

Jon Fosse Nokon Kjem Til A Komme

A child who will be named Johannes is born. An old man named Johannes dies. Between these two points, Jon Fosse gives us the details of an entire life, starkly compressed. Beginning with Johannes's father's thoughts as his wife goes into labor, and ending with Johannes's own thoughts as he embarks upon a day in his life when everything is exactly the same, yet totally different, *Morning and Evening* is a novel concerning the beautiful dream that our lives have meaning.

The lives of an aging painter and his doppelgänger converge and diverge in an elegiac meditation on our un-lived lives, in the second book of the celebrated Norwegian writer's three-volume *Septology*.

Auf den Theaterbühnen wie im Feuilleton sorgen die Dramen des 1959 geborenen Norwegers Jon Fosse seit einigen Jahren für Furore. Die Studie untersucht zunächst das Echo auf Fosses Stücke in der skandinavischen und deutschsprachigen Presse, bevor sie die Dramen selbst in den Blick nimmt. Da die Rezeption stark auf Natur und Klima (fjord og fjell / Fjorde und Berge) fokussiert, setzt auch die Textanalyse hier an. Ausgehend von der Frage nach Funktion und Instrumentalisierung von fjord og fjell arbeitet sie die Konzeption dramatischer Grundgrößen im Spannungsfeld zwischen Gattungstraditionen und zeitgenössischer Ästhetik heraus. In diesem Zusammenhang analysiert die Arbeit auch eine veränderte Reflexion des Theatralen im Text sowie eine neu konzeptionalisierte Wirkungsästhetik.

In this "enormously accomplished and compelling novel," a man crisscrosses Scandinavia to solve the mystery of his wife's death—and of his own life (Paul Auster, bestselling author of *4 3 2 1*). Jonas Wergeland, a famous TV documentary producer with an almost magical knack for infidelity, returns one evening from the World's Fair in Seville to find his wife dead on the living room floor. What follows is a quest to find the killer, and an endlessly inventive look at the conditions that have brought Wergeland to this critical juncture in life. From his hairbreadth escape from a ravenous polar bear while filming in Greenland to a near-death experience aboard a passenger ferry in the icy Baltic, the experiences that comprise the narrative of Wergeland's life provide a fascinating portrait of a media icon at the crux of his journey as an artist.

A girl sits on a sofa, not knowing what to do with herself. She argues with her mother and envies her older sister. She also longs for her absent father, a seaman. A middle-aged woman paints a portrait of herself as a young girl, sitting on a sofa, but she's beginning to doubt her artistic ability. Still at odds with her sister and her mother and haunted by her dead father, she's unable to shake the continuing presence of the past in her life... Jon Fosse's new play, and this English version by David Harrower, were commissioned by the Traverse Theatre, Edinburgh.

"In these three seasonal plays Jon Fosse explores the crossover between the poetic and the everyday, as ordinary encounters become pivotal moments in the lives of his characters. Past and present overlap in *A Summer's Day*, as an elderly widow remembers the day, many years before, when her husband went out to sea and never returned. In a series of continuous but chronologically distinct scenes, *Dream of Autumn* charts a surprising relationship between a man and an old female friend he encounters: she becomes his second wife and causes him to fall out with his family. In *Winter*, a fascinating but mercurial woman tries to seduce a businessman, but after

giving up his marriage and career for her, he discovers he may have mistaken her intentions. In each of these plays, Fosse's unique use of fractured and repetitive speech rhythms imbues apparently mundane situations with a hypnotic intensity."--BOOK JACKET.

