



Folia  
Scandinavica  
Posnaniensia

Folia Scandinavica  
VOL.34, 2023 (p. 74–87)  
DOI: 10.14746/fsp-2023.34.06

# What kind of place is *Norden*?

The image of *Norden* in Polish literary reviews  
of Nordic literature

Sylvia Izabela Schab (Adam Mickiewicz University in Poznań)

## Abstract

The article discusses the question of how Nordic literature in translation – as reflected in Polish literary reviews – creates Norden as a place. What kind of imagery (constructed in a continuous discursive process) is projected on the Nordic region, and what purposes does this construction serve? The analysis draws on an understanding of place as a construct based on “body, landscape and culture” (Ringgaard & DuBois 2017:20) and uses concepts taken from imagology and literary reception studies.

**Keywords:** the Polish image of Norden, reception of Nordic literature in Polish translation, literary reception, representation of Norden



**PRESSIo.**

## 1. INTRODUCTION

Addressing the title question of what kind of place *Norden/Scandinavia*<sup>1</sup> is when viewed from the outside, requires taking into account a number of factors that determine the categories on which a definition can be based. Among these, one should certainly consider the socio-cultural context, how the discourse has been modified over time, and the author of the utterance, as well as the biographical contexts of his/her expedition (the actual one as well as the ‘journey in the library’). In this sense, place will be constructed as a “nexus of locality and subject” (Ringgaard & DuBois 2017:19), involving three entities: body, landscape and culture (ibid.:20). ‘Place’ can be understood as being subject to renegotiations that cause a reformulation of its image. *Norden/Scandinavia* thus has as much a real dimension as an imagined one (as a construction).

The Polish image of *Norden/Scandinavia* and the Polish production of *Norden/Scandinavia* as a place is to be understood as a kind of cultural imagery, based on simplified depictions – stereotypes or imagotypes (cf. Beller 2007:9), as well as a projection of the needs of a society looking for modernising models, but also wanting to understand itself – and therefore as a product of the culture that produces it. In answering the question “Is there such a place as Scandinavia?”, Steven P. Sondrup and Mark B. Sandberg note that Scandinavia is not a term with which the people of the region themselves would primarily identify – they would rather choose the name *Norden* (Sondrup & Sandberg 2017:7). They also stress that “the construction of *Norden* as a cultural imagery has been much more important for perspectives outside the region” (ibid.:11) and that it currently “has largely taken place outside the region” (ibid.:12). Therefore, the search for an answer to the title question outside the boundaries of the region seems justified.

One of the impulses contributing to the image of the North (*Norden*) is literature, including literature which, through translation into other languages, reaches beyond the borders of native cultures and nations; literature which is read through other cultural contexts that co-create the image of its area of origin. As Dan Ringgaard and Thomas A. DuBois emphasise, “[l]iterature plays a part in the production of place, and place is a part of literature” (2017:20). Literature not only transforms topographical space into representation but also becomes its (space’s) flagship to the outside world – co-creating its image.

A pivotal event in the Polish reception of Scandinavian literature in the twenty-first century was the Polish translation of Stieg Larsson’s *Millennium* saga, four years after Poland’s accession to the European Union – a political temporal node that moved Poland towards the West on the Poles’ mental map of Europe. This statement is supported by Sondrup and Sandberg, who indicate that the international career of the North draws on

the international conscience of the ‘Nordic’ or ‘Scandinavian’ as a brand of crime fiction (Nordic Noir), a distinctive design style expressed in various media (Scandinavian Modern), or a political orientation centred on environmental protection, social equality, welfare-state economics, international peacekeeping, and attention to the rights of women has led to a resurgence of interest in the cultures of the North. (Sondrup & Sandberg 2017:11)

My research will draw on two case studies: Jarosław Czechowicz’s literary blog *Krytycznym okiem* (run since 2007 and considered one of the best Polish literary blogs, it has a special focus on Nordic literature) and an analysis of reviews of the novels that have

---

<sup>1</sup> In the Polish context, the terms *Skandynawia* and *skandynawski* are the most widely used; the lexical equivalent *Norden* – North is not explicit, but it seems that the adjective ‘Nordic’ (*nordycki*) is beginning to gain ground. Authors of more recent studies express an awareness of the nuances of meaning regarding the adjectives ‘Scandinavian’ and ‘Nordic’, choosing the latter, cf. *Plaszczyzny i kierunki współpracy nordyckiej* (Grzela 2014); *Kino nordyckie* (Szczepański 2020).

resonated around the world, and became bestsellers, including in Poland: Stieg Larsson's *Millennium* saga (the translation of the first volume into Polish was published in 2008, trans. Beata Walczak-Larsson), Karl Ove Knausgård's *Moja walka* (*My struggle*, the first volume was published in Polish in 2014, trans. Iwona Zimnicka) and Tove Ditlevsen's *Copenhagen Trilogy* (2021, trans. Iwona Zimnicka). The popularity of both the blog and the three bestsellers is the main reason I have chosen these case studies. Especially the three bestsellers, which have resonated around the world, can contribute to the construction and renegotiations of *Norden*-images.

The question I pose in this paper is: How does the Polish reception of Nordic literature in translation create *Norden* as a place? By 'literature in translation' I do not mean literary texts themselves but rather the ways of reading, interpreting and reflecting on them in Polish literary reviews. Additional questions relate to whether the authors of the reviews embed them in the image of *Norden*, and if this is the case, what kind of image or image(s) are they. A brief diachronic introduction to the Polish mode of reading *Norden* in literature and culture will serve as a prelude to these considerations.

## 2. THE POLISH NORDEN

There is ample evidence that the beginning of the twenty-first century saw a re-flipping of the mental map, on which the North-South axis began to play an important role. An increased interest in the Scandinavian North was reflected in contemporary Polish writing. In a monograph on the geographic-cultural imagination of Polish literature from the late twentieth and early twenty-first centuries, Przemysław Czapliński notes that the North "is also becoming a kind of laboratory of the modern imagination" (Czapliński 2016:356), an imaginary area to which Poland is "gradually gravitating" (ibid.:357). Alongside a narrative emphasising the potential for finding promising references or "Western" models, unrelated to the traditional East-West axis,<sup>2</sup> there is also a counter-discourse in which the North becomes "a tool for shaming" (ibid.:316) and "a tool for inducing fear" (ibid.:361). The latter is presented by more conservative-minded participants in public discourse, accentuating the dangers of introducing excessively Nordic social and political relations ("examples of modernity gone too far" (ibid.:359f.)), such as the "Nordicisation" of mores, which supposedly threatens to destroy the traditional family model, or excessive openness). As Czapliński writes, Polish cultural discourse was also supplemented due to the fact that "[t]he geographic-cultural imagination needed some kind of mediator, mediating between the increasing social frustration and increasingly distant normality" (ibid.:329).<sup>3</sup> Inscribing the North into self-analytical discourse was also stimulated by the need to "gain recognition" and shake off the "frustration of eternal rejection" (ibid.:331). At the same time, Czapliński is more interested in the aims of the representation of the North rather than how it is represented (ibid.:327). In his analysis, Czapliński focuses on the conditions of social life and the selectivity of the message, or what he refers to as imported and blocked content (ibid.). Based on samples of Polish prose from recent decades that he has read, an image of the North emerges as an experiential field of modernisation and modernity, where, in a sense, certain political and social scenarios were realised instead of/for "us", which could be corrected owing to this experience. At the same time, it is a field that corresponds with "the scope of Polish capacities", matching Poland in terms of scale, and not inducing an inferiority

---

<sup>2</sup> Promising or positive in the sense that they are not subject to the positioning between poles defined by fear and feelings of inferiority, as is the case with this axis (see Czapliński 2016).

