

NATURE, NATION AND THE GLOBAL
IN CONTEMPORARY NORWEGIAN CINEMA

by

Sabine Brigitte Henlin-Stromme

An Abstract

Of a thesis submitted in partial fulfillment of the requirements
for the Doctor of Philosophy degree
in Film Studies
in the Graduate College of
The University of Iowa

May 2012

Thesis Supervisors: Professor Rick Altman
Senior Lecturer Rosalind Galt

ABSTRACT

In late 19th century Norway, a small urban elite chose nature as a distinctive trait to define the young Norwegian nation. Ever since, this constructed nature mythology, based on real nature (dark forests, fjords and high mountains), has been a recurrent symbol equated with *Norwegianness* in the rhetoric of the nation. While this foundational narrative has been represented in most of the arts, it is depicted in a more complex manner in contemporary Norwegian films. Thus the main question in “Nature, Nation and the Global in Contemporary Norwegian Cinema” is the following. What is the relationship between Norwegian national culture (as established in national Romanticism) and contemporary Norwegian cinema in a globalization context? My hypothesis is that investigating the national category of nature in Norwegian films discloses Norwegian cinema as a transnational cinema.

To this day, there has only been one major study on Norwegian nature mythology applied to literature and culture. However, the relation between nature and national identity in Norwegian cinema has not been the subject of a thorough study either in English or in Norwegian. Thus, “Nature, Nation and the Global in Contemporary Cinema” is the first study to investigate the representation of nature in Norwegian cinema in a global context. This dissertation thus fills a gap in providing a study of nature in Norwegian cinema.

This dissertation joins other recent studies of a minor national cinema, originating in a small nation, that place their cinemas in a global context. Methodologically, I rely on cultural, genre, global, and transnational cinema studies. Each chapter takes one type of natural geography as a starting point (the wild forest, the sea and the mountain) in

order to analyze how, in the film texts, each aspect of nature negotiates the local and the global contexts. Thus, each chapter creates a bridge between cinematic representations, Norwegian national and global culture.

As a result, this project has demonstrated that the relationship between cinema and culture is complicated by the relationship both have cultivated with nature. This dissertation has confirmed that as a mode of representation cinema is fundamentally transnational, crossing borders and, thus, contradicts the attempts of national ideologies to contain culture and identities within enclosed borders. At the same time, I have shown that cinema and nature are equally transnational, fluid and porous and that they are places of negotiation between the local and the global.

Abstract Approved

Thesis Supervisor

Title and Department

Date

Thesis Supervisor

Title and Department

Date

PREVIEW

NATURE, NATION AND THE GLOBAL
IN CONTEMPORARY NORWEGIAN CINEMA

by

Sabine Brigitte Henlin-Stromme

A thesis submitted in partial fulfillment of the requirements
for the Doctor of Philosophy degree
in Film Studies
in the Graduate College of
The University of Iowa

May 2012

Thesis Supervisors: Professor Rick Altman
Senior Lecturer Rosalind Galt

UMI Number: 3516635

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent on the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI 3516635

Copyright 2012 by ProQuest LLC.

All rights reserved. This edition of the work is protected against unauthorized copying under Title 17, United States Code.



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

Copyright by

Sabine Brigitte Henlin-Stromme

2012

All Rights Reserved

PREVIEW

Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

PH.D. THESIS

This is to certify that the Ph.D. thesis of

Sabine Brigitte Henlin-Stromme

has been approved by the Examining Committee for the thesis requirement
for the Doctor of Philosophy degree
in Film Studies at the May 2012 graduation.

Thesis Committee:

Rick Altman, Thesis Supervisor

Rosalind Galt, Thesis Supervisor

Corey Creekmur

Steve Choe

Roland Racevskis

Gunnar Iversen

To Kaspar, Liv and Leif

PREVIEW

ACKNOWLEDGEMENTS

The writing of this dissertation has been made possible thanks to institutions and people in various places. I would like to thank the University of Iowa, The Department of Cinema and Comparative Literature, the Graduate College, and the Student Government for various financial supports over the years. In the fall 2005, thanks to the Stanley Fellowship and the T. Anne Cleary Dissertation Fellowship, I was able to spend three months in Norway watching numerous Norwegian films, gathering material, and meeting Norwegian professors and professionals in the field.

