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## **Sylvain Briens (Sorbonne, Paris)**

**Nordic Blue Humanities. A fractal reading of the poetry of Tomas  
Tranströmer and Inger Christensen**

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## **Nordic Blue Humanities. A fractal reading of the poetry of Tomas Tranströmer and Inger Christensen.**

Sylvain Briens

Professor of Nordic Literature

Sorbonne University

### **Abstract**

The emerging field of the critical current *Blue Humanities* invites to investigate the frameworks that can be applied to studying the current issue of climatic change from the perspective of a specifically Nordic environment. The *Blue Humanities* proposal starts from a new epistemological prism: which narratives, which paradigms and which practices does a marine perspective produce? Placed under the sign of plurality and criss-crossing between science and literature, the *Blue Humanities* initiate a conversation on the hybrid topic of aesthetic and scientific innovation in environments such as the sea coast, the ocean or atmosphere.

As a case-study, we will more precisely apply a mathematical model, the fractal object, directly inspired by the observation of the coastline and the morphological irregularity, discontinuity and disorder of the *terraqueous* environment between land and sea, to a close-reading of the coastal poetry of Inger Christensen and Tomas Tranströmer. The fractal reading of the Nordic oceanic literature can be seen as a possible application of the *Blue Humanities*, insofar as it reverses the terro-centric gaze towards an oceano-centric bias, and gives rise to a reading of texts at different scales, highlighting irregularities, dynamics and fluctuations, while observing repetitions of structures. In this way, the *Nordic Blue Humanities* will be able to read oceanic literature at different scales, depending on the resolution of the focus, and recognize structural similarities that repeat themselves from the infinitely small to the infinitely large, from local areas to the global Nordic and Arctic region.