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Open Borders and Aliens of Art - Finnish Literature in the Literary Atlas

“There are no aliens in art”, said Constantin Brancusi to André Breton after Breton had just introduced Tristan Tzara to him by saying that “Tzara comes from Zürich.” Brancusi’s phrase illustrates well what we often think of modern art and literature: they not only challenge linguistic or generic conventions, but also cultural limits. But even if we are to believe that there are no national limits in modern art, we still feel that there are some cultural constants that distinguish different literatures, such as Finnish literature.

In recent research much attention has been paid to the international dimensions of our literature. Several scholars have emphasised the ongoing interaction between different literary repertoires, generic models, ideas and themes, myths and symbols. The value of European literature has been shown to be great both in the birth and in the modernization of Finnish culture. One could state that this is a common story of any culture. However, it is worthwhile to remember some historical facts concerning our literature. Until the 19th century, there was no Finnish literary culture to speak of in the true sense of the word; before that, the culture of Finland was for the most part that of Sweden, apart from translated religious texts and the folk culture that existed in oral form. Quite dramatic transitions have occurred in less than two hundred years, and this makes our culture special.

This issue will introduce different methodological approaches to our literature from different periods. The dramas, novels, and poems analysed in the articles highlight the usual position of Finnish literature: on national and international borders. Jyrki Nummi examines how Aleksis Kivi’s use of biblical allusions and other intertextual devices in *Kihlaus (The Betrothal)*, an early masterpiece in Finnish drama from 1866, stems from the plays of William Shakespeare. Kivi lacked predecessors in the history of Finnish language, and he was to find writing models outside Finnish literature and to translate them to his own language. Mari Hatavara interprets the narration techniques of Fredrika Runeberg and Zacharias Topelius, two early 19th-century Finnish novelists, and shows how these authors writing in Swedish were contemporaries of great European writers, like Austen, Balzac and Flaubert, in their use of free indirect discourse. Anna Hollsten explains how Finnish modernist Bo Carpelan makes use of ekphrasis

in his texts. Carpelan's poems and novels refer constantly to paintings of Cezanne and other modernist authors in pursuit of new ways of writing.

On the other hand, despite the striking internationality, universal genres and supranational cultural structures, Finnish Literature tells a strong story of its own. In Finland the concept of "national literature" contains a special shade of meaning, since the founding of Finnish literature was firmly rooted in the rising of the nation. The idea of "Finnish literature" was deliberately invented for the purposes of the 19th-century nationalist movement. Literature written in Finnish was – to adapt Benedict Anderson – to construct an imagined community called Finland and strengthen the sense of Finnish identity.

The role of Finnish literature as a national, collective experience can indeed not be discarded. Since the works of F. E. Sillanpää and Väinö Linna, Finnish narratives have established a space for sharing experiences and national traumas. The processing of the shocking events of the 1918 Civil War or the losses of the Second World War is carried over even by the younger generations that were never themselves involved in the past upheavals. A number of contemporary authors, such as Kjell Westö, Juha Seppälä, Lars Sund and Antti Tuuri, engage in relating the tale of the Finnish nation.

However, in the world of global relations and virtual reality, the national history needs to be configured in a new form. The concept of the "nation" can be transformed to the problematic of the "welfare state" that is a current theme in Leena Lehtolainen's crime fiction, as Andrew Nestingen suggests in his article. On the other hand, in contemporary literature the national history is constantly set in a new critical light and re-worked through parodical and ironical strategies of representation. The old, established literary conventions are contested by strategies of metafiction and the use of marginal points of view as it is shown in the essay by Mika Hallila and Samuli Hägg. On the other hand, the parodist style and a longing for an imagined nation imply common issues. As Linda Hutcheon has pointed out, nostalgia and irony can both be seen as key components of contemporary culture today – they have even become an obsession of both mass culture and high art.

One way to strengthen the national literature is to publish critical editions of distinguished classics. Finnish scholars are known as active editors of international literature and other documents from papyrus fragments to Biblical texts. Despite the active text-critical research from exegetics to philology, scholars in Finnish literature, however, have only sporadically published scholarly editions. Last year The Finnish Literature Society started a new research and publishing unit EDITH – Critical editions of Finnish literature. Its long-term objective is to create a continually growing series of critical editions of Finnish classics. Similar to the French Bibliothèque de la Pléiade, it will not be limited to one writer, but will become a varied series of editions that will be standard sources for researchers, teachers and other readers. Editions help to mediate classics for

contemporary readers, to bring treasures in the archives within reach of everyone, and even to promote translating, artistic direction and rendering.

Despite the richness and versatility of contemporary literary studies in Finland – proved by the present issue – the Finnish Literature is not a closed case, but will serve a number of future researchers. Every generation needs to write a history of its own, and on the other hand, the global world will ensure that the treasure chest of literary topics and themes will not empty. A Finnish-Swedish poet Gunnar Björling wrote: “Historia – att skrivas på nytt. Alltid.” “History – it has to be rewritten. Always.”

Jyrki Nummi

Much Ado in Paradise: Kivi, Shakespeare, and Genesis

1. The Art of Biblical Allusions

Aleksis Kivi's one-act comedy *The Betrothal* (*Kihlaus*, 1866) is a small masterpiece in Finnish drama. As Kivi research has pointed out it is the tight structure, the living characters and the richness of motifs that give the play a charm that has not diminished in the 150 or so years it was first presented on stage.¹

There is, however, one dimension that has been almost completely ignored in research: the intertextual stratification of the comic universe. As we are well aware, Shakespeare and the Bible are two important literary sources in Kivi's work.² These sources are intertwined in many curious ways, especially in Kivi's plays, in which the form and techniques come from Shakespeare, whose work Kivi knew thoroughly. The way Kivi uses the Bible is also largely based on his knowledge of Shakespeare. We know, however, that much of the rhetoric skill and brilliance with which Shakespeare handled the Bible comes from Marlowe. As James Sims has pointed out, in Marlowe's plays everything is seen "as though mirrored in a looking glass"; "all things are reversed and [- -], the apparent level of meaning turns out, upon close observation, to be accompanied by a subtler level which is often exactly its reverse" (Sims 1966, 15). In relation to the Bible three types of reversal appear in Marlowe: (i) the reversal of roles, (ii) the reversal of values, and (iii) the reversal of meaning (Sims 1966, 16).

Shakespeare modified and transformed these serious dramatic reversals of Scripture. Three devices may be distinguished in his comedies. He makes use of (i) *misuses and misunderstandings* of Scripture by comic characters that result in the enjoyment of the ludicrous; (ii) *biblical allusions* that provide insight into particular characters, revealing an additional dimension and leading to a serious appraisal of human nature and behaviour; (iii) *Biblical echoes* that make the audience conscious of the moral and spiritual order of the universe in which the action takes place (Sims 1966, 29). All these devices are met in Kivi's masterpieces, *The Heath Cobblers* (*Nummisuutarit*, 1864), *The Betrothal* and *Seven Brothers* (*Seitsemän veljestä*, 1870).³

In this essay I wish to demonstrate the ways in which the Shakespearean means of referring to biblical subtexts are used in *The Betrothal*. I will begin by posing a hypothesis of a thematic complex in the play and link it to a generic family of religious drama. I will then proceed by tracking various markers that point to a specific biblical subtext beneath the textual surface and analyse their nature, function and position in the play. The objective is to determine the specific relation of the text to the underlying subtext.

2. Is God for the Dead or the Living?

The story of *The Betrothal* is short and solid. Abel (Aapeli), a tailor, has sent for his colleague Enoch (Eenokki) to discuss urgent matters. As Enoch enters the house, Joseph (Jooseppi), Abel's apprentice, tells him that Abel is about to marry Gentlemen's Eve (Herrojen Eeva), a servant in a nearby mansion, who has proposed to him. Enoch is surprised by the news and says that the marriage will not last. The couple enters the room, and Abel immediately starts to arrange the engagement ritual in which Enoch is to play the role of spokesman. The bride, however, refuses to sing a psalm and shows other signs of a change of heart. In a flash she whips up a quarrel by making tactless comments about the bridegroom's profession, lodgings and past. Enoch is appalled and brings forth rumours about Eve's sinful life with other gentlemen. Abel tries to turn the boat once more by explaining that Eve only wanted to test him. Abel then accidentally breaks the sugar bowl that Eve has brought with her, and this paves the way to the solution. Eve leaves the house and the three men are left by themselves to eat their supper. Abel is disheartened, but Enoch tries to comfort him. In the last scene these two tailors dance together to the accompaniment of Joseph's song.

In the end of *The Betrothal*, as the engagement is cancelled and Abel sinks into misery and depression, the conversation turns to future visions and the fundamental questions of life. After years of loneliness Abel bemoans the happiness he was so close to achieving:

ABEL: I thought I was almost a married man, and now I am an old bachelor, whose life is the like of that of a drowsy cockroach in a crack of the masonry in the evening sun's dying glow. Oh, my brother, when I came with her and saw the toadstool by the horsepaddock, I thought to myself: When September comes and we go into the woods with sacks on our backs to pick mushrooms, then it'll be real nice. But now, now all hope has gone, and there's no comfort left. (Kivi 1866/1981, 23)⁴

Abel's dreamland is a classical *locus amoenus*: the peaceful September forest surrounds the pleasures of the pair of lovers, who although in their later years, as the autumnal season indicates, have found their happiness there. This earthly paradise, which even promises sexual happiness as the conventional symbolism of the mushrooms suggests, is lost forever, and there is a strong elegiac tone in Abel's mourning.

To comfort his friend Enoch promises Abel, whom he has just saved from disaster (threatening both the tailors' community and Enoch's position therein), that after death they will be given a wife in heaven as compensation for all they have missed out on in their earthly lives:

ENOCH: Much comfort, my friend, much. *An old bachelor celebrates his wedding after he's dead, among the dancing stars. There he is given his bride, and the married ones must look on.* [- -] There's nothing to grieve over, nothing at

all; when the others have their evening, we'll have a rosy dawn; cuckoos will sing, and finches twitter; the meadow of blessedness will be under our feet and above us the everlasting blue heaven, and angels playing music. (Kivi 1866/1981, 23; emphasis mine)

Enoch's remedy to Abel's loss is an alternative paradise, a conventional space for eternal life after death complete with inhabitants such as singing birds and musicplaying angels. If Abel's dream is somewhat idealistic, it is certainly not unreal; it features nothing beyond human possibilities. Enoch's image of paradise is, instead, infantile and sugary, something that today would be labelled religious kitsch.