<sup>3</sup> Pol. orig.: "Wyobraźnia geograficzno-kulturowa potrzebowała jakiegoś pośrednika, mediującego między coraz większą społeczną frustracją a coraz bardziej oddalającą się normalnością."

complex. One that seems more accessible and offers achievable solutions. As Czaplinski emphasises, the North is becoming a teacher for defining goals and visions for the future, and not just a source of ready-made solutions that cannot be copied (due to differences in terms of economic, moral and legal aspects). It has also become “a region of free play of the imagination for talking about Polish reality” (ibid.:339).<sup>4</sup> Shifting the mental map towards the North thus produces an important point of reference for Polish contemporaneity.

This is not the first time that Scandinavia has played the role of a Polish laboratory of social covenants. It also played such a role in the interwar period, and earlier – in the Romantic era, it became an important source of both aesthetic<sup>5</sup> and social impulses. On the wave of Romanticism, Polish literature began to dream its first dream of a happy North – in search of a space of freedom, but also a space creating conditions for experiencing the sublime – through contact with Nordic nature. Nineteenth-century Polish travellers read the North through the prism of climatic theory (based on Montesquieu’s idea); they attributed to its inhabitants such qualities as honesty, morality (coupled with public order and a sense of security), hospitality, and openness, but also patriotism, manifesting itself in pride in one’s own country. Social solidarity, egalitarianism and communitarianism, as well as a high degree of literacy, captured the travellers’ attention (Schab 2007a).<sup>6</sup> As an area of social progress (in terms of customs, but also the civic dimension of the organisation of society) and modernisation, but at the same time, also as an example of the potential threats being a side effects of modernisation. *Norden* reappears in the public space of the Polish interwar period, after Poland regained its independence in 1918. At that time, it concerned equality (emancipation of women, egalitarianism), education (a new way of looking at children and childhood – vide Ellen Key, folk high schools,<sup>7</sup> the popularity of Swedish and Danish gymnastics) and economy (e.g., agriculture). In the interwar period, similarly to the turn of the twentieth century, an important factor in reading the North was Poland’s geographical location and its geopolitical possibilities (and prospects). Polish academia began to substantiate the idea of Polish Balticness (i.e., Poland as a country that has always been connected to the Baltic Sea), in part through research into early medieval historical links with Scandinavia (Piotrowski 2008).<sup>8</sup> The interwar period was not only a period of development for academic Scandinavian studies at Polish universities<sup>9</sup> but also a time when literature from Scandinavian countries enjoyed great popularity among the reading public (and thus a significant increase in the number of translations, see Schab 2021). One of the reviewers of Scandinavian literature in *Rocznik Literacki*, a periodical summarising the annual output of literary and cultural life and literary criticism in Poland, Maria Szurek-Wisti pointed to a specific combination of realism and mysticism – “a deep and significant fusion of ethics with vital social issues” (Szurek-Wisti 1938:182),<sup>10</sup> simultaneously indicating the scopes that

---

<sup>4</sup> Pol. orig.: “regionem swobodnej gry wyobraźni służącej mówieniu o polskiej rzeczywistości.”

<sup>5</sup> Cf. Janion et al. (1991); Chojnacki (1998).

<sup>6</sup> I also write on the perception of Norden in Polish travel narratives, see Schab (2007b; 2009; 2012).

<sup>7</sup> The first Polish folk high school (*folkehøjskole*) was founded according to the Danish model in 1921 in the province of Wielkopolska – in Dalki near Gniezno, on the initiative of Father Antoni Ludwiczak.

<sup>8</sup> In their study of the image of Norden in Polish press in the interwar period and after 1989, Chacińska and Musiał (2013) point to six main areas of interest for Polish journalists: the welfare state, modernity, equality, agriculture and environmental protection, family policy, and immigrants. They conclude that the Nordic countries were considered “harbingers of progress” in the interwar period, and after 1989 were described as “exemplary in facing current postmodern and post-industrial social and economic challenges” (Chacińska & Musiał 2013:311). They see both utopian and dystopian aspects of how Norden is represented in the articles. The journalistic discourse thus follows the same patterns as the literary one (see Czaplinski 2016; Schab 2007b; 2009; 2012).

<sup>9</sup> In 1921, the then University of Poznań hired the first Scandinavian lecturer in Poland, Danish linguist Ingeborg Stemann (1889–1973).

<sup>10</sup> Pol. orig.: “głębokie i znaczące zespolenie etyki z żywotnymi zagadnieniami społecznymi.”

seem to be of particular importance in the Polish reception of Scandinavian literatures. Scandinavian literatures provided insights into alternative ways of organising societies and confronted actual social issues without merely escaping into aesthetic games.

The perception of the Nordic North as a field of native imagination thus has a long tradition. Moreover, in periods of intensification, the reasons for interest in this part of Europe remain similar, yet corrected and nuanced by native geopolitical circumstances and current social or historical needs. Polish literature provides clues based on its authors' readings of the North. Thus, if "[l]iterature plays a part in the production of place [...]", as argued by Ringgaard and DuBois (2017:20), how, then, have translations of Nordic literature published in the last fifteen years influenced the co-shaping of the Polish image of the North as a place (as reflected in the readings of Polish reviewers)?

### 3. CASE STUDY 1: A CRITICAL EYE LOOKS TO THE NORTH

Jarosław Czechowicz, the author of the literature blog *Krytycznym okiem* (eng. *With a Critical Eye*), is a Polish philologist and independent literary reviewer with a particular interest in the North, where, incidentally, he emigrated in February 2023.<sup>11</sup> Considered one of the most important Polish book influencers, he is also the author of three novels and two collections of interviews with writers. Czechowicz has been running his blog since 2007 and, as he reports in its description, he has presented a total of almost 2,000 book discussions on it. This number includes 162 reviews of literary works from the Nordic countries, including 70 from Sweden, 29 from Finland, 26 from Iceland, 25 from Norway and 12 from Denmark.<sup>12</sup> He sees these countries as both a cultural and literary community, labelling these discussions "Scandinavian literature"<sup>13</sup> and marking points of convergence for the literary items discussed. Almost all of them are samples of literature from the last twenty years,<sup>14</sup> representing primarily the genre of the novel (morality and sensational/crime) and, to a much lesser extent, the short story. Amongst these, one of the most recurring common elements of the literature in question in translation is the Nordic nature. "As in every Nordic book, nature is also the protagonist";<sup>15</sup> "This book is another proof of the Nordic authors' tenderness towards the natural world [...]"<sup>16</sup> – such statements often recur in the reviewer's numerous works. The harshness of nature, the cold, the hardship of living and working in unfavourable conditions co-create an essential frame for human stories – both as boundary conditions for existence and as an explicative frame for not only behaviour and psychological conditioning, but also the possibility (or, more precisely, the impossibility) of taking action. It is also an expressive backdrop highlighting the stories that unfold in the stories, which are often dramatic. The frequently portrayed province becomes a claustrophobic space, a kind of island

---

<sup>11</sup> He settled in Iceland.

