

Raluca-Daniela Duinea
Babeş-Bolyai University of Cluj-Napoca

Norwegian Experimental Literature in Dag Solstad's *Svingstol* and Jan Erik Vold's *BusteR brenneR*

This paper aims to present Norwegian experimental literature in the 1960s with respect to the *profilister's* literary orientation and to the concept of *nyenkelhet* (new simplicity). It begins with a presentation of the Norwegian literary context, the accent being placed on *Profil* and the new generation of young Norwegian writers who formed both the Literary Circle *Profil* and founded the literary magazine of the same name. The first section of the paper entitled "Norwegian Literature in the 1960s and the 'Profilister' Vold and Solstad" is an introduction to a newly formed literary sphere which includes not only experimental poems and fiction but also critical essays and book reviews. To present the new ideas of these young writers, we have used appropriate theoretical articles selected from *Profil* regarding Norwegian fiction, the role of the writer in society, and Norwegian Modernism of the 1960s. A new type of Norwegian literature is also characterized by the concept of *nyenkelhet* (new simplicity) introduced to Norway by Jan Erik Vold's experimental poems. The two following sections approach the concept of *nyenkelhet* (new simplicity) from two different literary perspectives: as they are reflected in Dag Solstad's collection of short stories entitled *Svingstol* (Swivel Chair; 1967) and Jan Erik Vold's volume of prose poems *BusteR brenneR* (1976). In addition, the article outlines the concept of *nyenkelhet* (new simplicity) as it is presented by the Norwegian writer Dag Solstad in the article "Tingene og verden" (Things and the World), published in *Profil* in 1967.

Keywords: Norwegian experimental literature, *Profil*, Jan Erik Vold, *nyenkle* (new simple) prose poems, *nyenkle* (new simple) short stories, Dag Solstad

1. Norwegian Literature in the 1960s and the *Profilister*¹ Vold and Solstad

The 1960s in Norway was a period of renewal regarding the cultural and literary scene. In a time of many social conflicts and strikes, a new generation of young writers was strongly determined to create its own cultural battlefield by creating

¹ The word *profilister* was first used by Professor Jahn Thon in his book entitled *Tidsskriftets forståelsesformer – Profil og profilister 1959–1989* (Ways of Understanding the Literary Magazine – Profil and Profilister 1959–1989; Thon 1995).

a Literary Circle and a literary magazine entitled *Profil* (1959–1992). “*Profil* has been both big and small, affirmative and innovative, independent, [...], but almost always the expression of a group and always independent of publishing houses”² (Thon 1995: 13, transl. R.D.D.). Professor Jahn Thon begins his book entitled *Tidskriftets forståelsesformer – Profil og profilister 1959–1989* (Thon 1995) with a brief definition of the Literary Circle *Profil*, formed by a group of students at the University of Oslo. The magazine was initially called *Filologen* (The Philologist); subsequently, the editors, many of whom are contemporary Norwegian poets – Jan Erik Vold (b. 1939), Dag Solstad (b. 1941), Espen Haavardsholm (b. 1945), Tor Obrestad (b. 1938), and Paal-Helge Haugen (b. 1945) – changed its name to *Profil*. This literary magazine, among various editorials, articles, and book reviews, presents in each of its issues several young Norwegian writers, by making their experimental literary work known to a new group of modern Norwegian readers. Several Norwegian writers such as Einar Økland (b. 1940), Paal-Helge Haugen (b. 1945), Noel Cobb (1938–2015), Liv Koltzow (b. 1945), Helge Rykkja (b. 1943), and Eldrid Lunden (b. 1940) (who was the first woman involved with *Profil*) and many others, were all affiliated with this literary magazine. According to Thon, *Profil* went through several stages: from 1959 to 1966, it was a student literary magazine; from 1968 to 1969, it was an avant-garde literary magazine; and from 1970, it became strongly politically oriented, being preoccupied by left-wing politics, especially by Maoism.

However, the glory years of *Profil* were the 1960s. The young generation of writers who were at the beginning of their literary careers published their literary works in different anthologies of Norwegian poetry such as *Gruppe 66* (Group '66), *Gruppe 67* (Group '67), *Gruppe 68* (Group '68). “The purpose of *Gruppe 66* is to create a modern literary yearbook that can be part of a permanent forum for young Norwegian writers. In addition, it brings the best contributions from similar publications in Denmark, Finland, and Sweden, so the reader is given the opportunity to draw comparisons on a Nordic level”³ (Johannesen, Yngvar and Sigmund 1966: Preface, transl. R.D.D.). This anthology includes different writing styles and genres, beginning with short stories, followed by experimental and prose poems written by young writers who had just made their debut in the literary magazine *Profil* and continued to publish in these anthologies. For instance, Espen Haavardsholm published the short story called *Snø* (Snow; 1966a), Solstad wrote a story entitled *I teater* (At the Theatre; 1966a), Einar Økland published three poems, *Diktaren* (The Poet; 1966a), *Olav H. Hauge* (1966b), and *Opprør* (Rebellion; 1966c). Besides these Norwegian writers, there are also Danish writers, Claus Bjerring and Anders

² “*Profil* har vært både stort og lite, bekræftende og nydannende, selvstendig, [...], men nesten alltid uttrykk for en gruppe, og alltid uavhengig av forlag”.

³ “Formålet med *Gruppe 66* er å skape en moderne litterær årbok som kan bli et fast forum for unge norske forfattere. I tillegg bringer den de beste bidrag fra tilsvarende publikasjoner i Danmark, Finland og Sverige, slik at leseren også får anledning til å trekke sammenligninger på et nordisk plan”.

Winther-Kristensen, from Finland, Veronica Pimenoff, and from Sweden, Åke Leijonhuvud and Harri Mickiewicz.

In *Gruppe 67* most of the literary contributions “are characterized by science fiction – by Kafka and Borges, but also work by Ronald Dahl and Hitchcock, fairy tales and myths”⁴ (Johannesen, Yngvar and Sigmund 1966: Preface, transl. R.D.D.). *Gruppe 68* was the third anthology; it includes perhaps the most unexpected and surprising publications in poetry and prose. “Here are traditional short stories and poems, but the reader may particularly want to give attention to the ‘new simple’ poets, haiku, figure poems, or cut-up texts presented as poems (so-called ‘ready-mades’)”⁵ (Johannesen, Solstad and Vold 1968: Preface, transl. R.D.D.). On the one hand, the poet Geir Erlend Molde Jensen offers several poems under the generic title *Talldikt* (1968), which includes different figure poems made only by numbers. It is interesting to note that the titles of these poems are made of numbers which also form the content of each typographical poem. Vidar Kristensen has a figure poem entitled *Pyramidedikt* (The Pyramid Poem; 1968) made up of several words which form two pyramids. Each poem has a message for the reader; for example, Baste Grøhn has a poem entitled *usautavvietnam* (USA ut av Vietnam – USA out of Vietnam; 1968) made only of these four words, which together shape the map of Vietnam. In the first instance, the stated message of the poem is strongly related to the fact that “the gradual awakening and radicalization of the 1960s were linked to such international problems as the atom bomb threat and opposition to the imperialism of the United States in Vietnam” (Mæland 1974: 34). On the other hand, prose writers were also innovative regarding both their writing style and the building of the text itself. In the short story *Fragment* by Kjell Askeland (1968), the writer uses short and simple sentences, followed by several interjections written in Norwegian, German, and French, with dots introduced between sentences. In another short story entitled *Bløtkakemannens dagbok* (The Diary of the Cream Cake Man; 1968) by Tor Åge Bringsværd, the whole text is engaging, being a challenge for the reader. Thus, the story consists of simple and syntactically correct sentences, interrupted by a detailed enumeration of the things that can be seen on the writing table, from left to right. Then there are parts of the short story that look like a diary in which the writer shares everyday experiences followed by a pamphlet. The reader is, thus, required to embrace these new writing styles to get closer to the texts and to understand them from a modern experimental point of view.

