

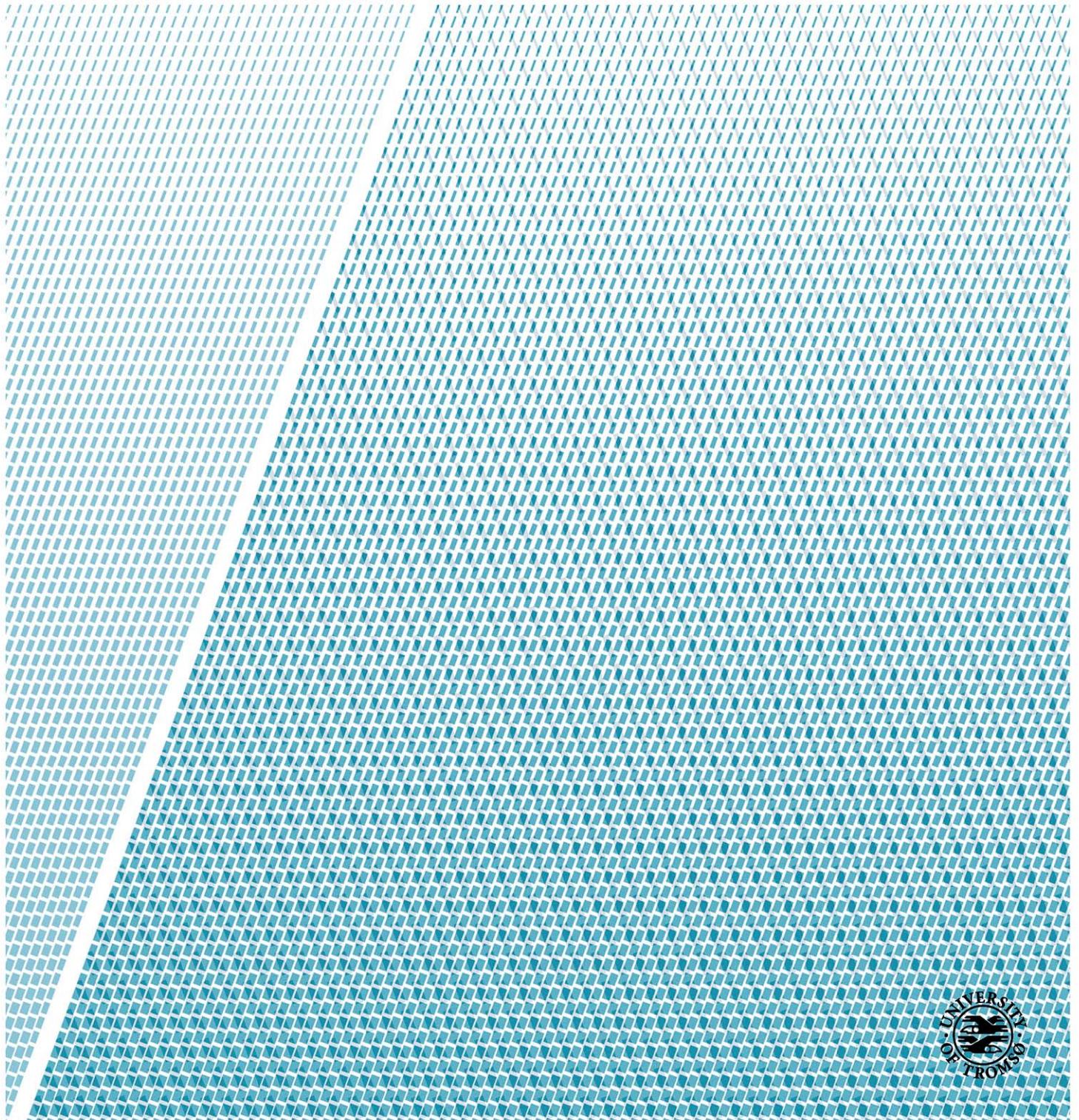
From parallelogram to tower?

Texts - Contexts - Paratexts

A Study of the Hamsun Center in a document theory perspective

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Masteroppgave i DOKUMENTASJONSVITENSKAP - NOV 2014



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Bleik, 23.10.2014

¹ *August*, 1930

ABSTRACT

The focus of attention of this thesis is the paratext (Genette, *Seuils*, 1987). In *Paratexts: Thresholds of Interpretation* (1997) Genette advances his theory on the role of paratexts in the elaboration of a book. He shows how “every context serves as a paratext” and foresees in the end that the concept can be extended to other forms of artistic expression than the written text. The construction built for the Hamsun Center in Hamarøy seems to be a perfect example of the power of paratexts and “*the illocutionary force of its message*”.

The first part of the study is a formal analysis of the notion of text in regard to the notion of paratext. Both building and content seem to be the result of contextual paratexts. The shape of the building at the Hamsun Center creates a paratext and questions the role of materiality and embodiment of ideas. Ephemeral or perennial character of exhibits and activities bear paratextual significance. Particularly, a new trend of exhibits is based on a “live” experience involving body and senses.

As practical approach a visit survey serves as a way to verify the role of the paratext in the next part of the study. A school visit was also organized as a way to experiment the “live experience” mediation program of the Center. The study, conducted at the Hamsun Center in Hamarøy in the summer and the fall of 2013, shows how the Center is perceived by the visiting public and how it compares to aims and expectations of conceivers and public. Mediation is another factor that can help measure the impact of paratexts. The role of paratexts in remediation serves as a further demonstration of their influence on the public as well as on the character and mode of their presentation. In the end, the *remediation* process redefines the *Writing Space* and helps consider a symbolic transfer from *text* to *sign*.

To support my enquiry, I started by following Roswitha Skare’s own approach. Her doctoral thesis “*Christa Wolfs „Was bleibt“Kontext - Paratext - Text*” (2008) is a methodical and critical analysis of the work by the German author in view of Genette’s theory on the paratexts. I have also called for the definition of documents and *docems* by Niels W. Lund (2004). I especially considered literature written on the materiality of documents according to principles pertaining to space and time (Buckland, 1997; Hayles, 2004; Levy, 1994). Michel Foucault’s description of documents as “Monuments of Memory” (1969) opens to new perspectives about the Center’s identity.

The conclusion points out the underestimated coercive power of paratexts. Generally applied to the written text, the possibility to transfer a paratextual analysis to a three dimensional architectural artifact, refutes the idea of an “immutable character” to the notion of text as advanced by Genette.

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Note to the reader

In order to avoid confusion, I have used [Day-Month-Year] as date pattern and a 24 hour time frame.

All pictures are personal pictures. They are published with consent of the Hamsun Center, and people appearing on these.

INTRODUCTION

“Så fremmed som jeg I dette øieblikk var for mig selv, så fullstændig et bytte for usynlige indflytelser, foregikk intet omkring mig uten at jeg la mærke til det.” (Hamsun, *Sult*, p. 14)²

“The concept is a ‘building as a body, creating a battleground of invisible forces.’” (Holl, 2009)³

Who would have thought half a century ago, that the entry “Knut Hamsun” would be used to figure as an example for an advanced search in the online catalogs of the National Library of Norway (Doc. 1)? Although the name in this case may represent the famous author for many, it is truly and most of all only an image of how to enter a search in order to get the best retrieval results (recall). This paradigm exemplifies the main focus of this paper, namely the **paratext**⁴.

The duality or the ambiguity of such use appears at once, as it is raising the problem of materiality as well as pointing at the mental aspects it carries along. Indeed, the entry does not appear to be totally free from hidden pedagogical intentions a few years after the Hamsun Jubilee (2009). It therefore also bears some sociological and historical connotations if not ideological and is taking part in the mediating process accompanying the author’s rising popularity. Although Genette was originally referring to the written text and to paper publications in the form of the book, such entry can be considered under his definition as any form of text existing *outside* the work itself (Genette, 1987). While defining a search criterion it proves its suggestive power and can therefore count as a paratext.

² **Hamsun, K.;** *Sult* (1890) ; Unless otherwise stipulated all quotes from Knut Hamsun are issued from Samlede Verker Gyldendal Norsk Forlag, Oslo (1976)

Hunger (2011) Canongate, p. 14 : [However estranged I was from myself at this moment, so completely at the mercy of invisible influences, nothing that was taking place around me escaped my perception.] translated by Sverre Lyngstad,

³ www.stevenholl.com ;

<http://www.stevenholl.com/project-detail.php?id=39&award=true> (accessed 08.07.2013; 14:05);

Steven Holl Presentation: <http://tv.nrk.no/program/DNPR64002009/hamsun-arkitekten> (accessed 16.08.2014; 9:46) ; shown for the first time on NRK2 07.12.2009:19:30

⁴ **Genette, G. (1987);** *Seuils*, Éditions du seuil, Paris. 430 p.

Paratexts: Thresholds of Interpretation / translated by Jane E. Lewin ; foreword by Richard Macksey, Cambridge University Press (1997). 427 p.

The following questions will help to introduce the main focus of my analysis: *What is the role of paratexts in a mediation perspective? What role may they have in shaping our environment? How can the paratext apply to a three dimensional object such as the Building in Hamarøy?*

1.1. Topic definition, Intentions

Roswitha Skare's study (2008) on Christa Wolf's book *Was bleibt*⁵ serves as point of departure for my demonstration as it is based on Genette's concept of the paratext. I am also using a similar outline "Context, Paratexts and Texts" in order to give a similar frame of study to my analysis while searching for a possible "reflecting quality" (Bolter, 2001) from the writing space to a three dimensional object such as the building at the Hamsun Center. However, due to the nature of the *text* to be studied, it seemed necessary to first start by a definition of the notion of text and then to continue with a study of contexts and paratexts.

Genette's analysis is primarily centered on the book although he does recognize the possibility to extend his theory to other areas as we shall see in the first chapter. The book is for him a physical entity comprising a shape, a number of pages, a cover as well as content. Skare's analysis is useful to my demonstration as it validates my choice to take into consideration other types of documents or *texts*, such as what is commonly considered as non-textual elements, "*nicht textliche Elemente*" (Skare, 2008, pp. 16-18). She shows how non-literary elements can actually be quite determining and their power of influence is rather underestimated as they somehow tend to monitor the entire process of a book publication. In an increasing digital and globalized environment, this approach seems particularly interesting as it challenges the necessity to redefine the concept of "text" and "document". Thus, the proposed analysis on the paratexts adds a tangible frame line to my study.

My purpose however is to show the possibility to transfer such analysis to a three dimensional architectural artifact and to establish its identity as a text. The difficulty was to circumscribe the notion of text to the building as it was very tempting to assimilate it with

⁵ Christa Wolf is an author from the former Democratic Republic of Germany (GDR). *Was bleibt Erzählung* was first published in 1990, after the Fall of the Berlin Wall (Nov. 1989)

Hamsun's own writing production. Although it seems evident, that the context concerning the Hamsun Center in Hamarøy cannot prevent from being closely connected with Hamsun's own story, truly abiding to a document theory perspective the focus of this paper is devoted to the Center as a building, an institution and a learning arena as determined by the title of this dissertation.

The next preoccupation was to establish what kind of institution it was, since it is called a center rather than a museum. The role of the paratexts in the identification process, and within the institution had to be scrutinized; it seemed interesting to consider in what way they are influencing collections, structure, and planning, what is their role as artifacts (physical or immaterial objects), their spatio-temporal relation, and lastly, their function in providing a platform for reaching out and mediating.

1.2. Plan of study (method, theory)

The first part of the study (chapter 2) is devoted to the notion of **text**. This section is a review of Genette's definition in regard to the building and the Center.

Lund's (2003) document theory is put to contribution as it helps constitute a grid for the analysis of what he calls *docems*, or the constitutive parts of a whole. In fact, the unusual shape of the building constituting the first encounter with the Center is a perfect example of the power of paratexts and "*la force illocutoire de son message*" (Genette, 1987, p. 16)⁶. The construction itself erected as the Hamsun Center constitutes an external statement or a discourse, a commentary on the author's works and his life to which visitors are not in the least insensitive as shown in the survey (see point 5.1). By considering different types of texts and documents I see how information can be derived from the nature of the paratexts themselves.

Different types of texts, original excerpts, video clips, and quotes are also taken into consideration. I see whether digital communication (messages, posters, advertisements, pictures, photos) can be considered document in a traditional understanding. As some come in a permanent, concrete format fit for conservation while others are immaterial such as live exhibits or memories of experiences lived throughout the visit (further discussed in chapters 4 and 5) they bear paratextual significance.

⁶ Genette, G. (1997); p. 10 : the illocutionary force of its message

Chapter three is devoted to **contexts**. Through the reading of the press, I consider in this section the development of the construction project, studying the way that led from idea to concept to the final product, from prototype to architectural masterpiece. I first consider the background information that led from a concept to a standing building and the institution itself, where the paratext serves in terms of background historical information, or as Genette calls it the contextual paratext.

Since the birth of the building in Presteid had social implications locally, I see how use of space and dispatching of tasks in and out of the new building provides a further insight in the role of paratexts.

Content and presentation of various exhibits are equally considered as **paratexts**. It is the topic of chapter four. The role of the paratext is discussed by investigating the different types of exhibitions in relation to time and space. The study sheds some light on the life span of objects, the realization from concept to occupation of space (physical or digital) up to the time they vanish. The analysis is paying attention to the artifacts and the problem of materiality (Hayles, 2004) as I am discussing the nature of documents and “types of artistic expression”. This part is taking into account the dichotomy between “*fixed and fluid*” as described by David Levy (1994). Finally, the choices made in terms of spatial disposition, how items are taking possession of space (where and how), their ability “to appear at any time” or to disappear (Genette, 1987, p. 12)⁷, may reveal a narrative which may be the expression of a mindset (*parti pris*) influenced by the context.

Paratext and remediation is the topic of the following section. Indeed, the vocabulary shift points to a symbolic transfer operated when commonly referring to the Center. What does this transfer reveal in a document theory perspective? How can the three dimensional artifact (building) be considered in a remediation perspective? As choice of vocabulary, I have therefore opted to refer to the physical aspect of the Hamsun Center as a *building* or a *construction* throughout this study and explain this against the temptation to give a new signification.

A practical experience at the Hamsun Center in Hamarøy (July - August 2013) followed by a school visit in October gives material to support my findings. These are discussed in the

⁷ Genette, G. (1997); p. 6

final part of the present study (chapter 5) and it is particularly devoted to reception which takes a direct account of the *illocutionary force of the paratext*. This section is a study of the paratext in relation to the visit experience. There are two aspects to this part taking into consideration the account from the general public through the survey and the direct participation to a scheduled visit from high school students. The survey includes questions on several types of exhibits, both permanent and ephemeral. The level of receptiveness and the success depending on the mediating attempts is measured through questions concerning live experiences and live exhibits. The study shows how the Center is perceived by the visiting public and how it compares to aims and expectations of conceivers and public. Mediation is another factor that can help measure the impact of paratexts. The role of paratexts in remediation serves as a further indication of their influence on the public as well as on the character and mode of their presentation.

The following pages are an attempt to show how the story of the Hamsun Center and the exhibits concern our time, as well as it shapes our perception of the author and the space we wish to allocate to his story, his literary work. The present study exemplifies the unexpected role paratexts play on the elaboration of *content* and *mediation*.

2. TEXTS

It appears at once that the new building already in the first stages of its elaboration as a physical object, which was supposed to represent an author and his literature, is tightly connected to social and emotional aspects. This is a first indication of the existence of paratexts and their *illocutionary force*.

For Genette the paratext is the sum of an equation: [peritext + epitext] (Genette, 1987, p. 11)⁸. For the peritext, Genette considers elements directly surrounding the book⁹ such as choices applying mainly to the publisher's practice (format, paging, lines, cover and back cover, typography), author's name, table of content, preface etc. The epitext is situated outside the book and applies to public or private sphere. The public sphere comprises elements such as interviews, lectures, advertisement products (posters, flyers), debates, commentaries and public readings. The private sphere comprises letter exchanges, verbal messages, journals and prologues.

As commanded by the characteristics of the Center as a three dimensional artifact, one could consider the building as what Genette calls *epitexts*, paratexts that are situated *outside* of the sphere of the written text which for him was the book. In our case this would mean Hamsun's works. However, as authentic document originated, conceived by a primary source (Steven Holl Architects)¹⁰ the building can fully count as a text. It will be the topic of the following paragraph.

2.1. Text or document?

In his conclusion Genette recognizes the possibility to extend the notion of text to other types of arts but his extension is limited. His examples are in fact mainly concerned by other types of writing forms than the book (music, catalogs, sleeves or jackets, signatures, titles, credits) even though he does include visual arts.

C'est là, à l'évidence, une étude qui excède les moyens du simple « littéraire » .

À plus forte raison sans doute, d'elle du paratexte hors littérature. Car, si l'on veut bien admettre cette extension du terme à des domaines où l'oeuvre ne consiste pas en un texte, il est évident que

⁸ Genette, G. (1997); p. 5

⁹ A book being a physical entity, in paper format, comprising a number of pages and a cover.

¹⁰ www.stevenholl.com

d'autres arts, sinon tous, ont un équivalent de notre paratexte : ainsi du titre en musique et dans les arts plastiques, de la signature en peinture, du générique ou de la bande-annonce au cinéma, et de toutes les occasions de commentaire auctorial qu'offrent les catalogues d'expositions, (...), les pochettes de disques, et autres supports de péri-texte ou d'épi-texte : ce serait l'objet d'autant d'enquêtes parallèles à celle-ci. (Genette, 1987, p. 410)¹¹

However, Roswitha Skare mentions the dilemma and the confusion around the notion of text in Genette's description and the fact that he seems to ignore the cognitive or communicative effect of the paratext on the public (Skare, 2008, p. 270).

Zum anderen betrachtet Genette den Text selbst als unveränderlich und nimmt damit offenbar keine Rücksicht auf die unterschiedlichen Wirkungen des Paratextes für die Rezeption des Textes.¹²

Conventionally, the word *text* usually refers to a written document, meaning the logical series of events in a novel, a book or more generally "literature". In more recent years it has been used in linguistics (text linguistic), in semiotics and in language semiotics¹³.

Thus it is understood that there is an element of communication and of interpretation in the notion of text. As suggested by Roswitha Skare we can see how "the interaction between form and content, special effect and choice of media" works to combine concrete and abstract mental elements (Skare, 2008, p. 271). In a document theory perspective the building also abides in this case to these principles since our encounter with the building is impregnated with either reject or adherence, in other words an interaction.

If we look back for a moment, we see that the changes in documentation and information sciences have been most visible in the areas of preservation, storage and retrieval, and the challenges caused by the industrial revolution in the 19th century are similar to those we face today with digital technology. The history of library and documentation shows that document "denotes a textual record" (Buckland, 1997). Issued from a material tradition Paul Otlet (1868-1944) envisioned a comprehensive library which could "*ensure the preservation of human memory*" for his Universal Book. This book would gather "oral communication", as well as three dimensional

¹¹ Genette, G. (1997); p. 407: This is all the more true, undoubtedly, for the paratext outside of literature. For if we are willing to extend the term to areas where the work does not consist of a text, it is obvious that some, if not all, of the other arts have an equivalent of our paratext: examples are the title in music and in the plastic arts, the signature in painting, the credits or the trailer in film, and all the opportunities for authorial commentary presented by catalogues of exhibitions, (...) record jackets, and other peritextual or epitextual supports. All of them could be subjects for investigations paralleling this one.

¹² Skare, R. (2008); In addition Genette views the text as immutable which obviously does not take into consideration the different effects of the paratexts on the reception of the text. (My translation)

¹³ Rey, A. (1998); Dictionnaire historique de la langue française, Le Robert, Paris, tome 3, Texte p. 3810

items such as sculptures or natural objects. However, the enormity of his dream restricted his actions to printed materials, but his contribution is important in the sense that his thought is introducing a reflection on the “physical form or representation of information” (Buckland, 1997).

This trend is also represented by Suzanne Briet (1951)¹⁴. However, she goes further in her reflection and follows a tradition in semiology represented by Charles Peirce¹⁵ and his theory on signs. More recently the semiology tradition with Roland Barthes (Mythologies, 1957) shows how the act of looking for signs enables interpretation.

The same can be verified with the case of the building in Hamarøy. The original idea of the building is based on a *parallelogram* which contributes to give it its famous and original shape. The shape questions immediately our conventional understanding of the term building. The building is seemingly conventional as it offers to the sight elements of a house such as four walls, several stories, flanked with windows, balconies and a roof.

Accordingly, the building can reckon as a primary document. It is the original work of an author, it is not a reproduction. It stands for itself and represents itself as the object that it is. But it is also an experimental artistic object and an experimental document accordingly. In form, it is made of modern composite materials and its shape is allegoric, distorted, and multidimensional. These may have a semiological dimension inferring interpretation and by the same token have paratextual influence, and therefore contain a communicative element pointed out before.

If we call for Niels W. Lund’s definition we can equally consider the building as a document to help define its identity. Lund is referring to scientist Bohr’s quantum theory (1954/1957). Lund (2003, 2004) introduces a new unit, the *docem* which he derives from the Latin origin of the word *documentum*, a composite of two terms, *doceo* teaching, showing and *mentum* pointing both at the means and the result.

Having defined all three analytical levels by three closely related concepts - documentation, document and doceme - one can analyze the process of documentation as well as the resulting documents from a comparative as well as a complementary perspective. (...) If one defines documentation science as a science of *technê*, one has the possibility to analyze the social conditions, the cultural traditions, and the technical possibilities as an integrated whole and on equal terms. (Lund, 2004, p. 102)

¹⁴ Briet, Suzanne (1894-1989) was a French documentalist

¹⁵ Charles Sanders Peirce (1889-1914), American philosopher and mathematician, reckons as the father of the theory of signs;

According to Nils W. Lund (2004) any kind of activity can be considered a document as the participation to an activity gives it a degree of materialization. The building is being a building but it is also showing, teaching. Its unusual shape creates an unprecedented element of communicative extend, and paratextual significance. A further indication of a paratextual situation and of transaction is the contradiction in the fact that the Hamsun Center is not considered a museum per definition (see the use of the word *Center*) but is however administered by the Foundation for Museums of Nordland (Nordlandsmuseet¹⁶) its mission being mediation and not archiving or conservation¹⁷.

In contrast, the Hamsun family house located in Hamsund is for example considered a museum. Here we can see a conventional house from the Nordland region; all items are kept and placed in such a way to create a picture of the poor living conditions of a family by the end of the 19th century. The house with its walls, grass on the roof, windows and dependences (*docems*) complies with the notion of document as stated by Lund. It also teaches us (*doceo*) about the times and the means (*mentum*) or the result while the assignment of the house has changed. The social value is now contained in that of a museum, by showing (*doceo*) how life was then. The value in restoring or preserving such sites lies in the fact that they give a perception of time and space which “lend speech to those traces” (Foucault, *Archeology of Knowledge*, 1969/2002).

On the contrary, the Center’s specificity emanate precisely from the fact that the building is conceived by a living author, it is documenting new human activity as well as documenting a transfer through a mental activity. The building is materiality and embodiment of an idea, a modern house featuring a vision emanating from fiction.

In any case, whether center or museum, one cannot say that the family house in Hamsund is more authentic than the Hamsun Center as they both have received the mission to show, instruct, or teach (*doceo*) something else than what they were primarily intended for. The family house in Hamsund is now common property and it has a new function in 2013 than the one it had in the 1860s. Again, this gives another persuasive reason to consider the mutable capacity of the text and thereafter to consider the building as an original text.

¹⁶ <http://nordlandsmuseet.no/om-nordlandsmuseet/organisasjonen/> (accessed 15.03.2014; 11:50)

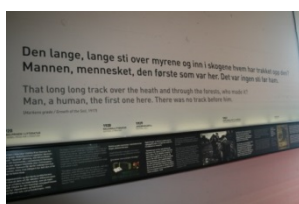
¹⁷ The confusion extends to the Facebook page and is a sign of paradigm shift. Today (18.08.2014; 9:55) on the front page the word museum appears under Hamsunsenter.

2.2. What kinds of texts?

As the name of the Center indicates it refers to Hamsun, and holds a promise to be fulfilled. Our first expectations upon our visit are therefore directed to references to the written, and to what we consider to be the *original* text, that of Hamsun. The Center is the showcase of a number of written texts. The next section will give a review of different types of texts found at the Hamsun Center. These can reckon as secondary docems comprising any types of written text, the props, videos, and finally references to Hamsun suggested by the building. They form part of the content but they are not necessary to the building's fundamental structure. As suggested by Genette for the book a note, a subtitle, a preface would be a commentary to the text. In this capacity they are paratexts.

Secondary writing consists of an array of written materials: the conceptual manuscript, the Center's book for the opening in 2009¹⁸, and written texts in digital version¹⁹. Throughout the Center, the exhibits give access to a variety of *texts*, either written or printed on all kinds of supports but also in forms of videos clips.

It is possible to find original texts authored but not written by Hamsun in forms of quotes, articles, letters, or telegrams at the Center. Quotes from novels or letters are dispersed out of their context, painted on the walls. As he walks through the building, the visitor discovers diverse quotes followed by a translation and in parentheses the title of the novel they are extracted from, as well as the date at which the novel was published. Among other types of supports, these quotes can be painted on plates of wood hanging on a tree trunk or laying on a rock.



