

Analysis of Simon Stranger's novel *Lexicon of Light and Darkness*

Análisis de *Lexicon of Light and Darkness*, una novela de Simon Stranger

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Milan Mašát · Palacký University Olomouc. milan.masat@upol.cz

<https://orcid.org/0000-0001-8602-3059>

Abstract

The main goal of the paper is to point out the obscure model reader of the publication *Lexicon of Light and Darkness* by Simon Stranger, and thus substantiate our opinion on certain limits in defining the implicit reader of some texts with the theme of Shoah in relation to their goals. The analysis of the narrative was carried out through a content analysis of a qualitative nature. We work with the intentions of close contextual analysis, which means that we work only with the researched artistic narrative, or with other fiction, which we prove our claims. Prior to the analysis, the following research questions were determined: 1) How does the depiction of the effort to eradicate Jewish nationality differ in Stranger's publication in comparison with other artistic narratives on the same subject? 2) How is the influence of the social environment on the mental orientation and maturation of the adolescent? 3) What strategies did Stranger choose in relation to the reader? 4) How does the perception of selected aspects of World War II by people living at different times in the context of Stranger's publication differ? 5) To what extent is the text devoted to space and support for pluralistic interpretation by recipients?

Key words: Simon Stranger, *Lexicon of Light and Darkness*, Qualitative Content Analysis, Model Reader, Literature for Children and Youth.

Resumen

El objetivo principal de este artículo es hacer visible el lector modelo difuso de la novela *Lexicon of Light and Darkness*, y, al mismo tiempo, argumentar nuestra opinión sobre ciertos límites a la hora de definir el lector implícito en algunos textos que tratan el tema de la Shoah. El análisis de la narración se llevó a cabo a través de una metodología cualitativa. El objetivo era desarrollar un análisis contextual profundo, y, para respaldar la tesis principal, se manejó una serie de narrativas artísticas y ficticias. Antes del análisis, se consideraron las siguientes cuestiones: 1) ¿Qué diferencia hay entre la visión de Stranger y la de otras obras que tratan el tema del exterminio judío? 2) ¿Cómo influye el ambiente social en la orientación mental y la maduración de los y las adolescentes? 3) ¿Qué estrategias usa Stranger en relación con la persona lectora? 4) ¿Qué diferencias hay en la concepción de la Segunda Guerra Mundial entre personas que han vivido en un contexto diferente al de Stranger? 5) ¿Hasta qué punto este texto está relacionado con el espacio y puede dar lugar a interpretaciones diversas por parte de los receptores y receptoras?

Palabras clave: Simon Stranger, *Lexicon of Light and Darkness*, Análisis cualitativo, Lector Modelo, Literatura Infantil y Juvenil

Resum

L'objectiu principal d'aquest article és fer visible el lector model difús de la novel·la *Lexicon of Light and Darkness* i, al mateix temps, argumentar la nostra opinió sobre certs límits a l'hora de definir el lector implícit en alguns textos que tracten el tema de la Shoah. L'anàlisi de la narració es va dur a terme a través d'una metodologia qualitativa. L'objectiu era desenvolupar una anàlisi conceptual profunda i, per donar suport a la tesi principal, es va manejar una sèrie de narratives artístiques i fictícies. Abans de l'anàlisi, es van considerar les següents qüestions: 1) Quina diferència hi ha entre la visió d'*Stranger* i la d'altres obres que tracten el tema de l'extermini jueu? 2) Com influeix l'ambient social en l'orientació mental i la maduració dels i les adolescents? 3) Quines estratègies fa servir *Stranger* en relació amb el la persona lectora? 4) Quines diferències hi ha en la concepció de la Segona Guerra Mundial entre persones que han viscut en un context diferent al d'*Stranger*? 5) Fins quin punt aquest text està relacionat amb l'espai i pot donar lloc a interpretacions diverses per part dels receptors i receptores?

Paraules clau: Simon Stranger, *Lexicon of Light and Darkness*, Anàlisi qualitativa, Lector Model, Literatura Infantil i Juveni

1. Introduction

At present, there is a considerable development of publishing books, in the middle of which is some aspect of World War II. Yudkin (in Abramovich, 2019, p. 9) notes:

Holocaust literature (...) is writing that takes its subject and starting point from the war conducted against the Jews from 1933 to 1945. Although that is the point of origin, the continuation is less certain, less defined, and less crystalized. The effects go on, and writing allows these to move in different directions. The writer as narrator may be the prime focus of the narrative or a reporter of a distant event. Such an account may be a chronicle in which the chronicler is the principal actor or a subsidiary actor. Or he may not be involved in the story at all.