In Norway, I am indebted to the Norwegian Film Institute for being a great resource and providing me with the Norwegian films that are simply not available elsewhere. Special thanks go to Birgit Stenseth, Randi Østvold, Nils Ferdinand Jansen, Laila Johns and Tore Dybdahl Myklebust at the former Media Library for preparing the tapes and the documents during my stay. I am extremely grateful to Nils Klevjer Aas for his kindness, generosity and astute feedback, and for accepting to read a very early chapter on Norwegian cinema. I am indebted to The Department of Information and Media at the University of Bergen for offering a place to study upon my arrival and the library of Nesttun. Professor Leif Ove Larsen deserves many thanks for his willingness to discuss my project at various stages, sometimes for hours. I also thank film director Pål Øie for his inspiring passion for cinema and helping me think through the meaning of nature for Norwegians. At The University of Science and Technology in Trondheim, Professor Bjørn Sørenssen and Professor Anne Marit Mystad gave me positive feedback at an early stage. I am equally very grateful to Professor Gunnar Iversen who has always supported and encouraged me, both reading and believing in my work.

In the USA, I wish to thank Professor Rick Altman for his infinite patience. I am indebted to friends from Penn State who have been nurturing forces: Kevin Hagopian, who, with great generosity and humor was always willing to listen to my rants in moments of despair; Dorn Hetzel who was a soothing voice that believed in me; Tim Donovan for his thorough reading and precise comments, sometimes on a very short notice. Jeanne Hall who left too soon but I know would have been proud of me. Between Iowa City and Brighton, my warmest and deepest thanks go to Rosalind Galt for her insightfulness, great ability to understand my project from an early stage on, and for always highlighting the best in my work.

I thank also, Nichola Aindow, Franck Le Gac, Lee Enger, Sophie Watt, Linda Mokdad, Dennis Hanlon, Silke Muehl, Margareta Dancus, Kristin Solli, Tonje Haugland Sørensen, Kathleen De Miranda, Véronique Zara, Roxanne Petit-Rasselle, Fabienne Gondrand, Christelle Wantz, Manny Fernandez, Geoff Guevara Geer, Barb Lindman, Ron McClellan, Dan Olsen, Sue Otto, Steve Alessi, Tone Dyran Smith, Tor and Maria Dybdahl, Jennifer Ladino, and Patrice Mora, for encouraging words, advice, caring thoughts and positive support *en route*.

Last but not least, I thank my parents and my sister because they never dared to ask but always thought I could do it; my dearest Kaspar, without whom I would not have been able to finish this dissertation, his love, dedication, tenderness, generosity and presence, compensating for my many absences, and taking care of our two beautiful children, my daughter Liv Marie, my daily sunshine, and my son Leif Andreas for his heartwarming smiles.

ABSTRACT

In late 19th century Norway, a small urban elite chose nature as a distinctive trait to define the young Norwegian nation. Ever since, this constructed nature mythology, based on real nature (dark forests, fjords and high mountains), has been a recurrent symbol equated with *Norwegianness* in the rhetoric of the nation. While this foundational narrative has been represented in most of the arts, it is depicted in a more complex manner in contemporary Norwegian films. Thus the main question in “Nature, Nation and the Global in Contemporary Norwegian Cinema” is the following. What is the relationship between Norwegian national culture (as established in national Romanticism) and contemporary Norwegian cinema in a globalization context? My hypothesis is that investigating the national category of nature in Norwegian films discloses Norwegian cinema as a transnational cinema.

To this day, there has only been one major study on Norwegian nature mythology applied to literature and culture. However, the relation between nature and national identity in Norwegian cinema has not been the subject of a thorough study either in English or in Norwegian. Thus, “Nature, Nation and the Global in Contemporary Cinema” is the first study to investigate the representation of nature in Norwegian cinema in a global context. This dissertation thus fills a gap in providing a study of nature in Norwegian cinema.

