

Roger Marmus

Dans le meilleur des mondes érotiques. La sexologie comme préalable à l'érotisme littéraire chez Katerina Janouch /

In the Best of all Erotic Worlds. Sexology as a Precondition to Literary Eroticism in the Work of Katerina Janouch

Katerina Janouch was born in Prague in 1964, but spent most of her life in Sweden. She is fluent in several languages. Her novels and books for children, teenagers and adults are very popular in Sweden. She is also a well-known journalist specializing in sexological issues. In the media, she gives her opinion very freely and frankly on various topics concerning Swedish citizens. After a brief presentation of the significant names and events in the history of sexology in Sweden in recent decades, this article analyses Katerina Janouch's popular scientific writings in comparison with a series of novels, all published in 2016, and all openly erotic. The object of this paper is to explore the relationships between the two kinds of texts and to state briefly why and how, in a Scandinavian context of openness and transparency, the writer moves from scientific discourse to a very sensual form of writing.

Alessandra Ballotti

(H)éros: les effets de l'érotisme sur les héroïnes en formation /

Heroes and Eros: The Effects of Eroticism on Young Heroines

This article focusses on the role of violent eroticism and sexuality in the development of the main character in two coming-of-age novels. Problematic passions and desires will be investigated in two *Bildungsromane* with female protagonists, from two different cultural contexts—*fin-de-siècle* Denmark and Italy. *Fru Maria Grubbe* (1879) by Jens Peter Jacobsen and *Giacinta* (1876) by Luigi Capuana present the discovery of violent sexuality and the negative effects of desire on the education of both heroines, who failed to grow up positively. Suicide and failure are in some way the results of the aggressive presence of Eros in their existences. The role of eroticism, often a key component of the character's growth process, seems to direct the destiny of the narration and hinder the heroine's development. Curiously, these heroines are also challenging society and its moral rules and, furthermore, the authors of the novels are men: what is the relationship between the narrative function of Eros, the heroine's failure and the challenge women represent in society?

Roberto Dagnino

Un corps pour la Nation. Pour une première exploration des multiples représentations de la Vierge néerlandaise/

A body for the Nation. Towards a first Exploration of the multiple Representations of the Dutch Virgin.

Although she is now near-forgotten, for centuries the Netherlands had their own Marianne or Britannia. In the sixteenth century, during the independence struggle against Spain, the Dutch Maiden became the personification of the Nation and remained a more or less official symbol until the beginning of the nineteenth century. The first aim of this article is to provide (provisional) answers to some questions about the evolution of the Dutch Maiden and her multiple facets. What do we know about her origins? Which symbols were usually associated with this figure? And how did they change over time? The end of the Dutch Republic, the establishment of the Kingdom of the Netherlands at the beginning of the nineteenth century and the subsequent changes in the official iconography marked the beginning of a new story. How did the Dutch Maiden manage to survive at a time when the historical links between the Orange dynasty and the Netherlands were renewed, and when nascent Romanticism revolutionized the very concept of national identity? Despite a certain amount of success (statues, cartoons, etc.), it appears that, as of the end of the nineteenth century, the Dutch Maiden was faced with two new competitors. On the one hand, she was increasingly subordinated to another feminine public figure incarnating the national community, Queen Wilhelmina. On the other hand, a more romantic and folkloric personification emerged, that of a young woman wearing the traditional clothes and clogs from the fishermen's village of Volendam, an appearance which would end up dominating both the domestic and international imagery of the Netherlands. The last traces of the Dutch Maiden are to be found in the years immediately following WW II. Later on, she largely faded into oblivion and references to her became very infrequent or even rather disrespectful.

Annika Christensen

Metamorphosis, Beauty and the Monstrous. The Female Body in Faroese Folklore

In summer 2014 the sculpture *Kópakonan* was revealed in the town of Mikladalur in the Faroe Islands. The sculpture represents the main character in the folktale of the same name, a woman that is part seal and part human. As the tale goes, one night she sheds her seal skin and dances on land like a human. She has her skin stolen by an infatuated young man and is forced to marry him, because without her skin she cannot return to the sea as a seal. The animal side of her is locked in a chest, the side that enables her to be truly herself. There are plenty of strong willed women in Faroese folklore, and like the seal woman, they demand autonomy, despite not being able to do so in their female bodies. While there are not many female monsters in Faroese folklore, these female characters are referred to as monstrous. Therefore it is also crucial

to engage with some of the common European mythological female monsters, where the transformation of the body (unlike the women in the folktales) has been imposed upon these female bodies and turned them into actual monsters and they remain trapped. The transformation of their bodies enables the women in these tales and myths to engage with their environment in a different way, illustrating that the female body does not comply with the narrow definitions and limitations often imposed upon it.

