

Since an adequate account of the main structural features of the novel can be found in Sven Møller Kristensen's very brief analysis of it in *Digtning og livssyn*, I shall just make one or two general comments and then give a detailed analysis of the central scene of the book.

SMK in typical fashion says at the start of his analysis that 'det er klart at ordene "Goddag broder" markerer vendepunktet og centrum i romanen. Det er nøgleordet'. This is not in fact so for as in a dream a turning point or awakening is accompanied in this book by an external correlative. SMK says that Tomas has been in a situation 'af isolation og refleksion hvor alle beslutninger og handlinger bliver ligegyldige og alting uvirkeligt hjerne-spind. . . D & I, p. 185. but then 'Gabriels slagtilfælde får ham til at gennemskue situation og endelig stå op og gå, ned i kælderens hvor han rækker hånden til et vildfremmed menneske. . . . Dermed begynder hans virkelige liv' (ibid). The trouble with this is that the rhetoric hides a slight but important distortion of interpretation. The problem is that the novel is about Tomas' 'situation og opvågnen', but 'hans virkelige liv' is *not* confined to the part of the book following 'Goddag broder'. The novel does not support SMK's tendency to link action and reality in this commonplace fashion. Reality is in fact the material of the book and its greatness lies in the width of its acceptance of reality, together with its symbolic transformation of the reality into a drama of values. There is no conflict between reality and unreality in the book — everything is accepted as real. The conflict is the psychological conflict between fulfilment and emptiness, the moral conflict between good and bad and the existential conflict between life and death. SMK rightly describes the book's presentation of the fundamental human situation as mystical, but fails to realize the full implications of this for the most valuable interpretation of what happens. He states the theme as 'Kort sagt, det uforløste og vildfarende menneskelige behov for hengivelse, behov for kontakt, samhørighed, sammenneskelighed. At leve er at leve *med*'. What is missing from this list is the sense of a scale of values which operates through the whole of the book, together with the highest point on the scale, love. There is a feature of love missing from SMK's list which is more important than all the others as it determines them in their most valuable sense, and that feature is 'ømhed'. The highest unity achievable by human beings is in love, and the book presents human relationships against this ideal of unity and the scale of values developed from it. The book's metacommunications presents with a high degree of selfawareness the drama of the attainment of love and the paradox of love's indestructible vulnerability in human beings. The drama and the conflicts are all completely symbolic, their relation to

conscious reality is that of dreams. The realistic trappings of time and place are present to provide the same sort of immediate orientation as Kafka's corridors or the streets of his castle village — their symbolic relevance to subjective developments is far more important than their historical or political or geographical relevance. The movement of the book is not that of rational theoretical discussion, either, in spite of the constant occurrence of concepts such as dialectical materialism. God, and so on. What happens is a constant testing of descriptions against a subjectively absolute reality, a change in reality provokes a change of description and a move to a higher level of generality and suprapersonal relevance. From a world of aliation and reified relationships, immaturity and taboo, a subjective, qualitative change takes Tomas to an understanding of wholeness and the dialectics of an almost Taoist view of change and permanence. He attains a fundamental qualitative insight into the human condition then, and it proceeds along with the growth in him of a sense of *relevance* to others, rather than a sense of action or reality. The image of a passage from dream to waking accompanies the first emergence of this sense, as I mentioned at the start of the essay. The dream begins to fade as Gabriel confesses to Tomas, and collapses. The problem of love has been raised, and Tomas has a first opportunity to practice tenderness towards another as Gabriel lies in front of him. The first decisive moment of change in Tomas is life thus occurs here: 'han bøjede sig ned og kyssede Gabriels pande. Snart, meget snart, tænkte han og følte en dyb ømhed ved tanken'.

It is developed rapidly and symbolically in the generalizations he makes to describe, to analyse his situation and the relationship: 'Men hvem var han som sad her og trøstede en døende, var han selv en kvinde med sin nyfødte på skødet?'

The action of comforting, and the symbolism of new birth and death in relation to present and past subjective states respectively is of extreme importance in the book, and the further development in the immediately following passage points forward to the movement of the second part of the book:

'Tanken var så urimelig, så stik imod' al fornuft at han måtte smile ogsaa til den. Tanken spejlede smilet og sendte det tilbage, *et smil over al fornuft*. Hans ømhed voksede, den videde sig umaadelig ud og blev *en ømhed for alt levende, en kvindeømhed over al forstand*. Der var stille omkring dem nu, alting lyttede og smilede til *denne utrøstelige graad som var saa lykkelig komisk, saa inderlig meningsløs fordi den slet ikke var utrøstelig. Et kærtegn var nok til at standse den*.

Han lagde sin haand paa den andens pande og graaden hakkede i staa, ansigtet jævnedes ud og blev roligt og mildt. . . [Tomas] sad her som *den*

eneste vaagne. Han smilede, han kendte den simple selvfølgelige sandhed og følte kun en anelse af sorg over at han ikke havde kendt den før. Nu var det for sent.

SMK describes the role of childish crying and its relation to immaturity well, but again fails to appreciate the importance and generality to personality of, 'en kvindeømhed over al forstand', and the 'kærtegn' which works with the magic (another feature SMK remarks on but develops insufficiently) of 'den simple selvfølgelige sandhed'. His feeling of being the 'eneste vaagne', of knowing 'den simple selvfølgelige sandhed' and the thought 'Nu var det for sent' are already ironic illusions following the thrust of his emotional insights — they are intellectual descriptions based on inadequate material! Tomas's mind, not to mention the metaconsciousness of the book works on a powerfully logical principle of creative generalization, and is not slow to produce an analysis of the situation the self finds itself in. Here the mystical elements are clear, but what is not accounted for is the as yet unrealized productivity of Tomas's state following his insight. Its first act is to shatter the dream-consciousness he has been living in, his relations with others are to change from narcissistic rituals to true exchanges. (The penetration of the light of dawn to provide satori or awakening for the sunflower to begin its dialogue with the sun of understanding). His realization of the active principle in his change of state is given thy supernatural overtones of a kind of stigmatism — his saintliness reveals itself 'som et sting af smerte i hænderne'. 'Øjeblikket var kommet hvor han maatte rejse sig og gaa.