For understandable reasons, the testimonies of Shoah¹ or Holocaust² survivors are published in books (most recent, for example, Šmrha, Rosenberg, 2021; Waisman, McClelland, 2021; Weinberg, 2020), re-editions of various forms of registration of persons who participated in the murder of various groups

1 Arndt (2020, pp. 13–14) sees the Shoah as a culmination of “centuries of persecution, discrimination, robbery, and ultimately murder in all parts of Europe”.

2 United States Holocaust Memorial Museum defines the Holocaust as follows: “The Holocaust specifically refers to the systematic, state-sponsored persecution and murder of six million Jews. However, there were also millions of other victims of Nazi persecution and murder. In the 1930s, the regime targeted a variety of alleged domestic enemies within German society. As the Nazis extended their reach during World War II, millions of other Europeans were also subjected to Nazi brutality”. (Holocaust Encyclopedia, 2021)

of persons, especially Jews, are published (see, for example, Liblau, 2021; Merle, 2005; Tamminen, 2020) and, last but not least, various reflections are published in this factual area experts on different aspects that led to the development of the National Socialist idea in interwar Germany (see, for example, Cílek, 2021; Padevět, 2021; Weil, 2021). The second group of Shoah-literature is artistic narratives. Many experts this area of a given literary work divide it into two subcategories in relation to its implicit readers. Literary texts with a defined theme, intended primarily for children and young, in most cases aim to introduce these recipients to a given historical phase, mostly focusing on persecution and stigmatization practices against Jews. Many authors choose a strategy for depicting the effects of the policies of Nazi leaders on a particular individual³ (Lindquist, 2013).

We believe that the chosen creative approach can lead to the abstracting of the given events, and thus to a certain extent increase the impact of this area of fiction on the reader. The second circle of Shoah-literature are texts that are not primarily intentional (i.e., they are not primarily intended for reading by children and youth), which does not mean that they are unsuitable for reading by children and young. In these texts, most of their authors go “behind the story” which can form a certain backdrop for the presentation of general human characteristics, to find parallels with the present, to give some warning against repeating history or as a model of human aid, cohesion, and cooperation, but also as a prelude. These are efforts to apply in society under all conditions and the like. Liblau (2021, 189) notes about the given events in connection with the implementation of certain persecution and other practices in connection with the desire for power of some members of global society:

The fifth hood is at large, and every dream is between us. It occupies a place in the social or state hierarchy, determines laws, sometimes draws up constitutions and decides on the course of events, shapes them, and gives them a rhythm. He usually wears the mask of a moralist or preacher and stands guard for big affairs.

We believe that the chosen creative approach can, to a certain extent, lead to the abstracting of the given events, and thus to a certain extent increase the impact of this area of fiction on the reader.

It presents arguments from noble ideals and halls them into suitable slogans, thanks to whose catchiness and stubborn repetition in the press, radio, television, and cinema, they penetrate the broad social strata and ensure the trust. In this way, it is easy to saturate low and primitive instincts, to play one's own skirmishes, to incite one against the other, to pit

³ This approach is one of the best ways to present the phenomenon in institutional education (see for example Martin, 2007; Porat, 2004).

different social classes, nations and races (compare Acedo, 2010; Kinloch, 2001; Roth, 2020).

We may ask ourselves what are the impulses that lead to the publication of a lot of Shoah-literature. We believe that one of the key aspects is their certain readership, which to some extent guarantees their commercial success for the respective publishers. Of course, another of the main attributes is the effort to warn against recurring these events through artistic narratives, to form the desired axiological profile of adolescent recipients or to acquaint readers from one phase of history. Jordan (2004) notes that literary texts are one of the best tools for acquainting children and adolescents with the events of the Holocaust or the Shoah. The choice should of course, respect the age of readers and the cognitive and reading experience associated with them.

In connection with the number of books published about one line of events of World War II, the Shoah, or the Holocaust, Esi (2012, 73) claims:

The contextual dimension of education involves the setting of some criteria of eligibility regarding the assumption of some competitive strategies. Such an assumption emphasizes a series of educational paradigms whose pragmatic substantiation depends many times on the attitude of the actors involved in the instructive process but also on the courses of action initiated within the social reality. Moreover, the dynamics of such a process emphasizes the need of an educational psychology whose scientific foundation should legitimize the prosocial behaviors of the actors involved in the educational activities. Therefore, the expression of an educational pragmatism at a social level supposes a character peculiar to the system in which it functions and resides in the human activity's form of manifestation itself.

