

THE RECEPTION OF KNUT HAMSDUN IN THE NEW ILLUSTRATED RAMP, BUCHAREST, 1920-1934

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Abstract. The present study investigates the position of the Norwegian author Knut Hamsun in the Romanian literary and cultural life of the 1920s. The theme examines the reception of Norwegian literature in the Romanian culture. Such a research framing the image of Hamsun in a foreign culture represents an intercultural approach. More precisely, the magazine "Rampa nouă ilustrată" ("The New Illustrated Ramp"), Bucharest, 1919-1938, is under discussion. It dedicated the Norwegian author a total amount of thirteen articles within a time span of fourteen years (1920-1934). All the articles are taken from the 3rd series: 28 Nov. 1918 – 20 Jun. 1938. The work is structured on a chronological overview of his reception in the Romanian magazine, being both a quantitative and a qualitative analysis. The biographical details are intermingled with bibliographical accounts. However, accounts concerning the author's personality tend to dominate: we encounter a single translation, i.e. of a short story, two literary portraits, followed by various articles discussing Hamsun's way of being. The authors of the articles are also to be mentioned, as some are representative for the Romanian culture.

Keywords: interwar period, literary press, reception, article, magazine.

This paper critically discusses the reception of the Norwegian author, Knut Hamsun, in a Romanian cultural magazine, *Rampa nouă ilustrată* (*The New Illustrated Ramp*)¹, from the interwar period, 1919-1938. The research shall be encompassed in a PhD thesis about the reception of Hamsun in Romania, which in its turn is part of a more complex Romanian-Norwegian intercultural study, undertaken by the Department of Scandinavian Languages and Literatures from Babeş-Bolyai University in Cluj-Napoca.

The aim of the paper is to provide a critical analysis of the way in which the Norwegian author has been portrayed in a Romanian cultural magazine from the interwar period. The underlying reason for presenting the image of Hamsun in the interwar period of a foreign culture is twofold: firstly there is the aura of success, thus great international attention surrounding the author in the 1920s; secondly the internal conditions immediately after the war which were propitious for a dissemination of foreign cultures within the Romanian space.

At this point of our analysis, it is necessary to mention some key facts about *RaNi* itself, for having a better understanding of its orientation and, subsequently, of its interest for literature. In order to do this, I have consulted specialised dictionaries of Romanian literary press, available at various libraries: a dictionary covering the period 1790-1982 (Hangiu, 1987: 254), one for the period 1731-1918 (Răduică, 1995: 333), a study on Romanian periodicals between 1919-1924 (1987: 736), likewise an article about *Rampa* as the first Romanian cultural daily (Popescu, 2007: 5-9). Thus, the following conclusions can be drawn: it consists of four series during 31 years of apparition. All along the first three series (1st: 1911-1914, 2nd: 1915-1918, 3rd: 1918-1938), it was a daily periodical, which means that it appeared every day for twenty seven years. The fourth and last series comes after some years, between 1946-1948, now changing into a weekly magazine. The twelve articles under discussion are all taken from the third series (1918-1938), under the directorate of M. Faust Mohr – up to 1926, and Scarlat Froda all way until 1938. Another important detail is that the

¹ Further referred to as *RaNi*.

periodical had the same title, *Rampa*, but the subtitles were slightly changed, according to the four series. When it comes to its orientation, the periodical is defined as being democratic and critical, bringing out various subjects – from internal and external events to interviews and translations from universal literature. Considering literature, there were also book reviews or literary portraits, albeit theatre was its main subject. In this way, it represented a means of information both for the ordinary public, and for the intellectual elite.

We shall deal with twelve articles in a time span of fourteen years (1920-1934). Although the magazine had a longer period of appearance, the year 1920 stands for the first article concerning Hamsun, in the same way as in 1934 we encounter the last article about the Norwegian author. Both qualitative and quantitative methods were used in this investigation. The quantitative analysis has to do with a chronological overview of the aforementioned articles, along with the way in which this total amount is thematically structured. Conversely, the qualitative approach brings forth commentaries on the veracity of the data exposed in the articles, meanwhile aiming at a positioning of the Norwegian author within the Romanian culture. Hence, the details are either corrected or new information is added, where the case may be.

