

Nordlit 42

Manufacturing Monsters

Edited by

Christian Beyer

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Nordlit's Special Issues so Far

The *MaMo* editors invite their readers to also have a look at previous *Nordlit* issues and consider the themes in bold—most of which deal with bordering and othering—as of especially significant to their own. ‘God fornøyelse!’

<i>Nordlit</i> 42 (Autumn 2019)	[420 p.]— <i>Manufacturing Monsters</i> (2018)
<i>Nordlit</i> 41 (Spring 2019)	[107 p.]— <i>Kino i 100</i> (2016)
<i>Nordlit</i> 39 (Autumn 2017)	[115 p.]— Russian Space: Concepts, Practices, Representations
<i>Nordlit</i> 38 (Spring 2016)	[225 p.]— <i>Hamsun i Tromsø VI</i> (2015)
<i>Nordlit</i> 37 (Autumn 2015b)	[122 p.]— <i>Living the War: Part One</i>
<i>Nordlit</i> 36 (Autumn 2015a)	[314 p.]— <i>Berørt av bygninger: Festskrift til Ingebjørg Hage</i>
<i>Nordlit</i> 35 (Spring 2015b)	[246 p.]— <i>Arctic Modernities: Festskrift til Fredrik Chr. Brøgger</i>
<i>Nordlit</i> 34 (Spring 2015a)	[536 p.]— <i>Ibsen and World Drama(s)</i> (2012)
<i>Nordlit</i> 33 (Autumn 2014c)	[408 p.]— <i>Rara avis in Ultima Thule: Festskrift til Synnøve des Bouvrie</i>
<i>Nordlit</i> 32 (Autumn 2014b)	[180 p.]— <i>Narrating the High North II</i> (2013)
<i>Nordlit</i> 31 (Autumn 2014a)	[174 p.]— Border Aesthetics (2012)
<i>Nordlit</i> 30 (Autumn 2012)	[210 p.]— Medier, kultur og samfunn (2012)
<i>Nordlit</i> 29 (Spring 2012)	[328 p.]— <i>Narrating the High North</i> (2011)
<i>Nordlit</i> 28 (Autumn 2011)	[274 p.]— <i>La Décadence ou une Esthétique de la Transgression</i> (2010)
<i>Nordlit</i> 25 (Autumn 2009)	[328 p.]— <i>Hamsun-nummer</i> (2009)
<i>Nordlit</i> 24 (Spring 2009)	[336 p.]— The Cultural Production and Negotiation of Borders (2008)
<i>Nordlit</i> 23 (Spring 2008)	[440 p.]— <i>Arctic Discourses</i> (2008)
<i>Nordlit</i> 22 (Spring 2007b)	[273 p.]— <i>Arktiske Diskurser</i>
<i>Nordlit</i> 21 (Spring 2007a)	[341 p.]— Centre-Periphery: The Avant-Garde and the Other (2006)
<i>Nordlit</i> 19 (Spring 2006)	[131 p.]— Grenser
<i>Nordlit</i> 17 (Spring 2005)	[255 p.]— <i>Til minne om Øystein Rottem</i>
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<i>Nordlit</i> 13 (Spring 2003)	[353 p.]— <i>Festskrift til Nils Magne Knutsen</i>
<i>Nordlit</i> 11 (Spring 2002)	[249 p.]— <i>1700-tallet og romantikkens utspring</i> (2001)
<i>Nordlit</i> 10 (Autumn 2001)	[129 p.]— Identitet (2001)
<i>Nordlit</i> 8 (Autumn 2000)	[175 p.]— <i>Hamsun i lys av Bakhtins teorier</i> (1999)
<i>Nordlit</i> 6 (Autumn 1999)	[204 p.]— Rhetoric Across the Humanities (1998)
<i>Nordlit</i> 4 (Autumn 1998)	[180 p.]— <i>Aspects of Gender and Russian Literature</i> (1998)
<i>Nordlit</i> 2 (Autumn 1997)	[132 p.]— <i>Europeisk drama 1600–1800</i> (1997)
<i>Nordlit</i> 1 (Spring 1997)	[240 p.]— <i>Writing and a Sense of Place</i> (1996)

Since 1997, forty-two *Nordlit* issues have been published. Thirty of these issues appeared as special issues, including the one in hand. In the list above, brackets behind the titles indicate the years of related symposia. The spring issues of 1998–2001 and 2011, the autumn issues of 2002–2006, as well as the issues of 2010 and 2018 appeared as twelve open issues.

Twenty-two years ago, *Nordlit* was launched by researchers at the Faculty of Humanities at the University of Tromsø—primarily as a publication channel for working papers in literature. After numerous fusions and re-structuring processes, and the subsequent re-branding of departments, faculties, and Tromsø's university as a whole, the journal is currently affiliated with the Department of Language and Culture at UiT The Arctic University of Norway. The Times They Are a-Changin'.

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Manufacturing Monsters

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Christian Beyer

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Manufactur

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Nordlit 42—Autumn 2019

Manufacturing Monsters

Edited by Beyer, Bockwoldt, Hammar, Pötzsch

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Juliane C. Bockwoldt, UiT The Arctic University of Norway
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Holger Pötzsch, UiT The Arctic University of Norway

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“Being
an extreme form of the other,
the monster is far more than
a threatening apparition implicitly justifying
its own confinement or eradication”

—the editors, on page 11.

“When taken as a social optic
relevant not due to whatever frame it instantiates,
but due to the very
practices, interests, and power relations
these processes of construction make palpable,
the monster becomes a veritable black mirror
throwing back at us the creatures of our making
and remorselessly exposing the inherent monstrosity
of our own beliefs, attitudes, and actions”

—the editors, on page 13.

“[...] this special issue intends
not only to *see monsters*,
but also to see *with, through, and as* monsters”

—the editors, on page 16.