<sup>12</sup> As of 24 February 2023.

<sup>13</sup> However, since 2018 Icelandic literature, and since 2022 Finnish literature, have been excluded from this group – the reviews appear under the separate labels 'Icelandic literature' and 'Finnish literature'. This is related, I believe, to the terminological vagueness concerning the adjective 'Scandinavian'. The author of the blog himself explained in correspondence with me that he decided to make such a differentiation after his stays in Iceland and Finland, which made him realise how important it is for the people of these countries not to be called Scandinavian.

<sup>14</sup> Among the older authors are Taji Vesaas and Stig Dagerman. Older literature is not being reviewed very often as there are only rare examples of new translations or reissue of such texts.

<sup>15</sup> Pol. orig.: "Tak jak w każdej książce nordyckiej natura jest również bohaterką". From a review of the novel *Powiedziała, że nie żałuje* (Ei kertonut katuvansa, no English translation) by Tommy Kinnunen, retrieved from <https://krytycznymokiem.blogspot.com/2023/01/powiedziaa-ze-nie-zauje-tommi-kinnunen.html> (accessed 20 February 2023).

<sup>16</sup> Pol. orig.: "Ta książka to kolejny dowód czułości nordyckich twórców wobec świata natury [...]" From a review of the novel *To Cook a Bear* by Mikael Niemi, retrieved from <https://krytycznymokiem.blogspot.com/2022/05/ugotowac-niedzwiedzia-mikael-niemi.html> (accessed 22 February 2023).

from which there is no escape. The peripherality and isolation of the island also become spaces for the condensation of human experience, visible here more clearly due to the prominence of the scene of events and a kind of extraction from the tangle of the contemporary world.

The distinctive nature of the presented pool of texts on Scandinavian literatures is also a product of how they address social issues, especially those related to the situation of women and their life stories, including various forms of violence against them. Most of the texts discussed have females as the main protagonists, who are thereby given a voice, and in a herstorical gesture, are inserted into the historical narrative. The female protagonists represent a variety of characters; they are victims (of the patriarchal system), but also contemporary, independent women, though still forced to struggle, with the Scandinavian emancipation-equality project having not been fully realised, but also facing the challenges of the day-to-day life, where the individual is confronted with the need to constantly update their identity scripts. In the Polish context, the popularity among readers of stories about these women can be interpreted as an updating of the need to complete the emancipation-equality project, which was already an important part of the reception of literature from Scandinavian countries during the first wave of feminism (from the late nineteenth century onwards, see Wasilewska-Chmura 2020). From this perspective, Scandinavia is a place where, despite the stereotypically highly developed equality attributed to it, women's hell is still often played out. This becomes a laboratory of the Polish imagination, identifying underexposed points of the equality project, such as intersectional areas of exclusion or oppression, but also elements of femininity and talking about it that remain taboo, such as childlessness by choice. At the same time, the novels from the Nordic countries show the possibilities of and ways to achieve female self-realisation, illustrating through the multiplicity of stories the manifold paths to empowerment, although most stories also reveal the often high price women pay for acting against patriarchally sanctioned social scripts. The female inhabitants of the North are inscribed by the reviewer with a notion of minimalism, austerity and detachment that characterises Nordic narratives, referred to in many works of literary criticism. Hence, for example, the protagonists of Helga Flatland's *Współczesna rodzina* (*A Modern Family*, 2019) are described as "the anti-patterns of Norwegian women. Hysterical, clamorous. Completely unpredictable and creating drama out of nothing"<sup>17</sup> – exceptions confirm the rule. Moreover, among the books reviewed, almost 60% were written by women, which contributes to the image of Scandinavia as a space of freedom and creativity for women.

The image of the North in the reviews analysed is based on the idea of a "peaceful paradise": modern, liberal, tolerant, egalitarian, satiated, happy and orderly countries with low crime rates and a pro-environmental attitude, to name the features pointed out by Czechowicz.<sup>18</sup> This image, however, mainly serves to construct a figure of contrast, to problematise the one-dimensionality of such an idealised image, and to look beneath the lining of stereotypical representation. On the one hand, the reviewer accentuates the presence of gender, social and racial inequalities, and writes about the xenophobia and nationalism rolling through the fabric of peaceful Nordic "paradises"; on the other hand, following the reviewed authors, he points out the necessity of questioning and revising national myths about the *Norden* goodness, trust, humanitarianism, and social justice, and exposing hypocrisies and historical sins (colonial, wartime or contemporary, e.g., towards the Sámi or immigrants).

---

<sup>17</sup> Pol. orig.: "antywzory Norweżek. Rozhisteryzowane, rozkrzyczane. Kompletnie nieprzewidywalne i tworzące dramat z niczego." Retrieved from <https://krytycznymokiem.blogspot.com/2019/07/wspoczesna-rodzina-helga-flatland.html> (accessed 21 February 2023).

<sup>18</sup> Cf. "I get the impression that relying on the appearances of idyllic life in Scandinavian families is already a permanent trend in the literature of that region" – from a review of Mats Strandberg's *Pól życia* (*Halva liv*, 2018), retrieved from <https://krytycznymokiem.blogspot.com/2018/07/po-zycia-mats-strandberg.html> (accessed 20 February 2023).

Thus the need to engage in polemics, and to look underneath the stereotype and enter into social dialogue. At the same time, the literature of the North shows the social and individual price that some groups and individuals have paid on the way to the current state of social development, proving that the “peaceful paradise” is not only an unfinished project but also a place to which a long, not always easy road has led.

*Norden* emerging from the Polish reading of the literatures co-forming the Nordic region also seems to be a space of complex interpersonal relations, often characterised by failed communication and disrupted family and identity structures. It is also sometimes represented as an area of silence, silencing and loneliness. The strength of the Nordic laboratory of the imagination seems to lie not in suggesting or discussing social solutions – as it is the case in contemporary Polish literature (cf. Czapliński 2016), but in in-depth and multidimensional portrayals of the human psyche, depicting the condition and complex identity of contemporary human beings. *Norden* thus becomes a place of reflection, a place for confronting oneself, taming existential fears, and coping with loss and despair. A highly recognisable and even homely place.<sup>19</sup> In contributing to the image of the North, contemporary Nordic literature makes it possible to experience the similarity of existential experiences, and the universality of emotional states, including traumas, complex memory work, family secrets, and complex, often fractured, family and partner relationships.