⁴ “er preget av Science Fiction – av Kafka og Borges – men også av Ronald Dahl, Hitchcock, eventyr og myte”.

⁵ “Her er tradisjonelle noveller og dikt, men leseren vil kanskje særlig feste oppmerksomheten på de nyenkle lyrikerne, haiku-diktene, figurdiktene eller de rene utklippstekster, presentert som dikt (såkalte ‘ready-mades’)”.

The prose writers of Group '68 try constantly to approach the contemporary European fiction, either with the help of science fiction language, with grotesque-absurd fables, or in the form of the big city documentary, [...]. Others have used computer engineering with permutations of given variables or they got closer to the floating stream of consciousness, musicality of the text [including onomatopoeia, the poetry of sound, etc. – note R.D.R.]⁶ (Johannesen, Solstad and Vold 1968: Preface, transl. R.D.D.)

The new generation of young writers promoted a different type of literature compared to the literary works of the 1950s. According to the literary critic Odd Martin Mæland, the young generation of Norwegian writers formed a cultural and ideological front to bring a refreshing wave of novelty and experiment both in culture and in literature.

A wave of social criticism surged forth, not least among the young. There is a new confrontation between different political groups and ideological movements, and radicalism manifests itself as a new force in the discussion of social problems. Radical criticism is directed above all against representatives of the “established” system, against the entire body of authoritarian and conservative ideology of the 1950s (Mæland 1974: 33).

On 15 February 2015, when as a PhD student I received a research scholarship at the Arctic University of Norway in Tromsø, being supervised by Professor Henning Howlid Wærp, I had a good opportunity to meet Vold and conduct an interview with him in Norwegian. In the appendices to my book *The Poetry of Jan Erik Vold and Norwegian Lyric Modernism in the 1960s* (Răduț 2018), there is the bilingual version, Norwegian-English, of this interview. Among the questions asked, there were a few related to the Literary Circle *Profil* and its significance for the poet, who was an important literary figure at that time in Norway. He states the following:

The journal was a literary student magazine for the UiO students in Oslo, and it had been around for many years. However, then what happened with the editorial board of *Profil* was going to be seen as something innovative; [...]. Maybe one or two of the old staff remained, but there were a lot of new people, and they were people who made their literary debut in 1965 or were about to debut in 1966, and most of them were not even acquaintances, but we got to know each other. If I am not wrong, this is how Espen Haavardsholm and Dag Solstad met each other; they were studying the History of Ideas at the University of Oslo. Tor Obrestad also played an important role in establishing the literary magazine. He had studied at the Teacher Training College, and he was important in any case; he was one of Einar Økland's old friends, who at the time had studied psychology and had an internship in Bodø, [...]. It was something different, and later those who wrote these literature overviews gave a lot of importance to *Profil*. I think that in the same period, similar things happened in Denmark, Sweden and Finland, the only difference being that for the first time Norway

⁶ “Prosaistene i *Gruppe 68* prøver stadig å nærme seg samtidig europeisk prosa, enten med språk fra science-fiction, med grotesk-absurde fabler eller i form av en slags storbydokumentarisme, [...]. Andre har brukt datamaskinteknikken med permutasjoner av gitte variable eller nærmet seg den flytende bevissthetsstrøms ordmusikk”

was not “guilty” of being on a different level from the other Scandinavian countries; because we had always been a little behind, regarding poetry, but now we were on the same page as the other Scandinavian countries and so we became good friends with many of their literary magazines, poets and writers. There was abundant inter-Nordic communication during *Profil*'s breakthrough (Răduț 2018: 344–345).

The young writers of *Profil* were interested in writing and promoting a new type of literature and making efforts to shed light on a variety of literary topics that had been overlooked in Norwegian culture and literature. Being interested in creating something new, they all began to write about each other by reviewing and even criticizing in a constructive way their literary works. In *Profil* there were articles about theatre, literary criticism, and book reviews; there were also columns dedicated to foreign writers and their literary works. The editorial themes were engaging and interesting, being sometimes structured in the form of programmatic articles or manifestos. For instance, in the first issue of 1966, Tor Obrestad wrote a programmatic article on behalf of all the other members of the editorial board, stating that “*Profil* and the editorial board of this literary magazine ought to be a centre for all students who have a devoted and personal relation with literature. [...] We will do our best to improve the communication between the reader and young writers”⁷ (Obrestad 1966: Editorial, transl. R.D.D.). The first issue was an in-depth presentation of the concept of Modernism and how it should be perceived and understood both by the young generation of writers and by the new circle of readers. Espen Haavardsholm wrote in the editorial of the fifth issue of 1966, an article entitled “En eiendommenlighet ved prosaen i Norge” (A Peculiarity of Fiction in Norway). Solstad wrote the editorial to the third issue of 1966, which was totally dedicated to the Norwegian poet Georg Johannesen and his literary work. The fourth issue of 1966 was dedicated to experimental Norwegian poetry. Here Jan Erik Vold published one of his concrete poems from the volume *Hekt* (Grab; 1966b), together with three American poems translated into Norwegian: *Amerikanske drømmer* (American Dreams; 1966c) by Louis Simpson, and two other poems written by James Wright and Robert Creeley. The book reviews are of high literary quality, presenting the important parts of each book together with its significance on the Norwegian literary scene.

According to Thon, Vold was a talented literary critic, followed by Solstad and Økland. On the one hand, Vold wrote several articles about prominent literary figures, for instance, Kjell Heggelund, in an article entitled “Varme og mørke – Kjell Heggelunds språk” (Warm and Dark – The Language of Kjell Heggelund; 1968b). On the other hand, besides other literary contributions, Vold also showed a willingness to write the column entitled *Votten* (The Mitten), which was a prize

⁷ “Profil og redaksjonen kring bladet bør vere eit sentrum for alle innan studentmiljøet som har eit engasjert og personleg tilhøve til litteratur. [...] Vi vil gjere vårt til å betre kommunikasjonen mellom lesaren og dei yngre forfattarane”.

for those who did something wrong in writing or in debating a literary or social issue, thus being punished by having to send *a mitten* by mail.