In his classic study of Kivi's life and work (1915) Viljo Tarkiainen noted that the conversation between Abel and Enoch has a "reflection" in Shakespeare's *Much Ado about Nothing* (Tarkiainen 1915, 248, n. 2). In Act II, Scene 1 of the play, Leonato and Beatrice are having a conversation on her willingness or, rather, her aversion to marry. Beatrice makes clear that if she ever married, the man has to match her demands, "all the bearded men and their apes she will lead to into hell". Leonato catches the phrase and asks: "Well, then, go you into hell?" Beatrice returns a snappy answer:

No; but to the gate; and there will the devil meet me, like an old cuckold, with horns on his head, and say 'Get you to heaven, Beatrice, get you to heaven; here's no place for you maids'; so deliver I up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and there live we merry as the day is long. (*Much Ado* II: 1)⁵

Tarkiainen connects the idea of the bachelors' sitting place in heaven to the paradise *topos* in the end of the play. The observation, typically presented in a footnote, is certainly not without a merit, but as such it does not do much more than give us a clue. In subtextual analysis it serves as a starting point for a number of interesting questions.

The first question deals with a biblical paradox disguised in the play. As countless editors of Shakespeare's comedy have footnoted, Beatrice is referring to the closing statement of Christ's parable of the seven brothers in Mark: "For when they rise from the dead, they neither marry nor are given in marriage, but are like angels in heaven (Mark 12:25)." One point of Kivi's double reference is that the information in the biblical proverb is parallel and coherent to Beatrice's argumentation, but it is in complete contradiction to Enoch's ideas of heaven in *The Betrothal*.

The parable tells of a marital law according to which a man is obliged to marry his dead brother's wife and raise up his children, but it includes a much larger controversy over a theological problem. Moses had decreed that if a man dies and his wife has not had a son, his brother must marry the widow. In the twelfth book of Mark, the Sadducees take this law to its logical conclusion and ask Jesus if a woman has had seven husbands in this manner, which one will she be married to when they all are resurrected from the dead. With their jesting question the Sadducees mock Jesus' idea of

the resurrection of the dead and try to show that his doctrine has no biblical or logical foundation.⁶

In his answer Jesus remarks that his questioners do not understand the scriptures and underlines that after the resurrection no one will be married:

“But concerning the dead, that they rise, have you not read in the book of Moses, in the burning bush passage, how God said to him, saying, ‘I am the God of Abraham, the God of Isaac, and the God of Jacob’? He is not the God of the dead, but the God of the living. You are therefore greatly mistaken.” (Mark 12: 26–27)

From the Biblical point of view, Enoch makes a mistake similar to that of the Sadducees. He misunderstands God’s relation to man, and, consequently, the ultimate difference between life and death. In Kivi’s play the profound questions have not vanished, but the problem is not merely theological, it is also dramatic. The question is what Enoch’s “mistake” has to do with the comic incidents of *The Betrothal*.

The second question concerns the comic theme of confused identities. Kivi’s reference to *Much Ado about Nothing* forms a tiny link that immediately opens a larger textual sequence to be compared and reflected, not just these few lines, but the whole scene. Shortly after the above exchange, Leonato keeps insisting that Beatrice must marry: “I hope to see you one day fitted with a husband.” Beatrice replies:

Not till God make men of some other metal than earth. Would it not grieve a woman to be overmastered with a piece of valiant dust? To make an account of her life to a clod of wayward marl? No, uncle, I’ll none: Adam’s sons are my brethren; and truly, I hold it a sin to match in my kindred. (*Much Ado* II: 1)⁷

The first argument seems to reveal that Beatrice has extremely high standards for men – the ordinary building materials are not good enough – but then it turns out that the problem is her particular relation to men. She regards them as her brothers, as Adam’s sons Cain and Abel. Her argumentation links the scene to Kivi’s play, in particular to the culmination of the debate between Eve and Abel, when she overtly rejects him and gives an sardonic evaluation of Abel’s male fitness by regarding him as “the same urchin” (“sama nallikka”) as in his childhood. In this way Beatrice brings forth two important intertwined questions on the age-old theme of comedy: what are the characters’ real identities and their mutual relations to the *dramatis persona* in the play?

Let us examine how Kivi ties these problems to Genesis 2–3, the story of Adam and Eve in the Garden of Eden, used as a subtext for *The Betrothal*. In addition to Edenic paradise, attention will be paid to allusions to two other biblical versions of Eden, the sensual paradise of the lovers in the Song of Songs and the apocalyptic paradise as it descends in the form of New Jerusalem in the Book of Revelation.

3. Evoking Paradise

Generic Clues

One of the genuine properties of the classic is that its genre is hard to define.⁸ This is the case with *The Betrothal*, too, and the difficulty in classifying it is, perhaps, one of the most attractive aspects of the play. At the outset the play resembles a romance, but soon turns to something quite the opposite, a comedy of romantic errors, where everything seems to be out of joint and upside down.

When *The Betrothal* was prepared for publication in the literary magazine *Kirjalinen Kuukauslehti* ('Literary Monthly') in 1866, Kivi wrote to B. F. Godenhjelm, an acquaintance and a member of the editorial board of the magazine. The writer was worried about some spelling problems in the manuscript and wanted to ensure that they would be paid due attention in proof reading and printing, which included notable risks at the time, since no established standard for written Finnish existed. But there was something else, too, as Kivi writes:

If you find any faults in the language, please, do correct them. I still want to remind you that this is a comedy [ilveily] and all provincialisms and such do not matter at all, indeed, they are substantial to the whole. (Kivi 1866/1951, 436; transl. mine)

This little note has been used to prove that the "fine clockwork, in which all the pieces go smoothly together", as Koskenniemi (1934/1954, 60) aptly characterises the elaborate structure of *The Betrothal*, is carefully planned to the tiniest detail. Although we do not need this kind of external proof any more, Koskenniemi's clockwork metaphor points out that Kivi's textual and rhetorical strategies were highly developed, far above any other literary activities in the Finnish language at the time. The author wanted to ensure that all the delicate generic clues to the reader and the audience were printed just the way he wanted. All Kivi's masterpieces show that he was extremely sensitive to generic problems.

In his classic study of Greek drama and its influence on Shakespeare, H. D. F. Kitto made an important distinction between religious and secular drama. He emphasised that in the religious drama of Aeschylus and Sophocles "the real focus is not the Tragic Hero but the divine background". Turning the substantial Romantic convention – the centrality of the hero – upside down led to an "essential question, whether the play exists on one or two levels, whether the real focus lies in one or more characters, or somewhere behind them." (Kitto 1964, 231.) The basic pattern in Kivi's dramatic work is the relation of the dramatic character to the divine world order. The general world order is always manifested in Kivi's plays as religious, divine (Kinnunen 1967, 274, 275).

The Betrothal could well be read as a comic version of a Middle-Age scriptural play or a mystery play, such as the twelfth-century French *Mystère d'Adam* by an unknown author and the *Drama de Primi Parentis Lapsu* ascribed to Ignatius Diaconus, which brought the story of Adam and Eve to the stage. The medieval tradition was later transformed to Renaissance drama, and the story was even cast in 1601 by Hugo Grotius in the form of a five-act classical tragedy in his Latin drama *Adamus Exul*.⁹ These transformations in scale and size changed the whole shape and emphasis of the story. The change can be seen in *Paradise Lost* in which Milton brought the “dimensions and imaginative power of Homer and Virgil” to the Genesis narrative epic and “enlarged and enlivened the theme of forbidden knowledge from Genesis into a modern saga of self-discovery”.¹⁰ The dramatic and narrative tradition crystallised in Milton’s epic may be the immediate source for Kivi who was always fond of mixing grave themes and light treatment.

Paths Leading to the Subtext

Paradise is a literary *topos* which Kivi encountered in all the great classics he used as a model for his own work, Homer, Dante, Shakespeare and Milton.¹¹ Paradise is first mentioned in *The Betrothal* during the conversation between Joseph and Enoch as they reflect on Abel’s behaviour and his decision to marry Eve. Joseph stresses that he did not advise Abel in his difficult decision “one way or the other”. Enoch agrees and gives his reasons:

Never, never dissuade any man from taking a woman on whom he has once cast his eyes; he’ll take her all the same, and some day they’ll whisper in her ear the advice you gave, and the jade will hardly forgive you, even in the meadows of Paradise. (K/B, 365/11)

Enoch’s proverbial argumentation lays ground for the idea that there will be a problem in paradise, and the problem comes with a woman who does not seem willing to leave men in peace, not even in the meadows of paradise. The mention of the topic serves as a proactive hint to becoming troubles through a quasi-theological dilemma: God may forgive men their sins, but the woman will never do.

Ingrid Daemmrich mentions five different areas that mark the paradise motif in Western literature. These are emblematic names; author or narrator intrusions, often signalled by references to other texts; intertextual references; an overemphasis on seemingly insignificant details; and humour. Tracing the contribution of these “marks” illuminates how paradise was “reshaped into a literary construct”. (Daemmrich 1990, 23–24.) The grouping is a more or less random list that could be compiled in any other way, but it contains valuable observations on the most frequently mentioned works, and as such these categories are informative.

I would like to narrow the focus of the analysis and proceed with a more systematic approach to the techniques Kivi used in dealing with the paradise motif. If we confine the paradise motif to texts in the Bible – that is, a finite piece of stable written language with structure and meaning – and approach it as a specific subtext in Kivi’s play, attention should be paid to (i) the distinctiveness, (ii) the strength, (iii) the textual position, and (iv) the scope of the intertextual connection.

