

# CONTENTS

<i>List of Illustrations</i>	x
<i>Acknowledgments</i>	xiv
Introduction <i>Marianne Stecher-Hansen</i>	1
<b>Part I. War Historiography</b>	17
Chapter 1. Finland in World War II: Tragedy, Survival, and Good Wars <i>Juhana Aunessuoma</i>	21
Chapter 2. Danish Historical Narratives of the Occupation: The Promises and Lies of the 9th of April <i>Sofie Lene Bak</i>	35
Chapter 3. The Norwegian War Experience: Occupied and Allied <i>Tom Kristiansen</i>	49
Chapter 4. The Icelandic National Narrative and World War II: “Freedom and Culture” <i>Guðmundur Hálfðanarson</i>	65
Chapter 5. Sweden’s Ambiguous War: Contradiction and Controversy <i>John Gilmour</i>	81
<b>Part II. War Literature: Archive</b>	97
Chapter 6. Karin Boye as Ambivalent Spectator of Fascism <i>Amanda Doxtater</i>	101
Chapter 7. Isak Dinesen in Hitler’s Berlin: Neutrality’s Cloak in “Letters from a Land at War” <i>Marianne Stecher-Hansen</i>	116

Chapter 8. Sigrid Undset's Problematic Propaganda: The Call for Democracy in <i>Return to the Future</i> <i>Christine Hamm</i>	136
<b>Part III. War Literature: Canon</b>	151
Chapter 9. Hans Christian Branner: Angst and the Existential Crisis of War in Denmark <i>Mark Mussari</i>	155
Chapter 10. Crises of Memory in Norway's Occupation Novel: Sigurd Hoel's <i>Meeting at the Milestone</i> <i>Dean Krouk</i>	169
Chapter 11. The Battle over Finnish Cultural Memory of War: Väinö Linna's <i>The Unknown Soldier</i> <i>Julia Pajunen</i>	185
Chapter 12. Investigating Sweden's Postwar Neutrality: Ethics in Per Olov Enquist's <i>The Legionnaires</i> <i>Jan Krogh Nielsen</i>	202
Chapter 13. The Allied Occupation of Iceland: Indriði G. Þorsteinsson's <i>North of War</i> <i>Daisy Neijmann</i>	216
<b>Part IV. War Cinema: Remembering and Forgetting</b>	233
Chapter 14. <i>Somewhere in Sweden</i> : Quality Fiction and Popularized History in the World War II Television Series <i>Erik Hedling</i>	237
Chapter 15. Icelandic Cinema and the American Military Presence: <i>The Girl Gogo, Atomic Station, and Devil's Island</i> <i>Pétur Valsson</i>	252
Chapter 16. War Memory, Compassion, and the Finnish Child: Klaus Härö's <i>Mother of Mine</i> <i>Liina-Ly Roos</i>	269
Chapter 17. The War Film as Cultural Memory in Denmark: <i>April 9th</i> and <i>Land of Mine</i> <i>Marianne Stecher-Hansen</i>	282
Chapter 18. Acts of Remembering: Audiovisual Memory and the New Norwegian Occupation Drama <i>Gunnar Iversen</i>	302

Chapter 19. Finland Returning to War on Screen: <i>The Unknown Soldier</i> of 2017 <i>John Sundholm</i>	314
<i>Epilogue</i>	330
<i>Index</i>	333