship between the famously "cool" Icelandic wilderness and national identity. In "Weather as Human Space", Dan Ringgaard discusses Danish writer Harald Voetmann's historical novel *Alt under månen* (2014, "Everything under the moon") and its depiction of the Danish Renaissance astronomer Tycho Brahe, his weather diaries, and "the fragility of the modern distinction between the human and the more-than-human in a contemporary atmosphere of catastrophe" (12).

In the section "Decolonizing Nordic Cool", decolonial perspectives in the writing of Nordic literary history are exemplified by Therese Svensson's chapter on Swedish writer Karin Boye's *Astarte* (1931), wherein she demonstrates how the racial imaginary of the Nordic as a privileged place for whiteness production takes form in the modernist novel. A decolonial perspective is similarly found

in Anne Heith's chapter. Her "Indigenous Cool" considers performativity and place-making in Sámi literature, art and music and their iteratively enactment of Sápmi, demonstrating the need for counter-narratives in the decolonisation process for indigenous peoples within the Nordic region. The final contribution exemplifying a decolonial focus is by Andrea Castro in the chapter "The Coolness of Nordic Science in fin-de-siècle Latin-American Literary Imagination". Her reading of Argentinian Emma de la Barra's novels relates them to the cool imaginary of the North in Latin America of the time, including ideals of knowledge, of gender equality and whiteness, both bodily and intellectual, and how this can be understood from a decolonial perspective – essentially Castro shows how ideas of the North travelled across the Atlantic, and how they served to delineate and underscore the dream of a white nation in the antipodes.

In the section "Erotic cool", two chapters focus on gender roles, love, sex, and money. Katarina Leppänen and Kukku Melkas read Maria Jotuni and Elin Wägner's works as contributing to the formation of a new social and political role for women in the first half of the twentieth century and inquire how "cool" sexuality and social policy are intertwined with literature in the Nordic countries. "Cool love" and "cool impressionism" are central to Signe Leth Gammelgaard's take on "economics" and feelings in Herman Bang's novel *Stuk* (1887, "Stucco") in a comparison to one of Bang's major influences: Émile Zola.

With Sveinn Yngvi Egilsson's chapter, in the section "Branding cool", we return to the figure of the sublime north, here considered the common denominator in literary and artistic representations of Iceland in works from Bjarni Thorarensen to Björk. The theme of "cool" in this chapter traces how the North became "cool" through the aesthetics of the sublime and at the same time, it centres on the "cold beauty" of the North, thereby connecting cultural and climatological ideas that have been prominent in the literature and arts for the last two centuries. In "The Attraction of Nordic Freshness", Gunilla Hermansson unravels the reception and adaptation history of Swedish Romantic poet Julia Nyberg's poem "Värvindar friska" (1828, "Fresh Spring breezes") and argues that the popularity of this poem has to do with a notion of Nordic freshness (Nordic "cool") as a quality able to force together health, erotic desire, and melancholy in appealing and morally justifiable ways. Also consider-

ing the rise and fall in the popularity of a 19th-century Female writer, Åsa Arping's chapter on Swedish novelist Fredrika Bremer finds that her intense yet rather short-lived success in the United States in the 1840s and 50s involved certain "rebrandings" of the North. Through combining perspectives of media, reception and cultural history, Arping demonstrates how the North worked as a mirror for a young nation in search of a history and identity.

Among the most remarkable examples of a "Nordic cool" in literary history, according to Per Thomas Andersen, is the extreme affective coolness towards torment and physical pain depicted in parts of the Old Norse literature. In "Standing cool against sword, spears and suffering", which opens the section on "Heroic cool", Andersen compares cool affective responses in sagas and in legends of martyr saints from the perspective of theories of affective narratology. In his chapter, "Cool apathy", Jens Lohfert Jørgensen, explores the emotional life of Leonora Christina's *Jammers Minde* (1662–90s, "Memoirs of Leonora Christina", 1872), her cool attitude to life and more recent receptions through Rita Felski's notion of "affective resonance". Completing the section on "Heroic cool" and adding to the book's delineation of a literary history of emotions, Carin Franzén, suggests that we view the reception of Swedish queen Christina and her *Maxims* (1626–89) as driven by a heroic striving to find her own way through the period's dominating forms of subjectivation and sceptical attitude towards self-control in search of a more libertine art of existence – her coolness, as it were – suggesting an interesting pre-history to the more contemporary stereotype of the sexually liberated Nordic woman.