Opening lines from
Markens Grøde (1917)²⁰



From *Landstrykere*



From *Pan*

¹⁸ Hamsun, Holl, Hamarøy (2010) op. cit.

¹⁹ <http://hamsunsenteret.no/no/velkommen> (accessed 23.02.2014; 12:23)

²⁰ Hamsun, K. (1917); p. 145: "Den lange, lange sti over myrene og ind i skogene hvem har trukket op den? Manden, mennesket, den første som var her. Det var ingen sti før ham." "The long long track over the heath and

The same remark can be made for translations. Although the text (novel) was written by Hamsun, the translation is a secondary document (re)written by a secondary author, usually appearing in a publication after the original, the name of the translator appearing in small characters under the author's name and inside the cover.

These translated versions of the novels, or the quotes on the walls, become an indication of the spread of international interest for the author. On the 5th floor, a German version of *Markens Grøde* from 1944 is shown to the public, its use during the Second World War by the occupying army is the focus of interest, as it is not put in relation to other languages or other periods of publication. What is their status in reference to the original text? It seems as though they bear paratextual effect as they contribute to question international recognition, as debates and studies indicate. Amongst three practices which are not studied in his book, Genette admits that translation is a practice “dont la pertinence paratextuelle me paraît indéniable” (Genette, 1987, 408)²¹.

Finally, what should we make of the props in the Archive? They are not written text and they are not original objects, rather incarnation of objects originally from the fictive world. Here the idea or the written text comes to life. But these props raise certain questions about their role or the function of this transcription, the embodiment. Do they have another meaning for their existence as that of the text? Are they to illustrate fiction (picture) or are they concrete objects indication of the passage to a new medium like the use of props in film or in plays? Genette mentions a second category of practices such as the serial publication and that of the illustration which according to him also bear paratextual influence (Genette, 1987, pp. 408-409) although they have not been included in his study of the book.

Digital writing is another category to include in our study. The Center's website presents a combination of quotes, posts, messages, information and pictures. Quotes are rolling along; they vanish and are replaced by other quotes. Under the quote the title of the novel is written in parentheses thus establishing a connection to the novel and the year it was published. After the front page, it is possible to access more specialized literature (texts?) on biography, bibliography, summaries of novels associated with book covers, usually first edition. Through the website one can have access to Facebook and Instagram which communicate pictures of events, comments,

through the forests, who made it? Man, a human, the first one here. There was no track before him.” (Translated by Robert Ferguson)

²¹ Genette, G. (1997); p. 405: whose paratextual relevance seems to me undeniable

and quotes. As much as they can appear or disappear on the walls of the building, as one would replace a painting, digitally speaking these quotes can also appear and disappear on the wall of the website of the Center or on Facebook.

Any kind of debate can count as a meeting place of which news articles (chronicles, open letters, inserts) or Facebook are excellent examples. The social media offers a totally new form of medium (*mentum*) and is a perfect example of the transition capability of the text. Most posts are invitations to events, comments, pictures or quotes from Hamsun's writing. They all relate to the written text. They offer a space in which one can navigate, very much like the building is a space in which one can circulate. We shall come back to this in the section on remediation (Chapter 5).

These items raise the problem in regard to their assumed new materiality. Despite the appearance of their authenticity (originated from an author), the question is directed towards their relation to the original text and their author. Once these lines are taken out of their context (novel), they have been chosen by another "writer" than the author himself and re-transcribed on another support; they become new texts and lose their "sacred" character of written and printed text as they endorse a new materiality (Briet, 1951; Lund, 2009; Hayles, 2004).

Each time these texts, because they are disconnected from the piece of work (novel) or the building, have a paratextual function, "Le paratexte étant une zone de transition entre texte et extra-texte"; it has a territory and a mode of presentation, it is also an instrument of adaptation and of manipulation (Genette, 1987, p. 410)²².

For Katherine Hayles materiality is obtained by a semiotic transfer, the physical specificity coming from the interrelation established between the text and its embodiment, or the "transmission" giving it a "certain degree of materialization".

Materiality is reconceptualized as the interplay between a text's physical characteristics and its signifying strategies, a move that entwines instantiation and signification at the outset. This definition opens the possibility of considering texts as embodied entities while still maintaining a central focus on interpretation. It makes materiality an emergent property ... (Hayles, 2004, p. 67)
Materiality thus cannot be specified in advance; rather, it occupies a borderland - or better, performs as connective tissue - joining the physical and mental, the artifact and the user. (Hayles, 2004, p. 72)

She goes against Genette's conclusion that the "text is incapable of adapting to changes in its public in space and over time" (Genette, 1987, p. 411)²³.

²² Genette, G. (1997); p. 407: Inasmuch as the paratext is a transitional zone between text and beyond-text (...).

²³ Ibid., p. 408: Being immutable, the text itself is incapable of adapting to changes in its public in space and over time. The paratext - more flexible, more versatile, always transitory because transitive - is, as it were, an instrument

Étant immuable, le texte est par lui-même incapable de s'adapter aux modifications de son public, dans l'espace et dans le temps. Plus flexible, plus versatile, toujours transitoire parce que transitif, le paratexte lui est en quelque sorte un instrument d'adaptation : d'où ces modifications constantes de la « présentation » du texte (c'est-à-dire de son mode de présentation au monde), du vivant de l'auteur par ses propres soins, puis à la charge, bien ou mal assumée, de ses éditeurs posthumes.

However, Genette admits that the paratext is more flexible and constitutes “une zone non seulement de transition, mais de *transaction*” (Genette, 1987, p. 8)²⁴. It has proper modes and territory of action (Genette, 1987, p. 411). The fixed or interchangeable (i.e. fluid) character of the support on which the quotes mentioned above are written may be interpreted in relation to the original texts. It may be useful to consider Levy's argumentation here. Levy argues that “All documents, regardless of technology, are fixed *and* fluid – fixed at certain times and fluid at others” (Levy, 1994, p. 26). He rejects the thought that digital and concrete documents have different properties in terms of stability and fluidity. Levy underlines the importance of human activity by introducing nuances which he traces from use, form, genre, technology or language, the way we refer to them or handle them.

Rightly enough, by giving these quotes (see above) a new materiality they also endorse a new suggestive power, that of a paratext. While they retain some (far) relation to the text they were originated from, they may also illustrate a new point of view, for example that of the persons who chose the quote, or the environment in which it is now situated, here the wall, within the exhibit on the 5th floor. The change operated through use of new technology can change the object and the perception of its materiality. These changes are very much related to time preferences.

At the time Genette published his book in 1987 however the stage of development of digital technologies did not allow him to anticipate such expansion as the Web or social networks. As a matter of fact Genette admits that paratexts change with or are contingent on periods and cultures, and book traditions. It is a further indication in favor of the present argumentation opting to consider the building as an original text. He writes:

Les voies et les moyens du paratexte se modifient sans cesse selon les époques, les cultures, les genres, les auteurs, les oeuvres, les éditions d'une même oeuvre, avec des différences de pression parfois considérables : c'est une évidence reconnue que notre époque « médiatique » multiplie

of adaptation. Hence the continual modifications in the 'presentation' of the text (that is, in the text's mode of being present in the world), modifications that the author himself attends to during his lifetime and after his death become the responsibility (discharged well or poorly) of his posthumous editors.

²⁴ Ibid., p. 2: a zone not only of transition but also of *transaction*

autour des textes un type de discours qu'ignorait le monde classique, et *a fortiori* l'Antiquité et le Moyen Âge, où les textes circulaient souvent à l'état presque brut, sous forme de manuscrits dépourvus de toute formule de présentation. Je dis *presque*, parce que le seul fait de la transcription - mais aussi bien de la transmission orale - apporte à l'idéalité du texte une part de matérialisation, graphique ou phonique, qui peut induire, nous le verrons, des effets paratextuels. (Genette, 1987, p. 9)²⁵

For my own, I prefer to speak of “*ideality of text*” as translated by Jane Lewin (1997) rather than “conceptuality” as first suggested in the translation from 1991²⁶ because the term bears a sense of the general reception which considers both a more noble status of a written text (on paper, or print) and at the same time includes other forms of artistic expressions. In fact, Genette specifies in a note that “je dis maintenant *textes*, et non seulement oeuvres, au sens ‘noble’ de ce mot (...)” (Genette, 1987, p. 10)²⁷. It envisions the possibility of a passage to another mode of presentation than that of the written text, in other words a transaction, “une part de matérialisation”, also mentioned above by K. Hayles (2004).

In *Texts and Paratexts in Media* Georg Stanitzek (2005) speaks of “a process of differentiation” and a “metonymically association with the author” (p. 33). This is an interesting comment as it puts the communication situation of the text into perspective, questioning “what can be regarded as a textual item” but also establishing a relation with the author. He writes that “the interpretation of paratextual phenomena as organizers of communication would be helpful here.”

As we have seen, the shape of the building releases a communicative situation which can reckon as a paratext. For example we can see to which extent the Center and the exhibits communicate an authorial or editorial intention. This seems to influence interpretation and perception as well as form and content.

²⁵ Ibid., p. 3: The ways and means of the paratext change continually, depending on period, culture, genre, author, work, and edition, with varying degrees of pressure, sometimes widely varying : it is an acknowledged fact that our ‘media’ age has seen the proliferation of a type of discourse around texts that was unknown in the classical world and *a fortiori* in antiquity and the Middle Ages, when texts often circulated in an *almost* raw condition, in the form of manuscripts devoid of any formula of presentation. I say an *almost* raw condition because the sole fact of transcription - but equally, of oral transmission - brings to the ideality of the text some degree of materialization, graphic or phonic, which, as we will see, may induce paratextual effects. In this sense, one may doubtless assert that a text without a paratext does not exist and never has existed.

²⁶ See Translation by Marie Maclean (1991), *New Literary History*, 1991, 22:261-272; p. 263: http://www.ihc.ucsb.edu/research/history_books/Introduction%20to%20the%20Paratext.pdf

²⁷ Genette, G. (1997); p. 3: I now say texts and not only works in the ‘noble’ sense of that word (...)

The next section will take us on a tour of the Hamsun Center by exploring different paratexts. We shall start by examining contexts behind the raise of the building in a historical and sociological perspective. In order to carry on my investigation in a document theory perspective, I chose to examine written documents as base for my research. Through the reading of the press and other written material we can have a sense of how these different texts come in relation with one another. They are giving a chronological insight to the story of the building and can count as a historical paratext.

3. CONTEXTS

The contextual background, the events that led to the elaboration of the Hamsun Center, will help us *measure* the influence of the paratext or as Genette writes “*gauge the weight*” of a paratext. Particularly, Genette’s principle according to which “tout contexte fait paratexte” will be verified in this section (Genette, 1987, p. 13)²⁸. For him, the sole existence of a fact can have paratextual significance if it is known by all.

I shall present contexts such as Genette defined them for the book but applying them to the building and extend the notion by introducing a new category to his editorial contexts.

3.1. Generic and Editorial Contexts

Following Genette’s description, we can distinguish three types of contexts around a work of literature (book), *authorial*, *generic* and *historical* contexts. The notion can be extended to a three dimensional object such as the Hamsun Center in Hamarøy. The historical context is the main focus of this section, but by historical we have to understand the history of the building. Therefore, I follow the events that led to the standing of the physical building from concept to institution. The following paragraphs include school context and international context which seem also to have contributed to the general paratextual situation and establish a connection with the author Knut Hamsun.

For Genette the character of the paratext is “essentially functional” and pragmatic (Genette, 1987, pp. 12-13) p. 4)²⁹. Its *materiality* is derived from the fact that it is necessarily connected to a *positioning* in relation to the text, both a *spatial* and a *temporal* situation. This can also be the case for our three dimensional artifact.

The house built as a Hamsun Center abides to Genette’s definition that the paratext is any “message, discourses or practices” surrounding a text. Just as the generic context of a book would be its format for example, the building in Hamarøy is its generic definition: it is a building, while

²⁸ Genette, G. (1997); p. 8: we must at least remember that, in principle, every context serves as a paratext

²⁹ Ibid.,: p. 4

windows, balconies, doors are signs of an editorial intention. Genette explains that paratexts are the sign of a transaction. The untraditional shape and these appendices create the implicit context as they modify the way we approach the Center. The name Hamsun in itself defining the Center appears as a strong signifying epithet reinforcing the generic contextual paratext. It takes the place of other qualifiers found in the press such as national, culture or literature house and carries its own contextual message.

The general feeling is emerging from a tour in or around this *extra*-ordinary fixture. It seems to emphasize the primary intention of discontinuity. In the case of a book, the fact that the title is followed by an indication such as “novel” or “crime” may influence the way we are reading the book (Genette, 1987, p. 13)³⁰. Thus the indication *Erzählung* after the title *Was bleibt* (Christa Wolf, 1990) would guide the reader towards reading the book as an autobiographical account. “*En Kjærlighedshistorie fra Nordland*” under the title *Den Gaadefulde* (Hamsun, 1877) is an invitation from the author on how to read the book³¹. The building presented as “*creating a battleground of invisible forces*”³² is a further indication of the paratextual situation, with a clear intention to display the discourse as unconventional. It is a direct reference inspired by a quote from the novel *Hunger* (op. cit.), the demonstration of a specific intention on how to *see* the building and to connect it to Hamsun’s works.

In the case of the building in Hamarøy, the disparity between the *signifying* (signifiant, a battleground) and the *signified* (signifié, the building) is disturbing and is equally created by the visitor’s anticipation and participation. This type of multidimensional axis (building, creator, visitor, fiction, and author) causes a dialogical situation of paratextual significance.

The choice for the localization of the building was not made at random as the multitude of meetings and documents indicate. The situation of the building being placed in Presteid and by the current Glimma bears paratextual significance. The *extra*-ordinary or ex-centered location above the Arctic Circle can equally count as part of the editorial paratext putting the Center in the midst of a “Nordland historie”, a history happening in the Nordland region, helping make the connection between the author of whom the Center bears the name and his literature, the Center

³⁰ Genette, G. (1987); p. 7

³¹ Hamsun, K. (1877); *Den Gaadefulde. En Kjærlighedshistorie fra Nordland* Med innledning av Even Arntzen, Hamsun-Selskapet, 2004

³² Direct reference to Hamsun’s text in *Hunger (Sult)*, see introduction.

and the region.

3.2. The historical context

The historical context, according to Genette, the time period in which a book is published, influences the layout, the material used, the general set up and the conditions of publication. This is true for the Hamsun Center.

The Hamsun Center is directly depending on a given historical set up but it is at the same time building up and witnessing a story. Although the exact origin of the idea is unclear, it seems from the articles at hand that the idea of a Hamsun Center germinated at a Summer Festival in Hamarøy (Hamsun Dagene) in 1983³³. It took a first period of 13 years before the idea was sealed by the executive committee Hamsunsenter AS³⁴ and resulted in a contract with the American architect firm Steven Holl³⁵ in 1996. Another long period of thirteen years elapsed, before the construction physically stood as a finished product on the grounds of Hamarøy municipality³⁶, partially ready for an inaugural opening led by Crown Princess Mette Marit in 2009. The building fully equipped with exhibits was finally opened to the public in 2010. The presence of a member from the Royal family is a gage of recognition at the highest level of the Nation which is important in view of the author's reputation. This presence has paratextual significance as it was well reported in the media and seems to redirect to the entire process.

Every moment of elaboration of the building was widely reported and discussed in the media. The incompatible association between building's functionality and building's representative mission as presented in the press reports or is the witness of the impact on interpretation and reception. The questions raised are concerning the building itself, cost, localization, and design, but also its purpose and how the Center should represent the author's

³³ Hamarøy Kommune, Hamsun Selskapet; Hamsun-Selskapet was founded on August 11, 1988 during the festival in Hamarøy "Hamsun-Dagene". President Nils Magne Knutsen.

³⁴ Aaslaug Vaa (2010); *Hamsun, Holl, Hamarøy. Litteratur, Arkitektur, landskap*. Lars Müller Publishers. Hamsunsenter AS represented by Nordland Fylke, Hamarøy Kommune

³⁵ <http://www.stevenholl.com/project-detail.php?id=39&award=true> (accessed 08.07.2013; 14:05)

³⁶ Utstillingen *Det vilde Kor* er laget av: HYBRIS PRODUKSJON AS, Prosjektleder: Jarl Holstad. Produksjonsleder: Kine Liholm. Utstillingsdesign og lys: Zenisk AS. Grafisk design: Grønbekk Design. Filmproduksjon: Bonanza Post Production. Oversettelse: Robert Ferguson. Produsert og montert av: Infuse Communication AB. Prosjektleder Nordland fylkeskommune og tekstredaktør: Nina Frang Høyum. (Hamsunsenterets brosjyre)

literature and his life. These questions took such an important place in the public debate that it is almost impossible to find out where they originate whether “dans un espace physique [ou] social”.

Est épitexte tout élément paratextuel qui ne se trouve pas matériellement annexé au texte dans le même volume, mais qui circule en quelque sorte à l’air libre, dans un espace physique et social virtuellement illimité. Le lieu de l’épitéxte est donc *anywhere out of the book*, n’importe où hors du livre – sans préjudice bien sûr d’une inscription ultérieure au péritexte ... (Genette, 1987, p. 346)³⁷

As a matter of fact, it is relevant to say that the “institution” existed way before the building even saw the light. The elaboration and the dreaming of the concept are setting up the social premises necessary for the completion of the project.

The profuse amount of documents and documentation produced concerning the establishment of a Hamsun Center, such as meetings, minutes, protocols, budgets, schedules, articles, reports and settlements³⁸ seem to relate to a context influenced by a tense and conflicting decision making process. The total time lapse of twenty six years alone is an indication of the conflictual situation and can count as a contextual paratext. The various debates and their frequency show an inability to let the debate evolve feeding the sociological aspects and emotional reactions to the building and its content mostly related to Hamsun’s past³⁹.

It is for that reason that I chose to review this documentation first to try to make sense of the historical background in an attempt to keep away from emotional accounts. Then I wished to see whether I could derive any paratextual content. For my search, I chose to use the search engine *Retriever* as it was available via Nordlandsmuseet internal web access as well as from Nordland Fylkeskommune and my local public library. The entry for the search on *Retriever* was “*hamsunsenter*”. The advantages of such digital search was the rapidity with which I was able to

³⁷ Genette, G. (1997); p. 344: The peritext is any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space. The location of the epitext is therefore anywhere outside the book - but of course nothing precludes its later admission to the peritext.

³⁸ Fylkestingssak nr 15/94, p. 172 Nordland Fylkestings Forhandlinger 1994; Fylkestingssak 71/94, page 803, (Etablering av aksjeselskap); Fylkestingssak 97/97, (tomt på Presteid) – According to Documents from Hildur Finvik (2010), former member of the committee for the Regional Culture Department.

³⁹ Hamsun died in 1952 in his property in Nørholm. He was arrested and incarcerated (1945) on charges of treason. Found guilty by the Norwegian Supreme Court (1949) for being a member of the NS he was sentenced to pay a fine. During his arrest he went through psychiatric observation for possible mental incompetence. The report concluded that Hamsun was suffering of “*failing mental faculties*”. In 1949 he published *Paa Gjengrodde stier/On Overgrown Paths* a masterpiece written partly as a diary during his hearing and stay at the Hospice. (Rottem, Øystein (1998), *Biografien om Knut Hamsun*. Gyldendal Tiden)

download articles and get an immediate chronological sorting in the form of a list on the front page with the title of the article, the date and the name of the paper. In the span of a few days I was able to download a total of 144 articles from 23 papers over 18 years (Doc. 5, Table 1). One can only imagine in what way a manual search would have been more tedious. I had tried different search criteria (by year, alphabetical, by author), and also tried to access such articles directly from the newspapers websites but these are closed and reserved to subscribers. From the Hamsun Center I had received a pile of unsorted old articles, but I soon found out that this collection was incomplete. A manual search would probably have required telephone calls and travelling to search the archives. Despite problems regarding search relevancy, the Retriever search was therefore the most adequate tool for my purpose and the time I was allocated.

Unfortunately, local Newspapers such as NordSalten or AvisaNordland are not well represented in this search. This does not mean that they were not taking part in the debates, rather that they are not picked up by the search engine. In addition, some of the articles may not have been digitalized or accessible. It seems as though it would not alter the general view as these articles are generally directly related to local events. They are giving locations and persons by names which relay a more intimate situation⁴⁰. In the beginning of the Hamsun Center project local papers may have reported the explosive situation in the local meetings, whereas they now tend to boast the entire enterprise. When an issue is more of national interest, the papers with larger circulation are usually picking up the debates in their culture, comment section, or letter to the editor column.

Another drawback with the search on Retriever is that the search is only looking for “hamsunsenter” which explains that articles where the word does not appear are not picked up. For example the article “Koster mye, Våger lite” published in Aftenposten, in the Culture section (Aftenposten, Kultur 12.10.2011) is not listed. Other articles are picked up because the word *hamsunsenter* appears in the text although the entire article has nothing to do with the topic⁴¹.

The table in appendix (Doc. 5, Table 1) shows the frequency of articles that have been published and the wide variety of papers in which they have appeared. We notice that the interest

⁴⁰ AvisA Nordland, 16.07.2013 : “To søstre på Æventyr”, Karianne Sjørgård Olsen , kultur@an.no

⁴¹ For example: 22.05.2008 Bergens Tidende “Mange så Grand Prix”, Morgenbladet 07.08.2009

“Russland:Medvedevs forslag”, 14.07.2010 Fremover Nordlys “Fakta om Hamsundagene Svensk tv tar Grand Prix – grep”, 27.02.2012 –VG “Best i verden”

for the subject spreads nationwide, that it is not only restricted to the northern or the southern press, and that national papers, such as *Aftenposten*, *Dagbladet*, or *Morgenbladet*, also cover these stories. Evidently, the jubilee year 2009 has the most coverage.

Before a more systematic digitalization, from 1988 until 1991, papers are scanned (Doc. 5, Table 2). The first article to be picked up by the search engine concerns the establishment of the Hamsun Society (Hamsun-Selskapet). A following article is an advertisement (1991) to attract tourists to the northern region. “Nordland inviterer deg til en sommer som landstryker” (VG, 16.03.1991)⁴². This marks the beginnings of the interest for Hamsun as a market value for the tourist sector when a Nordland experience is promoted in the words of a fictive character. The picture of August and Edevart associated with the text comes from the newly produced film *Landstrykere* (The Wanderers) from 1989 by Ola Solum with Helge Jordal in the title role. The words *adventure*, *wandering* and *nature* appear side by side as *Nordland* becomes associated with “adventure-land” (eventyrland) and *Hamsun* in people’s consciousness. This tendency is confirmed in 1992 when it is the character *August* who comes to welcome the royal family upon their visit in Hamarøy.

The name Hamsun Center appears in 1992 in the papers and the project is now described more precisely with prospected price and areal dimensions. It is expected to be finalized in 2000. The delay caused by the controversies pushes the realization of the project another 10 years. The Hamsun Center case seen as a paradox in the landscape shows how controversy becomes communication and creates paratext.

Inevitably, controversy plays an important role and is constitutive of the Hamsun Center project. The emotional aspect or affect comes to evidence in the different interpretations and in the diversity of controversies.

Not only there were many reactions to building a Center for Hamsun because of his past as controversial author, but the untraditional building itself created and stirred up controversy as we can see through the profusion of articles that have been written on the subject and the number of meetings (protocols, minutes) being held at all levels (municipal, regional, national) dating from the launching of the idea in 1983 to this day.

⁴² “Nordland Region invites you to spend a summer as a wanderer.” or “Spend a summer in Nordland Region as a wanderer” (my translation)

In his speech on the occasion of the laying of the foundation stone in May 2008, Holl referring to the countless meetings, discussions and delays, makes a point out of the controversy his building has aroused. He includes the controversies in his project for their potential to create a common room, a meeting platform for debate and a non-negligible promotional effect.

The content of Holl's speech was reported in the papers as such:

- Det er kontroversen som får folk til å tenke. Hvis alt blir akseptert - er det kjedelig. Kontroverser setter i gang din tankevirksomhet. Det er det Hamsun handler om. Bøkene hans var kontroversielle. Han var kontroversiell. Heldigvis er også bygget det, sier Holl. (05.08.2009; "Trippel Hamsun på Hamarøy")
- Kontrovers er strålende, ikke minst i tilfellet Hamsun. Den får folk til å tenke og handle, erklærte han i skyggen av sitt trekledde tårn med 2500 bambusstokker på taket. (Aftenposten, "Himmelen over Hamsun", 05.08.2009)⁴³

Reactions of appraisal and rejection are part of the discourse and are creating the debate. Titles are instructive, indicating disagreements, financial and political challenges, hesitation about content composition and lay-out were creating a communicative situation, therefore paratextual.

One of the many signs of the buildup of the controversy was the disagreement on the choice of an architect firm reported by the press. The Icelandic architect Gudmundur Jonsson filed a suit against Hamsunsenter AS for passing on the project to the American architect firm Steven Holl. It became an affair of national extent as it was reported by papers such as Nordlys, Dagbladet, VG, and Bergens Tidende on December 18, 1996. Added to the extra expenses caused by a request for compensation, the price of the project described as phenomenal, was also becoming of national interest. This is verified by the questions some visitors address to the guides upon their tour of the Center.

