

ELISABETH HERRMANN

Norrland's Regional Literature as World Literature

Per Olov Enquist's Literary Work

ABSTRACT The work of Per Olov Enquist, one of the most important contemporary Swedish authors, is known far beyond Sweden's and Europe's borders, and thus even received in North America. A great many of his fictional documentary works and dramatic plays, the biographies of poets such as Hans Christian Andersen, Selma Lagerlöf, Knut Hamsun, and August Strindberg, as well as the bestselling novels *Lewis Journey*, *The Royal Physician's Visit* and *The Book about Blanche and Marie*, have secured a firm position for this Norrland author in the canon of world literature. The continuous transgression of the borders between historical facts and their fictionalization builds the basic characteristic of Enquist's literature. For Enquist, the goal of writing is to sound out the "innermost space of human existence." He is eager to explore those secrets and ambiguities that underlie certain historical events or individual life stories. How is individual life determined? And how do individuals find their place in the world? In several of his works, the author uses the metaphor of drawing topographical maps to illustrate the search for one's own identity as an attempt to position oneself in the world. Starting from his memory of lying on the kitchen floor as a young boy and drawing maps of his native village Hjoggböle, the area around Bureå, the Västerbotten and Norrland region as well as of his na-

tive country Sweden, Enquist reveals to his readers what it is that he considers literature to be: the compression of real signs into a fictional space which resembles reality, but, at the same time, moves beyond the boundaries of reality. Through an analytical synopsis of those works that use the motif of map-drawing as a central theme and often refer to each other in direct intertextual reference, namely the novel *Captain Nemo's Library*, the essay collection *Kartritarna* ['The cartographers'], and Enquist's biography *Ett annat liv* ['A different life'], this article examines the metaphorical function and poetological meaning that the depiction of the author's own region and home as well as references to his own life story and origin have in Enquist's work.

KEYWORDS Per Olov Enquist, Norrland, Västerbotten, Hjoggböle, regional literature, world literature, regional provenance, identity, cartography and writing as metaphors for the process of self-positioning in the world

Locating Norrland on the World Map

The northern region of Sweden is hardly anchored in the general geographical consciousness of the North American population and Norrland's location, from the North American perspective, is probably most accurately described as 'unexpected geographical proximity and unconscious cultural kinship.' This lack of conscious familiarity may be due to the sparse settlement of Norrland and the consequent lack of easily identifiable city names, or to the fact that the northern reaches of Scandinavia are not tourist destinations typically associated with European travels.

In the age of *Google Maps*, geographical ignorance can be quickly remedied, and from a Canadian perspective, one discovers, with a targeted zooming-in on the space that so far has been marked as a blank area on one's own mental map, that Northern Scandinavia is far less geographically distant than suspected. In fact, the unknown area in the east can almost be seen as a neighbour: as the scope of the lines of latitude lessens notably in the high north and far away from civilization, the continents move closer together. While the North-West Passage creates a geographical link between the northern regions of Europe and America, an array of geological, climatic, and cultural-geographic similarities are identifiable across the boreal regions of the Northern Hemisphere. These commonalities exert comparable influences on the lives of the inhabitants of both continents.

Contrary to the Central European perspective, from a Canadian perspective, the Scandinavian North is not imbued with the legend of a counter-world, born of the fin-de-siècle spirit and invoking a fascination with the alterity of another world, opposed to civilization, representing the exot-

ic, mystic, and primal, and as such, evoking a melancholy desire. The regionally influenced literatures of both nations rather portray as central themes

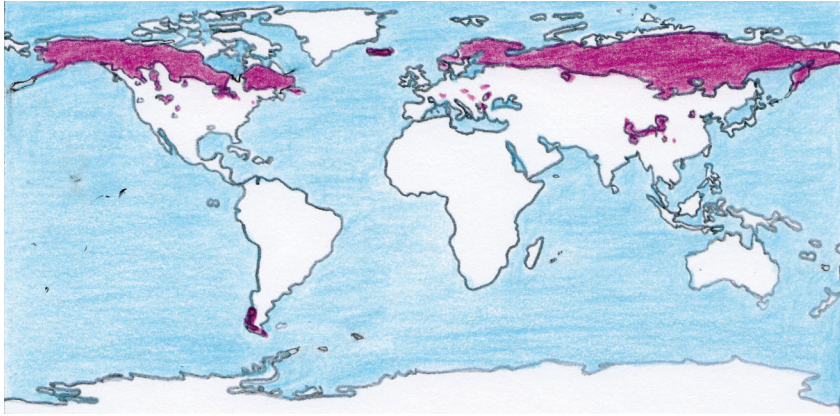


Fig. 1. Boreal region. Drawing: Helena Herrmann.

a consciousness of living on the edge of civilization and experiencing the attending feelings of marginalization, as well as a connection between the extreme climate conditions and the influence that nature and solitude exert on daily life.

The literary work of author Per Olov Enquist, who himself hails from Norrland and is regarded, even in North America, as one of the leading contemporary European writers, provides an ideal opportunity—in place of *Google Maps*—to use literature to zoom in on northern Sweden from a North-American perspective.¹ Doing this, one discovers an unknown landscape that is similar to one's own and allows for close study of both the



Fig. 2. P.O. Enquist. Drawing: Alexander Herrmann.

particularities of living conditions in border spaces, and the dichotomy of centre and periphery.

Enquist's home village of Hjoggböle belongs to Bureå county in the district of Västerbotten. It is located 1000 km north of Stockholm, 100 km north of Umeå, and 20 km south of the city of Skellefteå, deep in the woods and surrounded by the Bureälv river delta. While this location is first mentioned in a documentary fashion in Gustav Vasa's *Jordabok* ['Land book'] in 1543, finds of tools and weapons from the third millennium B.C. point to an earlier site, or as Enquist laconically states: "Byn är urgammal" ['The village is as old as the hills'] (Enquist 2008: 21). At the time of Enquist's childhood, the village had 150 inhabitants (2008: 55). Today, according to the village's website (<http://www.hjoggböle.nu/>), it comprises approximately 200 houses, or households, and is composed of multiple sections grouped along the shore of the lake. In his autobiography *Ett annat liv* ['A different life'], Enquist describes the location of the village with geographical precision:

Byn är egentligen flera byar. Byarna omringar en sjö som heter Hjoggböleträsket, den genomströmmas av Bureälven som kommer in från Mjödvvattsträsket, sedan tar älven en krok mot norr och öster, via Fahlmarksträsket, Budaträsket, Bursjön och fram mot havet vid Bureå. Runt Hjoggböleträsket ligger byn, som en orm; delarna har olika namn, Östra Hjoggböle, Västra Hjoggböle, Forsen, Sjön, Hjoggböle. (Enquist 2008: 38)

[‘The village actually consists of multiple villages. The villages surround a lake, which is called Hjoggböleträsket; it is passed through by the river Bure, which comes in from Mjödvvattsträsket, then turns north and east past the Fahlmarksträsk, the Budaträsk, the Bur lake, and finally into the sea at Bureå. The village wraps around the Hjoggböleträsk like a snake; the different sections have different names, East-Hjoggböle, West-Hjoggböle, Forsen, Sjön, Hjoggböle.’]

“Sjön,” or the lake, is the part of the village where Enquist grew up. Thanks to the exact description, followed by further details strewn throughout the text, regarding the structure and geography of the village and its immediate surroundings, it is easy for the reader to locate the author's place of origin on a map, even without being personally familiar with the area, or ever having visited it.

