

# NORWEGIAN LITERATURE

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## 1. GENERAL

P. T. Andersen, *Norsk litteraturhistorie*, Oslo U.P., 764 pp., is a revised and expanded version of A.'s history of Norwegian literature. The author has consistently updated the book with information on fiction and poetry of the last decade, both of established authors and emergent ones such as Trude Marstein, Helene Uri, Karl Ove Knausgård, Olaug Nilssen, Øyvind Rimbereid, Carl Frode Tiller and Johan Harstad. As in the first edition, A. successfully balances historical synthesis and in-depth analysis, and makes his history of literature the most up-to-date reference work for both scholars and students in the field.

## 2. TENTH TO SIXTEENTH CENTURIES

C. Phelepstead, 'Fantasy and History: the Limits of Plausibility in Oddr Snorrason's *Óláfs saga Tryggvasonar*', *Saga-Book*, 36:27–42, a study of the saga of the Norwegian king Olav Tryggvason, discusses categories of 'fantasy' and 'the fantastic' in the text. O. Solberg, 'Voice of Laughter in Norwegian Ballads', pp. 93–106 of *Balladen-Stimmen. Vokalität als theoretisches und historisches Phänomen*, ed. Jürg Glauser, Tübingen, Francke, viii + 195 pp., is a study of the comic aspect in Norwegian medieval ballads, *Draumkvedet* in particular.

## 3. SEVENTEENTH TO MID-NINETEENTH CENTURIES

ASBJØRNSSEN, PETER CHRISTEN. *En dør til Asbjørnsen og hans verden*, ed. Erik Henning Edvardsen, Oslo, Asbjørnsenselskapet, 208 pp. is a collection of essays issued on the occasion of A.'s 200th birthday. Although most of the contributions are either biographical or focus on his activity as a biologist, the book also gives some insight into A.'s project of collecting and rewriting of Norwegian folktales.

COLLETT, CAMILLA. T. Steinfeld, *Camilla Collett. Ungdom og ekteskap*, Oslo, Gyldendal, 486 pp., is a revised and expanded edition of Steinfeld's biographical account of C.'s first 40 years of life. The new edition includes a new chapter that stretches to the publication of her groundbreaking novel *Amtmandens døtre* (1854–1855).

DASS, PETTER. J. Haarberg, 'Hvorfor trompet? Om tittelen på Petter Dass' nordlandsbeskrivelse', *Edda*, 1:3–12, is a historical study of D.'s poem *Nordlands trompet*, and argues brilliantly for a new evaluation of its title, which in its first tradition did not include the word 'trumpet'.

HOLBERG, LUDVIG *Ludvig Holbergs naturrett*, ed. Eiliv Vinje and Jørgen Magnus Sejersted, Oslo, Gyldendal akademisk, 243 pp., is a study of natural law in the works of H. Although the focus of the book is legal and philosophical, it also includes occasional reference to his literary works.

## 4. MID-NINETEENTH TO MID-TWENTIETH CENTURIES

GENERAL. V. Ystad, *Ord og arv. Utvalgte artikler*, ed. Gudleiv Bø, Oslo, Novus, 276 pp. is a collection of Y.'s essays issued on the occasion of her 70th birthday. Y.'s scholarship on Ibsen plays a central role in this collection, which also includes articles on the poetry of Henrik Wergeland, Olav Aukrust, Kristofer Uppdal, Halldis Moren Vesaas, on the prose of Sigrid Undset, Ingeborg Refling Hagen and Bergljot Hobæk Haff, as well as a detailed bibliography of Y.'s scholarship. H. Mühlbauer, 'Der natur og historie møtes', *Tidskrift för litteraturvetenskap*, 1:39–48, is a phenomenological study of Henrik Ibsen's and Andreas Munch's topographic poetry, focused on categories of place, nature and history. It also includes a comparison with the contemporary author Erlend O. Nødtvedt. Both K. Müller, "Die weibliche Lesevereinigung sollte jeder kennen": Literarische Praktiken, Netzwerke und Sozialkapital in den weiblichen Lesevereinigungen in Skandinavien um 1900', pp. 37–65 of *Literarische Praktiken in Skandinavien um 1900*, ed. Joachim Grage and Stephan Michael Schröder, Würzburg, Ergon, 278 pp., and C. Berrenberg, 'Die handgeschriebenen Zeitungen der norwegischen Arbeiterjugendvereinigungen: "eine weltgeschichtliche, philanthropische und psychologische Mission"', *ib.*, 109–50, are strongly informed by history of reading and history of the book. They focus on female reading societies in the Scandinavian capitals, including the *Kristiania Læseforening for Kvinder*, and on handwritten proletarian magazines at the turn of the 20th century. B. Christensen, 'L'argent et la vie: la littérature pour jeunes filles dans la Norvège de l'entre-deux-guerres', *Deshima*, 6:17–26, is a study of Norwegian and French novels for young girls of the interwar period. It also includes remarks on the translation of some of these novels from French into Norwegian.