As aforementioned, we intend to analyse a number of twelve articles published in the third series of the periodical. Such an attempt would hardly have been set into practice without the support of an outstanding work for the Romanian culture. I am referring to a bibliography in ten volumes, for the period 1919-1944, presenting the relations that the Romanian literature had with foreign literatures, in periodicals. The complete title is *Bibliografia relațiilor literaturii române cu literaturile străine în periodice (1919 – 1944)* and it considerably eased the access to the precise article, due to clear and complete bibliographical references.

To begin with, the first article about Hamsun is in 1920, a year with great resonance for his authorship. This is certainly due to the winning of the Nobel Prize for the novel *Growth of the Soil* (*Markens grøde*). The very title indicates this attention pointed towards the Norwegian author: *A Few Words about Knut Hamsun. Nobel Prize for Literature* (“Câteva cuvinte despre Knut Hamsun. Premiul Nobel pentru literatură”). From the first lines, we are exposed the eventuality of Hamsun being awarded the Nobel in 1920, after a Norwegian newspaper had published the news. The name of the newspaper is given, but there is no hint towards the channel by which the news entered the Romanian press, namely the contact culture. Anyway, Hamsun is seen as a totally new figure for us, and his authorship is from the incipit surrounded by awkwardness.

“He is a strange writer. A dreamer, an idealist and a cynic. Can you harmonise these three notions? Knut Hamsun unites them in his work. He wrote books of a lyrical elevation close to the phantasmagoria of fairy tales. And there he had the power to dig into raw meat²” (Cerbu, 1920: 1).

The article continues with a presentation of *Pan*, one of his best-known novels, widely read nowadays also. There are continuous hints towards the author’s intensity in style although in a purportedly frozen and mysterious Northern environment. If it were to stop for a

² „E un scriitor ciudat. Un visător, un idealist și un cinic. Puteți armoniza aceste trei noțiuni? Knut Hamsun le unește în opera lui. A scris cărți de o elevațiune lirică apropiată de fantasmagoria născocitorilor de basme. Și în ele a avut puterea să scormonească în carne crudă.”, own translation.

while at this preconception about the mysteries of the far North, one should know that the image of Northern Norway has been like that since time immemorial: dark, scary, ominous, but, in the meantime, interesting to explore, full of mysticism. In this respect, a book worthy of mentioning has been written by Professor Nils Magne Knutsen at the University of Tromsø, Norway, who has had a lifelong interest in investigating the North-Norwegian culture and literature (Knutsen, 1993).

Edvarda, the heroine in *Pan*, is presented as an attractive young woman whom the hero, Glahn, is destined to fall in love with. What strikes the reader in the quote chosen for this portrayal is the part of the body seductive for Glahn: ‘The candid and virginal expression of her thumb gave me an inexpressible tenderness, and the few wrinkles on her knuckle were friendly. She had a big mouth, burning like crimson³’ (Cerbu, 1920: 1). Hamsun did not choose a commonplace bodily description, namely regular parts of the body that would seem appealing for a man. On the contrary, it is the thumb and the wrinkles on her knuckle having an erotic function. Indeed, we are here confronted with Hamsun’s originality. As striking as it seems, we may not forbear from questioning ourselves about the underlying reasons of this unexpected depiction. As a matter of fact, there is an entire study on the language of the hands at Hamsun, conducted by Professor Knutsen (2013: 273-283). With reference to *Pan*, he explains that there are various ways of interpretation. One could primarily accuse Hamsun for being a misleading author, who tries to fascinate the reader by any means. A second justification would be Glahn’s elegant attempt not to acknowledge that he is physically attracted by a young woman: he looks only at her hands. Altogether, Knutsen says that Hamsun’s deep spirit of observation and his attention for details expand the author’s awkward attention for hands to several of his novels. For example, the main character in *Hunger* is totally disgusted by his entire body, but he insists on abhorring his hands.