This dissertation joins other recent studies of a minor national cinema, originating in a small nation, that place their cinemas in a global context. Methodologically, I rely on cultural, genre, global, and transnational cinema studies. Each chapter takes one type of natural geography as a starting point (the wild forest, the sea and the mountain) in order to analyze how, in the film texts, each aspect of nature negotiates the local and the

global contexts. Thus, each chapter creates a bridge between cinematic representations, Norwegian national and global culture.

As a result, this project has demonstrated that the relationship between cinema and culture is complicated by the relationship both have cultivated with nature. This dissertation has confirmed that as a mode of representation cinema is fundamentally transnational, crossing borders and, thus, contradicts the attempts of national ideologies to contain culture and identities within enclosed borders. At the same time, I have shown that cinema and nature are equally transnational, fluid and porous and that they are places of negotiation between the local and the global.

PREVIEW

TABLE OF CONTENTS

INTRODUCTION	1
From the Nation to National Cinema.....	1
Minor Cinema and Globalization.....	6
Negotiating the Local and the Global.....	9
Nature as Representation	12
Framework and Films	16
Chapter Outline.....	17
CHAPTER ONE. NORWAY: “NATURE’S OWN COUNTRY”?	22
National Identity as Differentiation	22
Romantic Nature in Norway	27
The Rural Films: Nationalism and the <i>Bondensromantikk</i>	40
Natures	44
Pragmatic Nature	48
Nature, the Environment and Politics	52
Conclusion	56
CHAPTER TWO. NORWEGIAN NATIONAL CINEMA: BETWEEN LOCAL AND GLOBAL	58
Norwegian Cinema as National Cinema.....	58
Norwegian Cinema as Minor Cinema.....	62
The Institutions	66
State Support.....	68
Local Structure, Support and Reception.....	71
Current Regional Structure	75
Regional Film Production and Reception.....	77
Towards a Global Cinema?.....	81
Conclusion	87
CHAPTER THREE. THE HORRIFIC FOREST IN RECENT HORROR FILMS.....	90
The Forest between Local and Global	90
A New Norwegian Genre.....	97
New Nature Films	106
Local Culture Meets Horror Genre.....	110
Nature as Subjective Non-Place.....	118
Nature as Generic Construction: <i>Dark Woods</i> and <i>Detour</i>	125
Conclusion	130
CHAPTER FOUR. THE SEA: SURFING ON THE WAVE OF GLOBALIZATION. 131	
The Sea in Norway and Norwegian Cinema.....	131

<i>Stella Polaris</i> and Norwegian Cinema.....	137
<i>Stella Polaris</i> as Ecological Art Film	142
Nature as Feminine	148
WWII as First Violation of Feminine Nature	150
The Local Sea and Globalization	154
The Sea between Local and Global	157
<i>Monster Thursday</i> : from Local to Global Imaginary.....	162
Ironic Romanticism.....	165
Ecological Melodrama	169
Duplicity of the Fjord as Global Spectacle.....	172
Conclusion	179
CHAPTER FIVE. NORWAY IN A NUTSHELL: MASTERING SNOW AND MOUNTAINS.....	181
Snow, Nation, Masculinity	181
Snow, Nation and Masculinity in Films	186
White Space of Horror: Sublime and Playful	191
Nationality in <i>Eggs</i> and <i>Kitchen Stories</i>	203
Establishing Neutral Countryside	206
The House as Place for Masculine Domesticity	212
Nationality as Symbol and Metaphor	215
The Kitchen as Cross-National	217
<i>The Mountain</i> : Independent Production	219
<i>The Mountain</i> as Allegorical Place	221
<i>The Mountain</i> as Domestic	224
Conclusion	229
CONCLUSION.....	231
BIBLIOGRAPHY:.....	239

