

«WAT vul aig bli».
Language After Oil: Multilingual Ecocriticism
in Øyvind Rimbereid's *Solaris korrigeret*

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Abstract

In the poem *Solaris korrigeret* (2004, *Solaris Corrected*), Øyvind Rimbereid (b. 1966) combines Stavanger dialect with English, German, Dutch, Old Norse, and offshore jargon, crafting a polyglot poetic idiom foregrounding linguistic and ecological transformations linked to petro-capitalism. This article argues that Rimbereid's linguistic experimentation exposes how globalisation and fossil extraction reshape local identities and unsettle national language. Employing Refsum's concepts of de- and re-territorialisation, I read Rimbereid's language as a petro-archive, where dialectal shifts record ecological and socio-political damage. By combining speculative eco-dystopian imaginaries with multilingual hybridity, *Solaris korrigeret* engages the Anthropocene's temporalities, remapping place, power, and identity within contemporary Nordic literature.

Keywords

climate-fiction; eco-dystopia; multilingual ecocriticism; post-monolingualism; *Solaris korrigeret*

1. Introduction

Øyvind Rimbereid (born in Stavanger in 1966) is widely recognised as one of Norway's most linguistically innovative writers, particularly for his experimental engagement with language and dialect. His literary production is characterised by a deliberate amalgamation of forms, drawing from the Stavanger dialect, as well as English, German, Dutch, and Old Norse (Refsum 2010, 89; Lindholm 2008, 358). This strategic multilingualism re-



sults in a complex linguistic register that reflects a broad range of cultural, historical, and geographical influences. Particularly striking is the presence of English, which functions as the global lingua franca of the oil industry. Its technical jargon, acronyms, and corporate registers enter Rimbereid's future dialect as markers of economic power, shaping Stavanger's speech and showing how global petro-capital leaves its trace in local language. This paper pays special attention to these Anglicisms, reading them not only as signs of linguistic hybridity but also as reminders of the structural dominance of English in North Sea extraction culture.

As Norheim (2012, 23) observed, Øyvind Rimbereid's career has helped define Norwegian poetry in the twenty-first century. His poetic debut, *Seine topografiar* (2000, Topography of Seine), introduced a new aesthetic in Norwegian poetry that Eirik Vassenden defined as: «long, epic texts in Stavanger dialect»¹ characterised by «figurative expansion, gliding narratives and sonic intensity, a poetry that reaches outward to probe history, biography and language»² (2006, 14). He later published the poem *Trådreiser* (2001, Thread Travels) before achieving canonical status with *Solaris korrigeret* (2004), chosen by a jury at the *Norsk litteraturfestival* as one of the twenty-five most important works in Norwegian literature³. His next landmark collection, *Herbarium* (2008), won the Brage Prize and earned him a nomination for the Nordic Council Literature Prize in 2009. Subsequent volumes, such as *Jimmen* (2011) and *Orgelsjøen* (2013, The Organ Sea), continued to explore the relationship between place and voice. Later collections, such as *Lovene* (2015, The Laws) and *Lenis plassar* (2017, Leni's Places), extended his ecological and topographic concerns⁴. Among other prizes, Rimbereid was awarded the Sult-prisen (2001), the Kritikerprisen (2004) for *Solaris korrigeret*,

¹ Orig.: «Lange, episke tekster skrevet på stavangerdialekt» (Vassenden 2006 quoted in Norheim 2012, 23). Unless otherwise stated all translations are mine.

² Orig.: «Billedlig ekspansjon, glidende narrativer og lydlighet, en poesi som brer seg tover, og som oppsøker og undersøker så vel historie og biografi som språk».

³ See Sætrebakken, Kampevold Larsen (2009).

⁴ Furthermore, two publications came out in 2019 and 2023, respectively *Hvit hare, grå hare, svart* and *Hvorfor hjerte nummer to?*

the Dobloug Prize (2010) and the Gyldendalprisen (2014), testifying to his singular role in mapping language onto landscape⁵.

In *Det topografiske diktet* Rimbereid argues that «[O]ur physical surroundings help make us [...] the brain itself is a topographic imprint»⁶ (Rimbereid 2006, 80). Hence his dialect experiments: as bodies move through oilfields, airports, and data-cables, poetry must register geography at the level of phoneme and syntax. *Solaris korrigeret* projects Stavanger's transformation from canning town to oil capital four centuries forward, letting that future speak back to the present.

This article reads *Solaris korrigeret* as post-linguistic poetry, where hybrid idiom itself becomes a form of critique, challenging petro-capitalism while rethinking national language, globalisation, and identity. Building on Christian Refsum's (2010) notion of the 'de-territorialisation and re-territorialisation' of language, the uprooting of language from traditional national boundaries (de-territorialisation) and its anchoring in new, hybrid identities shaped by globalised socio-economic conditions (re-territorialisation), this paper explores how Rimbereid's poetic strategies challenge established beliefs about national language and identity. As Refsum notes, this double movement lifts Norwegian out of its national shell and then re-roots it in Rogaland's soil and seawater. Rimbereid's work demonstrates how multilingualism reconfigures place, voice, and belonging, turning the poem into a site where cultural and spatial imaginaries are remapped.