In the analysis of drama I would divide these devices into two major categories, as all of them function in a different way. On the level of (1) dialogue, these references are made in the ongoing dialogue (or monologues and asides) of the play. On the level of (2) story (characters and events), the reader or spectator must elucidate the connections from the staging, action and events on stage. Consequently, the biblical myth of Adam and Eve is evoked in *The Betrothal* on the following levels of the play:

1. Dialogue

- motifs (words and phrases)
- allusions and quotations (utterances and speech acts)

2. Story

- biblical names (characters and roles)
- biblical episode (action and events)

The motifs and allusions are set into the language of the dialogue between the characters. They are scattered from the beginning throughout the text, usually set far apart from each other. Their function is to suggest, not to fix or point out. This is one of the most important principles of Kivi’s poetics. Motifs that refer to the *topos* of paradise are particularly “vague” signals. In isolation they may be read as mere words, phrases or clichés – as, indeed, they regularly are – but it is their combination in the overall dramatic situation that activates their cumulative significance.

The story functions on a principle of ambiguity, misdirection, and surprise. This strategy also plays a substantial role in Kivi’s poetics. As he avoids clear references, he also tends to avoid building complete patterns. In constructing comic plots around the subtext he tends to favour surprises and sudden turns: usually the alluding and alluded texts are set apart by a comic inversion or a reversal, and the difference is made significant. I will go through these links to show how the two levels interact and the complexity grows.

4. The Rhetoric of Referring

The Allocation of Allusions and Quotations

The position of an intertextual link in the text may be decisive for its effect for the whole. The important allusions to Genesis in *The Betrothal* are retroactive: they appear in the end of the play, so that everything that has preceded it will be seen in a surprising light.

The first allusion is to be found in Abel's comment on the test he thinks Eve is setting him: "Look how the villain of a girl has wrung *the sweat from my brow* in this ordeal / Kas, pusersipa tyttö-kanalja hien otsalleni tällä koetuksellansa (K/B, 375/19)." "The sweat from my brow" alludes to the punishment God handed out to Abel in Genesis, because he had broken God's command: "In the sweat of thy face shalt thou eat bread, till thou return to the ground / Sinun otsas hiesä pitä sinun syömän leipäs (Gen. 3: 19)."¹² The allusion is simultaneously a strong link to the subtext and an ironic misinterpretation (in the light of Genesis) of one's own responsibility for one's deeds. In Genesis "the sweat of thy face" is God's way of punishing Adam for his disobedience; in *The Betrothal* Abel thinks that it is Eve, the villain of a girl, who is responsible for the sweat. The comic effect is produced by the fact that Abel does not understand the reference he is making.

The second allusion is made by Abel in his final resignation: "my heart is ready to break when I remember the deep-bosomed *maid that was given to me*, and was so soon taken away again *in the name of the Lord* / Mutta kovin musertuu sydämmeni, koska muistelen sitä korkeapovista impeä, joka mulle annettiin, mutta kohtaa taasen otettiin pois multa Herran nimeen" (B/K, 23/381). The mention of the maid given by God refers to Adam's comment on God's power to create a companion for him: "The woman whom thou gavest to be with me (waimo, jongas annoit minulle)" (Gen. 3:12). The allusion reminds us that Eve is given to Abel as an opportunity to create a paradise *with* her. The following events show that Abel is not fit for the role that his dream-paradise requires. The allusions connect Abel to the role of Adam in Genesis 2–3. This way the story of *The Betrothal* is connected to the biblical paradise story, but it does not mean that they are similar or equivalent, quite the contrary. The interesting aspect of the relations is the differences between the texts and how they relate to the surprising turn of the storyline and to the unmasking of the characters.

Naming or calling with names is a frequent event in the quarrelsome dialogue of *The Betrothal*, and it is an important part of creation in Genesis 1–3. First it is God who gives names: he "*calls* the light Day, and the darkness [- -] Night" (Gen. 1: 5), and then he continues to name the various parts and formations of the world. In the second chapter the act of naming is taken by Adam who starts with the animals:

And out of the ground the Lord God formed every beast of the field, and every fowl of the air; and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof.

And Adam gave names to all cattle, and to the fowl of the air, and to every beast of the field [- -]. (Genesis 2: 19–20)

Adam turns to his companion whom God has created to keep him company, and because she is made of one of Adam's ribs, he names her according to her birth: "And Adam said, This is now bone of my bone, and flesh of my flesh: she shall be called Woman, because she was taken out of Man." (Gen. 2: 23). It is only after their disobedience that Adam gives the woman a personal name: "And Adam called his wife's name Eve; because she was the mother of all living" (Gen. 3: 20).

In *The Betrothal* Eve gives names to Abel and Abel to Eve during their heated dispute. Even Enoch enters the naming game. In a well-known line Enoch tries to define Eve using different metaphors. Finally he gives up and refuses to try to understand "this animal" ("tämänlaista eläintä"):

Oh woman, woman! You wonder of all creation's wonders! You eternal mess of golden sunshine and misty cloud, without head or tail to you! Is it any wonder that we men never learn to understand such a[n animal]? (K/B, 378/21)

The attempt to define woman is an allusion to the first chapters of Genesis. Enoch links Eve to "creation" and to the second basic division in the newly created world after the division of heaven and earth: the division of the light from the darkness ("golden sunshine and misty cloud"). Perhaps the most amusing part of the allusion is tied to the painful birth of human consciousness, in particular to gullible Adam's ability to understand female behaviour. This question is crucial in the play as it reveals much of the spirit of the play: "Person [Ihminen]," Abel asks Eve desperately, "why did you fool me to drive you with my horse here to my house?" Eve's answer comes from a master plotter: "Why did you let yourself fooled?" (K/B, 377/20).

There is also a quotation to the earthly, sensual version of paradise as Abel has thought of it.¹³ This is an illuminating example of Kivi's habit of mixing subtexts and producing comic misquotations. As Eve reminds Abel of the past incident, when she had given little Abel a good whipping, he feels hurt and angrily asks Eve to speak more about love:

But what more do you know, Miss Helander, "whose cheeks are so red, and whose talk goes on greasily," as they sing in the[Song of Songs]? What more has [Miss Helander] to say? More, I say, more of that sort! (B, 14)

Mutta mitä vielä tiedät, fröökkinä Helander, jonka ”posket on niin punaiset ja puhe käy kuin rasva”, niin kuin lauletaan rakkauden-veisussa? Vai kuinka? Mitä sanoo fröökkinä? Enemmin, enemmin sitä lajia. (K 373)

Somewhat surprisingly Saarimaa (1964, 120) identifies the quotation as a line from Lönnrot's *Kanteletar*, and indeed we can find it in the Preface of the 1840 edition. There is a longer poem (number 15) called “Poika ja tyttö” (“The boy and the Girl”) that proceeds in dialogue. In one of the lines, the girl says:

Tämän kylän nuoret tytöt kaunihisti kasvaa,
Huulet on kun hunaja ja suu kuin sula rasva (Lönnrot 1840/1984, LVI)

The girls in this village grow gracefully
The lips are honey-like and the mouth is like oil. (Translation mine)

It is the second line that is quoted by Abel, according to Saarimaa. Indeed, there is a comic connection to a playful dialogue between lovers, a boy and a girl, which is comically reflected in the play. However, another dialogical subtext might be taken into consideration. Abel himself indicates the source, as he demands Eve to move to another kind of singing, “as they sing in the Song of Songs”.

In the 1853 edition of the Finnish Bible, the Song of Songs is translated as *Korkia veisu*, and there is a longer description of the female partner in the long sensual dialogue between the lovers:

Sinun huules ovat *niinkuin tulipunainen rihma*, ja *sinun puhees ovat suloiset*,
sinun poskes ovat niinkuin granatin omenan lohko, sinun palmikkos välillä.
(Korkia veisu 4:3, emphasis mine)

Thy lips are *like* a thread of *scarlet*, and *thy speech is comely*, thy temples [*cheeks*]
are like a piece of a pomegranate within thy locks. (Song 4:3, emphasis mine)

As we can see, these are the same elements as in Abel's quotation, and some of them are identical: the colour scarlet (punainen), and the cheeks (posket) the latter. The other elements are much more indefinite: “thy speech is comely (sinun puhees ovat suloiset)”. I would suggest – and this is my point for Kivi's biblical allusions and quotations in general – that this is an example of mixed quotation: one line is from the *Kanteletar*, another from the Bible.¹⁴ The point of mixing subtexts is to comment on a character who wish to pass for learned men, (Sepeteus in *The Heath Cobblers* and Aapo in *Seven Brothers*), or to characterise an ignorant and humorous person (Esko in *The Heath Cobblers*, Juhani and Timo in *Seven Brothers*).

How does the quotation relate to the play? Firstly, it produces a comic, contrastive parallel between the very different dialogues. There is the passionate and sensual lan-

guage of the young lovers of the Songs, there is the playful exchange between the young boy and girl of the *Kanteletar*, and there is the quarrelsome debate between a worldly lady and a foolish bachelor. More generally the reference serves as a generic signal: by naming the Song – itself a dialogue – Abel evokes a subtext and a possible generic model for the ongoing dialogue. The quotation reveals the erotic aspect of Abel’s idea in the earthly paradise.

The Dispersed Motifs

Besides the allusions and quotations, there are “vague” paradisiacal motifs and set phrases which, although they do not link to any precise textual element in the subtext, evoke a number of decisive agents (God, snake), activities and behaviour (naming animals, undressing) and spatial identity (demarcation). Furthermore they are scattered all around the text and do not form any observable pattern.

First of all, there is an amusing sphere of names that the three central characters use for each other: the names of birds, the most natural and frequent animals in paradise (See Daemmrich 1995, 90–91). The play is full of bird names and most of them are used for naming human beings. For instance, Enoch’s depiction of the heavenly paradise is full of birds, and Abel uses them in some of his proverbs. However, Eve uses them to evaluate her male company. She calls Abel’s house “an owl’s nest (huhkaimen pesä)” (K/B, 367/12). But then she turns sour and begins to call Abel bird names. Abel is “a wagtail” (västäräkki) (K/B, 369/13), “a crow” (varis) (K/B, 371/15), a “chattering pie” (harakka), a “jay” (närho) (K/B, 376/19).

The notion of *creeping* is mentioned once in a significant context. Eve begins to remember the mansion she has left: “What a difference! Hah! I moved out of a palace into a burrow, and like a fool I left my merry gentlemen and crept into the tailor’s hovel. What a difference!” Creeping refers to the snake, Eve’s companion and attribute, although the Bible mentions only “a creeping thing (kaikkinaiset matelewait)” (Gen.1:25), or “a thing that creepeth (kaikki, jotka maalla matelewat)” (Gen. 1:26).

