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NORTHERN TEXT OF SWEDISH LITERATURE THROUGH THE PRISM OF GEOPOETICS*

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The article discusses the issues of geopoetics in the works of Sara Ranta-Rönnlund and Mikael Niemi, recreating the Northern text based on the writings of the authors representing the Sámi and the Tornedalian varieties of literature. The choice of authors is determined by the connection of their biographies with the researched geographical space. In contemporary literary studies increasing attention is paid to the examination of texts interconnected by a unified geographical space. The Northern text is analyzed through references to specific places — such as conceptions of the Far North, Russian North, European North etc. In the works of Niemi and Ranta-Rönnlund the image of Norrland, the province of Norrbotten, and the region of Tornedalen is comprehensively analyzed. The main focus is on embodying the image of the North as a supra-textual unity and its realization in ethnic literature. The novelty of the research lies in the fact that the works of these authors have not been studied in domestic literary studies, which in turn opens up prospects for further research on local texts written in Swedish. The subject of the research is the Northern text of Swedish literature, while the object is the embodiment of the image of the North in the work *Nådevalpar. Berättelser om nomader o nybyggare i norr* by S. Ranta-Rönnlund and *Populärmusik från Vittula* by M. Niemi. Using comparative and descriptive methods the Northern text is analyzed through geographical, natural-landscape, spatial, historical-cultural, spiritual-moral, aesthetic, and other aspects. The North is characterized as a unique space, frontier and at the same time polar in relation to other regions of Sweden, a place of “communal spirituality”, “preservation” (not multiplication, but “conservation”) of everyday

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realities, its own dialect (the Sámi language and Meänkieli). The article reveals both common geopoetic dominants for the works of the authors and different, individually-authorial ones. The analyzed works, considered as a supertext, allow highlighting key meanings in interpreting the North in Swedish literature: frontier spirit, uniqueness, otherness, traditionality and naturalness.

Keywords: geopoetics, North, Northern text, Sámi literature, Tornedalian literature, Swedish literature, M. Niemi, S. Ranta-Rönnlund.

Geopoetics is one of the most popular and demanded directions in modern literary studies, having to date its own scientific methodology and tools. K. White [White, 1994], as well as D. Zamyatin [Zamyatin, 2006], V. Golovanov [Golovanov, 2002] stand at the origins of geopoetics in foreign and domestic literary studies respectively. A great contribution to the development of geopoetics has been made by V. Abashev [Abashev, 2000] and I. Sid [Sid, 2017]. The inquiry has defined a particular research lens, supported subsequently by literary scholars around the world. Today scientists from France, Italy, Switzerland, Russia, and various other countries, are engaged in the development of geopoetics as a specific scientific field of knowledge. All over the world there is an active development of science, the so-called “Philology of the earth” [Korablev, 2015].

The rapid evolution of *poetic geography* is conditioned by the issue as follows: space, a key category of poetics, has for a long time been the subject of thorough comprehension. It had been studied as an element of chronotope [Bakhtin, 1975], an object of semiosphere [Lotman, 2000], a subject of local text research [Antsiferov, 1990], and an object of literary local lore scientific attentions [Likhachev, 2006]. Due to the emergence of multidirectional scientific research, geopoetics has developed into a broad interdisciplinary study of literary texts in terms of their image of space embodiment. Relying on the creation of a holistic artistic model of the world, which includes both the geographical space itself and the meanings producing it, it “comprehends the peculiarities of the artistic development of space, taken in the integrity of natural and historical-cultural origins, and value-reading” [Aleksandrova-Osokina, 2020, p. 217]. *Value-read* space is one deeply comprehended, sensually and emotionally mastered, and experienced. Taking into account the value component, the geopoetic image is constructed on the basis of attracting data from geography and other sciences, both humanitarian and natural. The knowledge about traditions, customs, languages,

historical memory, symbols, and toponymy of a locus under study is involved in the conceptualization of the image.