INTRODUCTION

Yes we love this country,
 Which looms up,
 Rocky and weathered, above the sea,
 With its thousand homes.
 Love it, love it and think
 About our mothers and fathers
 And the saga in the night, sending
 Dreams to our earth

Norwegian National Anthem

Film is one of our time's most important cultural expressions. Film as artistic and cultural expression combines in a unique way other cultural forms like music, theater and moving images. Film is entertaining, an independent artistic expression and a medium that reflects both history and our present time. Film deals also with identity, community and belonging. Regarding audience participation film is one of the most used cultural productions in Norway. It is therefore important to make possible the production of good Norwegian films that promote Norwegian language, culture and narrative traditions.

Government White Papers entitled "The Pathfinder"¹(2008)

From the Nation to National Cinema

In 19th century Norway, the meeting of spectacular nature with nationalism gave birth to the young nature-bound nation, "rocky and weathered, above the sea" and ever since Norway has been "nature's own country," in the words of a former Norwegian prime minister.² In fact, the construction of the Norwegians' identification with nature has been so existential that it is reiterated in major institutions, schools, churches, and government publications, advertisements, and in daily television and radio shows. But how does contemporary Norwegian cinema as a largely state-subsidized minor cinema

¹ Kulturdepartementet, *St. Meld. nr. 22, Veiviseren- for det norske filmloftet, 2006-2007*, 7. (Hereafter *Veiviseren*). All translations from Norwegian to English are mine unless otherwise stated.

² In *Scandinavian Review*, (spring 2005). Gro Harlem Brundtland was Prime Minister of Norway in 1981, 1986-1989, and 1990-1996. In 1983, she became chair of the UN World Commission on Environment and Development, which in 1987 issued *Our Common Future*, introducing the notion of "sustainable development" and leading to the first Earth Summit.

represent that foundational nature mythology within a globalized world? This is the underlying question of this dissertation.

“Nature, Nation and the Global in Contemporary Norwegian Cinema” focuses on a small and relatively young nation characterized by a strong national identity but also with a confirmed presence in a globalized context. It is thus necessary first to examine the concept of nation-state as it appeared in the late 19th century-Europe. This project engages with Benedict Anderson, Ernest Gellner and Eric Hobsbawm³ who theorize the nation-state as an effect of modernity. The nation-state is defined by nationalism based on a secular intelligentsia and the fabrication and dissemination of myths of nationhood. Thus, in laying down the cultural framework of the building of the Norwegian nation, I show that, in more than one way, the formation of the Norwegian nation-state is exemplary of the formation of the nation exposed by these theorists. Indeed, in 19th century Norway, an elite consciously chose a concept to which the mass could identify with: the idea of Norwegian nature.

This dissertation distinguishes at least three ways in which Norway illustrates modern nation formation. First, for Anderson the nation is “an imagined political community—imagined as both inherently limited and sovereign.”⁴ Norway was imagined in relation to its neighboring nations and since there had been a strong identification between Denmark and Norway, it had to put forth a distinguishing difference. By “limited” Anderson means as having “finite if elastic, boundaries, beyond

³ Benedict Anderson, *Imagined Communities: Reflections on the Origins and Spread of Nationalism* (London: Verso, 1991); Ernest Gellner, *Nations and Nationalism since 1780* (Ithaca: Cornell U. P., 1983); Eric Hobsbawm, *Nations and Nationalism since 1780* (Cambridge: Cambridge U. P., 1990); Hobsbawm, *The Invention of Tradition* (Cambridge: Cambridge U. P., 1983). It should be noted that in juxtaposing these thinkers, I do not wish to amalgamate their theories into one and the same. While they share a modernist understanding of the nation, they do, at the same time, have distinctive differences.

⁴ Anderson, *Imagined*, 6.

which lie other nations.”⁵ Indeed, Norway’s limits were established politically and geographically. Thus, spectacular nature (mountains, fjords, valleys) was chosen to mark the limit between neighboring nations.