Solstad was not only one of the editors of *Profil*, but also a youthful and substantial contributor to its columns. In the first issue of 1966, he published a programmatic article about Norwegian fiction, entitled “Norsk prosa – Europeisk Modernisme” (Norwegian Fiction – European Modernism), in which he encourages young writers to read the master pieces of prominent Modernist writers: “French Modernism in particular will become a source of knowledge and he will become acquainted with Robbe-Grillet’s, Butor’s, Sartre’s, Camus’, Beckett’s works and the philosophy which they are based on”⁸ (Solstad 1966c: 14, transl. R.D.D.). He persuades them to use French Modernism together with its literary perspectives and concepts as inspiration for their future Modernist novels, thus trying to take a step forward from the rigorous structure and the lack of novelty of the traditional novel:

the two criteria which Solstad here sets out mandatory for the composition of Norwegian Modernist prose – the search for significance or “essentialness” of the plot (“vesentlighet”) rather than conformity with traditional standards of probability, and the centrality of mythical and dream-like elements – are met in the works of several of his fellow-writers at around this time (Garton 1985: 353).

In the first issue of 1967, there is a brief presentation of one of Solstad’s short stories *Sirkus* (Circus) published in the collection of short stories entitled *Svingstol* (Swivel Chair; 1967i) which promotes the new experimental Norwegian prose.

According to the *Svenskt Litteraturllexikon* (Swedish Literature Lexicon) from 1970, the concept of *nyenkelhet* (new simplicity) has the following definition:

The term “nyenkel” was launched in the early 1960s to denote the tendency towards the reduction of the poetic way of expression and symbolic language that could be used by poets around 1960 and which was introduced through Göran Palm’s literary criticism and his lyric debut *The Dog’s Visit* in 1961. The “nyenkla” was propagated by Lars Bäckström’s critical preoccupations. Among the “nyenkla” authors, in addition to Palm and Bäckström, we can mention Lars Gustafsson, Björn Håkansson, and Sonja Åkesson; they reacted negatively to symbolism and the metaphorical language of the early modernists⁹ (Kärnell and Vinge 1970: 406, transl. R.D.D.).

⁸ “Spesielt fransk modernisme vil bli en kilde til viten, og han vil sette seg inn i Robbe-Grilletts, Butors, Sartres, Camus’, Becketts verker og den filosofi som ligger til grunn for dem”.

⁹ “Termen ‘nyenkel’ lanserades i början av 1960-tallet för att beteckna den tendens till reducering av det poetiska uttrycksättet och symbolspråket som kunde iakttas hos visa poeter kring 1960 och som främst kom till synes i Göran Palms litteraturkritik och i hans lyriskadebut *Haundens besök* 1961. Det ‘nyenkla’ erhöill eljest sitt förnämst språkrör i Lars Bäckströms kritiska verksamhet. De ‘nyenkla’ författarna, till vilka utom Palm och Bäckström har räknats namn som Lars Gustafsson, Björn Håkansson och Sonja Åkesson, reagerade mer eller mindre uttalat mot ett överdrivet bruk av dunkla symboler och en alltför utpekulerad metaforik som ansågs utmärka tidigaremodernistiska riktningar”.

In an article entitled “Poesi som förenklar sig, I-2” (Poetry which Simplifies Itself I-2), the writer and the literary critic Lars Bäckström (1925–2006) presents an in-depth analysis of the two literary directions, “nyenkla” and “concrete,” which offered a new perspective on the poetry of that time (Bäckström 1965). In addition, Vold in the article “Svensk sekstitallskritikk – og norsk” (Swedish and Norwegian Literary Criticism in the 1960s) republished in his collection of essays *Entusiastiske essays: klippbok 1960–1975* (Enthusiastic Essays: Scrapbook 1960–1975), states that “*Nyenkelhet* (new simplicity), [...], has turned away from the dense symbolic style and images of Modernism and advocates a more direct approach, easier for the reader to grasp”¹⁰ (Vold 1976c: 159, transl. R.D.D.). Palm in his programmatic article “Experiment i enkelhet?” (Experiment in Simplicity?; 1961) published in *Expressen*, a Swedish literary magazine, emphasizes that the aim of these new experimental perspectives and ideas is not to reject the literature and especially the poetry written before this new wave of *nyenkle* (new simple) Scandinavian literary works. The concept of *nyenkelhet* (new simplicity) can also be perceived as a passage from a symbolic and figurative language to a more vivid and close to reality literature, including everyday reflections on places, things, people, and feelings under the sign of simplicity. There are also a new set of values which are promoted and which can define better this new concept, namely: *enkelhet* (simplicity), *direkthet* (immediacy), and *begriplighet* (comprehensiveness). In this respect, Palm states that “I do not mean that poets should return to writing as Fröding or Karlfeldt, but what I say, more precisely, is that they have the opportunity to experiment with simplicity, immediacy, comprehension – no longer loyal to the modernist hermetic ideal, but in return more faithfully in line with the experimental spirit of Modernism”¹¹ (Palm 1961: 4, transl. R.D.D.). Another scholar, Erik Strand, addresses this concept in his PhD thesis entitled “‘Tingenes mysterium’ – noen tematiske og estetiske aspekter ved *Amagerdigte* ved Klaus Rifbjerg og *Mor Godhjertas glade versjon*. Ja av Jan Erik Vold” (“The Mystery of Things” – Some Aesthetic and Thematic Aspects of *The Poems of Amager* by Klaus Rifbjerg and *Mother Goodhearted’s Happy Version*. Yes by Jan Erik Vold; 1979). He states that the phenomenon of *nyenkelhet* (new simplicity) came to Norway through Swedish literature and the Literary Circle *Profil* had a significant role in bringing together these two cultures:

¹⁰ “Nyenkelheten, [...], har gitt opp Modernismens billedtette symboltunge stil og går inn for en mer leservennlig holdning”.

¹¹ “Jag menar inte att poeterna borde återgå till att skriva som Fröding eller Karlfeldt, utan just vad jag säger: att de har möjlighet att experimentera i enkelhet, direkthet, begriplighet – otrogna mot modernismens hermetiska ideal men i gengäld desto trognare mot modernismens experimentella anda”.

a Norwegian parallel, but some years later when it comes to poetry, [was the moment when] the so-called Literary Circle *Profil* emerged, to which among others, Jan Erik Vold belonged. In regard to poetry, the new concept represents a reaction against the metaphysical and metaphorical tendencies in Norwegian late-symbolism¹² (Strand 1979: 5, transl. R.D.D.).