The Northern text analyzed from the geopoetical point of view doesn't occur to be a much recent phenomenon in science. However, it is extremely remarkable, since its supertext methodology is becoming increasingly prominent. Following N. Mednis, we understand *supertext* as "a system of integrated texts with a common extra-textual orientation, forming an unclosed unity marked by semantic and linguistic wholeness" [Mednis, 2003, p. 5]. The idea of the geo-cultural space of the Russian, European, Arctic (etc.) North as a "superspace" is formed by numerous articles addressing the issue.

In modern literary studies the Northern text is being considered in different respects: from the viewpoint of revealing the artistic uniqueness of texts with "northern" problems; the embodiment of the image of the North in the works of individual authors; the creation of the conceptsphere; the perception of the image of the North, and the reception of the Northern text in Russian and European literature. Delimitating the Northern text, E. Galimova writes: "It does not have strict boundaries and is able to absorb... other texts describing smaller northern loci... Besides, the areas of the loci <...> may superimpose, partially overlapping one another or merging. <...> Thus, the Northern text can be regarded as a system of texts (subtexts) within it. At the same time, the Northern text itself can be considered in unity with other regional supertexts, which are fundamentally close to it in many characteristics <...> as part of a larger supertext" [Galimova, 2017, p. 25].

A review of Swedish literature through the prism of geopoetics enables one to form a general concept of the poetics of the North as a superspace, as well as to identify its characteristic semantic meanings, ideas and value orientations.

The study under question analyzes the work of Sara Ranta-Rönnlund and Mikael Niemi, the Sámi and Tornedalen representatives of Swedish literature. With the widest interest of domestic researchers in the latter, the work of the authors, on the contrary, has not been thoroughly studied. Our concern in the research subject is conditioned by the potential richness and originality of the Northern text as a supertext; the need to preserve the literary and historical-cultural heritage of the North; as well as poor research of the writers' heritage due to their "cultural periphery" state.

The focus of our study lies within the geographical space of Norrland, together with the province of Norrbotten and the region of Tornedalen. These topoi relate to each other as “the general” and “the particular”, one absorbing the other. Norrland, the “Swedish Siberia” [Lisovskaya, 2016, p. 28], is located in the upper part of the geographical map of Sweden. There are 9 provinces in Norrland, one of which is Norrbotten — the largest region in the north-east of the country, stretching beyond the Arctic Circle. In Norrbotten, on the border between Finland, Norway and Sweden, there is the cultural, geographical and historical formation of Tornedalen, which was “formed” in 1809 after Finland’s secession from Sweden. All these loci in their total integrity and unity represent a unique northern region of natural, historical and cultural value. Ranta-Rönnlund and Niemi are directly connected to the Norrland space as both were born there, developed as writers, and recreated the image of their native land in their work.

Ranta-Rönnlund as a bright representative of Sámi literature, writing in an autobiographical-memoir manner, in her four novels “vividly, colorfully, humorously” [Svenskt biografiskt lexikon] presented to unacquainted readers the life in the North. The novels are: *Nådevalpar. Berättelser om nomader o nybyggare i norr* [Ranta-Rönnlund, 1971], *Nåjder. Berättelser om trollkarlar o trolldom i sameland* [Ranta-Rönnlund, 1972], *Njolpas söner. Berättelser om dagligt liv i norr* [Ranta-Rönnlund, 1973], *Sist i rajden. Berättelsen om ett uppbrott* [Ranta-Rönnlund, 1978]. The ethnographic material about the life of the Sámi, which the author had collected throughout her life, formed the basis of individual authorial depiction of the North in her work.

The representative of Tornedalian literature, Mikael Niemi has recreated the image of the border area of Tornedalen, at the same time the northern province of Norrbotten. The geopoetic vector in the writer’s work took shape in his early writings — first poetry collections *Näsblod under högmässan* (1988), *Änglar med mausegevär* (1989). The writer’s awarding of the Norrland’s Literature Prize (*Norrlands litteraturpris*) in 1988 “for the best book... related to the Norrland region” is a vivid confirmation of the aforementioned: the Northland — its landscape, traditions and culture — has always inspired Niemi to create. In a more elaborated form, the artistic projection of the North appears in the mystical novels *Kyrkdjävulen* (1994) and *Blodsugarna* (1997). It also holds a significant place in his central novel *Populärmusik från Vittula* (2000).