All along its history, the building is associated with a conflict situation inferred by the choice of vocabulary. The "conflict" is represented in the wording chosen (strid, skyggen, sakføre, grendestríd) in a number of titles and articles in 1996. Official representatives at the top

⁴³ - It is controversy that makes people think. If everything is accepted – it becomes boring. Controversies start up your thought process. It is what Hamsun is about. His books were controversial. He was controversial. Luckily, it is also the case for the building. (05.08.2009 – "Trippel Hamsun på Hamarøy") (My translation)
- "Controversy is wonderful, especially in the case of Hamsun. It gets people to think and act" he explained in the shadow of his tower covered with 2500 bamboo sticks on the roof. (Aftenposten, "Himmelen over Hamsun", 05.08.2009) (My translation)

of the State and from diverse political parties had to step in. The same year the much respected Chief Inspector of the Inspectorate of Ancient Monuments and Historic Buildings (Riksantikvariat) announced the necessity to preserve, sanctuarize (frede) Hamsun's house and grounds in Hamsund⁴⁴. Appalled at the heat of the debates, Hamsun's family descendants threatened to forbid the use of the name in connection with the project⁴⁵.

In the same vain, papers report disagreement on the design and the content. For example in 1996 and 1997 the local newspaper LokalAvisa NordSalten published a set of articles in which the use of rhetorical questions in the titles indicates a response or a reaction to an existing controversy: "Hamsun Center colossal – puzzling (unclear) content" (1996) or "What is the tower hiding?" (1997)⁴⁶.

In 2010 a set of articles report on the disagreement regarding content and choices for the exhibits opposing diverse parties as suggested by the title "Provocative Hamsun" as though Hamsun himself was responsible for the new provocation, i.e. the building. (Aftenposten, "Provoserende Hamsun", 12.10.2010)

Some examples have become famous such as the article from painter Karl Erik Harr in which he first described the building as "a vertical insult in the landscape"⁴⁷. Somehow he became convinced that Hamsun "would have hated this creation" or this creature as a matter of fact (NRK-Nordland, 04.08.2009).

For a long time the reporting of the press seems to have made any discussion on the Hamsun Center or on Hamsun become a public and national debate. They have also had a tendency to mix or associate the two. These are examples of the illocutionary force of the paratexts.

⁴⁴ "Arkitekt saksøker Hamsun-senteret" (Aftenposten, 18.12.1996); "Spennende Hamsundager i skyggen av strid" (NTBtekst, 28.07.1996); "Riksantikvaren Stopper Hamsunsenteret" (Aftenposten, 14.09.1996); "Grendestrød om Hamsun-senteret" (Aftenposten, 17.07.1996)

⁴⁵ "Familien ut mot Hamsunsenteret", VG, 17.02.1997

⁴⁶ LokalAvisa NordSalten: "Hamsun-senteret Ruvende – med uklart innhold" (1996); "Hva skjuler Tårnet?" (1997) Arne André Solvang

⁴⁷ "Hamsun ville hatet dette bygget"; "en loddrett frekkhet midt i landskapet"

3.3. Hamsun, Point of debate

Other types of reactions linked directly to the past of Hamsun as a political figure contain a paratextual message which cannot be eluded and which are typical examples of the everlasting impact embedded in such statements as mentioned above in the article “Provoserende Hamsun”.

The following table gives a small sample of a set of articles⁴⁸ and open letters that are responding to each other, showing the extent, the variety and the frequency which brings Hamsun and the Hamsun Center back to the focus of attention. Not all of these articles are picked up by the search engine Retriever.

Vårt Land 01.06.2012	“Fritt ord prisvinner nekter å hylle Hamsun” http://www.vl.no/kultur/fritt-ord-prisvinner-nekter-%C3%A5-hylle-hamsun-1.28200 (accessed 12.10.2013; 15:50)
VerdiDebatt.no 01.06.2012 Reply Facebook:	http://www.verdidebatt.no/debatt/cat28/subcat29/thread278349/#post_278349 (accessed 12.10.2013; 15:50)
Dagbladet 30.07. 2012	“Har vi noe å lære av Sara Azmeh Rasmussens prinsippfaste DEMONISERINGA” (Nils M. Knutsen) http://www.dagbladet.no/2012/07/30/kultur/debatt/kronikk/hamsun/krigen/22738774/ (accessed 26.09.2013; 15:07)
Dagbladet 06.08.2012 response from Per Kristian Olsen	“Dinosauraktig om Hamsun” http://www.dagbladet.no/2012/08/06/kultur/debatt/hamsun/sara_azmeh_rasmussen/nazisme/22837666/ (accessed 28.09.2013; 20:06)
Nordlys	Per Kristian Olsen vs Niels Magne Knutsen: Debatt om Knut Hamsun i Nordlys (debating from 05.07.2013 to 05.08.2013)
Hamsun selskapet	http://www.hamsun-selskapet.no/aktiviteter/2013/olsen_knutsen.pdf (accessed 29.09.2013; 20:12) 8 articles

Table: Hamsun as point of debate

A recent debate was started by Sara Azmeh Rasmussen, ironically winner of the prize “Free Speech” (Fritt Ord). In a number of articles the media reported her refusal to attend and appear as a speaker at a cultural event at the Hamarøy Festival in 2012 which brought up the debate around the Nazi past of Hamsun. Playing with the wording, a year later in Dagbladet

⁴⁸ “Winner of Prize Freedom of expression refuses to celebrate Hamsun” (01.06.2012); “Can we learn something from Sara Azmeh Rasmussen’s demonizing set of principles” (30.07.2012); “Like Dinosaurs about Hamsun”

(17.09.2013) she seemingly speaks in favor of the Hamsun Center in an article bearing the title “Nekrolog over et levende Hamsunsenter” (Obituary for a living Hamsunsenter)⁴⁹. She was responding to an article by Commentator Ingunn Økland published in Aftenposten (12.09.2013)⁵⁰ entitled “I ensom majestet” (In a lonely majesty). Despite the fact that these articles may look like they have some positive content, the play on words is stronger and by an ironical twist readjusts the general content towards the hidden critical message (Nekrolog for example). In the same set of debates columnist Jon Magne Lund takes a counter part by quoting the response from Hamarøy Mayor Rolf Steffensen to Rasmussen⁵¹. By doing so he takes part on the side of those who prefer to see the Center as a place to educate, learn about the author, and learn to reject all racism, learn that the *scandal*, as Godard (1998)⁵² calls it, appears with the inability to reconcile literature and morality.

Part of the concerns is addressing partial representations through production of excerpts or omission. Setting of pictures side by side or use of vocabulary may give a distorted representation of the truth (Aftenposten, 12.10.2011). Now and then papers reproduce photography of Hamsun on his visit to Hitler or on the tarmac at Fornebu airport⁵³. Such pictures are re-produced out of context and the association of text and picture can act as a means of distortion and induce misinterpretation. Partial use of titles or quotes taken from Hamsun’s books

⁴⁹ Using the word *Nekrolog* the title makes a reference to Hamsun’s article for Hitler in Aftenposten , 7. May 1945;

⁵⁰ <http://www.aftenposten.no/meninger/kommentarer/I-ensom-majestet-7308588.html> (accessed 20.03.2014; 17:15)

⁵¹ Vårt Land, Verdidebatt.no, 01.06.2012; “*Ordfører Rolf Steffensen på Hamarøy gir en viktig presisering i sitt svar til Rasmussen: Hamsunsenteret hverken hyller eller feirer Hamsun, men markerer ham. ‘Mer og mer innser vi at vår oppgave er å leve i et konstant oppgjør med ham’, skriver ordføreren. Hamsuns holdninger må utsettes for debatt, og det skjer best når han ikke forties i dagens samfunn. På denne måten kan Hamsundagene faktisk fungere motsatt av det Rasmussen forutsetter. Altså ikke som hyllest, men som en anledning til å ta et oppgjør med datidens rasisme, nazisme og jødeforfølgelse, og med dagens tendenser til det samme.*” [“Mayor in Hamarøy Rolf Steffensen brings an important precision to his answer to Rasmussen: ‘The Hamsun Center does not pay homage or celebrate Hamsun, it marks an author. More and more we understand that our task is to live in constant settlement with him’ the mayor writes. Hamsun’s judgments must be exposed for public debates, and this happens best when he is not hushed up in today’s society. In fact, the Hamsun Days can function in quite an opposite way than that supposed by Rasmussen. That is to say, not as homage, but as an occasion to show aversion with the racism, Nazism and persecution of the Jews of that time and with the current tendencies of the same.”] (My translation)

⁵² **Godard, H. (1994/1998); *Céline Scandale*. p. 158 : Je préfère pour ma part cerner ce qu’il a à nous apprendre et du racisme et de la littérature. ; p. 166 : La tradition littéraire est assez riche pour tenter à imposer l’idée que la littérature a partie liée avec un désir et une recherche de la morale. [As far as I am concerned I prefer to try to apprehend what it [the scandal] has to teach us both about racism and literature. (...) Tradition in literature is rich enough to impose the idea that literature somehow is in relation with a desire and a quest for morality.] (My translation); See also Atle Kittang, “Hamsun-Ettermålet” Hamsunsenter**

<http://hamsunsenteret.no/no/component/author/page/103-ettermaelet> (accessed 06.09.2014; 13:41)

⁵³ Dagbladet, 30.07.2012 or 30.07.2014; Foto: Aage Kihle NTB / Scanpix

associated with pictures have also the ability to produce partial truth as they are being used to fit the present situation or the motive of the articles.

To name a few in 2009 we find the following titles: “Ravgalt inntil kunst” (Harstad Tidende), “Slagmark for usynlige krefter” (Nordlys), “Ringen Sluttet for Hamsunsenteret?” (VG), “Det dukket op en fremmed i byen” (Morgenbladet), while “På bestefars stier” echoes the title “På Gjengrodde Stier” (Dagbladet).⁵⁴

These types of recalls give emphasis onto the author Hamsun although they are referring to the Center. When they point back to his political views they have the (negative) effect of influencing content. They take up a paratextual power and turn our attention back on Hamsun’s own story. They also have an insidious power that to force us to face our own way to question the past. How do we want to present his story? What do we wish to show, to hear? What do we fear? What is right and what is wrong? These questions point to the paratextual dimension of the message.

The persisting exercise at trying to dissociate the author’s life from the author’s literary work as it has been done over the years (see schools textbooks) is part of an instrumentation process, locking it, preventing the debates to view the Hamsun (Center) Project in its entirety and with new eyes. As Godard analyzes it (1998) the problem seems to originate from a semantic transfer, a clash between convictions and content giving them an overwhelming presence. The Hamsun Center project becomes a receptacle and a projection for ideas and values, most of all it becomes a paradoxical sentimental yearning for a period of the past, unable to initiate a new approach clear of such background heritage, as pointed out by in the wording of some articles such as “*dares little*” in “Koster Mye. Våger lite” (Aftenposten, 12.10.2011).

Subsequently, the scathing diatribe shows the strong emotional dimension linked to any study on Hamsun as a matter of principle on the one hand, while at the same time pointing out an intricate societal dilemma. The controversy is creating a social arena on the other hand and is self-promoting. It seems that the controversy can fully count as a paratext after Genette’s definition.

⁵⁴ “Totally crazy up to artistry”; “Battlefield for invisible forces”; “The circle closed for the Hamsun Center”; “A stranger arrived in town”; “On grandfather’s footpaths”; “On Overgrown Paths”

Lars Saabye Christensen opening words “*Jeg hater ham, jeg elsker ham*” (*I hate him, I like him*), in his introduction to his speech written on the occasion of the opening of the foyer at Sortland Hotell in 2009 - year of the jubilee - show clearly the schizophrenic split. His words are the expression of an ambivalent feeling towards Hamsun many Norwegians share. This is also the way Hamsun has traditionally been presented.

In both cases, political debates and personal convictions seem to exacerbate the emotional considerations which may explain the delays in the construction of the building in Hamarøy. Rightly enough looking at bibliography on books written on or about Hamsun it is hard not to notice a number of articles and publications which tend to stigmatize Hamsun as “a problem”, “a mystery”, or “a case”⁵⁵.

Etter krigen er knapt noe emne blitt diskutert med et slikt glødende engasjement som ‘problemet Hamsun’. Han er fortsatt ‘et problem’, men hans storhet som dikter er det ingen som lenger trekker i tvil. (Rottem Ø., 1998, p. 139)⁵⁶

However, should we compare to other centers⁵⁷ it is not at all that rare to see their construction to rise up such antinomy, to elicit such passionate debates. For example Bjørnstjerne Bjørnson, Nobel Prize winner in 1903, pan-Germanist and cosmopolite, he was a controversial figure in his time⁵⁸, although he gains more sympathies for his actions in favor of minorities. The issues raised by the establishment of a center in Alstahaug for Peter Dass or the current debates on a museum for Munch in Oslo are variably the same. They concern cost, location, accessibility, and visiting potential.

Already in 1998 the analogy was made between Hamsun and the Center sharing the same controversial dimension of their characters (See article Nordlys 17.10.1998/2000). As a matter of fact, the architectural tour at the Hamsun Center presents the controversies around Hamsun and his unbearable personality (see Provoserende) as a trade mark. At the end of the visit visitors are invited to move the bamboo sticks on the top terrace to make noise. The irritating sound produced is compared to the “noise” Hamsun as controversial person and the Center as controversial

⁵⁵ **Ferguson, R. (1991);** *Gåten Knut Hamsun*. Oslo, Den Norske Bokklubben. **Stray, Sigrid (1979);** *Min Klient Knut Hamsun*. Oslo, Aschehoug.

⁵⁶ **Rottem, Ø. (1998);** After the war there were hardly any subject being discussed with such passionate commitment as the ‘problem Hamsun’. He is still a ‘problem’, but nobody doubts his greatness as a poet any longer. (My translation)

⁵⁷ See Henrik Ibsen, Arne Garborg, Ivar Aasen, Petter Dass or Edvard Munch

⁵⁸ **Sørensen, Ø. (1997);** *Bjørnstjerne Bjørnson og nasjonalismen*, Oslo, Cappelen Forlag. 266 p.

building are producing and have produced around them.

Such examples as a recent reportage from NRK-Nordland newscast from the summer 2013 which exclusively reported⁵⁹ financial problems whereas other sequences were cut out, is a revealing factor reflecting the tendency to opt for popular compliance from the part of some media (for example choice of rooms for the sequence, exhibits in the background, interviews)⁶⁰.

Another way to contribute to keeping the building a controversial item in people's consciousness, is the recent contest *What is Norway's ugliest building?* However, the fact the building lost in the popular vote as it came (only) in fourth position⁶¹, but won the Prize for Architectural Stylishness⁶² from the State Jury later in 2011, for being "both ugly and nice" is an indication of its "unacceptable" popularity.

These articles and reviews constitute a collection of what Genette would consider epitexts. These paratexts have a powerful tendency to be comment to the text because like rumors their origin is no longer clear.

(...) l'építex-te est un ensemble dont la fonction paratextuelle est sans limites précises, et où le commentaire de l'oeuvre se diffuse indéfiniment dans un discours biographique, critique ou autre, dont le rapport à l'oeuvre est parfois indirect et à la limite indiscernable. (Genette, 1987, p. 348)⁶³

According to Genette these "public authorial epitexts" with no declared responsibility on the part of the author continue to have a self-promotional effect (Genette, 1987, p. 349)⁶⁴.

This is inspiring a set of questions. What were the premises that led to the concept of the Center? In what way was people's consciousness prepared to receive such a Center compared to what inspired Steven Holl's vision? The next section is a short review of school material.

⁵⁹ <http://www.nrk.no/nordland/darlig-okonomi-for-hamsunsenteret-1.11148079> (24.07.2013) (accessed 22.03.2014; 17:12)

⁶⁰ The tendency seems to show a change of presentation including a more positive attention to the activities. "Sesong start på Hamsunsenter"; NRK Distriktnyheter 30.05.2014 ; 18:50; Kommentator Per Kristian Olsen <http://tv.nrk.no/serie/distriktsnyheter-nordland/DKNO99053014/30-05-2014#t=6m3s> (accessed 16.08.2014; 9:50)

⁶¹ "Nominert styggeste bygg" (NRK-Nordland, 21.05.2010); "Norges fjerde styggeste bygg" (Nord-Salten, 06.06.2010)

⁶² <http://www.nrk.no/nordland/hamsunsenteret-fikk-byggeskikkpris-1.7663325> (accessed 22.03.2014; 16:02) <http://www.dagbladet.no/2011/06/17/kultur/arkitektur/holl/hamsunsenter/rolness/16964047/> (accessed 22.03.2014; 16:02)

⁶³ Genette, G. (1997); p. 346: (...) the epitext is a whole whose paratextual function has no precise limits and in which comment on the work is endlessly diffused in a biographical, critical, or other discourse whose relation to the work may be at best indirect and at worst indiscernible.

⁶⁴ Ibid.: p. 347

3.4. School Context

School is one of the vectors of cultural identity. School context is therefore important as everyone has an encounter with culture, literature and art through school instruction and textbooks. Through school the public is prepared to reception. According to a correspondence I held with an 80 year old man from Kristiansand, whom I begged describe how he remembered Hamsun, we can read a change of perception over the years through these lines: “*Etter det du skriver, ante jeg ikke at naturen hadde så stor betydning for denne mannen. Det var visstnok en annen dikter jeg lærte om på gymnaset for 60 år siden!!!*” (Eivind Stangeland, Letter 07.03.2012)⁶⁵

Reviewing the content of a number of school textbooks from 1941 to today, we notice a change of perception in the presentation of Hamsun’s works and of his critical views before, during war time and after (see Doc. 1b). Until 1950 description of Hamsun’s works are usually listed historically. For a time textbooks would include only few excerpts - two or three poems and short excerpts from *Pan*, *Victoria* or *Markens Grøde* - without any comments or analysis, these textbooks seemed to ignore or to avoid making any mention on the subject of Hamsun’s position during the war.

In 1956 a paragraph was added to the first edition of Herman Ruge’s *Norsk litteraturhistorie for gymnaset* from 1954, which presents Hamsun as an old man, it mentions the trial and Hamsun’s last book from 1949 *På Gjengrodde stier* as a defense statement⁶⁶.

The school book “*Jeg fant, Jeg fant*” (Aschehoug) from 1988 includes a text based on new research by quoting an external expert with an extract from Atle Kittang’s *Luft, Vind, og ingenting. Hamsuns desillusjonsromanar frå Sult til Ringen sluttet* from 1984. Here the publisher chooses to explain the different positions on Hamsun - whether to judge him or not -, but the book does not give a definite stand. This choice of presentation is a timid improvement but a feeling of uneasiness subsides through a content evaluation.

In the more recent school books (ca. 1990) there seems to be a tendency to give a history

⁶⁵ “According to your writing, I had no idea that nature had such significance for that man. It was obviously another poet I learned about in High school 60 years ago!!!” (My translation)

⁶⁶ <http://www.nb.no/nbsok/nb/319d05d4e6aeafcbce755b94f06be5e5.nbdigital?lang=no#201> (accessed 07.02.2014 ; 14:00)

of Hamsun's reception over the years. These versions seem to accept more subtlety and take distance as they present aspects of Hamsun's life and work as a whole, and go into literary analysis of modernism.

Whether one decided to be silent or to explain Hamsun, these modes of presentations bear however the signs of a paratextual situation.

Some events have had great significance in helping towards the turn around. All along a number of enthusiasts have used great energy to improve perception on Hamsun such that there seem to have been building two clans. The dedication of Hamsun's bust in Hamarøy by the most radical and opposing author Lars Berg in 1961⁶⁷ was a very symbolic first step towards rehabilitation. The very popular adaptation of the novels *Benoni* and *Rosa* for the television by the National Broadcasting Corporation (NRK: Norsk Rikskringkasting AS) in 1975⁶⁸ was a great success which helped connect Hamsun to a literary context, popularizing his fiction.

Hamsun's popularity is not limited to the home front. The next paragraph introduces a few aspects to show how Hamsun as Nobel Prize winner won international stature, which may also have had a reversed impact, a reflecting quality on the Norwegian public's reception.

3.5. International Context

Hamsun's recognition came partly from outside. Internationally, Hamsun was well known and admired as the Nobel Prize winner in 1920. His works are largely translated in at least 30 languages - according to the Hamsun Center. A number of positions and questions on how to solve the dilemma concerning Hamsun's sympathies during the Second World War have also raised international debate, in the United States, in France, in Germany or in other countries and the impact on reception has also reached in Norway from abroad.

An article by Régis Boyer from 2009 describes the general French resentment to reading Hamsun. In this article, "Knut Hamsun in France" (Fjågesund, 2009, pp. 79-89) Boyer is taking Céline as an example (1894-1961)⁶⁹, because this author has been dismissed, rejected and

⁶⁷ Lars Berg (1901-1969) opposed to Nazism and engaged in the Resistance was imprisoned in 1942.

⁶⁸ Episodes 1 to 6 have recently been released by NRK. <http://tv.nrk.no/serie/benoni-og-rosa/ftea11000073/sesong-1/episode-1>

⁶⁹ **Céline** (Louis-Ferdinand Destouches); *Voyage au bout de la nuit* (1932); (*Journey to the End of the Night*, translated 1934, 1988); In 2011 the controversy set off on the occasion of the 50th anniversary of Céline's death revived strong antagonism and forced Minister of Cultural Affairs Frédéric Mitterrand to abandon the project for the celebrations.

shunned by French readers for his part taking during the Second World War and his anti-Semitic pamphlets. It has been a habit in France to associate the two authors which has not contributed to fully rehabilitate the Norwegian author in people's mind. It is true that, as Boyer writes, interest for Hamsun's literature in France remains within the circle "of a cultural and intellectual elite" and appeals to the reader for his sense for esthetic qualities, his fascination for the "mythical northern landscape" (Fjågesund, 2009, p. 16). Most of Hamsun's works have been translated into French, but he is most known for his early works and his reputation changes accordingly as new translations are made available⁷⁰.

The broader availability of Hamsun's works in English can be partly accountable for the shy renown of the author in France.

Hamsun's reception was more affected by his political positions in Great Britain or in the United States. Overseas, his early works were mainly known within the Norwegian, i.e. Scandinavian, immigrant population of the Mid-West. Hamsun had attracted some attention for his lectures during his stays in the United States in 1882 and 1886. The attention for his works increased after Hamsun was awarded the Nobel Prize in 1920. The novel *Hunger* appeared in English in October 1920 in a British translation by George Egerton⁷¹. The recent renewed interest for Hamsun concerns mostly his early works as they come in new translations⁷², still seems to be shadowed by his political actions and "general reviewers are still unable to separate this side of the writer from his political affiliations" (Fjågesund, 2009, p. 157).

From the report from the 5th international Hamsun conference held in Tromsø in 2011⁷³ by Hamsun-Selskapet, we can sense the impact of Hamsun's influence abroad. Eight countries were represented on that occasion. Representatives of non-English speaking countries are particularly interesting as their portrayal is exclusively literary. Kakhaber Loria from Georgia writes that Hamsun has always been considered a literary hero and a role model for local writers. Here the controversy comes from the interpretation of his writings on Caucasus. Hamsun's

⁷⁰ *Sult* (Faim, 1994); *Pan* (1999)

⁷¹ Real name Mary Chevalita Dunne

⁷² **Lyngstad, S.;** *Hunger* (1996), *Rosa* (1997), *Pan* (1998), *On Overgrown Paths* (1999), *Mysteries* (2001), *The Last Joy* (2003), *In Wonderland* (2004), *Victoria* (2005), *Growth of the Soil* (2007)

⁷³ Hamsun i Tromsø V, Rapport fra den 5. Internasjonale Hamsun-konferanse, 2011. Hamsun-Selskapet; Among the scholars gathered at the conference USA, Egypt, UK, Georgia, Bulgaria, Germany, China and France were represented. The Hamsun literature Seminar held in Sortland in 2012 attests of the same tendency. Recently the Hamsun Center was approached by a group from the tourist board in Portugal.

literature reaches Bulgaria (Evgenia Tetimova) through Russian and *Pan* is the first novel (1909) to have had an impact on local literature.

Hamsun has a long tradition in Germany and his renown was well established before the war. A number of his first works were published in Germany by publisher Albert Langen⁷⁴ whom Hamsun had met in Paris. Rejected by S. Fischer Verlag the novel *Mysterier* from 1892, and translated into German by Mary von Borch *Mysterium*, became Langen's first title (1894). In Germany naturally the relationship is more complex. One reason for this is due to the fact that the novel *Markens Grøde*, translated into *Früchte der Erde*, which won the Nobel Prize in 1920, was widely distributed to German soldiers and used as part of the Third Reich's war propaganda. The novel had been seen as an epistle for labor and return to the earth.

It is in such contextual setting and against all odds, that one had to envision the new Center, the "container" and as well as its "content". The international context creates a link between the international dimension and the home perception of the author and the conceiver, the American architect Steven Holl and Hamsun. Holl, the *author* of the Center, has gained international recognition for his architectural works that have won prestigious prizes. Holl's Norwegian family heritage on his father's side served in his favor to justify the choice of an American architect.

The first sketches for the Center were drawn in 1994. Sketches and models which won prestigious architectural prizes (Progressive Architecture Award, 1997) are displayed at the Museum of Modern Art in New York (MoMa). Large poster copies of these models and sketches aquarelles are now part of the Hamsun Center's exhibits⁷⁵ and provide part of the guided tour especially since the Center has won the International Architecture Award in 2010.