Besides the above presentation of the literary magazine *Profil*, together with the literary orientations of the young generation of Norwegian writers and with a brief incursion into the concept of *nyenkelhet* (new simplicity), it is also important to emphasize the fact that both Vold and Solstad were prominent literary figures in the *student-opprør* (student-rebellion) in the 1960s. They explored and approached newness in their writing from a Norwegian perspective. While Vold was mostly preoccupied by the renewal of Norwegian poetry, making his literary debut in 1965 with the volume of typographical poems entitled *mellom speil og speil* (Between Mirror and Mirror; 1965), Solstad made his debut in the same year, with a collection of short stories *Spiraler* (Spirals; 2001). What these two *profilister* have in common is the fact that both of them contributed to the renewal of Norwegian literature. Connected with this, I will go on to present and analyse two important volumes of short stories, namely, *BusteR brenneR* by Vold (1976a) and *Svingstol* by Solstad (1967d). These two collections provide important Modernist elements, being both related to the concept of *nyenkelhet* (new simplicity), which presents everyday life exactly as it is in reality, using simple and usual plots and descriptions of different situations.

2. *Svingstol* (Swivel Chair)

Solstad is a well-known writer and essayist, who was also one of the editors of the student literary magazine *Profil*. Through his critical views regarding the traditional literature of the 1950s and his openness towards the literature of the 1960s, including the new wave of Modernist and *nyenkle* (new simple) writing, he created a new literary front for the new generation of writers and readers alike. He is best known for his novels *Irr! Grønt! (Verdi! Gris!;* 1969), *Krig. 1940* (War. 1940; 1978), *16.07.41* (2002), *17. roman* (The 17th Novel; 2009), and *Tredje, og siste, roman om Bjørn Hansen* (The Third and the Last Novel about Bjørn Hansen; 2019).

In the second issue of *Profil* in 1967, Solstad published the article “Tingene og verden” (Things and the World; 1967c), which makes an important contribution to understanding his literary orientation, particularly in relation to the concept of *nyenkelhet* (new simplicity). Solstad begins his article by presenting several features related to esoteric literature and its relation with surrounding society and the world:

¹² “en norsk parallell, men på et senere tidspunkt, var den såkalte ‘Profil-kretsen’, som bl.a. Jan Erik Vold tilhørte. For lyrikkens vedkommende representerte det nye også her en reaksjon mot den metafysiske og metaforiserende tendensen i norsk sensymbolisme”.

And I think this is also true, I believe in an esoteric literature, a literary work with an inner universe where what happens does not follow the surrounding real world, but has its own laws, its own logic, its own relationship between things and to a certain extent also its own language¹³ (Solstad 1967h: 3, transl. R.D. D.).

He compares esoteric literature with an abstract universe where one cannot relate oneself to a concrete world made of things, thus making a clear distinction between the closed and introverted perspective promoted by the esoteric literature and the *nyenkle* (new simple) literary works that approach the strongly bound relation between people and society. As such, Solstad makes reference to his own perspective regarding the concept of *nyenkelhet* (new simplicity) by stating that: “The individual is a social being, who does not exist outside the society, it is a lie not to take the consequence of it. To me, the consequence was that I was trying to see the world”¹⁴ (Solstad 1967c: 5, transl. R.D.D.). And by seeing the world we come closer to simple and concrete things, far from using symbols or the metaphor of a perfect world:

I began to see things, not as symbolic functions of my inner universe, but as purely concrete things that have no other meaning but being there where they are and having a specific function: thus, to me, a house is not a symbol of me, but something that is there among other things and has a specific function, for example, that someone lives there¹⁵ (Solstad 1967c: 5, transl. R.D.D.).

Moreover, Solstad also highlights that the concept of *nyenkelhet* (new simplicity) is strongly characterized by *trivialiteten* (triviality) and *banaliteten* (banality). When using the word triviality, Solstad refers to the fact that we have to give simple, minor things the right importance by including them in the literary works and writing about them because “the world becomes the world only when it is interpreted”¹⁶ (Solstad 1967c: 7, transl. R.D.D.). He concludes his article by emphasizing that, to be part of this new literary stream, one has to be preoccupied especially by the surrounding society and try to be a part of it instead of uttering objective perspectives about it. “By keeping our society at a distance, [we – note R.D.R.] refuse to go into it”¹⁷ (Solstad 1967c: 8, transl. R.D.D.).

¹³ “Og jeg tror også dette er riktig, jeg tror ved en esoterisk litteratur, en diktning for et indre univers hvor det som skjer ikke følger den ytre faktiske verden, men har sine egne lover, sin egen logikk, sitt eget forhold mellom tingene, og til en viss grad også sitt eget språk”.

¹⁴ “Mennesket er et samfunnsvesen, utenom samfunn eksisterer det ikke, det er en løgn ikke å ta konsekvensen av det. For mitt vedkommende ble konsekvensen at jeg forsøkte å se verden”.

¹⁵ “Jeg begynte å se tingene, ikke som symbolfunksjoner av mitt indre univers, men som rent konkrete ting som ikke har noen annen mening enn at de er der og har en bestemt funksjon: Slik blir ikke et hus et bilde på meg selv, men noe som er der mellom andre ting og med en bestemt funksjon som f. eks. at det bor noen der”.

¹⁶ “verden blir verden først når den blir tolket”.

¹⁷ “Ved å ta avstand fra vårt samfunn, nekte å gå inn i det”.

The short story *Vi vil ikke gi kaffekjelen vinger* (We Will not Give Wings to the Coffeepot; 1967a), first published in the second issue of *Profil* in 1967, which the collection *Svingstol* begins, provides the reader a metaphor of trying to see and to perceive the things that surround us just as they really are. Even if we have this tendency to give our own interpretation to different literary texts, making use of metaphors, symbols, epithets, and comparisons, the narrator persuades us “not to give wings to the coffeepot”. The first sentence of the story is strongly suggestive: “Before we were dreamers and therefore blind”¹⁸ (Solstad 1967c: 7, transl. R.D.D.). The “struggle” of the new generation of young writers was also mirrored in their literary works, thus emphasizing the idea that experimental literature, which was about to define the new trend in Norwegian literature of the 1960s, was a revolutionary breakthrough. “Things should be stripped of their symbolism and subjectivity, and be allowed to simply be – themselves, concrete things in everyday life”¹⁹ (Andersen 2012: 503, transl. R.D.D.). At the end of the story, the narrator takes a firm attitude against the idea of dreaming with the eyes wide open while trying to see ‘birds’ and ‘flowers’ instead of the real things that surround us, “we will let the coffeepot be the coffeepot and see it on the breakfast table, of polished aluminium and filled with piping hot coffee”²⁰ (Solstad 1967c: 7, transl. R.D.D.). In a review of *Svingstol*, Olaf Kran provides readers with additional information regarding the literary perspective used by Solstad when compiling the texts of this collection of short stories, stating that:

the liberation regarding Solstad’s texts is his completely concrete, almost exemplifying way to get into his present time. Maybe Solstad by continuing to let everyday life narrate about us, and not the other way round, can provide our literature with a necessary breath from the relevance of the documentary genre²¹ (Solstad 1967c: 7, transl. R.D.D.).