In this way, Rimbereid challenges what Naoki Sakai (1997) defined as 'homolingual address', a monolingual ideology foundational to modern national imaginaries. To clarify why Rimbereid aligns his multilingual experiment with a ruined future Stavanger, it is useful to situate *Solaris korrigeret* within the recent surge of Scandinavian eco-dystopian fiction.

Although the term *cli-fi* only came into wide use after 2004, it serves here as a useful shorthand. *Solaris korrigeret* anticipates the genre's blend of speculative estrangement and environmental concern, but my emphasis is on how its multilingual form renders these ecological transformations

⁵ Øyvind Rimbereid is also an author of novels and essays.

⁶ Orig.: «de fysiske omgivelsene [er] med på å skape oss [...] Menneskehjernen kan i seg selv ses som et topografisk avtrykk».

audible. As Eirik Vassenden argues, *Solaris korrigert* is best read as a critical dystopia, a form that «not only depicts a world worse than our own, but [...] also contains possible utopian elements» assigning «the role of instigator of insurgence to imagination, critical creativity, and to poetry itself» (Vassenden 2022, 223-227). The genre, as Marco Malvestio argues, privileges «the imagination of catastrophe» because dystopian and post-apocalyptic scripts make the diffuse temporality of the Anthropocene narratable (Malvestio 2022, 35). Stableford's (2005) genealogy of late-twentieth-century science-fiction shows a decisive turn here: once ecological ruin is acknowledged as the inescapable outcome of industrial modernity, narrative energy shifts from heroic prevention to grim reckoning, thereby relocating guilt from external forces to human systems. Scandinavian poets have proved especially alert to this shift, with notable examples such as Theis Ørntoft (b. 1984), Lars Skinnebach (b. 1973), Liv Sejrbo Lidegaard (b. 1986), Eli I. Lund (b. 1971) and Johannes Heldén (b. 1978) among others. As Louise Mønster (2019, 42) observes, in Scandinavia, sci-fi poetry has «managed to grow considerably recently» with a «number of works that can either be described as sci-fi poetry in their entirety, or that contain elements of sci-fi and activate some of the genre's features» published after the turn of the millennium. As is the case for Rimbereid's poetry, Mønster notes that sci-fi poetry is driven not only by new themes but also by formal risk-taking:

[S]ci-fi not only offers alternatives to existing content, but that the genre is also often formally innovative. There may be reason to highlight sci-fi as a primarily thematically oriented genre designation [...], but especially in terms of its poetic forms of expression, the genre is characterized by an aesthetically experimental character. Perhaps even an *aesthetic novum*.⁷

⁷ Orig.: «Sci-fi [optegner] ikke kun indholdsmæssigt alternativer til det eksisterende, men [...] genren er også ofte formsprogligt nyskabende. Nok er der ræson i at fremhæve sci-fi som en primært tematisk orienteret genrebetegnelse [...], men især hvad angår dens poetiske udtryksformer, er genren kendetegnet ved en æstetisk eksperimenterende karakter. Måske endda ligefrem ved et æstetisk novum» (ivi, 43).

Crucially, she locates that formal breakthrough in linguistic practice:

And not least, the experimental traits manifest in the language itself, where new expressions appear and multilingual strategies are employed, converging with intensified globalisation and imagined future social structures.⁸

It is precisely this linguistic *novum* that Rimbereid develops in *Solaris korrigeret*, showing how eco-dystopian poetry can make the Anthropocene audible, shifting responsibility from distant forces to the very words we use and, at the same time, sketching the social configurations that might follow in a post-petroleum future. When *Solaris korrigeret* combines offshore English jargon, petro-financial acronyms, and techno-speak into Norwegian morphology, it performs the same theoretical move: linguistic hybridity becomes an index of irreversible damage, the poem's very grammar acknowledging what Morton would call the sticky presence of the 'hyperobject'⁹.

Read in this light, *Solaris korrigeret* does more than resist the homolingual address: it inserts Norwegian poetry into a regional tradition that treats language itself as a petro-archive¹⁰, showing how the use of natural resources and oil extraction inscribe ecological crisis in the very phonetics of place.