The motif of nakedness is echoed in Eve’s threat to take her clothes off: “If you do not pay for what you have broken [the sugar bowl], you are going to see me naked in a second here in front of you.” (K, 378).¹⁵ A typical shame-punishment ironically refers to Genesis, where both Adam and Eve see themselves naked only after they have eaten the forbidden fruit: “And the eyes of them both were opened and they knew that they were naked.” (Gen. 3: 7) Playing with clothes – dressing and undressing, masking and unmasking – is an age-old comic convention related to laying identities bare. In Kivi’s play Eve’s threat is a playful reminder of the process that is taking place between the couple: the “lovers” are gradually getting to know each other.

One important sub-theme in the paradise *topos* is the bachelors’ attempt to border their own life into an area where it is morally secured and justified. Abel’s talk of going

to the woods and getting shot by the gentlemen does not only reflect his fear of hostilities by reckless men of gentry class; it is also a moral and religious attitude towards space as an orderly area of light versus an area of darkness, the basic spatial division of Genesis.

The mentioning of *God as the ultimate source of power and decision maker* occurs several times in set phrases, a typical device of characterisation in Kivi's drama.¹⁶ In her letter to the bridegroom Eve writes: "Tailor Abel! I wish briefly to inform you that; *God willing*, I am ready at once to be your wife." (K/B, 363–364/9) Then, in his protatic narrative on Abel's musings about whether he should marry Eve or not, Joseph tells Enoch that he has withdrawn from any responsibility: "I didn't advise him one way or the other, but bade him leave all on *God's counsel board* (K/B, 365/10)." The idea of paradise is connected to the tailors' concept of space. There is, on the one hand, the safe, morally impeccable, well-ordered space of their own, and there is the wild, violent and morally corrupt world outside of it, exemplified by the gentlemen's mansion. The area of order is under the particular protection of God, and the exterior chaotic wilderness is the area of evil. This fundamentally religious division is also certainly psychologically and socially motivated, though the bachelors seem to be unaware of this.

The spatial division is reflected in Enoch and Abel's language. The motifs referring to the area outside God's presence and protection are most commonly expressed with the regular phrase-like attributes "godless" or "un-godly", but in a significant context. As Abel and Eve enter the tailors' house, the first thing Abel mentions is the "horrible tumbling game", which was played upon them by "those *ungodly* gentlemen". Later on Abel still remembers Eve's "*godless* proceedings" when she whipped him in his youth. Enoch accuses Eve of having lived "like a heathen, like a mahommedan" (K/B, 374/17).

The tailors, and probably the entire community, are appalled of the life led in the house of the gentlemen. This is mentioned many times during the dialogue between Eve and the tailors. After passing judgement on Eve's shameless life in the house of the gentlemen, Enoch declares that, "I'll take a firm hold of this life of yours, your ungodly life, if I don't see some amendment in you" (K/B, 374/19). After Eve has left Abel's house, Enoch returns, full of holy wrath, to the ways of the gentlemen and "their *godless* life with this girl" (K/B, 380/22). The idea of repeating phrasal expressions in the conversation is to build a boundary between the sphere of the right-minded, those under God's protection, and the sphere outside God's presence, the wilderness, the zone of evil. The emphasis on the borderline between God's provenance and the chaotic outside area is important to the tailors and their idea of moral order and the justification of their brotherly community.

5. A Twisted Story

Characters and Roles

The Betrothal is a brilliant example of Kivi's ability to modify a stock-character into a fresh and memorable person and still present him or her as a multi-layered construction. Abel, Enoch and Eve form a biblical triangle flavoured by Joseph. In this ensemble we can distinguish three layers of overlapping roles that each have a function of their own in the play. The roles may be presented on three separate levels of (i) the text (play), (ii) the genre and (iii) the subtext as follows:

Characters/ Roles	Abel	Enoch	Eve	Joseph
Text (<i>The Betrothal</i>)	taylor/bachelor	taylor/bachelor	house-maid	apprentice
Genre (Comedy)	senex amator	senex/dottore	meretrix/matrona	servus
Subtext (Genesis)	Adam/Abel	God/Hanoch	Adam's wife	Jacob's son

On a textual level the characters of *The Betrothal* are bucolic, rural types that fit naturally into the Finnish countryside setting. It is for this very reason that they seem so "real". However, neither the characters nor the cultural setting stem from this tradition. In early criticism and research the peasant comedies of Ludvig Holberg were often cited as Kivi's models.

On the level of genre the characters are modifications of traditional types from the ancient Roman comedy and Italian Renaissance comedy. Abel is *senex amator*, an old man foolishly in love with a (usually) young girl. We laugh at him, because he assumes the role of a young lover, in which he hopelessly fails, because he has not really fallen in love, a sudden revival of hormones has merely confused him; because he is so easily fooled; because he lacks all the charm and skill a genuine lover should have, and because he is no longer young and handsome – if, indeed, he ever was. Enoch is another *senex* in the typical role of the helpful friend. He is also an *advocat*, which in later *commedia dell'arte* became *dottore*, a self-important quasi-learned man, always ready to teach and guide. Eve is a wonderful mixture of *meretrix* and *virgo*, with the extra qualities of the *matrona*. Joseph plays the role of *servus* who nearly gets whipped by his master Abel at the end of the play. This is a funny reminder of an ancient "slapstick" convention that goes back to the days of the New Comedy of Plautus and Terence.

Finally, on the level of subtext, which is our chief interest, the characters' names refer to biblical figures and their respective roles. Kivi's Abel combines biblical aspects both of Adam and his son Abel. Both roles are repeatedly referred to in the course of the events. The duality and tension between the roles of the father and the son play a thematic role in the comedy. The name of Abel meaning "breath", "transitoriness" and

“vanity” is not mentioned in the Old Testament after Genesis. In Matthew (23:35) and Luke (11:50–51) he is called the first martyr and a Christ figure.

A less ambiguous role is that of Gentlemen’s Eve as eternal Eve, as we have described her above. Eve, in Hebrew *havva* meaning “one who gives life”, is the name Adam gave to Eve, his companion. Eve is also the mother of Cain, Abel, and Seth, the mother of all living things. Eve’s original task, intended by God, was to help her husband and to become one flesh with him. In *The Betrothal* the relationships between the couple turns upside down: it is Eve who needs help, a hand and a servant to clear off the problems with the gentlemen, and Abel will do for these initial problems. Once he has completed his first job, Eve no longer needs him. Eve needs a man, but Abel does not fit the bill. Towards the end of the play Abel gradually begins to see his position: he considered himself a lover, a husband even; but he turns out to be a servant, a helping hand.

What is the role of Enoch in the biblical pattern of Abel and Eve? Enoch is, by name, the son of Cain, as we know from the story of Genesis (4:17). But Enoch is also an apocryphical prophet who was known to have special knowledge of the Kingdom of God. In his role as a preacher and a gatekeeper of morals Enoch behaves like a substitute for God. Enoch is also parallel to the biblical Hanoch, who was the father of Jeremy and Metusalah. Hanoch went with God, which means that his will was submitted to God’s will. This is why he did not have to suffer death:

Through faith we understand that the worlds were framed by the word of God so that things which are seen were not made of things which do appear. By faith Abel offered unto God a more excellent sacrifice than Cain, by which he obtained witness that he was righteous, God testifying of his gifts; and by it he being dead yet speaketh. By faith Enoch was translated that he should not see death; and was not found, because God had translated him: for before his translation he had this testimony, that he pleased God. (Hebr. 11: 3–5)

From the perspective of the paradise *topos* in *The Betrothal*, it is revealing that both Abel and Enoch are mentioned together in the Bible as exemplary representatives of faith.

Joseph, the third member of the bachelor community, fulfils a more or less technical function, as he serves in the roles of protatic character who intimates preceding events to Enoch (and to the audience). But in addition, there is a very roundabout way of highlighting his biblical role, or rather his identity in Genesis. As we noted earlier, Joseph’s role in the play is somewhat minimal. After the protatic narrative he moves to the background to stir a soup or a stew. There is, however, an occasional phrase he mentions at the end of the exposition scene as he comments upon Enoch’s fears for the future: “Indeed, indeed, it’ll be a different life in this house. / Kyllä, kyllä siitä nyt toinen elämä nousee tähän huoneeseen” (K/B, 366/11).¹⁷ The phrase and the scene as a whole vaguely hint to Joseph’s role as a seer in the Bible.

Joseph makes also another hint to the biblical world during the protatic nar-rative at the beginning of the play. As Abel is in the heat of painfully pondering whether to accept Eve's offer or not, he turns to his apprentice: "He read me the letter and asked my advice upon my conscience, just as we had been brothers" (K/B, 364/10).¹⁸ Joseph the apprentice is alluding to his identity as the youngest brother of Jacob's son whose brotherly lot was far from pleasant. The theme of brotherhood, so substantial in Genesis as a whole, is embedded in the play in the spirit of comedy yet in a highly complicated manner.¹⁹

Strictly speaking, all the central characters come from different chapters of Genesis, and they form a continuum in the grand narrative sequence that begins the Bible: Eve from the second chapter, Abel from the fourth and Enoch from the fourth and fifth chapters. Joseph, who is simultaneously the protatic character and the spectators' substitute on stage, is the outsider in more than one sense. Thus, although the dramatic event presented in *The Betrothal* focuses on the episode in Eden, the thematic potentiality of the subtextual relationship is widened to encompass the whole Genesis.

All the characters in *The Betrothal* represent a separate aspect of the story of Genesis, the shape and the meaning of which is still unified. If the overriding concern of the first book of the Bible is "life-survival-offspring-fertility-continuity", as J. P. Fokkerman (1987, 41) observes, the recurrent recording of genealogies in Genesis reflects the theme of family, continuity and regeneration in the accompanying narratives. This theme has a crucial bearing on *The Betrothal*.

The Reversal of the Plot

There is another distinction in the play that deviates from all the conventional turns of romantic comedy: every action or sequence is turned upside down, beginning with the letter of proposal that has been written by the would-be bride. Kivi's way of presenting the story that reflects *the underlying subtext* is an illustrative example of his reversive techniques: he starts with a parallel storyline and then at a decisive point (or a series of decisive points), turns his own story in the opposite direction.