The second way in which the Norwegian nation was built was through myths and traditions of memory. For Hobsbawm, the creation of the nation-state fostered the “invention of traditions” or “a set of practices, normally governed by overtly or tacitly accepted rules and or a ritual of symbolic nature, which seek to inculcate certain values and norms of behavior by repetition, which automatically implies continuity with the past.”⁶ These invented traditions, he shows, equally entailed setting forth achievements by the state. Yet, in Norway, there had been no military achievements for the state but instead there was “spectacular nature” that was significantly different from Norway’s neighbors and former colonizers. The invented nature mythology joined continuing traditions and so was not entirely imposed but rediscovered from already existing shared myths and symbols. Nature in Norway had already been a long-established practice and foundation for mythology. It is precisely that process of mythmaking and its persistence for the Norwegian nation-state that is under scrutiny here. The construction of nature mythology will be discussed in chapter one and further analyzed (in relation to globalization) in the case studies of specific recent Norwegian films (chapters three to five).

The third way to construct Norwegian nation implied a uniformed, standardized, national language and communication in order to convey these invented traditions and myths: as Gellner holds, “these communications must be in the same shared and

⁵ Anderson, *Imagined*, 7.

⁶ Hobsbawm, *The Invention*, 1.

standardized linguistic medium and script.”⁷ Similarly, Anderson has demonstrated that mediated communication was important in the making of a national identity embodied in print (the national novel and the newspaper). Thus culture is now the necessary shared medium for the nation. In Norway, I show how a new culture and even language was created to define the nation. The dissemination, standardization of the values/ideas deemed Norwegian occurred through a new language (*Nynorsk*) based on the dialects that were used to transmit the mythological folktales. The Norwegian myth is characterized by a return to the past, the predominance of nature in artistic representation, Romantic nationalism founded on the Norwegian’s closeness with nature, and folk peasant culture. Therefore, this dissertation argues that more than just a symbol and the context for the Norwegian mythmaking, nature is for Norwegians the strongest cultural category, foundational for any study of the Norwegian nation and culture. Yet, as I will show, film complicates that stable concept of the nation because of the way in which film engages with various debates and discourses partaking to the nation.

Therefore, Anderson’s notion of “imagined community,” Hobsbawm’s notion of “invented traditions” and Gellner’s dissemination idea rely on a strong communicative aspect that informs the present study. These theories show not only the economic importance, but also the key social role in creating and maintaining an “imagined community” within the limits of the nation. Because of its widely socio-cultural aspect, this idea of imagined community seems perfectly applicable to cinema. Such a proposition sees national cinemas as imagined entities that participate widely in providing imaginings that sustain nation-states. From this perspective, cinema becomes a major conveyor of the national ideology of a particular nation. Many scholars have used

⁷ Gellner, *Nations*, 35.

Anderson's theory to see how a national cinema participates in the creation of an imaginary community⁸. In this logic, it seems legitimate to ask, how then does cinema also function as an imagined community? Does it convey myths, invented traditions, and past narratives to reinforce or mirror the nation?

A recent Norwegian government publication attributes such a mythological function to cinema. The opening of the 2008 government White Papers issued by the Ministry of Culture, reads, "Film is a medium that reflects both history and our present time,"⁹ which suggests that Norwegian cinema is a significant mediator of Norwegian national identity and culture. Similarly, the statement holds that "Film deals also with identity, community and belonging,"¹⁰ these key concepts here define film, while they customarily also define the nation. Indeed, in its rationale the Norwegian government counts on film as the promoter of a national identity defined here as language, culture, and narrative tradition. The logic in this publication can be summarized as follows: film reflects culture and thus it is important to support film to promote cultural and national identity. Such statements illustrates what Andrew Higson has called an "ideal national cinema model" that "is assumed to produce films which express and explore pure, authentic national identities and indigenous cultural traditions."¹¹ In sum, Norwegian cinema here is equated with Norwegian identity and Norwegian nation.

⁸ See for example Mette Hjort's *Small Nation, Global Cinema: The New Danish Cinema* (Minneapolis: The U. of Minnesota P., 2005)

⁹ *Veiviseren*, 7.