When Jon Fosse had his playwright debut with *And We Shall Never Part* at the National Theatre in Bergen in 1994, he was already an established author of several novels, collections of poetry and children's books. Since his breakthrough in 1996 with the world premiere of *Someone Will Arrive* at the Norwegian Theatre he has written over twenty more plays and has become the world's most performed contemporary European playwright. Oberon Books publishes *Nightsongs*, *The Girl on the Sofa* and *I Am the Wind*, together with his other plays in five collections. Fosse was made a Chevalier of the Ordre national du Mérite of France in 2007 and received The International Ibsen Award in 2010. 'Since the early 1990s, Jon Fosse's plays have been produced in countless venues internationally, and have been translated into dozens of languages – winning awards, inspiring critical adulation, and intriguing and inspiring theatregoers throughout the world. Strangely, however, his work remains largely unknown to English-speaking audiences – an oversight that Leif Zern's *The Luminous Darkness* will do much to redress. In twelve short chapters, the book explores Fosse's career, offering a lucid and insightful argument that is enriched by Zern's intimate knowledge of the plays in production. The result is an important and timely study of a playwright who demands and deserves our attention.' - Patrick Lonergan, National University of Ireland Galway
A visionary masterpiece from "the new Ibsen."

Trilogy is Jon Fosse's critically acclaimed, luminous love story about Asle and Alida, two lovers trying to find their place in this world. Homeless and sleepless, they wander around Bergen in the rain, trying to make a life for themselves and the child they expect. Through a rich web of historical, cultural, and theological allusions, Fosse constructs a modern parable of injustice, resistance, crime, and redemption. Consisting of three novellas (*Wakefulness*, *Olav's Dreams*, and *Weariness*), *Trilogy* is a haunting, mysterious, and poignant evocation of love, for which Fosse received The Nordic Council's Prize for Literature in 2015.

Skilletegnene fant sin form for 500 år siden, og bidro til at vi kunne skrive effektivt, presist og vakkert. Punktumet, kommaet, utropstegnet, spørsmålstegnet og semikolonet var med på å skape den moderne europeiske skriftkulturen. I hundrevis av år var det kun autoriteter som kunne skrive og forstå tekster, som ble lest høyt for allmennheten. Med trykkekunsten ble lesing og skriving en individuell aktivitet som forløste renessansen, reformasjonen, opplysningstiden og den industrielle revolusjon. Og skilletegnene var medansvarlige. Tegn til sivilisasjon forteller en rik kulturhistorie om skilletegnene og deres bidrag til Europas eventyrlige utvikling. Som en bonus gir boka også en praktisk innføring i reglene for tegnsetting, tilpasset vår digitale tidsalder. Bård Borch Michalsen (f. 1958) er utdannet medievitner og har jobbet som journalist og redaktør det meste av livet. Michalsen har skrevet bøker blant annet om medie håndtering, profesjonell PR, informasjonsarbeid og om kommategnet, og han holder kurs og foredrag om de samme emnene. Michalsen underviser i profesjonell kommunikasjon ved Universitetet i Tromsø. © Spartacus Forlag

They have a child and life changes. He can't go out and she can't stay in. He writes words that no one will publish and she takes a lover. "I don't know what it is/ that always make something happen/ But it must be something/ because something always happens/ I don't want anything to happen/ and then something/ happens all the same."

The wind gathers, rising up suddenly. Two men on a fragile boat, a trip to sea – a few drinks, a bite to eat – when one of them decides to push on to the open ocean. Suddenly there they are: among the distant islands, the threatening fog and gathering swell of the sea, bound together on an odyssey into the unknown. Jon Fosse's work includes novels, poetry, essays and books for children. He is one of the most produced playwrights in Europe and his plays have been

translated into forty languages. Oberon Books publishes *Nightsongs* and *The Girl on the Sofa*, and his other plays in the following collections: *Plays One*, *Plays Two*, *Plays Three*, *Plays Four* and *Plays Five*. *Plays Six* is forthcoming in 2012. Oberon Books also publishes *The Luminous Darkness: The Theatre of Jon Fosse* by Leif Zern (translated by Ann Henning-Jocelyn).

Provides up-to-date profiles on the careers of leading and emerging poets.