Regional Provenance as a Literary Point of Departure

Enquist's home, even if not always forming the central point of the plot, provides a point of departure, or reference, in the narrative—not only in his autobiography, but also in the majority of his prose works.²

His early novel *Musikanternas uttåg* ['The March of the Musicians'] from the year 1978 belongs to the set of works directly anchored in Västerbotten. Here the author focuses on the political events occurring between 1903 and 1909 involving the agitation and early attempts at organization within the sawmill workers' union in Bureå. Enquist relies on authentic material to process this piece of regional history. He cites records and reports of agitation, and conveys the memories of those involved and the political standpoints prevalent at the time. The reader receives insight into the cultural and social histories of the region through the portrayal of the social democratic agitator Elmblad, who hails from the south of the country and desperately struggles against the prejudice and religiously motivated mentality of subjugation that reign amongst the natives in this "dark land" (Enquist 1978: 72) in the north. As one who himself comes from this region, the author paints portraits of his novels' figures and their mentality with a mixture of identification, sympathy, and critical observation, and discusses the social formation and conditionality of the individual. In order to maintain factuality, while still creating a sense of intimacy, the author incorporates a first-person narrator named Per Olov Enquist, who acts as an analyst (chronicler). This character functions simultaneously as a link between the real collective event and the narrative, as well as between the characters in the novel and the real inhabitants of the Västerbotten village Hjoggböle, some of whom are known to the author and whose story he tells.

The naming of a first-person narrator, or chronicler, who is closely connected to the author is a clever narrative move that P.O. Enquist applies in many of his works. It allows, on the one hand, for the technique of processing historical facts via fictional portrayal to become a thematic focus, while at the same time the process of historical and biographical research is evident. Both together build the basis for Enquist's documentary writing (Butt & Herrmann 2008). The author positions himself with respect to the narrative through the narrator, often without evaluating the events from a subjective or judgmental standpoint, sometimes though by broaching the issue of his own subjective engagement directly.

In the 2001 text *Lewis resa* ['Lewi's Journey'], which portrays the founding and expansion of the Christian Pentecostal Church in Sweden, a nameless first-person narrator—who is not difficult to identify as the author of the novel to follow—informs the reader in a 30-page-long "Prologue" about the writing of the book and the sources upon which it is based. Like Enquist at the time the book was written, the narrator lives as a Swede in Denmark and receives, through the estate of a countryman, access to a life chronicle comprising a thousand handwritten pages. With the help of this document he reconstructs the story of the so-called Philadelphia congregation in Sweden and composes a

biography of its two leaders, Lewi Pethrus and Sven Lidman. Although the text is referred to as a novel by Enquist, it actually presents a mixture of historical documentation, biography, and theological essay, and functions at times as a sort of doubtful soliloquy or treatise.

The political agitation and social history of Enquist's native region stand at the centre of *Musikanternas uttåg*, and *Lewis resa* goes one step further by focusing on an important component of the spiritual and mental history of his home, despite the geographical distance assumed by the author and the first-person narrator, and the setting outside of Norrland. *Lewis resa* can indeed be seen as Enquist's most personal tangible and enlightening novel, as it portrays in great detail precisely that religious movement that not only provides the spiritual and social background of events in Enquist's works, but that largely determines his own socialization (Butt & Herrmann 2008). As a critical reprocessing of the joy-negating religiosity of the fundamentalist movement, the novel contains a socio-political and regional historic dimension, as well as an autobiographical one. On the one hand, in addition to the workers' movement, which forms a focal point in *Musikanternas uttåg*, revivalism is portrayed in *Lewis resa* as the second central popular movement out of which Swedish social democracy grew. On the other hand, in that it describes the emergence of Pentecostalism—so influential in northern Sweden—the novel discusses the formation of a collective as well as an individual consciousness. And finally, it is surely no coincidence that the author dedicated this book to his mother, Maja, who is ascribed the role of facilitating figure within this religious movement, not only in Enquist's autobiography, but also under the disguise of the fictional mother-figure Josefina Marklund in the novel *Kapten Nemos bibliotek* ['Captain Nemo's Library']. Religious dogma is exercised by the mother primarily as an educational instrument. *Lewis resa* reads almost like an explanatory commentary or glossary for the catchword "pietism," a concept so central to Enquist's collected works. It helps the reader to understand the spiritual-historical provenance that provided the starting point for Enquist's life, and from which he gradually disengaged himself through writing. The book additionally contains a humorous, almost grotesque self-deprecating dimension with regard to the author's own poetic activity. It exposes the ambition of the two protagonists and religious leaders, Lewi Pethrus and Sven Lidman, to become writers as little more than the drive to relentless self-degradation through the confession of "all emotional refuse" (Enquist 2001: 150)—a common practice in the tradition of Pietism.

Not all of Enquist's novels are situated in Norrland or even in Sweden; rather the author writes himself into the world, locating his plots globally or—if one looks at the biography of the author—often coordinates them with his current personal location. But even when works are located in the USA,

Munich, Berlin, Moscow, Copenhagen, or Paris, “literary landscapes” emerge, as Carola Wiemers (2009) has determined, which always refer back to the place of origin and childhood of the author, be it through autobiographical cross-referencing or intertextual reference, direct citations between texts, or via the protagonists or the narrator figure in the works. In the Enquist corpus, the life story of the author continually appears as both the transparent inscription of a palimpsest in the form of thematic parallels or allusions, or as repetitive motifs without these being expressly put forward as themes. With the natural exception of autobiography this is true throughout the many genres and different thematic foci of the corpus, which include the investigation of ‘the requirements of love,’ (*Nedstörtad ängel* [‘Downfall. A Love Story’], *Liknelseboken* [‘The parable book’]) ‘the borders of personhood’ (*Nedstörtad ängel*, *I ljodurets timma* [‘The Hour of the Lynx’]), or psychological illnesses (*I ljodurets timma*, *Kapten Nemos bibliotek*) as well as the portrayal of historical personalities (*Livläkarens besök* [‘The royal physician’s visit’], *Boken om Blanche och Marie* [‘The Book About Blanche and Marie’]) or the fictionalization of political or historical events (*Hess* [‘Hess’], *Legionärerna. En bok om baltutlämningen* [‘Legionnaires. A book about the rendition of the Baltic people’], *Sekonden* [‘The second’], *Katedralen i München* [‘Cathedral in Munich’], *Berättelser från de inställda upprorens tid* [‘Reports from the times of the given up riot’], *Musikanternas uttåg*, *Kartritarna* [‘The cartographers’], *Lewis resa*). Only in the process of a comparative consolidation and fixing of the many puzzle pieces—constantly reforming, but also repeating themselves in kaleidoscope-type patterns—does this autobiographic inscription become legible. This not programmatic, but rather associatively completed voyage into childhood is most notably focused upon in the biographies of other writers, as in *Från regnormarnas liv* [‘Rain-snakes’], a play on Hans Christian Andersen, *Bildmakarna* [‘The picture makers’], a dramatic representation of the biographic origin of Selma Lagerlöf’s novel *Körkarlen* [‘The coachman’], and the film manuscript *Strindberg: Ett liv* [‘Strindberg. A life’]. In these works the famous authors’ search for the source of his or her artistic creativity becomes a thematic focus both within the plots and on a metafictional level.

If one takes the observance of the biographical fragments embedded into the works seriously, and regards them in relation to the author’s own statement that everything a writer has to share is a certain mode of processing experience (Butt & Herrmann 2008), then one could find here an important key to understanding Enquist’s work; a key that points to all writing having a story of origin and a starting point.