Populärmusik från Vittula [Niemi, 2000, 2020] is a peculiar text of Swedish literature, marked by irony, realism and touchiness, not strongly characteristic of this national literature. According to T. Mohnike [Mohnike, 2014], the style of the novel can be identified as of magical realism, which like a fairy tale reflects the image of the space of Northern Sweden and the North through the characters' personalities. The novel was highly recognized by the contemporaries and awarded the August Prize (2000). After the publication of the novel Niemi himself was named "an outstanding resident of Norrbotten", and the town of Pajala worldly famed as Vittula.

It is worth realizing that *Populärmusik från Vittula* is systematically embedded in Niemi's work, echoing his earlier texts (*Kyrkdjävulen*, *Blodsugarna*), and later texts: *Svålhålet* (2004), *Mannen som dog som en lax* (2006), *Fallvatten* (2012), *Koka björn* (2017), among others. The crucial image of the North in the author's writing builds the imagery system of nearly all his works, and serves as the "foundation" of his artistic picture of the world.

It is obvious that Niemi and Ranta-Rönnlund are completely different writers in terms of the creative structure, worldview, poetics and problematics of their works. Thus, the more interesting it seems to trace the ways of their creating the Northern text of Swedish literature.

Ranta-Rönnlund in the novel *Nådevalpar. Berättelser om nomader o nybyggare i norr* retrospectively places the events of her family in the broad context of ethno-national life of the Sámi people. The fragments of the narrative refer to the events from the mid-19th to mid-20th centuries. Niemi in *Populärmusik från Vittula* recreates life in the 1960s and 1970s in Pajala; the protagonist recalls his childhood and adolescent years spent in Norrland. While both authors address the geopoetic presentation of the North, they do so in different ways.

Ranta-Rönnlund, in the style of Selma Lagerlöf, creates a textbook of Swedish geography: a cohesive storyline packed with geographical and ethnographic information, together with local stories reconstructing the historical memory of the Sámi people. Focusing on a reader barely familiar with northern life, she "explicates" the geographical coordinates of the province of Norrbotten, accompanying the narrative with a geographical index, maps, and additional ethnographic material. She creates a geo-mental map of the North, visualizing the toponymic image of Norrland through numerous names of loci: towns, villages, parishes,

rivers, etc., indicating their location on the geographical map and registering the distances between them. The definitions like *De tog vägen över Parakka. Det är två mil till Parakka och därifrån en mil till Vettasjärvi och därifrån åtta mil till Gällivare* [Ranta-Rönnlund, 1971, s. 60], or *En del höll till sju km söder om Svappavaara, en by som är belägen fyra mil öster om Kalixfors järnvägsstation, som ligger vid stambanan två mil söder om Kiruna* [Ranta-Rönnlund, 1971, s. 35] are highly frequent for Ranta-Rönnlund. They also signify the North residents' excellent knowledge in the geography of the area.

Niemi's work, on the contrary, lacks the same diversity of factual information on the geography, history and culture of Norrland as Ranta-Rönnlund's. He creates the space of the North in a different way, without an inquisitive attention to detail. His texts are characterized by mosaicism. Each new element of the artistic world that he introduces tends to create a geopoetic image as a whole, making it more visible and convex: *Ett nordligt bihang, några ödsliga myrmarker där det råkade bo människor som bara delvis förmådde vara svenskar. Vi var annorlunda, en aning underlägsna, en aning obildade, en aning fattiga i anden. Vi hade inte rådjur eller igelkottar eller näktergalar. Vi hade inga kändisar. Vi hade inga bergochdalbanor, inga trafikljus, inga slott och herresäten. Vi hade bara oändliga mängder med mygg, tornedalsfinska svordomar och kommunister* [Niemi, 2000, s. 49]. Niemi's characteristic richness of meaning allows us to see not so much the loci, their location and the area they occupy, but to see more — the life of *the Man of the North*.