The long poem *Solaris korrigeret*, which gives its name to the 2004 collection, presents a speculative vision of a dystopian Stavanger, shaped by the convergence of local history, global capital, and geopolitical transformations linked to the North Sea oil economy. Rather than indulging in regionalist nostalgia or traditional pastoral tropes, the poem adopts a science-fiction framework to dramatise the interplay between memory, place, and industrial modernity. Its linguistic innovation lies in the construction of a futuristic idiolect that fuses dialectal and foreign linguistic elements, producing a form of language that is at once estranged and recognisably local. *Solaris*

⁸ Orig.: «Og ikke minst kan de eksperimentelle træk sætte sig igennem i sprogbrugen, hvor der fx optræder nye sproglige udtryk og anvendes multilingvistiske strategier, som konvergerer med øget globalisering og forestillinger om fremtidige sociale strukturer» (ivi, 42).

⁹ According to Morton's (2013, 1) definition, the hyperobject is a term used to: «refer to things that are massively distributed in time and space relative to humans». On hyperobject see also Morton (2010, 130-135).

¹⁰ The term petro-archive here is borrowed from Tondre (2020).

korriger thus constitutes one of the most original and conceptually ambitious contributions to twenty-first-century Norwegian literature.

As Andersen (2020, 158) observes, the speaker of *Solaris korriger* is «the voice of a specific person in a specific place. He is a rhetoric exemplum of his time, not a statistical everyone as we find them in modern statistics». This specificity matters: Rimbereid's petro-archive is not an abstract thought experiment but a record of Stavanger's own history and speech community. His use of Norwegian as a polyphonic and malleable medium allows him to stage tensions between centre and periphery, nature and technology, tradition and modernity. His poetry, located at the intersection of ecology, labour, and language, reconfigures the poetic space as a site of resistance, where dominant norms are not merely questioned, but productively unsettled. This article reads *Solaris korriger* as a petro-archive: oil history is inscribed not only in theme but in phoneme, morpheme, and syntax.

2. Stavanger's oil turn: from *hermetikk* to petro-polis

Stavanger's linguistic ecology shifted with oil. The decisive moment was the Storting's 1972 decision to place both the Norwegian Petroleum Directorate and Statoil in Stavanger, catalysing a rapid influx of international engineers and contractors. As Hadle Oftedal Andersen (ivi, 153) notes, the tradition of topographic verse sees place «in a wide sense, where all aspects of nature and culture are relevant» and tends to arise «at times of dramatic societal change». Rimbereid's Stavanger poems inherit this impulse: they register the city at a moment of radical transformation, when *hermetikk* factories give way to oil bases, and local speech merges with offshore English. Offshore workplace English and corporate registers mingled with local dialects, forming a hybrid speech ecology that Rimbereid later stylises (Staveli 2012; Øye Gjerde 2019). The invented idiom also draws on continental Germanic and Old Norse: spellings like *vul*, *vord*, *skeimfull* suggest Dutch/German influence; compounding and rhythm recall Norse prosody; endings stay rooted in Stavanger speech. The result is a layered idiom: less philology than a palimpsest of contact mirroring Stavanger's transnational oil economy.

The city's demography and soundscape shifted quickly: the first foreign oil families arrived in 1966 (*ibidem*), and by the early 1980s traders joked they needed an English dictionary to sell potatoes (Jacobsen, Berge, Haave, 1981). *Solaris korrigert* dramatizes this ambivalence: a city «nearli / emti» yet «midt i flowen» of «cells, organics, konnects» (Rimbereid 2004, 12), with «beauti» packaged for tourists as «WILD-BEAUTI-PARK-NORWG!».

Oil revenues swiftly transformed Stavanger, funding major cultural venues and remaking the city's landscape with new office districts, supply bases, and a skyline of construction cranes. In Bhabha's terms (2004), the city became a *third space*: a hybrid zone where offshore jargon, local dialect, and transatlantic business English mingle to form a new communal voice, a linguistic polyphony that Rimbereid extends into the twenty-fifth century. This petro-urban transformation can be read through what Borgen-Eide and Gubrium (2025, 1003-1005) call a «liminal phase» in which established social imaginaries of welfare, growth, and nature are thrown into flux. The oil era opened what they term a «discursive window», forcing Norwegians to renegotiate the meaning of prosperity, work, and nature within a rapidly shifting context. Rimbereid's *Solaris korrigert* stages Stavanger itself as caught between worlds: no longer the *hermetikk* town of the mid-century, not yet a post-oil utopia, but a place where language, work, and landscape are unsettled and reassembled. Reading *Solaris korrigert* alongside these liminal narratives highlights how Rimbereid converts this collective *threshold experience* into phonetic and morphological experiment, letting destabilized growth imaginaries resonate directly in the sound of the poem's future dialect.