An interesting aspect is that the author of the article under analysis notices similar features for Hamsun’s style: his power of introspecting the human soul and his high interest in details. Let us not forget that almost a century is set between Cerbu (1920) and Knutsen’s articles (2013). Moreover, the former is among the first attempts of revealing Hamsun to the Romanian culture.

Other hamsunian novels mentioned are *Shallow Soil* (“Ny jord”, 1893), *Hunger* (“Sult”, 1890), *Mysteries* (“Mysterier”, 1892) and *Redaktør Lynge* (1893) in order to point at various aspects of his writing, such as his psychological power of analysis or the simplicity of his writing. In this respect, the Norwegian author is compared to contemporary universal writers like Paul Bourget, Leonid Andreev or Selma Lagerlöf. It is as well mentioned that he wrote drama and short stories, besides successful novels. The article ends with the following concluding remark: “He is a unique figure in the universal literature. The Nobel thus celebrates a glory that Hamsun himself has created a long time ago⁴” (Cerbu, 1920: 1).

Now that the interest was awakened, year 1921 is marked by two articles, one being a translation of a short story, *A Winter in the Forest* (“O iarnă în pădure”) (“Winter”, 1921: 2-4). Neither the name of the translator is mentioned, nor the contact language that made

³ „Expresia candidă și virginală a degetului mare dela mâna ei îmi dădea o nespusă tandreță, iar cele câteva riduri de pe încheetura mânei erau amabile. Avea o gură mare, care ardea ca purpura.”

⁴ „E o figură unică în literatura lumii. Premiul Nobel aureolează deci o glorie, pe care singur Hamsun și-a țesut-o de mult.”

possible the translation into Romanian. The next article is in its turn centred on another translation, this time for the novel *Pan*. More precisely, we encounter a sort of review for Ion Luca Caragiale's translation from German, published at *Viața Românească*, in Bucharest 1920. Of course that the information of utmost importance is given by the identity of the translator: it seems that Caragiale, an outstanding figure for the Romanian culture in those days and nowadays also, has been so interested in the Norwegian's novel that he decided to translate it. This time, it is clearly stated that the contact culture was German. After the appearance, various reviews have been written in the Romanian literary press. Among these, B. Fundoianu's *Knut Hamsun. "Pan", traducere de Luca Ion Caragiale* (Knut Hamsun. "Pan", translation by Luca Ion Caragiale) (1921: 1). It is written in the form of a laudatory lyrical comment, addressed directly to the author, as if the two had a face-to-face dialogue. Fundoianu admits that he had a different attitude towards Hamsun, until reading the translation of *Pan*. More precisely, he despised him because he didn't appreciate Ibsen. Afterwards, he turned into an admirer of his narrative. Thence, numerous appraisals as: "Your book is natural and simple, like cherries in the summer [...] And it's for the first time; Hamsun, when I am sorry that I have no friends. I would have told them that your poem is horrible to be loved only by me"⁵ (Fundoianu, 1921: 1). I would like to bring a single correction to this article, specifically that there is no gipsy clad which might hide "firm flesh and small breasts"⁶ under her poor clothes. However, Fundoianu may refer to Eva, the other feminine character in the novel, whom Glahn is physically attracted. Her clothing is indeed described in the novel as being tattered, in the meantime hiding a sensual body. Nevertheless she is not a gipsy, but a hard-working woman from the North, married with a smith.