Despite the difference in the way of the authors' creating the image of the North, the geopoetic presentation of Norrland is revealed by relying on the same aspects of nature and landscape, space, everyday life, spirit and ideology, aesthetics, etc. The concept of frontier — remoteness, not only territorial but also mental, is of particular importance, setting the general vector of comprehension of the image of the North.

In the works of both authors, the geopoetic presentation of the North is modeled through natural and landscape descriptions of dense forests, long snowy winters, stormy rivers, dazzling sun, white nights, wild beauty, the cold, tundra; images of animals: bears, reindeer; ethno-cultural images: nomads, the Tornedalians and the Sámi Loparians. The North is presented as a territory of challenges: physical, spiritual, emotional, requiring appropriate knowledge, skills and qualities from *the Man of the North*. The detailed descriptions of nature that we

find in Ranta-Rönnlund are connected with the need to pass on the accumulated experience to the future generations: *I dalen växer rönn, vildhallon och vilda vinbär, där slåss aspen och alen om utrymmet och undervegetationen är synnerligen rik. Där finns syra, varav man kokar en sorts gröt, och angelica som skall plockas just innan blomknopparna har slagit ut och som äts ungefär som rabarber. Och i dalen växer blåbär, hjortron, lingon och odon och i Vistasälven vimlar det av fisk, harr, sik, abborre och laxöring och någon gång dansar laxen uppför de strida strömmarna...* [Ranta-Rönnlund, 1971, s. 36–37]. This illustrates the formation of that picture of the world which is essential for survival in the North.

Unlike Ranta-Rönnlund, Niemi does not give such extended descriptions. Short, but semantically succinct insertions (*avlägsna trakter: platsen andades dysterhet, nedgång; omgivet av brunfärgad tundra*) create in Niemi the general atmosphere of the events described. The world of the North is perceived and sensually experienced by him with extreme delight: *Tysta och storögda betraktade vi landskapet som susade förbi. Vi lämnade Pajala där de sista husen snart försvann, och brummade ut i vildmarken. Så mycket skog, den tog aldrig slut* [Niemi, 2000, s. 17]. Niemi emphasizes the hero's emotions, "captures" the richness of Norrland, and subtextually expresses the opposition of the natural world of the North to the South.

From the point of view of the natural-landscape representation of the North, Ranta-Rönnlund documents the realities, reproducing them realistically, in detail, in order to convey the knowledge of nature management and geography of Norrland. Niemi impacts the reader emotionally, striving through the senses to create a generalized depiction of the North, as well as an image of the person living there — *the Man of the North*.

In the aspect of *spatial* location, both authors emphasize the remoteness of geographical sites in Northern Sweden from the "civilized world". "In the literary history of Norrland the problem of the center-periphery is actualized as never before due to the contrast of northern and southern Sweden, as well as another opposition: nature — culture" [Axman, 2011, p. 7]. Norrbotten performs as a frontier image. Its periphery is created by the North — South, North — Center oppositions, with various descriptions emphasizing the scale of distances, remoteness of the loci from each other. In this aspect — Norrbotten's