The final section, "Cool aesthetics", considers different takes on "Nordic cool" in relation to experimental writing. Simona Zetterberg Gjerlevsen's chapter "Who Can Write Sensible Books in such Weather?" considers the eighteenth-century Danish composer and writer Carl August Thielo's hybrid novel *Den grønne April* (1760, "The green April"). A contemporary of Laurence Sterne, Thielo's experimental novel is structured around the Spring months and the cold and changeable Scandinavian weather as a form and figure meant to convey the changeability of life. Taking her cue from Marshall McLuhan's differentiation of warm and cold media, Tania Ørum's chapter on Danish concrete poetry intriguingly centres the discussion on conceptions of cool rationality (formalism) versus

warm sensibilities as expressed in minimalist poetry and argues convincingly that this altogether too easy binarism has led critics to overlook the warm sentiments behind much of high modern concrete literature. Concrete poetry as a “cool medium”, Ørum argues, wanted to involve readers and their “warm” sensibilities in the performative completion of the work. In the final chapter of the volume, Hans Kristian S. Rustad also explicitly engages with contemporary media, technology, and different connotations of “cool” when discussing “Digital astro-evolution and ecological thinking in Johannes Heldén’s *Astroecology* (2016)”. Here a “cool” digital eco-critical work utilises technologies, media, archival texts, and multiple languages to depict a future Nordic dystopia in order to foster engaged readers.

As a collaborative work, the volume contributes significantly to on-going denationalising endeavours in literary history and Nordic studies by setting a broad regional framework for the undertaking, by inviting contributions from all corners of the Nordic region, and exploring the meanings, advantages, and challenges of adopting a regional perspective on literary history. In addition to its transnational and pan-Nordic scope, it is ambitious in its interdisciplinary breadth as the chapters individually explore multiple ways in which the literary texts can be read against wider geographical, historical, social and medial backgrounds. The multiplicity of approaches represented in *Exploring Nordic Cool* is indeed commendable and constitutes a central feature of this volume, with studies informed variously by cultural studies, ecocriticism, decolonialism, gender studies, intersectionality, reception studies, affect studies, new economic criticism, literature and law, place-making, and intermediality studies. The significance and value of this combined effort is, therefore, its ambitious interdisciplinarity and multi-disciplinarity, its coverage of a wide geographical area and historical span and the resulting case studies, which introduce readers abroad as well as within the Nordic region to both canonical and, especially, non-canonical works placed in new constellations that do not obsess over maintaining national borders, disciplinary purity, or received traditions.

Jakob Stougaard-Nielsen

From Dust to Dawn. Archival Studies After the Archival Turn, red. Ann Öhrberg, Tim Berndtsson, Otto Fischer & Annie Mattsson. Studia Rhetorica Upsaliensia 8. Uppsala 2021.

På senare år har arkiv blivit något av ett modeord, i så hög grad att det ibland talas om en *archival turn* inom humaniora. Ordet arkiv har dock många innebörder. Vi som är verksamma inom ämnet arkivvetenskap rör oss vanligen med en ganska snäv definition: ett arkiv består av de handlingar som skapas av eller inkommer till en arkivbildare – en myndighet, en organisation, ett företag, en privatperson eller familj – inom ramen för en verksamhet.

”Vändningen” handlar emellertid om ett mycket bredare arkivbegrepp, i hög grad inspirerat av tänkare som Foucault, Derrida, Vismann och Ernst. Makt och maktrelationer är här av central betydelse, men ”arkivet” kan också stå som beteckning för alla former av resurser för kunskap och kunskapsproduktion. Detta breda och mer metaforiska arkivbegrepp inspirerar såväl konstnärer som forskare, medan kritiker kan invända att det riskerar att bli intetsägande och att den smalare definitionen är nödvändig.

Även den arkivvetenskapliga litteraturen uppmärksammar numera i hög grad maktrelationer. Fokus ligger då särskilt på hur arkivariater och arkivinstitutioner påverkar möjligheterna till historiskrivning genom att avgöra vilka handlingar som bevaras, hur de ordnas, förtecknas och tillgängliggörs. Ibland förekommer även en diskussion om att arkivbegreppet borde utvidgas. Exempelvis har Jeannette Bastian framfört att den årligen återkommande karnevalen på en karibisk ö i sig skulle kunna betraktas som ett arkiv. Sådana inlägg hör dock inte till vanligheten och ännu mindre vanligt är det att de olika arkivuppfattningarna möts. Ett tillfälle för sådana möten var en konferens i Uppsala 2017, arrangerad inom ramen för det VR-finansierade projektet ”Knowledge, Power and Materiality. Archives in Sweden 1727–1811”. Bidragen till konferensen föreligger nu i antologin *From Dust to Dawn. Archival Studies After the Archival Turn*, utgiven av Litteraturvetenskapliga institutionen vid Uppsala universitet.

Vändningens teoretiska och metodiska följder för arkivbaserad humanistisk forskning diskuteras i antologins inledningskapitel av de fyra redaktörerna Berndtsson, Fischer, Mattsson och Öhrberg. Inte minst betonar författarna att arkivhantering