3. Petro-Archive of Stavanger: an analysis of multilingual poetics in *Solaris korrigert*

Read as an ecocritical petro-archive, *Solaris korrigert* turns language into infrastructure: dialect, code-switching, and offshore jargon record the oil boom and its afterlives. As already noted, English, the working language of the oil industry, plays a central role here. Its technical jargon and acronyms puncture Stavanger dialect, marking the dominance of global petro-capital (Andersen 2019, 1). Rimbereid's linguistic experimentation aligns with a

broader literary tradition that challenges the ideal of the monolingual text. As Baker (2001, 157) defines it, multilingualism refers to «the presence of two or more languages within a society, text, or individual» and unfolds along a continuum rather than through neatly bounded systems. Rimbereid's practice aligns with a modernist lineage of linguistic experiment (Refsum 2010) but roots it in Rogaland's material history rather than cosmopolitan abstraction. The hybrid idiom resists easy readability and unsettles the ideology of a unified national language, making Norwegian feel partly foreign, and politically charged. The collision between local rootedness and radical hybridity can already be heard in *Solaris korrigeret*'s opening lines:

WAT *vul aig bli*
om du ku kreip fra
din vorld til uss?
 SKEIMFULL, *aig trur, ven*
du kommen vid diner imago
oufr oren tiim, tecn, airlife,
all diner apocalyptsen
skreik-
mare. OR din beauti draum! NE
wi er. NE diner ideo! DER
aig lefr, i 14.6, wi arbeiden
onli vid oren nanofingren,
dei er oren total novledg, wi arbeiden
so litl, 30 minutes a dag. AIG seer an
miner fingren, part af organic 14.6,
men veike, dei er som seagrass...
 SO *ku aig begg din vorld*
begynning, start uss
up igen? KU det!
 SKEIMFULL *aig er. SO*
wat
vul du bli
om vi ku kreip fra
uss til deg (Rimbereid 2004, 9-10)

The 'aig' who speaks, a bent form of the Stavanger pronoun *eg* ('I'), talks from a far-future Stavanger (the housing zone 'organic 14.6') to a present-day *du* ('you'). In one sentence, Rimbereid fuses two times and places, creating

an ‘ambient dystopia’ (after Morton) where space and time unravel¹¹. Forms like ‘WAT’, ‘world’, and ‘kreip’ are not errors; they are orthographic and phonological features of a constructed future idiolect. The poem blends English, Dutch/German graphemes, and Stavanger morphosyntax with techno-bureaucratic and offshore work registers, signalling how global industry has re-framed local speech.

The speaker claims, «we work only thirty minutes a day with our nano-fingers» but quickly adds that those fingers feel «weak [...] like sea-grass», linking effortless high-tech life to a worn-out body and landscape. A sudden shout, «SKEIMFULL» (ashamed), reveals guilt: the future voice cannot speak without dragging into the scene «all your apocalypses» a phrase that folds present-day Stavanger into its own ruined tomorrow and pins responsibility on the long history of oil extraction and climate-driven loss. As Christian Refsum later argues about the poem, its diction both deterritorialises and reterritorialises Norwegian; my contribution is to read that dynamic as a petro-archive, where ecological extraction leaves phonetic and morphological residue. Space and time no longer sit quietly in the background; they keep shifting, reminding us that ecological crisis first reaches our ears in the stressed, uneasy accents of everyday talk.

The same hybrid idiom scales from the ‘aig’ to the city. Set in the year 2480, *Solaris korrigert* unfolds in a rebranded Stavgersand, possibly a combination of Stavanger and the adjacent Sandnes (Lindholm 2008). The first-person narrator oversees 123 seabed robots that crawl through service tunnels repairing the corroded pipeline grid. He and his partner Shiri reside in the residential sector ‘organic 14.6’, a strictly policed transit hub where tourists purchase brief access to the planet’s last «desolate expanses, wild forests, free-roaming animals»¹² (*ibidem*). Communication itself has become fractured and technological, and it happens through «‘picts’, ‘symbols’ and ‘signals’»¹³ (Norheim 2012, 26).

¹¹ Timothy Morton (2007, 84) coins the term *ambient poetics* for works that “point out utopias and dystopias that lie just beyond our reckoning”, precisely because they dissolve the usual co-ordinates of space and time. Here, I use *ambient dystopia* as a concise label for this collapse of temporal and spatial boundaries in an ecological register.

¹² Orig.: «[Øde] vidder, ville skoger, frittgående dyr».

¹³ Orig.: «[S]kjer gjennom “picts”, “tekn” og “signals”».