Tomas løftede hovedet. Han holdt vejret og lyttede. — Nu, tænkte han.'

And it is at this point that the external correlative signals the objective conditions necessary for the introduction of a productive synthesis into the dialectic of the novel which has hitherto been developing the stages of thesis and antithesis. On the symbolic level the book is most concerned with, Tomas's mind is now capable of assimilating Simon's total experience and his human relationships in order to make something far greater out of them than Simon himself has ever managed to do. The fact that Tomas's subjectivity absorbs Simon's into its own sphere of influence is revealed by the indications of something inevitable about the changes which occur and the necessity of events to bring them about:

'Skriget nedefra forstyrrede ham lidt men det skræmte ham ikke. Det var som det maatte være, skingrende enstonigt og fuldkommen meningsløst. Natten igennem havde han hørt det nærme sig, og det var kun en tilfældighed som i dette øjeblik lod det bryde frem fra en kvindes mund.'

The final point to be made here is that he is not scared by the scream, fear requires involvement, and he has not yet been able to break through his own defensive irony sufficiently to experience the involvement which

produces fear. Simon provides challenge and stimulus for Tomas, but no response, and his eventual role is in fact limited to stimulating Tomas to act on his own initiative and make the most valuable decision of his life, joining the fugitives. He acts first of his own accord, and the experiences fulfilment and response — a kind of 'leap into faith' which is fully in accord with the principles by which the book works.

The character and role of Simon raises the question of the novel's relation to the main tradition of Danish literature with more emphasis than SMK realizes. Not only are there the obvious similarities to contemporaries like Paul la Cour and Kjeld Abell, and an approach to Johs. V. Jensen's view of life in the book as a whole, there are also wider traditional issues at work. The whole question of the oedipal 'Halvmenneske' is discussed in Simon's neurotically fearful flight, his belief that the worst will always happen, his obsession with his father and the wrath of God and his incapacity to give himself fully to another human being except on the terms of an immature and limiting sado-masochistic relationship, whose end can be linked directly with the destructive and satanic pole of the dualistic view of life — Lydia with her red hair, her androgynous nature, her whole role-identification as outcast defiant whore, all indications of the symbolism of dualism, can be clearly seen as an evil/innocent/fairy whose type can be traced right back to the beginnings of the so-called golden age of Danish literature — Oehlenschläger gives us a brief picture of her destructive enchantments in *Ellehoien* and then a full-scale portrait of her in Skulde's role in *Helge*. Simon is shut off from complete wholeness in the novel, but under the pressure of an overwhelming disaster which explodes his compulsive subjective circling around his neurosis he is able to give himself sufficiently to others to play a valuable part in a positive brotherly relation with them. 'Goddag broder' indicates the farthest Simon can reach in his relations to other people, while for Tomas it reveals a step forward which his mind has already assimilated and passed. Tomas is already assimilated and passed. Tomas is already capable of doing more than he needs to help Simon, hence his irony and his 'magical' confidence, until he reaches the docks. Simon's first serious relationship to others is found in disaster, whereas Tomas is capable of the humility and generosity towards other people which makes mature requited love spontaneously possible. Neither Tomas nor Lene needs to act to see one another again after she has left him his food, yet they do. Their strange reluctance to commit themselves to one another at first is once more an intellectual description of what they are feeling which does not match their deepest feelings and is thus jettisoned when the truth of their impulses makes itself evident. Simon suffers from the same discomfort yet follows his impulse to see Lydia again — one which because of his inadequate realization of his

nature self is nothing but destructive, as opposed to the productiveness of Tomas and Lene again and as opposed to Lene's realization of herself which enables her to restrain herself, in spite of her intense desire, from giving herself to the Austrian, a relationship which would not have been productive in the long run, which would not have led to fulfilment. This central place of fulfilment and her intuitive realization of its importance also determines the halfheartedness of her attempts to alleviate her longing with the Smith, who in Kierkegaardian terms could be called a perfect example of an ethical individual with not the slightest awareness of the irrational experiential truth of the religious individual's insight. Simon's neurotically distorted and stunted insights into the values attached to human experience as compared to the other more mature characters links him in fact more nearly to the ignorant and selfish war exploiters than to the others, the difference is in the relation between defiance and compliance with neurosis — as can be seen in the contrast between Dr. Felix's selfindulgence and Simon's tortured conscience — what is lacking is realization and a sense of values, and without these evil is brought about — Simon causes the betrayal of his comrades through his selfishness, Gabriel acts as a mindless tool of inhumanity with his weapon deals, he arms the symbolic figure of evil at the end of the book, *Døden fra Lybæk*, and Simon directs him, the actual act of admitting him, however, in his own horrifying presence, has to be performed by a lunatic, Nikolas, the type of cynicism, whose concern is with nothing but itself — cynicism rather than egotism, since here it is the former which determines the latter. Simon thus makes it possible for evil to achieve its destructive end, and since Simon is linked with the problem complex of the Danish 'fantast' tradition in the closest possible way, his mind works on the same old educationally determined basis, the system first and life nowhere as it is rejected by the system, then the novel provides one of the most firmly based exposures of the complete irrelevance of the tradition's concerns, its symptomatic nature, and its viciousness the moment it is taken seriously at face value. Its thesis in *Lykke-Per* or *Adam Homo* is shown up as insignificant feebleness, its antithesis in J.P. Jacobsen and the naturalists, as in *Marie Grubbe* for example, is thrown out as fatalistic masochism, isolated defeatism. What is left is Johs. V. Jensen's romantically isolated materialism, which is superseded and spread to cover mature concerns in a modern technical society. What Branner has in fact done is in his vision to provide a existential value scale which must be realized by anyone attempting to construct theories of politics and sociology. A central work of subjective relational psychology on a par with the most enlightened mystics (the Zen Buddhists), Freud and the recent work of R.D. Laing. There is in fact no theoretical discussion in spite of the fact that Marxism, dialectical