## 4. CASE STUDY 2: BESTSELLERS

### 4.1 MILLENNIUM TRILOGY, STIEG LARSSON

In Poland, the *Millennium* trilogy was published in 2008–2009 and has gained enduring popularity among readers.<sup>20</sup> A reading of the dozens of available reviews offers mostly summaries of the sensationalist plots, pointing to the feminist and queer dimensions of the main protagonist’s imagery. The political nature of Stieg Larsson’s prose is generally underscored, including its anti-patriarchal and anti-fascist features. Scandinavia as a place is mentioned sporadically – its image in these evocations is based on stereotypical perceptions: “[the novels] evoke in the reader anxiety toward a co-perceived social isolation; they also evoke the mysterious coldness of northern nature. In a word, they are the essence of Scandinavia – its unique geographical and social characteristics”.<sup>21</sup> Scandinavia is portrayed “in a rather controversial way” (Stańczuk 2019), i.e., not in line with the idealised image, but through the prism of sexism, sexual crimes and murders or human trafficking. It renders, in the words of one reviewer, “a picture of Scandinavia that the reader would most

---

<sup>19</sup> Cf. “[...] Nordic authors are exceptionally sensitive in their analysis of the condition of modern man, and for the past two decades they have been doing it perhaps best after the Russians had for many years championed this theme” – from a review of Helga Flatland’s *Współczesna rodzina* (*A Modern Family*, 2019), retrieved from <https://krytycznymokiem.blogspot.com/2019/07/wspoczesna-rodzina-helga-flatland.html> (accessed 21 February 2023); “Scandinavian novels of manners are, in their portrayal of the human psyche, among the most important achievements of European contemporary literature” – from a review of *Vera* by Anne Swärd (2019), retrieved from <https://krytycznymokiem.blogspot.com/2019/07/vera-anne-sward.html> (accessed 24 February 2023).

<sup>20</sup> Since 2008, the individual volumes have been published in four editions, and also as a bundle, including a collector’s edition in 2022 (Czarna Owca publishing house, translation of volumes 1–3, respectively: Beata Walczak-Larsson, Paulina Rosińska, Alicja Rosenau). In addition, the continuation of the trilogy by David Lagerkrantz and two comic book series were translated into Polish, and film adaptations were also shown.

<sup>21</sup> Pol. orig.: “[powieści] wywołują u czytelnika niepokój związany ze współodczuwaną społeczną izolacją, przywołują także tajemniczy chłód północnej przyrody. Jednym słowem są esencją Skandynawii – jej unikalnych właściwości geograficznych i społecznych”. Retrieved from <https://www.gandalf.com.pl/blog/stieg-larsson-wypromowal-literature-skandynawska-sukces-sagi-millennium/> (accessed 4 March 2023).

like to forget immediately after reading the Trilogy”.<sup>22</sup> How the “essence of Scandinavia” is understood can only be speculated about – the reviewers do not formulate this explicitly. The *Millennium* saga seems to distort the Polish reader’s imagery of the “Scandinavian paradise”, its harmony and prevailing social justice, underlain with harsh nature behind the scenes.

Przemysław Czapliński underscores that crime literature from the North has contributed to a broadening of social sensitivity, enabling the emergence of a new society that equally includes the hitherto excluded, including women, non-heteronormative people, immigrants and the mentally ill (Czapliński 2016:370). Summarising his comparative analysis of Henning Mankell’s Inspector Wallander series and the *Millennium* trilogy, the Polish literary scholar remarks that Polish “adaptations to Scandinavia” should be supplemented by “new tactics to defend individual freedoms and to legitimise [...] the social emotions that determine collective activity” (Czapliński 2016:398).<sup>23</sup> He notes the paradox in the fact that “the North, widely regarded as an area of excessive socialisation and deficient individualism, makes a suggestion to Poland, widely regarded as an area of excessive individualism and deficient socialisation, how to socialise anger and how to combine individual freedom with solidarity” (ibid.).<sup>24</sup>

#### 4.2 MOJA WALKA (MY STRUGGLE), KARL OVE KNAUSGÅRD

The Polish translation of Karl Ove Knausgård’s six-volume series was released between 2014 and 2018. The Norwegian writer’s prose also resonated in Poland and generated dozens of reviews and a theatrical adaptation.<sup>25</sup> Reviewers read it primarily as an existential-familial vivisection carried out with flair, an experiment in form and life, and pointed to an aspect related to memory work. The strength of this “micro-logical auto-fictional macro-project” (Żychliński 2020:89)<sup>26</sup> was to be determined both by the mesmerising, albeit banal story and by the possibility to confront it and recognise it in everyday events, as well as in emotions and thoughts that are not always easy to admit. Polish readings of Knausgård’s prose identify its universal dimension and do not connect it with its place of its origin or to the socio-political realities and customs characteristic of the place where the described incidents take place, nor emphasise the context of the place. In the reviews analysed, there are only incidental references to a reality external to the author-narrator’s world, expressed in geographical or political terms.<sup>27</sup> In these few cases, the metaphor of the coldness of the North and its harshness, which dominates the stereotypical references, is applied. Locality comes to the fore as a marginal element in the construction of the author-narrator-protagonist’s everyday world. It appears, for example, in the contrasting of his life with Sweden as a land of strict order and rules to be followed: “An austere Norwegian on Swedish soil, artificial, haughty, unfriendly,

---

<sup>22</sup> Pol. orig.: “obraz Skandynawii, o którym czytelnik najchętniej pragnąłby zapomnieć od razu po lekturze Trylogii.” (Kowalska 20015).

<sup>23</sup> Pol. orig.: “nowe taktyki obrony wolności jednostkowych oraz uprawomocnienie [...] społecznych emocji, które decydują o aktywności zbiorowej.”

<sup>24</sup> Pol. orig.: “Północ, powszechnie uważana za krainę nadmiernego uspołecznienia i niedostatku indywidualizmu, podpowiada Polsce, powszechnie uważanej za obszar nadmiernego indywidualizmu i niedostatecznego uspołecznienia, jak uspołecznic gniew i jak połączyć wolność jednostkową z solidarnością.”

<sup>25</sup> The theatrical adaptation of *Moja walka* was prepared by TR Warsaw, directed by Michał Borczuch, the play premiered on 6 October 2017.

<sup>26</sup> Pol. orig.: “mikrologicznego makroprojektu autofikcyjnego”

<sup>27</sup> For example, “we can get a better idea of the realities of life in Norway and Sweden, which are so different from ours, including how Scandinavian families function, how the division of household chores is represented in practice and how the famous Swedish tolerance is” (Mielniczek 2018).



which hides its true face under the masks of thousands of orders and prohibitions. Perfect houses, perfect flats and their immaculate inhabitants. Permanent diet, one big biodegradation and organic food in buttoned-up, pampered spaces”.<sup>28</sup>

The image of *Norden*, however, emerging, albeit not directly (nor explicitly expressed), from the Polish reviews, also refers to the image of *Norden* as a space of different mores, in which, for example, the so-called “soft man” is entitled to citizenship – admitting weakness, flawed, uncertain of himself and his life choices, and not afraid to cry.