After the opening lines, the speaker pivots to depict the wider city in the same jagged language, letting the cracks in place and time show through every word:

STAVGERSAND, ein nearli
 emti place
 midt i flowen af so mang
 cells, organics, konnects, pow og del-
 lovar. MEN «beauti» dei seis her er,
 midt millom sand og fjellr.
 [...]
 «BEAUTI», orden som transports kan
 ovfr all. JA, ovfr all dei kempar
 om orden «beauti». OM ein place
 [...]
 HER er so big flow af turists,
 fra Asi og Russi ofts, som gjennom her
 og til fjells ska fara, til green-
 life i WILD-BEAUTI-PARK-NORWG! (Rimbereid 2004, 12)

English nouns (flow, cells, organics, connects) clash with Stavanger forms (*fjellr*), turning the city into a data-pipe where bodies, capital, and energy circulate. The future city is *nearli emti* because its oil, gas and labour have been extracted; what survives is an empty shell traversed only by the algorithmic 'flow' of datalinks, power lines and maintenance drones. With hydrocarbons exhausted, the last exportable asset is 'beauty', which is to be found between *sand og fjellr*, sand and mountains. Nature (or what remains of it) becomes an inherently commodified and rare entity, advertised and sold to tourists coming from all over the globe as a brand WILD-BEAUTI-PARK-NORWG!

The code-switched lexicon (corporate English nouns colliding with Jærsk dialect) enacts this contradiction typographically: the dialect survives only as a marketing gloss for a landscape already consumed. In short, Rimbereid's futuristic Stavanger offers a stark answer to the poem's first question: in a world where even 'beauty' is bartered, what can a place become once its resources are exhausted and its language at once enriched by global inputs and weakened in its local anchoring? *Solaris korrigerert* stages both processes:

it shows the gains in range, vocabulary, and reach, but also the losses in intimacy, continuity, and inherited meaning.

When the poem turns from the hollowed-out city to the body, it asks what kind of knowledge can survive extraction. Skin still feels; robots do not. With that tension in mind, the next stanza reads:

FOR aig veit existen af vord.
 VER kommen den novledg fra?
 DEN kommen fra oren skinn.
 SKINN smerts og skinn gloden.
 SKINN drags uss out af oren self
 og mot odder humans.
 ROBOTS er ne skild out
 fra odder, dei haf ne blivt born.
 NE skinn skild fra skinn!
 DEI haf ne smerts og ne hunger.
 OG difor ne novledg?
 /
 ROBOTS treng ne draumar. (Rimbereid 2004, 18-19)

Here *skinn* (skin) anchors knowledge in sensation. Knowledge, the stanza declares, is not downloaded from ‘picts’ or ‘signals’ but felt through *smerts* (pain) and *gloden* (heat).

Post-human theory clarifies how the ‘natural’, the human, and the robotic interpenetrate. Rosi Braidotti (2013, 49) defines the post-human subject as «constituted in and by multiplicity», an eco-philosophical mesh where self and world mingle. That mesh now includes robots, the model citizen-workers of late capitalism: «Cyborgs are the dominant social and cultural formations active throughout the social fabric» (ivi, 90). In *Solaris korrigert* the two insights meet. Human skin registers pain, while robot crews and pipeline grids, the city’s cyborg infrastructure, turn that pain into business. The contrast exposes the fantasy of disembodied management and recentres knowledge in a vulnerable, plural body. Rimbereid’s grammar performs that entanglement: English techno-nouns scrape against Jærsk endings, while the capitalised SKINN amplifies both pain and urgen-

cy¹⁴. This contrast is carried by the language itself: embodied knowledge speaks through dialectal forms like *oren skinn*, *smerts*, and *gloden*, while the robots and their overseers speak in clipped Anglicised compounds such as *nevrons*, *biobalansera biosferen*, and *siddyplans*. The poem's shifting idiom lets the reader hear the gap between vulnerable bodies and a technocratic, almost disembodied order.

The poem then tests embodiment against its tireless workforce: the robots. Robots, born of no skin and feeling no hunger, possess *ne novledg*, no knowledge or lived understanding. The stark contrast between *oren skinn* and machinic indifference dramatises what posthuman theorists call 'disembodied cognition': information without experience, vision without vulnerability. In eco-critical terms, it exposes the fantasy that technology alone can manage an exhausted planet while the 'human sensorium' retreats indoors.

Finally, the stanza closes the loop: «ROBOTS treng ne draumar». Machines need no dreams, the speaker concedes; yet the poem itself acts as a dreamscape: by insisting that knowledge grows out of skin and restless dreaming, Rimbereid re-embodies thought in vulnerable bodies and places, against a future robotic economy.

That tension escalates when the narrative descends «1 km undr sea» to the abandoned Ekofisk shaft now housing Breynmachin BK2884.

MEN ogso dei emti brunnar ska naw fyllast.
 EIN ny, seifa tim er for lengst startat.
 MANG so energic ofr detta.
 WI ska ne emti left eftr uss!
 DEPT i Nordsea,
 i ein emti oilbrunn, 1 km undr sea,
 fins allrede Breynmachin BK2884, *hidden og protectat*.
 BK2884 haf so big chemical breyn,
 spred out millom point og point,
 millom nevron-nett og nevron-nett
 accumulering seg self i seg self.
 WI onli must mata den vid nevrons.

