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THE CONCEPT TERM «LUCKY-PER» IN HENRIK PONTOPPIDAN'S NOVEL: CRITICAL ANALYSIS THROUGH DANISH MEDIA AND LITERATURE

У статті порівняні риси реалізму в художній прозі сучасного данського письменника Хенріка Понттоппідана та відомого класика доби романтизму Г. К. Андерсена. Метою статті став медіа-аналіз реалістичних рис у романі «Щасливчик Пер», зокрема проаналізовано жанрові й стилеві домінанти, вплив Андерсенівських ремінісценцій на основні мотиви роману. Творчість Х. Понттоппідана й Г. К. Андерсена виписана в межах дуальної традиції, оскільки в досліджуваному романі поєднано ознаки двох епох – романтизму та реалізму. Автор виокремлює спільне ядро обох романів, що домінує в суспільній площині обох епох написання романів. Автором представлені для обговорення екзистенційні мотиви туги, покинутості, самотності. Роман «Щасливчик Пер» як глибоко трагічна книга, яка розповідає про надії юності і гіркі розчарування, про втрачені ілюзії презентує основну тему – доля молодого покоління данської інтелігенції на переломному етапі розвитку країни.

Ключові слова: Хенрік Понттоппідан, Г. К. Андерсен, данська література, мотив, медіа-дискурс, наратив, стиль, домінанта, ремінісценція.

An introduction to the concept of "Lucky Per" in Henrik Pontoppidan's novel of the same name, seen in the perspective of the works of Hans Christian Andersen and Brothers Grimm.

In October 2018 a new film was introduced to the cinemas all over the world "Lucky-Per" (Lykke-Per). The famous Danish director Bille August, who has won several international prizes for his films, first "Pelle the Conqueror", directs the film.

The film "Lucky-Per" is built on the novel of the same name, written by Henrik Pontoppidan, the Danish Author.

Henrik Pontoppidan (July 24, 1857 - August 21, 1943) was a Danish writer who mainly wrote novels. His three main works are the Promised Land, The Kingdom of the Dead and Lucky-Per.

Pontoppidan came from an old pastor's priesthood, and was even son of a priest. His brothers were doctors or priests. As a young man, he would revolutionize the world and make up with his father's beliefs, by being an engineer and since college teacher and writer. The books Pontoppidan wrote in his youth was highly critical of society and lived up to the modern parole about putting issues under discussion. In the final phase of the authorship, Pontoppidan did resign politically.

Pontoppidan received the Nobel Prize in 1917, for "his authentic descriptions of daily life in Denmark."

Pontoppidan's novels and short stories provide an unusually comprehensive picture of his country and age.

The novel "Lucky-Per" is a masterpiece in Danish literature, probably the greatest novel of all, and "Lykke Per" (Lucky Per) has become a term in the language. The name of the protagonist is Peter Andreas Sidenius. His first name, Peter, is in the novel diminished to "Per" and supplied with a "Lucky", thus "Lucky-Per".

"Lucky-Per" has classic status. The impressive development- and love story provides a supreme insight into what makes a human in an exciting period.

'Lykke-Per' is a monumental and canonical work in Danish literature and since the publication (1898-1904) has been read by new generations repeatedly. The novel takes place in the late 1800s and gives a weighty picture of Denmark in the country and in the city, and tells about the convulsions in society. First, it is a psychological development novel, in which Per, through his love relations with women, but also in the encounter with men from different status layers, develops and forms as a human being. "Lucky Per" is a novel you will think of long after reading it because of the many layers. The successful screen version of Bille August will increase the desire to read or reread the magnificent work.

It begins with a violent father showdown. Peter Andreas Sidenius feels like a stranger in the provincial vicarage, with the many siblings, a weak mother and a strict believing father who expects the sons to be also priests. Peter puts a great distance to the religious and not least to his reverend father.

At the age of 16, he moves to Copenhagen to educate as an engineer. He is gifted and ambitious, will conquer the world and have an idea for an extensive energy project that will modernize the country and create economic growth. The project gives him access to wealthy people, including the rich Jewish family,

Solomon, where he meets the serious, independent, and beautiful Jakobe. Jakobe's parents finance his trip abroad to further developing the idea. However, the shadows from his home persecute him, and he gets lost in the way of his ideas, values and feelings.

For who is he basically, Lucky-Per, a name the friend Fritjof Salomon gives him? The frame is apparently the popular adventure of an entire swineherd, who wins the princess and half kingdom. However, it is not happening like this in the novel. He himself bears the implacability and cold emotions of the family. Just the implacability hinders him along the way in life and in love. Pontoppidan writes, "The birth puts a strait waistcoat to everyone, slowly killing those who lack either courage or power to blow it." Per ends alone as a road assistant in the far province, where he finds peace after leaving three children, being afraid to hurt them, if he stays with them.