Årets utgåve av "Norsk Litterær årbok" inneholdt mellom anna artiklar om Olav Nygard's poesi, handling og refleksjon i Maria Gripe's bøker og Nordisk råds litteraturpris i 2005. Boka gir også glimt frå roman- og poesiåret 2004. Har bibliografi over norsk litteraturforskning.

Band 5 der Theatergeschichte steht im Zeichen des Umbruchs. Ein umfassender Wertewandel, die eskalierende Politisierung, das Aufkommen einer starken alternativen Theaterbewegung und - am Ende des Jahrhunderts - die künstlerische Orientierungssuche und die damit verbundene Frage nach der Positionierung des Theaters haben in den letzten 50 Jahren Theatergeschichte geprägt. Ein bewegender und spannender Einblick.

En antologi til dramatikerforbundets 60-års jubileum 1998. 33 utvalgte scener fra nyere norsk dramatikk, skrevet i løpet av de siste år, markerer Dramatikerforbundets 60-års jubileum. Antologien spenner over dramatikk for scene, radio og film, og gir et innblikk i bredden og variasjonene innen norsk samtidsdramatikk. Det sies om den dramatiske kunst at den er øyeblikkets kunstart, og at dramatikerens skaper fiksjonenes kollektive skueplass og fristed. "Sceneskift" er en samling av slike øyeblikk og fristeder, og i en norsk sammenheng en sjelden mulighet til å lese og oppleve norske dramatikeres stemmer og tekster på nært hold. Blant dramatikerne som er representert finner vi bl.a. Jon Fosse, Tor Åge Bringsværd, Barthold Halle, Arthur Johansen, Elsa Kvamme, Bjørg Vik og Irmelin Munch. Kort omtale av de ulike dramatikerne til slutt.

Boka set søkjelyset på sentrale trekk ved den norske dramatikken i etterkrigstida.

Artiklane i boka viser breidda i norsk dramatikk frå 1950-talet og fram mot 1990-talet, der ulike dramatiske retningar gjer seg gjeldande: det lyriske dramaet, det brechtinspirerte dramaet, det politiske teateret, "grusomhetens teater", det karakterlause dramaet og det performative teatret. Verk av viktige norske dramatikarar som Jens Bjørneboe, Aslaug Vaa, Sverre Udnæs, Ola Bauer, Cecilie Løveid og Jon Fosse blir analyserte frå ulike innfallsvinklar. Har litteraturlister.

Lars Hertervig is a provincial young Norwegian from a poor Quaker background, studying art in Germany and prone to crippling insecurities, sexual obsessions, and terrifying hallucinations. In prose as hypnotic as Beckett's or Bernhard's - but earthier, and funnier - the novel describes a single day of crisis and its repercussions, years later for Lars himself and a century later for a writer inspired by Hertervig's vision.

Melancholy takes us deep inside a painter's fragile consciousness, vulnerable to everything but therefore uniquely able to see its beauty and its light.

The literature of Scandinavia is amazingly rich and varied, consisting of the works produced by the countries of Denmark, Norway, Sweden, Finland and Iceland, and stretching from the ancient Norse Sagas to the present day. While much of it is unknown outside of the region, some has gained worldwide popularity, including the fairy tales of Hans Christian Andersen, the stories of Isak Dinesen, and the plays of Henrik Ibsen and August Strindberg. While obviously including the area's most famous works, the *Historical Dictionary of Scandinavian Literature and Theater* also provides information on lesser known authors and currents trends, literary circles and journals, and historical background. This is accomplished through a list of

acronyms, a chronology, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries, which together make this reference the most comprehensive and up to date work of its kind related to Scandinavian literature and theater available anywhere. "Fosse's fusing of the commonplace and the existential, together with his dramatic forays into the past, make for a relentlessly consuming work: already *Septology* feels momentous."--The Guardian