#### 4.3 TRYLOGIA KOPENHASKA (THE COPENHAGEN TRILOGY), TOVE DITLEVSEN

The Polish translation of *Trylogia kopenhaska* was released during a worldwide wave of new interest in Tove Ditlevsen’s work.<sup>29</sup> This was thus preceded by a positive European and American reception, but also by the reception of Elena Ferrante’s so-called *Neapolitan cycle*, popular in Poland, to which it was most often compared.<sup>30</sup> More than a dozen reviews of the *Trilogy* have appeared in the Polish press and on Polish-language book websites. They most frequently featured the following terms: sincerity, realism and uncompromisingness, truthfulness and naturalness, as well as “reliability and essentiality”, which distinguish this prose from the current of “New Sincerity” (Kumala 2021). Polish readings refer primarily to the emancipatory aspect (both in terms of class and gender) and accentuate giving voice to the underprivileged: “It is also a socially engaged treatise on the fate of the poor in a world that does not belong to them”,<sup>31</sup> “It is also a universal book, being a record of the feelings of all the poor, the downtrodden and the lonely”.<sup>32</sup> Among the social aspects, reviewers pay particular attention to how the story of gender inequality comes to the fore, how the author-heroine-narrator pursues her own needs against the belief that “a woman cannot be a writer”, and therefore also to the self-talk of Ditlevsen’s prose. The *Trilogy* is a “diary of a woman’s struggle”,<sup>33</sup> an expression of the struggle “for one’s own agency, self-development and fulfilment”,<sup>34</sup> or finally a “manifesto of the search for the room of one’s own”.<sup>35</sup>

The image of Denmark that emerges from the *Trilogy* is juxtaposed with the stereotypical background cited in one review: “Pictures featured in Scandinavian postcards are nowhere to be seen here – instead of colourful houses and clear spaces, there is only smoke, darkness, cramped conditions, the lingering stench of garbage and urine”.<sup>36</sup> In the Polish reading of the *Trilogy*, as in readings of Nordic novels with a modernising motif in the background, there

---

<sup>28</sup> Pol. orig.: “Surowy Norweg na szwedzkiej ziemi, sztucznej, wyniosłej, nieprzyjaznej, która ukrywa swoją prawdziwą twarz pod maskami tysięcy nakazów i zakazów. Idealnie domki, perfekcyjne mieszkania i ich mieszkańcy jak spod igły. Wieczna dieta, jedna wielka biodegradacja i ekologiczna żywność w dopiętych na ostatni guzik, wypielęgowanych przestrzeniach.” (Kowalska 2015).

<sup>29</sup> It was published by Czarne publishing house. Polish release dates: 25 August 2021 (1<sup>st</sup> edition) and 19 April 2023 (2<sup>nd</sup> edition).

<sup>30</sup> One Polish reviewer juxtaposes it with novels by Annie Ernaux, Didier Eribon, J.D. Vance, Édouard Louis, Douglas Stuart (Jakubowiak 2022).

<sup>31</sup> Pol. orig.: “Jest również zaangażowanym społecznie traktatem o losie ubogich w świecie, który nie należy do nich.” (Zegadło 2021).

<sup>32</sup> Pol. orig.: “To też książka uniwersalna, stanowiąca zapis uczuć wszystkich ubogich, skrzywdzonych i samotnych.” (Biegajski 2021).

<sup>33</sup> Pol. orig.: “pamiętnik kobiecej walki” (Szot 2021).

<sup>34</sup> Pol. orig.: “o własną sprawczość, samorozwój i spełnienie” (Sobolewska 2021).

<sup>35</sup> Pol. orig.: “manifest poszukiwania własnego pokoju” (Biegajski 2021).

<sup>36</sup> Pol. orig.: “Na próżno dostrzec tu obrazki jak ze skandynawskich pocztówek – zamiast kolorowych domków, przejrzystych przestrzeni tylko dym, mrok, ciasnota, ciągnący się smród śmietników i moczu.” (Kowalska, 2021).

is a historical perspective, portraying the obstacles Danish society has overcome on the way to its present prosperity: “although today the countries of the North are considered a haven of rule of law and affluence, even before and after the war it was not easy to live here”.<sup>37</sup>

## 5. READING NORDEN

So, how does the Polish reception of Nordic literature in translation create *Norden* as a place? An attempt to answer this question, does, in fact, address a question concerning the reader’s reception of these literatures. This issue, however, has not yet been researched comprehensively.<sup>38</sup> Complete bibliographies of translations from the Nordic languages have not been available since the 1970s,<sup>39</sup> and statistical data concerning the number of translations have not been compiled. The popularity of particular literary works (among Polish publishers and readers) can be inferred indirectly – for example, on the basis of reviews directly diagnosing the next wave of interest in literature from the Northern countries, or by observing trends in the publishing market, such as the relaunch of the Scandinavian series (Wydawnictwo Poznańskie publishing house) or the establishment of a new one (the Bałtyk series, Marpress publishing house).

Through the available reviews, it is possible to gain insight into the ways in which the text is redescribed, a particular reception aesthetics embedded in the essential context of imageries and the discourse generated around them – defined and redefined within a particular interpretive community. We are thus dealing with interpretations that have emerged “as historical readings (staggered over time) and as traces of readings of interpretive communities that are still and continually realised – synchronic” (Jarmuszkiewicz 2019:144).<sup>40</sup> Interpretive communities are not fossilised. Readings contain both a component of expectation – related to established readings, pre-judgements and perceptions – and on the basis of these – anticipation of content, the component of experience – a direct encounter between the reader and the text. In this encounter, the reader, in a sense, simultaneously updates the work with cultural contexts that are relevant to him/her and relates them to personal contexts.

Scandinavia/*Norden* is therefore a place whose image draws on an existing discourse in Polish culture that is constantly being updated – in response to contemporary socio-political needs. The concept of *Norden* does not appear explicitly in all of the analysed reviews. Polish reviewers read the Nordic novels often from an aesthetic perspective or just present them by summarizing their plots – without drawing on imagotypes or other references to imaginary constructions of their place of descent. However, a pattern of describing *Norden* as a place which serves as a role model as a egalitarian society with a pro-environmental attitude, which has succeeded in organizing a well functioning community, can be traced. Moreover, *Norden* also remains a place that is not entirely recognised and thus offers the potential to discover new ways of talking “about ourselves”.

---

<sup>37</sup> Pol. orig.: “bo choć dziś kraje Północy uważane są za ostoję praworządności i dostatku, jeszcze przed wojną i po niej nie żyło się tu łatwo” (Talík 2022).

<sup>38</sup> Only partial studies are available, see, for example, Brzozowska (1970); Ratuszna et al. (2017); Schab (2021).

<sup>39</sup> The only collective study of all Nordic literature in Polish translation from the first one (in the eighteenth century) to 1969 is Suchodolska & Żydanowicz (1971). A bibliography of translations from Swedish literature (1939–1996) has also been compiled by Chojnacki (2003). On the website of the Polski Instytut Literacki (Institute of Literary Research), (incomplete) lists of translations from Danish, Norwegian, Swedish, Finnish and Icelandic literatures from 1989–2012 are available (Polska Bibliografia Literacka (Polish Literary Bibliography), see <https://pbl.ibl.poznan.pl/dostep/>).

<sup>40</sup> Pol. orig.: “jako odczytania historyczne (rozłożone w czasie) i jako ślady lektury wspólnot interpretacyjnych, które są nadal i nieustannie realizowane – synchroniczne.”