BJØRNSEN, BJØRNSTJERNE. F. H. Pedersen, 'Bjørnsons *Kongen* (1877) — resepsjon og fortolkning', *Edda*, 3:195–212, is a study of the reception of B.'s play which argues convincingly for its revaluation in the context of the author's search for 'truth' and realism. E. B. Hagen, 'Bjørnsons "Støv" — kvalitetsvurdering og analyse', *Edda*, 4:317–27, draws upon reception history and is the first in-depth analysis of one of B.'s most underrated short stories. S. M. Schröder, "'La mort de l'auteur': Die Funeralinszenierung Bjørnstjerne Bjørnsons 1910', pp. 225–75 of *Literarische Praktiken in Skandinavien um 1900*, ed. Joachim Grage and Stephan Michael Schröder, Würzburg, Ergon, 278 pp., is an interesting investigation of the visual aspect of B.'s funeral rites, with Gunnar Heiberg's 1913 play *Parade-sengen* as a starting point.

CASPARI, THEODOR. H. B. Stamnes, *Theodor Caspari. Naturverner, romantiker og polemiker*, Oslo, Dreyer, 515 pp., is a comprehensive biography of this Norwegian poet, literary critic and naturalist. The book is a valuable contribution to a more nuanced history of Norwegian literature in the 19th and 20th cs (C. was often polemical with canonical Norwegian authors such as Ibsen and Bjørnson, and with cultural radicalism in general), and also offers analyses of C.'s works not available elsewhere.

FALKBERGET, JOHAN. E. Grue, *Mesterverket*, Oslo, Vidarforlaget, 222 pp., is a study of the process of writing of F.'s 4-volume cycle *Nattens brød* (1940–1959). The book draws widely upon F.'s correspondence and features a comprehensive glossary of F.'s idiosyncratic or dialectal expressions.

GARBORG, ARNE. O. Karlsen, 'Meta-mat: om forholdet mellom mat og litteratur med særlig vekt på Arne Garborgs *Hanna Winsnes's kokebog* (1890)', *EJSS*, 42.1:58–67, is a study of G.'s essay on a 1845 cookbook, which he used as an example in his defence of naturalist and decadent problem literature.

GARBORG, HULDA. S. B. Grønstøl, *Hulda Garborg. Forfattaren og feministen*, Oslo,

Aschehoug, 212 pp., is a heterogeneous monograph on G.'s contribution to Norwegian literature and the so-called 'woman question' between the 19th and 20th centuries. The author pays special attention to G.'s reading of Rousseau and her essay on his philosophy, and uses it as a starting point for the analysis of her novels.

GRIEG, NORDAHL. G. Skjeldal, *Diktaren i bombeflyet. Ein biografi om Nordahl Grieg*, Oslo, Cappelen Damm, 460 pp., is a biography of this Norwegian writer and active Communist. The book mainly focuses on G.'s political activism and the analysis of his literary work is minimal. M. Egeland, 'Historien om "Til ungdommen"', *Nytt norsk tidsskrift*, 1:16–27, is a study of the publishing history and reception of G.'s poem, which culminated in its bipartisan appropriation in the wake of the terror attack of 22 July 2011.