materialism and so on are used to indicate types of self in the book — this is cliché usage justified within the work by its overriding concern with a definition in symbolic terms of the complete good individual. A materialist dialectic is evolved in fact which takes the rhythm of human life and the dream operations of the mind into account. Kierkegaard's mystical morality transposed complete with its hierarchical view of values onto a set of materialistic (possibly 'spiritual' in a Zen interpretation, or a psychological sense) and certainly in no sense theological metaphysical coordinates. The simplifications involved are those of a dream — the operations of time and institutions are manipulated by the subjective consciousness into symbolic, eternally valid, fully unified, representations for aspects of the highest ranked *individual* concerns of the moment, the place-time events of the present coexisting in the mind.

The particular exponents in the book of much of this interpretation should emerge quite clearly from the following close analysis of the most important passage in the book — Lene and Tomas have just made love for the second time and realized that their feelings confirm a qualitative shift in the nature of their consciousness of each other and the whole of their previous experience. The analysis is in the form of a running commentary in order to demonstrate more clearly the continuous development and close packed juxtaposition of important elements which is particularly marked in this passage and forms one of the most remarkable features of the novel as a whole.

The central theme of the passage is the ability of love to achieve in the individual and honest realization of what relationships with others mean to him, and what their value to himself as a whole free individual is.

Tomas has just said to Lene: 'Det er det samme med mig... Jeg har heller aldrig vidst hvad det betød at være hos en kvinde', and both of them now what it means to love. They talk about themselves to each other. She says:

'Saa har du hadet din mor?'

'Jeg har altid hadet hende. Jeg lærte det før jeg lærte at gaa, før jeg lærte at tale.'...[confirmation here of the primacy of emotion within relationships, it precedes the external human features of bipedal gait and speech]... 'Jeg var et middel for hende'....[she dehumanised him by using him as a tool for completely selfish destructive ends].... 'Hun elskede og hadede sig selv i mig, hun myrdede sig selv/med mig'....[his mother was a nymphomaniac and spoilt Tomas materially as a child when he was older she wanted to make love to him, she finally committed suicide, and Tomas let her die by not ringing to the doctor who could perhaps have revived her, since this he has been obsessed by the thought of killing by inaction, attracted compulsively to images of dying pets, the telephone he failed to

use and his mother's self-destructive compulsive eroticism, her sexuality takes over the whole of her being, her mouth becomes obscene, an exposed sexual organ]. . . 'Hun vidste det ikke, hun kaldte det moder-kærlighed'. . . [shows the falsity of concepts and related words and habits which have no basis in experience — They become rigid, petrified, destructive of others — they are reified into absolutely valid determinants of experience]. . . 'Men jeg havde ikke noget liv selv'. . . [the empty subjective experience of alienation, emotional atrophy and lack of satisfaction, coupled with a conceptual description of experience which has no relevance whatever to the subject's intuitive inarticulate valuations of experience]. . . 'Jeg fik aldrig lov at lege med andre børn, kun med hende. Eller hun legede med mig. Hun kyssede mig og krammede mig, hun græd over mig uden grund, hun slog løs paa mig uden grund'. . . [this is all very clearly related to the typical cases of schizoid disturbance cited by R. D. Laing in 'The Divided Self', the mother's violent changes of mood are inexplicable to the child, and become devoid of meaning to it, because they take no account whatever of the child's own subjective emotional world, they are once more self-abusive uses of the child as an instrument to represent the object of unconscious impulses]. . . 'Da jeg var halv-voksen lærte hun mig at drikke mig fuld'. . . [Tomas is a chronic alcoholic, yet another immature 'perverse' kind of compensation to add to the others in the book]. . . 'Siden havde jeg ikke fred for hende, hverken nat eller dag, jeg fik aldrig søvn, hun hamrede paa min laasede dør'. . . [quite probably a symbol for her inability to reach the responsive areas of her son's consciousness, linked with the immature and selfish persistence which characterize nagging]. . . 'hun truede mig med selvmord hvis jeg ikke lukkede op'. . . [H. Hendin's interesting book 'Suicide and Scandinavia' finds one of the interesting aspects of many Danish suicides to be the involvement of another person with oneself by forcing guilt upon them, usually, thanks to strong dependency patterns in typical family life, by means of punishing oneself so much that the other person feels remorse. This type of responsibility denial and displacement can also be seen at work in chronically nagging or houseproud women, or in unreasonably strict or militaristic fathers]. . . 'hun skreg som et dyr, hun raabte alle de ord der er til. Jeg kunde stoppe fingrene i ørene'. . . [an indication of the subjective irrelevance of words in themselves — something as simple as putting fingers in ears can destroy their totemistic power]. . . 'men jeg kunde ikke undgaa at høre hende *besmitte sig selv med sit ritual af hellige obskøne ord*'. . . [a powerful image of the sterility of a dualistic totem/taboo view of life, and of the inevitable damaging impression this must make on anyone who feels himself involved with it, or even worse inadequately yet finally defined by it. His mother acts thoughtlessly and

unconsciously according to the petrified meaningless habits she has conditioned herself to follow. This ritual is clearly an image of the compulsive repetitive nature of her actions, tied up with the dualism which can only be broken out by means of the mystical wordless experience of another's reality in love]. . .

She answers:

'Og alligevel kan du ikke tilgive dig selv at du hjalp hende til at dø?'