Another sign of Hamsun's international presence are the number of doctoral studies inspiring research abroad⁷⁶. In addition, one can mention the new project involving the Hamsun Center and the Thomas Mann Center in Nida, Lithuania⁷⁷. The Hamsun Center is preparing to accommodate scholars from abroad by providing lodging in a newly restored house located in the

⁷⁴ **Abret, Helga (1993);** *Albert Langen. Ein europäischer Verleger*, München, Langen Müller. 509 p. Hamsun and Langen met in Paris (1893-1894)

⁷⁵ Holl won his notoriety through the project Kiasma, Museum of Contemporary Art in Helsinki, Finland in 1998.

⁷⁶ Hamsun-Selskapet's newsletter: Hamsun-Nytt, 1/2012; 2/2013; 3/2013; here one from Berlin, two from Munich, one from Romania and one from Sweden are being mentioned. One of these is dedicated to the Hamsun-Jubilee in 2009. (Julia Langhof: En analyse av Hamsun-Jubileet 2009. München)

⁷⁷ <http://www.halma-network.eu/en/houses/thomas-mann-culture-center.html> (accessed 18.10.2014; 14:59)

old town square in Oppeid.

To these epitexts Genette concedes the existence of an “Étrange cas de migration d’un message paratextuel, le fait que certains épitéxtes puissent devenir péritextes” (Genette, 1987, p. 352)⁷⁸.

These paratexts indicate that their influence stretches beyond Norway’s borders. Their influence is nevertheless implicit. The multiplication of such items serves as “dossiers de promotion” as Genette refers to them. These paratexts multiply in mode of presentation independently from the author’s intentions. The fact that international context⁷⁹ could be an additional press to combine or reconcile context and content is of paratextual significance. We see how the receiver of the message contained in these epitexts is no longer the only reader of the text, but that it is destined for the broader public sphere.

In the following section, I would like to concentrate on other forms of paratexts, namely the peritexts consisting of the exhibits which can be found inside and outside the building.

⁷⁸ Genette, G. (1997); p. 350: strange case of migration of a paratextual message.

⁷⁹ Holl’s Webpage, Hamsun Center’s Webpage, Wikipedia for example

4. PARATEXTS

In her article, “Museum på utstilling”, (Museum on exhibit) Mari Lending (2010) recognizes the challenges of such project “where texts constitute the original material and its source”. She means literary and written text. The Hamsun Center is presented to the public as the only building in the world of this kind. Lending compares the establishing of the Hamsun Center with the Center for Ivar Aasen:

(...) det hefter som kjent alltid problemer med slike presentasjoner av historier som graviterer mot det immaterielle, og der tekster utgjør sakens egentlige objekt og opphav. I norsk sammenheng er Sverre Fehn's Ivar Aasentunet i Ørsta/Volda (2000), forankret i tradisjonen etter språkforskeren som etablerte nynorsk som skriftspråk, et nærliggende eksempel. (Lending, 2010, pp. 161-176)⁸⁰

Above all discussions on Hamsun, she sees the incredible potential such a construction as that planned for the Center can release. In particular the relation between “the building and the model” exposed via a double representative medium counts as a perfect link or agent between architecture and representation. It gives us a chance to yank Hamsun out of his literary monopole.

For example the positioning of the Center created discussion around the new and the old. Although Genette's reference to a specific “*positioning*” in relation to the text itself has a different meaning since it is based on the book

Un élément de paratexte, si du moins il consiste en un message matérialisé, a nécessairement un emplacement, que l'on peut situer par rapport à celui du texte lui-même. (Genette, 1987, pp. 10-11)⁸¹

we can however consider the paratextual value in the placement of the Center in Hamarøy and in Presteid rather than Oppeid or Hamsund. The discussions mentioned in the previous section on contexts are enough to reveal the emergence of a “materialized message” in the choice of the spatial environment and features for the Center.

This is fitting our purpose quite well as one of the issues that affected the Hamsun Center

⁸⁰ Hamsun, Holl, Hamarøy, (2010), pp. 161-176; “(...) it is well known that there always exist problems with presentations of stories that gravitate around the immaterial, and where texts constitute the actual object as well as the source. In the Norwegian context, Sverre Fehn's Ivar Aasen Center in Ørsta / Volda (2000) taking its origin in the tradition started by the linguist who invented Nynorsk as written language, constitute a similar example.” (My translation)

⁸¹ Genette, G. (1997); p. 4: A paratextual element, at least if it consist of a message that has taken on material form, necessarily has a *location* that can be situated in relation to the location of the text itself.

project was to find an agreement on a place or a ground and a building that would be suitable to represent the author and his life.

4.1. Building as Architectural Project

In order to preserve the Pettersen's family house in the locality Hamsund from the imposing stature of Holl's unusual and untraditional construction, a political decision was made to place the new building 3 miles away (5 km) in Presteid preferred to Skogheim where Hamsun stayed for a short period with his family⁸². The building lays just a few feet away from the parsonage grounds where Hamsun lived and worked at his uncle's, which represents another symbolic placement. Creating a reference to Hamsun's childhood memories, the new building overlooks the maritime current Glimma and repertories the sounds coming from the incessant rushing waters or the wind circulating through the trees in the nearby forest⁸³. The building peeks out of the trees and can be seen from far around. The outside of the building covered with wood - natural material replicating the natural local environment - reflects the northern landscape in the protuberances shaped in multicolored glass. The image is constantly renewed as depending on the standpoint of the observer. The outside views from the balconies are supposed to trigger the visitor's imagination and recall the famous literary descriptions on Nordland nature found in Hamsun's works. As one approaches the building, the visitor's look is directed upwards by the exotic bamboo sticks prolonging the construction mass like a sky-scraper towards the sky. These explanations form the base of the guided tour and justify somehow the combination between the strange building in regard to the literary work and life of the artist. Nature is a dominant paratext.

The inside is consisting of six floors. A large staircase delimited by walls painted in white, opens to the exhibition rooms. The staircase wide at the bottom is spinning around it and narrows towards the top as if absorbing the visitor upwards. The distances are long between the floors and the sound circulates freely from one storey to another increasing the feeling of open space, and by the same token diminishing borders and limits. It replicates the outside feeling of fantasy,

⁸² Hamsun came back to Oppeid in Hamarøy for a short period of time when he settled down in Skogheim, from 1911 to 1917. He wrote *Den siste Glæde* (1912) while staying partly at the hotel in Sortland. *Markens Grøde* (1917) was also written during the stay in Skogheim. Most of Hamsun's carrier was spent abroad or in the south (Larvik, Nørholm).

⁸³ The Exhibition mentioned is entitled "6 hours and 12 minutes", a sound installation by artist Jana Winderen

lightness and timeliness wanted by the architect. At the end reaching the top terrace, the visitor can access the outside again, and peek down at the view through the bamboo sticks.

4.2. A parallelogram - A Body?

Likewise, *form* and *content* have to meet through the spatial dimension. The mission carried out by the use of space and disposition of the exhibits in the five storey building bears a paratextual message which comes clearly to light through the guided tours.

The building offers a number of direct references to Hamsun's novels and characters: the nameless hero from *Sult*, Nagel from *Mysterier* and Isak from *Markens Grøde*. The shape of the building gives an allegoric picture of irrationality and of fictional figures such as the outsider or the wanderer. As mentioned by some visitors (Doc. 3, survey comments), a feeling of cacophony and chaos is increased by the open space and intersection of voices and multitude of written texts. This feeling of unrest is wanted by the designers as the title of the entire exhibit indicates it "*Det Vilde Kor*" (The Wild Choir). The building's own uneven and open structure tends to create and even accentuate this feeling of uneasiness as it is presented in these words "*creating a battleground of invisible forces*" and serving as epigraph. As we have seen the entire building is conceived as a "*body*" representing "*a Hamsunian character in architectonic terms*" (Holl), showing all its (his) contradictions, torments. The only sign of stability is given by the elevator cage made of perforated brass and symbolizing the spine of the body. The building is as much a part of the exhibits.

The floors are uneven and slanted. The base of the building being a parallelogram, walls are leaning towards the inside or the outside forming corners of 86° or 94° angles, thus increasing the feeling of unevenness and dizziness, and reinforcing the feeling of an "interior battleground of invisible forces". As presented in the guided tour the visitor is invited to step into the role of the main character from the novel *Hunger* as if reproducing a *live experience* of the concept of modernism, thus combining literature and architecture.

The second floor is occupied by the library prolonged on the exterior by a hidden fixture, the violin case balcony in reference to Nagel, the main character in the novel *Mysterier* (1892) wearing a yellow suit and carrying around an empty violin case. As a matter of fact, Holl appeared in a yellow suit for the inauguration of the building. The yellow balcony on the third

floor is a reference to a scene from the novel *Hunger* (1890) in which a young maiden is reaching outside to watch the window pane. The balcony is reproducing the shape of the stretched arm.

The exhibits as much as the building emphasize the central role played by Hamarøy and the Nordland region in Hamsun's works which is often referred to as "I Æventyrland", or "I Hamsuns Rike" (In Fantasy land, in Hamsun's Kingdom). Presence of Nature is underlined in the concept through use of materials, sounds or light. The violin case balcony is covered with cedar wood, while the rough surface of the walls was obtained by using a formwork made of birch tree planks to pour the cement importing the birch tree vein structure inside the building.

Original sketches show a particular attention being given to capture of light. For the positioning of windows, angles are being calculated according to the sun's altitude in Hamarøy at the equinox (47°). Light enters obliquely and is collected and reverberated by "mirrors set into the wall" (Steven Holl, Aquarelle, 1996). As a matter of fact, light becomes a major actor and component of the building as it sets up a variety of moods to represent northern landscapes but also irrationality or instability as in Hamsun's type characters such as the outsider or the wanderer. On certain days light is playing on the walls leaving ephemeral patterns of colors, distinctive by their fluidity.

Traditional art and new concepts are confronted through the building. The exterior is based with a protective layer made to resemble the tarred black wood from the Norwegian Stave Churches (see article in Architect Magazine) and the bamboo on the top terrace represent the turf covered roofs of typical houses in Nordland.

While the building is symbolizing a standing body, the auditorium is counterbalancing its energy by representing an inert body lying on the side signifying "the amazing relation between the horizontal and the vertical" in the landscape of Hamarøy (Steven Holl).

4.3. Form and Content

Prefaces, epilogues, dedication, titles and notes and annotations constitute what Genette calls peritexts. They are "verbal statements" part of the book as entity, but they are situated on the fringe of the text. The exhibits inside and outside the building can be considered as such "verbal statements" of paratextual content.

“The concept for the exhibit is the product of a vision formulated by three main ideas: ‘*Det vilde Kor*’, a body and polyphony.” In addition, the exhibits are following four principles: Hamsun’s biography, Hamsun’s literature, Hamsun in his time, Hamsun’s place in our present time (Interview with Jarl Holstad, 05.08.2013).

In this statement resonates the fact that the project saw the light as the result of a long healing process with regard to the slow rehabilitation of Hamsun as a young Norwegian novelist making his way to be a Nobel Prize winner. The project is defining a definite pattern ruled by the epigraph and the main title of the entire exhibit “The Wild Choir”.

The exhibits follow a non-linear order mainly organized around a thematic display as described above: on the first floor “**Childhood, Nordland, Critic of Civilization, and Politics**” (Floor 1), the third floor offers “**Flowers and Blood, The Modernist, the Archive**” (Floor 3), while the fourth floor is dedicated to “**Celebrated and Condemned, The Wanderer, Growth of the soil**” (Floor 4); Floor two is occupied by the staircase, a passage going out and into the building again leading to the library, a (dark) reading room with a door in the back. It is giving access to the outside protuberance referred to as the violin case balcony. The library interior (Floor 2) was designed by artists Erle Stenberg and Elin T. Sørensen (Hamsun Center Brochure)

The Terrace, the rooftop (Floor 5) filters the view over the surroundings with 2500 bamboo poles supposed to represent the top of the head of the body.

The vestibule and the top terrace of the building can reckon as the preface and the epilogue as they define by their positioning the beginning and the end of a book, or here the entry and the exit into the building, more precisely the exhibit area.

As a matter of fact, the first quote the visitor reads above the bust of Hamsun at the bottom of the stairs in the foyer is a sentence extracted from a private letter to his friend: “*Jeg har måttet oppdra meg selv skritt for skritt oppetter tilværelsen; jeg har klatret livet opp, ikke gått ned*” (Brev til Nikolai Frøsland, 1886) (with subtitles in English)⁸⁴. This quote which reads “step by step” makes a reference to the steps to be taken as a way to enter and reach the exhibits on the first floor. On the opposite side, the epilogue on the top terrace is however a false exit which forces the visitor to make a return journey exactly the way he came initially. The two parts mark the extremities of the text without allowing stepping out totally. Paragraphs which constitute the

⁸⁴ “*I’ve had to educate myself step by step as I make my way through life; I’ve climbed through life, not walked through it.*” (Letter to Nikolai Frøsland, 1886) All translations in English are by Robert Fergusson.

normative design of a book are reproduced in the floors and cavities to be visited, as a result of the specific look or shape of the building and which eventually give access to these paratexts, inviting to cross physically a multiplicity of thresholds.

It is possible to begin the visit at any stage, the first floor exhibits seem to expand on the early life of the author represented by large panels in birch tree covered with pictures, quotes, and explanatory summaries. Further along, the visitor passes long glass-secured display tables containing originals of Hamsun's first editions, such as the first version of *Sult* (1890), *Mysterier* (1892), *Pan* (1894) and later works such as *Benoni og Rosa* (1908) or *Ringene Sluttet* (1936) which was meant to be Hamsun's last book. A note with the author's handwriting reads the following text: "*Min siste bog. Jeg har mange uskrevne. Knut Hamsun*" ("My last book. I have many unwritten. Knut Hamsun"). This point will become important in regard to paratext as it has been considered that most of Hamsun's work had been written *before* the Second World War, therefore making it acceptable for some readers to read his works, as it is also a commentary to his literary production. It has a marketing function, as it bears the possibility that other books may have been written at some point, here "siste" meaning *latest* not necessarily *last*.

This study points out the fact that the Center can be interpreted differently whether it is seen through the eyes of a historian, a literature expert, a reader of Hamsun or not, an architect, a war veteran or a builder. A literature enthusiast might express disappointment and disagreement or be totally entranced (see comments from survey). Because of its shape and the variety of presentation of the exhibits, the Center enables a diversity of point of views.

In general, the presentation of the exhibits seems to indicate the importance of the mental aspect, as popular perception and acceptance (context) show to influence the content. The psychological element is not indifferent.

Through a more particular study of the exhibits and their paratextual situation, I would like to show in the following section how the dichotomy between form and content reveals a strong symbolic discursive transfer.

4.4. Exhibits

We have seen that one feature of the paratexts is their ability "to appear and to disappear

at any time” (Genette, 1987, p. 12)⁸⁵. This can be verified at the Center as exhibits are by definition related to space and time. The notions of permanency, fluidity and evanescence are the focus of this section.

The Hamsun Center offers two types of exhibits: permanent exhibits and temporary exhibits of which one can make a further distinction between those that are seasonal susceptible to return or to disappear.

At the same time some exhibits are depending directly on the spatial positioning. Seasonal exhibits are exhibits that can take place during special activities (Christmas, summer, school etc.) where the outside area is being used or not. These may have a shorter lifespan. Other exhibits are “live experience” oriented and are ephemeral. These choices of exhibits are reflected in the presentation and offer of activities.

This in turn will have an incidence on the relation of the object to space and other natural elements. It puts also into evidence the temporal relation or positioning of the paratext opposing perennial or permanent and temporary and ephemeral exhibits, in other words their fluid and stabile character as suggested by Levy (1994). David Levy gives indirectly a definition of his concept of fluidity and stability in a table in which he organizes words to describe physical documents (paper) and digital documents. The list of words gives “stable, permanent, static, inactive, fixed, and rigid” on one side, and unstable, impermanent, dynamic, active or interactive, fluid or malleable, changeable” on the other. He makes a distinction between materiality and immateriality and infers that change or move are not the only characteristics of fixity and fluidity but that they are rather signs “relative to our purposes and practices as these shape perception” According to him “Whenever change happens, in fact we can choose to see continuity of identity, (...) or to see the creation of something new and different” (Levy, 1994, p.26). In other words what we wish to see in the building is depending on our willingness to see it as a building, but also to interact with its content.

In the next paragraphs we shall see how the concepts of permanence and fluidity are not restricted to printed or digital documents.

⁸⁵ Genette, G. (1997); p. 6

4.4.1. Permanent exhibits – temporary exhibits

Amongst the choice of displays from the entire exhibit “*Det vilde Kor*”, I would like to present *The Archive* in particular, the name of a permanent exhibit occupying most of the areal on the third floor.

The name archive is misleading as the fixture, a large box fixture, actually is a mixture of elements from reality and fiction; the archive is a kind of parallelogram presenting collages and written excerpts from texts on the three exposed sides, and four doors on the other. These doors give access to the fiction world of three early novels *Sult*, *Victoria* and *Pan* and one to their author Knut and his wife Marie. The walls of collages are supposed to represent the author’s own creative writing process, his favored method of writing being notes, his (or any writer’s as a matter of fact) moods while alternating between trance and stupor. The collage, the whole obtained through the fragmented, the discontinuous, the incoherence, gives an insight into modernism and psychological literature, repeated in the shape of the building as an invitation to its exploration. The famous *wanderer* motif from Hamsun’s works is also emphasized through the physical discovery walk through the building and the exhibits.



The Archive – view 1 ⁸⁶



The Archive – view 2



The Archive – view 3

In front of these doors the writer’s desk and typewriter lets the visitor imagine that he or she can now enter the author’s fiction world. Inside one can hear excerpts from the novel read by a narrator and items that could have belonged to the characters that have inspired the shape and the spirit of the building. Thus from the three novels that have inspired the architectonic feature of the building, one can discover Ylajali’s veil, bones, glasses - items mentioned in the novel *Sult*,

⁸⁶ Personal pictures taken during my stay at the Hamsun Center (July 2013)

Nagel's famous yellow suit and his empty violin case from the novel *Mysterier*, Lieutenant Glahn's uniform and his rifle from the novel *Pan*. The presence of these items requires however that the visitor has read the novels to fully be able to catch and appreciate the references.

This is an *Archive* of another *genre*, which redefines our conventional acceptance of the word. As for the building, the functionality of such element requires a new language, a new perception where the idea becomes content, thus underlining a paratextual message.

Dates are another marking of time and space. Years are painted indelibly in black at eyesight on the walls and follow the exhibits as if punctuating the time that has passed but yet still haunts us. Above these dates quotations from novels and letters give access to the author's own voice, where he becomes a secondary narrator.

On the first floor, a large high panel in birch presents the author's early life in Nordland and his way out in the world. On the other side, tree stumps and a simple writing station give an idea of Hamsun's debut. The birch as a young tree is reproducing the young age of the author aligning nature, childhood memories and writing, associating nature as the source of inspiration for the young author. Under these suggested trees lays an old writing desk to reinforce the vision of the birth of the writing process. The birch motif is an attempt to stress the importance of nature and the central part the district of Nordland played in Hamsun's literature. It is also stressing it as specificity.



On the other side, winding around and following the wall exhibit called "Critic of Civilization", after passing a display with first editions, the visitor comes to the portal dedicated to Hamsun and Politics. All videos dispatched on all four floors show a variety of interveners

(researchers, political personalities, educators)⁸⁷ expressing their points of view on the author's life. The numerous video screens present interviews or lectures portraying the most controversial and refuted aspect of the author's life, namely his support to the German government during occupation. As there is no counter party to question their interpretation however, little mention of Hamsun's novels, or of Hamsun as a poet, it seems as though the multitude of voices take position on a single aspect of his life.

Panels and sliding doors expose replicas from newspaper articles and letters written between 1920 and 1945.



The portal made of sliding panels is being recalled by the arch on the top floor and the videos seem to be the expression of a continuity to which some visitors reacted (see Doc. 3, Free comment section). The exhibit called “*Celebrated and Condemned*”, on the top floor (described above) was designed as a set of file cabinets arranged in an arch formation, like an ironical triumph bow, a satirical set up to point out, not “mistakes” or misjudgment trial and sentence, rather the terrible dilemma we are forced to face. The title does include the visitor as suggested by a passive form (-ed). Even the passing under the arch may be regarded as a symbolic submission such that visitors tend to prefer going around the fixture.

Meanwhile excerpts from Nazi propaganda movies or documentary clips in black and white from the period are absent from the exhibits. On the top floor, a house fixture⁸⁸ standing in the center of the red carpet was removed by the personnel. It was felt as too massive and taking too much space, it was obstructing the open way to the window and the light. Indeed this is a

⁸⁷ Ronald Altinius (formerly responsible for mediation, author), Rolf Steffensen (Mayor), Britt Andersen (NTNU), Atle Kittang (author), Henning Howlid Wærp (UiT), Lars Frode Larsen (author), Ståle Dingstad (UiO)

⁸⁸ op. cit, <http://www.aftenposten.no/kultur/article3868867.ece> (accessed 12.10.12 12:47)

good example of the ability of paratexts to appear and to disappear, and verifies the editorial potential mentioned earlier. Guides are in contact with the visiting public on a daily basis.

Although this type of presentation may be perceived differently by visitors - too much or too little -, it was hoped by the founding committee that the strategy chosen would help redirecting the debate towards questioning rather than eluding. As stated in the conceptual manuscript visitor's participation should be constituent of the concept where the visitor is guided to make his or her own evaluation.

“There are no right answers, no indisputable truth about Knut Hamsun” “and the exhibits should be able to reflect a plurality of points of view. The many voices are supposed to trigger questioning” (Jarl Holstad, Interview op. cit.). The hope was to open new debates as the displays create their effect on the visitor and appeal to his personal interaction.

As a result, it seems that the exhibits are organized to reflect the way the author was remembered as a political citizen. The exhibits are organized around a political presentation based on the historical contexts as it has been perceived since the war. Here the papers and letters on display are replicas. A number of original documents are kept as part of the National Library manuscript collection (Sigbjørn, Grindheim, NB 21-2 2008).

Indeed as in some sort of mimesis, the large vertical corner windows on the other side of the room are supposed to expand the view like a mirror onto the infinite northern landscape the mountains and the abrupt landscape can be seen as to represent the author's attachment to Nordland and poetical genius. But by the same token the view onto the precipice in combination with the arch is enabling a metaphoric transfer, which points to the fall of the author and again to his engagement on the side of the occupation forces. It is also presented by some guide as a metaphor for climbing a mountain which shows the infinite possibilities of interpretation.

Designers and Hamsun Center personnel agree that it is a real challenge to occupy the space because of the shape of the building. One wonders however whether this choice was made only because of space considerations? Would it have been possible to gather the political exhibits on a single floor to then direct the discussions on the literary legacy as the visitor moves up towards the top? Should the library be a central point? It seems however that this choice was deliberate with the intention to involve the visitor (participation), a point reflected in the early edition of the conceptual manuscript. This kind of display is aiming at stressing a dialogic

function of any discourse, as that described by Bakhtin (1978)⁸⁹ and reinterpreted by Olga Dysthe (2012) and the new museum concept.

The particular discourse obtained by the various recalls points to a wide range of interpretation, in fact the dialogic function inducing quite the contrary, rather underlining the dogmatic function of the entire exhibit, the intention to show selected views on modernism, Hamsun's view on women is restricted to three portraits, his view on the Sámi occupies a wall, while his implication during the war is widely documented⁹⁰. The Sámi exhibit is part of a presentation on life in the Nordland and northern regions.

It seems as though the exhibit was purposely documenting Hamsun's political views as well as the politicizing effect that follows any study on Hamsun. We note the choice of vocabulary in the conceptual manuscript such as *cultivating* (dyrking).

It reads "*it is not a question of how one becomes a genius, but how the genius cultivation in itself is being a form for politicizing*" (p. 5) is giving echo to diffused viewpoints issued from the clinical assessment and the trial from 1945-1948.

The early conceptual manuscript is a document of 190 pages in the long version, with questions and notes, references and links to websites. This document is not available to the public. There is also a shorter version of about 30 pages. The size of the document and the extension of details and analysis are the proof of a long research process. It consists of a set of aspects to be considered for the exhibits that are organized thematically. It also lists persons and experts to contact as extra resource. But the choices that had to be made in the final phase reflect a tense situation mentioned above, budget restrictions, or time limit. According to committee members, choices had to be made and the cuts affect literary production such as Poetry excerpts which were left out on the upper parts of the walls because of budget restrictions.

This kind of omissions mainly operated within the literary section (for example *Hamsun som Språkkunstner*) (Hamsun as language artist) gives the preference for a more historical and conventional selection. The modernistic and technologically advanced set up is giving the illusion that it is bringing up new ideas.

By presenting fragments, opting for exhibits in a scattered, modernistic disposition the

⁸⁹ An interior dialog is initiated between the piece of work, the author and the reader for example

⁹⁰ Europe had been through two wars during Hamsun's life time. Although Norway was neutral during the First World War the effect of the war was felt in Norway. Hamsun was living in Skogheim part of that time.

choice favored a disposition to imitate the author's style, which seems to imply, or revitalize his eccentric disposition. The recalls within the historical controversial background, as the titles to each part of the exhibits suggest, offer another approach towards a truth. On this point, one can see the survey on the level of satisfaction which is rather high and which can account as a sign of paratextual content.