HAMSUN, KNUT. *Hamsun i Vesterålen 2012*, ed. E. Arntzen, N. M. Knutsen, and H. H. Wærp, Hamarøy, Hamsun-selskapet, 274 pp., is a collection of essays, many of great scholarly interest. Among them are discussions of H.'s *Ringens sluttet* in an ecocritical perspective, *Sult*, *Den siste glæde* and *Landstrykere*. The book also includes a stimulating parallel between H. and the terrorist A. B. Breivik's psychiatric report. L. F. Larsen, *Knut Hamsun. The Author and His Times*, trans. Robert Ferguson, Oslo, Font, 99 pp. (also available in Norwegian) is a good introduction to H.'s writing. K. Bethke-Prange, *\*Zeit des Verfalls — Verfall der Zeit. Zeit und Zeitwahrnehmung im skandinavischen Großstadtroman Ende des 19. Jahrhunderts*, Frankfurt, Lang, 205 pp., is partly focused on H.'s *Sult*. E. Arntzen, 'Hamsun og Strindberg: våpenbrødre', *Nordisk tidskrift för vetenskap, konst och industri*, 88.4:357–66, is a study of H.'s fascination for August Strindberg, with a focus on H.'s lectures on the Swedish author and their meeting in 1894. F. L. Boasson, 'Var vitalismen verdinøytral? Knut Hamsun og vitalismen', *Nordica*, 29:139–60, analyses H.'s *Fra det ubevidste sjæleliv*, *Pan* and *Markens grøde* through the lens of vitalism, though with a much narrower scope than Vassenden (see below). N. Penke, 'Exkurs: Knut Hamsun', pp. 139–46 of *Ernst Jünger und der Norden — Eine Inszenierungsgeschichte*, Heidelberg, Winter, 269 pp., is a short but valuable investigation of traces of the controversial philosophy by E. Jünger in some of H.'s works. J. A. G. Ardila, 'Unamuno, el monólogo interior y el flujo de conciencia: de William James y Amor y pedagogía a Knut Hamsun y Niebla', *Hispanic Review*, 80.3:445–66, is a study of the influence of H.'s *Sult* on the Spanish author Miguel de Unamuno.

IBSEN, HENRIK. A. M. Rekdal, *Ibsens to kvinner. Fra 'Catilina' til 'Når vi døde vågner'*, Oslo, Vidarforlaget, 218 pp., is a study of the triangular relationships between a man and two women that I. developed throughout his dramatic production. The book proceeds by analysing I.'s plays in pairs, mainly drawing upon Freud and Girard, and is the first longer analysis of a known phenomenon in Ibsen studies, though not yet fully investigated. *Gloria Amoris. Henrik Ibsens 'Kjærlighedens Komædie' 150 år*, ed. Eivind Tjønneland, Bergen, Alvheim & Eide, 196 pp., a collection of essays issued for the 150th anniversary of the publication of I.'s play, includes a number of contributions on the concept of 'love', as well as philosophical, biographical and reception-oriented studies. As a whole, it is a valuable contribution to research on an important yet seldom studied Ibsen play. E. Landmark, *Vendepunktet. Henrik Ibsen på Sunnmøre 1862*, Førde, Selja, 256 pp., is a study of I.'s 1862 field trip to the Norwegian west coast, where he collected folktales and stories. Though overloaded by a lengthy, superficial introduction to I.'s life, and despite its clear non-academic appeal, the book is a careful contribution to local history and helps shed life on an episode of I.'s life which has not met with great scholarly interest. Lou Andreas-Salomé, *Henrik Ibsens Frauen-Gestalten. Psychologische Bilder nach seinen sechs Familiendramen*, Taching am See, Welsch, 259 pp., is a new edition of Salomé's 1892 seminal essay on I.'s female characters. It is enriched by an anthology of reviews, footnotes and a comprehensive afterword, where the editor accounts for the influence the essay has had on literary criticism