Together these two findings from 1920 and 1921 provide important insights into the beginnings of Hamsun's reception at us: a rising interest in his literary career from one year to the other. Anyway, after this enthusiastic commentary of Caragiale's translation, we encounter a pause of four years until the next series of articles. Dianu Romulus embarks on a literary portrait of the Norwegian author, signing *Reading Hamsun* ("Citind pe Hamsun") in 1925, respectively in 1926. That is to say, we have the same article republished in the same magazine, *RaNi*, at one year distance. Before proceeding in our investigation, some data about Dianu Romulus become essential. According to *The Dictionary of Romanian Writers* ("Dicționarul Scriitorilor Români"), he was writer, journalist and translator. After graduating the Faculty of Letters and Philosophy in Bucharest, he debuted in *Rampa* in 1926. He also wrote two novels, later on getting involved in diplomacy (Titulescu's collaborator and accredited to the League of Nations). During the Second World War he was active in the official press (Zaciu, Papahagi and Sasu, 1998: 85-86).

The article in itself has as a main idea Hamsun's desire to remain first of all a human and then a prolific writer. Reading further, I would like to point at mistaken information relating to the Nobel Prize having been awarded in 1924. I consider that such a distorted fact should not have appeared after five years from the winning of the prize, especially due to previous articles – the ones discussed above, for example – that do not contain any such

⁵ „Cartea ta e firească și simplă, cum sunt vișinii vara, când li s-au roșit fructele. [...] Și e pentru întâia oară; Hamsun, când îmi pare rău că n-am prietenii. Le-ași fi spus că poema ta e oribilă ca s-o pot iubi numai eu.”, own translation.

⁶ „carne fermă și sâni mici”, own translation.

inaccuracy. To be more precise, the correct information had already been published in Romanian, it only had to be dealt with correctly. On the other hand, the detail that he subsequently entered a process of isolation is accurate, but nothing is explained any further. Completing briefly the issue, Hamsun's family lived at Nørholm, a beautiful country mansion, the rest of Knut's life. They had established there since 1918 (Ferguson, 1994: 272). He became more and more reluctant at visitors of any kind, particularly rejecting the journalists and photographers interviewing him, as we shall see in the articles to come. As a matter of fact, immediately after the Nobel ceremony, one of his first thoughts was to avoid being in the centre of attention (Ferguson, 1994: 275).

When it comes to *Pan*, it is stated that the masterpiece has been written while Hamsun enjoyed the Norwegian landscape dominated by fjords (Dianu, 1925: 1). However, at this point, I think that it is necessary to briefly add a comment: he started writing during his stay in Paris, in the 1890s. To be more specific, he began the work in the autumn of 1893 and ended it in Northern Norway. The process was very harsh, as Hamsun intended it an epic poem dedicated to love. Each sentence was carefully structured; each piece had to fit perfectly into the puzzle. The sentences are short and intense, without unnecessary words, so as to catch the striving of a man totally in love. This is, in short, another landmark for the hamsunian style: intensity in simplicity. "He builds with simple means and with less material"⁷. Moreover, as Dianu further notices, the novel is an "uninterrupted hymn of nature"⁸ (1925: 1). This communion with nature was impossible in Paris. As a result, Hamsun returned to the imposing landscape of the North, which gave him the inspiration needed to fulfil his masterpiece in 1894 (Kolloen, 2005: 191).

Another novel mentioned is *A Wanderer Plays on Muted Strings* ("En vandrer spiller med sordin", 1909) where the hero is said to be of the same type as Glahn in *Pan*: a simple man venerating the nature.

To sum up the foregoing, Dianu Romulus remarks that Hamsun has managed in creating his own biography throughout the previous novels *Victoria* (1898) and *Hunger* ("Sult", 1890). In his view, that is the utmost achievement of an author. "He has no technique in his art, no order except honesty, and that is suffice. It is the single means that imposed Hamsun to the world"⁹ (1925: 1).