It is through the temporary exhibits that one can feel a new impulse of exhibits trying to include nature, language and participation into a "live" experience, away from contextual considerations.

The pictures from artist photographer decorating the walls of the café can count as temporary exhibits even though they were not part of the original design dedicated to Hamsun because they are a variation on the themes of either the Hamsun Center or a picture of Hamsun integrated in the picture of the building.

As temporary exhibit one can take into account the short lived seasonal exhibits. Despite their variations within time, there is a fluctuation to be noticed as some of these exhibits are presented by different guides and therefore get a slightly different content each time. Among these exhibits some take place inside the building, some outside and some are hybrids. Some are static while some are dynamic as they involve movement and experience for the senses. These are original and exclusively created for the Center by the team responsible for mediation and education.

4.4.2. "Experience oriented" exhibits

- Architecture Tour (*Arkitekturvandring*)

As stipulated by the title of the activity called Architecture tour (*Arkitekturvandring*), one is invited to wander through the displays on the way up and reach the top floor where one enters a room representing a climax. As the visitor is taking the stairs or the elevator up to the station called "Celebrated and Condemned", the physical effort to be made on the ascension towards the top replicates physically the effort the author made to reach celebrity but also to fall into disgrace.

The architectural tour takes place twice or thrice a day upon request. The guide takes the groups up into a wandering expedition of the building explaining the relation between the physical construction and literary or nature references. Depending upon the weather, the tour

starts outside by the front entrance door, the visit continues inside while peeking outside on the balconies (violin case, yellow) and on the top terrace. Incidentally the visit is being compared to a reading experience, where the reader drops out of his reading now and then. The influence of the landscape and of Nordland is being stressed as it is literally immersing the room through the top floor window shaped at such a sharp angle that it distorts and expands the view.

The guides stress the element of unrest within the building as live experience. They show the sketches to indicate how architect Holl found inspiration in the literary legacy of the author. Sketches from 1996 show notes and quotes taken directly from the English translations, namely from the three novels *Sult*, *Mysterier* and *Pan*⁹¹.

The visit points out moments to experiment. For example on the yellow balcony, one can experience the sensation of attraction in the emptiness as one leans on the outside panel. On the first floor, by leaning on the walls, one can have a feeling of the slanted walls of the building. Guides stop at designated spots to read excerpts from the novels thus integrating literature to architecture.

On the top floor, the station *Markens Grøde* (1920), Nobel Prize winner, makes reference to Hamsun's involvement with occupation. The guide stops in front of the exhibit to point out the book cover of the German propaganda edition that was given at Christmas time to soldiers stationed in the north. The focus is however aimed at the different readings of the novel. While the novel was considered for its ideological content, the reading offers nowadays a more nuanced interpretation of "its ambivalent view of modern society and the whole notion of progress" as can be read on the walls.

The visit is mainly dedicated to the discovery of the building, the architectural set up in light of references to Hamsun's literature. The set of next exhibits (lecture and storytelling) are in the same vein, promoting the literary aspect, offering an alternative to the permanent exhibits.

⁹¹ According to the Library of Congress online catalogs we find the following possible entries:

Hunger, translated by Robert Bly, London, Pan Books, 1976

Hunger, translated by Sverre Lyngstad, Edinburgh, Canongate/Rebel, 1996

Mysterier, translated by Gerry Botnmer, London, Souvenir Press, 1973

Pan, from *Lieutenant Thomas Glahn's papers*, translated by James McFarlane, New York, Noonday Press, 1956

Pan, translated by W. W. Worster, New York, A. A. Knopf, 1921

4.4.3. Ephemeral exhibits

Ephemeral exhibits as the name indicates refer mainly to their relation to time. Their character is either a-temporal or limited in life time. They also have a spatial dimension as they take place and make use of both the inside and the outdoor of the building. But their main characteristics are based on evanescence and fluidity as their existence is dependent on the possibility to be replaced and to disappear.

- Lecture and Library

The motif chosen for 2013 was *Pan*. In the summer 2013, “*Det merkeligste misfoster av en fortelling*” (The most remarkable monstrosity of a story) was the title of the lecture. The title is a quote from an article written by Georg Brandes, a famous Danish critic, on the novel *Pan*, which was published in 1894. The lecture lasts 15 to 20 minutes and takes place in the library.

The location chosen (in the library) for the lecture offers a formal approach where the library serves as symbolic scenery for an in-depth seminar. The library is also the room where Hamsun’s relation to language art is being disclosed. Such words as *Ylajali* and *Kuboå* from the novel *Sult* have left an enchanting impression on readers and been the mark of Hamsun’s writing and play with words. A book for visitors lies on the table in which children can write new found words with their definitions. For this purpose cards with letters are spread on the table. It is seen as word laboratory where children play with letters of the alphabet. This activity is related to school visits to kindergarten children by two fictional characters Dr Å and Dr Ø, two typical letters of the Norwegian alphabet, enticing children to play with letters to form words as Hamsun did in his childhood and later in his literary work. The letter Å is present in the word “Kubooa” according to the spelling from before the first reform in 1917⁹². It is also possible to write messages on the board behind these tables, which reproduces the message effect from a social media platform.



⁹² The letter [å] was introduced during the Union with Sweden between 1814 and 1905

As a sign of their ephemeral existence, upon my return to the Center the boards in the library had disappeared and a new exhibit on “Hamsun in the Media” was occupying two of the walls.

Two outside exhibits are in essence ephemeral.

- **“Catch Time with Papst”**

*Catch time with Papst*⁹³ is an activity for children and families, written and conceived by Hamsun Center employees who assisted with materialization (arts and crafts) in a team effort. This exhibit is an outdoor exhibit.



All quotes from novels are painted on wooden plates; birch tree stumps representing a clock, bird houses, a door etc. are imagined and handcrafted by the Center’s employees. Their intention is pedagogical, the intent being to make Hamsun’s literature more visible and more available to the younger public.

Employees of the Center seem to have felt a need to supplement the permanent exhibits prepared by professionals and that are inside the building. They seem to have extended by taking possession of the outside area. They are pointing at Hamsun’s use of language and his view of nature. Indeed, some visitors (survey) and some articles comment the lack of poetry of the permanent exhibits that seem to be more pragmatic and preoccupied by facts.



⁹³ *Fangtida med Papst*. *Papst* is a character from the novel *Landstrykere* (1927) (The Wayfarers); He is a charlatan who sells watches which he keeps inside his coat. These watches however do not work.

- **Storytelling - Æventur or Æventyr?**

Visitors are taken on a tour outside of the building, in the adjacent surroundings. The play on words indicated by the misspelled suffix *-tur* instead of *-tyr* is the demonstration of an intention. The visitor makes an association (*-tur*) with the architecture tour, but also with the traditional genre of *Folkeeventyr* which became so popular⁹⁴ in Norwegian consciousness.

Beside the architectural visit, this outdoor extension has the effect of stressing the lyricism in Hamsun's writings with nature and Nordland as integrated part of the setting. The script was composed by a Hamsun Center mediator while a scene instructor gave her vision of the staging to the two guides playing Edvarda and the maid. The two guides performed the tableaux taking with them enchanted visitors on a tour of Pan's woods, and of Edvarda's moods, giving insight in the fictional world of the novel *Pan*. The outdoor theater was exposed to changing weather which added a lived dimension to the shifting atmosphere as if coming directly out of the novel.

As shown by Niels W. Lund (2009), this type of dramatization of a novel can count as a document; through the pedagogical effect of such live exhibit, it is also carrying with meaning and intent. This is an example of an exhibit based on participation. It is a new kind of exhibit (see point 3.4.6. *Æventyrer og opplevelseskonsepter, Nordlandsmuseet*)⁹⁵ which does not, as it was done in more traditional museums, present artifacts on a shelf to be observed at a distance by the public. Here the fact that one can touch, see, hear, (lots of documents are facsimile) increases the potential for experimentation. Fictive characters become alive for the span of one hour (materialization), every Saturday and Sunday at 15:00 from July 1st to August 10th.

⁹⁴ **Asbjørnson og Moe (1841-1844); Norske Folkeeventyr**; P. Chr. Asbjørnsen (1879): *Norske Huldre-Eventyr og Folkesagn*

⁹⁵ Museumsplan-Stiftelsen Nordlandsmuseet 2013, p. 10



“Møt Edvarda i Pans skoger”
(Meet Edvarda in Pan’s woods)



“Han ga meg disse to grønne fjær”
(He gave me these two green feathers)

Here is a summary of the plot: the maid (tjenestepiken) gathers a group of visitors at the front door and starts explaining how she has been working for the widower Herr Mack for many years taking care of his daughter Edvarda whom she describes as capricious and whimsical. “If we are lucky we might catch a glimpse of her!” she says. Suddenly, the visitor’s attention is attracted by a sound coming from the ruins. At that moment a young woman appears behind the trees, running down from the ruins laughing hysterically and looking vaguely above the crowd as if coming from another world. The spirit of Edvarda slowly takes flesh. She drives the crowd through a door signaling that the group is entering the world of fiction. As link between fiction and reality, the maid has then different verbal exchanges with Edvarda and with the public. We get to understand that Edvarda has not recovered from her passionate relationship with Lieutenant Glahn. By taking us on the path she took in the forest with him, she relives experiences from her past summer.

After different stations where we play “widow looks for a husband”, stand by the stone where Glahn supposedly used to observe stormy weather, stand at an over-dimensioned desk where Edvarda writes invitations to a pick-nick once held at Korholmerne. She chooses a visitor in the crowd, who becomes a vision of Glahn, and shows him where to sit, he gets served wine and Edvarda starts a dance. Deep in her thoughts she is retelling the story; she grabs her shoe and throws it in the water just like Glahn does in the novel. She then asks a visitor to be as kind as to go get it for her which the visitor does. When the cast is too long, the maid goes unwillingly to retrieve the shoe in the water.

Suddenly, totally distraught by the haunting past, Edvarda runs away and disappears in a

labyrinth of high weeds. Guided by the maid she is followed by the group at a distance. In distress she gives away the two green feathers she got from Glahn to a visitor. (As we know, Hamsun's novel starts as Glahn - melancholic - explains that two feathers have been returned to him.) The feathers are a direct link to the fictional world and could be an object to be seen in the archive. They are a material indication of perception of time relived, of time's evanescent character, of the impossibility of writing Time.

Finally, the tour ends as the group is led through another porch back to the Center while Edvarda is left behind in the fiction world. At that point she is sitting on a swing, disconnected from reality, swaying in her dream world.

At the end some visitors don't want to leave her, unsure what to do, they keep looking back. The intensity from the distortion of Time and Space is effective on the live experience. It creates uneasiness, a feeling of timeliness when we are invited to cross the borders between reality and fiction (door, arch). Time is ever represented by props: wine, feathers, invitation letter, shoe, labyrinth, swing) as a red thread between present and past, reality and fiction. The doors are setting the boundaries.

This is a new kind of exhibit experience which truly seems to correspond to our modern society's conception of entertainment and need for visualization and embodiment. Ironically enough, in the digital age, the new generation of museums is way more connected to time and space and stresses hands-on oriented activities.

However, this exhibit is totally time limited as it is depending on guides, their availability, performance and talent, maybe their dialect. This activity also redefines the roles of the guides which are often hired from the local high school. This adds to the vulnerability of the exhibit. It is ephemeral but one can add that fluidity (flyktigheten) is the essence of the exhibit. This short lived activity takes place during six weeks in the summer time, and is set up to fit the time span for the long summer day in Nordland, "Nordlandssommerens evige dag" (Pan's opening sentence) and the love story between Glahn and Edvarda in Hamsun's Novel *Pan* (1894) as well. The paratextual significance creates a bridge between literature and materiality through embodiment.



Edvarda invites the public through the door

The question came up on how to “document” such exhibit or such event. So we took lots of pictures. As Suzanne Briet (1951) showed with her antelope example, we see however that the pictures are a representation taken at a specific instant and space, such as what the surrealist Painter René Magritte would have called “This is not ...”.

In her demonstration, Briet shows that an antelope becomes a document when it is captured in another medium than being itself. A photograph or a stuffed animal for example can be considered a document. With her famous antelope example, she includes perception and interpretation in her definition of document. Briet’s main contribution consists in the distinction she makes between primary and secondary documents. She includes the notion of materiality as well as a social and cultural aspect to her theory. In her manifesto from 1951 she stipulates that “*A document is evidence in support of a fact*” which includes the idea that objects have to be processed (Buckland, 1997).

Fluidity can, as we experienced it then, not be documented. Every day was a renewed performance, a renewed experience. Why not as it is the case for tagging in big cities, let these pieces of art live their lives and disappear when it is time? Their embodied appearance provides a sense of their existence-in-the-world now, or “*un mode de présentation au monde*” as stated by Genette (Genette, 1987, p. 411)⁹⁶.

This may well mean that this form for ephemeral artistic expression, the incessant need for embodying or catching time, is a mirror for our modern societies and their sense of mobility and insecurity. The answers our elders come to get at the Center may point in this direction. This kind of short lived exhibit may be an additional attraction pole, an incentive to experience something new increased with an element of surprising effect.

This kind of dramatization is however not based on authentic texts but it can document an

⁹⁶ Genette, G. (1997); p. 408: the text’s mode of being present in the world.

event or the experience of a text. The pictures that were taken document the occasion; they are a trace, they are neither the exhibit, nor the text. What people remember from their live experience is immaterial but equally strong, they are pictures inscribed in the sub-consciousness creating an inner dialog as described by Roswitha Skare.

Bilder - neben Bildern der bildenden Kunst auch sprachliche Bilder – und deren Bedeutung spielen für das menschliche Verhalten eine zentrale Rolle, denn Verhaltensweisen werden nicht von Begriffen sondern von Bildern gesteuert. (...) Ferdinand Fellmann betont in seiner symbolisch-pragmatischen Hermeneutik, dass unser Bewusstsein auf Bilder als erste Schicht der Begriffsbildung angewiesen ist. (Skare, 2008, pp. 222-223)⁹⁷

We have seen that the types of exhibits bear an indication of a choice, whether be through technology, longevity or positioning, that the apparent fluidity of some exhibits can count as rhetoric rather than the sign of change. The suggestive power has an (ever)lasting effect, that of a mental artifact or a paratext.

The next section will be specifically dedicated to the coercive power of the paratexts.

⁹⁷ **Skare, R. (2008);** Pictures - also pictures of plastic art including language imagery - and their significance play a central role for people's behavior, in the way attitude is not stirred by concepts but by pictures. In his symbolic-pragmatic hermeneutic, Ferdinand Fellmann underlines the fact that our consciousness calls back pictures as a first level of concept understanding. (My translation)

5. THE ILLOCUTIONARY FORCE OF THE PARATEXTS

The *illocutionary force* of the paratexts makes no doubt any longer. Any study on paratexts would be incomplete if it did not include a chapter on the *communicative* effect and how paratexts work on our (sub-)consciousness. What does a case study reveal as far as the role of paratexts to control or change our perception, is the topic of this section.

For this purpose, I have put to contribution a survey from the general public visiting the Center and a school visit. Both types of visits were to bring light on perception and reception, and establish a correlation with the current study on the paratexts, i.e. “the interpretation of paratextual phenomena as organizers of communication” (Stanitzek, 2005)

5.1. The Survey - Analysis

The visitor survey (see appendix) which I initiated during my stay, takes into account some practical and sociological aspects. Through the survey I was hoping to get an understanding of the contexts that have defined the Hamsun Center first as a building, then as an institution and finally as a learning arena.

I chose to adopt both a quantitative and a qualitative approach for the survey which was to be completed by an open question-answer section. In that respect, although we are gathering information in number the survey becomes also a qualitative investigation. Similarly, as numbers have to be transposed into sentences they require an interpretation which depends on the conditions, composition, context and the reader. These variables give the survey more of a qualitative dimension than quantitative. A quantitative approach may give more stable results but it would be missing an appreciation part which comes to light through use of language. The last questions for example require giving an evaluation by circling a number, which is close to writing a smiley or other mood expressions (commonly found on telephones). It could actually be an alternative to crossing out a short statement such as “*I didn't like it, I liked it, I liked it very much*”.

As we have seen, the Hamsun Center is not a museum in a traditional sense, but it is however administered by the Foundation for Museums of Nordland (Nordlandsmuseet, see chap. 2.1.). Consequently one has to look into the national results of museum visits to find a comparative number on a national level. According to the Central Bureau of Statistics⁹⁸ the number of visits to cultural institutions has increased and the tendency seems to be following the same increase on a regional level. The Hamsun Center counts 17 000 to 18 000 visitors on a regular year and up to 20 000 with the summer festival in Hamarøy (2012) according to the numbers given by the Hamsun Center.

In the span of six weeks, 110 responses were gathered during high season, in July and August. Overall, the total number of 5861 paying visitors for the season was registered by the Hamsun Center. The Center does not collect information on place of origin upon purchase of an entrance ticket.

	Total amount	Average
May	261	8,4 per day
June	1513	50,4 per day
July	2703	87,2 per day
August	1384	44,6 per day

*n = 5861

After August 15 the number of visitors drops drastically. In Norway, this date coincides with the return to school, and return to fall schedule. The number of participants to the survey may be low compared to the total number of visitors during high season. The survey was done during a restricted time span corresponding to my stay. The low number may also be due to the fact that the county was simultaneously running a local survey concerning the use of the ferry in Skutvik. So the number of 110 participants is to confront with a total number of 4087 visitors, which makes a very small number compared to the national level. We may be very critical of the interpretation as it is only a small sample of a total mass of visitors. It may in any case not be representative of the opinion of an entire population. However, it is not sure that a higher number of respondents may have skewed the results significantly as it can be seen as a deliberate action

⁹⁸ <http://www.ssb.no/kultur-og-fritid/statistikker/museer> (accessed 15.03.2014; 12:05)

from the part of those who chose to answer the questions. These respondents showed willingness to express their opinion even though they turned out to be positive for the majority. This may in turn give some indication of a formatted response and on expectations. In regard to the survey the questions we formulated may also be formatted according to what we wanted to find out, and indicate a paratextual effect.

Nevertheless, for further study, the low number of participants obtained from the survey may be an incentive to consider whether the questionnaire was visible enough to catch the visitors' attention and whether other approaches may have been more fruitful. For example would a digital survey posted on the Hamsun Center's website, a card to be sent back at convenience be an alternative? We preferred to "strike the iron while it is hot".

We chose to conduct a written survey rather than personal interviews for a very pragmatic reason, mainly because it seemed easier to implement. Such method does not request any extra personnel, nor give extra tasks to public attendants. Despite the fact that, this method is not using any time from either side, it would have been difficult to decide at which moment of the visit or of the day interviews would give most conclusive results. In addition personal interviews may have been felt as intrusive or interruptive during the visit.

Although we wanted to create proximity by establishing a dialog, the main problem with a uniquely qualitative approach would have been the reading of the results and objectivity. Such an approach could have such questions as "*What did you think of?*"; but by asking "*Which activity did you participate in?*" we obtain almost the same result as in the survey where patrons are given an option to circle (see question 8), and which is not restrictive to a single answer (questions 7, 9, 11). Another alternative would have been to write statements to which visitors would have to react. The other problem was connected with wording to avoid misinterpretation, but also with what the respondent thought they understood and were expected to answer (see question 11, 12, 13, 16). Consequently the results should always be analyzed critically, and allow a variable of errors.

However, it was important for us to abide to the principles of access for all, participation on a voluntary basis, and spontaneity. The fact that patrons were enticed with a prize to participate in the survey did not seem to make a big difference. Visitors could win a set of books

and were invited to give their email addresses with the survey, if they wished to be part of a drawing. Out of the 110 participants, 31 respondents gave their contact information. Some may have hesitated in giving personal information in order to protect their privacy or because of experiences with other types of market-related nuisance calls.

The survey was merely conceived to understand general reception of the paratexts in terms of *form* and *content*. My colleagues and I shared the same interests. We hoped to measure general experience and impression of the building (architecture), quality of the exhibits and guided tours, how they complemented the building, and find out reasons and expectations for the visit. After discussion we opted for a “Besøks-undersøkelse” (visit evaluation) instead of a “Besøker-undersøkelse” (Visitors’ survey). The difference is of great value as the *visit experience* itself becomes the focus of our attention over that of gathering information about the visitor. The visit experience stresses the active participation aspect of the visit. It seeks to measure - to understand - the relation the visitor establishes with the environment, the effect of the pedagogical activities on the visitor’s expectations.

The staff at the Hamsun Center was very supportive of my initiative and felt the survey would be a very valuable tool for the future. They expressed the wish to conduct the survey the following years in order to build up a comparative study. They felt it would give them feedback in view of improvement, their experience counting only 3 years of full operation⁹⁹.

The questionnaires were placed on the counter at the reception desk and visitors were free to fill out the forms and leave them in a box left nearby. The questionnaire was conceived in such a way that it was easy to be filled (tick off, circle) and such that it could be done in the span of a short time. For that reason, it was important to limit the number of questions. Unfortunately, eager to find out answers to many questions, we were not able to restrict to less than 15 lines, making up a double printed page (A4). Question number 16 is giving space for personal comments providing a qualitative option to the questionnaire. In case it would be needed an English version of the questionnaire was also available.

There were three main areas of investigation: group composition, perception and knowledge acquisition.

⁹⁹ The Hamsun Center was officially opened to the public in 2010

Area 1 - Questions 1 to 6 are gathering general information about the visitor or the group (gender, age, origin - county, town, eventually country).

Area 2 - Questions 7 to 10 are dedicated to perception: the experience of the building (architecture, space, locality, and maintenance), the content of the exhibits, the guided tours and other pedagogical activities specific to the Center (for children, or outside, extended tour)

Area 3 - Questions 11 to 15 are finding out how the visit at the center contributes to knowledge acquisition, for example appreciation of architecture, content on Hamsun.

- **Analysis**

Area 1 - Group composition

Question 1 is gathering information on the gender. Repartition of visitors shows that men and women are relatively even with 43 respondents for men and 50 for women. 17 patrons did not give an indication of their gender (did not circle the appropriate space (M or K for Mann or Kvinne). They show as non-identified (NI) in the results. Another option could have been to ignore their voices but since the representation of men and women was rather even, we could consider that the 17 visitors probably consisted of 9 women and 8 men. Another indication which points towards this conclusion comes from the fact that most visitors came as couples.

In trying to establish a visitor's typical profile we chose to keep the research to age and gender, but did not include any criteria on educational background as the Center should be an institution accessible to all. The question on gender is not intended as a gender study. The question is not meant to study men and women's preferences or their habits. The question is meant to evaluate the level of appreciation, receptiveness when in contact with the exhibits or the architectural structure. It seemed that getting some idea in terms of age and gender may help understand whether there exists a difference in appreciation of the exhibits as men and women would express different points of view either directed towards literary context, towards technical aspects, towards historical aspects, whether the visit would arouse questions on equity or ethical aspects. Such a question is meant to see whether further adaptation to genre and age may be an option for the future disposition of the exhibits or of the different activities. Unfortunately, it is true that this question is also based on a pre-conception considering that women read more than

men. This should not have too much impact on the results however as most people have been exposed to the Hamsun debates either through school or through the media. Nobody comes totally unaware to the Center as the response in question 9 points out. The recent jubilee can count as an attraction factor but the renewed international interest (articles, translations) can also have an impact on the level of attraction on the Norwegian public¹⁰⁰.

Question 2. The age groups were dealt in 5 groups: from 15 to 25 makes a group born between 1988 and 1998, from 25 to 35 makes a group born between 1978 and 1988, from 35 to 50 makes a group born between 1963 and 1978, from 50 to 65 makes a group born between 1948 and 1963 and finally from 65 and above making a group having lived through the Second World War. The different groups are chosen according to possible exposure to Hamsun (he died in 1952), Hamsun’s literature and political articles, through school and textbooks (education politics, history) television (NRK), film productions, or press.

15-25	1988-1998	16
25-35	1978-1988	14
35-50	1963-1978	20
50-65	1948-1963	41
65-	1936-1948	19

* $n = 110$

According to the survey, the most representative part of the visitor population was the 50 to 65 group and 65 and over group making up a total of 60 respondents. There were 41 patrons over 50 and 19 over 65 which represents a group of retirees; like students, seniors have traveling and entrance fee privileges. This latter generation is valuable to the study as they constitute a group that can still remember Hamsun, or that have heard their parents comment about him as mentioned above.

The younger generation corresponds to a population coming out of high school (16 responses), this group is slightly equivalent to the next group generation of young working population (14). Together the two groups form a total of 30 which is rather high compared to the well-established next generation, the 35 to 50 which reaches the number of 20.

¹⁰⁰ See Hamsun i Tromsø V, Rapport fra den 5. Internasjonale Hamsun-konferanse, 2011. Hamsun-Selskapet

This latter group seems to be the most critical of Hamsun and his literature. This may be explained by the fact that for many years the school curriculum presented in school books gave a contrasting view of Hamsun or kept silent on the subject matter. The older generation on the other hand is rather representative, having questions about Norway's involvement during the Second World War (schoolbooks 1941) while a resurging interest is palpable through the number of very young visitors being curious and intrigued about the debates around Hamsun and the Center. This generation has been exposed to study of modernism in Norwegian classes (VG 3, High School Senior classes) where authors such as Hamsun and James Joyce are being read with literary and nuanced historical mention of political consideration.