The women in the novel are something special, and Jakobe Salomon is the most outstanding. She is one of the finest portraits of women in Danish literature. When Per abolishes their engagement, it becomes for her a force to engage in charity work. The priest daughter, Inger, with whom he marries and gets children is also an exciting portrait. It is impressive what is going on in the novel, where we get insight into life in the countryside and in the big city and in the bottom and top of society seen from different angles. It was the time of progress, time of technology and time of liberation in the Danish society, and the novel shows its classical status by convincingly reflecting on the interaction between individual, love and society. "Who are you?" writes Lykke-Per in his left papers.

However, where did the author get the idea of the name? In order to find an answer, let us turn to the works of Hans Christian Andersen.

The Oriental tale of Aladdin, who is happily using a lantern, was an adventure after H. C. Andersen's head. He used the theme of Aladdin in his stories and fairy tales, early and late. The first time, in 1835, in "The Tinderbox" in the first collection of fairy tales for children. In addition, the last time, 35 years later, like "Lucky-Peer", a fairy tale so long that it resembled a whole novel. In the early fairy tale, the magic lamp had become the title's tinderbox; at the late novel, the theater replaced the lamp as the force that triggered the protagonist's luck. Both stories are about a man who comes from nothing and is favored by the luck.

With the last novel "Lucky-Peer", Andersen had created a figure that broke out of the text that shaped it.

'Lucky-Per' became 18 years later the title of Pontoppidan's main work, and might already at that time have got the meaning, it had ever after in the Danish language. "A Lucky-Per at least now denotes "a lucky dog".

From being the name of a person in Hans Christian Andersen's novel, it has become a common name. By the way, even in the novel itself, it is said of a man that "he was also a Lucky-Peer; no matter he was not called Peer." The name is so pleasing that one must believe it stems from a fairy tale. However, the name Lucky-Per is not seen before Hans Christian Andersen's use of it in 1870. Literature historians do not know of any Lucky-Per before then, so it must be a reasonable assumption, that there has been no old fairy tale of Lucky-Per. This fact raises an obvious question: Why did Henrik Pontoppidan chose this name as a title in his report of Peter Andreas Sidenius's life. Anyone can hear that the name estimates a light mood of a fairy-tale. However, there must have been a deeper meaning? In the short story "The escape of the Eagle", Pontoppidan, four years before "Lykke-Per", had written his counterpart to Andersen's "The Ugly Duckling", another of Andersen's many tales, stating that happiness is something you get, just sitting still waiting for others to realize that you are a brilliant swan.

Pontoppidan's answer to Andersen's Ugly Duckling was the story of the eagle who lost his ability to fly by not using it; you do not get anything without striving. In addition, maybe one's pursuit is not even enough, if, what another realist, Bertolt Brecht, later called "Die Verhältnisse" (the conditions) is against you.

Was Pontoppidan's Lucky-Per supposed to be another response to H. C. Andersen? Maybe.

There is more than one "e" to differentiate between H. C. Andersen's Lucky-Peer and Henrik Pontoppidan's Lucky-Per; The latter began to emerge almost thirty years after Andersen, in 1898; The final - eighth - volume saw the light of the day in 1904, but the work is, revised and concentrated some times since. Andersen's Lykke-Peer is the God-given child whose genius carries him through all the hustle and bustle; he wins in the lottery, if necessary, and dies in the zenith of happiness. With Pontoppidan's, it is - mildly put - different and far more complicated. Having all opportunities to live a happy life with fame and fortune, Per ends his days in poverty and loneliness in the far west province.

Literature historians tended to see Pontoppidan's novel as an answer to Hans Christian Andersen. Nevertheless, in 1937 suddenly a new adventure came in as a key of interpretation.

From then on it was not in the light of a non-existent folk adventure 'Happiness-Per', one should understand the novel, but the actual adventure "Hans im Glück", "Lucky-Hans" from the brothers Grimm's collection.

It was Ernst Bloch, the German expert in utopia and revolution, who laid the ground for a new interpretation tradition based on the German fairy tale "Hans im Glück" in a necrology over Pontoppidan. (Pontoppidan was not dead yet, he was only 80 and had yet another 5 years to live in).