In the following, I will further investigate this approach and the distinct starting point of Enquist’s writing, which, it is my assertion, is both biographical and geographical. The goal of this investigation is, firstly, to offer clues

to the poetological approach employed in Enquist's work of writing oneself simultaneously forwards and backwards, from and towards the source and origin, and secondly, to inquire as to where and how this particular type of regional literature is located within world literature.

When the Margin Moves to the Centre

In three of his works—the 1991 novel *Kapten Nemos bibliotek*, the collection of essays *Kartritarna*, published in the following year, and his 2008 autobiography *Ett annat liv*—Enquist practices, both in terms of motif and narrative strategy, the aforementioned technique of zooming in from a satellite perspective on the smallest geographical detail. He maps his own home in the centre. Beginning in Sweden, the province Norrland, and the district Västerbotten, the focus narrows to the village and finally the house in which the author grew up. “The green house” functions as a magical motif, appearing throughout Enquist's literary corpus and securing, as Enquist himself emphasizes, “den geografiska punkt varifrån hans liv kunde betraktas” [‘the geographical point from which his life could be examined’] (Enquist 2008: 7).

It is notable that, in the case of autobiography, the standpoint from

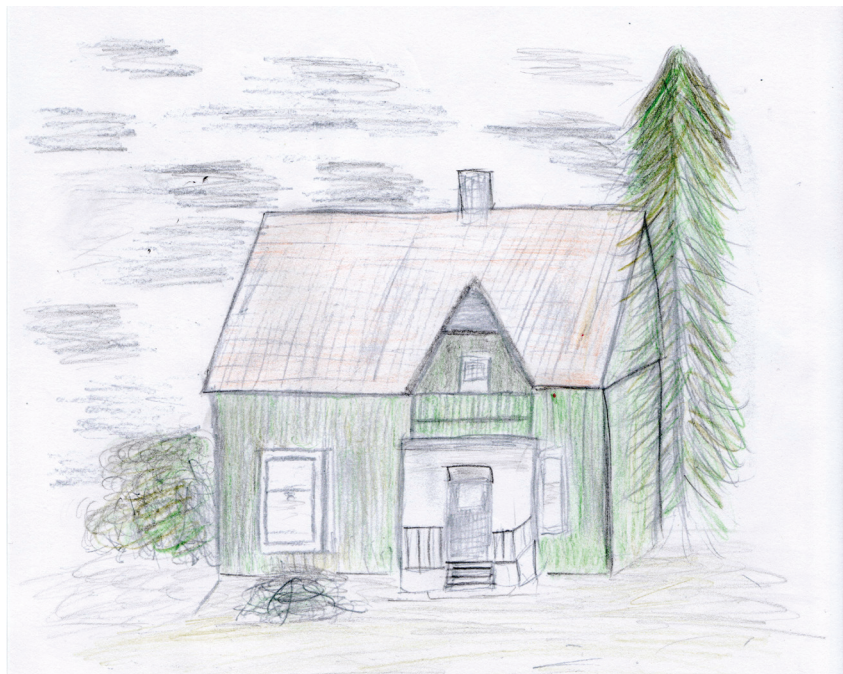


Fig. 3. The Green House. Drawing: Nikolai Herrmann.

which Enquist's own life is retrospectively observed and the starting point for the same, namely his home town, are identical. This fact points to the characteristic distinctiveness of Enquist's writing: the heritage and life story of the author form the epicentre of his work. Recurring symbols, motifs, and chains of motifs that are ingredients for his own biography, such as the missing father, the photo of the corpse, the dead newborn, the face frozen under the surface of the ice, the beloved foster sister, the exchange of the children, the grotto, the cat as "benefactor," and precisely the green house, build a network of reference points, with the help of which stories are constructed and one's own life stories are traced "i form av prickad stig" ['in the form of a dotted path'] (Enquist 2001: 294). The punctiform combination of one's own biography and the fictionalization of this biography create one of the most prominent and exciting characteristics of P.O. Enquist's prose work.

The connection between Enquist's life and work goes so far that Heinrich Detering stated, in his review on the occasion of the release of the German translation of *Ett annat liv*, that the author might now be simply offering a weaker, autobiographical, and limiting repetition of stories that we already know in a richer and more beautiful form (Detering 2009). The concern that the autobiography could emerge as a simple patchwork of "Reprisen" ['reprises'] and "Selbstzitat" ['self-citations'] (Detering 2009) of major literary creations turns out to be unjustified as the autobiography goes far beyond the author's childhood and describes the transition of a "different life" into "another life" in which the self-loss, alcoholism, depression, and the temptation to commit suicide could be overcome through the healing power of writing about life's painful and formative points. On the other hand, this is the miracle that the protagonist in *Kapten Nemos bibliotek* is hoping for with the minute reconstruction of the tragic events he experienced as a child. It is not only that Enquist's works cite his life, but that his life cites his works. The symbiosis between biography and literary work could not be closer.

His heritage in Norrland, the landscape of Västerbotten, and the area around Skellefteå and Bureå, as well as the Pietist upbringing and the insularity and narrowness of village life are of central meaning here, as the life would not have been the same life if it had begun at a different point. Enquist names the biographical constellation, as well as the regional provenance, as the decisive factors that determined his life to become a "different life." Thus, the title of the autobiography holds a double meaning and refers equally to the turning point in later adult life, described both as singular and beneficial, and the sense of being different, experienced since childhood, that differentiates this life from other lives. "I varje fall: han var

en annan" ['In any case: he was different'] (Enquist 2008: 24). The prologue introducing the three parts of the autobiography, "Oskuld" ['Innocence'], "Ett starkt uttlyst plats" ['A strongly illuminated place'], and "In i mörket" ['Into the darkness'], is not described as a prologue or preface, but rather carries the telling title "Utgångspunkter" ['Starting points' or 'Points of origin']. It portrays the author's visit to Hjöggböle as the point of origin of the writing, and the search for the painful points in his own life. Enquist searches for the formative factors in a life that, on the one hand, describes a gifted youngster's move out of the province and, on the other hand, is determined by a story of loss and the lifelong process of working through the traumas of early childhood.

In Enquist's autobiography and prose texts, the house, the village, and the region of Bureå and Skellefteå, the landscape of Västerbotten and Norrland do not form an illustrative backdrop creating a specific atmosphere as we would know it, for example, from the genre of crime fiction that has become so successfully established in Sweden. Landscape figures much more prominently in Enquist's work as a factor influencing the identities of narrative figures and protagonists developed on the basis of autobiography. Thus Norrland indeed provides a point of origin; namely a point of origin of identity. The author of the autobiography *Ett annat liv*, speaking about himself in the third person and the nameless first person narrator in *Kapten Nemo's bibliotek*, as well as the first person narrator who refers to himself as one of the "cartographers" mentioned in the essay collection of the same name, hail from the same region and village and see themselves as challenged to relate to a world far outside their own centres. The author marks the fact that this self-location is first and foremost a geographic one by a notable and informative intertextual reference in which the novel *Kapten Nemos bibliotek*, the collection of essays *Kartritarna*, and the autobiography *Ett annat liv* cite one another directly.