The collection of short stories entitled *Svingstol* (1967) comprises 25 texts of different lengths and genres. For instance, *Innganger* (Entrances) has 12 lines organized into two paragraphs. The beginning of this very short story seems to be written in a telegraphic style that resembles a maze with five different entrances – A, B, C, and D. An allusion to waking up from a dream is also in this text, but this time even reality can betray one’s expectations: “sometimes it happens that I took the wrong way without knowing it. I thought I was entering entrance A, but

¹⁸ “Før var vi drømmere og derfor blinde”.

¹⁹ “Tingene skulle av-symboliseres, av-subjektiveres, og få lov til simpelheten å være – seg selv, konkrete ting i hverdagen”.

²⁰ “vi vil la kaffekjelen være kaffekjelen og se den stå på frokostbordet, blank av aluminium og fylt med rykende kaffe”.

²¹ “det befriende ved Solstads tekster er hans helt konkrete, nesten eksemplifiserende måte å gå inn i sin samtid på. [...] Kanskje Solstad ved å fortsette med å la vår hverdag fortelle om oss, og ikke vi om den, kan tilføre vår litteratur et nødvendig pust fra dokumentar-rapportens aktualitet”.

in fact it was entrance B”²² (Solstad 1967d: 32, transl. R.D.D.). *Innganger* is narrated in the first person and has only eight sentences. The first sentence of the story refers to the location where the action occurs, namely, President Harbitz Street, no. 5, which is currently located in the neighbourhood of Uranienborg in Oslo, Norway. For some readers, the location might be familiar, while for the others what really matters is the message of the story that is: “in a world where you know your entrances – and they are described in a most prosaic and concrete fashion – you can suddenly awaken ‘as if from a dream’ and discover that you are in the wrong one” (Garton 1985: 358). Additionally, to find the right direction, one has to pay attention to “noen små detaljer” (some small details) that are worthy of notice, because otherwise one takes the wrong way. Thus, the narrator also emphasizes the idea that to achieve something, one has to develop the ability to be attentive to details. Sigrid Moe states in her review that Solstad:

in his initial sketch in this collection of twenty-five short essays, the author announces his intention to write in a realistic manner. [...]. He does indeed take ordinary subjects like the football referee, the circus, the telegram, and speech, and shed very little imaginative light on them. The essays consist entirely of flat statements (Moe 1969: 122).

Selvbiografi 27/ 1–67 kl. 17.40 (Autobiography 27/ 1–67 5: 40 pm) is even shorter than *Innganger*, but it follows almost the same patterns. It is written in the first person and made of only three sentences. The last sentence provides the reader the recurrent theme of waking up from dream to reality “men likevel våkner jeg om morgenen” (but still I wake up in the morning). The tone of the story is set by the first sentence, and it is quite negative: “When I think back on the life I have lived so far (I am 25 years old) there is little or nothing to look back on with happiness”²³ (Solstad 1967f: 39, transl. R.D.D.).

It is important to remark that the narrator writes stories in the third person with nameless characters, only pronouns, or he chose to give names to each character in the stories. For instance, in *Tvillingene* (The Siblings) there are two girls, Dina and Dora, and their mother and father, Kari and Tor. In the beginning, more emphasis is given to the rhythmical dimension of the story that resides in the alliteration of the siblings’ names Dina and Dora and also in picking up the written words to create sentences thus shaping an almost chaotic context: “Dina watches in Dora’s mirror that she is Dina and still like Dora. Dora watches in Dina’s mirror that she is Dora and she is like Dina. Dora’s blue eyes are Dina’s

²² “noen ganger hendte det at jeg gikk feil uten å vite om det. Jeg trodde jeg gikk inn inngang A mens det i virkeligheten var inngang B”.

²³ “Når jeg tenker tilbake på det liv jeg hittil har levd (jeg er 25 år) er det lite eller ingenting jeg tenker tilbake på med glede”.

blue eyes, Dina's mole on the left cheek is Dora's mole on the left cheek"²⁴ (Solstad 1967g: 48, transl. R.D.D.).

The short story *Svingstol* is an illustrative example that I focus on to emphasize better the concept of *nyenkelhet* (new simplicity) in the sense that the narrator presents a few thoughts and reflections of an ordinary nameless man who works in a bank sitting on a chair that "goes round and round and round and round" (Solstad 1967i: 84, transl. R.D.D.). The repetition of this verb expresses the everyday work routine that reveals the contemplative side of the main character, "han forestiller seg" (he imagines) (Solstad 1967i: 84, transl. R.D.D.). During his short break from work, he starts thinking of his girlfriend, Edith, his parents, especially his father who is a teacher and who is going to retire. The language is accessible, the narration style is very simple and common, and the message of the short story is easy to decipher as it is not hidden in dense figurative language full of similes and metaphors. What makes this short story special is the abundant use of different categories of verbs expressing movement and even creating auditory and sensory images with particular attention on detail and the repetition of specific words and statements. For instance, the narrator uses the sentence twice "luft er rart" (the air is weird) (Solstad 1967i: 82, transl. R.D.D.) in the sense that the air is sometimes unbreathable inside the office at the bank. And at this moment in the story we have also a flashback created by the narrator while referring to the main character's childhood when "som barn forsøkte han å fange luften med hendene" (as a child he tried to catch the air with the hands) (Solstad 1967i: 82, transl. R.D.D.). However, when at the office, by simply thinking of certain beloved persons and aspects of his own life, the main character manages to overcome his work routine through the power of thinking in advance of future events like his father's retirement and making future plans with Edith: "planlegger en fremtid sammen" (plans a future together) (Solstad 1967i: 83, transl. R.D.D.). The text has also a special chromatic scheme; thus, in creating vivid, concrete visual images, the narrator also makes use of a few colours – white, red, and more often blue: "Ediths blå øyne" (Edith's blue eyes) (Solstad 1967i: 82, transl. R.D.D.); "himmel kan være blå" (the sky can be blue) (Solstad 1967i: 84, transl. R.D.D.). In this case, it is worth mentioning that Solstad's short story *Svingstol* offers another perspective on the concept of *nyenkelhet* (new simplicity) that emerges as a way for the main character to self-reflect on reality itself, presenting life as it is, with its good and bad sides, especially focusing on future events. This third-person narration with its simple and simultaneously complex message, signals a *nyenkel* (new simple) way of contemplation, in the sense that the narrator presents different thoughts and reflections related to the main character's life, including even personal details about his girlfriend and his parents.

²⁴ "Dina ser i Doras speil at hun er Dina og likevel lik Dora. Dora ser i Dinas speil at hun er Dora og lik Dina. Doras blå øyne er Dinas blå øyne, Dinas føflekk på venstre kinn er Doras føflekk på venstre kinn".

In the article “No Bathing Club, 1962” from the anthology *Her. Her i denne verden. Essays og samtaler av Jan Erik Vold* (Here. Here in This World. Essays and Discussions by Jan Erik Vold), Vold states that

one may say that Solstad with his three prose books from the 1960s – influenced by foreign writers such as the Czech Franz Kafka (1883-1924), the Swiss Peter Bichsel (1935–), the exiled Pole Witold Gombrowicz (1904–1969) – wrote his way into and at the same time through contemporary European prose tradition²⁵ (Vold 1984: 149).