We should strive for as many different stimuli as possible that correspond to the events of the Shoah or the Holocaust and present them to all members of society. One of the most accessible forms seems to be the presentation of selected aspects of World War II through literary texts. In connection with the aim of the article, we mean artistic narratives (fiction). We believe that compositions and not very defined boundaries of art literature provide authors with sufficient space to fulfill those goals that correspond to the need to constantly remember a given phase of history, and at the same time, these events can be modified to some extent in terms of adaptation. Implicit readers in connection with their previous cognitive, reading, life and other experiences and, of course, in correspondence with their expected preconceptions related to the issue interpret publications.

Simon Stranger's *Lexicon of Light and Darkness* (2021) is one of the publications found at the interface between children's and youth literature and unintentional texts. In our opinion, the book is not intended primarily for reading by children and young, which leads us to its relatively complicated

composition, intertwined time zones, changing the pace of narration or reminiscence of various events and, finally, a naturalistic depiction of torture of prisoners by minions of the Nazi regime. On the other hand, we are of the opinion that certain passages can also be introduced to adolescent readers. We are led to this statement mainly by our conviction that today's adolescents are presented with similarly horrific scenes through various media. Other reasons why we dare to include the publication at the interface of so-called adult and intentional literature is the fact that within one narrative line the author acquaints the reader with the motives that led him to write this novel, while also presenting excerpts from the interview with his children. In addition, adolescent readers are acquainted with the course of the Nazi occupation of Norway during World War II, with the regime's representatives in this country and with Norway's relations with neighboring countries, especially Sweden, in direct connection with the events of World War II.

It is not our goal to include the selected publication in one or the other area of artistic texts. We only wanted to point out the possible limits of this stratification in connection with the selection of publications suitable for reading by children and youth. In correspondence with our claim about the current "boom" in the publication of books on the Shoah, our view takes on another dimension. Connoted with the majority goals of the narratives, at the core of which is the presentation of various aspects related to one line of events of World War II, i.e., to warn of recurrence of these events, developing skills to recognize hate speech and behavior in the embryos themselves and be able to face them and prevent them. Escalation and the like, we believe that specifically in the field of Shoah-literature, these books cannot in most cases be divided into intentional and non-intentional publications. The statement is, of course, meant in the line adult reader - adolescent reader. Literary texts on a given topic intended for (youngest) recipients are categories in themselves; especially in most cases their different composition: illustrations or acquaintance of readers with basic stigmatization and persecution principles⁴) play an important role (see for example Kushner, 2020).

The main aim of the article is to point out the answers to the research questions (see below) to point out the obscure model reader of the *Lexicon of Light and Darkness* by Simon Stranger, and thus substantiate our claim about certain limits in defining the implicit reader of texts on a given topic in relation to their goals. We focus mainly on the composition of the work, on depicting the influence of the social group (family, classmates, etc.) on the opinion orientation of children and adolescents or on the main idea or mission of the narrative discussed in relation to the possible expected reader.

⁴ For example, wearing a yellow (David's) star.

2. Methodology

The narrative was analyzed through a qualitative content analysis. According to Kerling (1972, 528 in Klapko, 2013, 140), this method can be used

to determine the relative dominance or frequency of various communication phenomena, propaganda, tendencies, styles, changes in content and readability.

Among the objectives of quantitative content analysis are besides to understand statements in context and in procedural development. We focused on changes in the views of speakers and the author in terms of communication with the reader. We work with the intentions of close contextual analysis, which means that we work only with the researched artistic narrative, or with other fiction, which we prove our claims.

Prior to the analysis, the following research questions were determined:

- 1) How does the depiction of the effort to eradicate Jewish nationality differ in Stranger's publication in comparison with other artistic narratives on the same subject?
- 2) What is the influence of the social environment on the mental orientation and maturation of the adolescent?
- 3) What strategies did Stranger choose in relation to the reader?
- 4) How does the perception of selected aspects of World War II by people living at different times in the context of Stranger's publication differ?
- 5) To what extent is the text devoted to space and support for pluralistic interpretation by recipients?