Contrary to popular perception, and the geographical fact that Norrland is located on the periphery, that is, on the northern edge of Europe and the top end of Sweden, the author presents the opposite perspective in his autobiography—one he was convinced was the only true one as a child:

Spånhyveln låg vid sjöns utlopp, och endast hundra meter från det gröna huset. Han är som barn övertygad om att han egentligen på detta sätt är född vid Sveriges centrum, benämnt Sjön, Hjöggböle. Bevis för detta: man lägger samma bönhuset och mjölkbordet och bäcken och bryggan över bäcken och framför allt spånhyveln, som alltså inte fanns annat än som fornlämning och således bör anges på kartan med eget kartecken. Man fick dock ej bli högmodig för att man var född i mitten av riket, snarare hade man ett ansvar för *utkantsmänniskan*. Dessa söder om Jörn. Eller skåningar. (Enquist 2008: 18)

[‘The plough plane lay by the outflow of the lake and only a hundred meters away from the green house. As a child, he is convinced that he has actually been born in the centre of Sweden, a place called Sjön, Hjoggböle. Evidence for this: the chapel and the milk collection point, as well as the brook and the bridge over the brook, and most importantly the plough plane, which ever since has existed only as prehistoric monument and therefore has to be sketched onto the map with its own symbol. One should not become arrogant because one was born in the centre of the realm, however. Rather, one bore a responsibility for the *individuals on the outer edge*. Those south of Jörn. Or the people in Skåne.’]

In the child’s perception, the “I” and its own location form the centre of the world, and that which lies outside this perceived centre constitutes the periphery. The author makes it clear *ex negativo* in *Kapten Nemos bibliotek*, through the protagonist’s tragic loss of his home in his early years, that this sort of self-perception—for the child, the only one thinkable and valid—is a necessary prerequisite for the formation of a consolidated identity.

The Literary Formation of “Weltbeziehung” [‘our relationship to the world’]³

Kapten Nemos bibliotek is surely one of Enquist’s most difficult-to-interpret novels and forms, at the same time, the centrepiece of his literary works. The novel tells the story of a childhood traumatization through uprooting. The reader finds a logical order and comes to see the tragic dimension of the non-linear and fragmented plot only in retrospect by putting together the pieces just like the first person narrator and protagonist of the frame story does when striving to construe, and at the same time distance himself from, his own life story by narrating it:⁴

Two boys born on the same day in the same hospital live to their sixth year joined in friendship in a small north-Swedish village, until one Sunday when a female member of the Pietist community, upon seeing the children in the church and noting how each so clearly resembles the mother of the other, has the intuition that they must have been switched at birth and assigned to the wrong parents. The authorities are notified and investigate the case. The midwife on duty for the births is questioned and cannot with any certainty exclude the possibility of a mistake. On state orders, the children are finally swapped “back.” Integration and emotional rehabilitation in the new families is not successful after the switch, however. Instead, the calamity unleashed comes full circle: One of the two mothers loses her sanity and dies after her newly appointed son and his alleged father’s painful attempts at care in a mental hospital. A short while later, the narrator’s adversary, who is, at the same time, his alter ego, drowns during a shared boating ex-

pedition. After further tragic incidents, the surviving "I" goes crazy—to employ the common term—retires to an old grotto, and is eventually discovered there and brought to an institution. After four years of silence, the protagonist attempts to tell his story and is thereupon deemed healthy and released.

The perception that one can, in reality, be a different person than the outside world and even the self believes, becomes an existentially threatening reality of the self in this novel. Thus the novel tells of nothing less than the loss of one's identity and sense of belonging. These are, as the novel makes clear, defined in younger years through heritage and family, and by one's home—in this case, represented by the house, which is clearly signified in its peculiarity through the fact that the father when building it painted it green instead of red.

In his confusion and fear before the imminent exchange, the boy begins to complete drawings of the house and its premises. He maps the home being taken from him and attempts, in this way, to internalize it, so that which he loses externally can remain his internally. This is his desperate effort to create a point of reference, in spite of the pending uprooting, through which the identity of the self can be secured.

På papperet började jag, med timmermanspennan, uppräta detaljbekrivningen av huset. Man fick ju vara noga. Jag fick inte göra ett enda misstag. Då skulle på något sätt det gröna huset för alltid gå förlorat. (Enquist 1991: 73)

['I began, on the paper, using the timberman's pencil, to set out the detailed inventory of the house. I had to take care. I must not make a single mistake. Then, somehow, the green house would be lost forever.']

The central motif of isolation and solitude in Enquist's works is intensified in *Kapten Nemos bibliotek* to become an abandonment perceived by the child himself, but of which he does not grasp the actual seriousness: "Och jag överlämnades kvar. Alldeles tom, som sniglar, lite slem, lite skal, lite död, alltså ingenting särskildt" ['And I was left behind. Completely empty, like snails—a bit of slime, a bit of housing, a bit of death, so really nothing special'] (Enquist 1991: 70–71). In his condition of absolute forsakenness, the process of mapping from the perspective of the child constitutes a helpful construction, through which the "I" can use the middle point that is in actual fact lost, though memorized and transitively preserved through drawing, to further locate oneself and establish a relationship to the world. Later in the book, the first-person narrator mentions that he not only took stock from the green house outwards, but had also drawn topographical maps of Sweden (Enquist 1991: 141), in which he had exactly plotted the sur-

rounding area and marked the village that, for the first and only time in this novel is named as the real, localizable place “Hjoggböle” (Enquist 1991: 134). The tragedy in the novel’s plotline consists in the fact that the relationship with the outside world that the protagonist desires to be an experience of security and “resonance” (Rosa 2012: 9–16)—or as sociologist Hartmut Rosa also names it as the experience of a positive “Weltbeziehung” [‘relationship to the world’] as “Getragensein” [‘being carried in the world’] (Rosa 2012: 374–413)—is so shaken to the core by the exchange that the “I” has to seek another helpful construction, in addition to the drawing of maps, to even be able to continue to live. By means of his imagination the protagonist—who throughout the novel never refers to himself with a name—is able to create for himself a mentor and “välgörare” [‘benefactor’] (Enquist 1991: 159) that he cannot find in real life and, as the name betrays, is not actually real: Captain Nemo is “nobody.” The imagined benefactor tells the boy a parable, however, in which the relationship of the “I” to the world reverses and the protagonist no longer has to regard himself as cast out of the home and thrown into the world, but rather as the sole survivor in an extinct world:

Ett barn var ensamt i hela världen. Alla hans anhöriga och alla sina vänner hade upptagits. Snö hade fallit länge, och övertäckt allt med sitt vita täcke. På jorden fanns ingen enda människa mer än detta barn. Alfild Hedman var död, Sven Hedman var död, bussen med Marklin som chaufför hade stannat för alltid, ingen post kom, det gröna huset stod tomt. Alla var uppreckta. I hela världen fanns endast ett barn efterlämnat. Det var jag. Jag var den allra siste. (Enquist 1991: 174)

[‘A child was alone in the whole world. All his relatives and all his friends had been taken away. Snow had fallen for a long time and covered everything with whiteness. There was no one on earth except this child. Alfild Hedman was dead, Sven Hedman was dead, the bus driven by Marklin, had stopped forever, no post arrived, the green house stood empty. Everyone had been routed out. In the whole world only one child had been left behind. This was me. I was the very last child.’]

A securing of identity can, in the case of the severely traumatized protagonist in *Kapten Nemos bibliotek*, only be achieved through the negation and obliteration of the world by which he has been repudiated as well as through the subsequent reconstruction of events through the process of writing. This process of knitting together those events, that for the “I” as a child were incomprehensible and which add to a sensible whole for the reader too only in hindsight, determines the framing story for the novel and is, at the same time, reflected in the title of the book. Captain Nemo’s library, located on the bottom of the sea in the submarine “Nautilus,” is

not only the setting for the “rescue” imagined by the narrated (diegetic) “I” within the inner story of the novel, but also a metaphor for the interior of man, in which all experiences and memories of life (here, that of the first-person narrator) are archived. This, on the other hand, is the pool from which the author narrating the story and the homodiegetic narrator draw their creations.⁵

On a metafictional level above and beyond the novel, the motif of the library, hinted at in the novel's title, points to the fact that the novel itself, more than any other of the author's works, portrays a sort of compilation, collection, and “library” of Enquist's writing, in which are bundled countless biographical allusions, as well as literary motifs and symbols from the author's previous and future works. Thus *Kaptain Nemos bibliotek* can almost be read as a ‘book of Enquist's books;’ writing as the compilation of fragments of lived life and the consequently completed self-location in the world become objects of narration.