peripherality, alienation from the outside world — it is of interest to see how the very peripheralization of the province is fixed in the spatial model of Sweden. One of the markers of peripheralization is the issue of transport infrastructure availability. Paying attention to the poorly developed transport network in the North (in contrast to the southern regions), the authors emphasize the inaccessibility of the North, its geographical alienation from the outside world, and focus, among other things, on the dependence of the quality of life on the spatial location: *Som Pajalabo låg man i lä, det slogs fast från början* [Niemi, 2000, s. 47]. Niemi and Ranta-Rönnlund describe the problems of the region's frontier position, not only natural and climatic, caused by the harsh living conditions in the North, but also socio-economic and technological ones. The themes of migration, moral decay, “conservation” of life, and death are most vividly embodied in their texts. The technological polarization of the capital and the periphery further reinforces this issue. Bridging the gap between the northern peoples and the so-called civilized society could, in Ranta-Rönnlund, radically change the conditions and quality of life in the North. The North, however, is artistically portrayed as close as possible to natural living conditions: technological discoveries are either rejected altogether, as they threaten the existence of the traditional culture and way of life of the peoples of the North, or, due to their inaccessibility, appear several decades late.

In connection with the theme of frontiers, as well as the polarity of the North-South, it is notable to consider the ideas about *the Man of the North* as a special “indicator of space”. It is obvious that *the Man of the North* is not identical to *the Man of the Center / South*. The former differs from the latter by the balance in a natural, social, cultural, spiritual and worldview essence. In *the Man of the North* the natural origin is clearly expressed: he lives according to the laws of the natural, wild world; at the same time he tries to “fit” into the civilized world.

In the works of the Swedish authors, *the Man of the North* is associated with the concepts of survival, struggle and strength. He not only subordinates the surrounding world, depends on it, but also “dissolves” in it. When in Ranta-Rönnlund's work *the Man of the North*, being predominantly a nature user, conquers nature for the sake of his own survival, in Niemi's text proximity to nature signals struggle. The image of a man-bear, which periodically appears in the novel, characterizes the

personal qualities of man: fierce strength, wild, uncontrollable temperament. In the fundamental characteristics inherent in man, the natural origin is much more pronounced than the civilizational one. *Då märkte jag att de förvandlats. De var inte riktigt pojkar längre. Käkarna hade svullnat, hörntänder stack ut mellan de svullna läpparna. Benen var kortare och kraftigare som låren på en björn, de svälldes så byxorna rämnade i sömmarna. Naglarna hade svartnat och vuxit ut till klor. Och nu såg jag att det inte var jord i ansiktet. Det var hår. En spirande päls, ett mörker som spreds över deras ljusa pojkkinder, ned längs halsarna och in under skjortlinningen* [Niemi, 2000, s. 26]. Given that Niemi's work describes life as a struggle of factions, this metamorphosis is easily explained on the basis of ancient Scandinavian mythology through the reference to the images of Odin's berserk servants, who fought fearlessly during battle. This transformation of a man into a bear in Niemi's artistic world emphasizes the significance of the natural component in a person's character and life.

In the works of Ranta-Rönnlund and Niemi, the space of the North, as the subject of depiction, is constructed taking into account both *everyday* and *historical* realities.

Ranta-Rönnlund presents the North in the context of nature utilization. The peculiarities of Sámi life, the structure of the Sámi family, farming, various rituals, and spiritual traditions are revealed through a gallery of images — the stories of ordinary, and unusual people from the Sámi community: preachers, doctors, children, old men, women, etc.; people who can hardly be called outstanding, but their stories constitute the life and memory of the people (“folk-knowledge”). Through them the reader learns about the specifics of life in the North. Like Ranta-Rönnlund, Niemi reproduces the specific cultural and spiritual traditions of the inhabitants of Norrland, their unique ways of “surviving” in the conditions of the North, but addresses this to a much lesser extent than the former Sámi writer.

Historical realities help to pass on the “lessons of history” to the next generations and, at the same time, to draw attention to the events of the past in order to comprehend the present. The texts touch upon the theme of identity of the peoples of the North, who have found themselves outside the conventional “framework”, including a somewhat “prejudiced” attitude towards the minorities. Niemi, addressing the image of the typical *Man of the North*, emphasizes the complexity of

identification of the peoples: *Det var en uppväxt av brist. Inte en materiell sådan <...> utan en identitetsmässig. Vi var inga. Våra föräldrar var inga. Våra förfäder hade betytt noll och intet för den svenska historien* [Niemi, 2000, s. 49]. Historic events, such as the Russian-Swedish War (1808–1809), the division of the Tornedalen territory into two parts (Finnish and Swedish), and the process of forced *försvenskningspolitik*, which resulted in the formation of Meänkieli, have largely influenced the ethnic self-identification of the people of the North.