In view of these numbers we can wonder whether they indicate the expression of a comeback, and whether this comeback is incidental or due to the distance time has provided (reconciliation process), or whether it is due to curiosity coinciding with the recent jubilee or release of new material¹⁰¹. The minority group may be the expression of a time of rejection where focus was put on Hamsun's participation as a political figure. These results are useful as they help target the groups and compose activities with pedagogical content.

Question 3 is gathering information about the origin of the group. The origin is rather incidental as we are speaking of a vacation period, and the flow of population seems to favor either going south or north. Incidentally the survey which was taken during the summer season shows that a majority of visitors came from the southern part of the country, from Trøndelag and from further south. The long summer days and the midnight sun can explain the attraction to the northern part of the country. The locals were not well represented as can be expected because of their vacation destination. There are no rules, but one can see that North Trøndelag, neighbor region, bordering Nordland, was highly represented during the time of the survey. The choice of a short term vacation for economic reasons (i.e. economic crisis) may have been an incentive to prefer shorter distances. Some travelers came by boat, hopping from island to island, combining a fishing tour with an educational and cultural experience.

¹⁰¹ Hamsun's letters. For example the mysterious package containing letters from Lulli Lou was opened in 2010 after a number of sessions where the media was feeding the suspense by exhibiting the unopened package. <http://www.nb.no/nbdigital/hamsun/brev/> (accessed 13.03.2014; 16:31)

The survey gives information on visits from foreign visitors. Those who took part in the survey came from Denmark, Sweden, Switzerland and the Netherlands and were able to understand the Norwegian version of the survey. Although they don't appear in the survey I also spotted a number of visitors from Germany, Finland, France, Spain and Italy, Russia, and one Chinese. Unfortunately, for some unknown reason this category did not receive the English version that had been prepared. There were no visitors of immigrant background.

Furthermore, it may be interesting to note that Hamsun's perception may not only vary according to age groups but that the variation may also be due to geographical position, for example the population from the south (Vest-Agder, Buskerud, Østfold) and the population from Nordland may have a different view on the author and the Center.

As a reminder, it is important to point out that the northern nature and scenery became famous under Hamsun's pen, and was part of his literary trade mark in Norway as well as on the international scene. Despite the fact that Hamsun left the county of Nordland already in 1882, before his breakthrough as a Norwegian author, he remained a representative of the Northern part of the country. He brought Nordland to the rest of Norway and to the world; as a result Nord-Norge became a part of general Norwegian identity.

Question 4 is gathering information about the mode of transport and where travelers came (county of origin, eventually country).

This question is important as Hamarøy is depending on three local lines of ferries¹⁰². The survey was taken during high season, i.e. during the summer months, and vacation time. Although some visitors were passing by, it seemed as though most patrons designed the course of their trip such as to allow a stop at the Center. So the element of coincidence is rather rare. Some patrons expressed discontent regarding the few ferry scheduled. The ferry from and to Skutvik, reduced to two departures a day, became the focus of attention as the region intends to close the line down. Some patrons mentioned the problem which seems to affect the Hamsun Center as the times of arrival or departures do not coincide with opening hours. Therefore the survey shows that the majority of the public was informed and that the visit was planned.

¹⁰² Lødingen-Bognes, Bognes-Skarberget and Skutvik-Svolvær

Question 5. The question was intended to help identify the composition of the groups, whether patrons came as couples or as individuals and whether they were accompanied with children or not. 51 indicated that there were 2 people in their group. The age group may also explain that they were not accompanied with children. There were two bus groups of over 25 persons. These were organized senior tours but since not everybody took part in the survey we cannot make any conclusions in terms of value of a visit to the Hamsun Center as part of a tour to the region of Nordland, called Hamsun’s Kingdom (Hamsuns Rike).

Composition of the groups:

1 pers	2 pers	3 pers	4 pers	5 pers	6 pers	9 pers	Group tour
3	51	13	19	5	4	1	2

*n = 110

** some did not indicate the number of persons in their group

Question 6. We were also interested in knowing how old the children were in order to adjust or extend tours, activities and promotional material to their needs. We were interested in finding out the frequency of these visits and participation to the outside “treasure hunt” expressly designed for them. A line was reserved for patrons to give the number of children, while the numbers 0-5, 5-10, and 10-15 were supposed to define the age groups as it was done on question 2. A good number of visitors misunderstood by writing first 2 in my party (question 5) but circling 0-5 or 5-15 (which does not make sense as nobody came with 15 children).

We realized that this type of question or statement is ambiguous. Consequently, we decided not to consider the results in our analysis. We had been hoping to find out how these groups were relating to the children activities. We should have had a specific question on the age of the children, and the number of children in each group.

We chose the grouping from 10 to 15 because these children were likely to be able to express their likes or dislikes. The level of their participation would indicate whether they were *touched* (i.e. sensitive) or not by the exhibits or the variety of activities. The fifteen year old group was kept in this category because they would form the group of teenagers likely to be still under parents’ supervision. Coming from middle school (Ungdomsskole) they would have had

little exposure to formal literature instruction. They were welcome to take part in the survey if they wished since their group was also represented in question 2, in the 15 to 25 generation group. However, it seems that most activities are geared either towards the much younger or the much older groups. It could be interesting to pay specific attention to this 13-15 year old group in the future, including them in the survey but also in preparing material specifically for their age group.

Area 2 - Perception

Question 7 was trying to find out the travelers level of intention for their visit, whether they were passing by or whether their stop was intended in their plan. The level of intention makes the Center a pole of attraction which is an important element indicating the force of the paratexts. It may also have an impact on reception and perception.

Incidentally, we hoped to measure the effect of the promotional campaigns in the surrounding areas done either through travel agencies or through websites, for example visitnorway.no, or telephone applications, or Facebook. A high percentage of visitors came on a combined interest tour with highlights such as discovering the region, the architectural uniqueness of the building¹⁰³, for the Hamsun exhibits or for the activities.

The question accepted multiple answers as people could organize their day around two or three activities. There were 45 respondents especially interested in Hamsun, whereas 54 showed high interest in the building itself, and 49 came to view the Hamsun exhibits. A small group of 9 stopped by without previous intention, 6 had come for various planned reasons (prize winners¹⁰⁴, baptism, visit to Tranøy¹⁰⁵), and 17 stopped by for the coffee shop.

Coffee shop	Special interest in Hamsun	architecture	Hamsun-exhibits	Center's special activities	passing by	other	What?
17	45	54	49	10	9	6	(Tranøy, HamsunPackage, TVaksjon, group visit, relatives with Victoria Hamsun)

*n = 110

¹⁰³ See books on sculpture landscapes in Norway. www.skulpturlandskap.no

¹⁰⁴ TV Aksjon, HamsunPakke

¹⁰⁵ Tranøy is a popular tourist destination. It is possible to visit Walsøe's store where Hamsun worked as a young man. The store is privately owned.

The survey shows that a number of visitors come to the center by curiosity to see with their own eyes the strange and exciting building in Hamarøy that has been the focus of the news. The building which has been acclaimed internationally is listed in various architecture catalogs. We can see however from these numbers that the combination of interests (Hamsun and Architecture) is attractive for the visitor. One could have asked whether the visitor would have come had it been only for the Hamsun exhibits, or whether the visitor would have come to see the curious building in Presteid. It seems that the conjunction of the two constitutes a pole of attraction in itself, as well as a pole of attraction to the Hamarøy Region.

Although the survey only accounts for Norwegian visitors, I spotted a rather high number of specially interested and knowledgeable German visitors.

German visitors are especially represented at the Center, generally as readers of Hamsun's literature. Their interest is naturally high because of the amount of works that have been translated into German. For the new generations, Hamsun's specific descriptions of the northern landscape are particularly attractive to nature lovers who want to discover the beauties and the challenges of the northern parts of the country.

Question 8. This question was supposed to gather precise information on the popularity of the various activities: architecture tour, mini-lecture about the novel *Pan*, "*Catch time with Papst*", Story-enactment "*Follow Edvarda in Pan's woods*" and the mustache competition. The activities are designed to reach all age groups and all levels of interest, both readers and non-readers of Hamsun's literature. This question accepts also multiple answers.

The architecture tour seems to be one of the most popular attractions with 58 respondents, while 22 visitors stopped in the library to listen to the mini-lecture. These two activities were scheduled in such a way that they were complementary and visitors seemed to be keen on both types of experiences. On Saturdays and Sundays the story-enactment was extremely popular and attracted some patrons only to see the outside theater. This activity was well announced on the Hamsun Center website or in the local newspapers such as Vesterålen Online (www.vol.no) or Avisa Nordland (AN). The lowest participation rate counted approximately five visitors whereas the highest counted close to 50 participants. The low participation rate was due to heavy rain and wind conditions. During my stay 6 persons took part in the mustache competition, and 2 families

with children to the treasure hunt “*Catch time with Papst*”. This activity is particularly popular with children between the ages of 5 to 11 approximately.

Question 9. With this question we were hoping to get information about patrons’ habits researching cultural events in order to better target potential visitors.

With 79 respondents the survey shows that the primary motivation for visiting the Center is partly due to the fact that Hamsun and the Center are considered “common knowledge” (allmenn kunnskap)

26 respondents had heard from others, 16 through social media and 20 through newspaper articles, 4 found information from tourist brochures. The fact that 7 have been using the Hamsun Center Website as a source of information seems rather low. These numbers do not exclude that some respondents use a multiplicity of channels to find information or it is possible that they have encountered the same information different ways.

Hardly coincidental, the intensity of the rising attention, as already reported with the study of the press, seems to correspond to the rise of the Center in Hamarøy and the Hamsun jubilee in 2009. The high frequency of publications and articles in the Media (radio, newspapers, debates, TV news), especially in 1997 and 2009 have largely contributed to make Hamsun and the Center into public figures (Doc. 5, table 1). The Center is referred to at regular intervals on the national or local channels (NRK), through the exhibit from the National Museum (Nasjonalmuseet) SPOR-Arkitektur or was part of the popular TV-Aksjon.

An enhanced collection of Hamsun’s Complete Works was published in 2009 on the occasion of the jubilee. Hamsun’s novels are now freely accessible on the National Library digital site *Bokhylla*. According to statistics presented at a seminar¹⁰⁶ from 2012 from the National Library the results seem to indicate an increased interest in Hamsun literature, as he appears to be the most favored author to be read by *Bokhylla.no*¹⁰⁷ readers, with a definite preference from teachers and women, for example. However, one can wonder to what kind of visits to the website this is referring. The amount of clicks on a Hamsun novel is hardly a proof of

¹⁰⁶ Seminar ved Vigdis Moe Skarstein, Nasjonalbibliotekar, Universitetet i Tromsø - 01.03.2012 “*Bibliotekenes rolle i informasjonssamfunnet og kunnskaps og kulturpolitikken*” [The role of the library in an information society, and knowledge and culture politics.]

¹⁰⁷ Digitalized version of Hamsun’s works

an active reader in itself and the National Library may be pointing at their own work in the digitalizing process, complying with governmental requirements and use of funding. I happened to verify this information with a librarian from *Bokhylla* who confirmed that there was no good way of obtaining such statistics. The numbers claimed by the seminar representative may be coincidental as Hamsun's literature is being released in the public sphere. In addition, instead of being a curse, the controversy around Hamsun and the Hamsun Center still quite vivid today, may have contributed to a self-promoting and curiosity effect, which is an indication of the paratextual illocutionary force.

Question 10. This question was measuring the general use of the specialized attractions. It was supposed to establish which activity was most popular for the visitors. Although the guides were always ready to take some small groups on a tour of the building, some patrons did not participate to activities because of practical reasons, either they had to catch a ferry, or they had come too early or too late. There were 82 participating in the guiding tours whereas 20 chose to visit independently.

The hope was to see whether their exposure to guided tours or contact with museum experts through lectures was a source of knowledge acquisition, contributing to a favorable experience, or whether this kind of exposure would be conducive to change (i.e. nuance) pre-conceptions. This information could be valuable for future adaptation of various activities.

Area 3 - Knowledge acquisition

This part is more qualitative as it seeks eventually to sense whether the visit has contributed to changing or modulating views on Hamsun or the building, whether this knowledge will contribute to renewed interest for reading Hamsun's literature or specialist literature on the author. The survey could be a tool to find out whether there is a difference by gender in reading habits and tastes. On a more practical level, this information is valuable for the elaboration of the pedagogical content of the exhibits but also for the bookstore librarian. We found that women were more represented than men but we should hold from making a rule of this as we know that the largest group of visitors consisted of women and that some of these might have come from the group composing the older generation.

Question 11. This question helps assess in which area the visitor's perception has been touched the most, and how the visit has contributed to knowledge acquisition on the architect Steven Holl, about his architectonic vision (building, shape) and about Hamsun's life and literary legacy. In terms of motivation and enjoyment, principles of free access to knowledge and freedom should prevail. This question accepts multiple answers.

As number one, the survey reports that 81 visitors felt they learned something on Hamsun's life, followed by 79 who learned something about his literature, while 55 patrons learned something on Steven Holl's architectonic vision (reason why the building looks as it does and its relation to Hamsun's literature), an 22 learned something about the architect. These results show a somewhat balanced interest between Hamsun's life and Hamsun's literature. As in Question 7, the results show a correlation of interests shared between architecture and Hamsun attractiveness.

Question 12 and 13. A great majority of respondents admit having read books by Hamsun, as 87 respondents indicated yes, while 20 responses were negative.

According to the total number of readers who answered this question (108) the numbers show a definite preference for *Sult* (33), the Nobel Prize winner *Markens Grøde* comes in second position with 31 votes, in third position *Pan* with 27 votes and *Victoria* (25); some patrons mention that they have read all of Hamsun's novels. The high reading of *Sult*, *Markens Grøde*, or *Victoria* may indicate that these particular novels have been read in school and therefore may not show a distinctive preference or choice made free-willingly. The most popular novels seem to be those from the first period from 1890 to 1898, then 1920 with the Nobel Prize winner, and finally *På Gjengrodde Stier* (1949)¹⁰⁸.

This question was partly open which gave patrons the opportunity to express their level of enthusiasm by adding punctuation marks (exclamation, question, suspension).

Here is a table showing the novels read with a number higher than 1, and the repartition according to gender preference.

¹⁰⁸ According to *Bokhylla* these are *Sult*, *Pan*, *Victoria* and *Sværmere* (October 2014)

Titles of novels		Men	Women	Not identified*
<i>Sult</i>		10	15	8
<i>Markens Grøde</i>		13	15	3
<i>Pan</i>		9	13	5
<i>Victoria</i>		7	17	1
<i>På Gjengrodde Stier</i>		6	5	1
<i>Mysterier</i>		4	5	0
<i>Landstrykere</i>		0	7	0
Will you be reading more books by Hamsun?	Yes	32	40	1
	No	1	3	2
	Maybe	4	1	0

*n = 108; 43 men, 50 women, 15 NI

**Not Identified: people who did not cross out whether they were male or female

When asked whether the visitor intends on reading books by Hamsun after the tour, the response is overwhelmingly positive with 73 positive answers while 6 gave a categorical negative answer. 5 persons were unsure. At the end of the visit, some people spend some time in the bookstore, and ask for advice which is a sign for interest. A book with a book mark or a postcard can also be a momentum from the visit at the Center; it does not mean that it will be read.

Question 13 was trying to indirectly measure the general reception of the visit, whether it had contributed to increase the level of interest or of willingness to discover Hamsun's literature at all.

Question 14 is a general evaluation of the visit in its entirety. The visitor is invited to circle a number on a scale from 1 to 10, 10 being the highest grade.

1-4 = Low	5-7 = Middle	8-10 = High
2	16	82

*n = 100

If we consider that 1 to 4 is a low achievement, 5 to 7 middle and 8 to 10 high, we see that we reach a total of 82 of high level of satisfaction, 16 in the middle level of satisfaction and 2 for dissatisfaction. The three questions at the end of the survey (14, 15, 16) are supposed to complete each other. The low rate of unsatisfied visitors may compose the more interesting category as it is challenging the total adequacy of the visit experience. The open comments may help identify the areas needing improvement.

This method of rating presents the advantage of guiding the visitor through his or her evaluation. The idea is to do a mental visit of the tour and recall highlights by searching feelings connected to specific moments of the experience. Here the participative implication of the visitor, his or her contact with people (guides are especially exposed) may have an impact on reception.

Question 15 is a detailed evaluation of the visit. Now the visitor circles a number on a scale 1 to 10 for *each* activity he or she participated in. The question accepts multiple answers. The results are shown in the following table.

Activity ↓ - Grade →		2	3	4	5	6	7	8	9	10
Area 1	Reception	2	0	0	2	1	9	15	17	54
	Boutique	0	2	4	3	9	12	21	11	19
	Coffee Shop	1	0	2	6	7	8	16	15	24
	Opening hours	0	5	0	4	6	13	11	19	26
	Architecture tour	1	0	0	1	3	6	7	14	38
Area 2	Outside activities	1	1	0	3	5	6	6	4	13
	Web exhibits	0	1	0	3	5	7	9	3	16
	Lecture	0	0	0	4	4	3	2	13	19
	Exhibits	0	0	1	1	3	3	15	17	40
	Participation	0	1	1	3	4	6	11	7	16
Area 3	Informative Content	0	0	1	1	4	4	11	18	31

* $n = 110$

The first section or area 1 is an evaluation of the amenities (Reception, Boutique, Coffee shop, Opening hours) facility, service, convenience, resource, and the amenity of the surroundings (pleasantness, agreeableness, welcome). If we consider that 1 to 4 is a low achievement, 5 to 7 middle and 8 to 10 high, we can see that section 1 scored quite high in relation to the other areas. It seems to indicate that these items play a tremendous role in people's general well-being and may have an influence on receptiveness.

The second section (area 2) seeks information on the various activities (architecture tour, activities outside, the mini-lecture, the web-exhibitions, and the exhibitions) and the third section (area 3) more generally seeks to evaluate the informative content and the participation. One considers the passive implication of the visitor, the other his active part or involvement during his or her visit. All the senses are being stimulated.

The following table is a recapitulation of the repartition in numbers of responses and in percentage.

		Total low 1-4		Total middle 5-7		Total high 8-10	
Area 1	Reception	2	(1.8%)	12	(10.9%)	86	(78.2%)
	Boutique	6	(5.4%)	24	(21.8%)	51	(46.4%)
	Coffee Shop	3	(2.7%)	21	(19.0%)	55	(50.0%)
	Opening Hours	5	(4.5%)	23	(20.9%)	56	(50.9%)
Area 2	Architecture tour	1	(0.9%)	10	(9.0%)	59	(53.6%)
	Outside activities	2	(1.8%)	14	(12.7%)	23	(20.9%)
	Web exhibits	1	(0.9%)	15	(13.6%)	28	(25.4%)
	Lecture	0	- - -	11	(10.0%)	34	(30.9%)
	Exhibits	1	(0.9%)	7	(6.4%)	72	(65.4%)
Area 3	Participation	2	(1.8%)	13	(11.8%)	34	(30.4%)
	Informative content	1	(0.9%)	9	(8.2%)	60	(54.5%)

* $n = 110$

The general impression seems to lay in the upper high level of satisfaction (remarks 3, 6, 10, and 12 in “other comments”) while the lower ratings may imply a more critical appreciation of the entire visit experience oriented towards the learning experience.

Here we consider the entire set of the visit (mediation *effectiveness*) - building visit, walking tour, activities, experience, participation, knowledge acquisition) -, both the use and the offers, both the visitor and the Center. In his description of museum awareness, Dag Solhjell (2009) sees two types of mediation aspects comprised in the Norwegian word “*formidling*”. One concerns the use of the exhibits made by the public (learning) and the other one the offers made by the museum (didactics). The concept of “*mediation*” as *the way to pass on or transmit*

knowledge describes the learning process where the learning experience united in the spiral of knowledge acquisition, goes through four stages of assimilation¹⁰⁹.

It seems to point out the importance of the relation between personal and institutional encounter. The efforts made to meet the visitors have a great psychological influence on the visit. The free comment section at the end which encourages additional statements supports this position.

Question 16. The last question gathered comments in free speech, in a larger block to allow comments and suggestions.

Some visitors are deploring the “lack for information” (*dårlig formidling*) available on the ferries, on the road or in the travel brochures. They meant opening times and accessibility and frequency at which the information was communicated (advertisement, promotional material). Of these 19 comments, 7 are critical of the exhibits, one totally negative; while the others concern the general amenities (see above area 1).

A guest book left at the counter gives extra space for comments, but these are generally positive so it cannot count as a reliable source of information and evaluation of the visit. Therefore the negative comments (5, 10, 12, 16, 17, 18, 19) are very valuable to the interpretation of the visit experience and to the survey (see Doc. 3).

Number 10: “*Dessverre misfornøyd med hele senteret. Ser ut som en bunkers både inne og ute*” (Unfortunately, dissatisfied with the entire Center. Looks like a bunker inside out). It is not totally surprising, that the most inclement critic comes from a person belonging to the age group from 50 to 65 and originating from Hamarøy. Accordingly, this statement seems to be very much influenced by the contexts that preceded the building of the Center and the general appreciation of Hamsun as a novelist and political figure. The vocabulary “bunker” is not neutral. However, the fact that this person came to the Center, may be with visiting friends and family, and was willing to express personal comments about the visit by filling out the survey, shows openness and willingness for discussion.

¹⁰⁹ Very similar to the SECI model created by Nonaka and Takeuchi (1995); the spiral of knowledge conversion going through four stages from tacit through explicit and back to tacit: socialization, externalization, combination, and internalization.

Numbers 5 and 12 express the need for more information on the trial and Numbers 12, 16, 19 express annoyance caused by sound and videos.

Some patrons deplored too little emphasis on the literary aspect (see comments 10, 12, 17); Number 17, expresses a wish for more exposure to the literary and poetry content. (*Løft fram Hamsuns dikt, gjør dem mere synlige!!*) (Highlight Hamsun's poems, make them more visible!!). The two exclamation points at the end of the sentence show a need for a more lyrical approach from a literature enthusiast.

In general the level of discontentment is rather minimal which seems to agree with the fact that popular demand is echoed in the answers. Firstly, the exhibits while concentrating on the political aspects, seem to avoid any kind of irrefutable interpretation, it is open for multiple answers, the visitor being free to depart with his or her own vision of the author. This is however an illusion of freedom, as the visitor is being led through the building and through the exhibits (videos, wall panels). Here the paratextual effect is particularly strong.

Secondly, the survey reveals several types of visitor behavior: hopping, curious, lingering, concentrating, and studying which goes in tact with the non-linear presentation of the exhibits and the shape of the building. The intentions of the committee as described by Jarl Holstad consist of three types of target groups: "wandering, roaming, specialist" (vandreren, streiferen, fagperson) (Aftenposten, 12.10.2010).

The survey shows that a dialog was being established which released spontaneous discussions (reactions) between the guides or other personnel and the visitors. Unfortunately, these are not reported in the survey due to their unplanned character, but they are nevertheless very valuable as they indicate the thought process that was going on at the end of the visit. The last 19 free speech comments testify of this interior dialog that is going on, between the visitor and the art exhibits (architecture, content on Hamsun) as described by Olga Dysthe.

Recent research on *Museum as learning arena*, (Dag Solhjell, 2009; Olga Dysthe, 2012) reports on the changing view that has been affecting museums in the last decade. The introduction of a pedagogical and a didactic approach has replaced a more static and formal approach. The new tendency puts the passive visitor into the center, which makes him the actor of the learning experience. The learning aspect is reinforced by a dialog, the interaction

established between the visitor and the surrounding elements, light, sound, space, but also other people such as educational personnel, guides, or co-visitors.

In the book on the *Museum as learning room*, and the *Interactive lesson* Olga Dysthe (2012) gives a definition of what can be understood by *dialog*. She is basing her approach on Mikhail Bakhtin's (1978) own definition of a dialog oriented exchange established between the reader and a work of literature as described above, an activity very similar to the one engaging the visitor with a piece of art or an exhibit.

In her introduction¹¹⁰ Dysthe stresses the fact that “*It is not the use of dialog in its restrictive sense of ‘conversation’ that enables a dialog oriented lesson*”. In a dialogical situation “meaning spawns and is being developed through interaction with others, creation of meaning and communication are the core value of the lesson”. The emergence of multiple voices (plurivocality) is creating and exploring the possibilities that come from the confrontation of one's own understanding and vision with that of others. The element of surprise and objections are part of the negotiating that will allow further thinking.

How does this apply to the Hamsun Center? The study of the paratexts should show a concomitance with the findings of the survey. In the next paragraph, the example of a visit from high school students to the Center is an alternative to the survey. Not only the school as an educational institution is participating in passive knowledge acquisition (culture, history, literature) but such a visit is also participating in building critical assessment as the teacher is no longer the central mediator.

