**Jon Fosse’s Hallucinatory Modern Realism:**

***The Septology I & II*: *The Other Name***

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In a number of his prose-fiction works Jon Fosse over the years has developed and refined a set of narrative thematics and a narrative form reminiscent of those of e.g. Virginia Woolf’s. Yet at the same time they are in Fosse distinctly developed and worked out to grasp and to intervene in a Modernity way beyond Woolf’s modernist concerns and problematics.

 To understand the similitude and the nuanced differences between Woolf and Fosse’s Modern-novel approaches, Georg Lukács’ *The Theory of the Novel* (1914/15–1920) furnishes crucial clues. Under the umbrella of his dictum of modern man’s having become utterly lonely, as well as that of Modernity being an existence of “transzendetale Obdachlosigkeit” [transcendental rooflessness, i.e. without an integrated, organic totality; LS], the early Lukács keenly depicts the condtitions of possibility of Modernity’s – i.e. Modern – literature. The irrevocable split between subjectivity and objective, outer world has already occurred since Cervantes, and markedly later: in the growing Modern intensities from the mid 1700’s on. The holistic life world of depicted characters has waned. Outer world emerges as an “extensive ‘totality’” which is numerical, repetitive and serial. And the representation of the inner subjectivity and “soul” of characters is bent towards psychologism, in which the traditional hero turns into either a criminal, a madman, a split idealistic benefactor, and the like.

 In this historico-philosophical topography Lukács points on the one hand to the Modern novel’s outer form: the biographical narrative (or excerpts from it) which may provide a kind of holicity or not, and on the other hand to its inner form: The latter is irrevocably determined as one of combattant opposition between narratological attempts at depicting inner, psychological life and its detailed corollaries, and an empirical, outer world

and which by necessity entails irony as structural principle

Habermas

forskjellen Woolf – Fosse

Fosse: to the innermost subjectivity, and to the utmost exteriority

The topography: the (attempt at) boxed-in topography also here: back and forth merely between Dylgja and Bjørgvin; the constricted space of the depicted Bjørgvin’s Høggata, Bryggja, Smalgangen [the narrow passage; LS], the diner Food and Drinks nesarby, the taxis to the Emergency Room and the Hospital, drunkard Asle’s apartment at Skutevika on the I’s driving way out of town, the narrator-I’s former living quarters outside town on the way between Bjørgvin and Dylgja, etc.

In Fosse, the narrator/scriptor is from the outset expressly (yet because of massive details at first glance overseen) a part of his characters’, environmental and existentiental problems.

Different from Woolf, Fosse’s innermost subjectivity is depper than in Woolf: it is always a depicted scriptor, a seer/senser, a thinker – who *writes* what is the narrative’s story, its motives and images, AND its reflected narrative code. (The latter may sometimes be an immediate, anonymous 3rd person he-narration which to the extreme blends into the other characters’ inner life, sensations, thoughts and deliberations, along with his own. Or it is sometimes, as in *The Other Name* and elsewhere, an expressed I-seer, I-scritpor, I-thinker, who likewise to the extreme blends into the other characters’ inner life, sensations, thoughts and deliberations, along with his own.)

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