'Jo jeg kan'. . . [he has experienced something of such positive value that he is able to rid himself of a false guilt with a clear conscience]. . . 'Nu kan jeg. *Nu er det uden for mig*, det kommer mig ikke længere ved'. . . [finally he is living with a purpose outside himself — in Sartre's terms his subjectivity has realized that the socio-object is not monolithic or impervious to his volition, his solipsism admits now of pluralistic manifestations of subjectivity in the world, and one of these other subjects has freely chosen to share its most valuable qualities with him. Earlier his thoughts were entrapped in an enclosed subjectivity and found no release, the people around him were impervious to others, petrified in their self-absorption locked into childhood visions of terror (Gabriel's computer fantasy for example, or Sonja's persecution fears, Lydia's masochism, Simon's irrational fear 'at det er altid det værste som hænder' and so on)]. . . 'Men jeg kan ikke tilgive mig selv at jeg lod mig bruge som middel' [possibly the most important sentence in the book for reasons already given]. . . 'Et menneske er ikke et middel, et menneske er et maal'. . . [already a logically generalized consequence of the previous sentence!] . . . 'Det ved jeg først nu. Tilgive mig elskede.'

Hvad har jeg at tilgive dig?'

At det varede saa længe. At jeg kom saa sent'. . . [remorse for the past]

'Hvad betyder det? Du er her jo nu.'

'Ja — nu. . .'

'Nej — NU'. . . [the existential moment, the mystical eternal present]. . .

'Nej du forstaar det ikke' sagde hun og lo i sit mørke. 'Det er jo væk nu, det eksisterer ikke. *Man kan ikke elske livet uden at der dør noget, og jo højere man elsker det jo mere dør der*'. . . [another extremely important sentence, with its image of the experiencing of life as a dialectic movement between life and death contained in the great unifying awareness of love. The movement of growth, from birth through childhood to death is central in the book, as will soon be made as clearly evident as is possible. With the introduction into the dialectic of experience of death — 'jo mere dør der' — we see the reason for Tomas' new experience of fear. Now that he reached subjective awareness of positive values in life, he can envisage the pain of real loss, once more he has been reluctant to assimilate to

himself the new responsibility and maturity which would accompany the change, and this reluctance explains the following, slightly earlier exchange between Tomas and Lene: 'Jeg er ogsaa bange. Meget bange.' 'For hvad?' 'For dig.' 'Vrovl. Du var ikke spor bange for mig, det kunde jeg da mærke. Du tog mig saa haardt. Du var ond imod mig' 'Det var fordi jeg var bange. Og fordi du bad mig om det'. . . 'Men du forstaaer det ikke, du hænger stadig fast ved det døde'. . . [guess what she means by 'det døde'!]. . . Hun lo igen. 'Elskede, du er alligevel en lille bange mislykket en'. . . [this is an interesting statement since it is both true in the sense that now Tomas has admitted his fear and is still in a position to learn, therefore supposedly being less perfect than he should be! and false in the sense that this particular series of events with Lene is the most successful of his life, and in addition it is an ironic projection of Lene's compulsive need to mother people and help them; harmless because of its all-embracing acceptance of faults in others and herself]. . . 'Aah, du har gjort mig saa lykkelig. . .'

'Lykkelig - ?'

'Ja for det er det samme med mig. *Jeg har oplevet det samme paa en anden maade*'. . . [this is a positive, optimistic affirmation of an essentially identical, enduring central value structure to forms of human experience, two people share what is essentially the same thing each in their own way, each affirms the other's knowledge and his own at the same time. The fact that a thing can be called 'det samme' gives a definable, recognizable individuality to it, its relation to experience and a certain attitude towards experience is clear, and comparisons with other similarly defined states and their effects give rise to systematic generalizations, which in turn can be best expressed as structures of a largely hierarchical nature, whose relatively constant ('det samme paa en anden maade') fixed points are set up in terms of values related to productive (creative, generative) and unproductive ways of assimilating and responding to experience. This particular sentence in fact provides the basis for the logic of creative generalization and its dialectical development (a development from partially adequate system to more adequate system) in the individual - cf. here the article 'Three Processes in the Child's Acquisition of Syntax' by R. Brown and U. Bellugi in 'New Directions in the Study of Language', MIT Press 1964.- and what is more shows up the tendency for unstated intuitive methodology and abuse of general principles as 'ideology'] [implied in the sentence is all the justification needed for a relation of particulars to general descriptive statements too]. . . 'Jeg var kun en lille tøs da min mor lærte min stedfar at kende, jeg forstod ikke ret meget, men jeg forstod nok. Han benyttede hende, han levede af hende og fem seks andre. Han havde en beværtning som i virkeligheden var et bordel. Da jeg

blev halvvoksen benyttede han ogsaa mig'. . . [this is of course one of the most immediate and powerful images of exploitation of one human being by another which could be thought of - the callous selfishness of a father hiring out his daughter's body and its exposure to a petrified reification of 'love' is clear, and its value is obviously negative - it is in addition an image like those surrounding Gabriel which illustrate the power of money over what is most important in a human being, although the social criticisms of the book are all indirect]. . . 'Han laasede mig inde sammen med en mand som havde lyst til *en der hverken var barn eller voksen*'. . . [the numphette is a very common image in the book as has been mentioned and is found in Tomas's former feminine ideal, Daphne, Simon's compulsive love, Lydia the whore, and in the dreams of all the other immature yet adult characters]. . . 'Jeg slog og kradsede og bed, jeg raabte og skreg om hjælp men der kom ingen og hjælp mig. . .'

'Ti stille, jeg vill ikke høre om det. Din stedfar, siger du? Og ham har du taget dig af? Ham har du hos dig nu?'

