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## Danish Literature

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[TT]Danish Literature

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[H2]1. General

[H4]Current Trends.

Martin Gregersen and Tobias Skiveren, *Den materielle drejning: Natur, teknologi og krop i (nyere) dansk litteratur*, Odense, UPSP, 184 pp., regards contemporary Danish literature and literary criticism from the perspective of 'the material turn', comprising theories of object-oriented ontology, new materialism, material feminism, eco-criticism, posthumanism, and actor-network theory. G. and S. wisely refer to this shift of focus as a 'drejning' (gradual rotation), not a 'vending' (turn). This cautious rhetoric will hopefully inspire other scholars presenting emerging theoretical constructs. The monograph is divided into an introduction to the theoretical field and three symmetrical sections, each covering a distinct aspect of materiality: nature, technology, and body. Within each section, relevant contemporary literature is discussed in relation to earlier canonical works. It may seem absurd to devote a mere ten pages to the theme of nature in Danish literature, but the authors succeed in giving concise accounts and provide with new perspectives on some parts of Danish literary history. More importantly, the monograph amounts to a valuable contribution to contemporary Danish literary criticism.

'Jeg' er fand'me til!: *Litteratur og identitet til debat*, ed. Søren Peter Hansen, Ivan Z. Sørensen, and Mads Julius Elf, Copenhagen, U Press, 219 pp., sums up the debate on Marianne Stidsen's 2015 doctoral dissertation *Den ny mimesis*. The volume consists of Stidsen's lecture given at the defence, the official opponents' responses, remarks ex auditorio, and subsequent debate articles from news media. The material itself indicates the remarkable attention attracted by the dissertation. Especially Stidsen's insisting focus on the individual's search for identity as the cornerstone of literature in late modern Scandinavia was controversial. Per Thomas Andersen claims that Stidsen's notion of identity is outdated, and Lars Bukdahl objects to her selection of literature which he finds too narrow though almost 40 authorships are covered in the dissertation. The volume is topical, but many of the included contributions are of lasting value due to the continuous relevance of the general subject of identity in late modernity.

Tue Andersen Nexø, *Vidnesbyrd fra velfærdsstaten: De sociale vending i ny dansk litteratur*, Copenhagen, Arena, 199 pp., follows the recent attempts by Jens Kramshøj Flinker (*Litteratur i 00'erne*, 2013) and Erik Svendsen (*Kampe om virkeligheden*, 2015) to provide a framework for Danish literature around and after the latest millennial change. N. identifies a 'social turn' which allegedly transgresses the borders between literature with a broad and a narrow appeal, respectively. This turn is observed thematically in the widespread focus on interpersonal relations in everyday life and more individual reflections on the conditions of citizens in present day Denmark. From this sociological viewpoint, works of ten contemporary authors are analyzed and discussed along with briefer treatments of other examples from the same period. Furthermore, a section takes up the topic of 'distaste for fiction' which is said to be the most important tendency in recent Danish literature, also known as autofiction or performative

biographism. N. argues that the terms provided by Poul Behrendt (*Dobbeltkontrakten*, 2006) and Jon Helt Haarder (*Performativ biografisme*, 2014) are too narrow, whereas the distaste for fiction addresses a general involvement with concrete individual or social reality. There is clearly no consensus on the subject, and N.'s contribution is yet another important scholarly work for anyone studying 21st century Danish literature.

*Passage*, no. 76, 'Et andet Danmark?', takes as its point of departure the debate on Danish national identity in the wake of the 2015 Danish general election. Special attention is given to thorough critical discussions of Danish national identity in various media comprising both fiction and non-fiction. The first three articles are devoted to literature: Peter Stein Larsen, 'Dansk identitet i modern lyrik' (7–26), treats critical reflections on national identity in a small selection of Danish poetry from 1967 to 2010; Nicklas Freisleben Lund, 'De fremtidsløse tager ordet: Klasse, prekariat og velfærdskritik i dansk samtidsprosa' (27–39), insists on the concept of class and applies it to three recent novels concerned with the 'prekariat'; and Tobias Skiveren, 'Affekt og racialisering i ny dansk (minoritets)litteratur' (41–58), focuses on minority literature exemplified by Yahya Hassan, Eva Tind, and Maja Lee Langvad which he reads informed by Sarah Ahmed and other prominent representatives of affect theory. In combination, the three articles give insight into the variety and heterogeneity of positions and perspective in literary treatments of Danish national identity.

[H4]Literary History.

[H4]Poetry.

Louise Mønster, *Ny nordisk. Lyrik i det 21. århundrede*, Aalborg U.P., 242 pp., sheds light on the transitions of the lyric genre in 21st century Scandinavia. Emphasis is laid on the material aspects of various publications forms, the influence of new media, and generic developments, and the selected material is predominated by Danish poetry. Despite the synchronic focus restricted to the current century, M. provides with diachronic perspectives on printed publishing and the historical roots of the surprising reemergence of the sonnet in recent years. Especially noteworthy is the final chapter on the expansions and transgressions of the lyric genre. Other sections are devoted to themes of gender and long poems. All seven chapters of the volume are revised editions of articles published within the last four years. Thus, the book will be of little interest to readers familiar with M.'s recent research.

[H2]2. Individual Authors

[H4]Andersen.

[H2]3. The Danish Golden Age