2.1. Theoretical Justification of Research Questions

To formulate the first research question, we are guided mainly by many artistic narratives in which Nazi persecution practices against persons of Jewish nationality are thematized (most recently, for example, Epsteinová Rabínková, 2021; Iperen, 2021; Orte, Bonfiglioli, 2021 or Thompson, 2021). In most of these publications, the events are viewed - considering the narrative strategy at the ich-form level⁵ - from the perspective of members of the Jewish nation. If we narrow the group of fiction to publications in which the events are viewed through the prism of Nazi leaders and their minions, in most cases it is a depiction of the motives for their actions and those that led to the decision to join

⁵ This means that the story is told in the first person.

the Nazi party and try to achieve what of the highest hierarchical position. Stranger's publication, which is at the core of the present contribution of our contribution, is in a way unique in the literary texts: although it depicts the motives leading the main character, Henry Rinnan⁶, to join the Nazi party in Norway, the author places creative emphasis on depicting the influence of his environment (family, friends and similar social groups) to shape his personality profile in conjunction with his efforts to prove to everyone that despite his relatively small stature he can achieve something significant. We believe that this level of narration is crucial within the mission of the selected artistic narrative in the sense of the desired meaning of fiction texts with the given theme. In the second research question, we will try to answer the question of what narrative strategies the writer uses to explain the influences that affected Henry.

The third research question is related to the problematics of the used strategies. We reflect on what procedures Stranger has chosen to ensure that the meaning of texts with a defined theme is, given the development of the desired axiological values of readers in relation to maintaining and developing a democratic establishment, in maintaining civil society or connoting with skills to recognize undesirable behaviors and actions (for example persecution and stigmatization practices of certain groups of the population against other, minority, groups with different political views, sexual orientation or religion). Stranger chooses a creative tactic based on the interconnection of the space where the sadistic practices of some representatives of the Norwegian Nazi party depicted in the publication took place in the narrative. In the house, in the cellar of which Henry Rinnan and his assistants abused members of various resistance organizations, a second line of story takes place. For pragmatic reasons, the young couple decides to buy the house, not all members of the family are familiar with its history. The process will uncover horrific facts that also lead to the breakup of the couple. The third narrative line is taking place at a time when the writer is presenting some of his impulses to the reader as part of the story, which led him to write an analyzed publication based in part on historical facts. It is the connection between the three narrative lines - the one that took place during World War II, the story from the post-war period and a kind of reflection on the writer's work today - that can provide an answer to this research question.

In some parallels drawn at three different times, in our opinion, one can find the main idea or mission of Stranger's work. We will try to substantiate this statement, based on our commentary on some of the secondary topics that the writer has integrated into the narrative.

The answer to these two mentioned research questions will be related to the answer to the last postulated research question. We are convinced that the combination of the story of three groups of

⁶ For Rinnan, see, e.g., Hansson, 1972; Flyum, Wangen, 2007 or Lind, 2012.

people and their interconnection with the space in which the pivotal moments of their lives take place, characters of different ages perceiving similar historical events and at the same time finding and drawing parallels between their lives provides potential for different reception of Stranger's text. Of course, its primary perception by readers will be based on the reception of certain horrors associated with World War II, but as related to the above, it can be perceived on a deeper level in terms of various analogies or efforts to achieve one's own happiness in general.

3. Analysis of the novel *Lexicon of Light and Darkness*

Stranger's novel was published by *Aschehoug Forlag* in 2018 and won the *Norwegian Booksellers' Award* in the same year. So far, it has been translated into twenty-two languages. In our analysis, we will be based on a translation into the Czech language (in the Czech Republic, the publication was published in 2021). We differentiate the presentation of the analysis results into six parts, based on formulated research questions. In connection with the fact that our contribution does not act as a spoiler, we will try to make the stated statements in the level of generally tuned knowledge about the selected narrative. We are convinced that the goal of our study can be fulfilled in the chosen way, i.e., through the analysis of the novel *Lexicon of Light and Darkness* to point out certain limits in the division of literature on the Shoah or Holocaust into children and youth and non-intentional. As already indicated, we will achieve the goal by gradually answering the postulated research questions.

3.1 Depiction of the Effort to Eradicate the Jews

In the analyzed publication, the effort to eradicate Jews is represented through the personal story of a particular individual. Henry Rinnan. As we indicated in the previous part of the article, this real figure has almost reached the top of the Nazi hierarchy of power who occupied Norway. Readers are acquainted with Rinnan during his adolescence, when he suffers from many complexes, especially of a physiological nature. It should be noted that certain minor physical disabilities (such as short stature) are, used by his classmates, who bully him in various ways.