Mapping as the Key to Enquist's Poetology

The most artistic and most pregnant metaphor, not only for *Kaptain Nemos bibliotek*, but also for an understanding of Enquist's collected literary work, is that of self-location; geography and writing become the agents that facilitate the process of setting oneself in relation to the world. This metaphor figures prominently in the collection of essays following directly on the heels of *Nemo* and carrying the significant title *Kartritarna*.

This 300-page text, which is composed of 10 independent chapters that are nonetheless thematically related via the cartographic motif, is an aggregation of actual events, political and personal, historical and autobiographical, a mixture of journalistic inquiry and literary-poetic reflection. The first-person narrator, who represents himself as the author of the volume, takes on the functions of observer, witness, documentarian—and cartographer of the decaying century. In fact, the book's ambition, in the words of its author, is nothing less than “to map European reality at the end of the twentieth century” (Enquist 1997: dust jacket). Adopting the technique of poetically recasting historical facts and connecting this with the idea of zooming in on specific regions, zones, and intellectual realms, Enquist, in this work, employs once again the style of literary documentarism for which he had, by the 1970s, become famous beyond Sweden's borders. He uses the blurring of the lines between reportage, non-fiction, essay, biography, and autobiography to illustrate individual, social-psychological, historical-political, and cultural-anthropological currents, as well as tendencies in the history of ideas, and writes himself back through the past centuries of European history not in stations, or in the form of a chronicle, but rather in

pictures, small stories, and allegories. Thus the author reveals the technique of his literary creation to be a diametrical transition across different places and time periods, which he places like transparencies on top of one another in order to trace the various contours of both individual and collective history. Only this approach—that is, a transverse reading of the story—allows the subtext and any intermediate texts written in as history or biography to be teased out. Historical reality is never immediate nor absolute—this the author makes clear. In fact, there is no such thing as historical reality. Instead, it is composed of an abundance of circumstances, events, coincidences, truths, and possibilities. Because reality is always cobbled together and complementary, it can never be captured as a whole, but rather must be broken down into its component truths and regarded as relative to possible, but never absolute, interpretations. In the individual essays composing the “cartographer” volume, the author undertakes tentative attempts at explanation and interpretation of collective as well as individual history, but also subtle rejections of these. He proves to be the searching, imaginative “cartographer,” that he, much like his alter ego in *Kapten Nemos bibliotek*, obviously was as a boy; he trusts the creative strength of his imagination without losing himself in speculation as he is constantly oriented to pre-existing facts.

In notable repetition and nesting of chapter titles, as well as direct connection to the corresponding passages in *Kapten Nemos bibliotek* and an almost verbatim pre-emption of his autobiography *Ett annat liv*, to appear years later, the first person narrator and author of the volume demarcates the starting point of his literary activity in the next-to-last subtitle of the last chapter, entitled, as is the collection of essays, “The Cartographers:”

Innan jag kunde skriva ritade jag kartor.

Först var det Sverigekartan. Det var på smörpapper, och jag ritade på köksgolvet i det gröna huset. Svårast var det vid Jämtlands gräns mot Norge. Där gick det ut och in på ett intressant sätt. De sydliga landskapen tenderade ofta att bli mycket små, som små köttiga utväxter, nästan kjuver.

Men det var roligt att rita, och jag var noga med att rita in byn, som hette Hjoggböle, på rätt plats så man kunde känna sig trygg. I sydändan satte jag också Stockholm i periferin, för att man skulle känna avståndet.

Det var början. Jag ritade något hundratal Sverigekartor, till slut mycket exakt. Jag var nu helt säkert på Sverige, det var inritat och under total kontroll, men med mittpunkten, som var byn, alltid utsatt.

Jag började då teckna orienteringskartor.

Tecken var ju inte svåra. Det var lövskog och sankmark och barrträd och bäck och höjdkurvor och kyrka, och allt var lätttrit. Först tecknade jag kartor över byn, som hette Hjoggböle. Det var på sitt sätt en uppförsto-

ring av den gamla Sverigekartan, jag hade så att säga lyft ut mittpunkten, och detaljgranskat.

Jag kunde ju min barndoms landskap, i detalj. Det var bara att rita ner. Till slut hade jag dokumenterat byn så exakt, och så många gånger, att jag kunde, eller tycktes tvingad att, lämna den för andra kartor. (Enquist 1992: 296)

[‘Before I could write, I drew maps.

First it was the map of Sweden. It was on sandwich paper, and I drew on the kitchen floor in the green house. The border between Jämtland and Norway was the most difficult. It went in and out in an interesting way. The southern landscape tended to become very small, like little fleshy outgrowths, almost an udder.

But it was fun to draw, and I took great care to draw the village, called Hjoggböle, in exactly the right spot, such that one could feel secure. At the south end, I added Stockholm at the periphery so that one could feel the distance.

That was the beginning. I drew a couple hundred maps of Sweden, in the end, very precisely. I was now very sure of Sweden. It was plotted and under total control, but the midpoint, which was the village, was constantly marked.

I then began to draw maps for orientation.

The symbols were not difficult. It was deciduous forest and swamp and conifers and brook and contour lines and church, and everything was easy to draw. First I drew maps of the village called Hjoggböle. It was something of an enlargement from the old Sweden map; I had lifted the middle point out, so to speak, and examined it in detail.

I knew the landscape of my childhood in detail. You simply drew it in. In the end, I had documented the village so exactly that I could leave it, or seemed to be forced to leave it, in order to draw other maps.']

What, in *Kapten Nemos bibliotek*, is described in the most literal sense of the word as an essential action of securing location and identity in a life-threatening situation, is here portrayed as a human process of development, with which a very specific poetology is connected.

The cartography documented in such detail by the author in the three works in question here is not simply a childhood occupation and amusement. What the boy so carefully traces and what the author thoroughly retraces through memory is the external and internal landscape of his childhood, as well as his move out of the same. Mapping describes an incremental process, a movement of drawing oneself forward and moving oneself forward from the source, from a securely located centre in a not yet determined or unsecured territory.

The starting point for drawing maps as a child—precisely like the starting point for writing literature—is for Enquist the home village, marked as