The Betrothal follows the story of Adam and Eve up to the moment when Abel and Eve enter the hut. Abel has lived many years in solitude and feels the lack of companionship. Chance (God) creates an opportunity for him to take a wife, and Eve's letter functions as an offer to taste the "forbidden fruit": marriage. At the opening of the play, as Enoch arrives at Abel's house, he actually steps into the final phase of a longer story that is revealed during the course of the play. The apprentice Joseph immediately tells him (and the audience) of preceding events. It turns out that a letter of proposition from Eve has triggered the following action: Abel's restless night and his heroic quest to save Eve from the mansion. As the couple enters the house we hear from Abel of later adventures during his mock-heroic excursion. The story is, without the narrator's

understanding it, a comic version of the romantic abduction of an innocent maiden. Abel tells us that the gentlemen of the mansion had played a trick on the couple: a servant had set fire to the tail of Abel's horse, and the couple and their future life had been given a quick start.

Once the couple has entered Abel's house, Eve realises that she has made a grave mistake and begins to create a dispute that will give her an excuse to break up with Abel. The escalating quarrel is the juice of the comedy. Eve and Abel become psychologically "naked" as they see each other without masks and pretensions. The turning point is Eve's final realisation of Abel's character. Eve humiliates Abel by remembering his failure as a shepherd in his youth. In the following reminiscence Abel is transformed into a little boy chided by mother:

Isn't it that same cupping-woman's Abel [- -] The same urchin, I believe, who one rainy day when out grazing his cow slipped it so neatly into my father's meadow and himself went off to sleep in the barn. But just then luck smartly guided my father's daughter to the meadow, and she took the stiffening out of your back. Do you remember that? (K/B, 373/17)

Abel remembers the incident well and tells her that he still has marks on his back from Eve's "godless success". What does this little conventional phrase mean? By whipping Abel for his failure as a shepherd Eve succeeds in achieving something outside God's plan, that is, in turning the man-woman relation with Abel into a mother-son relation. This is the "godless success" of Eve, the comic violation of the divine order and an ironic reminder of how far away the tailors are from the realities of marriage.

The biblical roles of Abel and Eve are clarified in the course of the dispute. The initial confusion of the comedy turns out to be (on a biblical level) the misunderstanding of their mutual relationship and their respective roles: this was not, after all, a love affair of true minds; rather, it was a mother-son relationship, as the names Eve and Abel indicate. The discrepancy between the episode of Abel and Eve and the biblical subtext is crystallised as their identities are revealed. Eve realises that Abel is still the "silly nincompoop" of their youth, Abel won't do for her as a husband. Abel does not understand this, and thus he remains in the role of the fool. The result is a comic reversal of paradise, or a "cancelled paradise": Abel is on the threshold of paradise as the projection collapses.

The role reversal and the figure ensembles in plot may be described as a comic process with the help of the following table:

Initial role structure	-> Change in role structure	-> Revealed identities	-> Regained role structure
Enoch	Enoch (as God)	Eve (as mother)	Enoch
Abel		Abel (as son)	Abel
Joseph	Abel (Adam) – Eve (Eve)	Enoch (son of Cain)	Joseph
Protasis	Confusion	Anagnorisis	Festivity

In the table we can see the development of the standard phases of comedy together with the changes in the role patterns. The play begins with a protatic situation referred to in the exposition. The status quo of the male community is shaken as Eve's letter to Abel is opened in the tailors' hut. The peace and quiet is broken at the moment Eve enters Abel's hut and a great confusion of roles ensues. The engagement turns into a bitter quarrel and the characters' real identities are revealed as the comic anagnorisis is obtained in the company. According to the law of comedy, there should be a festive party in the final act, the original *komos*, but what kind of festivity is the shadow party of the bachelors? Is it a party for the living or the dead?

6. The Two-Level World

The Betrothal is a comedy in which every comic convention is turned upside down; it is almost a negative photograph of the final scene of a happy family reunion. It is this very quality that has guaranteed the play its appealing charm and humour over the years. But there is something else that goes directly to the problem I started with: how can we determine the genre of the play?

I have attempted to demonstrate the relevance of the biblical subtext behind the play. The paradisiacal motifs and allusions, the characters and the story provide in *The Betrothal* the grounds for distinguishing two significant levels: the text and the subtext. The textual stratification of the world of the play reflects the structure of the universe as it was understood in the philosophy and the poetics of Romanticism: in the far-away distance or depth there is a half-observable structure of a higher and original organisation. This platonic view of the cosmos is reflected in the philosophy and aesthetics of the German Romantics, which is the ultimate source of Kivi's concept of spatiality. (See Nummi 2007.) In textual terms it reveals the principle of *palimpsest*, which was also the leading idea of intertextual relations in the poetics of Romanticism.

The first level is the world of human beings, the story acted on the stage with all its everyday surroundings, clothes, manners and modes. Elo (1950, 222–225) has read the play as a nuanced psychological play, in which all the characters are in a complex hierarchical relationship with each other. Kinnunen (1967, 167) has emphasised the cognitive and social aspects of the play. The deep source of comedy is the “ingenious combination” of two value systems that clash; the characters evaluate the incident in Abel’s house on the basis of different set of values. Abel and Enoch think that everything in the human world is measured by moral evaluation. This fits quite well for them, for they are morally impeccable. Eve, on the other hand, makes her assessment of Abel as a man, and regards him worthless. The comedy arises because the tailors are unable to see the difference in the grounds for her evaluation.

The second level is the divine world beyond human life reflected in the biblical subtext. There is a common belief connected to the idea of the Garden of Eden that human beings were originally immortal, but lost their immortality because of their faults or because they fell. In *The Betrothal* the two bachelors believe that because they have not “fallen” in their earthly life, they are entitled to special treatment in the heavenly paradise where they will be able to marry a nice girl. They have a deep faith in the promises that have been made in the Book of Revelation:

These are the ones who were not defiled with women, for they are virgins. These are the ones who follow the Lamb wherever he goes. These were redeemed from among the men, being first fruits to God and to the lamb. And in their mouth was found no deceit, for they are without fault before the throne of God. (Rev. 14: 4–5)

Abel naively thinks that good would prevail once he married and a woman entered the miniature world of the tailors. In biblical terms, Abel thinks that he can attain the earthly paradise where he and Eve live as man and wife, while still preserving the well-ordered community with Enoch as the leader and Joseph as the apprentice. The unity that has dominated the male community breaks down at the very moment the woman enters. The peaceful world of tailoring, “the dream-world, built upon conceit and inexperience” (Cowl 1926, 8), breaks into separateness, quarrel and disorder.

Adam’s acceptance of Eve’s proposal to eat the fruit of the tree of good and evil knowledge means to take full responsibility for one’s life, to step outside the state of innocence into the real world, the sphere of experience. In Kivi’s comedy Abel’s decision to marry Eve means stepping out of the protected area of the male community, which nourishes each of its members and offers the warmth of friendship – but does not require a clear (sexual) identity, independence or individuality. This endeavour fails, and Abel does not achieve a new identity.

Abel's real identity is his role as the son of Eve and the shepherd who loved God more than life is pathetically revealed in this "hour of madness" when Eve demands that he pay for the broken sugar-bowl: "Sugar bowl? Has the end of the world come? *Are water and land, death and sparkling hell giving up their dead?* This is a day." (K/B, 377/20.) In all his anger Abel alludes to the Book of Revelation, the passage where the Last Judgement is depicted after the final loss of Satan:

And another book was opened, which is the Book of Life. And the dead were judged according to their works, by the things that were written in the books.

The sea gave up the dead who were in it, and Death and Hades delivered up the dead who were in them. And they were judged, each one according to his works. The Death and Hades were cast into the lake of fire. This is the second death.

And anyone not found written in the Book of Life was cast into the lake of fire. (Rev. 20: 13–15; emphasis mine)

Our analysis began with the question that was put to Jesus as to whether God is for the living or the dead. Jesus' answer was clear: God is for the living, not for the dead. Enoch's comforting promise to Abel is another illusion in which the poor men have decided to live for the rest of their lives. Are they living or are they dead?

Comedies end in the renewal of life; the engagement party of *The Betrothal* does not, because there is nothing that could support new life. In the mythical structure of comedy young conquers old, and there is a promise of regeneration and of a future. The party of the three bachelors is one of Kivi's most delicious dramatic inventions. It is comic in itself, but in its relation to comic genre it is, again, a dark inversion of the obligatory festive ending of a comedy, not a cheerful engagement party or wedding but a sorrowful inversion of it: two bachelors dancing and one crooning a song.

Notes

¹ See Krohn (1947, 112–113); Elo (1950, 220–226), Kinnunen (1967, 162–173); Koskimies (1974, 96–100).

² Cygnaeus was the first important critic of Kivi who, in his long review of *The Heath Cobblers* published in three editions of *Helsingfors Tidningar* (7.3., 27.3. and 11.4.1865), underlined the fact that Kivi's comedy did not belong to the French comic tradition of Beaumarchais (Cygnaeus' example) that leads to Molière. Instead, Kivi's concept of comedy is related to Shakespearean forms. Unfortunately, Cygnaeus does not support his argument with detailed textual examples but refers to abstract aesthetic principles, as this was the style of the day (see Cygnaeus 1865/1931, 58–78). After Cygnaeus there is only one separate study on Kivi and Shakespeare by Erich (1936); random observations on Shakespeare are to be found in Tarkianen (1915). Kivi's biblical sources have been an object of various studies starting with Saarimaa's early book on annotations to Kivi's work (1919/1964) and his article on Kivi's

biblical style (1942). New approaches and findings are to be found in Nummi (2002) and Sihvo (2002).

³ For the intertextual strategies in *Seven Brothers*, see Nummi (2002, 63–64); in *The Heath Cobblers* see Nummi (forthcoming).

⁴ I have used the English translation of *The Betrothal* by R. P. Cowl. The translation was published in 1926 in *The Dublin Magazine* October–December volume, and it was entitled *Eva*. I prefer the established title *The Betrothal*, because it corresponds the original Finnish title (*Kihlaus*). It is used, for example, by Douglas Robinson (1993) in the preface to his translation of two of Kivi's plays.