Ranta-Rönnlund also deals with the issue of identity and of realizing one's place within Swedish society. However, she gives a somewhat more attention to the complexity of ethnic relations. A fragment of the arrival of a racial biologist in the North of Sweden, which caused discontent, fear on the part of the Sámi community, signals that the peoples of the North have often faced disrespectful, sometimes discriminatory, treatment by the “civilized society”.

The disclosure of certain historical realities in the works of the analyzed authors is subject to two purposes. Firstly, it is to demonstrate the complex aspects of self-identification and relations with the “other” society (the society of the Center/South); and secondly, to highlight the importance of preserving the rights of ethnic groups in a multicultural society, where everyone can live in harmony, regardless of their origin and native language.

The Swedish authors emphasize the *spiritual and ideological component* when creating the image of the North. Ranta-Rönnlund pays considerable attention to a Lutheran doctrine, which was named in honor of Lars Levi Laestadius and emerged in Sweden in the mid-19th century. Laestadianism is a communal spiritual practice which centers on the transformation of life and finding one's own way to God. In the North of Sweden, Laestadianism was spread through preachers (*predikanter*) — the most important mentors in people's lives, who controlled the way of life of the northerners, guided them to the “way of truth”, and did not allow them to think sinfully and give in to temptations. Ranta-Rönnlund's Laestadianism is multifaceted: she describes both excellent preachers and those who abused their position, as well as those who over-indulged in their counseling. Ranta-Rönnlund writes: *...jag är i färd med att skriva en norrbottnisk tidsepoks historia, numera anser jag det inte fel att berätta om en av dessa stora andliga personligheter som satte sin prägel på ödebygdsbornas liv* [Ranta-Rönnlund, 1971, s. 159].

Laestadianism is also an integral part of Niemi's work. Niemi dedicated his novel *Koka björn* to the image of Laestadius. The essence of Laestadianism is also revealed in *Populärmusik från Vittula*. Niemi places Laestadianism in an ironic context: the author perceives the religious movement as a "strange idolatry", which is emphasized by ironic comments hiding the imperfection of and the excessive attention to the doctrine. Thus, the town of Pajala in Norrbotten has turned into the town of Laestadius with a bust and a house-museum of the preacher next to it. Downhill from the museum there is the Laestadian descent, and a little further from the house — the Laestadian driveway. The description of the area itself "speaks" about the excessive importance of the pastor's teaching and name in the North.

In their work, Ranta-Rönnlund mainly documents the events (although criticizing them), while Niemi forms an ironic modality around the doctrine and comments on it with the involvement of evaluative judgments (for example, Laestadianism — 'väckelserörelse') [Niemi, 2000, s. 21]. Despite the existing differences in comprehension of Laestadianism as a radical religious doctrine in the life of Norrland, there is no doubt that the North is a land of spiritual presence. In the geopoetic image of the North, Laestadianism plays an important role in the formation of spiritual staples of the people.

The North is a territorially and culturally isolated region — "a country within a country" — with a primordial culture, alien and primitive at first glance, but rich upon deeper study. In the geopoetic reading of the North, one can feel the authors' great and tender love for their land: faceless, gray and empty for a stranger, but for the authors themselves filled with special significance.

Niemi and Ranta-Rönnlund's works are extremely different in subject matter and problems. However, in spite of all the differences, the geopoetic image of the North is central to the work of both authors. The geopoetics of the North certainly cannot be considered solely in the work of the two authors. It requires the study of a whole corpus of texts — which is the prospect of studying the Northern text as a super-text on the basis of Swedish literature.