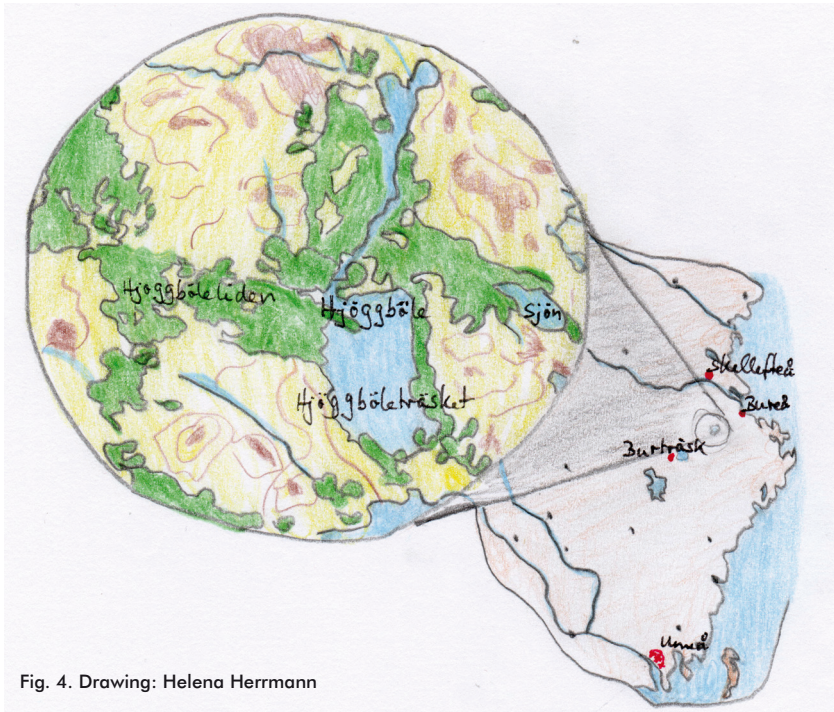


Fig. 4. Drawing: Helena Herrmann

a geographical point and a topographical region. It is not the objective determination of the centre and the periphery, but rather the determination of his personal point of reference that is crucial. The symbolic centre, the home, is elevated to a geographical middle point and the actual centre—the capital city—fades out of the field of view. Such a determination of heritage and home, which marks the perception and the growing awareness of one's own borders, seems to be a prerequisite for individual development and horizon expansion, as well as, in the end, for the crossing of borders. In his study *Erzählte Provinz. Regionalismus und Moderne im Roman* ['The narrated province. Regionalism and modernity in the novel'] Norbert Mecklenburg states:

Die Region ist also das objektive Korrelat zur 'Territorialität' des Menschen, die wie ihr Gegenstück, die 'Weltoffenheit', ein „Existentialmodus“ ist, ohne den er keine Identität ausbilden und erhalten kann. Regionale Bezogenheit auf einen Identitätsraum, „enracinement“ (Simone Weil), ist ein menschliches Grundbedürfnis, vielleicht sogar „das wichtigste und meistverkannte“. Damit nähert sich der Begriff der Region dem der Heimat an. (Mecklenburg 1982: 17.)

[“The region is thus the objective correlate to the “territoriality” of people, which, like its opposite of “being open to the world,” is an “existential mode,” without which it cannot develop and maintain an identity. Regional relation to a space of identity, “enracinement” (Simone Weil), is a basic human need, perhaps even “the most important and most often misjudged.” Thus the term region moves closer to that of home.’] (Mecklenburg 1982: 17.)

Only when the point at which an individual finds itself—as shown by the examination of *Kapten Nemos bibliotek*—can actually be determined and held onto, is it possible to ensure the sense of being (there) and of one's own existence. Only when an individual has become sure of his existence by locating a delimited space of affiliation, can he move away from this point of origin in order to build an identity. At this juncture, he even seems compelled to leave his starting point in order to re-orient himself from another point and continually redefine his relationship to the world. “In the world through which I advance, I am constantly creating myself,” writes Franz Fanon (1967: 229) in his book *Black Skin, White Masks*. Accordingly, identity is not something that is acquired once, but rather constitutes a constant movement: a movement that is not only physical, but can also be conceived of as intellectual or spiritual. Both are inextricably linked to one another. Along these lines, Ian Chambers writes in his book *Migrancy, Culture, Identity*: “Our sense of being, of identity and language, is experienced and extrapolated from movement: The ‘I’ does not pre-exist this movement and then goes out into the world, the ‘I’ is constantly being formed and reformed in such movement in the world” (Chambers 1994: 24). The change in geographical location and the encountering of the foreign implies a changed perspective and point of view, and a new identity.

This raises the question of whether leaving home might actually be a prerequisite for the critical examination of the self and what is one's own, as well as for the objective reflection on identity. Firstly, the view from without—in the metaphor of cartography, it is the view from above, the bird's eye view or satellite perspective—is able to recognize the fundamental as such and to oversee the whole, precisely because this becomes an abstraction when regarded from a distance. “Det finns ett avstånd från fasta marken, då allt som syns förvandlas till karta. Där finns en brytpunkt där konkret blir abstrakt” [“There is a certain distance from firm ground, from which everything one sees transforms into a map. There is a site of fracture, where the concrete becomes abstract’], writes Arne Johnsson (1997: 8) in his article “Mellan himlen och jorden. Anteckningar om att se” [‘Between heaven and earth. Notes on perception’].

In his collection of essays *Kartritarna*, Enquist implements, via abstraction, precisely that expansion of a point of view caught in regionalism to a broadened view open to the world. Like the boy in the “Cartographer” chapter—and thus this episode serves a key function—the author explores the space of his own existence on a higher level in order to transcend it: he focuses on the home, the home in Västerbotten, as well as the national “Swedish village,” and from there looks outward on a “European reality of the twentieth century” that is only ascertainable in excerpts.

The reflections and remarks on death, sport, animals, the relationship between life and writing, the changeover of epochs, the shattering of ideology and utopia, the Swedish self-concept, politics and the course of history, and the role of humans, first appear as a stringing together of individual blocks of thoughts and fragments without formal connection, or links on the level of content. The maps that Enquist actually draws in this volume, however, are those of a landscape beyond the periphery of the Norrland home region, or that of northern home country; they are maps of a landscape beyond that of Europe re-ordered after 1990. It is not actual geographic points and regions that the writer and journalist Enquist emphasizes as examples in his chapters, but rather it is much more political and cultural spaces and spiritual landscapes that he maps. These various spaces build representative arenas for individual lives and collective history, but more than that they make from the multiplicity of layered heterogeneous spaces the real and innermost living space of human existence. Herein is displayed the understanding of literature that is so central to Enquist’s work: Writing constitutes a borderline between the known and the unknown for the writer, between proximity and distance, between presence and absence, between the real and fantasy—between truth and lie. Enquist writes further:

Det var först ganska enkla kartbilder. Kartritaren medtog det han kunde. Först liknade det mesta terrängen kring Bensberget. Efterhand kom egendomliga, nästan lögnaktiga, inslag med i landskapen. Jag upptäckte att man kunde ljuga ihop kartbilder med tecken som vart och ett för sig var sanna: eftersom de som såg mig över axeln noterade att tecknen var sanna noterade de inte att landskapen inte fanns, att de var lögnaktiga, *dikt*. (Enquist 1992: 297; emphasis EH.)

[First it was very simple pictures of maps. The cartographer took with him what he could. First most of it resembled the terrain around the Bensberg. Little by little, peculiar, indeed almost untrue, traits began to mix themselves into the landscape. I discovered that one could draw maps with lies, with figures, each of which perceived itself to be true: because those who looked over my shoulder noticed that the figures

were true, they did not see that the landscapes did not exist, that they were lies, *fiction*.’]

Thus the act of drawing maps does not only correspond exactly to the act of writing fiction, it *is* fiction: namely the concretion of real figures into a symbolic landscape. For Enquist, the drawing of maps, as well as the writing of fiction, is the transformation of a concrete reality into a picture. It is, however, more than the mimetic reproduction of the real:

[...] genom att lägga bilder som block utan synlig förbindelse med varandra, men med spänningar oavbrutet löpande mellan sig, skapas i mellanrummet mellan blocken en ny, och annorlunda, sanning. (Enquist 1997: 208)

[‘[...] in that one places pictures as blocks without visible connection to one another, but with continuous tension flowing between them, a new and different truth is created in the space between the blocks.’]