⁵ Kivi's Shakespeare was the classic Swedish edition translated by Carl August Hagberg (1847–51). In the 1950 edition (the spelling is modernised) the lines go like this: "Nej, bara till he[ll]vetets portar: där möter mig stanna med horn i pannan, som en gammal äkta man, och säger: 'Gå du till himmelen, Beatrice, gå du till himmelen; här är ingen plats för er, flickor.' Och så lämnar jag mina apor kvar och ger mig flux av till sankt Per vid himmelens port; han visar mig, var ungarlarna sitta, och där leva vi lustigt så lång dagen är." (*Mycket väsen* II:1.)

⁶ See, for example, Haapa (1969, 195–198) for a description and interpretation of the parable as a topic of the contemporary theological debate.

⁷ "Nej, inte förr än vår Herre skapar karlarna av annat ämne än jord. Kan det inte förarga en kvinna att låta mästra sig utav ett stycke övermodigt stoft? Göra räkenskap för sitt görande och låtande inför en tvårvigg till jordklump? Nej, onkel, jag ingen ha. Adams söner äro mina bröder, och jag tycker, allvarsamt sagt, att det är syndigt att gifta mig så där inom förbjudna led." (*Mycket väsen* II:1.)

⁸ In his biography Tarkiainen (1915, 247–248) defined the play as "an original country farce ("maalaispila"). In the spirit of Romantic drama theory, early research emphasised the centrality of character (see Kinnunen 1967, 291). It is true that Tarkiainen (1931, 189) later defines the play as a "comedy of character", but he adds, "- - full of ridiculousness expanded to a form of a burlesque". Koskenniemi (1934/1954, 67) hesitates with these generic labels, as he first calls it a "small comedy", a little later "almost" a tragedy or a *comédie larmoyante*, and finally a "tragicomedy". Kinnunen (1967, 166) refers to the compositional or structural qualities as he characterises the play as a "comedy of revelation and unmasking" ("paljastuskomedia").

⁹ Evans (1968, 193 and 207).

¹⁰ Shattuck (1996, 54).

¹¹ On the paradise motif, see Daemmrich (1990) for a systematic study of the *topos*; Armstrong (1969) for an analysis of the mythical sources in three Shakespeare plays, *Anthony and Cleopatra*, *A Winter's Tale* and *The Tempest*; Evans (1968) for the tradition of Genesis in narrative, drama and learned writing up to Milton; Marx (2000) for an excellent analysis of *The Tempest*.

¹² I refer to the 1852 edition of the Finnish Bible, which Kivi owned (see Huhtala 2007, 53).

¹³ On the relationship between the Edenic paradise and the paradise of the Song, see Landy (1987, 314): "[T]he Song is a reflection on the story of the Garden of Eden, using the same images of garden and tree, substituting for the traumatic dissociation of man and animals their metaphoric integration. Through it we glimpse, belatedly, by the grace of poetry, the possibility of paradise."

¹⁴ This is what Kivi does in the exemplary egg-story in the beginning of *Seven Brothers*, where

he combines the Bible and the *Kalevala* in one sentence (see Nummi 2003, 26).

¹⁵ The translation is mine. The line is omitted in the English version, because the translator clearly worked from the edition “cleaned” by B. F. Godenhjelm.

¹⁶ See Kuusi (1970) for a detailed analysis of set phrases in *Heath Cobblers*.

¹⁷ It should be noted that “toinen elämä” in the Finnish original should be translated as “another life” in order to convey its precise religious meaning and the allusion to the idea of “new life”.

¹⁸ The last sentence in original Finnish makes the point the translation misses: “Katsokaas mikä veljellisyys!” (K, 364).

¹⁹ Cf. Fokkelman (1987, 53): “the theme of brotherhood, a metonymy for the bond that links humanity, is handled with growing complexity from the beginning of Genesis to the end.”

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Mari Hatavara

Free Indirect Discourse in Early Finnish Novels by Fredrika Runeberg and Zacharias Topelius

[H]an såg med en namnlös känsla, den han aldrig förr erfarit, denna flicka från ett aflägsset och bortglömdt land, om hvilket han knappt hade anat, att kärlek och skönhet äfven här kunde utöfva sin makt på människohjertat [- -]. (HaF, 210)

He saw, with a nameless feeling that he had never before experienced, this girl from a faraway and forgotten land; he had hardly surmised that even here love and beauty could wield their power over the human heart.

In the passage above Scottish Jacob Keith, a commander in the Russian Army during the war 1741–1743 between Russia and Sweden (Finland), has met a young Finnish lady by the name of Eva Merthen for the first time. The story of the two lovers is told in the first Finnish historical novel, *Hertiginnan af Finland* (“The Duchess of Finland”, 1850=HaF), alongside the events of the war and political history. The passage demonstrates a keen interest in depicting Jacob’s mind, his inner feelings and thoughts as he suddenly falls in love. It uses the narrative mode of free indirect discourse (=FID), which carries traces of the discourse both of the character and the third person narrator as it depicts a character’s thoughts or speech. As Brian McHale (2005, 189) concisely defines it, “FID is ‘indirect’ because it conforms in person and tense to the template of indirect discourse, but ‘free’ because it is not subordinated grammatically to a verb of saying or thinking.” The proximity to a character’s free discourse is marked by, for instance, the use of idiomatic language and deictic adverbs pointing to the character’s own here and now (McHale 1978, 264–273).

McHale (2005, 189) has stated that “[n]othing about FID is uncontroversial”. Two of the controversies revolving around FID are addressed in this article: the character and function of FID as “dual-voice discourse” and the history and distribution of the mode. Firstly, this article will survey the ways in which FID is used in early Finnish novels written by Fredrika Runeberg and Zacharias Topelius. This involves contextualising the novels’ narrative practices with theoretical arguments on FID and its nature. Special attention will be paid to the question of whether FID always conveys both a character’s and a narrator’s voice. In the example above, the deictic markers “denna” (“this”) and “här” (“here”) belong to the character’s discourse as they indicate his location in time and place. On the other hand, the narrator’s discourse is especially clear at the beginning where Jacob’s feelings are portrayed as nameless, i.e. to him they are unclear and inexpressible. An example of controversial expression is “ett aflägsset och bortglömd

land” (“a faraway and forgotten land”). This could be either the narrator’s or Jacob’s discourse and opinion. For instance, the mention of Jacob being the observer (“han såg”, “he saw”) is an extralinguistic indicator of FID in what follows (see Cohn 1978, 132–134). FID is open to various interpretations despite having some formal, identifying features (see Tammi 2006, 160). The various voices in FID and their hierarchy will be discussed in this article.

Secondly, the article will consider the history of the mode. FID is associated with figural as opposed to authorial narrative situation. The latter is considered to have reigned until the nineteenth-century, when the novel began to focus more closely on the internal lives of the characters and to employ figural narration more frequently. Jane Austen and Gustave Flaubert have often been cited as the pioneers of FID and its usage as an artistic device.¹ This view is corroborated by Alan Palmer in the *Routledge Encyclopedia of Narrative Theory*. In his entry on “Thought and Consciousness Representation (Literature)”, Palmer (2005, 603) identifies a consensus on the historical development of the phenomenon: until the first decades of the nineteenth century indirect thought reports and occasional direct thought representations were the prevalent modes, and only in the course of the nineteenth century was there a change towards free indirect thought representation. Nonetheless, in *Fictional Minds* Palmer (2004, 244) presents Horace Walpole’s *The Castle of Otranto* (1764) as a possible earlier example of FID. He detects some instances of the mode in the novel’s representation of Isabella’s mind, and ponders whether this was a new development in the narrative fiction of the period. This article investigates Finnish novels from the mid-nineteenth century, around the time of FID’s assumed intense development as an artistic device. At the time FID was already in versatile use in Finnish literature, as will be demonstrated.²

The novels discussed here are *Hertiginnan af Finland* and *Fältskärens berättelser* (1853-1867=FB) by Topelius, *Fru Catharina Boije och hennes döttrar* (1858=FCB) and *Sigrid Liljeholm* (1862=SL) by Runeberg. All of them were written in Swedish, as was most Finnish literature at the time. Topelius’ literary production is broad and includes several historical novels, poetry, children’s tales and so on. Besides her two historical novels, Runeberg published a collection of short stories. Topelius has an established position in the Finnish literary canon, although this is not solely due to the literary value of his works. Runeberg, on the other hand, has long been in the shadow of her husband, the Finnish national poet Johan Ludvig Runeberg. The historical nature of these novels will not be discussed in detail, though FID can surely shed light on historical representation, as it enables the author to present past minds in the discursive present (see Cohn 1978, 126–128).

All these novels feature third person narrators who do not participate in the events in the story-world, yet the relations between narrators and characters vary markedly.

In earlier research FID was seen to distribute power from narrator to character and to function in between these two (Pascal 1977, 22, 25-16). Consequently, FID has been seen as a mode enabling a character's emancipation (see McHale 1978). This line of thought was later adopted and elaborated by feminist narratologists, who associate it with the ideological struggle between the sexes and consider FID a subversive strategy (see Lanser 1999; Mezei 1996). This will be discussed in connection with Fredrika Runeberg's novels. Recently the discussion has also evolved in the opposite direction to include the question of the narrator's control over FID (see Murphy 2007). In this respect two of the novels are of special interest: *Hertiginnan af Finland* and *Fältskärens berättelser*. In the next chapter I will discuss the narrator's controlling role in FID, then focus on how the character's voice manifests itself. At the end of the article I will return to the topic of FID as a novelty in European and Finnish literature. In conclusion the novels interpreted will be assessed according to the challenges they pose to literary history and to theoretical questions concerning FID.