¹⁴ Throughout the poem, line-initial words are capitalised by typographic convention; any emphasis arises from placement and repetition rather than 'all-caps' shouting.

BK2884 er den best master
 til ou biobalansera biosferen,
 og den best master af oren
 ekonomical world, af taxes, trafficky, sididyplans
 og best master af oren plans for future.
 OREN organic- og sididy-
 konnections kan ne lefa vidout denna breyn, dei seis.
 STOPS BK 2884 =
 BIG risk for oren practical world. (Rimbereid 2004, 30)

Lindholm (2008) notes that Rimbereid turns the emptied wells into a modern counterpart to Melville's white whale or Conrad's dark river: a charged emblem of Norway's petro-history and its uneasy place in the global economy. By projecting that emblem four centuries forward, the poet shows how the platforms that once anchored national wealth become monuments to depletion as well as to connection.

The Ekofisk shaft, once a borehole that reached down through deep geological time, becomes a vault for Breynmachin BK2884, «hidden og protectat». In four short enjambed lines Rimbereid reverses the logic of extraction: «MEN ogso dei emti brunnar ska naw fyllast. / EIN ny, seifa tim er for lengst startat. / MANG so energic ofr detta». What was drilled out is now to be refilled: «onli must mata den vid nevrns». The syntax mirrors the techno-messianic diction of the ruling *skuggar* (the technocratic elite): short imperatives, capitalised nouns, and the equation «STOPS BK2884 = BIG risk» read like an emergency operations manual. As Gudmundsen Berge (2023, 27-28) observes, the *skuggane* say that: «WI grav i framtiim / og wat wi find af pow / er all wat framtiim som pow er!»¹⁵ (Rimbereid 2004, 25), just as Norway drilled into sandstone for oil. The verb *á grave* thus flips the classical oil metaphor on its temporal axis. In Stavanger's real-world boom, extraction converted deep-time carbon into present-day wealth, leaving geological debts for later generations. Rimbereid retools that logic: the future Stavangersand elites mine not literal hydrocarbons but 'future knowledge', an immaterial resource that promises limitless power

¹⁵ Orig.: «WE dig in the future / and what we find of pow[er] / is everything that the future as pow[er] is».

yet still hollows out what lies ahead. The image exposes a core mechanism of petro-capitalism: profit now, depletion later. By aligning techno-knowledge power with fossil extraction, the poem shows how a growth economy simultaneously cannibalises the past (buried organisms), mortgages the future (climate instability), and empties the present of sustainable ground. Dialectal morphology carries the voice of embodied knowledge, while the Anglicised noun stacks belong to a remote, managerial register. Multilingualism here maps the divide between vulnerable bodies and technocratic control. This coupling of post-oil governance and altered linguistic form echoes Andersen's ecocritical reading of the poem as a dystopian warning grounded in Norway's oil history (Andersen 2019).

Rimbereid makes the idea concrete: the 'chemical breyn' stretches from point to point, through networks of neurons, and gains value every time it absorbs another synapse. Braidotti's post-human subject, shaped by multiplicity and surrounded by cyborgs, finds an eerie echo here: human bodies are still plurally entangled, but only as food for a single, sovereign mainframe that promises to «biobalansera biosferen» while managing «taxes, trafficky, siddyplans». Against that fantasy stands the earlier insistence that «NOVLEDG kommen fra oren SKINN», knowledge rooted in hurt flesh. The confrontation between porous, suffering bodies and the sealed, sensationless machine crystallises Rimbereid's wider argument: petro-capital's final extraction may not be oil but experience itself.

On the poem's closing pages the scene descends into Stavanger's spent wells. The narrator explains that selected groups are preparing to migrate «DEPT I Nordsea / I ein emti oilbrunn» to avoid ending up «under danger himml / som historic skuggar» (30-31). As Øyvind Rimbereid imagines it, Ekofisk has been emptied out and will soon house an underground refuge, a «mirrorvorld» where memory itself can be rebooted:

[...]. SO kan ein modell
af meg lefa der inn, abstract-faktical.
DEN ska ku existen long eftr meg.
DEN ska «din duplicata aig» vera, dei seis,
so humans eftr meg ku laera meg ou kenna.
MEN wat vul den self tenk an?
WAT vul den tenk om meg
som ein gang original existen?