and on early Ibsen studies. R. Colombo, 'Will and Sacrifice: Victimary Representations in Ibsen's *Rosmersholm*', *Contagion*, 19:167–77, takes Freud's essay on *Rosmersholm* as a starting point and goes on to an analysis inspired by René Girard. E. P. Sørensen, 'Ibsen's *John Gabriel Borkman* and Time', *Modern Drama*, 55.3:287–303, is a thorough discussion of the issue of time in I.'s play, with a focus on the gap between epic, dramatic and subjective time. S. Todić, 'Ibsen's *Danse Macabre*: the Importance of Auditory Elements in Henrik Ibsen's drama *John Gabriel Borkman*', *Musicology*, 13:163–79, explores the narrative elements of the danse macabre and its structural parallels with I.'s play. It also features a brief survey of the reception of Ibsen in former Yugoslavia. J. Gulddal, 'Contrasting Visions: Perceptions of America in Henrik Ibsen's *Pillars of Society*', *Nineteenth-Century Contexts*, 34.4:289–304, focuses on the contrast between the fictive America represented in I.'s play and the encounter between Norwegian and American characters in the play. W. Storm, 'Lukács/Ibsen: Tragedy, Selfhood, and "Real Life" in *The Master Builder* and *When We Dead Awaken*', *Comparative Drama*, 46.1:17–39, is an in-depth analysis of Lukács' scholarship on I., with a particular focus on two late plays. R. Alonge, 'Ibsen, Freud's Twin Brother', *North-West Passage*, 9:11–47, is a *summa* of the author's work on I., previously available only in Italian. Key themes of Alonge's reflection regard sexual subjugation, eavesdropping, incest and paedophilia. E. K. Gjervan, 'Henrik Ibsen's Two Stage Renderings', *Ibsen Studies*, 12.2:89–102, questions the established interpretation of two Ibsen watercolours as stage renderings of two of his plays staged in Bergen. The author proposes that an adaptation of Hans Christian Andersen might be the case in point, but she also leaves open other possibilities, as the Bergen repertoire staged by Ibsen has not been studied. S. Dingstad, "'Resolved to Sow Dissension?" Ibsen's *Love's Comedy* (1862) Revisited', *ib.*, 103–26, is a reading of I.'s play with an emphasis on the distinction between comedy and satire, and a comparison with Holberg's *Erasmus Montanus*. P. Quazzolo, 'Il mare nella drammaturgia scandinava: il caso della *Signora del mare* di Ibsen', pp. 18–33 of *Civiltà del mare e navigazioni interculturali: sponde d'Europa e l'isola* Trieste, ed. C. Ferrini et al., Trieste, EUT, 252 pp., is a narrow-scoped, thematic study of the marine element in *Fruen fra havet*. A. R. Shahin and R. Huq, 'The Identity In-Between: The Enquiry of Apathy and Existential Anguish in Henrik Ibsen's *A Doll's House*', *Language in India*, 12:287–97, is a rather unpretentious study of Nora's process of self-realization. *Britain and Norway: Special Relationships*, ed. Helge Ø. Pharo and Patrick Salmon, Oslo, Akademika, 369 pp., includes two contributions on Ibsen's reception in Britain, T. Rem (51–71) on the period 1872–1914, and M. Wells (129–155) on 1906–2000, together with a short article by J. Garton (299–308) on the reception of contemporary Norwegian literature in Britain. T. Rem, 'English Ibsen: The Socialist Perspective', pp. 107–22 of *Each Other's Yarns*, ed. Paul Goring, Domhnall Mitchell, and Jakob Lothe, Oslo, Novus, 326 pp., is a thorough account of the reception of I. among British Socialists. B. Tysdahl, 'Ibsen's presence in Joyce's "Epiphanies"', *ib.*, 171–80, is a short and rather narrow-scoped study of the references to I. that Joyce made in two short prose pieces on the early 1900s. S. Ang, "'Misguided, Misconceiving, Misinspired." Hill's "version" of *Brand* and the Matter of Words', *Ibsen Studies*, 12.1:27–55, is a study of Geoffrey Hill's rewriting of I.'s play, with a special focus on the deceptive nature of language. *Ibsen and Chekhov on the Irish Stage*, ed. Ross Dixon and Irina Rupp Malone, Dublin, Carysfort, xv + 222 pp., includes seven contributions on the reception of Ibsen in Ireland, with a specific focus on literary criticism, theatre history and performance studies. K. E. Shepherd-Barr, 'Ibsen in France from Breakthrough to Renewal', *Ibsen Studies*, 12.1:56–80, is a fine piece of scholarship on the still understudied reception of I. in France. Among other things, the author discusses a series of assumptions on the opposition between realism and symbolism, accounts for a number of Ibsen epigones and traces a performance history in 20th-c. France. F. Perrelli, 'Ibsen and the Italian Risorgimento', *Il castello di Elsinore*, 65:47–55, is a study of I.'s fascination

for the Italian struggle for independence, with a special focus on his poetry and on his political engagement in the wake of the Second Schleswig War (1864). A. Glytzouris, 'Henrik Ibsen, the Quest for Realism and the Rise of Greek Theatrical Modernism', *Ibsen Studies*, 12.1:3–26, is a well-argued study of the role played by I.'s plays in the development of theatrical modernism in early 20th-c. Greece. Yōichi Nagashima, 'From "Literary Translation" to "Cultural Translation": Mori Ōgai and the Plays of Henrik Ibsen', *Japanese Review*, 24:85–104, is one of the few studies of I.'s reception in Japan and gives a fascinating account of the manipulation of I.'s text in the early phase of their 'cultural translation' into Japanese. K.-K. Tam, 'Chineseness in Recreating Ibsen: *Peer Gynt* in China and Its Adaptations', *Interlitteraria*, 17:267–80, focuses in particular on contemporary productions and their intercultural implications. L. Dovey, 'Fidelity, Simultaneity and the "Remaking" of Adaptation Studies', pp. 162–85 of *Adaptation and Cultural Appropriation: Literature, Film, and the Arts*, ed. Pascal Nicklas and Oliver Lindner, Berlin, de Gruyter, viii + 277 pp., partly deals with a modern film adaptation of I.'s poem *Terje Vigen*.