The Other Name follows the lives of two men living close to each other on the west coast of Norway. The year is coming to a close and Asle, an aging painter and widower, is reminiscing about his life. He lives alone, his only friends being his neighbor, Å...sleik, a bachelor and traditional Norwegian fisherman-farmer, and Beyer, a gallerist who lives in BjÃ ?rgvin, a couple hours' drive south of Dylgja, where he lives. There, in BjÃ ?rgvin, lives another Asle, also a painter. He and the narrator are doppelgangers--two versions of the same person, two versions of the same life. Written in hypnotic prose that shifts between the first and third person, *The Other Name* calls into question concrete notions around subjectivity and the self. What makes us who we are? And why do we lead one life and not another? Through flashbacks, Fosse deftly explores the convergences and divergences in the lives of both Asles, slowly building towards a decisive encounter between them both. A writer at the zenith of his career, with *The Other Name*, the first two volumes in his *Septology*, Fosse presents us with an indelible and poignant exploration of the human condition that will endure as his masterpiece.

Contemporary European Playwrights presents and discusses a range of key writers that have radically reshaped European theatre by finding new ways to express the changing nature of the continent's society and culture, and whose work is still in dialogue with Europe today. Traversing borders and languages, this volume offers a fresh approach to analyzing plays in production by some of the most widely-performed European playwrights, assessing how their work has revealed new meanings and theatrical possibilities as they move across the continent, building an unprecedented picture of the contemporary European repertoire. With chapters by leading scholars and contributions by the writers themselves, the chapters bring playwrights together to examine their work as part of a network and genealogy of writing, examining how these plays embody and interrogate the nature of contemporary Europe. Written for students and scholars of European theatre and playwriting, this book will leave the reader with an understanding of the shifting relationships between the subsidized and commercial, the alternative and the mainstream stage, and political stakes of playmaking in European theatre since 1989.

Presents biographies and criticism of some of the most influential Norwegian writers of the twentieth century, producing a representative cross section of the Norwegian literary environment with writers of various decades, movements, and genres - preference has been given to authors whose works have been translated into English.

A young man lives alone with his mother and his beloved dog in a house in a small village overlooking the fjord. The dog has run off and gone missing. This has never happened before... In *The Dead Dogs*, lives are shockingly disrupted by an event that changes the direction of their future. Fosse's drama explores life lived in unexpected ways, with a sense of otherness pervading the present and colouring the characters' relationships.

This new volume in the Leopard series of anthologies comprises a collection of the best Norwegian short fiction of the last forty years. The focus of the stories is the real and raw concerns of contemporary life.

'Punctuation is not only an important part of our language code; an advanced system of punctuation has been a driving force in our entire Western Civilisation. Nothing less.' With the invention of printing, reading books moved from being an act only performed by priests and aristocrats into an individual, even private, activity. This change helped spark the Renaissance, the Reformation, the

Enlightenment and the Industrial Revolution - in which punctuation played a crucial role. As long as texts were read out loud only by an educated elite there was no need for punctuation to mark pauses, full stops or questions. So punctuation - the full stop, the comma, the exclamation mark, the question mark and the semicolon - helped shape modern-day Europe as we know it.

Bli kjend med Fosses dramatik. Fosse hadde ein ekstrem dramatisk raptus frå tidleg i 90-åra og nesten tjue år fram i tid, og dramatikken hans femner om tjuetatte skodespel, åtte kortare stykke og tre librettoar. Men kva teaterstykke bør ein lese og kjenne til? Kor skal ein byrje? Jon Fosse har her valt ut fem av dei beste stykka sine, fem stykke som representerer ulike delar av den dramatiske produksjonen hans: "Nokon kjem til å kome", "Namnet", "Draum om hausten", "Svevn" og "Eg er vinden". "Nokon kjem til å kome" er det aller første teaterstykket Fosse skreiv. Stykka i denne boka er frå ulike tidspunkt i den dramatiske raptusen, fra det første stykket Fosse skreiv i 1993, til "Eg er vinden", som hadde urpremiere i 2007. Her får vi både teaterstykke som i det ytre synest som realistiske familiedrama, og tekstar som er meir lyriske, eksperimentelle - nærmast teaterdikt. Jon Fosse har sagt at han skriv om livet, døden, kjærleiken og åndelege sider ved tilværet, og for han handlar dramatik mellom anna om det usynleges nærvær. Karakterane er ofte historielause og namnlause, språket er kvardagsleg, musikalsk og repeterande. Boka har eit forord av den finlandssvenske skodespelaren Stina Ekblad. Her kan du bli ordentleg kjend med Fosses dramatik!