Three years have passed until the following article, this time unauthored and rather short, not as informative as the previous ones. It is entitled *Knut Hamsun, Playwright* ("Knut Hamsun dramaturg") and it makes reference to the play *In the Grip of Life* ("Livet I vold", 1910). There are a couple of remarks to make. First of all, it is worth mentioning that the Romanian magazine introduces the play with its German title "Vom Teufel geholt", accompanied by the Romanian translation in parentheses. This leads us to conclude that German was among the contact cultures mediating the reception of Hamsun at us. Secondly, he is acknowledged as a successful novelist, but the aim here is to liken him with Hamsun the playwright. Thence, the characters in the play are in their turn very interesting and original

⁷ „Hamsun construiește cu mijloace simple și cu material puțin.”, own translation.

⁸ „ăcel neîntrerupt imn al naturii care e *Pan*”, own translation.

⁹ „N'are în artă nici o tehnică, nici o ordine nu știe decât să fie sincer și aceasta îi e de ajuns. Este singurul mijloc care a impus lumii pe Hamsun.”, own translation.

(“Playwright”, 1928: 1). All in all, the emphasis is on the complexity of the Norwegian, no matter the type of writing chosen.

The evidence presented thus far supports the idea of a literary Hamsun. It had to be so because the field had been poorly, if not entirely unexplored. The great majority of the succeeding articles shall no longer focus solely on the literary presentation, as it was the case with the four ones until now. On the contrary, another possible area of future research was needed: now that he had been introduced to the Romanians, why not diversify the information. At least that is a plausible explanation for the interest further on manifested in Hamsun’s private life and personality. As a result, from 1929 up till 1933 we have a total amount of five articles, out of which solely one deals with a mainly literary question, i.e. a favourable review of the novel *August* (1930). The remaining four discuss various facets of his personality. I shall mention them all in the following lines, in an attempt of a brief analysis. That is to say, I will pinpoint significant information, meanwhile trying to compare and contrast them, inasmuch as possible.

Let us begin with *Knut Hamsun Turned Seventy* (“Knut Hamsun a împliniți șaptezeci de ani”), another unauthored article. Published in 7th August 1929, a representative year for the international reception of Hamsun, the article comments the German Festschrift, i.e. a celebratory writing dedicated to Hamsun, at his seventieth anniversary (4th August). I used the term *German* on purpose, in order to identify which Festschrift the article is referring to. To be more specific, there were two such writings on this occasion: one edited in Germany by Albert Langen, Hamsun’s German editor, and one edited in Norway at Gyldendal, Hamsun’s official publishing house.

Langen’s book, a unique edition, gathers original contributions by leading names of the German culture: Thomas Mann, Hermann Hesse, Robert Musil, Arthur Schnitzler, Jacob Wassermann, Stefan Zweig, Martin Buber, Arnold Schönberg, or Albert Einstein. All these acknowledge the tremendous contribution the Norwegian writer had on their own artistic development.

The Norwegian Festschrift is not much different in style, but it adds names from the universal literature, who either thank Hamsun for his influence or compare his genius to other brilliant writers, as for example Dostoyevsky. Among the contributors, we mention: Maxim Gorkij, Gerhard Hauptmann, Heinrich Mann, Thomas Mann, T. G. Masaryk - Czechoslovakia’s first president, George Sautreau, Stefan Zweig and André Gide (Ferguson, 1994: 313).

The author has chosen to structure this article so as to emphasise the geniality of the writer. The subtitle on his ascension explains the difficulties encountered in the youth years when he had to gain his celebrity under the domination of Ibsen, Bjørnson or Kielland. The subtitle on Hamsun managing to impose himself brings forth a remarkable thing: the North-Norwegian dialect used at its fullest and revived throughout his works. That is why no other writer can be said to possess a hamsunian writing, “because Hamsun’s language is nothing else than the spirit and the mystic of his people¹⁰” (“Seventy”, 1929: 1). Such a comment is fundamental for a correct understanding of his entire work. Scholars nowadays state the same

¹⁰ „Căci limba lui Hamsun nu este altceva decât spiritul și mistica poporului său.”, own translation.

and a leading study in this respect belongs again to Professor Knutsen: *Knut Hamsun and Nordland. The Long Way Home* (“Knut Hamsun og Nordland. Den lange veien hjem”, 2006).