'Ja selvfølgelig'. . . [this is an important answer! It is an escape from the neurotic impasses in which so many of the characters in the book are imprisoned, and it entails acceptance of what is evil in the world, and with acceptance and active sympathy follows responsibility. All this is *self-evident* and *natural* for Lene, and its affirmative, absolutely confident presentation in a context of this kind - two individuals being completely open towards one another about themselves and the effect love has on them - gives a great positive force to this normalizing and idealizing 'of course'. This is a very good example of the technical control over his material that Branner shows at all levels of the book]. . . 'Nu er han jo et lille barn der ikke engang kan holde sig tør i sengen. *Og han har vel aldrig været andet*. Nogen maa hjælpe ham, og hvem er nærmere til det end jeg? Kan du ikke se jeg er nødt til det for min egen skyld? Det andet'. . . [=loss of virginity]. . . 'man maa jo forbi det en gang. Man maa overvinde det'. . . [an attitude which explodes the whole of the dualistic madonna-worshipping worldview's artificiality!]. . . 'Kan du ikke forstaa at det er det eneste maade at overvinde det paa?' 'Nej,' sagde han, 'det kan jeg ikke forstaa'. . . [it is important to notice that he does not understand because he was unable to use this method, it would not have worked for him, so he had to find another way out - an indication that whatever the means available escape is necessary before the detailed aspects of mature human relationships can be analysed]. . .

'Elskede du forstaaer alligevel ret meget. Aah men du har gjort mig saa lykkelig, først helt lykkelig nu'. . . [an interesting example of the author's technique again here - since Lene understands her situation and its conditions the author can define such things as happiness for example

through her by means of subjective declarations such as this — she has definite individual traits, such as her repetitions, her preoccupation with children, her concern with her appearance, her appearance itself and so on, yet at the same time she is a very consistent embodiment of a help and responsibility in which she is very much involved as a self-aware individual]. . . . 'For nu kan jeg endelig faa lov til at hjælpe dig. Kom vi leger en lille leg. . . .'

. . . [now, in what follows, Lene's independent fantasy is at work defining one of the novel's most important themes, that of rebirth to independence and maturity. There is a touch of a romantic worship of 'das Ewig-weibliche' in this view of Woman as a symbol of tenderness help and renewal, but Lene illustrates much more the kind of positive human universals which make anthropology and psychology and the other human sciences or studies in to unified disciplines. These things are not completely unknown to Tomas, but he has never realized them as naturally or confidently as Lene — he is playing them off ironically against his doubts when he reaches out his hand to Simon and says 'Goddag broder']. . . .

Hun løftede sig op over ham. Hendes haar kom ned i et blødt lydlost fald, hun skjulte ham i det, hun svøbte ham i det, hun lod det stryge langsom hen over ham. Hun lo og græd af lykke, der faldt en varm regn paa hans ansigt. 'Nu er jeg din mor', hviskede hun, 'nu elsker jeg dig, nu tager jeg dig. Jeg tager dig tilbage igen, kan du mærke det helt ind i mig. *Nu er du ikke til, du er inde i mig*'. . . . [this is complex symbolism related to the mystical dissolution of the self in a sensation of universal unity and purification, and also to complete acceptance of another person in his totality, as well as to the more direct return to the womb and rebirth as a new and complete individual imagery]. . . . 'Og nu — nu føder jeg dig. . . .'

Significantly the passage breaks off here, supporting the view that the symbolic, perhaps even allegorical interpretation of the novel as a presentation of the correct one, and that the state of self-dual self-awareness is the correct one, and that the state of self-awareness and its conditions in close personal relations are what concern the novel to the virtual exclusion of the wider theoretical consequences of this kind of definition of the individual. The passage immediately following the one just analysed present a priest, fleeing from Nazi reprisals for sermons defending the resistance and tortured by a bad conscience over having failed to choose martyrdom, praying for humility and responsibility in humanity:

'— Fader i hi mlen, du har straffet mig for mit hovmod'. . . . 'Lad dem forstaa at et menneske intet er i sig selv, at det intet betyder uden Gud' etc. This prayer following the passage it does, must I think be taken as indicating the necessity for a metaphorical interpretation of the priest's

ethical God in the terms just defined between Tomas and Lene and with full realization of the subjective origin of 'det lille ubekendte', the little unknown quantity which reified systems for human behaviour founder on, and which the priest has projected into a personified abstract entity, failing to understand its human basis. The priest in fact demands of God a principled basis for social behaviour based on qualities of the individual, which he chooses to call humility and responsibility, without taking sufficient notice of the necessity of love. The dialectic construction of the idea complex formed by these two passages in fact points to the necessity of social and political theories on the existential basis provided, although leaving the actual nature of the theories open. Parallels which suggest themselves here are John Donne's sermon 'No man is an island complete unto himself' and Hemingway's novel on the same theme. Hemingway's novel in fact ends in an identical situation to Branner's, that of hopeless defence against evil to protect ordinary people, following the realization by the defenders of the universality of the values found in love and their application to other people. 'For Whom the Bell Tolls' lacks the intensity of Branner's investigation of the problems involved in basing behaviour on value-defined principles however, and his solution is much less consistent and satisfactory on this level. There is much less clarity as to the nature of the mystical awareness reached by Robert Jordan during his third orgasm with the, symbolically speaking, Earth Mother's virgin daughter, when he and his partner topple over the edge of the world and spin out into universal space. Donne's argument, allowing for a metaphorical transposition into terms which would be acceptable in systematic theoretical discussion now, is clearer and more convincing, based as it is on the kind of insight presented in mystical love poems like 'The Ecstasy', 'A Valediction Forbidding Mourning' and the closely related 'On His Parting from Her'.

Now that the kind of experience central to the understanding of the book has been discussed, its relation to other kinds of feeling within the people capable of attaining it can be analysed a little more closely. What is involved is related to the idea of renewal, and the following exchange between Tomas and Lene, occurring just before the passage discussed in detail earlier throws some light on this.

They have made love for the second time and start discussing the effect: ' . . . da han endelig hentede vejret ind for at sige noget lagde hun haanden over hans mund. Og først længe efter kom hendes stemme igen. 'Det var *anderledes*' sagde hun og var helt borte endnu, *'helt anderledes end jeg troede*. Første gang tænkte jeg kun at det var saa længe siden, og det var derfor jeg følte det saadan. Men nu ved jeg at det virkelig er *anderledes*. Det har aldrig været saadan før.'