Nazi Germany occupied Norway during World War II, which applied the same monstrous racial laws as in Central, Eastern and Western Europe. Norwegian citizens, especially Jews, tried to escape through neighboring secret routes to neighboring Sweden, which was more open to them. Henry Rinnan, who had been climbing the power ladder from the very beginning (he had infiltrated various resistance groups at the time, such as communists or people smugglers into Sweden), embarked on a career in the Nazi extermination machinery. On the one hand, his membership provided him with a sufficient financial income, which in the context of food vouchers

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and the like was not a small benefit, but also realized in this way and, finally yet importantly, membership and work for top Nazi party leaders in Norway gave him a degree of freedom. Especially that which stems from the possibility of pursuing one's profession outside the home.

In the hunt for promotions, Henry Rinnan set up an interrogation room equipped with many torture instruments in the basement of his house. It is in this space that the pivotal part of the depiction of the effort to eradicate Jews in Stranger's publication takes place. On the one hand, the author uses naturalistic descriptions of torture practices, the aim of which was to obtain as much information as possible from other prisoners, who were in most cases members of Rinnan-infiltrated resistance groups, leading to other members of the group, clues to concealed weapons and the like. Thus, within these descriptions, the writer links raw, sometimes even detailed descriptions of torture with the presentation of interviews, the aim of which was to obtain certain information from the prisoners. Part of these narrative passages is the presentation of introspection and Rinnan's self-reflexive practices, which show that he made many of his decisions and some of his actions to draw attention to the top Nazi leaders with a view to his promotion.

To summarize the answer to the first research question, it can be stated that depicting the suffering of Jews in Norway in connection with Nazi persecution and stigmatization practices is not very different from portraying this topic in publications of a similar genre. In a way, the original is the connection of Rinnan's monstrous actions about his thought processes, which in part reveal the impulses of his behavior and which to some extent (in the context of art, fiction, literature) justify his actions. The contrast between Rinnan's thoughts and his actions may be interesting. In the analysis of this narrative line, we hardly encountered introspection in connotation with those who were abused. To some extent, therefore, it can be assumed that the writer placed particular emphasis on finding possible attributes that led Rinnan and that shaped his views. It is at this point that, in our opinion, one of the possible limits can be found in the division of literature into adult and intentional. We are guided by the considerable representation of Rinnan's shaping aspects in the self-reflective passages of the text on the possible affiliation of the *Lexicon of Light and Darkness* in the field of literature for children and youth.

3.2 The Influence of the Environment and the Social Environment on the Thought Direction and Maturation of the Adolescent

The topic under study is represented in a considerable amount of literature, in which a certain line of World War II is depicted, in both areas of artistic narratives. Henry Rinnan's actions affected his adolescence. He was bullied by his peers because of some of his handicaps and felt underestimated by his employer (uncle). It was these attributes that gradually shaped Rinnan's personality. He

increasingly felt the desire to prove to everyone that he could defend himself (he bought a firearm for stolen money) and that he could do something despite his small stature. The beginning of World War II gave him the perfect opportunity. Gradually, thanks to various coincidences, he becomes one of the leading people who decide on life and death. Many of his actions are led or associated with reminiscences during adolescence: he also perceives these as certain impulses for the continuation of his activity.

These excerpts can be generalized in such a way that a significant influence on the formation of the personality profile of individuals has its surroundings, both on an explicit level, i.e., purposefully, and implicitly, i.e., what the individual tracks, observes and the like. Of course, influencing works reciprocally in the sense of pretending both positive and negative patterns. Considerable space is devoted to the depictions mentioned in Stranger's publication. This creative approach is completely understandable, because it is at this time that impulses of Rinnan's behavior can be found.

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We believe that this narrative line has considerable potential for reading children, especially the age of Rinnan and adolescent recipients. They may experience similar problems, they may perceive the world similarly, and they may feel inferior, underappreciated, or oppressed. Based on the reception of the whole of Stranger's narrative, they may conclude that a given teenage period can be overcome, that it is not desirable for the traumas they experienced during it to be carried over into their next life. What negative consequences this can have is shown in the analyzed publication.

