

Abstract

The dissertation is a study of self-reflexive texts published by Danish authors of poetry and fiction from 1948 to 2013. The perspective is consistently generic which entails a focus on the common traits of the works rather than on the authorships they pertain to. The genre theoretical frame of the analyses mainly rests on Jean-Marie Schaeffer who distinguishes between two types of genre definitions: those which refer to the rhetorical function of a given utterance, and those which solely refer to textual relations. The genre definition developed to account for the self-reflexive works of authors is labeled 'author poetics'. This term refers on the one hand to the rhetorical specifics of the material – the author's self-reflexion – on the other hand to formal and thematic similarities and differences traced in the works.

In a Danish context the term author poetics is a new coinage, but it is closely connected to the term poetics as it is typically used in other studies of the material under analysis in the dissertation. By way of introduction, a number of the most prominent uses of the term poetics in recent Danish literary scholarship is listed, and the different attempts to define poetics as a genre within the same branch of scholarship is presented. Next comes an introduction of the theoretical basis for the term author poetics, and Monika Fludernik's rhetorically founded model of genre is presented. Then follows some remarks on a small selection of Danish and Swedish dissertations on poetics from the first half of the twentieth century. Thus, a small part of the local academic tradition of poetics is sketched out as a counter-image to the analyses of author poetics.

The major part of the dissertation consists of a chronological account of author poetics in the period in question. A large amount of works are commented with a strict focus on their generic relations to previous author poetics. Parallel to this, some of the Danish authors' most obvious international sources of inspiration are mentioned, and occasionally their affinity to contemporary literary criticism is pointed out. The description of the national development of author poetics proceeds throughout the eight analytical chapters, of which some are surveys of a larger number of works while others are focused on single authors' contributions to the genre.

Finally, a handful of the blind spots of the dissertation are mentioned, and a few possibilities of further studies are proposed.