3. *BusteR brenneR*

Vold is best known for his *nyenkle* (new simple) poems. He made his literary debut in 1965 with the volume of poetry *mellom speil og speil* (Between Mirror and Mirror; 1965), which contains a series of typographical poems. In 1966, he published *blikket* (The Gaze), followed by a collection of prose poems *fra rom til rom SAD & CRAZY* (From Room to Room: SAD & CRAZY; 1967). The bestseller of the 1960s was the *nyenkle* (new simple) poems published in *Mor Godhjertas glade versjon. Ja* (Mother Goodhearted’s Happy Version. Yes; 1968a). These poems are interpreted as being *nyenkle* (new simple) because they are firmly grounded in real life and present easily identifiable situations and places. Vold writes about his own birth, his friends, the blue tram, about the city of Oslo – its streets and neighbourhoods, about Bislett Stadium in Oslo, and about Briskeby and life in this area of Oslo. Additionally, he reads his poems accompanied by jazz or blues orchestras, and he is also a renowned essayist and literary critic. A series of his articles published in different literary magazines together with other publications and critical studies are collected in the anthology *Entusiastiske essays. Klippbok 1960–1975* (Enthusiastic Essays. Scrapbook 1960–1975; 1976b). According to Professor Thon, Vold was the best critic of the literary magazine *Profil*. The volumes of poetry that best synthesize Vold’s engagement in social and political actions and debates are *Elg* (Moose; 1989), *Ikke* (Not; 1993), and *Kalenderdikt* (1995) that examine Norwegian society attentively with irony and humor. According to Janet Garton, the concept of *nyenkelhet* (new simplicity) was first used by the Swedish in the early 1960s, and Vold was the one who adopted this concept in Norway in 1965 followed eventually by other Norwegian writers such as Tor Obrestad and Paal-Helge Haugen. Moreover, this type of poetry is rooted in *enkelhet* (simplicity). In this sense, Göran Palm in his programmatic article

²⁵ “Trolig kan man si at Dag Solstad med sine tre prosabøker på 1960-tallet – påvirket av utenlandske forfattere som tsjekkeren Franz Kafka (1883–1924), sveitseren Peter Bichsel (b. 1935), eksilpolakken Witold Gombrowicz (1904–1969) – skrev seg inn i og samtidig gjennom en nutidig europeisk prosatradisjon”.

“Experiment i enkelhet?” (Experiment in Simplicity?) from 1961 analyzes this concept by stating that the writing process should be more focused on the reader’s needs. These poems must be regarded as being a reflection of everyday life, with the reader as an active participant in the whole writing process:

it was in poetry that the “ny-enkel” movement was particularly successful in Scandinavia, with poets like the Swedish Åkeson and the Danish Jørgen Leth. [...] It was Jan Erik Vold amongst Norwegian poets who wholeheartedly embraced “ny-enkelhet” in his poetry, and in fact pioneered its introduction to the Norwegian cultural scene from 1965 onwards. In his happiest and most popular poems from *Mor Godhjertas glade versjon. Ja* (Mother Goodhearted’s Happy Version. Yes, 1968) he demonstrates an easy familiarity with the world and with the rhythms of everyday language which provoke delighted recognition [...] (Garton 1985: 356).

The concept of *nyenkelhet* (new simplicity) is also reflected in Vold’s prose poems in *fra rom til rom SAD & CRAZY* (1967) and *BusteR brenneR* (1976a). It is important to mention that both collections of prose poems were written in 1966, but *BusteR brenneR* was published ten years later. When referring to the title of the poem, at first, the reader notices the three capital letters B, R, and R. According to Henning Howlid Wærp, these letters form the onomatopoeia BRR, a sound made by persons who are freezing, which can be inappropriate when referring to the second word from the title that is the verb *å brenne* which means to burn. Regarding the etymology of the word *buster*, it is a noun meaning bristle or hackles, while the verb *å buste* means to touse or to rumple, but it is also possible that Vold used the English word *buster*. Thus, a possible English translation could be *Buster burns*; ambiguity is a primary factor in these prose poems. With respect to the cover of the volume, there is a red man at a traffic light that is burning and is consumed by yellow flames. Although the man on the cover lends it a hostile and even anarchic atmosphere, Vold’s writing does not reveal any social rebellion or struggle. Thus, the prose poems from *BusteR brenneR* are far from emphasizing rebellion. Vold’s main concern is to present situations from everyday life and the surrounding things in a detailed and accurate manner.

The volume comprises two parts: *BusteR*, which consists of four prose poems and *BusteRs notateR* (Buster’s Notes) made up of fifty prose poems, some of which are very short, made of a single sentence. The first four texts are the longest of the whole volume: *Nytt kontor* (New Office), *Svingdør* (Swing Door), *Hvite venner* (White Friends), and *Stemme* (Voice).

Compared to Solstad’s short stories, Vold’s prose poems are more intricate with longer sentences, sometimes made up of ten lines. *Nytt kontor* is written in the second person singular, as if the poet is the one who is describing the advantages and disadvantages of having a new office on the ninth floor with a fantastic view: “with a view to the fjord, the hills which are sinking into the sea and far

away the horizon, a narrow place where sky and sea meet”²⁶ (Vold 2003: 70, transl. R.D.D.). The emphasis is set on the description of the new office with the accent placed on spatial orientation and technical details. Towards the end of the poem, there is a supposed interaction between the nameless main character and three men. In *Svingdør* the main concern of the poet is to replace the existing office door with a swing door in order “to handle the flow of friends who will come to see [me, at my new office – note R.D.R.]”²⁷ (Vold 2003: 73, transl. R.D.D.). There are a few words written in italics, which are part of a few suppositions that appear sporadically in the text that are strongly related to the technical analysis of installing a swing door instead of a normal office door: “om gangen er *over* dobbelt så bred” (if the entrance is *more than* twice as wide), “om gangen er *smalere*” (if the entrance is *narrower*), “måtte plasseres *innenfor* gangdøren” (had to be placed *inside* of the front door), “det ikke ble noe spørsmål om å *erstatte* gangdøren med en svingdør” (there were no questions of *replacing* the front door with a swing door). Paradoxically, at the end of the poem *Svingdør*, the poet traces “the lyrical thread” of the whole prose poem by pointing out that the entire office is going to be renovated, including the door, thus, it is full of carpenters, glaziers, and other workers who will completely change the look of the office. In addition, the poet also uses wordplay in the compound noun *vennetrafikkproblem* (the problem of the tide of friends), *trafikkvenneproblem*, *trafikkproblemervenner*, *problemtrafikkvenner* or *problemvennetrafikk*. Thus, by using three words *venn* (friend), *trafikk* (traffic or tide) and *problem* (problem), Vold creates different words and meanings.

It is important to remark as well that the texts from *BusteRs notateR* (Buster’s Notes) are shorter and present different topics about love in *Love Song*, about the proverb *å knuse et speil betyr syv års ulykke* (to break a mirror means seven years of bad luck) in *Min Speilnovelle* (My Mirror Short Story), or about different things, such as *Gyngestol 2* (Rocking Chair 2).