In the process of literary transformation, reality is transcended and newly conceived so that an autonomous world emerges, resembling reality, but not identical to it. Based on an exact observation of the surrounding area and an express orientation towards reality, the tracing, copying, and describing of real occurrences gain independence in the imaginative and poetic, thus transcending Horace’s maxim *ut pictura poesis*. This is the silent and secret process of crossing the border between reproducing the real and producing fiction:

Ingen såg över min axel, för att bestraffa lättfärdigheten, tecken var ju abstrakta, kartorna likartade, jag utövde barnsliga sysselsättningar och kunde därför, i hemlighet, kartteckna en värld som inte fanns. (Enquist 1992: 297)

[‘No one looked over my shoulder in order to punish the flippancy; the symbols were indeed abstract, the maps similar; I practiced childlike preoccupations and thus was able, in all secrecy, to map a world that did not exist.’]

In particular in the biographies of writers, Enquist often places a thematic focus on the relationship between art and life, writing and truth (Herrmann 2005; 2006a). In doing so, he defines literary writing and the art of writing fiction on the one hand as the search for the individual childhood and “prehistory,” which, in his case, bring him back over and over to his home in Västerbotten. On the other hand, he defines art as lying, that is, as

a re-writing and alteration of the fragments or individual “blocks” (Enquist 2008: 55) taken from reality for the purpose of working out its crucial contours.

The reworking of real events into a feigned history, or the border crossing between historical facts and the illustration and interpretation of these through fiction, can be identified as *the* specific characteristic of Enquist’s literature. Assigning the narrative and dramatic works to the category of Swedish documentarism, as is often done in the research (Glauser 1982; Houe & Rossel 1997), is indeed justified if one considers documentary literature as writing that does not reduce itself to the most authentic reproduction of events possible, but rather writing in which the factual basis is employed more as a structuring element and starting point for interpretation (Butt & Herrmann 2008). In writing this kind of documentary, the author’s central intention in falling back on historical or biographical facts seems to be observing lived history—or history passed down—from a new standpoint, assuming a different and distanced perspective, and in this way ordering real events within new patterns in a sensible, but to date unconsidered context, in order to come closer to their “innermost core;” “[...] föreställningens innersta rum har den egenheten att vara vandringens slutmål” “[...] the innermost space of imagination has the peculiarity of being the end goal of migration”] (Enquist 1992: 89).

Norrland’s Literature as World Literature

Over the course of his activity as a writer, Enquist moves away from, but then, as in a crabwalk, always back to, the Västerbotten region. He has written himself free from the anchoring of literary fiction in topography and in the authentic, although he continues to feel beholden to these throughout the entirety of his work. In recalling that he drew countless maps of his home region and native country of Sweden from memory as a child, the author makes clear what writing fiction means to him: documenting the process of becoming conscious of one’s own heritage, as well as the movement away from it as a movement from a well-known and deeply internalized place, the home, out into an unknown landscape, into a world beyond fixed external, regional, national, and also societal and individual borders. Above and beyond regional and national borders, the author’s literary search for the “innermost space of human life” and the wandering between different worlds constitutes in numerous ways a transgression, and transcendence, of boundaries. It demarcates a transition from individual to collective, from autobiographical to social and political, from authentic to fictional. In Enquist’s work, the individual constantly stands in an alternating interaction with the general. The autobiographical becomes the point of departure for

the historical. The historical then leads back to his own biography. Identity splits into a multiplicity of other possible, that is, fictional identities. The portrayal of the self becomes a mirror of the universal.

Thus Enquist's regionally aligned writing moves far beyond the horizon of the biographical. His literary writing serves far more to map being in the world. Though the world, as we experience ourselves in this age of globalization, can never be experienced or grasped as a whole, Enquist uses the technique of zooming in on geographical detail. He elevates the microcosm to a macrocosm and places it in the center of his investigation. In his search for the innermost core of human existence, the events portrayed in his texts as belonging to the regional surroundings and the village cosmos expand from a personal "world map" to social, political, and historical maps representing excerpts of the world.

As literature, which has at its centre the question of the fundamental conditions of being human and hence the individual's self-positioning in the world, Enquist's literature proves to be in the truest sense of the word "world literature." With his specific kind of literature about our relationship to the world and his literary examination of psychological, philosophical, social, and political questions, he has written himself into the canon of world literature.

However, the question of the correlation between heritage and writing remains. In his autobiography *Ett annat liv*, Enquist notes, only a few chapters after he undertakes to prove that cartography is a practice preliminary to literary writing, that "[h]an reser allt oftare ut i Europa" ['ever more often he travels out to Europe'] (Enquist 2008: 150). We know that his travels have brought him overseas and that the author lived for many years abroad. Enquist, however, does not belong to those writers who regard themselves as "transnational" or "transcontinental" writers and, based on their biographies, place their writing within the context of world literature. One example of this type of writer would be Enquist's school friend and literary colleague, Lars Gustafsson from Västmanland (Herrmann 2006b: 137–138). Enquist on the contrary is a world-class writer with roots in Norrland. His writing is tied to a region and has, as this text has attempted to show, a precisely identifiable geographical starting point.

Why does one become a writer though, and why does Norrland prove to be such a fertile ground for authors? In his review of Enquist's newest novel *Liknelseboken* ['The parable book'] in *Dagens Nyheter* on 24.03, 2013, Gabriel Byström determines that "Den västerbottniska jorden har visat sig vara en alldeles särskilt god biotop för berättare. Här finns en omvitnat stark tradition. Lidman, Salomonsson, Lindgren, Widding. Och så Enquist" ['The ground in Västerbotten has proven to be a particularly good biotope

for authors. There is a demonstrably strong tradition here. Lidman, Salomonsson, Lindgren, Widding. And, indeed, Enquist']. During his visit in Hjoggböle, the reviewer asks himself: "Vilka nycklar finns här i Sjön till Enquists författarskap?" ['Which keys find themselves here in Sjön with a view to Enquist's authorship?'] (Byström 2013). In his autobiography, the author himself grapples with the question of why he became a writer and whether his authorship could potentially be traced back to a tradition existing either within the family or within the local area. In this context, he also refers to the unusually high number of writers in his northern home village:

Med tiden skall byn, Hjoggböle, belägen djupt inne i skogen tjugo kilometer från kusten och tusen kilometer norr om Stockholm, få ett slags nationell berömmelse eftersom de hundrafemtio byborna fostrat inte mindre än fem författare, definierade som medlemmar i Sveriges författarförbund. Han får många frågor. Varför denna plötsliga förtjockning av berättare? (Enquist 2008: 55–56)

[In time the village of Hjoggböle, which lies deep in the woods, 20 kilometers from the coast and 1,000 kilometers north of Stockholm, should attain a sort of national fame because, out of the 150 village inhabitants, five authors have emerged who have been listed as member of the Swedish Writer's Guild. People often inquire of him [the author and protagonist of the biography]: Why this sudden concentration of authors?]

The author suggests possible answers to this question, such as, for example, the inbreeding almost inevitably occurring in past centuries in a scantily populated village, which is said to lead either to idiocy or to writing. Or, perhaps the at least one thousand year-long tradition of oral storytelling, which was particularly strong in this area and could have influenced following generations. Indeed, the question of the meaning of the poems that the father wrote with a timberman's pencil in the red notebook and which Enquist's mother burnt after his death appears in both the autobiography and in the author's other works. In the end, however, the author continues to owe the reader a final answer to the question of the source of his authorship.

One possible hint to the solution to this puzzle, as well as to the question of the high percentage of Swedish authors with roots in Norrland, lies in the motif of cartography: If Enquist's literary writing can be understood in analogy to the activity of cartography as a mode of setting oneself in relation to the world, as well as a self-positioning in the world, then it stands to reason that the drive to locate oneself in the world is greatest where the world is situated furthest from the centre of the "I:" namely, at its geographical edge, as well as in physically and psychologically experienced solitude and isolation.