Nordic Literature: A comparative history is a multi-volume comparative analysis of the literature of the Nordic region. Bringing together the literature of Finland, continental Scandinavia (Sweden, Norway, Denmark, and Sápmi), and the insular region (Iceland, Greenland, and the Faroe Islands), each volume of this three-volume project adopts a new frame through which one can recognize and analyze significant clusters of literary practice. This first volume, Spatial nodes, devotes its attention to the changing literary figurations of space by Nordic writers from medieval to contemporary times. Organized around the depiction of various "scapes" and spatial practices at home and abroad, this approach to Nordic literature stretches existing notions of temporally linear, nationally centered literary history and allows questions of internal regional similarities and differences to emerge more strongly. The productive historical contingency of the "North" as a literary space becomes clear in this close analysis of its literary texts and practices.

Sinds het verschijnen in juni 2013 van Noorse auteurs in Nederlandse vertaling 1741-2012. Een bibliografie - Norske forfattere oversatt til nederlandsk 1741-2012. En bibliografi hebben verschillende cultuurbemiddelaars die vertalingen verzorgen van Noorse literatuur in het Nederlands spontaan suggesties en aanvullingen doorgegeven. De respons geeft mij het vertrouwen dat de eerste druk van deze bibliografie een handig werkinstrument is voor al wie met Noorse literatuur begaan is. De bibliografie uit 2013 vormt dan ook een basis

voor een verdere studie waarbij een ruimer beeld wordt verkregen van de wijze waarop Noorse literatuur onder de aandacht werd gebracht in tijdschriften, week- en maandbladen. Tijdens de opmaak van de eerste druk werd het belang van de boekomslagen en illustraties duidelijk. Fraaie boekomslagen illustreren de tijdsgeest waarin deze Noorse vertalingen eveneens werden opgenomen in de toenmalige brede culturele stroming. Wegens het belang van de ontwerpen van boekomslagen wordt in deze uitgave ook een aanzet tot inventaris van de illustratoren opgenomen. Het kan een beeld geven van de wijze waarop uitgevers een bepaalde strategie hebben gevolgd om iemands werk te typeren en te promoten. De bibliografie wordt uitgebracht in de reeks 'Studies on Cultural Transfer & Transmission' die onder andere in het teken van de cultuurbemiddelaar staat. De vertalers en vertaalsters zijn de culturele bemiddelaars die het werk en gedachtegoed van de auteurs aan het Nederlandstalige publiek overdragen.

A haunting collection from one of Norway's most celebrated writers.

Earning its author a third nomination for the Nobel Prize, this tale centers on a crane colony arriving at its breeding ground to play out a delicate drama, ending with the rarely observed ceremony of the ritual dance. All is observed by a transfixed child who has frozen into his background and become a piece of nature himself. With a kind of cinematic impressionism, this novel voyages back to episodes from childhood, adolescence, and maturity as well as conducts speculative forays into the unknown. Unfolding in a series of delicate sketches that record the changing moods of human experience, this story is at once pervaded by a sense of melancholy and a sensuous appreciation of nature. A profound and beautiful book, it is the summation of a literary artist's first-hand experience and observation of rural life—of landscape and people.

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