Thus, Vold produced a poetic work that goes far beyond the symbolist movement and tackles situations of everyday life, deeply connected with the daily pulse. In this sense, Vold is a word-architect; the concept of *nyenkelhet* (new simplicity) is rather associated with ambiguity, wordplay in the sense of language transformation, including the creation of new words, and attention to technical details. Moreover, the prose poems from *BusteR brenneR* synthesize Vold’s relation to society, to simple things, and to real situations taken from everyday life. *BusteR brenneR* is a detailed examination of simple, everyday things that surround every human being during their lifetime.

²⁶ “[...] med utsikt mot fjorden, åsene som faller ned mot sjøen, og lengst ute horisonten, en smal sektor der himmel og hav møtes, [...]”.

²⁷ “å få avviklet trafikken av venner som kommer på besøk, [...]”.

Conclusions

The new experimental short stories of Solstad published in the collection entitled *Svingstol* together with Vold's prose poems from *BusteR brenneR* brought a substantial contribution to the Norwegian literary stage of the 1960s. They present daily life experiences and ambitiously promote and encourage the use of the concept of *nyenkelhet* (new simplicity) in Norwegian literature. However, these two authors approached this concept from two different perspectives. While Solstad perceived it as a way of contemplation and future planning, Vold's *nyenkle* (new simple) prose poems were created to designate the idea of the writer as a word-architect in narration that oscillates from first- to third-person. What is worth noting is that their short stories and prose poems are only a stage in the process of the literary revival in Norway at that time. Their interpretation of reality and the surrounding world outlines their talent in describing very simple and, at first glance, ordinary things. While the writers of the 1950s wrote for a specific reading public, the new generation of the 1960s wrote for large audiences. The literature of the 1950s uses a traditional writing style with symbolic depictions regarding almost hermetic topics, but that of the 1960s wends its way toward a more extrovert type of writing that is centered on society and on readers' needs and concerns. Even if this writing experiment was introduced to Norwegian literature from different cultures, Swedish and Danish, the concept of *nyenkelhet* (new simplicity) was warmly embraced by the *profilister* who promoted a new type of literature that was used as a protest against the Norwegian literature from the 1940s and 1950s. Odd M. Mæland claimed that the 1960s was a "continuing reinforcement of a bureaucratic governmental system in which ideological differences were swept aside to the advantage of those who already held sway in society" (Mæland 1974: 34).

The young writers gathered around the Literary Circle and magazine *Profil* were those who created the new profile of the Norwegian literature. Through their literary rebellion they promoted a radical type of literature that approached new literary concepts and topics by focusing especially on the society they lived in and on everyday life experiences.

Bibliography

- Andersen, P.T. (2012). *Norsk Litteraturhistorie*. Oslo: Universitetsforlaget.
- Askeland, K. (1968). Fragment. In: G. Johannesen, D. Solstad and J.E. Vold (eds.). *Gruppe 68* [Group '68]. Oslo: J.W. Cappelens Forlag, pp. 83–90.
- Bäckström, L. (1965). Poesi som förenklar sig, I-2 [Poetry which Simplifies Itself, I-2]. In: L. Bäckström (ed.). *Klippbok litterärt in i sextitalet* [Scrapbook: The Literature in the Sixties]. Stockholm: Rabén & Sjögren, pp. 55–68.
- Bringsværd, T.Å. (1968). Bløtkakemannens dagbok. In: G. Johannesen, D. Solstad and J.E. Vold (eds.). *Gruppe 68* [Group '68]. Oslo: J.W. Cappelens Forlag, pp. 91–104.
- Editorial commentary. (1968). *Profil* 5: 1–2.

- Garton, J. (1985). Dag Solstad and *Profil*: Norwegian Modernism in the 1960s. In: J. Garton (ed.). *Facets of European Modernism – Essays in Honour of James McFarlane*. Norwich: University of East Anglia, pp. 349–365.
- Grøhn, B. (1968). usautavvietnam [USA ut av Vietnam – USA out of Vietnam]. In: G. Johannesen, D. Solstad and J.E. Vold (eds.). *Gruppe 68* [Group '68]. Oslo: J.W. Cappelens Forlag, p. 51.
- Haavardsholm, E. (1966a). Snø. [Snow]. In: G. Johannesen, Y. Ustvedt and S. Strømme (eds.). *Gruppe 66* [Group '66]. Oslo: J.W. Cappelens Forlag, pp. 82–94.
- Haavardsholm, E. (1966b). Lederartikkel [Editorial] – En eiendommenlighet ved prosaen i Norge. *Profil* 5: 2–3.
- Jensen, G.E.M. (1968). Talldikt. In: G. Johannesen, D. Solstad and J.E. Vold (eds.). *Gruppe 68* [Group '68]. Oslo: J.W. Cappelens Forlag, pp. 57–62.
- Johannesen, G., U. Yngvar and S. Sigmund. (1966). *Gruppe 66* [Group '66]. Oslo: J.W. Cappelens Forlag.
- Johannesen, G., D. Solstad and J.E. Vold. (1968). *Gruppe 68* [Group '68]. Oslo: J.W. Cappelens Forlag.
- Kärnell, K.Å. and L. Vinge. (1970). *Svenskt Litteraturlexikon* [The Swedish Literature Lexicon]. Lund: CWK Gleerup Bokförlag.
- Kran, O. (1968). Vår hverdag om oss [Our Everyday Life About Us] – Dag Solstad *Svingstol. En samling prosatekster* [Swivel Chair. A Collection of Short Stories]. *Profil* 1: 45–46.
- Kristensen, V. (1968). Pyramidedikt [The Pyramid Poem]. In: G. Johannesen, D. Solstad and J.E. Vold (eds.). *Gruppe 68* [Group '68]. Oslo: J.W. Cappelens Forlag, p. 63.
- Moe, S. (1969). Dag Solstad. *Svingstol* [Swivel Chair]. *Books Abroad* 43(1): 122–123.
- Mæland, O.M. (1974). Reflection on Norwegian literature. *The American-Scandinavian Review* 1(62): 33–37.
- Obrestad, T. (1966). Lederartikkel [Editorial]. *Profil* 1: 2–3.
- Palm, G. (1961). Experiment i enkelhet? [Experiment in Simplicity?]. *Expressen* 8–9: 4.
- Răduț, R.D. (2018). *The Poetry of Jan Erik Vold and the Norwegian Lyric Modernism in the 1960s*. Cluj-Napoca: Casa Cărții de Știință.
- Solstad, D. (1966a). I teater [At the Theatre]. In: G. Johannesen, Y. Ustvedt and S. Strømme (eds.). *Gruppe 66* [Group '66]. Oslo: J.W. Cappelens Forlag, pp. 163–171.
- Solstad, D. (1966b). Lederartikkel [Programmatic Article]. *Profil* 3: 2–3.
- Solstad, D. (1966c). Norsk prosa – europeisk Modernisme [The Norwegian Prose – the European Modernism]. *Profil* 1: 14–17.
- Solstad, D. (1967a). Vi vil ikke gi kaffekjelen vinger [We Will not Give Wings to the Coffeepot]. *Profil* 2: 9.
- Solstad, D. (1967b). Etterord [Afterword]. In: J.E. Vold. *Jan Erik Vold samlede kortprosa* [Jan Erik Vold – A Collection of Short Fiction]. Oslo: Gyldendal.
- Solstad, D. (1967c). Tingene og verden [The Things and the World]. *Profil* 2: 3–8.
- Solstad, D. (1967d). Innganger [Entrances]. *Svingstol. En samling prosatekster* [Swivel Chair. A Collection of Short Stories]. Oslo: H. Aschehoug & CO. (W. Nygaard).
- Solstad, D. (1967e). Noveller [Short Stories]. *Profil* 1: 13.
- Solstad, D. (1967f). *Selvbiografi 27/1–67* [Autobiography 27/1–67]. *Svingstol. En samling prosatekster* [Swivel Chair. A Collection of Short Stories]. Oslo: H. Aschehoug & CO. (W. Nygaard).
- Solstad, D. (1967g). *Tvillingene* [The Siblings]. *Svingstol. En samling prosatekster* [Swivel Chair. A Collection of Short Stories]. Oslo: H. Aschehoug & CO. (W. Nygaard).
- Solstad, D. (1967h). Om forfatterens rolle i samfunnet [About the Writer's Role in Society]. *Profil* 4: 2–3.
- Solstad, D. (1967i). *Svingstol. En samling prosatekster* [Swivel Chair. A Collection of Short Stories]. Oslo: H. Aschehoug & CO. (W. Nygaard).