3.3 Strategies in Relation to the Reader

The answer to this question can be guided by a certain symbiosis of responses to the previous two research questions. Stranger chooses in relation to the child/adolescent reader a strategy of approaching their mentality and their age. He also consistently explains all Rinnan's actions at the level of introspection (narrator-spotlight). In our opinion, this procedure is very well chosen in relation to the acquisition of the desired personality profile of the recipients, as we indicated in the introduction to the article. While reading the novel, adolescent readers may conclude that they must find their place in the world, that they should not pass on their traumas to their "adult life". The text is also supplemented by the author's observations in writing this artistic narrative, when he implemented parts of interviews with his children into the book. At the same time, in this way, he reveals largely influenced by the effort to answer the questions asked to his children. At the same time, through

formulated answers, he also plays the game with adult readers, with a certain overlap of his answers. Through the chosen author's strategy, adult recipients can find parallels to some aspects of their lives in the text. At the same time, the writer integrates many great ideas into the narrative, which do not influence the primary storyline too much, but which complement it and shift its message beyond the story, sometimes with transcendental overlaps. Once again, it is confirmed that both groups of readers can find satisfaction in receiving Stranger's book, which stems, among other things, from Stranger's well-chosen approach to writing the publication.

3.4 Differences in the Perception of Selected Aspects of World War II by People Living at Different Times

In the discussed publication, Stranger develops three stories, which are interconnected by the space in which the representatives of these stories live. The first storyline depicts Henry Rinnan's maturity, his actions during World War II in Norway, and his post-war destiny. This level is partly based on real facts that the author drew from professional publications (some are mentioned in our paper). Henry sees World War II as a personal opportunity; in the basement of his house, he does not hesitate to set up an interrogation room in which monstrous things happen to obtain information. People who are close to Rinnan perceive war in a similar way in most cases: it is a means of ensuring a comfortable existence for them, but for which they must do something, i.e., carry out the orders of senior Nazi officials. They excuse all their actions by the fact that the victims can blame themselves for them - they did not defend themselves, they should not have done the thing, they should not have been caught, they should not be trustworthy.... Even after the end of World War II, Rinnan continues to think for personal gain: he thinks that he would use his knowledge gained during the infiltration of various groups in Norway's secret services. He is therefore unaware of the implications and implications of his actions; he is still convinced of the necessity of his actions with a view to ensuring the well-being of his family and friends.

The second narrative line is the story of a family who move into the same house after the end of World War II. The man and the woman have different information about the area; respectively the woman is not familiar with the detailed history of the house. Gradually, everything that took place in the basement of their house, he learns. The considerable psychological pressure that is exerted on her, among other things, because of worrying about her children, she gradually loses her control and begins to distance herself from the man and her children. The house and its history thus cause the disintegration of the hitherto functioning family; Rinnan's legacy transformed into another negative consequence.

The third narrative line consists of reflective passages related to the author's writing. He focuses on the impulses that shaped him when he decided to write the novel. At the same time, he tries to answer the questions asked by his children. Finally, yet importantly, it reflects on the legacy of the victims of

The text is also supplemented by the author's observations in writing this artistic narrative, when he implemented parts of interviews with his children into the book. At the same time, in this way, he reveals largely influenced by the effort to answer the questions asked to his children.

World War II for the present and reflects on what needs to be done to ensure that this does not happen again. One of the contributions to this is his novel.

All three narrative lines are connected by space, house, and cellar and in a way character. One of the children who witnessed the breakdown of his parents' marriage was his grandmother. The author therefore has a personal relationship to the space that plays a pivotal role in the novel being discussed.

3.5 Space to Support Pluralistic Interpretation of the Text by Recipients

We will answer the last research question at the level of a certain summary of the above observations. The very potential of the pluralistic perception of the narrative stems from the composition of the novel. As we have already mentioned, the three narrative (storyline) lines have a considerable principle of incompleteness, so that all readers of different ages, reading experiences, cognitive levels, knowledge of World War II and the like can fill the reception of Stranger's text with their imagination, they can relate it with their lives. This is the basis of this pluralistic interpretation. The characters and depictions of their opinion, as well as their physiological development, provide additional space for various interpretations of text passages. It is in the part where the influences influencing the genesis of Henry's views are depicted that they can be close to adolescent readers, especially with the age of the character. Adult recipients can find in them references to the development of the story, or they can reciprocally realize what led Rinnan to his behavior in relation to his mental maturation.