Tomas agrees that everything is different now, and feels fear for the first time. The movement and change in life and the subjective experience of it have now at last struck him forcibly as related to his newly unified self and the power of the positive and negative values involved in the subjective experience persents itself through the generalizing workings of his unconscious. For him a synthesis has been achieved in the dialectic experience of the relation between the fixed points (in the sense discussed earlier) of *general* principles of value and the unceasing variation in the eternal movement of the *particular* elements of life as they approach or recede from the different points of the value system.

The other parts of the book, completing the structure and establishing a technical dialectic of presentation to match the kind of experience lying at the centre of the novel, illustrate various relations to the general and particular sides of the system of values by which the moral judgements of the book work. This is particularly evident in the use of childhood symbolism and the frustration caused by the neurotic's motionless flight from the suppressed horror whose attraction is as great as its repugnancy. Other recurring types of symbolism are those presented with images of light, darkness and fire (notably in the red hair of Lydia and Lene, red flames, weapons, the night, searchlights, whiteness – the rooms are either dark or glaringly illuminated – blackness and so on) as manifestations of man's external conditions of existence, and those using images of crying, voices, apparitions, eyes, ears, sounds, intoxication and so on as manifestations of man's subjective conditions of perception. This can clearly be linked with dream symbols, images and situations, and there are in fact very many typical examples of these in the book – dark holes weapons, hillslips (miniature avalanches are always on the point of engulfing Simon, but never quite succeed – he breaks out of the compulsion attached to this image and his actual destruction involves far more positive action on his part) flight, capture, standing at bay, crystal-clear analytical demons like Tomas's Buddha, persecution, zombies, 'halvmennesker' – fairies and perverts – whores, madonnas, sexual obsession, motionlessness, laming feebleness, silent shrieks, never ending shrieking, magical powers which allow passage through the ranks of the ubiquitous enemy, which heal symbolically functional wounds – as SMK notes Tomas has a lot of the 'toldmand' about him – auguries through physical sensations (Tomas's stinging sensation in his hand just before he gets up to go) the continual repetition of scenes from memory (doubless a case of the author exploiting 'Gentagelse' ideas) and so on unendingly. The assimilation of the symbols common to the dualistic dream visions of the principal (officially endorsed in literary histories) Danish tradition into a far more extensive picture of experience makes the book into a kind of bay into

which the unhealthy effluvia of a sick social imagination can flow and disperse into relative harmlessness. As a bay it is a very good and healthy example of its kind, its tides and the temperature of the water however still depend not on itself but on the larger movements of the ocean which formed it out of the land.

To extend the metaphor, it is reasonable to say that a careful and complete analysis of the bay would provide a good idea of the general nature of water and its properties, the kind of things to be found in it and how they effect it and so on, and this is essential to a study of the more complexly interrelated phenomena of the ocean. To apply this to Branner's novel again I think that it is reasonable to say that its insight into individual conditions is such that it gives a fairly adequate idea of them, which however in itself is insufficient when the wider problems of social economic and political structures are taken into account. It must underlie any systematic theory of these structures in order to avoid harmful consequences, but this is as far as it goes. In fact to resolve the problem of the individualistic pretheoretical aspects of the novel and their relation to the wider social concerns outside themselves Branner uses the tragic catastrophe. The dream dissolves in an apocalyptic conflagration (this can be seen in the 'antichrist' figures of *Døden fra Lybæk* and the Nazis, acting as agents of evil) to destroy the particular agents of the dream's visionary embodiments of human insight and yet allow their most valuable features to survive in the form of significant and universal human values; they exist to communicate, to act out a humanly relevant conflict of values, and once communication is achieved their role is finished, for the observer now has been able to share the elements of consciousness signalled in the work, their development and interrelations have been demonstrated (in condensed and simplified form considering the complexity of the original impulses to awareness) and at this stage the observer can begin to relate the vision to his own experience, to 'experience' the same thing in a different way, and draw his own conclusions from this. Once the disaster is over the it is possible to express the experience of the values which survive as Branner does through the dying Tomas: 'evig nu skinner livets lys', at the same time providing a final confirmation of Lene's insight: 'Man kan ikke elske livet uden at der dør noget, og jo højere man elsker det jo mere dør der'.

This analysis has indicated a symbolic picture in the novel of life as it manifests itself around the wordless centre of universal human experience. Its value according to the results of the analysis comes from the fact that the definition of this centre to be found in the novel actually describes a deep-rooted and generative value-system within a framework of dynamic 'subjective' experience between individuals and small relatively isolated

groups of these individuals. Its relation to human universals has already been discussed, and the dream vision freedom which reveals it self in the symbolism has the advantage in this respect of being a conscious artistic creation and thus capable of more detailed and thorough analysis than the second hand reports of a dream with their inherent uncertainty of content and context. The mystical allembicing view of 'realism' found behind the book precludes any really relevant discussion of the virtues of the novel as a handbook for the understanding of the Danish mind and body during the Occupation, and it is probably sufficient to refer to Shakespeare's use of detailed 'realistic' nautical terminology at the start of *The Tempest* and the conclusion a possibly fictitious critic reached that on the grounds of the evidence presented here Shakespeare must have been a sailor, to leave this side of the novel to a detailed theoretical historical study, if this ever likely to be considered worth while. What the 'realistic' aspects mainly function as is most likely a kind of 'ordinary' human background — as in the case of the unheroic and quarrelsome fugitives, and the greedy thoughtless party — going bourgeois — to the more important events of the novel, a means of achieving a perspective as deep and true as possible. Into this function the 'action' can be fitted quite adequately, especially since 'action' forms such a minor intrinsically valuable part of the novel and the suspense of the action alone can be matched by any intrigue novel of chaser and chased. The fundamental valuesystem of the novel is what gives it a high value itself, and this raises yet another interesting point which unfortunately cannot be pursued here. The point is concerned with the relation between the 'positive' attitude towards the workings of the embodied values in Branner's novel and the 'negative' attitude found in the 'suffering' symptomatic writers using the same existential values essentially, like Strindberg, Kafka and Beckett for example. Perhaps the answer can be found in the type of consciousness involved in dealing with elements of a destructive nature — the symptomatic writers attempting to reject the harmful part of life out of hand and finding it coming back at them again and again as strongly as ever, and the 'positive' writer(s) accepting the evil as part of himself and ridding himself of it through a process of purification — linked with the attitude of the authors concerned towards the representation of time and the movement and consistency of human behaviour in relation to this time view. The 'positive'-'negative' relation would be extremely helpful in clarifying the book's position with regard to the Danish and European literary traditions, and would in turn throw more intense light on the problems I have touched on briefly in the body of this essay. The results could be enlightening.