Pierre Salvadori

La Scandinavie, terre d'élection divine à la Renaissance. La sacralisation de l'espace nordique au miroir des corps, c. 1430-c. 1560/

Scandinavia, a promised land during the Renaissance. Sacralisation of the Northern world reflected in the human body (1430-1560)

In 1432, the surviving crew of a Venetian craft shipwrecked in the North Sea drifted and reached an island of the Lofoten archipelago, where they were warmly welcomed by the local fishermen and their often-naked wives. The prevailing nudity of the Northerners, a token of their divine election and the sign of the Southerners' arrival in a Nordic Eden, lies at the core of the travel account the few survivors wrote once back in Italy. In 1555, in his *Historia de gentibus septentrionalibus*, the Swedish archbishop Olaus Magnus also dwelt on the topic of Scandinavia—and specifically Sweden—as a place of particular sacredness, though by different literary means. While there is no nudity in the text, since a Catholic ethics of civilisation would not allow for this level of depravity, it does emphasise the exceptional skills of the Northerners in the control of their bodies. Both sources thus allow for a corporeal reading of the divine election of Scandinavian Northerners from the 1430s to the 1550s. This article tackles the issue of the sacralisation of space based on the physical characteristics of its inhabitants while addressing body cultures and nudity in the context of late-medieval, Renaissance and Counter-Reformation regimes of morality and normativity.

Joanna Ofleidi

Représentations du corps et animalisation de l'Autre. Voyage des pays septentrionaux de Pierre-Martin de La Martinière/

Representations of the Body and Animalisation of the Other. Voyage des pays septentrionaux by Pierre-Martin de La Martinière

The purpose of this article is to deal with the representation of the body of the inhabitants of Northern Europe in *Voyage des pays septentrionaux* by Pierre-Martin de la Martinière. At first glance it seems difficult to establish links between an author-explorer of the seventeenth century, and an erotic dimension expressed in the Scandinavian cultural world. However, we will see that the way in which this author represents the fundamentally foreign Other highlights the ambivalent position of the explorer who wishes to learn about the Other, but is also guided by the prejudices of his time.

Alessandra Orlandini Carcreff

La description du sauna dans les relations des voyageurs. Mythes, fantasmes et expériences en Laponie et en Finlande /

Travelers' descriptions of saunas: myths, fantasies and experiences in Lapland and Finland

The sauna is one of the ultimate Nordic clichés: a mythical place linked with popular traditions, and a favoured location for women to give birth to their children, the “steam bath” has always excited the curiosity of travelers to Northern countries for its warmth, nakedness and, above all, for the fact that men and women attend it together! The image of the Nordic woman (and Lappish in particular) is not a new subject: since the 16th century many travelers have believed they were arriving in a country where women welcomed foreigners with sexual practices. This article explores three types of sauna descriptions in Italian, French and English travel accounts: neutral and impersonal descriptions, which are not critical of the sauna process (normally they do not talk about promiscuity and nudity), descriptions which explain the presence of naked men and women, with general astonishment and eagerness to deny any unseemly situation, and accounts of personal experiences. Finally, the article will examine the only four illustrations of the sauna that can be found in these types of writing.

Christian Bank-Pedersen

Les petits ravins de l'histoire. Autour de Knut Hamsun, Faim (1890) et Sur les sentiers où l'herbe repousse (1949)/

The Small Ravines of History. Around Knut Hamsun's *Hunger* (1890) and *On overgrown paths* (1949)

Knut Hamsun (1859-1952), arguably the greatest and most well-known Norwegian author since Ibsen, represents a political abyss in the history of his home country, having adhered to the Nazi ideology from the very beginning—an adherence he never repudiated, never excused. By returning to an important theme in the writer's work, and in Hamsun research, i.e. the relationship between illusion and disillusion, this article proposes a reading of Knut Hamsun's literary and political itinerary. From his debut with *Hunger* in 1890 to his last work, *On Overgrown Paths*, published in 1949, Hamsun maintained an ambiguous relationship to modernity, eventually turning his back completely on the supposedly “degenerate” nature of modern civilization and celebrating the “purity” of traditional peasant life. How many Hamsuns are there? Can one separate Hamsun the modernist author from Hamsun the unrepentant Nazi? According to Hamsun himself, as I will show, one cannot. Through a consideration of the subject of literary creation in the author's work, from *Hunger* to *On Overgrown Paths*, I analyze the means by which Hamsun in his last work proceeds to the levelling out of all subjects—be they human, literary or political—and links this levelling out to the “paths” of his writing life. Elaborating a very literary and very modern rhetoric, Hamsun proclaims the insignificance of his own choices, of any choice. Man is nothing but his own illusion, neither guilty nor innocent.