The concluding remark of the article is that although he is surrounded by glory, he chooses a lonely life, where to be prolific in creating.

It seems that 1929 had an echo for a positive reception in the Romanian culture. I say this because, prior to the publication from August, we find one in February, yet again unauthored: *Visiting Knut Hamsun. The Wife of the Great Novelist Recalls Events from the Life of her Husband* (“O vizită la Knut Hamsun. Subtitlu: Soția marelui romancier povestește întâmplări din viața soțului ei”). Curiously, the reason of the visit was the anniversary to come. As explained earlier, Hamsun was reluctant to strangers and did not enjoy talking about himself. Here is the welcoming reply (the only one, in fact) for the interviewer: “I think my life is of no interest to the wide public. Time is no longer of any interest to me. I only have a deep shame for all the praise bestowed on me¹¹” (“Wife”, 1929: 1). Consequently, the American journalist tried to obtain some further declarations from Marie Hamsun, the well-known wife. In short, she explains that although her husband leads an isolated life, he is a loving father and a deep psychologist: “Weird! He never leaves our backyard, yet his novels have such a wide horizon!¹²” (“Wife”, 1929: 1). A last aspect stated is that her husband refuses the interviews because he is unable to remember data of key facts in his past.

Two years after this debated anniversary, i.e. in 1931, Eugen Jebeleanu is still confused about Hamsun’s refusal to partake at the famous manifestations. The main idea of his intervention called *Knut Hamsun Helps His Fellows* (“Knut Hamsun își ajută confrății”), is the financial aid offered by the Norwegian to various institutions in his country. All these acts after a youth dominated by difficulties. Now that he is rich and famous, he forgets not those in needs (Jebeleanu, 1931: 1). I stopped at this article from two reasons. The first would be to show that Hamsun’s attitude towards those manifestations was still creating controversies two years after. The second reason is the personality of Eugen Jebeleanu. He was poet and translator but also collaborator of *Rampa*, where he signed the section entitled *Varieties* (“Varietăți”). This section is responsible with news from abroad, translations, thenceforth many of the articles dealing with Hamsun are to be found here (Zaciu, Papahagi and Sasu, 1998: 687).

As explained earlier, there is solely one review within a time span of four years (1929-1933), which led us on concluding that the light was now set on his personality. I do not intend to insist on this review, but a few facts are still necessary to mention. The article *The Wanderer Who Wanted to Amaze Everyone. Reading Knut Hamsun’s New Novel “August”* (Rătăcitorul care vroia să uimească pe toți. Citind noul roman al lui Knut Hamsun ”August”), states that the novel *August* (1930) continues *Wayfarers* (Landstrykere), “a book appeared approximately four years ago¹³” (Nistor, 1933: 1). This lack of precision suggests insecurity in the process of documentation. Indeed, the information is wrong, because there are only

¹¹ „Cred că viața mea nu prezintă nici un interes pentru marele public. Timpul nu mai prezintă nici un interes pentru mine. Mi-a rămas numai o profundă rușine față de laudele ce mi se aduc”., own translation.

¹² „Ciudat! El nu părăsește nici odată curtea noastră și totuși romanele sale au un orizont atât de larg!”, own translation.

¹³ „carte apărută acum vre-o patru ani.”, own translation.

three years between the novels: *Wayfarers* was published in 1927. Furthermore, it is the second part of the trilogy, which also includes *The Road Leads On* (Men Livet lever, 1933).

