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Ever since his debut in 1946, Pär Rådström (1925–1963) has mainly been considered a lightweight author, and his works simple and superficial. The aim of this study is to show that the Rådström's works hide more complexity than has previously been considered. The main question concerns how Rådström succeeds in combining an immediate accessibility with an elaborate complexity.

The main object of this study is *Sommargästerna* (1960; "The Summer Guests"), Rådström's breakthrough among critics and readers alike. The sparing descriptions of settings and characters function as one accessible path into the work, and force readers to co-creation. The more complex parts originate from an all-pervading double perspective. Rådström plays with reader expectations and ambiguities; he constantly merges different attitudes, time periods and narrational positions; he fills his works with literary references, stretching from highbrow to lowbrow; he makes the doubles stand out as two separate characters and simultaneously as two aspects of one character. These features are conducive to an ontological instability leading to a Baudrillan implosion, which generates a hyperreality where all differences and ontological boundaries are annihilated.

These results are further applied to *Ballong till månen* (1958; "Balloon to the Moon") and *Översten* (1961; "The Colonel"), in order to compare re-usage and development in Rådström's writings. These works present the same ontological instability as *Sommargästerna*. However, in *Ballong till månen*, the emphasis is on role-playing and shattered identities, combined with a theme of true and false. In *Översten*, the double perspective is even more manifest, mainly in the ever-present copying that permeates it; everyone has a mirror image and lacks both origin and authenticity.

Rådström's works are proved more complex than earlier research has indicated, and as being inspired by an early postmodern play with literary techniques and strategies, and by international influences like the French *nouveau roman*. This study recognizes a consummate method, *the aesthetics of detour*, which means that the works incessantly and strategically diverge rather than move forward; they take a detour from one reality to another, via a dreamlike hyperreality.

Keywords: Pär Rådström, Jean Baudrillard, Brian McHale, *nouveau roman*, postmodernism, accessibility, complexity, narratology, cliché, doublings, possibility, simultaneity, ontological instability, implosion, hyperreality, the Swedish 1950's, the Swedish 1960's