Other contributions on I. include: T. C. Matos, *\*Ibsen's Foreign Contagion: Henrik Ibsen, Arthur Wing Pinero and Modernism on The London Stage, 1890–1900*, Bethesda, Academia, xii + 219 pp.; J.-P. Sarrazac, *\*Poétique du drame moderne. De Henrik Ibsen à Bernard-Marie Koltès*, Paris, Seuil, 416 pp.; M. Kolb, *\*A Doll's House by Frank McGuinness: An Expression of Irish Cosmopolitanism?*, pp. 111–30 of *Drama Reinvented: Theatre Adaptation in Ireland (1970–2007)*, ed. Thierry Dubost, Brussels, Lang, 302 pp.; E. F. Hanssen, *\*The Paradoxes of Textual Fidelity: Translation and Intertitles in Victor Sjöström's Silent Film Adaptation of Henrik Ibsen's Terje Vigen*, pp. 145–61 of *Translation, Adaptation and Transformation*, ed. Laurence Raw, London, Continuum, 240 pp.; J.-M. Paul, *\*Le Grotesque au service de la subversion: Le canard sauvage d'Ibsen*, pp. 163–73 of *Grotesque et spatialité dans les arts du spectacle et de l'image en Europe (XVIe-XXIe siècles)*, ed. Aline Le Berre, Florent Gabaude and Philippe Wellnitz, Berne, Lang, viii + 336 pp. *Reading Modern Drama*, ed. Alan Ackerman, Toronto U.P., vi + 306 pp., includes J. Roach, *\*Gossip Girls: Lady Teazle, Nora Helmer, and Invisible-Hand Drama* (297–310), and T. Thresher, *\*Vinløv i håret: The Relationship between Women, Language, and Power in Ibsen's Hedda Gabler* (21–45). G. Bjørhovde, *\*From Discords to Dubliners: George Egerton, James Joyce and Norway*, *Nordic Irish Studies*, 11.1:93–105. F. Perrelli, *Ludvig Josephson e l'Europa teatrale*, Acireale-Rome, Bonanno, 239 pp., is a historical-biographical monograph on the theatre director and includes in-depth analyses of his Ibsen productions.

KIELLAND, ALEXANDER. T. K. Samoilow, 'Borgerlig protestantisk etikk versus spekulativ jødisk kapitalisme hos Alexander L. Kielland', *NLitT*, 1:30–44, focuses on the representation of the Jew in K.'s novel *Jacob*. The author argues that it mirrors a discourse of opposition, typical of the late 19th c., between a bourgeois, Protestant ethic and a 'Jewish' speculative way of doing business.

KRANE, BORGHILD. L. R. Waage, 'Borghild Kranes *Følelsers forvirring* (1937) — en queer lesning av Norges første lesbiske roman', *NLitT*, 1:16–26, focuses on the representation of lesbianism as 'confusion' in the heteronormative context of K.'s novel.

KROHG, CHRISTIAN. E. Mørstad, 'Christian Krohgs *Albertine* og fransk litteratur', *Kunst og kultur*, 3:146–53, argues rather superficially for Goncourt's and Zola's influence on K.'s novel.

NANSEN, FRIDTJOF. H. H. Wærp, 'Fridtjof Nansen som forfatter — en litterær vurdering av reiseskildringene', *Nordlit*, 29, 235–42, reads N.'s accounts of travels in eastern Europe, Greenland and the Arctic as examples of travel literature.

RØLVAAG, OLE EDVART. I. Kongslien, 'Culture, Difference, and Diversity in O. E. Rølvaag's Immigrant Epic', *ScSt*, 84.2:177–90, focuses on R.'s comprehensive epic cycle on Norwegian immigrants to America, with comparisons between the Norwegian and the English version of

R.'s books. I. Kongslien, 'Nye ord i ei ny verd: Kodeveksling i romanar om nordmenn og svenskar i Amerika', *NLT*, 30.2:229–47, expands on the interference between the Norwegian and English linguistic codes in R.'s novels.

SANDEL, CORA. I. N. Mathisen, "Varme er liv, kulde er død" — Cora Sandels *Alberte og Jakob* (1926) som vitalistisk tekst?, *Edda*, 4:302–15, is a study of S.'s debut through the lens of vitalism, including a discussion of the relationship between vitalism and gender in the novel.