At any rate, I find the next article of greater effect for the purpose of the present study. Still in 1933, *A Journalist Enters Knut Hamsun's house for the First Time* (“Un ziarist pătrunde pentru prima oară în casa lui Knut Hamsun”) continues the line of analysis started in 1929. The context is the same: a young writer this time, from Czechoslovakia, is allowed to take photos at the famous Nørholm, in the autumn of 1932. As the celebrity refuses any contact to the stranger, the latter is glad to obtain some information from the wife and the daughter, Ellinor. Here is a summary of his notes: Marie Hamsun is seen as a beautiful and a noble woman, somehow sad at times. She recalls how she was rehearsing for a hamsunian play when the author himself came and totally conquered her, determining her to quit acting for marrying him. Later on, he is given the chance of entering the mansion, where he notices that the writer's office has a Spartan aspect and is completely separated by other rooms. The article ends with a phrase that I would also like to use in the end of its analysis. More precisely, the journalist discovers a letter addressed to Georg Brandes, a Norwegian critic contemporary to Hamsun. In it, the two seemed to have a controversy on defining *culture*. While for Brandes it consisted in assiduous reading, Hamsun questions him: “Isn't culture only an education of the heart? I am a peasant, I own no diplomas...”¹⁴ (“Journalist”, 1933: 1).

All the articles spanning 1929-1933 could be summed up under the sign of Hamsun's intriguing personality. It seems that the authors have been more influenced by his decisions than by his literary career. Hamsun finished the *Wayfarers' Trilogy* in 1933, which was a great success in Norway. Suffice it to say, there is merely an article about *August*, incomplete in its turn.

Approaching the end of our study, two articles are left in 1934. One without direct reference to Knut Hamsun, namely an editorial about the role of imagination in the process of writing. It is entitled *Don't Destroy Imagination* (“Nu distrugeți imaginația!”) and it insists on the fact that personal experience – here is included *Hunger* – restrains imagination (Robot, 1934: 1). The other one, *The Hamsun Case* (“Cazul Hamsun”) is an editorial about the purpose of art in general, and literature in particular. It is based on Hamsun's last novel from *Wayfarers' Trilogy*, *The Road Leads On* (“Men livet lever”, 1933). The book is mentioned in its German translation, *Noch Jahr und Tag*, published at Langen und Müller, Berlin, once again consolidating German as a leading contact culture for us. The accent is on the tragic death of the hero, so as to highlight the idea that art does not have to portray only pleasant situations. It has to preserve its power of inspiring, creating and making sense without being influenced by exterior events (Alfons, 1934: 1). In this point, one may question himself/herself why there are so poor information in 1934, as compared to the previous periods. The simplest explanation would be that Hamsun published his next novel only in 1936. I am referring to *The Ring is Closed* (“Ringen sluttet”). In any case, year 1934 leads us towards the end of our analysis of Hamsun's reception in *RaNi*. The solely argument is the lack of articles after this point. Had it been otherwise, our investigation would have surely continued.

¹⁴ „Nu e oare cultura numai o educație a inimii? Eu sunt un țăran, n'am diplome...”, own translation.

Although the current inquiry is based on a small sample of articles, the findings allow us to draw more than one conclusion. They first of all suggest that the Norwegian writer has been the subject of twelve articles in the cultural magazine *RaNi*, during fourteen years. Quantitatively, this indicates a constant interest. The analyses are quite satisfactory from a researcher's point of view, even if most of them are at some point inaccurate. That is why a study like the present one is useful: it is meant on discussing all the aspects encountered in these articles, so as to underline their main purpose.

A second remark would be that we have a twofold perspective on the hamsunian phenomenon. On the one hand, the literary success, embraced with excitement in the articles spanning 1920-1929, on the other hand, his personality, creating controversies all way through 1933. Nonetheless, this sort of negative publicity has maintained a continuous debate, keeping Hamsun in the centre of attention. Another thing to add is that the titles make direct reference to the content and some of the authors are representative figures in the Romanian culture.

This study is not a complete overview of Hamsun's reception in the 1920s. It was conducted on the articles in *RaNi* in order to restrain the area. Nevertheless, I strongly believe that it has gone some way towards enhancing our understanding of Knut Hamsun's authorship and reception in the 1920s.

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