## REFERENCES

- Beller, M. (2007). Perception, image, imagology. In: M. Beller & J. Leerssen (eds.), *Imagology. The cultural construction and literary representation of national characters. A critical survey* (pp. 3–16). Amsterdam, New York: Rodopi.
- Brzozowska, Z. (1970). *Andersen w Polsce*. Wrocław: Ossolineum.
- Chacińska, M. & Musiał, K. (2013). Constructing the Nordic community in the Polish press – Past and present. In: J. Harvard & P. Stadius (eds.), *Communicating the North. Media structures and images in the making of the Nordic region* (pp. 289–318). Farnham: Ashgate.
- Chojnacki, H. (1998). *Polska „poezja Północy”*: Maria, Irydion, Lilla Weneda. Gdańsk: Wydawnictwo Uniwersytetu Gdańskiego.
- Chojnacki, H. (2003). *Szwedzka literatura piękna w Polsce 1939–1996*. Gdańsk: Wydawnictwo Uniwersytetu Gdańskiego.
- Czapliński, P. (2016). *Poruszona mapa. Wyobrażenia geograficzno-kulturowa polskiej literatury przełomu XX i XXI wieku*. Kraków: Wydawnictwo Literackie.
- Grzela J. (2014). *Płaszczyny i kierunki współpracy nordyckiej*. Kielce: Uniwersytet Jana Kochanowskiego.
- Janion M., Nilsson N. Å. & Sobolewska A. (eds.). (1991). *Zwierzciadła Północy: związki i paralele literatur polskiej i skandynawskiej*. Warszawa: Instytut Badań Literackich PAN.
- Jarmuszkiewicz, A. (2019). Recepcja literacka – jak może być rozumiana we współczesnym literaturoznawstwie? *Pamiętnik Literacki* 1, 140–148. DOI: 10.18318/pl.2019.1.8.
- Krytycznym okiem*, literary blog. Labels: Scandinavian literature and Finnish literature, 162 reviews in total. Retrieved from <http://krytycznymokiem.blogspot.com/> (accessed 20–24 February 2023).
- Piotrowski, B. (2008). Dylematy skandynawistyki w II Rzeczpospolitej. In: E. Kruszewski (ed.), *Stanisław Lubicz Sawicki. In Memoriam 1907–2007* (pp. 43–77). Copenhagen: Instytut Polsko-Skandynawski.
- Ratuszna, H., Wiśniewska, M. & Wróblewska, V. (eds.). (2017). *Andersenowskie inspiracje w literaturze i kulturze polskiej*. Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika.
- Ringgaard, D. & Dubois, T. A. (2017). The framework. Spatial nodes. In: S. P. Sondrup, M. B. Sandberg, T. A. DuBois & D. Ringgaard (eds.), *Nordic literature: A comparative story. Volume 1: Spatial nodes* (pp. 19–29). Amsterdam: John Benjamins Publishing Company. DOI: 10.1075/chlel.xxxi.02rin.
- Schab, S. I. (2007a). Odkrywanie Północy. Polskie relacje podróżnicze ze Skandynawii XVII–XIX wiek. In: B. Törnquist-Plewa (ed.), *Skandinavien och Polen. Möten, relationer och ömsesidig påverkan* (pp. 225–251). Lund: Lund University.
- Schab, S. I. (2007b). The undiscovered North: Polish travel narratives of the seventeenth and eighteenth centuries. In: K. K. Povlsen (ed.), *Northbound. Travels, encounters and constructions 1700–1830* (pp. 357–373). Aarhus: Aarhus University Press.
- Schab S. I. (2009). Der Norden in polnischen Reiseberichten des 19. und 20. Jahrhunderts. In: J. Hecker-Stampel & H. Kliemann-Geisinger (eds.), *Facetten des Nordens. Räume – Konstruktionen – Identitäten* (pp. 39–56). Berlin: Nordeuropa-Institut der Humboldt Universität.
- Schab S. I. (2012). ‘Der wahre Norden. Geräumigkeit, Ruhe. Die mit dem Grünen wogende Landschaft’ Über die Bilder des Nordens in früheren und zeitgenössischen polnischen Reiseberichten. In: I. Sooman & S. Donecker (eds.), *Stereotype des Ostseeraumes. Interdisziplinäre Beiträge aus Geschichte und Gegenwart* (pp. 79–100). Vienna: University of Vienna.
- Schab, S. I. (2021). Georg Brandes a literatura duńska w Polsce. In: A. Kłonczyński & G. Majewska (eds.), *Polsko-skandynawskie stosunki kulturalne, naukowe i polityczne od XVI do XX wieku* (pp. 79–96). Gdańsk: Wydawnictwo Uniwersytetu Gdańskiego.
- Sondrup, S. P. & Sandberg, M. B. (2017). General project introduction. In: S. P. Sondrup, M. B. Sandberg, T. A. DuBois & D. Ringgaard (eds.), *Nordic literature: A comparative story. Volume 1: Spatial nodes* (pp. 1–18). Amsterdam: John Benjamins Publishing Company. DOI: 10.1075/chlel.xxxi.01son.
- Suchodolska, E. & Żydanowicz, Z. (1971). *Bibliografia polskich przekładów z literatury pięknej krajów skandynawskich do roku 1969 włącznie*. Poznań.
- Szczepański, T. (2020). *Kino nordyckie*. Łódź: Wydawnictwo Szkoły Filmowej w Łodzi.
- Szurek-Wisti, M. (1938). Literaturoznawstwo skandynawskie. *Rocznik literacki* 1938, 182–190. Retrieved from <http://cyfrowa.chbp.chelm.pl/dlibra/doccontent?id=7433&dirids=1> (accessed 14 March 2023).
- Wasilewska-Chmura, M. (2020). Mellan underhållning och kunskap. Svensk 1800-talskvinnolitteratur på polska och emancipationsfrågan. *Folia Scandinavica Posnaniensia* 28, 27–39. DOI: 10.2478/fsp-2020-0003.
- Żychliński, A. (2020). *Zwrot przez współczesną. Pryzmaty*. Wrocław: Wydawnictwo Ossolineum.