VUL den an meg tenk vid luck
or vid sorg? (Rimbereid 2004, 39-40)

Inside this refuge everything, even identity, is reproducible. The super-computer BK2884 can «skape modeller ut fra menneskenes minne»¹⁶ (Lindholm 2008) raising the narrator's uneasy question: will a copy of 'aig' one day «lefa der inn, abstract-faktical»? The fear connects back to the earlier stanza where skin-based knowledge opposes robot indifference: the narrator now faces the prospect of becoming just another mechanistic copy, robbed of hunger, hurt, and dreams. In a world where 'pictographics' feel as real as steel, the boundary between flesh and simulation collapses. Rimbereid therefore closes his poem with a double image: an oil age turned inside-out and a human self that may soon exist only as data stored in the «seifa botten». The clipped, equation-like technospeak that surrounds BK2884 contrasts with the persistence of local inflections, staging a tension between algorithmic governance and the stubborn textures of place. The poem's grammar itself mirrors the logic of petro-capitalism. This conclusion may seem to foreclose human agency altogether, yet it is precisely here that a small crack opens in the machine. Vassenden locates the poem's flicker of hope precisely in this moment, in the 'defect' that yields «ein noko for staerk production / af egne pict» (a somewhat too strong production / of its own images) reading the upload not as pure defeat but as a chance for insurgent imagination from within the machine, 'a revolutionary gesture' embedded in the ending (Vassenden 2022, 240-242). What seems at first a total subsumption of human experience becomes a space where a new kind of thought might take shape, suggesting that even in the most automated future, language can still generate its own unpredictable images.

4. Language after oil

Drawing on Gilles Deleuze, Rebecca Walkowitz (2006) offers a compelling theoretical framework for understanding this form of multilingual poetics. Deleuze proposes that «multilingualism is not merely the property of several

¹⁶ Create models from human memory.

systems each of which would be homogeneous in itself: it is primarily the line of flight or of variation which affects each system by stopping it from being homogeneous» (Deleuze in Walkowitz 2006, 97). In this view, multilingualism is not a harmonious coexistence of languages, but a destabilising force that interrupts the uniformity of linguistic and cultural systems. The writer, Deleuze argues, should write «like a foreigner», thereby rendering «the process of communication both more vexed and more visible» (*ibidem*). Rimbereid's poetic language enacts precisely this kind of disruption. His hybridised idioms foreground the instability of linguistic authority and force the reader to confront the ideological assumptions embedded in speech. In this sense, multilingualism in Rimbereid's poetry is not merely thematic but methodological, an aesthetic and political practice for reimagining the boundaries of literature, language, and place.

This disruptive method comes fully into view in *Solaris korrigert*. Critics have situated it within the growing corpus of petrofiction, writing that gives literary shape to the oil encounter and its social/ecological fallout (Ghosh 1992; LeMenager 2014; Szeman and Boyer 2017). Rimbereid's boldest gesture is once again linguistic. The Babel-like idiom that he forges refuses any neat alignment between language, nation, and future. In Yasemin Yildiz's terms, the poem dramatizes «the post-monolingual condition», defined as «a field of tension in which the monolingual paradigm continues to assert itself and multilingual practices persist or reemerge» (Yildiz 2012, 5). According to Yildiz, shifting the focus on the «tension rather than on one or the other pole helps to account for many phenomena that initially appear to be contradictory. [...] the complex entanglements of language(s) with culture and politics demand such a focus on tensions, struggles, and “language wars”» (*ibidem*). Thus, Ekofisk, the North Sea's original mega-platform, functions as the poem's hinge, where global power and local language collide. Here Rimbereid constructs what Mikhail Bakhtin (1981) would call a chronotope: a spatiotemporal matrix where social relations crystallise. Andersen explicitly links energy history and language history in the poem: he distinguishes a rapid socio-economic transformation produced by North Sea oil from a slower linguistic transformation under contact, and reads the invented idiom as a symbol of that macro-regional development. He also specifies form-level traces (rapid code-switching, abbreviations, and

even the elimination of æ, ø, and å) which reinforce a reading of *Solaris korrigert* as a *petro-archive*, where extraction leaves phonetic and graphemic residue (Andersen 2019).

Energy-humanities scholars (LeMenager 2014; Szeman and Boyer 2017) argue that writing about oil must render its buried infrastructures visible. Rimbereid does so at the level of morphology and syntax: each code switch carries the sediment of migration, labour, and extraction; each neologism suggests how petro-capital seeps into matter, body, and thought. If, as Timothy Morton (2013) claims, oil is a hyperobject, too vast to grasp in total, Rimbereid lets that vastness infiltrate the poem's very grammar, turning reading into a tactile encounter with fossil modernity's lingering charge. This does not refute the hyperobject's scale, but indexes it locally: *Solaris korrigert* renders oil's vastness *apprehensible* through phonetic and morphological residue without claiming total grasp.

The effect is not merely descriptive but performative. As Refsum notes, the poem:

«[D]eterritorialises the links between language, identity, and nation and foreshadows a further deterritorialisation to come. [...] The reader is therefore compelled to read with only partial comprehension. In this way, someone who fully commands their mother tongue must still read like an immigrant. Mastery of the linguistic codes can no longer be taken for granted».¹⁷

Forced to navigate unfamiliar codes, even native readers experience their own language as partly foreign, confirming in practice the very unmooring the poem imagines.