THORESEN, MAGDALENE. Jorunn Hareide, 'Kæmpe, til jeg kan ej mere.' *Magdalene Thoresen: en forfatterbiografi*, Oslo, Aschehoug, 582 pp., is a solid scholarly biography of the Norwegian writer and playwright, based on extensive archival work on T.'s correspondence.

TU, TORVALD. I. Særheim, 'Marselius på Rudlebakken og Asseline Justine Gustava på Dokkeholen. Namnebruken i Torvald Tus Jær-Stubbar og hugnadsoger', *Namn og nemne*, 29:47–64, is a quantitative study of places and names in T.'s comic short stories.

UNDSET, SIGRID. Benedicta Windt-Val, 'Fra Pollemann til Paulus: navnenes betydning i Sigrid Undsets konversjonsromaner', *Namn og nemne*, 29:7–29, is a study of characters' names in U.'s novels *Gymnadenia* and *Den brændende busk*. Drawing upon literary onomastics, the author argues for the importance of these names for the relationship between characters.

## 5. LATER TWENTIETH CENTURY AND CONTEMPORARY

GENERAL. E. B. Hagen, *Kampen om litteraturen. Hovedlinjer i norsk litteraturforskning og -kritikk 1920–2011*, Oslo U.P., 288 pp., is a history of Norwegian literary criticism of the last century. Hagen focuses on two main currents, the historical-pragmatic, mostly represented by Francis Bull, and the aesthetic-essentialistic, led by Peter Rokseth. With these two main currents as background categories, Hagen goes on to examine modernist literary criticism, the environment of the periodical *Profil*, the avant-gardes of the late 1960s and 1970s, and finally, the literary criticism of Atle Kittang. Hagen's reappraisal of the historical-biographical method and his criticism of the aesthetics of autonomy has led to a lively debate, which is partly traceable in P. Buvik, 'Det sanne, det gode, det skjønnne — en ktikk av Erik Bjerck Hagens litteratursyn', *Edda*, 4:328–33. E. Vassenden, *Norsk vitalisme. Litteratur, ideologi og livsdyrking 1890–1940*, Oslo, Scandinavian Academic Press, 534 pp., is a study of vitalism in the works of different Norwegian authors. After a lengthy introduction to vitalism and its philosophical and ideological premises (Nietzsche, Bergson), Vassenden gives much space to a discussion of Knut Hamsun's work, also in comparison with the Danish author Johannes V. Jensen. A number of poets of the early 20th c. (Kristofer Uppdal, Olav Duun, Olav Aukrust, Olav Nygard and others) make up the central part of the book, and Vassenden also considers the presence of vitalism in radical literary discourse (Sigurd Hoel, Helge Krogh). Studies on vitalism in the poetry of Tarjei Vesaas, Åsmund Sveen, Jakob Sande and Aslaug Vaa conclude a comprehensive and pioneering work. E. Oxfeldt, *Romanen, nasjonen og verden. Nordisk litteratur i et postnasjonalt perspektiv*, Oslo U.P., 306 pp., is a comparative study of some contemporary Scandinavian and international novels and films. By this comparative approach, Oxfeldt questions the national aspect of Dag Solstad's *Armand V.* and Hanne Ørstavik's *Presten*, and attempts a 'post-national' reading informed by post-colonial and national theory (Bhabha and Anderson). In particular, Oxfeldt focuses on the national critique against the Afghanistan war in Solstad's novel and on the concept of shame and guilt towards the Sámi population in Ørstavik's *Presten*. P. T. Andersen, 'Kosmopolitisk identitet eller globalisert fremmedgjøring', *Folia Scandinavica Posnaniensia*, 12:4–14, is concerned with the post-national and cosmopolitan traits in Solstad's *Armand V.*, enriched by a comparison with the novel *Forførelsen* by Jan Kjørstad. *Norsk litterær årbok 2012*, ed. Heming Gujord and Per Arne