NOTES

- ¹ The following titles have appeared in English translation: *The Magnetist's Fifth Winter* (*Magnetisörens femte vinter*) 1964, *The Night of the Tribades* (*Tribadernas natt*) 1975, *The March of the Musicians* (*Musikanternas uttåg*) 1978, *Rainsnakes* (*Från regnormarnas liv*) 1981, *Downfall. A Love Story* (*Nedstörtad ängel*) 1985, *The Hour of the Lynx* (*I lodjurets timma*) 1988, *Captain Nemo's Library* (*Kapten Nemos bibliotek*) 1991, *The Royal Physician's Visit* (*Livläkarens besök*) 1999, *Lewis's Journey* (*Lewis resa*) 2006, *Grandfather and the Three Wolves* (*De tre grottornas berg*) 2003, *The Book About Blanche and Marie. A Novel* (*Boken om Blanche och Marie*) 2006, and *Three Cave Mountains* (*Den tredje grottans hemlighet*) 2011.
- ² This article represents a combination of previous articles and research papers by the author of this article, in which she has investigated Per Olov Enquist's literary work from various perspectives. Subject of investigation have been the examination of the collected work in its literary-historical development and meaning (Butt & Herrmann 2008), Per Olov Enquist's documentary writing (Butt & Herrmann 2008; Herrmann 2006b), the relationship between fact and fiction (Herrmann 2006a; 2005), P.O. Enquist's literary transgression of boundaries (Herrmann 2006b; 1999), the literary figuration of individual and collective identity and alterity (Herrmann 2007; 2006a; 2006b), as well as Enquist's poetology of the search for the innermost core of human existence (2006a; 2005). This contribution constitutes a continuation of the existing research on Enquist's literary work in so far as it analyzes the metaphoric as well as the poetological meaning of the geographical and biographical heritage of the author, which form points of thematic focus in several of his works. As one of very few scholars Per Svensson devoted an individual chapter of his book on P.O. Enquist to the meaning of the Västerbotten region in Enquist's prose (1994: 7–25).
- ³ With this term and the affiliated concept I refer to Hartmut Rosa's monograph *Weltbeziehungen im Zeitalter der Beschleunigung. Umriss einer neuen Gesellschaftskritik* (2012).
- ⁴ See here comprehensively Herrmann (2007).
- ⁵ On the multiple meanings of the motif of the library in Enquist's novel see Herrmann (2007: 291–293).

REFERENCES

- Butt, W. & Herrmann, E. (2008). "Per Olov Enquist. 'Das Gesamtwerk,'" *Kritisches Lexikon zur fremdsprachigen Gegenwartsliteratur*, ed. H.L. Arnold, Stuttgart: text + kritik.
- Byström, G. (2013). "P.O. Enquist. Liknelseboken. En kärleksroman," ["P.O. Enquist. The parable book. A love story"], *Göteborgs-Posten* 24 March; www.gp.se/kulturnoje/recensioner/bocker/1.1451946-po-enquist-liknelseboken-en-karleksroman; access date 3 June 2013.
- Chambers, I. (1994). *Migrancy, Culture, Identity*, London: Routledge.
- Detering, H. (2009). "Per Olov Enquist. Ein anders Leben. Innenansichten der Hölle," *Frankfurter Allgemeine Zeitung* 4 April; www.faz.net/aktuell/feuilleton/buecher/rezensionen/per-olov-enquist-ein-anderes-leben-innenansichten-der-hoelle-1790991; access date 6 June 2013.
- Enquist, P. O. (1978). *Musikanternas Uttåg* ["The March of the Musicians"], Stockholm: Norstedts.

- (1991). *Kapten Nemos bibliotek* ['Captain Nemo's Library'], Stockholm: Norstedts.
- (1992). *Kartritarna* ['The cartographers'], Stockholm: Norstedts.
- (1997). *Die Kartenzeichner. Fragile Utopien* ['The cartographers. Fragile utopias'], München, Wien: Hanser.
- (2001). *Lewis resa* ['Lewi's journey'], Stockholm: Norstedts.
- (2008). *Ett annat liv* ['A different life'], Stockholm: Norstedts.
- Fanon, F. (1967). *Black Skin, White Masks*, translated by C. Lam Markmann, New York: Grove Press.
- Glauser, J. (1982). "Dokumentarische Fiktion," *Neue Zürcher Zeitung* 22 October 1982.
- Herrmann, E. (1999). "Kartenzeichner und Migrant. Per Olov Enquists Grenzüberschreitungen über den Weg der Literatur," *Grenzgänger zwischen den Kulturen*, eds. M. Fludernik & H.-J. Gehrke, Würzburg: Ergon, pp. 335–348.
- (2005). "Aus dem Leben eines Regenwurms. Oder wer war Hans Christian Andersen? Betrachtung eines literarischen Dichterporträts von Per Olov Enquist," in *H.C. Andersen zum 200. Geburtstag: 'Mein Leben ist ein schönes Märchen, so reich und glücklich'*, eds. S. Blume & S. Kürschner, Hamburg: Kovac, pp. 13–32.
- (2006a). "Nur Dichter wissen, wie man wirklich lügt. Per Olov Enquists Drama Bildmakarna als Suche nach den individuellen und kulturellen Subtexten der Literatur," in *Litteraturens värde. Der Wert der Literatur*, eds. A. Wischmann, E. Haettner Aurelius & A. Heitmann, Stockholm: Kungliga Vitterhetsakademien, pp. 145–161.
- (2006b). *Das Ich im Dialog mit dem Wir. Die Literarisierung kultureller Migration als kritische Auseinandersetzung mit der eigenen kollektiven Identität in Werken zeitgenössischer schwedischer Schriftstellerinnen und Schriftsteller*, Würzburg: Ergon.
- (2007). "Kindheitstrauma und gespaltene Jugend als Ausdruck literarischer Alterität in Per Olov Enquists Roman 'Kapten Nemos Bibliotek,'" in *Faszination des Illegitimen. Alterität in Konstruktionen von Genealogie, Herkunft und Ursprünglichkeit in den skandinavischen Literaturen seit 1800*, eds. C. Gestrich & Th. Mohnike, Würzburg: Ergon, pp. 273–289.
- Houe, P. & Rossel, S.H. (eds.) (1997). *Documentarism in Scandinavian Literature*, Amsterdam: Rodopi.
- Johnsson, A. (1997). "Mellan himlen och jorden. Anteckningar om att se" ['Between heaven and earth. Notes on seeing'], *Allt om böcker* ['All about books'], 6, pp. 8–11.
- Mecklenburg, N. (1982). *Erzählte Provinz. Regionalismus und Moderne im Roman*, Königstein, Ts: Athenäum.
- Rosa, H. (2012). *Weltbeziehungen im Zeitalter der Beschleunigung. Umriss einer neuen Gesellschaftskritik*, Berlin: Suhrkamp.
- Svensson, P. (1994). "Västerbotten, ark för ark" ['Västerbotten, sheet for sheet'], in *P.O. En bok om Per Olov Enquist*, ['P.O. A book about Per Olov Enquist'], ed. P. Svensson, Värnamo: Fälth & Hässler, pp. 7–25.
- "Välkommen till Hjoggböle – en framtidsby" ['Welcome to Hjoggböle—a village of the future'] [Hjoggböle's homepage] www.hjoggböle.nu/; access date 30 July, 2013.
- Wiemers, C. (2009). "Schreiben als Therapie," *Radiofeuilleton* 4 March; www.dradio.de/dkultur/sendungen/kritik/928109/; access date 1 July 2013.