Yildiz (2012, 142) reminds us that the «post-monolingual condition» is never settled by a single leap beyond the mother tongue; it «requires constant reinvention and questioning of the underlying concepts of language and identity [...] constant exit strategies». *Solaris korrigert* enacts that restlessness line by line in its newfound language.

¹⁷ Orig.: «[D]eterritorialiserer forbindelsene mellom språk, identitet og nasjon og forespeiler en ytterligere fremtidig deterritorialisering. [...] Leseren blir derfor henvist til å lese med en begrenset forståelse. På den måten blir den som behersker sitt morsmål til fulle likevel henvist til å lese som en innvandrer. Beherskelsen av de språklige kodene kan ikke tas for gitt» (Refsum 2010, 88).

Yet, as Yildiz also stresses, the post-monolingual field is «full of contradictions and does not proceed smoothly toward a multilingual paradigm in which language and ethnicity may be fully delinked» (ivi, 201). Rimbereid enhances those contradictions rather than smoothing them over. Norwegian is both displaced and re-rooted; offshore jargon both empowers and erodes the local voice. The future slang of 2480 both estranges and preserves Stavanger's cadence. Each clash of dialect and loanword disrupts fluency, and the poem never lets us leave monolingual habits; instead it makes their limits felt and helps us imagine a more open linguistic order Yildiz thinks can emerge from such unfinished attempts to move beyond the mother tongue.

As Arne Borge observes, in Rimbereid's futuristic eco-dystopia, place and identity are deeply intertwined: «Rimbereid shows that the gaze and language moving across the landscape are subjective [...] one person's way of influencing and being influenced by the geography, or of letting the spirit of the place speak»¹⁸. The gaze that travels the North-Sea is never neutral cartography: it is a reciprocal current in which speaker and terrain continually rewrite one another. *Solaris korrigert* is not merely a dystopian fable about the after-oil future, through its fragmented and innovative language it acts as an engine that keeps escaping its own certainties, exposing contradiction as the very ground of speech, and tuning the reader's ear to the subjective, wounded dialogue between body, language, and exhausted earth. In doing so, the poem models the ongoing 'exit strategies' that any post-petroleum culture, indeed, any post-monolingual culture, must learn to practice.

Taken together, Bakhtin's chronotope, Yildiz's post-monolingualism, and Morton's hyperobject, *Solaris korrigert* emerges as a text where language itself does the heavy lifting of energy critique. By contaminating Norwegian with the voices of traders, sailors, engineers, and sagas, Rimbereid transforms his futuristic Stavanger into a laboratory for thinking through the long, uneven afterlife of oil.

¹⁸ Orig.: «Rimbereid viser at det blick og språk som farer over landskapet er subjektivt [...] en enkelt persons måte å påvirke og å bli påvirket av geografien, eller å få stedets ånd i tale».

Rimbereid's polyglot futurism makes ecological crisis a phonetic condition. The linguistic texture of *Solaris korrigert* is essential to how the poem registers ecological and historical transformation. Its invented idiom is not simply a vision of a distant future, but a response to ongoing processes of extraction, displacement, and linguistic erosion. Rimbereid's poem narrates a world in which language has absorbed the violence of petro-capitalism, the hybridity of globalised contact zones, and the fragmentation of cultural memory. As Per Thomas Andersen points out, its most striking feature is its sound and rhythm, shaped by what he calls a «langsom hovedhendelse», a slow main event, the transformation of language itself (Andersen 2021, 77). The poem's hybrid language is not merely a stylistic choice, but «an expression of the fact that we find ourselves in a changed world»¹⁹ (*ibidem*). This altered world is most clearly heard in the poem's soundscape: whether read silently or aloud, the language feels unfamiliar. Rimbereid works at the level of syllables, creating a kind of «språkmusikk» (language-music) that disrupts normal expectations of how language should sound and mean (*ivi*, 78).

Taken together, these linguistic moments form a record of Norway's carbon era. Rather than merely narrating the end of oil, *Solaris korrigert* archives its social and linguistic effects, encoding both enrichment and erosion in a hybrid idiom, making extraction's social and linguistic traces visible. In this sense it advances the energy humanities' call to make buried infrastructures visible, while also confirming Andersen's linkage of energy history and language change in the North Sea context. Rimbereid's futuristic Stavanger thus becomes a threshold space, one where mourning and reimagining coexist, and where language itself becomes the medium of energy critique. By contaminating Norwegian with the voices of traders, engineers, and sagas, Rimbereid turns his poem into a laboratory for thinking the long afterlife of oil, reminding us that ecological crisis is something we first hear in disrupted cadences, in the uneasy sound of altered speech, and that even in a post-petroleum future, language can still generate new possibilities for thought.

¹⁹ Orig.: «et uttrykk for at vi befinner oss i en endret verden».

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