Michelsen, Oslo, Samlaget, 332 pp., include the usual overview of Norwegian poetry and fiction published in 2011. The other articles focus on contemporary authors such as Karl Ove Knausgård, Merethe Lindstrøm, Ingvild H. Rishøi, Jan Grue, Gaute Heivoll and Åsta Holth. Contributions on canonical writers such as Knut Hamsun, Conrad Nicolai Schwach, Fridtjof Nansen and Tarjei Vesaas are also present. For the first time, the yearbook does not include a bibliographical survey of literary criticism, which has been moved to the electronic platform *Littforsk*. A. Kittang, *Poesiens hemmelege liv*, Bergen, Fagbokforlaget, 264 pp., is a theoretical book focused on poetry reading, but also includes monographic chapters on Norwegian modernist poets. These chapters analyse Olav O. Hauge's sonnets, two late poems by Tarjei Vesaas, the role of 'folk memory' in Einar Økland's collection *Bronsehesten*, and the idea of 'wandering themes' and 'wandering reading' in the poetic production of Hanne Bramness. *Poesi postmillennium. Lyrikk i første tiåret av 2000-tallet*, ed. Ingrid Nielsen and Idar Stegane, Bergen, Alvheim & Eide, 215 pp, is an anthology with contributions on Norwegian and Scandinavian poets of the last decade. Among the Norwegians, there are Geir Gulliksen, Øyvind Rimbereid, Erlend O. Nødtvedt, Cornelius Jakhelln and Steinar Opstad. A. Farsethås, *Herfra til virkeligheten. Lesninger i 00-tallets litteratur*, Oslo, Cappelen Damm, 362 pp., is a collection of essays on different works from the last ten years. The book opens with two comparative analyses of Abo Rasul's controversial trilogy against Jon Øystein Flink's and Gunhild Øyehaug's writings, and of Trude Marstein against Dag Solstad respectively. Other contributions include readings of Carl Frode Tiller's, Thure Erik Lund's, Jon Fosse's and Hanne Ørstavik's works in the light of religious issues, and a lengthy essay on Karl Ove Knausgård's *Min kamp*. C. Hamm, 'Gudinner med jobb og barn? Alenemødres seksualitet i norske samtidsromaner', *Tidsskrift for kjønnsforskning*, 36.1:32–46, is a study of the representation of sexuality of single mothers in the novels of Hanne Ørstavik, Trude Marstein, Vigdis Hjorth, Merete Morken Andersen and Anne Oterholm, focused on the single mother's 'goddess-like' figure. M. Humpál, 'Det identitetsløse menneske etter modernismen og postmodernismen: Noen eksempler fra nordisk litteratur', *Folia Scandinavica Posnaniensia*, 14:25–33, is a short study of the concept of absence of identity in Nordic literature, with some examples from novels by Dag Solstad and Erlend Loe. Å. M. Ommundsen, 'Avkolonisert barndom, koloniserende teori? Internasjonal barnelitterær teori i konflikt med kunstnerisk praksis i samtidens norske barnelitteratur', *Edda*, 2:104–15, argues that the predominance of children's literature in English poses problems of jargon in the analysis of Norwegian children's literature. This is exemplified by Tore Renberg and Øyvind Torseter, *Gi gass, Ine*. I. Mjør, 'Barnelitterære ryggmargsrefleksar. Innspel til forskingshistorie — perspektiv på forskning og kritikk', *Nordic Journal of ChildLit Aesthetics*, 3 (online), is a survey of the history of research on children's literature in Norway. B. Christensen-Scheel, 'Barnelitteraturkritikkens samtidige estetikk', *ib.*, focuses on criticism of Norwegian children's literature between 2009 and 2011.

CHRISTENSEN, LARS SAABYE. S. V. Knudsen, 'Skæve mænd og mærkelige maskuliniteter i romaner af Lars Saabye Christensen', *Edda*, 1:16–27, is a study of mask and masquerade in three novels by C. The author argues that the use of masks opens for queer interpretation of gender and especially of masculinity in these texts.

EGGEN, JO. *Nordisk samtidspoesi. Særlig Jo Eggens forfatterskap*, ed. Ole Karlsen, Vallset, Oplandske bokforlag, 288 pp., is an anthology focused on contemporary Norwegian poetry, with a particular focus on E.'s production from 1980 till the present day. It also includes contributions on ekphrasis and the role of the internet in contemporary Norwegian poetry.

EGNER, TORBJØRN. A. Heger, *Egner. En norsk dannelsehistorie*, Oslo, Cappelen Damm, 520 pp. is a comprehensive biography of this Norwegian artist and author of children's literature. The book is based on an extensive work in T.'s private archive, but is not intended for a specific

academic audience. A. M. B. Bjørkøy, 'Fra Pinocchio-småinger til tanntroll — *Karius og Baktus* fra 1941 til 1958', *Edda*, 2:86–102, focuses on the different editions of E.'s children's story, and particularly on the revision of the text as a consequence of its adaptation for radio and film.

ESPEDAL, TOMAS. K. Tunkiel, "'Drømmen om å bli en annen". (By)vandringens betydning i Tomas Espedals *Gå. Eller kunsten å leve et vilt og poetisk liv*', *Folia Scandinavica Posnaniensia*, 14:136–46, is a study of the motif of walking in E.'s novel, with a focus on the different settings in Bergen and Paris.