The fairy tale "Hans im Glück" is about a boy who, after serving his master for 7 years, gets a lump of gold as a salary and is allowed to travel home. Along the way, he exchanges the heavy gold lump for a rapid horse, then the horse for a cow and so on, until he, instead of a goose, gets a worn out sandstone and a granite boulder, both of which fall into a well. From each exchange he travels on with something that, in common sense, is less worth than the thing he gave. In the largest and most recent German adventure Encyclopedia, it is also stated "Hans im Glück is the story of a backward pupil's unfavorable exchanges". Danish readers will recognize in the fairy tale "What the old man does". Its author, H. C. Andersen, himself referred to "What the old man does" as a folk tale that he had heard as a child. Even the range of exchange items is very close to being common to the two adventures.

At Grimm, it is gold lump> horse> cow> pig> goose> sandstone and granite boulder.

At H. C. Andersen: horse> cow> sheep> goose> hen> a bag of rotten apples.

There is one thing, however, the summary of the German encyclopedia does not include, the point. The point is - as the title indicates - that Hans is happy. The more he gets rid of, the happier he becomes.

Finally, after his last acquisitions, the worn out sandstone and the even more worthless granite boulder, are plump in the well, it says: "When Hans with his own eyes had seen them disappear in the depths, he became jubilant happy, fell on his knees and thanked God with tears in the eyes of the grace He had shown him by relieving him from the heavy burden that had only been difficult to wear, without His least blame". "I'm the happiest man under the sun," he shouted. Moreover, eased in the heart, free from any burden, he ran home to his mother.

Should you believe the fairy tales, one might think that Hans is too stupid to understand that he cannot possibly be happy with all the losses! The moral doctrine of the fairy tale is not to be mistaken. The more waiver, the more happiness. He is not stupid. On the contrary, he is clever enough to recognize the conditions of existence.

He is, with another expression from the fairy tales, the happy man without a shirt. Alternatively, with a slightly younger expression, Hans's story demonstrates that downsizing is cool.

Just like in Andersen's fairy tale, the main character ends like a happy man. "Now I have to kiss you!" said the woman, "Thank you my husband!" What Lucky-Hans does is always right. So maybe there is a deep point in, like Ernst Bloch, to let Grimm's Lucky-Hans ("Hans im Glück") illuminate Lucky-Per. For, early in his life, Pontoppidan's Peter Andreas Sidenius, gets a gold bullet - the rich environment, the engineering projects, the beautiful and rich lady Jakobe - and loses one after another until he finally sits without wealthy friends, relatives, projects, girlfriend, wife and children as a road assistant in the far Province - being satisfied. Almost happy.

Bloch sees Pontoppidan's novel "Lykke-Per" as an allegory, and he gets a sharp reading out of the exercise. Naomi Leibowitz, the American translator of "Lucky Per", writes in the afterword of her American edition that "the adventure underlying the novel "Hans im Glück" leads to a deeper realism, than what happiness looks like to be able to (...) The fairy tale pattern reveals an existential disagreement between what the modern mind asks and what the world has to offer".

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THE CONCEPT TERM "LUCKY-PER" IN HENRIK PONTOPPIDAN'S NOVEL: CRITICAL ANALYSIS THROUGH DAINISH MEDIA AND LITERATURE

The article compares the features of realism in the artistic prose of the modern Danish writer Henrik Pontoppidan and the famous classics of the era of Romanticism of the time of H. C. Andersen. The purpose of the article was to carry out the media analysis of realistic features in the novel "Lucky-Per", in particular, to analyze the genre and style dominants, the influence of Andersen's reminiscences on the main motives of the novel. The novel of both H. Pontoppidan and H.C. Andersen is written within the frame of the dual tradition, since in the investigated novel the signs of two epochs as romanticism and realism are combined.

The author cast the light on the novel 'Lykke-Per' as a monumental and canonical work in Danish literature which since the publication has been read by new generations repeatedly. The novel takes place in the late 1800s and gives a weighty picture of Denmark in the country and in the city, and tells about the convulsions in society. First, it is a psychological development novel, in which Per, through his love relations with women, but also in the encounter with men from different status layers, develops and forms as a human being. "Lucky Per" is a novel you will think of long after reading it because of the many layers. The successful screen version of Bille August will increase the desire to read or reread the magnificent work.

The author singles out the common feature of both novels which is a dominant in the social hemisphere of both epochs of the novels. Thus, the author presents existential reasons for motives of exhaustion, abandonment, loneliness. The novel "The Lucky Pearl" is a deeply tragic book that talks about the hopes of youth and bitter disappointments, about the illusions that have been lost, the main theme is the fate of the younger generation of the Danish intelligentsia at the turning point in the country's development.

Key words: Henrik Pontoppidan, H.C. Andersen, Danish literature, motive, media discourse, narrative, style, dominant, reminiscence.

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