The Narrator's Control

Hertiginnan af Finland is closely tied to historical writing as it comprises two parts, named "Kriget", ("The War"), and "Hertiginnan", ("The Duchess").³ The two parts differ from each other in that the first aims at the historical depiction of national history, while the second at a more openly fictional depiction of an individual character, who nonetheless has a historical counterpart. Both parts of the novel use FID. In "Kriget" a typical instance of FID depicts collective thoughts, as in the following example:

Denna tanke uppfyllde den finska soldaten med en namnlös förbittring och sorg. Han, som utgått från bondens pörten, der stora ofredens fador lefde friska uppå de gamlas läppar, han hade icke gått med glädje till detta krig; han visste för väl hvad landet led, och han trodde icke godt om det svenska befälet, som engång förut retirerat och oupphörligt retirerat. Men nu när kriget brutit löst, nu ville han slåss på fullt allvar, – slåss innan han öfvergaf sin fadernehydda i fiendens våld – och när han nu, efter långa månader af väntan och otålighet, fick ordres att spoliera, retirera, icke exponera, då brast hans annars oböjliga tålmod, och han utfor i förbannelser mot Lewenhaupt, Buddenbrock och allt hvad befäl hette. (HaF, 58)

This thought filled the Finnish soldier with a nameless bitterness and sorrow. He, who had come from the humble huts of peasants, where the horrors of the Great Hatred were alive on the lips of the elderly, he had not gone with delight into this war; he knew too well how the country suffered, and he believed nothing good of the Swedish officers, who had retreated once and then again and again. But now that the war had broken out, now he wanted to fight in deadly earnest – fight before surrendering the humble abode of his parents to the enemy – and now that, after long months of waiting and impatience, he had received orders to destroy, to retreat, and to conceal, now his otherwise unyielding patience broke and he cursed Lewenhaupt, Buddenbrock, and all other officers.

This passage presents a generalised example, the Finnish soldier, as the “character” whose thoughts are rendered. Technically the passage is FID: third person pronouns and past tenses are used alongside spatial and temporal adverbials referring to the “here and now”, combined with language that is both idiomatic and emotive (for example, “fädernehydda”, “humble abode of his parents”).

The question to be asked is, whether or not a generalised example, a type, can be seen to function in the story-world as a counterpart to the narrator. In such an instance it is particularly difficult to identify a character’s utterance “behind” FID, an utterance upon which our interpretation of the FID could be based. McHale (1978, 256) has concluded that, in fiction, the effort to derive an “original” utterance behind FID is futile and includes a fundamental misunderstanding. The indirect version provided by the text is the only version there is, and thus it is itself “original”. However, it is worth pondering whether the fictional illusion of a story-world requires that we imagine an original speaker and some of the possibilities the original utterance might reasonably have followed. Here the narrator’s control over FID is apparent as the original “speaker”, too, is only an abstraction produced by the narrator.

In some instances the land is depicted as speaking to herself (HaF, 48). In the latter part of the novel, “Hertiginnan”, FID is often used to express what people did not think, as in the following example:

Det föll ingen in, att Eva Merthen ännu i denna stund var ren som dagens ljus; hon som stämt möte med officerarne, hon som utan försyn gått utöfver det skickligas gräns i sällskapslifvet, hon som haft den otroliga djerfheten att intåga i Åbo som general Keiths förklarade mätress, hvad skoning förtjenade hon, och hvad undskyllan ville man gifva dessa hemliga möten mellan den fiendtlige fältherren och en så djerf, så förlorad flicka? (HAF2, 239)

No one could have thought that Eva Merthen still, at this time, was pure as daylight; she who had arranged meetings with officers, she who had imprudently crossed the bounds of propriety in social life, she who had had the unthinkable courage to become General Keith’s known mistress in the town of Turku; what mercy had she earned, and what pardon could be given for these secret meetings between the hostile warlord and such an audacious, such a lost girl?

In this passage the deictic expression “i denna stund” (“at this time”) indicates a character’s language, as does the emotive language used. Still, the narrator asserts that the passage describes what nobody thought. The depiction of collective thoughts, thoughts of an abstraction such as a country, and thoughts that nobody entertains, all seem to undermine the assumed tension in FID between character and narrator. Palmer (2004, 56) introduces a distinction in FID – or free indirect thought, since he discusses only the depiction of a character’s thoughts, not their speech – based on whether it carries

both the language and subjectivity of a character or only the former. Palmer suggests that only when both a character's language and subjectivity are present can a passage be regarded as an example of FID. A passage containing only a character's language, though not their subjectivity, is, according to Palmer, a coloured thought report.

Palmer's argumentation may seem an oversimplification, since most of the controversy around FID is due to the impossibility of making a distinction between subjectivity and language in fiction. FID has been under suspicion until relatively recently because it is as much an interpretative as a grammatical phenomenon (see McHale 1978, 264–273; Tammi 2006, 160–163). Still, with regard to the usage of FID in *Hertiginnan af Finland*, especially in the first part of the novel, Palmer's distinction between a character's language and subjectivity seems to apply, and, indeed, to clarify the situation. It is not as much a case of the narrator conveying a character's speech or thoughts but the narrator imagining how a particular group of individuals may or may not have thought or spoken. Grammatically, it is possible to identify FID, but an interpretation that would bring in a character's subjectivity seems far-stretched. Rather, the emotive language could be seen to be coloured by the narrator's attitudes.

The heroine Eva is a controversial character due to her love affair with Jacob Keith, a commander of the Russian troops. Her thoughts and feelings are often conveyed in FID. Eva's affair is condemned by her community, both due to Keith being employed by the Russians and, more importantly, due to the fact that the couple does not marry. The novel, however, defends Eva, and intends to portray her as a noble woman whose possible mistakes result from the unusual circumstances of the time. Eva suffers from the community's contempt, which eventually leads to physical isolation, and her desperate thoughts are conveyed through FID. For example: "Hvart skulle hon gå? Voro icke alla jordens portar stängda, och endast himmelens stodo öppna för den olyckliga." (HaF, 225–226). "Where would she go? Were not all the gates on earth closed and only the gate to heaven open to the miserable?" In this passage the first question is quite certainly an example of FID, manifesting Eva's own thoughts. By contrast, the second is more disputable. It could be interpreted similarly to the first, if we conclude that the last words; "den olyckliga" are part of the narrator's discourse. This demonstrates the proximity of Eva's voice and the narrator's voice, as it seems as though the narrator uses highly emotional, rhetorically charged language to support Eva's point of view – a kind of "personalised" language, with an exclamation mark, often taken to be indicative of FID (cf. McHale 1978, 269–270). This illustrates the sympathy between Eva and the narrator.

Nevertheless, as the story of Eva contradicts the moral values even of the time in which the novel was written, FID could be interpreted as a means of indirect communication aimed at reducing the authorial narrator's responsibility – *Madame Bovary* has

been interpreted in a similarly analogical manner (see Ullman 1964). This interpretation includes assuming a discrepancy between the narrator's views and Eva's views. At the time of writing the novel, it was a huge risk to defend cohabitation, even in fiction, as was demonstrated by the reception of the Swedish author C. J. L. Almqvist's novel *Det går an* (1839) in both Sweden and Finland. The narrator in "Hertiginnan" does, on some occasions, directly judge Eva's behaviour, and at other times supports her. Based on the instances of FID with an emphatic relation between Eva and the narrator, I posit that the duality of intention is not between Eva and the narrator, but internal to the authorial narrator, who struggles to maintain balance between vindicating Eva and gaining the audience's support. As Lennard J. Davis (1996 [1983], 132–133) has pointed out, 19th century novels often occupied this kind of double discourse where a criminal or reprehensible protagonist represented a fate both desirable and appalling. Essentially, this interpretation locates the dispute over Eva's behaviour in the narrator's discourse, not in FID or between the narrator and Eva.

Given the dominant role of the narrator, FID in *Hertiginnan af Finland* often comes close to Palmer's definition of the narrator's coloured thought report. Dorrit Cohn (1978, 11–14, 46–47) uses the notion of psycho-narration to designate discourse where a character's mind is rendered in the narrator's discourse. Typical of psycho-narration is the representation of preverbal thoughts, thoughts not yet put into words by the character. As *Hertiginnan af Finland* represents collective thoughts it is apparent that they are not verbalised by any given individual. Still, the emotionally charged and idiomatic language indicates FID as opposed to psycho-narration. With this in mind it is possible to argue that, in *Hertiginnan af Finland*, FID supports rather than undermines the narrator, even in instances where it seems to carry traces of a character's original utterance. Likewise, Daniel P. Gunn (2004, 40–42, 49–50) posits that Austen often uses FID to back an authorial narrator, yet to incorporate both the narrator's and a character's voice within it.

The hypothetical nature of FID is further illuminated by Anne Waldron Neumann's typology. Neumann (1986, 366–376) distinguishes three types of FID according to the probability of its containing an original utterance by a character. Instances of FID are definite, if it is possible to discern with any certainty the character's words as they were used; almost definite, if an act of speech or thought has occurred and the language of FID is typical to the character in such an instance; and, finally, indefinite, if the language used is characteristic of the character but FID may only be a report on what they would say or think. By this definition, *Hertiginnan af Finland* does include FID, though mostly of the indefinite type.

Fältskärens berättelser, too, typically demonstrates FID as under the extreme control of the narrator. This is especially true of the last part of the book. The novel is extensive

and divided into five parts, each composed of three stories. The last part covers a time period in the 1770s and is mainly targeted against secularism in Enlightenment. The protagonist Paul Bertelsköld, an offspring of one of the two families depicted throughout the novel, is temporarily seduced into adopting atheist thoughts, but later returns to religion. The narrator strongly takes the side of Christian belief.

Paul's struggle with atheism is vividly depicted, and the narrator often recounts his inner monologue in direct and indirect ways. Paul is lured by thoughts of mastering the universe himself through a knowledge of chemistry.

Han insåg ganska väl, att doktor Martin hyste mycket föråldrade meningar om tingens kemiska sammansättning; nog funnos der andra grundämnen, än salt, svafvel och qvicksilver! Det fanns ju flogiston, eldsluften, och allehanda andra märkvärdiga ämnen, som kemien just vid denna tiden framfödde. (FB5, 62)

He saw quite clearly that Doctor Martin entertained very outdated ideas of the chemical composition of things; there certainly were elements other than salt, sulfur, and quicksilver! There was, of course, phlogiston, fire air, and all sorts of other peculiar substances that were discovered by chemistry at that time.

The above passage creates ironic distance to the character as his beliefs are known to be wrong by both narrator and reader (cf. Booth 1974, 57–59) – in historical novels characters unavoidably lack the historical knowledge that readers possess. Neither of the sentences is completely in FID but both are partially: the first shifts from the narrator's discourse to FID, the second from FID back to the narrator's discourse. FID is used as a vehicle for irony, for which it is generally suitable (see McHale 1978, 275). Yet, the narrator's own discourse further ironises Paul's thoughts by pointing out explicitly how outdated and foolish his beliefs are.