¹¹⁰ **Dysthe O. (2012)**; Introduction, p. 6: «Stikkordet er altså dialogbasert undervisning, men hva betyr nå egentlig det? Jo, det er undervisning som bygger på en dialogisk forståelse av meningsskaping og kommunikasjon, og der man tar konsekvensen av at mening oppstår og blir utviklet gjennom interaksjon mellom mennesker. Da blir *flerstemmighet* en kjerneverdi i undervisningen, og det legges vekt på muligheter for å lære gjennom å møtes andres oppfatninger og syn. Det er altså ikke bruk av dialog i den snevre betydningen «samtale» som primært gjør undervisningen dialogbasert. I prinsippet kan alle undervisningsformer fungere dialogisk eller monologisk, det vil si at de kan åpne eller lukke for undring, motforestillinger og videre tenkning.» [Well, the keyword is dialog based teaching, but what does that really mean? It is a teaching method which is based on a dialogical understanding of creating meaning and communication. It is where one takes into consideration the fact that meaning emerges and is developed through the interaction between individuals. Thus the key value in teaching is *polyphony*, and it is important to pay attention to the possibilities of learning while meeting with the perception and opinion of others. It is therefore not meant in the restricted sense of ‘conversation’ that makes teaching dialog based. In principle, all forms of teaching can be dialog or monologue based which means they can either open or close for astonishment, objections or further reflection.] (My translation)

5.2. A School Visit

As a follow up to the survey I organized a school visit to the Hamsun Center for a high school senior class.

The trip and educational experience was prepared according to the recommendations listed in the book *Dialog Basert Undervisning* (Dysthe, 2012, pp. 239-244) quoted above and the curriculum requirements in literature from the National Department of Education¹¹¹.

The first part of the visit was dedicated to acquiring some knowledge about life in a small community in northern Norway approximately 150 years ago, which included a visit to Hamsun's childhood home in Hamsund and the old town square in Oppeid (bygdetunet). The choice of these two locations is an indication of their paratextual message as they make a cognitive connection with the life of Hamsun.

Visiting Knut Hamsun's house gave an opportunity for students to imagine living conditions in small quarters, but also help them put the conditions of living in a broader perspective. Hamarøy was a pole of attraction in Nordland at the time of settlement by the Pedersen family; it was America for the poor and was then already counting a number of inhabitants originating from Gudbrandsdal (Larsen, 1998). Students can reflect on life conditions in a city and on a farm, the relation between southern and northern Norway at the time of industrialization. By feeling the smallness and confinement of the house, by having to negotiate space with 22 others, students were made to experience a bodily experience, which is equally paratextual in this context. They can assimilate with the young man's dreams and need for space and freedom.

The second part of the visit was dedicated to the discovery of what is meant by modernism (Doc. 4) in a literary perspective. The structure of the building at the Hamsun Center is demonstrative as it exemplifies concretely and visually this aspect in a literary perspective.

There were four moments to the workshop: introduction and philosophical reflection on modernism, writing experience, wandering outside, wandering inside (body experience opposition inside-outside, home-away) and finally discussion and conclusion with a quote

¹¹¹ www.udir.no

competition. This choice of approach is fitted to the feature and the structure of the building. It also exemplifies aspects of Hamsun's literature for example the motif of the wanderer and the role of modernism on the writing (stream-of-consciousness) and inner conflict.

For the practical exercise, the writing workshop consists of two blank sheets with a word written at the bottom of the sheet, one saying BLUE (blå) the other DREAM (drøm). On the sheet marked BLUE the students write whatever comes to mind, associations with the word, the rule being that they should not lift their pen, it should be continuous writing. Here the student experiments on automatic and "stream-of-consciousness" writing technique so typical of modern early 20th century literature, particularly by Dadaism and Surrealism.

The last page in the folder consists of a glossary of five keywords to take with on the workshop on modernism. These are exemplified during the introduction phase through exercises done by using the spacial surrounding and by debating. The first part of the introduction is a short lecture on Hamsun's life and literature. It is followed by a reflection on industrialization in the 19th century and the challenges this caused in a country like Norway.

Use of space and movement into space give a bodily experience of the conflicts. Wandering on the premises the students have a first encounter with the issues *home* and *away*, wandering, finding a place in the world, are putting into perspective the challenges the young generation in Hamsun's time were facing, compared to the challenges they face today in an increasingly globalized and connected world. Notions of home and exclusion, homesickness and solitude make the process of (de)humanizing (fremmedgjøring) clear, or what is meant by being an outsider are being emphasized through the visit. The river and Glimma play a paratextual role, consisting in producing familiar sounds for the wanderer, the world traveler longing for home.

Following the guide on a short tour of the building students experience the feeling of unrest, uneasiness or strangeness (vertigo) created when they lean on the yellow balcony, or against the walls of the building. They can associate this feeling with the unconventional shape of the building an "architectonic body in a hamsunian spirit" and modernism. To finish the students are invited to wander freely on a quote hunt they will have to perform as another bodily and visual experience.



Students presenting a quote

The visit to the Hamsun Center is revealing a change of presentation from cultural institutions nevertheless based on a paratextual dimension, in which the context leading to the Hamsun Center and tradition may have been carried along, implying the *illocutionary force* of the paratext. The choices made for the pedagogical approach and the content for the visit bear a “paratextual message”. Spatial features especially were experimented.

The pragmatic and functional aspects of the paratext are being verified: practices and variety of discourse, means and effects. These features take their origin from different types of texts, interwoven, and contribute to “induce paratextual effects” constituting an indication of interaction.

Le paratexte se compose donc empiriquement d’un ensemble hétéroclite de pratiques et de discours de toutes sortes et de tous âges que je fédère sous ce terme au nom d’une communauté d’intérêt, ou convergence d’effets, qui me paraît plus important que leur diversité d’aspect. (Genette, 1987, p. 8)¹¹²

Je qualifie de *factuel* le paratexte qui consiste, non en un message explicite (verbal ou autre), mais en un fait dont la seule existence, si elle est connue du public, apporte quelque commentaire au texte et pèse sur sa réception. (Genette, 1987, p. 13)¹¹³

The experience puts into practice “the action of the paratext” namely to *illustrate*. When in his conclusion, Genette points out the power of illustration (Genette, 1987, pp. 409-412)¹¹⁴ meaning pictures as means of visualization, he recognizes their cognitive effect but ironically enough he was not able to foresee their vital function in our digital societies where we can

¹¹² Genette, G. (1997); p. 2: The paratext, then, is empirically made up of heterogeneous group of practices and discourses of all kinds and dating from all periods which I federate under the term ‘paratext’ in the name of common interest, or a convergence of effects, that seems to me more important than their diversity of aspect.

¹¹³ Ibid., p. 7: By *factuel* I mean the paratext that consists not of an explicit message (verbal or other) but of a fact whose existence alone, if known to the public, provides some commentary on the text and influences how the text is received.

¹¹⁴ Ibid., p. 406

connect by clicking on an icon. Therefore the illustrative effect of the visit is pointed out by the activities.

For example situation and positioning: the geographical situation of the Hamsun Center being located in Hamsun's childhood landscape may be a way to underline the natural surroundings and at the same time justify its location. The Localization choice of Presteid for the building (Uncle-Parsonage-ruins) by the stream Glimma (as mentioned in Press, Protocols, Conceptual manuscript, pictures) are used regularly and stressed upon throughout the tours and the exhibits.

Holl's building is promoting the northern landscape. It is bringing the characteristics of Hamsun's literary style in the spot light, epitomizing a way of life in the north turning it into a mystic landscape.

The specific language of the Nordland region and its chanting tone is also a sign of positioning in space and in time. It is portrayed through the re-enactment in *Æventur*, by the acting of two guides from Hamarøy and stressed by the guided tours and diverse quotes.

The role of the wanderer, the traveler, the walk inside and outside the building, taking the stairs up and down inside the building, feeling the sense of freedom or of free movement, experiencing a peculiar sensation when leaning in the emptiness, bringing feelings from sub-consciousness to the surface, bring us back to our origins, to our sense for "being-in-the-world". It also makes a reference to Hamsun's literary manifest entitled *Fra det Ubevidste sjæleliv* (1890).

Another example is the temporal situation of the paratext. Steven Holl's architectural *body* is stressing the inner conflicts and exemplifying "*a battleground of invisible forces*". By making a reference to a novel and a conflict Holl brings us back to a more universal and existential question. What are these conflicts for our times, where do I belong? This is another convincing proof of the inter-textual dimension mentioned by Julia Kristeva¹¹⁵ that makes literature meet reality.

¹¹⁵ Skare, R. (2008); pp. 230-231: Da Intertextualität als eine Eigenschaft aller Texte begriffen werden kann – Julia Kristeva zufolge baut sich jeder Text „als Mosaik von Zitaten auf, jeder Text ist Absorption und Transformation eines anderen Textes“ (Kristeva, 1972, p. 348)

This leads us to the next section, which is an attempt to describe the building as a remediation project.

5.3. From Parallelogram to Tower?

The vocabulary shift is another indication for the power of the paratexts. For Levy (1994) the language we use to describe documents and their materiality may vary according to time, genre or use.

In the case of the Hamsun Center, the vocabulary choice points to a metaphoric shift facilitating a mental remediation process from the building-as-a-body into a building-as-a-tower, or a lighthouse (Fyrtårn) as envisioned in the preliminary plans. The fact that the exhibit “Celebrated and Condemned” is on the top floor of the building [which is referred to as a tower] is not foreign to this feeling and is not without any consequence on interpretation. Incidentally, architect Steven Holl only refers to the building as a body.

The building is referred to as a “*fyrtårn*” (lighthouse) in the Conceptual Manual (2005). The word tower appears in the title *Hamsuntårnet* as soon as in 1996 in the paper *Aftenposten*. Considering that the tower motif in Hamsun’s works is in fact rather marginal, the question marks at the end of the titles in the articles “Hva skjuler Tårnet?”¹¹⁶ or “Et tårn for Hamsun?”¹¹⁷ provide extra evidence of the vocabulary shift and the symbolic transfer. It is well the experience of space one is trying to emphasize, an experience which a definition such as a “Castle of Crows” or a “Castle of Air” hardly would have done to the same extend¹¹⁸.



A model of the building - Body or Tower?

Since Inter-textuality is a characteristic applicable to all texts – according to Julia Kristeva any text is made of ‘a mosaic of quotes, any text is absorption and transformation of another text.’ (My translation)

¹¹⁶ NordSalten Lokalavisa, 07. 02.1997; “Hva skjuler tårnet?” [What does the tower hide?] Solvang, Arne André

¹¹⁷ Ottar 2-2009; . “Et tårn for Hamsun?” Altinius, Ronald; The article lists four occurrences of tower motif: in *Sult, Mysterier, Pan and Livets Spil*. [A Tower for Hamsun?]

¹¹⁸ (kråkeslott, NordSalten, 1997) - (Luftslott, Aftenposten, 2009)

The association of the words Hamsun and *light-tower* bears an immediate paratextual signification. Unlike German (Leuchtturm) and Norwegian (Fyrtårn), the English “Light-House” considers the building as a house not as a tower and provides a more generic association. In our societies the tower motif symbolizes ascension, success, achievement. The association with an Ivory tower implies something exclusive and unreachable, like poetry as the author Hamsun is often viewed in an Ivory tower for his exceptional writing genius.

But the term tower can also symbolize the contrary, suffering or opposition and resistance, as it represents “a place of defense”, “a protection” against a danger (Oxford American Dictionary, Oxford University Press 1999).

A lighthouse is typical in a predominantly coastal environment; it underlines the significance of nature as paratext and justifies the vocabulary shift. Its function is to guide boats, helping avoid accidents and shipwreck. It is representing a trade with the characters that are depending on its function and status symbol (guard, captain, fishermen, and businessmen) although in Hamsun’s literature the lighthouse loses partly its primary function (for example in *Ringens Sluttet*, 1936). In this (as what should be Hamsun’s last novel) the inhabitant Abel is a wreck, unfit and totally disconnected from life in a conventional society. It is true that the lighthouse symbolic is probably carrying the signs of over-industrialization and of a lost generation, but not only. Mostly it is part of a literary disruptive discourse so typical of modern literature, which makes us so fond of authors like James Joyce or Virginia Woolf.

A lighthouse can be seen from far away, like a beacon it can show the way both in a concrete and in a figurative sense. What do we consider a conventional lighthouse? Is its shape defining it or its functionality? Is it the idea we make of it? How does the symbolic transfer operate at the Hamsun Center as a way to “disturb the author”?

The titles of the different exhibits testify to the use of the language to report the remediation aspect (wanderer, critic, and politics, celebrated and condemned, modernist). They appear as qualitative adjectives and support the description of the transfer.

Here the symbolic may come from a different angle. As David Levy (1994) points out use of language can give access to medium, meaning, or communicative intent. It is also depending on time or the period of presentation. The use of vocabulary such as tower may indicate a paradox or a paroxysm, either way will be a superlative. Coming to the top, can have the meaning of “celebration of an author and his work” as the vocabulary points out (å hedre, å hylle). It can

at the same time consider coming to the utmost unacceptable, and see only Hamsun's actions and the wound caused by his disgrace. Rolf Steffensen is precisely making this distinction between marking an occasion (å markere) and celebrating (å hylle) the author (see point 3.3).

The fact that we have to come back on our steps to get to the exit may be another indication to opt for a light-tower symbolism.

Conventionally the writing space is designed as a flat surface. In the book and in digital space writing text is laying on a flat surface, whereas in the building the walls become the vertical writing space. Our movement through the building takes our body on a concrete tour through of the tower.

With the tower motif our experience of space becomes labyrinthine or "*hypertextual*" and, it may take us on a concrete tour into a writing experience. One can step in or out. This is the way the guiding tour is presented to the public.

Such as a hyper-text, the building as a tower is a-symmetrical and an open space; it allows to be visited in a non-linear order, still either ascending or descending as if sounding depth or gravity.

Through the building we are redefining the writing space. Everywhere, the discontinuity is created by the confrontation between the shape of the building and its content. The shape enables a possible representation of a modernistic experience of the writing space. Our experience of writing or reading becomes a three dimensional reading experience (maybe writing?) as if we were moving and re-appropriating the "*visual and conceptual*" writing space of the book with our own body (Bolter, 2001, p. 45).

Going from one level to another into the building, our tour imitates the movement of electronic writing of today. As for electronic writing "*The reader can move through a hypertext document in a variety of reading orders*" and explore depth. (Bolter, 2001, p. 42) The "reader visitor" can enter some chambers, little platforms on the side opening to the outside and view the river and the mountains, in other words discover scenes and scenery. Our body recognizes the enrolling movement as suggested by going up into a lighthouse, a tower. This transfer into a live experience wandering through the building as a tower is striving to communicate immediacy and

make the *reading* appear or feel more real. It also depends on our understanding of the conventional writing space.

Text, language, landscape are associated into a number of experiences created by the dialogical propensity of the building. This confrontation makes an invisible link between the text and its representation. This exemplifies the *illustrative* power of the paratext.

CONCLUSION

Inspired by Roswitha Skare's own study (2008) I decided to extend her approach on paratexts to a three dimensional artifact, the Hamsun Center in Hamarøy.

After an introduction on the general intentions of this thesis, it was necessary to consider the notion of text which is the focus of Chapter 2. We were able to show how the building at the Hamsun Center could reckon fully as a document, as it is a combination of hundred per cent material, social and mental aspects (Lund, 2003, 2004), but also as a text because of its communicative capacity. I called for Genette's definition of the paratext as a medium to communicate other messages than the text itself. For Genette almost all forms of discourse and practices reveal the presence of a paratext.

Chapter 3 was devoted to contexts. The conceptual manuscript attests of the documentation process and the ongoing discussion that led to the construction of a Center in Hamarøy and the build-up of a contextual situation. The generic, editorial, the historical, the authorial contexts are transferred from the book to the study of the building to which I added a school and an international context.

Chapter 4 was devoted to paratexts considering form and content by discussing the architectural project, the shape of the building, the content of the exhibits and the means of presentation. I found that all levels of interaction were created which was conducive to communicative and cognitive acknowledgments.

Chapter 5 was an in-depth as well as a practical study of the illocutionary force of the paratexts. I put into contribution a survey getting data from the general public and a school visit during which the students were confronted to Hamsun and modernism. The symbolic transfer changing the building into tower is clearly experienced through the guided tours. By stressing moments such as In and Out, Here and Away, images of the wanderer and of nature become part of a set up or an enactment.

The conclusion points out the underestimated coercive power of paratexts. Generally applied to the written text, the possibility to transfer a paratextual analysis to a three dimensional architectural artifact, refutes the idea of an "immutable character" to the notion of text as advanced by Genette.

It was possible to establish that a study on the paratexts was not only applicable to written

and printed text but to other kinds of texts such as a three dimensional object. The initial questions on the role of paratexts in mediation and in shaping our environment were equally demonstrated.

The building at the Hamsun Center representing a body is made of a set of composite elements which bear the characteristics and the technological possibilities of our contemporary time. For example our own propensity to mobility through travel and export finds an echo in the hiring of an American architect, in introducing construction materials and manpower from other parts of the country, in using the internet (email) to connect and simultaneous exhibits of models on the two sides of the ocean.. It also finds an echo in the shape of the building.

Assembled in an unusual fashion the building is reflecting poly-dimensional aspects given by exhibits and shape of the tower. They are equally material as they are metaphoric. They are a coalescence of visions and feelings coming from the fiction world of the author Knut Hamsun and represented in the work of the architect.

The tower's modernity and eccentricity sends us back an image of ourselves, our own fantasy, our vision of the world and of the future, as much as that of Hamsun's time and fiction world.

The Wild Choir is a reference to Hamsun's collection of poems from 1904 *Det Vilde Kor* and it is the name of the exhibit inside the building. Under the title *The Wild Choir* the exhibits' general mission is to pass on, mediate, transmit, impart or share knowledge. But it is doing more than that. Conceived as a learning center, the Hamsun Center is by the same token telling us about our own adequacy to deal with the "problem" Hamsun, and to deal with his story as well as ours.

The word choir is a hint to the diverse sound experimental possibilities, stressing plurivocality and poly-phony, which were the trade mark of modernism and gave Hamsun his renown. The typical writing techniques of the birth of modernism at the turn of the 19th century are reinvested in the building and the exhibits (multiple voices; multiple stand points, eccentric changing, fluid, wandering, vanishing, changing and traveling, dream, stream-of-consciousness).

At the same time, *The Wild Choir* reflects our *wild* voices, giving a sense of materiality to our own presence, our questions before the irrational, the disjointed. It is to hope that it will come in harmony with the symbolic tower, the shape of the building creating an analogy with a new

type of wandering (Digital?). Here, the old, the noble and the new types of writing are woven together. The building and the exhibits give an image of our modernity, our apprehension of time and space, mixing virtual and concrete experiences. So characteristic for the late 20th century, mobility, fluidity, a constant combination of visual, sound and movement are signs that distinguish our modern societies.

Re-enactment and other types of live experience exhibits echo use of entertainment in our modern societies as a constant need to materialize the written word. In the tower, building and exhibits are good examples of materialization, pointing at the power of paratexts “transforming documents into monuments”.

Il faut détacher l’histoire de l’image où elle s’est longtemps complu et par quoi elle trouvait sa justification anthropologique : celle d’une mémoire millénaire et collective qui s’aidait de documents matériels pour retrouver la fraîcheur de ses souvenirs ; elle est le travail et la mise en œuvre d’une matérialité documentaire (livres, textes, récits, registres, actes, édifices, institutions, règlements, techniques, objets, coutumes, etc.) (...) l’histoire, c’est une certaine manière pour une société de donner statut et élaboration à une masse documentaire dont elle ne se sépare pas. (...) l’histoire, dans sa forme traditionnelle, entreprenait de « mémoriser » les *monuments* du passé, de les transformer en *documents* et de faire parler ces traces qui par elles-mêmes, souvent ne sont point verbales, ou disent en silence autre chose que ce qu’elles disent ; de nos jours, l’histoire, c’est ce qui transforme les *documents* en *monuments* (...). (Foucault, 1969, pp. 14-15)¹¹⁹.

It is the assumed unhappy marriage between form and content that creates “*a battleground of invisible forces*”. The oxymora released by these tensions are a typical example of the *illocutionary* claim of the paratext which the tower seems to embody and put into a “live metaphor”¹²⁰.

With the industrial progress at the end of the 19th century, Hamsun created a character bearing the changes of his time. The wanderer, the Man of a New Age, Nagel was then an incarnation of fluidity and mobility.

¹¹⁹ Foucault, M. (1969/2002) ; *The Archaeology of Knowledge*. Translated by A. M. Sheridan Smith, London and New York, Routledge Classics. 239 p. ; pp. 7-8: History must be detached from the image that satisfied it for so long, and through which it found its anthropological justification: that of an age-old collective consciousness that made use of material documents to refresh its memory; history is the work expended on material documentation (books, texts, accounts, registers, acts, buildings, institutions, laws, techniques, objects, customs, etc.) (...) history is one way in which a society recognizes and develops a mass of documentation with which it is inextricably linked. (...) history, in its traditional form, undertook to ‘memorize’ the *monuments* of the past, transform them into *documents*, and lend speech to those traces which, in themselves, are often not verbal, or which say in silence something other than what they actually say; in our time, history is that which transforms *documents* into *monuments*.

¹²⁰ Ricœur, *la métaphore vive* (Ricoeur, 1991)

The building in Hamarøy shows that new modes of writing text in no way supersede the old. With the new technology new possibilities of trans-textuality are being created, and multiply the *thresholds* to be crossed (Genette, 1987, p. 413)¹²¹. Paratexts are tools of adaptation, auxiliaries to the text. Their mode of being-in-the-world transcends their zone of action.

Det avgjørende er nemlig ikke *hvad* man tror på, men *hvorledes* man tror på det (...) Hvad vinding er det i grunden (...) endog rent praktisk talt at man ribber livet for al poesi, al drøm, al skjønn mystik, al løgn? Hvad er sandhed, vet De det? Vi bevæger os jo frem bare gjennom symboler, og disse symboler skifter vi efterhvert som vi skridder frem. (Hamsun, *Mysterier*, p. 274)¹²²

¹²¹ Genette, G (1997); p. 410: A threshold exists to be crossed

¹²² Hamsun, K.; *Mysterier*, (1892): “ In fact, the essential thing is not *what* one believes in, but *how* one believes in it (...) What does it matter really (...), even just practically speaking, that one robs life from all poetry, all dream, all nice mystic, all lies? What is the truth, do you know? After all, we are moving forward only through symbols, and eventually we change these symbols along as we proceed forward.” (My translation)

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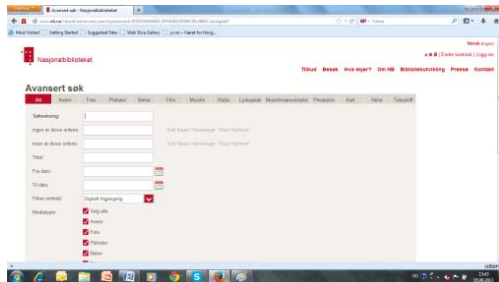
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APPENDIX

Document 1:

1 a. Nasjonalbiblioteket avansert søk – Advanced Search



http://www.nb.no/nbsok/advanced_search.jsessionid=C27E61ADF704D2B659BB138435FCF676.nbdigital2
(accessed 05.09.2013; 16:05)

1 b. Nasjonalbibliotek - Veiledning (Ask a Librarian)

Lærebøker i norsk for videregående skoler (accessed 07.02.2014; 14:00)

Høgskolen i Vestfold har utarbeidet en bibliografi over lærebøker (Vestfold Community College worked on a bibliography of textbooks)

<http://bibliografi.hive.no/larebok/index.php/topics>

Søk i BIBSYS

<http://ask.bibsys.no/ask/action/result?cmd=&kilde=biblio&fid=tittel-ord&term=litteraturhistorie+vider%3F&op=and&fid=alle&term=&bibliografi=&arstall=&sortering=sortdate-&treffPrSide=10>

<http://ask.bibsys.no/ask/action/result?cmd=&kilde=biblio&fid=tittel-ord&term=litteraturhistorie+gym%3F&op=and&fid=alle&term=&bibliografi=&arstall=&sortering=sortdate-&treffPrSide=10>

<http://ask.bibsys.no/ask/action/result?cmd=&kilde=biblio&fid=tittel-ord&term=1%C3%A6rebok+norsk+vid%3F&op=and&fid=alle&term=&bibliografi=&arstall=&sortering=sortdate-&treffPrSide=10>

<http://ask.bibsys.no/ask/action/result?cmd=&kilde=biblio&fid=tittel-ord&term=norsk+litteratur+vid%3F&op=and&fid=alle&term=&bibliografi=&arstall=&sortering=sortdate-&treffPrSide=10>

<http://ask.bibsys.no/ask/action/result?q=bs.tittel-ord+%3D+%22norsk+litteratur+gymn%3F%22&aktivKilde=biblio&sortering=sortdate-&treffPrSide=10&side=1&kilde=biblio>

Document 2: Survey - Questionnaire

HAMSUNSENTERET

BESØKSUNDERSØKELSE

NORSK

Vær så snill å krysse av eller lage en sirkel der det passer.

Oppgi epost adressen din for å bli med i trekning av en bokpakke!