Greimas og videnskabelighedens struktur

Første kapitel af *Sémantique structurale* er et stærkt stykke erkendelsesteori og fortjener at læses igen og igen. *Les Conditions d'une sémantique scientifique* udskiller da nogle ejendommeligheder, som nok er overvejelse værd.

Første hypotese, som kan kaldes ontologisk: betydningerne hører til i perceptionen. Perceptionen indeholder en ydre sanse-zone, udtrykssfæren, og en indre verden (inde i mennesket), indholdssfæren (s. 10). Et sprog eller en betydende helhed beror på en gensidig forudsætningsrelation mellem strukturer i de to sfærer.

Hidtil er alt velkendt. Men næste hypotese, den epistemologiske: En betydende helhed kan gengives ved en anden betydende helhed. Hvis det første er et naturligt sprog og det sidste en anden slags, f.eks. gestussprog, er der tale om *transposition*; i det omvendte tilfælde (eks.: tale om billedkunst) har vi fænomenet *oversættelse*. (En mulig fællesterm: translation).

Tager vi den ontologiske og den epistemologiske hypotese sammen, får vi, at perceptionen altså nok er spaltet i indre og ydre, men samtidig på den anden led består af transpositioner og oversættelser mellem betydende helheder.

Greimas går her et afgørende skridt videre end Hjelmslev; dette *oversættelses*begreb er en radikal omtænkning af begrebet *beskrivelse*, d.v.s. "meta"-forholdet mellem et beskrevet og et beskrivende sprog. Mens Hjelmslev anskuede forholdet hierarkisk (et metasprog er et "sprog hvis indholdsplan er sprog"), ligesom iøvrigt Barthes (et konnotationssprog er til gengæld et sprog hvis udtryksplan er sprog), præsenteres her et tredje muligt forhold mellem sammenkoblede sprog: meta-forholdet anskues som en art sideordning, en perceptionsglidning, en meta-morfose.

Hermed indtræder nødvendigvis en *lukning* (clôture) af betydningens univers; vi glider fra sprog til sprog, intet synes overordnet, alle oversætter hinanden. (s. 13). Betydning er forsøgt grebet ved henvisning til "selve tingene", som imidlertid selv har betydning (verden er også et sprog, kommunikerende med vores gestus), — eller ved henvisning til ordinary language, hvor samme indvending gælder; forsøg på at henhøre betydning som sådan til et bestemt sprog fører til en løben i ring, eller snarere i labyrint.

Op hermed forsvinder muligheden af at anskue forholdet mellem metasprog og objektsprog som et forhold mellem højere og lavere; det laveste objektsprog måtte hos Hjelmslev være denotativt, d.v.s. dets indholdsplan var ikke-sprog, en kategori, som hos Greimas ikke har gyldighed uden for den ontologiske hypotese, hvori det jo hedder, at

perceptionen er det ikke-lingvistiske sted for den (heri) *allesteds-nærværende* betydning. Konsekvensen bliver for Greimas, siden ethvert indhold kan være et sprog, for så vidt det oversætter et andet, at videnskabsproget ikke længere lader sig bestemme som et særligt beskriversprog i en bestemt afstand fra "virkeligheden" eller ikke-sproget, men som en særlig struktur af indbyrdes meta-ordnede sprog et eller andet sted i sproglabyrinten.

Greimas beskriver denne videnskabelighedens struktur omtrent således:

- ↑ 14 "logik" epistemologisk sprog
- ↑ 13 "aksiomatik" metodologisk sprog
- ↓ 12 "deskription" beskriversprog
- ↓ 11 "virkelighed" objektsprog

Der råder gensidig forudsætning mellem 12 og 13: 13 forudsætter 12, hvis aksiomatik det er; 12 forudsætter 13, som garanterer beskriversprogets koherens; helheden (12↔13) forudsætter på den ene side en "virkelighed" 11 at beskrive, — på *adækvat* måde i kraft af 13, og på den anden side et metasprog 14, der gør rede for 13's egen *koherens*. Forudsætningsforholdet til 11 er teoriens induktive karakter, forudsætningsforholdet til 14 er dens deduktive karakter. Induktionen er underordnet deduktionen.

Det forekommer imidlertid umotiveret, at forholdet mellem 12 og 13 skulle være så forskelligt fra forholdet mellem 11 og 12 og mellem 13 og 14, når metaforholdet dog er det samme: et oversættelsesforhold. Det ser her ud, som om den afgørende nye indsigt er svigtet, der postuleres en struktur, som tydeligvis forudsætter to allerede specificerede, adskilte sfærer, "virkeligheden" og "logikken". At disse to sfærer ikke blot er strukturens "output" fremgår af, at deres tilstedeværelse ikke følger af selve metasprogsprincippet: logikken forudsætter ikke metodesproget, ligesom beskriversproget forudsætter objektsproget.