## ONLINE SOURCES

### MILLENNIUM SAGA REVIEWS (ACCESSED 20–24 FEBRUARY 2023)

- Chojnacki, R. (2016, 6 July). Larsson, Stieg: Zamek z piasku, który runął. *deckare.pl*. Retrieved from <https://deckare.pl/?p=2055#more-2055>.
- Czubaj, M. (2008, 1 November). Zbrodnia na wyspie. *Polityka*. Retrieved from <https://www.polityka.pl/tygodnikpolityka/kultura/ksiazki/272086,1,recenzja-ksiazki-stieg-larsson-mezczyzni-ktorzy-nienawidza-kobiet.read>.
- Frenkiel, M. (2012, 11 January). Recenzja: Mężczyźni, którzy nienawidzą kobiet, Stieg Larsson. *Onet.pl*. Retrieved from <https://kultura.onet.pl/wiadomosci/recenzja-mezczyzni-ktorzy-nienawidza-kobiet-stieg-larsson/ylx4mtk>.
- Grochocki, A. (2010, 21 September). Millennium 1. Mężczyźni, którzy nienawidzą kobiet – Recenzja. *Geeklife*. Retrieved from <https://www.geeklife.pl/2010/09/21/stieg-larsson-trylogia-millennium-mezczyzni-ktorzy-nienawidza-kobiet/>.
- Jak Stieg Larsson wypromował literaturę skandynawską? Sukces sagi Millennium. (n.d.) *Gandalf.com.pl*. Retrieved from <https://www.gandalf.com.pl/blog/stieg-larsson-wypromowal-literature-skandynawska-sukces-sagi-millennium/>.
- Kowalska, O. (2015, 7 September). Trylogia “Millennium” Stieg Larsson – recenzja. *Wielki Buk*. Retrieved from <https://wielkibuk.com/2015/09/07/trylogia-millennium-stieg-larsson-recenzja/>.
- Millennium. Mężczyźni, którzy nienawidzą kobiet. (2022, 6 February). *Niepoczytalna*. Retrieved from <https://niepoczytalna.com/2022/02/06/millennium-mezczyzni-ktorzy-nienawidza-kobiet/>.
- Niesamowita trylogia. (2011, 3 December). *nakanapie.pl*. Retrieved from <https://nakanapie.pl/recenzje/niesamowita-trylogia-trylogia-millennium-pakiet>.
- Penszyńska, A. (2014, 18 November). Ludzie zawsze mają swoje tajemnice. Chodzi tylko o to, by je odgadnąć. *Radio sfera*. Retrieved from <https://www.sfera.umk.pl/16422/ludzie-zawsze-maja-swoje-tajemnice-chodzi-tylko-o-to-by-je-odgadnac/>.
- Pierwsza lista recenzji akcji „Czytam, bo lubię”. (2013, 21 October). *Kurier Poranny*. Retrieved from <https://poranny.pl/pierwsza-lista-recenzji-akcji-czytam-bo-lubie/ar/5552288>.
- Recenzja: trylogia Millennium, Stieg Larsson. (2017, 2 April). *4kilo.pl*. Retrieved from <https://4kilo.pl/recenzja-millennium-stieg-larsson/>.
- Romanowska, K. (2009, 9 September). Millennium. Mężczyźni, którzy nienawidzą kobiet. *Newsweek*. Retrieved from <https://www.newsweek.pl/styl-zycia/mezczyzni-ktorzy-nienawidza-kobiet/dl68rwr>.
- Stańczuk, E. (2019, 24 November). Recenzja książek „Trylogia Millennium” Stiega Larssona. *Popkultura*. Retrieved from <https://www.popkultura.info.pl/recenzje/ksiazka/trylogia-millennium-stiega-larssona>.

### REVIEWS OF *MOJA WALKA (MY STRUGGLE)* (ACCESSED 14 MARCH 2023)

- Bugajski, L. (2014, 18 May). Walka-kalka, czyli sześć tomów Karla Ove Knausgarda. *Newsweek*. Retrieved from <https://www.newsweek.pl/kultura/karl-ove-knausgard-powiesci-ksiazki-literatura-newsweekpl/2l30fn0>.
- Bugajski, L. (2015, 7 June). Magia banału. *Newsweek*. Retrieved from <https://www.newsweek.pl/kultura/karl-ove-knausgard-moja-walka-ksiega-druga/s62ygk3>.
- Cybulski, P. (2018, 10 March). Karl Ove Knausgard – Moja walka. Księga 6. Retrieved from <https://przymuzyceoksiazkach.com.pl/2018/03/karl-ove-knausgard-moja-walka-ksiega-6-recenzja/>.
- Darska, B. (2014, 2 June). „Moja walka: księga pierwsza” Karl Ove Knausgård. *Onet.pl*. Retrieved from <https://kultura.onet.pl/recenzje/recenzja-moja-walka-ksiega-pierwsza-karl-ove-knausgard/mg5zg3b>.
- Deja, K. (2015, 17 November). Knausgard walczy dalej. Trzecia część „Mojej walki” [RECENZJA]. *Kultura.gazeta.pl*. Retrieved from <https://kultura.gazeta.pl/kultura/7,114528,19199747,knausgard-walczy-dalej-trzecia-czesc-mojej-walki-recenzja.html>.
- Dunin, K. (2018, 1 March). Knausgård się skończył? *Krytyka polityczna*. Retrieved from <https://krytykapolityczna.pl/kultura/czytaj-dalej/kinga-dunin-czyta/knausgard-sie-skonczytl/>.
- Engelking, W. (2018, 4 March). Karl Ove Knausgard to ja. *Newsweek*. Retrieved from <https://www.newsweek.pl/kultura/karl-ove-knausgard-i-premiera-ostatniego-tomu-mojej-walki/mqhmkk6>.
- Górska, A. (2017, 28 January). Recenzja książki „Moja walka” I. tomu serii „Moja walka” (autor: Karl Ove Knausgård). *Krytyk.com.pl*. Retrieved from <https://krytyk.com.pl/literatura/recenzja-ksiazki-moja-walka-tomu-serii-moja-walka-autor-karl-ove-knausgard/>.