¹⁰ *Veiviseren*, 7.

¹¹ Andrew Higson, "National Cinema(s), International Markets and Cross-Cultural Identities," In *Moving Images, Culture and the Mind* (Luton: U. of Luton P., 2000), 205.

Instead of restricting itself to this very static and simplistic use of film as a mirror of culture, this dissertation argues for a dynamic relation between the nation and filmic representations. The present study argues that as a mode of representation cinema is fundamentally transnational, crossing borders and contradicting national ideology's attempt to contain culture and identities within enclosed borders or "imagined communities." I contend that regarding the nation/cinema relation is one of dynamic exchange, interaction, interpenetration, borrowing, and permeability. I examine the many ways in which this negotiation occurs in the film texts as they are informed by contexts.¹² We shift from the nation and national cinemas as stable and coherent to understanding them as dynamic places for change and debate.

Minor Cinema and Globalization

This dissertation is a contribution to the growing number of national cinema studies that examine the dynamic relation between a particular national cinema and globalization. This project also joins recent studies about minor cinema as a "political category" (in Hjort's terms).¹³ Three major criteria define "minor cinema": the size of the population (too small to sustain a film industry), the language spoken (that makes it hard to export films) and the continuous and dominant import of US films on the screens

¹² For a variety of informative ways to analyze the relationship between film and nation see, Mette Hjort and Scott MacKenzie, *Cinema and Nation* (London: Routledge, 2000).

¹³ In terms of a small national cinema responding to the global, one of the first comprehensive studies was, Mette Hjort, *Small Nation, Global Cinema* (Minneapolis: The University of Minnesota Press, 2005). See also Mette Hjort and Duncan Petrie, eds., *The Cinema of Small Nations* (Bloomington: Indiana U. P., 2007). Dina Iordanova and David Martin-Jones and Belén Vidal, eds., *Cinema at the Periphery* (Detroit: Wayne State University Press, 2010). Karl Schoonover and Rosalind Galt, eds., *Global Art Cinemas: New Theories and Histories* (New York: Oxford U. P., 2010). Andrew Nestingen and Trevor Elkington, *Transnational Cinema in a Global North: Nordic Cinema in Transition* (Detroit: Wayne State U. P., 2005). Kathleen Newman and Natasha Durovicova, eds. *World Cinemas, Transnational Perspectives* (New York: Routledge, 2010). Bjørn Nordfjord *Dagur Kari's Noi the Albino* (Seattle: U. of Washington P., 2010). Esther C. M. Yau, *At Full Speed: Hong Kong Cinema in a Borderless World* (Minneapolis: U. of Minnesota P., 2001).

(this will be developed further in chapter 2). If the White Papers' title "The Pathfinder for the advocacy¹⁴ of Norwegian film" indicates a search for the *path* towards a stronger filmic identity, it also optimistically points to the potential of Norwegian cinema as a minor national cinema in a globalized world. The field of minor cinema has been widely concerned with ways in which those cinemas engage with other global forces that represent "a challenge as well as new possibilities."¹⁵

Hjort has shed light on the concept of minor cinema in her influential *Small Nation, Global Cinema* (2005) focusing on Danish cinema's strategic responses to globalization. More recently, *The Cinema of Small Nations* (2007) comprises 12 case studies, which unveil rarely discussed national or sub-national small cinemas to show also how they interrelate with global and national configurations (thus analyzed, we find the cinemas of Denmark, Iceland, Ireland, Scotland, Bulgaria, Honk Kong, Singapore, Taiwan, New Zealand, Cuba, Burkina Faso, Tunisia). Whereas Norwegian cinema deserves a rightful place in such as collection, it still remains conspicuously absent from these geopolitical and textual studies and debates about minor cinema. Although I am studying a European cinema, Norwegian cinema has not been included in prior Western Europe focused studies and in fact requires a major English-language study. Thus, from chapters 2 to 5, I investigate the ways in which contexts inform texts in terms of global imaginations in Norwegian cinema.¹⁶

¹⁴ The Norwegian term used *løftet* is closer to "uplift" and reinforces the idea of strong support.