"Intersproglighedsstrukturen" lader sig måske med fordel omformulere på en sådan måde, at output-effekten fremgår:



Det synes her klarere, at 13 beskriver 12-beskrivelsens adækvathed, dens "overensstemmelse med virkeligheden": 13 *oversætter 12's oversættelse af 11*. 14 forsetter, og oversætter 13's oversættelse. . . Meta-morfoserne kan fortsætte, indtil nye oversættelser bliver rene gentagelser af de foregående.

Det ser rigtignok ud til, at vor erkendelsesteoretiske tradition netop kræver fire sprog, altså tre translationer. På den anden side kan det allerede siges, at en tekst som netop denne udgør et fragment af et 15. . .

Hvis l_n er en vilkårlig betydningshelhed, og T er translationen, får vi da principielt en uafsluttelig serie "sprog om sprog om sprog. . .":

$$l_n \rightarrow l_n T l_{n+1}$$

Denne rekursive regel afbilder en ejendommelighed af langt større generalitet end videnskabelighedsproblematikken, nemlig ethvert "noget"s tendens til at spalte sig i "noget om noget", eller, kan vi sige, fænomenernes transitivitet, deres bliven-tegn, deres differering. Greimas synes i hele denne problematik at lokalisere sig midt mellem Hjelmlev og Derrida, dér hvor stringensen møder ontologien, eller rettere, hvor en i grunden positivistisk ontologi ("logikken" versus "virkeligheden") møder en ekspliteret, selvoplosende ontologi, som kan tænkes at give beskriverproblematikken en helt ny art mening, og måske bidrage til en frugtbar undergravning af videnskabelighedens splendid isolation.

PAaB

Kritiska Studier

I forbindelse med den sidste tids diskussion om positivismens og "nypositivismens" betydning for de humanistiske videnskaber — oftest betragtet som en dårlig indflydelse — kan en kort og klar redegørelse for de vigtigste træk i positivismen ses i "häften för kritiska studier" 2-3, 1969: Roger Fjellström: Anteckningar om positivismen. Artiklen er ikke så stærk i sin argumentation mod positivismen — forfatteren understreger det selv — men dens skematiske form fremhæver klart de mere åbenbare farer ved det positivistiske videnskabssyn, deriblandt træk, som også spiller en væsentlig rolle i diskussionen omkring videnskabelighed i litteraturforskningen (såsom undervurderingen af ekstern indflydelse på begrebs- og teoridannelse og disses betydning for erkendelsen af "fakta"). Tidsskriftet søger i øvrigt at tage kritisk stilling til de herskende opfattelser indenfor en række videnskaber.

Häften för kritiska studier, postgiro 409457, 111 51 Stockholm (25 sv kr. pr. år) eller Tage Bild, Thorsgade 64, 2200 N.

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Karl Erik Rosengren: Sociological aspects of the literary system, Natur och kultur, Stockholm 1968. 83.25 kr.

Videnskabelig litteratursociologi

I sin lille artikel om "Literatursociologi – sociologisk litteraturforskning" i bogen *Litteraturvitenskap* (ed. Hallberg e. a., 1966) taler Karl Erik Rosengren om "de val mellan det intressante och det verifierbara forskaren ständigt måste träffa" (117), valg som til tider kan tage sig ud som valg mellem det i forskningen, der peger udad mod dens funktion, og det der peger indad mod dens så at sige immanente idealer. Det er sådanne idealer Karl Erik Rosengren næsten betingelsesløst underkaster sig i sin bog *Sociological aspects of the literary system*, hvor han søger at bringe et bidrag til litteratursociologien. Han arbejder nemlig ud fra meget strenge krav om videnskabelighed, med det resultat, at han gang på gang må skrive, at resultaterne er ikke særlig interessante, men de er til gengæld videnskabelige, idet de er kvantitative, empiriske (verificerbare) og generaliserbare. Bogen repræsenterer en kritikløs fastholden af et videnskabsideal, hvis forhold til emnet ikke overvejes. Det er således en blandet fornøjelse at læse bogen; det er ligesom om dens forfatter skjuler sig bag videnskabeligheden, som om den er noget, der er påtvunget af en situation, således at Rosengren under andre omstændigheder end de givne ville være gået andre veje.

Det andet udgangspunkt ved siden af videnskabsidealet er en hypotese om, at den måde forfatternavne optræder på i anmeldelser (kvantitativt set) afspejler det, der kan kaldes det litterære miljø; men som forfatteren skriver: "...to prove my view, I should compare my results with independent measurements of other indicators of literary milieu. The problem is there are no such other indicators, quantitatively measured, to compare with." (32) Det er jo en alvorlig mangel set ud fra Rosengrens videnskabssyn: hele hans bog drejer sig om optællinger og kvantitative relateringer af forfatternavnes optræden i anmeldelser; resultaternes interpretation hviler på en uverificeret hypotese om korrelation mellem dem og det litterære milieu. Forsvaret er, at hans resultater svarer til, hvad man plejer at mene om spørgsmålet og at de er bedre (i overensstemmelse med videnskabsidealet). Men her melder "den anden Rosengren" sig igen: The question "better for what?" must be put and answered, and to a certain degree the answer will no doubt be simply a matter of taste. (34) således placeres videnskabens prioriteringsproblem og overlades så i øvrigt til "taste". Der er ingen grund til at mene at der er noget negativt ved den af Rosengren foreslåede type forskning, men det bliver alligevel et spørgsmål, både for 'forskningen' som helhed og for den enkelte forsker, om dette er den bedste måde at udnytte kapaciteten på. Og dette spørgsmål kan ikke besvares udelukkende ud fra et immanent videnskabsideal, selv om hævdelisen af et sådant meget vel i en "forskningssociologisk" situation kan være nyttig.

Eller anderledes sagt: hvis man interesserer sig for litteratur set under en eller anden synsvinkel af sociologisk art, så må det anbefales at sammenstille Rosengren med alternativer. Der er mange andre muligheder for litteratursociologi end den af ham foreslåede, og mange af dem forekommer mere givende eller om man vil ydende.

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