FOSSE, JON. S. Bordemann, "'Man må føre menneskeheten ut av fryktens og den tålmodige sløvhetens primitive stadier" — om den tyskspråklige resepsjonen av Jon Fosses tidlige dramatikk', *NLitT*, 1:46–57, is a study of the early German reception of F.'s plays, with an emphasis on the struggle between the German paradigm of dramatic theatre and the essential, textual dramaturgy of F.

FROBENIUS, NIKOLAJ. E. Rees, 'Nikolaj Frobenius' *Teori og praksis* in Theory and Practice', *ScSt*, 84.1:59–86, views F.'s 2004 autobiographical novel in the light of performative biographism and place theory. It also includes a discussion of F.'s essay on the town depicted in the novel and of the film based on it. J. H. Haarder, 'Vidnesbyrd om velfærdsfunktionalismen. Drabantbyen hos Dag Solstad og Nikolaj Frobenius', *Kritik*, 204, 37–48, analyses the autobiographical implications of the same novel in the context of a critique of functionalism and of the role of suburbs in Norwegian literature, and also considers Dag Solstad's novel *Forsøk på å beskrive det ugjennomtrengelige*.

HAGERUP, HILDE. Å. H. Kallestad, 'Verdimøter i Hilde Hagerups roman *Bølgebiter*', *Edda*, 3:231–42, explores the ethical implications of literature for youth used in school, with the example of H.'s novel.

HAUGANE, KARIN. J. Egerer, 'Eine Sprachform für die Sprachlosigkeit: Liebesgedichte aus Karin Hauganes *Oktavfeltet*', *EJSS*, 42.2:169–91, focuses especially on the interplay between language and philosophy in H.'s love poems.

HEIVOLL, GAUTE. U. Langås, 'Om å bære dødens tyngde — Fotografier og visuelle fortellerstrategier i Gaute Heivolls roman *Himmelarkivet*', *Edda*, 2:66–84, is a study of the photographs in H.'s novel on WWII, with a particular focus on the tension between the reality they represent and the fictional nature of the text.

HJORTH, VIGDIS. J. Lorentzen, 'Amor aequabilis, sex og intimitet i Vigdis Hjorths *Hjulskift*', *Edda*, 1:30–39, focuses on the representation of sex and intimacy in H.'s novel, and argues for the independence of these two categories from each other.

HOVLAND, RAGNAR. H. Folgerø and F. Tokvam, *Ler dei no, så har eg vunne. Eit møte med Ragnar Hovland*, Oslo, Samlaget, 251 pp., is a heterogeneous collection of essays on H.'s life and works.

KNAUSGÅRD, KARL OVE. H. Hauge, 'Karl Ove Knausgårds *Min kamp*', *Kritik*, 203:91–103, is one of the first scholarly attempts at a general criticism of K.'s six-volume saga. Though not strictly academic in its scope, it is a valuable assessment of K.'s opus and a good starting point for further enquiries. H. Hauge, *Fiktionsfri fiktion*, Copenhagen, Multivers, 185 pp. has a section dedicated to K.'s cycle, which is held as a watershed for the entire Scandinavian literature. The book also contains chapters on Beate Grimrud, Hanne Ørstavik, Jon Fosse and Knut Hamsun. I. Engelstad and S. E. Gullestad, 'Fedre og sønner', pp. 145–70 of *Freud, psykoanalyse og litteratur*, ed. Janneken Øverland and Irene Engelstad, Oslo, Gyldendal, 174 pp., is a Freudian reading of K.'s cycle.

MOSTUE, SIGBJØRN. T. W. Lange, 'Nasjonal identitet, det overnaturlige og oversettelsesstrategier' is a quantitative study of the translation strategies adopted in translating

M.'s trilogy *Alvetegnet*, with a focus on the 'cultural' translation of figures of Norwegian folklore.

SUNDE, OLE ROBERT. *Som fra mange ulike verdener. Om Ole Robert Sundes forfatterskap*, ed. Audun Lindholm, Oslo, Gyldendal, 280 pp., is a collection of articles on S.'s multi-faceted literary production, ranging from non-fiction to poetry and novels.

VAAGE, LARS AMUND. *Vaage. Ti lesninger i Lars Amund Vaages forfatterskap*, ed. Hanne Bramness and Jahn Hollien Thon, Oslo, Oktober, 253 pp. is a collection of essays on many aspects of V.'s production, with particular emphasis on the novels *Rubato*, *Tangentane* and *Kunsten å gå*.