1. Er du mann eller kvinne? M - K
2. Hvor gammel er du?
 - a. 15-25
 - b. 25-35
 - c. 35-50
 - d. 50-65
 - e. 65-
3. Hvor bor du?
 - a. Kommune
 - b. Fylke
4. Fra hvilken retning kom du?
 - a. E6 Nord / Sørøver
 - b. Skutvik-ferga
 - c. Hurtigbåten
5. Hvor mange er dere i din gruppe?
6. Har du/dere barn med?
 - a. 0-5
 - b. 5-10
 - c. 10-15
7. Hva er årsaken til besøket ditt?
 - a. Kaféen
 - b. Særskilt Hamsuninteresse
 - c. Arkitekturen
 - d. Hamsun-utstillingen
 - e. Senterets særskilte aktiviteter?
 - f. Tilfeldig forbipasserende
 - g. Annet (hva?):
8. I hvilke aktiviteter deltok du?
 - a. Arkitektur-vandring
 - b. Miniforedrag
 - c. Fang tida med Papst
 - d. Æventur. Følg Edvarda i Pans skoger
 - e. Bartekonkurransen?
9. Hvordan hørte du/dere om Hamsunsenteret?
 - a. Webside
 - b. Søk (spesifiser)
 - c. Sosiale medier

- d. Avisartikkel
- e. Turistbrosjyre
- f. Hørt fra andre
- g. Allmenn kunnskap

10. Besøkte du utstillingene på egenhånd?

JA – NEI

11. Føler du at du har lært

- a. Noe i det hele tatt
- b. Noe om arkitekten Steven Holl
- c. Noe om Steven Holls arkitektoniske visjon
- d. Noe om Knut Hamsuns liv
- e. Noe om Knut Hamsuns forfatterskap

12. Har du lest noen bøker av Knut Hamsun?

JA – NEI - Kanskje

- a. (hvilke?)

13. Kommer du til å lese (flere) bøker av Knut Hamsun?

JA – NEI - Kanskje

14. Generelt: Vurder besøket ditt på en skala fra 1 til 10 (der 10 er det beste)

➤ 1 2 3 4 5 6 7 8 9 10

15. Hvordan vurderer du de ulike tilbudene?

- | | | | | | | | | | | |
|-------------------------|---|---|---|---|---|---|---|---|---|----|
| a. Mottakelsen | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| b. Butikken | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| c. Kaféen | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| d. Åpningstider | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| e. Arkitektur-vandring | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| f. Aktiviteter utendørs | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| g. Utstillingsweb | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| h. Delaktighet | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| i. Foredraget | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| j. Faglig innhold | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| k. Utstillingene | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| l. Annet - spesifiser: | | | | | | | | | | |

16. Eventuelt: Hva var du misfornøyd med? Har du noen forslag?

TAKK FOR AT DU TOK DEG TID TIL Å SVARE PÅ DENNE UNDERSØKELSEN

Document 3: Survey - Free comment section

<p>Eventuelt: Hva var du misfornøyd med?</p>	<ol style="list-style-type: none"> 1. Maden ok, men lidt dressing på salaten i et simpelt måltid til 150,-kr må man kunne forvente. 2. Noe dårlig luft og varmt 3. Dårlig utvalg i kaféen 4. opplysning om åpningstider forvirrende – To plakater v/ innkjørsel viser ulike stengningstider 5. som aktivitet skulle jeg ønsket enda mer informasjon om bygget, prosessen, materialer osv. men generelt VELDIG fornøyd. 6. Kunne gjerne åpne klokka ti ☺ 7. Høye priser i kaféen 8. Maten i kaféen, kald kaffe, små porsjoner 9. ønsker T-skjorte med sitat fra Pan («E drøm om ho Edvarda om natta ...») noe sånt 10. Dessverre misfornøyd med hele senteret. Ser ut som en bunkers både inne og ute, lite koselig/hyggeilig kafé. Men + for god Kaffe 11. Det hadde varit greit hvist ni haft noe av Hamsuns bøcker på svensk i butika ☺ 12. Jeg synes huset er spennende <u>utenfra</u>. Dessverre virker utstillingen litt «proppet» og planløs, og ødelegger mye av arkitekturen. De konkrete opplysninger omkring Hamsun virket tynne og «utplukket» som passende. Barnetilbudene vet jeg intet om, men nevner at min sønn på 17 mener at barn på 14 godt kan finne på å gå på museum alene! (se pkt 2!) Lysbildeshow'et på øverste etasje, pluss bygningen utenfra, var egentlig det jeg fikk ut av ddet. Det var skjønt å høre disse fornuftige og avslappede personene uttale seg om og belyse rettsoppjøret. Så det vil jeg huske. Miniforedraget var bra! 13. Kunst opplevelse i landsdelen er altfor dårlig formidlet!! Mangelfull info på ferger, stoppe steder m.m 14. Dårlig formidling generelt rundt i fylke, ingenting på ferge. Få opp stort skilt opp ved E6! 15. Elghodet fra en elgjæger! 16. Slitsomt å ha filmene gående overalt, forstyrrer når en vil lese utstillingstekstene. For mye multitasking 17. Løft fram Hamsuns dikt, gjør dem mere synlige!! 18. Litt bedre introduksjon til bygget og utstillingen ellers veldig hyggelig 19. For mye kakofoni i lokalene, Lyd fra flere steder i lokalet fungerer ikke
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<p>Andre kommentarer</p>	<ol style="list-style-type: none"> 1. Svært godt fornøyd – svært god uttale av guiden. 2. Utstillingen er fantastisk – Internasjonalt niveau- 3. flott service av de ansatte 4. flott opplevelse 5. sykt kul arkitektur 6. hyppelige ungdommer 7. Veldig god formidling og delikat og spennende bilder og tekst 8. flott opplevelse 9. hyppelig betjening, god atmosfære, ro 10. De ansattes imøtekommenghet, varme og faglighet. Langt, langt over «the average». Storfornøyd med alt. 11. Ingen ting – eneste jeg kommer på er lav skydekke som hjemmer Steigen Fjellene!! Det er ikke deres feil. 12. Hyppelig folk bak disken 13. svært bra formidling av Knut Hamsuns liv og virke 14. motiverende og inspirerende – svært lærerikt
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Document 4: School Visit - Workshop

Modernismedag – Workshop

«Blodets hvisken, benpipenes bønn» - Om Hamsun og modernismen¹²³

Museum	HamsunSenter
Undervisningsforløp	Om Hamsun og modernismen «Blodets hvisken, benpipenes bønn» (K. Hamsun, <i>Fra det ubevisste sjeleliv</i> , 1890)
Underviser	Kirsti M. Thorheim (formidler), Vera Danielsen Lindbach (formidler)
Deltakere	3. klasse, studiespesialisering, 17-18 years old 9 boys – 14 girls – 3 teachers
Kort casebeskrivelse	Oppleve og forstå modernismens betydning for Hamsuns samtid og for vår nåtid, gjennom skriveøvelser og praktiske aktiviteter
Faglige mål	Læreplan mål Reflektere over form og innhold i modernistiske tekster
Didaktiske mål	Forstå modernismens betydning, forskjellige skrive teknikk, språkets betydning, stream-of-consciousness, indre konflikt
Forløpsstruktur	<ul style="list-style-type: none">- Praktiske øvelser- Skrivning opplevelser- Skrive i 3 stasjoner- Fra vanlig kronologisk, fra det ytre til det indre (jeg)- Vandringstur (oppleve med kroppen)
Utvalgte dialogpedagogiske poenger	<ul style="list-style-type: none">- Tilbakemelding- Diskusjon- Debatt- Sammenligning
Forarbeid	<ul style="list-style-type: none">- Hamsun's life – Political engagement- Literature: reading novel <i>Victoria</i> – viewing the film

(Dysthe, Bernhardt, Esbjørn, & Strømsnes, 2012) – p. 100

¹²³ Quote from *Hunger (Sult)*: ‘the whispering of the blood and the prayer of the bone.’

Schedule

TID	AKTIVITET
9:30 – 10:15	Velkommen til Hamsunsenter Innledning i kultursalen (auditorium) Alle – skriver navn på mappene de får levert Introduksjon: Hamsuns liv og forfatterskap
10:25-12:00	<ul style="list-style-type: none"> - Filosofisk diskusjon om modernismen og sin betydning i dag og for Hamsuns generasjon? (i utgangspunkt til to påstand hva mener du?) Elevene tar plass på trappa (uenig – enig) - utdrag av Sult /filmen (ytre og indre konflikt?) - utdrag av Sult / tekst (møte med Ylajali-se i mappa) - sammenlign tre korte utdrag (se i mappa) - Skriveøvelse: Blå (assosiasjoner) - «Stream-of-consciousness»-teknikk. «Bevissthetsstrøm». Hva er det? - Les Utdrag fra Mysterier - Skriveøvelse: Bevissthetsstrøm– Skriv uredigert! En drøm <p>Oppsummering / sammenligne (10 minutter drøfting)</p>
12:00-12:45	Pause
12:45-13:15	Vandring UTE (tema hjemme/borte)
13:15-13:40	Vandring INNE (Hamsunsenterets modernistiske Arkitektur) (arkitektur og litteratur)
13:40-14:00	Egen vandring. Finn et sitat i tårnet!
14:00-14:30	Oppsummering i kultursalen Sitat konkurranse - Framføring
14:30	Avslutning



22. Oktober 2013 - Andøy Videregående Skole (ST3A) er på besøk – Fra Facebook

ANDØY VIDEREGÅENDE SKOLE
HØST 2013

KLASSETUR TIL HAMSUNSENTERET

KLASSE: ST3A

FAG: NORSK

TIDSPUNKT:

Uke 43

LÆRERE: NORSK: Teacher (tel. nr.)

KOORDINATOR: Teacher (tel. nr.)

Antall elever: 23

Dag 1: Mandag, 21. oktober

Kl. 8:30: avgang fra skolen

Kl. 11:30: Pause- Lunsj

Kl. ca. 14:00: ankomst hamarøy fiske camping (Presteid)

Kl. 15:00:
a. Besøk Hamsuns barndomshjem på Hamsund
b. Oppleve nord-norsk levevilkår med et besøk ved bygdetunet på Oppeid

Kl. ca. 18:00: Middag (Hamarøy fiske camping - Presteid)

Kl. ca. 19:30: Aktiviteter / framføring av *Et Spøkelse*

Dag 2: Tirsdag, 22. oktober

Kl. 8:00 til 9:00: Frokost / Pakking

Kl. 9:30: Hamsunsenter - Opplegg om modernismen

Kl. 11:30: Lunsj/Pause

Kl. 12:00 Opplegg om modernismen

Kl. ca. 14:30: Retur

Kl. ca. 19:00: Ankomst ved Andøy Videregående Skole

Hva skal du ta med?

- Sovepose
- Varme klær + sko
- Frokost niste + ekstra mat og drikke (hvis du trenger)
- Penger til mat på ferga / Hamsunsenteret
- Litt ekstra hvis du trenger.

NB.: Ekstra utgifter / ikke inkludert: mat på ferga og ved Hamsunsenteret

OVERNATTING: Hamarøy Fiske Camping: (tel. nr.); www.hamarøyfiskecamping.no

Document 5: TABLE 1 – Articles per year and per paper

	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	TOTAL
Adresseavisen														2					2
Aftenposten Morgen	4	7	1		1		2					1		3	2		1		23
Aftenposten Aften							1												
Agder Posten												7	1	2					10
Alta Posten														1					1
Amagasinet																1			1
Avisa Nordland																	1	3	4
Bergens Tidende	1		2				2			1			2	1					9
Brønnøysundsavis															1				1
Dagbladet	3	3	1	1		1	1				3	1	1	2				1	18
Dagsavisen										1		1		1					3
Dag og Tid													1	1					2
Fædrelandsvennen										1				1					2
Fremover														4	4	1	2		11
Harstad Tidende											1	2	2	3					8
Morgenbladet														2					2
Nationen												2	1						3
Nordlys	3	3	3	1		1	1		1		1		1	1	1				17
NTBtekst	2	3	1	1			2							1					10
Stavanger Aftenblad														1					1
Trønder Avisa												1	1						2
VG	1	4	1		1							3		1			1		12
Vårt Land														2					2
TOTAL PER YEAR	14	20	9	3	2	2	9	0	1	3	5	18	10	29	8	2	5	4	144

*Search on Retriever “hamsunsenter” (1996-2013)

** Local Newspapers *NordSalten* or *AvisaNordland* are not well represented. It does not mean they were not taking part in the debate, rather that they are not picked up by the search engine. The articles may not be digitalized or accessible.

*** The search is only looking for “hamsunsenter” which explains that articles where the word does not appear are not picked up. For example Aftenposten, Kultur 2011 “Koster mye, Våger lite”. Other articles are picked up because *hamsunsenter* appears in the text although the entire article has *nothing to do with the topic*. For example: 22.05.2008 Bergens Tidende “Mange så Grand Prix”, Morgenbladet 07.08.2009 “Russland:Medvedevs forslag,” 14.07.2010 Fremover Nordlys “Fakta om Hamsundagene Svensk tv tar Grand Prix-grep”, 27.02.2012 VG “Best i verden”,

Document 5: TABLE 2 – Articles per year and per titles

DATE	NEWSPAPER	TITLE
12.08.1988	VG	Nystiftet Hamsunselskap (scanned)
30.11.1989	VG	Hamsun-Museum eller Lager? (scanned)
02.12.1989	VG	Nei Til Lager (scanned)
16.03.1991	VG	«Det e' et Æventyr Edevart» Nordland inviterer deg til en sommer som landstryker (scanned)
24.07.1992	Aftenposten Morgen	Vil samle Hamsunelskere på Hamarøy
06.08.1992	Aftenposten Morgen	Hamsunsenter til 16 mill
17.08.1992	Aftenposten Morgen	Dagens program
24.06.1993	Aftenposten Morgen	Hamsunsenter
01.07.1996	Aftenposten Morgen	Kommentar Hamsuntårnet – helt på jorden?
28.07.1996	NTB-Tekst	Spennende Hamsundager i skyggen av strid
29.07.1996	Aftenposten Morgen	Hamsun-dager åpner med strid om senter
01.08.1996	VG	Huset som setter Hamsundagene i Skyggen
02.08.1996	Dagbladet	Hamsun-dagene
09.08.1996	Nordlys Morgen	Hamsunsenter
13.09.1996	NTB-Tekst	Riksantikvaren sier nei til Hamsunsenteret
14.09.1996	Aftenposten Morgen	Riksantikvaren stopper Hamsunsenteret
14.09.1996	Nordlys Morgen	Riksantikvaren sier
15.09.1996	Dagbladet	Innhogg Underordnet
18.12.1996	Aftenposten Morgen	Arkitekt saksøker Hamsun-senteret
18.12.1996	Bergens Tidende Morgen	Kultur Notiser
18.12.1996	Dagbladet	Krever erstatning
18.12.1996	Nordlys Morgen	Arkitekt saksøker H
17.01.1997	Aftenposten Morgen	Ny runde om Hamsunsenteret
05.02.1997	VG	Flytende Hamsunsenter?
08.02.1997	Aftenposten Morgen	Sier ja til Hamsun-senteret
17.02.1997	Aftenposten Morgen	Ny runde i striden om Hamsunsenter
26.02.1997	Aftenposten Morgen	Finsk Advarsel mot billig opera
09.04.1997	NTB-Tekst	Trekker seg fra styret i Hamsunsenteret
10.04.1997	Aftenposten Morgen	Trekker seg fra styret i Hamsunsenteret
16.04.1997	NTB-Tekst	Nytt Hamsun-styre, løsning i det blå
17.04.1997	Aftenposten Morgen	Styret for Hamsunsenteret kastet
17.04.1997	Nordlys Morgen	Nytt Hamsun-styre, I
22.04.1997	Dagbladet	Holls hus på Hamarøy
09.08.1997	VG	Ringene sluttet for Hamsunsenteret?
10.09.1997	Dagbladet	Flertall for nytt Hamsun-senter
10.09.1997	VG	Hamsunsenteret skal bygges
01.10.1997	NTB-Tekst	Hamarøy positiv til Holls Hamsunsenter
02.10.1997	Nordlys Morgen	Hamarøy positiv til
02.10.1997	Dagbladet	Administrasjonen i Hamarøy kommune er positiv til å bygge
06.10.1997	VG	Hamarøy kommune sier nå ja
11.10.1997	Nordlys Morgen	Hamsunsenter-kompromisser av H
29.11.1997	Aftenposten Morgen	Hamsunsenter til 30 millioner

05.01.1998	Bergens Tidende Morgen	Kultur Notiser
24.06.1998	NTB-Tekst	Enighet om Hamsunsenter, men ingen pengene
25.06.1998	Bergens Tidende Morgen	Kultur Notiser
25.06.1998	Nordlys Morgen	Hamsun-senter
09.07.1998	VG	Filmmuseum for Hamsun
20.07.1998	Nordlys Morgen	Hamsun 2/2 Innholdsrikt progra
21.07.1998	Dagbladet	Flor i eventyrland
08.08.1998	Aftenposten Morgen	Aftenposten FØLGER FESTIALENE Ønsker Hamsunsentret velkommen
17.10.1998	Nordlys Morgen	Hamsun-senter 1-1
15.04.1999	NTB-Tekst	Må skaffe 58 millioner til omstridt Hamsunsenter
09.09.1999	Nordlys Morgen	Vil ha Hamsunsenter i Tromsø T
06.10.1999	Dagbladet	INNHOOG Sundvor og Holl
26.03.2000	VG	«Dette er min samtidskunst
14.06.2000	Aftenposten Morgen	Prislappen doblet ber om 37 mill. til Hamsun-senteret
20.02.2001	Nordlys Morgen	Hamsunselskap i Oslo Tromsø Et
07.11.2001	Dagbladet	Må jeg være steinrik for å bruke en arkitekt til å tegne boligen min?
25.01.2002	NTB-Tekst	Kultur- og underholdningnotiser-1, 25.01.02
26.01.2002	Bergens Tidende Morgen	BTKultur notiser
31.01.2002	NTB-Tekst	Hamsun-Selskapet prioriterer senter i Hamarøy
01.02.2002	Bergens Tidende Morgen	BTKultur notiser
01.02.2002	Nordlys Morgen	Hamsun-Hamarøy
05.02.2002	Aftenposten Aften	Hamsunsenter i Oslo
10.02.2002	Aftenposten Morgen	-Legg Hamsunsenteret til nasjonalbiblioteket
11.02.2002	Klassekampen Morgen	Knut Hamsun Quislings mann
22.08.2002	Dagbladet	Kulturbildet Ukultur
30.10.2004	Nordlys Morgen	Høyre og Tromsø OL av stortin
13.10.2005	Bergens Tidende	Hamsunsenteret skal realiseres
13.10.2005	Dagsavisen	Skal bygge hamsunsenter
13.10.2005	Fædrelandsvennen	Hamsunsenter kommer
25.10.2006	Dagbladet	Svikter staten igjen?
02.11.2006	Dagbladet	Hold på Hamarøy!
03.11.2006	Dagbladet	Holl i Herning
17.11.2006	Nordlys	Satsingen i Hamsuns Rike
18.11.2006	Harstad Tidende	-Dra lasset sammen
19.01.2007	Harstad Tidende	Hamsun-senteret skal bygges
31.01.2007	Harstad Tidende	KULDEEP SINGH sponser nytt Hamsunsenter med 100.000 kroner
02.03.2007	Trønder-Avisa	Trønder-Avisa 2007-03-02 page:11
02.03.2007	Nationen	Garanterer for Hamsunsenter
02.03.2007	Dagsavisen	Endelig ja til Hamsunsenter
05.03.2007	Dagbladet	Endelig klart for Hamsun
07.05.2007	VG	Et Hamsunsenter for hvem?
16.05.2007	Nationen	Sikrer Hamsunsenter
20.05.2007	VG	Et Hamsunsenter for alle
24.05.2007	VG	Hamsun-markering skaper uro
07.06.2007	Aftenposten Morgen	Nytt museum signert Steven Holl
12.07.2007	Agderposten	Ordføreren er skuffet over sine partikolleger
12.07.2007	Agderposten	Høyre, helt om busstasjon
12.07.2007	Agderposten	Store motsetninger
13.07.2007	Agderposten	Nytt litteraturhus henger i en tynn tråd
24.07.2007	Agderposten	Kuppet sommerdebatten
18.08.2007	Agderposten	Aksjon for husløse bøker
24.08.2007	Agderposten	Fikk klar tale fra biblioteksjefen

11.01.2008	Dagbladet	Kan bli Hamsuns plass likevel
27.03.2008 29.03.2008	Dag og Tid Agderposten	Dag og Tid 2008-03-27 page: 11 28 år med bibliotekplaner
05.05.2008 22.05.2008 26.05.2008 27.05.2008 30.05.2008	Harstad Tidende Bergens Tidende Bergens Tidende Trønder-Avisa Harstad Tidende	Grunnstein for hamsunsenter Mange så Grand Prix Hamsunsenter med hjelp fra New York Trønder-Avisa 2008-05-27 page: 41 Start for Hamsun-senter
26.09.2008	Nasjonen	Ny Hamsunsenter-direktør
23.12.2008	Nordlys	Aslaug Eidsvik, leder Norsk Forfattersentrum Nord
02.01.2009	Adresseavisen	Elsket og foraktet
20.02.2009	Dagsavisen	Dagsavisen 2009.02.20 page: 29
15.05.2009	Morgenbladet	«Det dukket op en fremmed i byen»
20.06.2009	Aftenposten Morgen	Tårnet ved Glimma
20.07.2009	Adresseavisen Adr-Tabloid	Hamsuns eget senter
01.08.2009 01.08.2009 01.08.2009 01.08.2009	Aftenposten Morgen Fremover VG Fremover	Kraftfullt og uferdig senter Fremover 2009-08-01 page: 33 Kongelig åpning av Hamsunsenteret Fremover 2009-08-01 page: 32
04.08.2009 04.08.2009 04.08.2009 04.08.2009 04.08.2009 04.08.2009 04.08.2009 04.08.2009 04.08.2009	Nordlys Harstad Tidende Harstad Tidende Fremover Dagbladet Agderposten Vårt Land Vårt Land NTB-Tekst	-Slagmark for usynlige krefter Kjerstad syr sammen åpningsforestillinga I storfint selskap Fremover 2009-08-04 page: 28 (MMS – En drøm er blitt virkelig) På Gjengrodde stier Knut Hamsun, igjen og igjen Ikke behov for Hamsunsenter Statuen ingen ville ha Unødvendig Hamsunsenter Gåtefulle Hamsun Vi må leve med alle Hamsuns sider
05.08.2009 05.08.2009 05.08.2009 05.08.2009 05.08.2009 05.08.2009 05.08.2009	Bergens Tidende Dagbladet Harstad Tidende Altaposten Agderposten Stavanger Aftenblad Aftenbladet Aftenposten Morgen	Trippel Hamsun på Hamarøy På bestefars stier Ravgalt indtil kunst Storhet og krigshistorie Trippel Hamsun på Hamarøy Trippel Hamsun på Hamarøy Himmelen over Hamsun
07.08.2009 08.08.2009 08.08.2009 11.08.2009	Morgenbladet Dag og Tid Fædrelandsvennen Fevennen Fremover	Russland: Medvedevs forslag Dag og Tid 2009-08-08 page: 14 (Dyrt, svart tårn tenner lyset) Sitat080909 Fremover 2009-08-11 page: 9
18.02.2010 16.03.2010 07.05.2010 14.05.2010 01.07.2010 14.07.2010 05.08.2010 12.10.2010	Fremover Nordlys Brønnøysunds Avis Nordlys Fremover Nordlys Fremover Nordlys Fremover Nordlys Aftenposten Morgen Aftenposten Morgen	Alvorlig, men sitter trygt Pensjonistkolen til Hamsuns rike Nasjonale prosjekter Luftslott eller nasjonale signaler En turistmagnet Fakta om Hamsundagene Svensk tv tar Grand Prix-grep Flerstemt og ustemt om Hamsunsenteret Provoserende Hamsun
08.04.2011 05.08.2011	Aftenposten Amag Fremover Nordlys	Norges fineste hus Hamsun-feiring i forsoningens tegn
27.02.2012 17.03.2012 18.05.2012 06.06.2012 27.10.2012	VG R Avisa Nordland Aftenposten Morgen Fremover Fremover	Best i verden Tårn til BESVÆR Variert innhold i den nye kunstbydelen Åpent hamsunsenter Vil ha et stykke Tranøy

07.03.2013	Avisa Nordland	Sagt på nett
17.09.2013	Dagbladet	Nekrolog over et levende Hamsunsenter
19.09.2013	Avisa Nordland	Forsvarer Hamsunsenteret
20.09.2013	Avisa Nordland	-Må prioritere Hamsunsenter
25.02.2014	Fremover	Hyller seg selv med CD
30.07.2014	Dagbladet	Hamsun-dager på Hamarøy med kos og kritikk
08.08.2014	Dagbladet	Norsk forsknings ghettomentalitet
13.08.2014	Dagbladet	Nyansert Hamsun-Forskning
11.10.2014	Dagbladet	Historien om Hamsuns mystiske Hitler-besøk
11.10.2014	Aftenposten	«Hitler er et stort åndsmenneske»

Note: the list of these titles is transcribed as they appear on Retriever. Eventual spelling mistakes have been kept.