The works of Sámi and Tornedalian literature create a single super-text, which embodies the geographical space. The latter is "mastered" by the writers mentally and in its value. However, the authors construct the image of the North in different ways. In one case it is "geographically

meticulous”, in another — “with rare but broad strokes”. The plots of the works, their composition and figurative system are “built” around the descriptions of the natural landscape; the authors recreate the everyday, historical, spiritual and attitudinal context.

The most important characteristic of the North is the concept of the frontier, the remoteness of the northern lands from more developed loci, which is emphasized by the opposition “North-South” and together with it the “nature-civilization” antithesis.

Norrland is highly traditional, archaic in its own way, conservative, less economically and technologically developed than the southern and central regions of the country. It is not fully mentally integrated in the minds of the Swedes as a part of their own country. For an average Swede, the North is alien and strange. Thus, one can sense Niemi and Ranta-Rönnlund’s request to bridge the existing geo-mental gap between the North and the Center/South.

The North is perceived as a treasury of traditional values, ethno-cultural diversity, accumulated knowledge about the faith, history, language, and everyday life of indigenous peoples — the Sámi and Tornedalians.

The North preserves spiritual and moral traditions; the appeal to Laestadianism, even in its radical form, shows that the North is a spiritual land where Man leads a virtuous life.

The natural world of the North is mastered in the context of nature use, as well as emotional and sensory perception of it (mainly visual and auditory). The descriptions are often emotional, demonstrating a special attitude of the *Man of the North* towards nature.

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СЕВЕРНЫЙ ТЕКСТ ШВЕДСКОЙ ЛИТЕРАТУРЫ: ГЕОПОЭТИЧЕСКИЙ АСПЕКТ*

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В статье рассматриваются вопросы геопоэтики произведений Сары Ранта-Рённлунд и Микаеля Ниemi, воссоздается северный текст на материале сочинений авторов, представляющих саамскую и турнедалскую литературы. Выбор авторов обусловлен связью их биографий с исследуемым географическим пространством. В современном литературоведении все более пристальное внимание уделяется рассмотрению связанных между собой единым географическим пространством текстов. Северный текст анализируется через обращение к отдельным топосам — так, существуют представления о Крайнем Севере, Русском Севере, Европейском Севере и т. д. В творчестве Ниemi и Ранта-Рённлунд анализируется образ Норрланда, провинции Норрботтен и региона Турнедален. Основное внимание уделяется воплощению образа Севера как сверхтекстовому единству и его реализации в этнической литературе. Новизна исследования состоит в том, что творчество названных авторов не изучено в отечественном литературоведении, что, в свою очередь, открывает перспективы для проведения дальнейших исследований локальных текстов, написанных на шведском языке. Предметом исследования выступает северный текст шведской литературы, объектом исследования — воплощение образа Севера в произведениях «Найденыши. Рассказы о кочевниках и переселенцах на Севере» (*Nådevalpar. Berättelser om nomader o nybyggare i norr*) С. Ранта-Рённлунд и «Популярная музыка из Виттулы» (*Populärmusik från Vittula*) М. Ниemi. С помощью сравнительно-сопоставительного и описательного методов северный текст анализируется через призму географических, природно-ландшафтных, пространственных, историко-культурных, духовно-нравственных, эстетических и прочих аспектов. Север характеризуется как самобытное пространство, фронтирная и одновременно полярная по отношению к другим регионам Швеции область, место «общинной духовности», сохранения (не преумножения, а «консервации») жизненно-бытовых реалий, собственного наречия (саамского языка и мянкиели). В статье раскрываются геопоэтические доминанты, как общие для творчества обоих авторов, так и различные, индивидуально-авторские. Анализируемые произведения, рассмотренные как сверхтекст, позволяют выделить важнейшие смыслы в интерпретации Севера в шведской литературе: фронтирность, самобытность, инаковость, традиционность, природность.

Ключевые слова: геопоэтика, Север, северный текст, саамская литература, турнедалская литература, шведская литература, М. Ниemi, С. Ранта-Рённлунд.

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