¹⁵ *Veiviseren*, 13.

¹⁶ For a useful analysis of the context of globalization and the melodrama, see Bhaskar Sarkar, "The Melodramas of Globalization," *Cultural Dynamics* 2008, 28 (1), 31-51.

Globalization throughout this dissertation is understood as a largely polyvalent phenomenon with economical, social and political aspects. Generally, it denotes “the intensification of worldwide social relations and interactions such that distant events acquire very localized impacts and vice versa.”¹⁷ More specifically, I am most concerned as John Tomlinson puts it, with “how globalization alters the context of meaning construction: how it affects people’s sense of identity, the experience of place and of the self in relation to place, how it impacts on the shared understandings, values, desires, myths, hope and fears that have developed around locally situated life.”¹⁸ I wish to see how this cultural aspect of globalization is expressed specifically in the textual representations of a national and minor cinema.¹⁹ Therefore, minor cinemas and specifically Norwegian cinema, I contend, can be seen as the site of debate, negotiation, and interaction between globalization forces, national identities, and culture.

Of course, this project is not about denying national cinema but rather about examining how it is a place for dynamic exchanges in its textual representations. National cinema, I contend, continues to be not only a structural, ideological and historical reality but also an array of cultural representations. As Mette Hjort holds, “Nation-states may not have the autonomies or efficacies they once had, but the fact

¹⁷ David Held and Anthony McGrew, *Globalization/Anti-Globalization: beyond the Great Divide* (Cambridge: Polity, 2007), 2.

¹⁸ John Tomlinson, *Globalization and Culture* (Chicago: U. Of Chicago P., 1999), 20.

¹⁹ For other takes on globalization that focus on cultural issues, see: Arjun Appadurai, *Modernity at Large* (Minneapolis: U. of Minnesota P., 1996); Barrie Axford, *The Global System: Politics, Economics and Culture* (Cambridge: Polity Press, 1995) Ch 6; Mike Featherstone, *Undoing Culture* (London: Sage, 1995), Anthony Giddens, *The Consequences of Modernity* (Cambridge: Polity Press, 1990); Scott Lash and John Urry, *Economies of Signs and Space* (London: Sage, 1994), chapter 11. Roland Robertson, “Glocalization,” in *Global Modernities*, Featherstone et al. eds.; Annabelle, Sreberny-Mohammadi, “The Global and the Local,” in *Mass Media and Society*, J. Curran and M. Gurevitch, eds. 118-138 (London: Edward Arnold, 1991).

remains that many key institutional frameworks and policy directives find expression at the nation-state level, even when they involve an address to transnational, international or global realities.”²⁰ As I will show, national cinema has an identity that is negotiated within the network of cinematic genre, styles, and techniques that result from a global, transnational cinema. As Kathleen Newman puts it, “Changes in film industries and in film style are now understood not merely to be a response to national conditions and pressures, but also to have, almost always, multiple international determinants.”²¹ The present work joins such studies as it questions the relation of Norwegian/global cinema/culture in the globalized world. What are the many negotiations between the nation and the global occur in film texts?

Negotiating the Local and the Global

It is my contention that the local and the global are not opposed but rather in a constant dynamic relation and that this negotiation can be interpreted in film representations. A valuable critical tool to look at how minor cinemas negotiate globalizing forces is what Roland Robertson has called “glocalization” (from the combination between “global” and “local”). As Robertson holds, “From my own analytical and interpretative standpoint the concept of globalization has involved the simultaneity and the interpenetration of what are conventionally called the global and the local. (...) It may even become more necessary to substitute the term “glocalization” for the contested term “globalization.”²² Glocalization is thus a complex interaction of

²⁰ Mette Hjort, *Small Nation, Global Cinema: The New Danish Cinema* (Minneapolis: The U. of Minnesota P., 2005), 27.

²¹ Newman, *World Cinemas*, 2.

²² Robertson, “Glocalization,” 30.