The space for pluralistic interpretation is therefore considerable within the novel. Certain barriers set him the basic aspects that connect all three generations united with the house, in the basement of which the torture of people took place, especially from the resistance. The author himself, who built his story on real events connected with a non-fictional character, also functions as a certain connecting element. Of course, many plot lines (especially intellectual, introspective) are conceived, but it is the illumination of Rinnan's actions that ensures that certain moral and ethical appeals are implicitly integrated into the text, which we believe most recipients will be able to recognize in a (not)relationship. Desirable conduct and behavior in connection with life in a democratic society. Nevertheless, the narrative provides considerable space for various (pluralistic) interpretations,

without which there would be no field of art literature that plays an important role in human development.

4. Conclusion and Discussion

The main aim of the paper was to point out the obscure implicit reader of Stranger's book *Lexicon of Light and Darkness*, and thus to point out certain boundaries in determining the implicit reader of texts on one line of World War II events in connection with the sound of most of them. We fulfilled the goal of the paper by answering research questions. Their theoretical justification was followed by a presentation of a qualitative analysis of the narrative.

Summary answer to the first research question 1) *How does the depiction of the effort to eradicate Jewish nationality differ in Stranger's publication in comparison with other artistic narratives on the same subject?* can be formulated in such a way that the author naturally depicts the abuse of various members of resistance organizations in Norway during World War II, but with considerable emphasis on the explanation of Henry Rinnan's ideas, which to some extent explain his actions. We are convinced that the author decided to take this step mainly due to a certain prevention of these monstrous acts (in relation to the adolescent reader) and due to pointing out possible manifestations of trauma from adolescence, which are reflected in the actions of an adult. The second research question was *What is the influence of the social environment on the mental orientation and maturation of the adolescent?* Based on the analysis of the narrative, it can be stated that the author focused on depicting the influence of the social group on the formation of the personality profile of individuals. Considerable space is devoted to this issue in the discussed publication, in our opinion, mainly due to the prevention of negative aspects of education, which can manifest themselves in the behavior of individuals only after several years, even if they gradually mature and gain strength in them.

In relation to the reader, Stranger has chosen strategies on several levels. One of them is conducted in relation to the reader: based on the creative approach and application of specific motifs to the narrative, the publication can be perceived "only" in the primary storyline, which will be appreciated especially by readers who do not yet have sufficient readership or factual knowledge. However, that primary plot contains a considerable number of deeper, transcendent ideas that lead more experienced reader to various analogies to today's global world, which is one way to prevent the development of persecution and stigmatization practices today.

Through characters (mostly real) from three generations, Stranger points out a certain mystery of a place that attracts negative phenomena. The house, or its cellar, is the area where the Nazi victims were tortured during World War II, and the children of a family that moved into the house after World

War II found a bullet fired from a weapon. The first impulse is leading to the breakdown of marriage and the family. The author is also connected to the house in his own way, through his wife. The house became the impetus for why he began writing the novel and with what purpose or mission he created it.

All storylines provide ample space for a pluralistic interpretation. Every reader (whether child/adolescent or adult) can give them a different meaning in the boundaries determined especially by space, characters and self-reflexive Rinnan passages. This fact is at the heart of the reception of art literature. Stranger's novel fills it completely; at the same time, the number of places of incompleteness leads us to state that the analyzed novel is ambiguously assigned to the field of literature for adults or to the field of literature for children and youth.

We believe that we have fulfilled the goal of the paper by answering the formulated research questions. We are convinced that through Stranger's publication it is possible to point out certain guidelines in the classification of selected publications into the two mentioned areas of art literature. In our opinion, the interpretive tools through which we tried to answer the postulated research questions (space, time, characters, etc.) can be applied to various artistic narratives, which cannot be clearly included in the children's literature, which is characterized by its compositional arrangement (for example, the role of illustrations, etc.).

We do not want to claim that all Shoah-themed narratives, which are straddled between two basic areas of literary texts, can unconditionally be offered for children's reading. It always depends on the specific use of the different layers involved in the composition of a particular work. However, we believe that the range of literary texts found "in no man's land" is perhaps more extensive than it may seem at first glance. Moreover, it is good, because in many of them they display the warnings that one line of events of World War II presents us with, which should serve as a certain model, where the development of our increasingly globalizing society should not go.

We do not want to claim that all Shoah-themed narratives, which are straddled between two basic areas of literary texts, can unconditionally be offered for children's reading.

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