- Grygiel, J. (2014, 11 June). Wybitna autobiografia? „Moja walka. Księga 1”, Karl Ove Knausgård – recenzja sPlay. *Spider's web. Rozrywka*. Retrieved from <https://rozrywka.spidersweb.pl/moja-walka-ksiega-1-karl-ove-knausgard/>.
- Kalus, A. (2014, 3 August). Moja walka 1, Karl Ove Knausgard. *Czytam, bo lubię*. Retrieved from <http://www.czytambolubie.com/moja-walka-1-karl-ove-knausgard/>.
- Kalus, A. (2015, 21 July). Moja walka. Powieść 2, Karl Ove Knausgard. *Czytam, bo lubię*. Retrieved from <http://www.czytambolubie.com/moja-walka-powieśc-2-karl-ove-knausgard/>.
- Kalus, A. (2016a, 17 February). Moja walka 3, Karl Ove Knausgard. *Czytam, bo lubię*. Retrieved from <http://www.czytambolubie.com/moja-walka-3-karl-ove-knausgard/>.
- Kalus, A. (2016b, 22 November). Moja walka. Tom 4, Karl Ove Knausgard. *Czytam, bo lubię*. Retrieved from <http://www.czytambolubie.com/moja-walka-tom-4-karl-ove-knausgard/>.
- Kalus, A. (2018, 17 June). Moja walka 6, Karl Ove Knausgard. *Czytam, bo lubię*. Retrieved from <http://www.czytambolubie.com/moja-walka-6-karl-ove-knausgard/>.
- Kofta, P. (2018, 29 April). „Moja walka” Knausgård. Cztery tysiące stron powieści bez fabuły. *Dziennik Gazeta Prawna*. Retrieved from <https://kultura.gazetaprawna.pl/artykuly/1120800,moja-walka-karla-ovego-knausgarda.html>.
- Kowalska, O. (2015, 21 May). „Moja walka: księga druga” Karl Ove Knausgård – recenzja. *Wielki Buk*. Retrieved from <https://wielkibuk.com/2015/05/21/moja-walka-ksiega-druga-karl-ove-knausgard-recenzja/>.
- Książka na weekend: Karl Ove Knausgard „Moja walka 2”. (2015, 19 June). *wSzczecinie.pl*. Retrieved from <https://wszczecinie.pl/ksiazka-na-weekend-karl-ove-knausgard-quotmoja-walka-2quot/25515>.
- Malińska, M. (2014, 3 July). Jak napisać dobrą recenzję Knausgård. *Respublica*. Retrieved from <https://publica.pl/teksty/jak-napisac-dobra-recenzje-knausgarda-46226.html>.
- Mielniczek, O. (2018, 14 March). Moja walka 6, Karl Ove Knausgård. *Szczere recenzje*. Retrieved from <https://szczere-recenzje.pl/moja-walka-6-karl-ove-knausgard/6405/>.
- Moja walka. Księga 1. Karl Ove Knausgård. Wydawnictwo Literackie 2014. (2014, 11 May). *Opetani czytaniem*. Retrieved from <https://opetaniczytaniem.pl/recenzje/moja-walka-ksiega-1-karl-ove-knausgard-wydawnictwo-literackie-2014.html>.
- Moja walka. Księga 1 – Karl Ove Knausgård. (2015, 26 July). *zazyjkultury.pl*. Retrieved from <https://zazyjkultury.pl/moja-walka-ksiega-1-karl-ove-knausgard/>.
- Mundo, O. (2015, 13 June). „Moja walka” czyli o książce Karla Ove Knausgård. *ola mundo*. Retrieved from <https://olamundo.pl/moja-walka-czyli-o-ksiazce-karla-ove-knausgarda/>.
- Ojciec, śmierć i David Bowie. (2005, 12 March). *Ekruda. Blog o literaturze*. Retrieved from <https://ekruda.blogspot.com/2015/03/ojciec-smierc-i-david-bowie.html>.
- Osiór-Szot, K. (2014, 14 July). Językowy obraz sfingowanego świata. Karl Ove Knausgård „Moja walka”. *zcyklu.pl*. Retrieved from <https://zcyklu.pl/jezykowy-obraz-sfingowanego-swiate-karl-ove-knausgard-moja-walka/>.
- Owczarek, K. (2015, 25 May). Moje pisarstwo to moja rzeczywistość. O drugim tomie „Mojej walki” Karla Ove Knausgård. *Kultura liberalna*. Retrieved from <https://kulturaliberalna.pl/2015/05/26/recenzja-moja-walka-karl-ove-knausgard-kultura-liberalna/>.
- Pawełczyk, W.T. (2014, 11 May). Knausgård versus Pawełczyk, czyli nasza walka. *Skandynawistyczne Koło Naukowe UJ*. Retrieved from <https://skonuj.wordpress.com/2014/05/11/moja-walka/>.
- Sobolewska, J. (2018, 6 March). Recenzja książki: Karl Ove Knausgård „Moja walka 6”. *Polityka*. Retrieved from <https://www.polityka.pl/tygodnikpolityka/kultura/ksiazki/1740170,1,recenzja-ksiazki-karl-ove-knausgard-moja-walka-6.read>.
- Varga, K. (2022, 20 August). Narodowcy oszaleją czytając, co myślą o Polakach bohaterowie tej książki. *Newsweek*. Retrieved from <https://www.newsweek.pl/kultura/recenzja-karl-ove-knausgard-gwiazda-poranna-apokalipsa-wedlug-knausgarda/yrxd2j>.
- Zańko, P. (2015, 30 November). Jak czytać Knausgarda, żeby nie zwariować (K.O. Knausgard „Moja walka. Księga 3”). *Popmoderna.pl*. Retrieved from <https://popmoderna.pl/jak-czytac-knausgarda-zeby-nie-zwariowac-k-o-knausgard-moja-walka-ksiega-3/#>.

### **THE COPENHAGEN TRILOGY REVIEWS (ACCESSED 20–24 FEBRUARY 2023)**

- Biegajski, P. (2021, 16 October). Trylogia kopenhaska. Tove Dietlevsen – recenzja. *kulturacja.pl*. Retrieved from <http://kulturacja.pl/2021/10/trylogia-kopenhaska-tove-dietlevsen-recenzja/>.
- Co się stało z Tove? Recenzja książki „Trylogia Kopenhaska”. (2021, 8 November). *Czasostrefa*. Retrieved from <https://czasostrefa.pl/co-sie-stalo-z-tove-recenzja-ksiazki-trylogia-kopenhaska/>.

- Dunin, K. (2021, 2 October). „Chcieć poznać autora, bo lubi się jego książki, to jak chcieć poznać kaczkę, bo lubi się pasztet”. *Krytyka polityczna*. Retrieved from <https://krytykapolityczna.pl/kultura/czytaj-dalej/kinga-dunin-czyta/atwood-o-pisaniu-ditlevsen-trylogia-kopenhaska/>.
- Jakubowiak, M. (2022, January). W górę, do przodu, a potem znowu w dół. *dwutygodnik.pl*. Retrieved from <https://www.dwutygodnik.com/artukul/9919-w-gore-do-przodu-a-potem-znowu-w-dol.html>.
- Kowalska, O. (2021, 14 September). „Trylogia kopenhaska” Tove Ditlevsen – recenzja. *Wielki Buk*. Retrieved from <https://wielkibuk.com/2021/09/14/trylogia-kopenhaska-tove-ditlevsen-recenzja/>.
- Kumala, A. (2021, 11 October). Écriture féminine (Tove Ditlevsen, „Trylogia kopenhaska”). *Aktualnik*. Retrieved from <https://magazynwizje.pl/aktualnik/kumala-ditlevsen/>.
- Sobolewska, J. (2021, 28 September). Portret artystki z czasów młodości. *Polityka*. Retrieved from <https://www.polityka.pl/tygodnikpolityka/kultura/ksiazki/2136124,1,recenzja-ksiazki-tove-ditlevsen-trylogia-kopenhaska.read>.
- Szot, W. (2021, 27 December). Książka tygodnia – „Trylogia kopenhaska”. Recenzja. *Empik.com*. Retrieved from <https://www.empik.com/pasje/ksiazka-tygodnia-trylogia-kopenhaska-recenzja,122783,a>.
- Szukam swojego miejsca w życiu. (2022, 28 November). *nakanapie.pl*. Retrieved from <https://nakanapie.pl/recenzje/szukam-swojego-miejsca-w-zyciu-trylogia-kopenhaska>.
- Talik, M. (2022, 15 March). Książki na wiosnę. Co ciekawego i wartościowego przeczytać. *Wroclaw.pl*. Retrieved from <https://www.wroclaw.pl/kultura/ksiazki-wiosna-2022-polecenia-co-przeczytac>.
- Trylogia kopenhaska. (2022, 4 July). *nakanapie.pl*. Retrieved from <https://nakanapie.pl/recenzje/trylogia-kopenhaska-trylogia-kopenhaska>.
- Trylogia kopenhaska. (n.d.). *Wydawnictwo Czarne*. Retrieved from <https://czarne.com.pl/katalog/ksiazki/trylogia-kopenhaska>.
- Zegadło, M. (2021, 9 September). Trylogia kopenhaska. *Księgozbiry*. Retrieved from <https://www.facebook.com/1878388729117230/posts/3007523812870377/>.

## Sylwia Izabela Schab

Department of Scandinavian Studies  
Adam Mickiewicz University in Poznań  
Al. Niepodległości 4  
61-874 Poznań  
Poland

[sylwia.schab@amu.edu.pl](mailto:sylwia.schab@amu.edu.pl)

Translated into English by Emilia Wąsikiewicz-Firlej