- Solstad, D. (1969). *Irr! Grønt!* [Verdi! Gris!]. Oslo: Aschehoug.
- Solstad, D. (1978). *Krig.1940* [War.1940]. Oslo: Oktober.
- Solstad, D. (2001). *Spiraler* [Spirals]. Oslo: Oktober.
- Solstad, D. (2002). *16.07.41*. Oslo: Oktober.
- Solstad, D. (2009). *17. roman* [17. Novel]. Oslo: Oktober.
- Solstad, D. (2019). *Tredje, og siste, roman om Bjørn Hansen* [The Third and the Last Novel about Bjørn Hansen]. Oslo: Oktober.
- Strand, E. (1979). "Tingenes mysterium" – noen tematiske og estetiske aspekter ved *Amagerdigte* ved Klaus Rifbjerg og *Mor Godhjertas glade versjon*. Ja av Jan Erik Vold ["The Mystery of Things" – Some Aesthetics and Thematic Aspects about *The Poems of Amager* by Klaus Rifbjerg and *Mother Goodhearted's Happy Version*. Yes by Jan Erik Vold]. PhD Thesis on Norwegian Language and Literature. University of Oslo.
- Thon, J. (1995). *Tidskriftets forståelsesformer – Profil og profilister 1959–1989* [Ways of Understanding the Literary Magazine – Profil and Profilister 1959–1989]. Oslo: Cappelen Akademisk Forlag.
- Vold, J.E. (1965). *mellom speil og speil* [Between Mirror and Mirror]. Oslo: Gyldendal.
- Vold, J.E. (1966a). *blikket* [The Gaze]. Oslo: Gyldendal.
- Vold, J.E. (1966b). Hekt [Grab]. *Profil* 4: 18.
- Vold, J.E. (1966c). Translations – Amerikanske drømmer [American Dreams, by Louis Simpson]. *Profil* 4: 29–31.
- Vold, J.E. (1967). *fra rom til rom SAD & CRAZY* [From Room to Room: SAD & CRAZY]. Oslo: Gyldendal.
- Vold, J.E. (1968a). *Mor Godhjertas glade versjon. Ja* [Mother Goodhearted's Happy Version. Yes]. Oslo: Gyldendal.
- Vold, J.E. (1968b). Varme og mørke – Kjell Heggelunds språk [Warm and Dark – The Language of Kjell Heggelund]. *Profil* 1: 3–16.
- Vold, J.E. (1976a). *BusteR brenneR*. Oslo: Gyldendal.
- Vold, J.E. (1976b). *Entusiastiske essays: klippbok 1960–1975* [Enthusiastic Essays: Scrapbook 1960–1975]. Oslo: Gyldendal.
- Vold, J.E. (1976c). Svensk sekstitallskritikk – og norsk [The Swedish and Norwegian Literary Criticism in the 1960's]. In: J.E. Vold (ed.). *Entusiastiske essays: klippbok 1960–1975* [Enthusiastic Essays: Scrapbook 1960–1975]. Oslo: Gyldendal, pp. 156–163.
- Vold, J.E. (1984). No Bathing Club 1962. In: J.E. Vold (ed.). *Her. Her i denne verden. Essays og samtaler av Jan Erik Vold* [Here. Here in This World. Essays and Discussions by Jan Erik Vold]. Oslo: Gyldendal, pp. 146–157.
- Vold, J.E. (1989). *Elg* [Moose]. Oslo: Gyldendal.
- Vold, J.E. (1993). *Ikke* [Not]. Oslo: Gyldendal.
- Vold, J.E. (1995). *Kalenderdikt*. Oslo: Gyldendal.
- Vold, J.E. (2003). *Jan Erik Volds samlede kortprosa* [Jan Erik Vold's Collection of Short Stories]. Oslo: Gyldendal.
- Warp, H.H. (2000). Bokene *fra rom til rom SAD & CRAZY* (1967) og *BusteR brenneR* (1976) – kortprosa eller prosadikt? [The Books *fra rom til rom SAD & CRAZY* (1967) og *BusteR brenneR* (1976) – Short Stories or Prose Poems?]. In: O. Karlsen (ed.). *Jan Erik Vold og Jan Erik Vold* [Jan Erik Vold and Jan Erik Vold]. Oslo: J.W. Cappelen's Forlag, pp. 80–104.
- Warp, H.H. (2001). Virkeligheten, den dusjen: Jan Erik Vold gjennom fire tiar [Reality, a Shower – Jan Erik Vold Through Four Decades]. *Nordlit* 9: 97–103.
- Økland, E. (1966a). Diktaren [The Poet]. In: G. Johannesen, Y. Ustvedt and S. Strømme (eds.). *Gruppe 66* [Group '66]. Oslo: J.W. Cappelen's Forlag, p. 183.

- Økland, E. (1966b). Olav H. Hauge. In: G. Johannesen, Y. Ustvedt and S. Strømme (eds.). *Gruppe 66* [Group '66]. Oslo: J.W. Cappelens Forlag, p.184.
- Økland, E. (1966c). Opprør [Rebellion]. In: G. Johannesen, Y. Ustvedt and S. Strømme (eds.). *Gruppe 66* [Group '66]. Oslo: J.W. Cappelens Forlag, p.184.