In *Fältskärens berättelser* FID is often used to convey irony towards a character whose opinions differ from those of the narrator. The narrator's discourse surrounds FID, thus guaranteeing that the irony is understood. Stephen Ullman (1964, 107–109) has discussed a similar use of FID in *Madame Bovary* and concluded that FID is used to portray and parody characters. FID is suitable for this as it contains expressive elements that can be exaggerated into a caricature – as, in Paul's case, his disbelief in God and adjacent belief in science, which the narrator sees as a fallacy. Terence Patrick Murphy (2007, 28, 35 and *passim*) has given special attention to the degree to which FID might resemble the free discourse it is possible to detect in a character's speech. Murphy calls the narrator's rhetorical means and idiomatic vocabulary used in reporting a character's utterance “monitored speech”. Monitored speech emphasises the narrator's role as the filter through which a character's assumed words are processed. Cohn (1978, 119–120) states that ironic FID can resemble mock imitation: the narrator temporarily takes the position of a character and imitates his style. In *Fältskärens berättelser* the narrator's

discourse usually frames and contextualises Paul's FID, as in the passage quoted above. Here, and in other places as well, the narrator's own discourse makes sure that readers see the ridiculous nature of Paul's ideas.

Ullman (1964, 112–113) claims that Flaubert occasionally uses FID as a façade in which both style and vocabulary are tightly dictated by authorial intention. Thus the narrator's voice dominates the discourse and the character's voice is hard to discern. *Fältskärens berättelser* follows this practice, but the narrator's control is prevalent even in passages textually marked as belonging to Paul; these passages often include vocabulary that seems to belong to the narrator. This is particularly evident as Paul often uses biblical vocabulary and imagery when proclaiming his atheism. For example, he refers to Dr Martin Weis, an alchemist who shows him the art of making gold, as a serpent who has lured him with the tree of knowledge: "Det var dock ni, som först lät mig blicka in i de vetenskapliga hemligheternas afgrund och frestade mig, som ormen i paradiset, med kunskapens träd" (FB5, 16). "It was you who first let me glance into the abyss of scientific secrets and, like the serpent in paradise, tempted me with the fruit of the tree of knowledge." So it seems that in *Fältskärens berättelser* the narrator's voice not only controls FID but also those passages technically within a character's free discourse. This view is based on the ideological interpretation of vocabulary, and comes close to an interpretative practice common with FID, where it is identified contextually or ideologically, based only on the values expressed (cf. McHale 1978, 272–273; Tammi 2006, 160–161). This means that the ideological opinions of a character gain ground in what is technically the narrator's discourse; this can be seen in a character's choices of words. *Fältskärens berättelser* turns the situation upside down: it is the narrator who penetrates a character's discourse, not vice versa. Besides Paul, several other characters in the novel employ biblical language and direct, often lengthy quotations from the Bible. For example, Paul's cousin reads aloud two passages from the Bible, both directly quoted in the text and a whole page in length. This happens after Paul has expressed his lack of faith. The extracts are chosen well: Isaiah 28th, a warning for blasphemers, and a Psalter, where God is praised over humanity. Thus Paul's rebellion is opposed with great authority.

The different fictional levels and ideologies in *Fältskärens berättelser* can be approached using Mihail Bakhtin's theories on polyphony; Bakhtin places great emphasis on the content, not the formal features, of an utterance. According to Bakhtin (1984 [1963], 188–190, 193–194) any utterance is dialogical in nature; in particular, he regards parody and stylisation as always referring both to the object of the utterance and to foreign speech. Bakhtin (1984, 186–187) claims that the direct speech of characters is objectified discourse, because it not only refers to its own object but also carries authorial meaning. Using Bakhtin's theories it is possible to conclude that in *Fältskärens*

berättelser biblical vocabulary acts as a kind of foreign element in the protagonist's discourse. It contradicts his other words and actions. However, Paul undergoes a dramatic change in behaviour after the first of the three stories forming the novel's fifth part. Paul hears that his mother has gone missing and concentrates his energy on finding her. At the same time his defiant attitude disappears, and he gradually becomes more and more religious. So it seems that the polyphony, after all, is not based on tension between the respective ideologies of Paul and the narrator, but rather it is founded on the discrepancies within Paul's own ideology. The foreign element turns out to be the anti-religious, scientific thoughts of the Enlightenment. It is present in Paul's speech for a while, but subsequently disappears.

The foreign element, the atheist thoughts supported by neither the narrator nor the implied author, is estranged in the novel in several ways. Only Paul expresses these thoughts. When he does so in free discourse, his utterances still carry the strong hallmarks of religious vocabulary and imagery (as in the passage from page 16 in the novel). In FID the narrator's voice ironises Paul's words both within FID and in the surrounding sentences (illustrated by the extract from page 62). Religious and biblical language is used and preferred by the narrator and supported by the implied author. Paul's attempts to oppose the religious ethos in his speech and through FID are subverted by the dominance of one idiom. The narrator holds authority, and Paul's voice is adjusted to convey the same ideology as he converts back to Christianity. After the conversion his fate is questioned by a woman to whom he is attracted – albeit a woman who is depicted as somewhat light-minded.

Nu blef det honom plötsligt klart, att han hade framför sig en afgrund af förfärande tomhet. Hvad skulle han svara? Tidsandans mörka tvifvel satt der framför honom i den skönaste hamn, väpnad med hela behagets tjusning, med hela den första kärlekens förförande trollmakt och framkastade lätt, i förbigående, en fråga på lif och död, om tid och evighet. (FB5, 401)

Now suddenly it became clear to him that an abyss of frightful emptiness lay before him. What should he say? *Zeitgeist's* gloomy doubt sat there in front of him in the most beautiful of havens, armed with the entire enchantment of pleasure, with the whole frightful bewitchment of first love, and presented lightly, in passing, a question of life and death, of time and eternity.

This extract indicates FID after the first sentence: question form and verb form (conditional mood), deictic marker “der framför honom” (“there in front of him”). Yet it is coloured by the opinions the narrator has held from the start: Paul's antireligious thoughts express the spirit of the time, not his own thinking, and the question of belief is a question of salvation. Thus Paul has been subordinated to the religious discourse. After the extract quoted above, he emphatically declares his faith.

In summary, *Hertiginnan af Finland* and *Fältskärns berättelser* use FID with strong, authorial narrators. The narrators are able to control FID for themselves; to imagine a collective voice as an “original” utterance or to ironise and finally dispel those elements opposing the narrator’s view. The case is quite different in *Sigrid Liljeholm* and *Fru Catharina Boije*.

Emancipating Characters

Sigrid Liljeholm depicts wartime Finland at the turn of the 17th century. The protagonist Sigrid is a young girl carried away by dramatic events: her home is attacked, she resides in a castle under siege, and she manages to help her father escape from prison. The novel contains lots of dialogue. The narrator is mostly covert and focalisation varies a great deal.

Sigrid is first observed by the narrator or from her mother’s perspective. Her mother Metta is very dominating and regards Sigrid as too shy and inefficient: “Ja, ungdom och visdom! säger man, och så säfligen hon är, icke har man mycken nytta af henne [- -]” (SL, 16-17). “Oh, yes, youth and wisdom! they say, and so bashful is she, not of much use [- -].” The narrator repeatedly characterises Sigrid as timid. On one occasion her home has been attacked by rebelling peasants, but she has been led to safety by a young knight Enevald Ficke. After the attack she summons up the courage to thank him.

Sigrid hade, blyg och förlägen, satt sig i ett horn af rummet, men fattade dock slutligen mod, och steg fram till Enevald. “Tillåt mig”, sade hon djupt rodmande, “att tacka er [- -].” [- -] Fru Metta förundrade sig öfver att Sigrid hade vågat tilltala den främmande herrn, men sedan hon sjelf förenat sina tackar med hennes, tillade hon [- -]. (SL, 58)

Sigrid, timid and awkward, had seated herself in a corner of the room, but she eventually mustered courage and stepped forward to Enevald. “Please allow me,” she said, blushing deeply, “to thank you [- -]” [- -] Metta, the lady of the house, wondered how Sigrid had dared to speak to the strange gentleman, but after joining her thanks, she added [- -].

The narrator points to Sigrid’s shyness, which is then further illuminated in Metta’s thoughts. With regard to the representation of consciousness, the words “främmande herrn” (“the strange gentleman”) are interesting. They are presumably part of Metta’s thoughts, which the narrator quotes in FID. Yet, Enevald is not a “strange gentleman” to Metta, who has recently spoken with him treating him as an equal. Thus the utterance represents what Metta thinks Sigrid thinks, and is conveyed by the narrator in FID. Sigrid’s mind is estranged behind two other discourses: the mother’s and the narrator’s.

Only later in the novel do Sigrid’s point of view and her own voice come to prominence. A turning point in Sigrid’s life and in the narrative is when Sigrid decides to try

to rescue her father who is imprisoned in Turku castle.

Tusende tankar svärmade i Sigrids hufvud. [- -] Vore det möjligt att Sigrid skulle kunna göra något för sin far? Hon hade så ofta blifvit beskylld för att vara för mycket stillsam, för mycket rädd att framträda; var hennes tvekan nu endast en sådan yttring af hennes allt för tillbakadragna sinne? Och hon viste dock med sig sjelf, att hon icke skulle ryggat tillbaka, om hon med sitt lif kunnat återköpa sin fader. (SL, 263)

Thousands of thoughts swarmed in Sigrid's head [- -] Was it possible that Sigrid could do something for her father? She had so often been blamed for being much too quiet, much too afraid to stand out; was her doubt now only an expression of her excessive reserve? After all, she knew that if she could save her father with her life, she would not recoil.

In this passage Sigrid herself ponders her shyness, and her voice becomes part of the text in FID. According to Cohn (1978, 116) novels that utilise FID often begin from a neutral and objective narration and only then proceed in rendering the characters' minds. *Sigrid Liljeholm* is focalised from the start, but Sigrid's consciousness is approached gradually. This emphasises her importance in the novel.⁴ The above passage also shows how Sigrid is ultimately very brave and willing to take risks. This impression of Sigrid, first put forward in her own words quoted above, is later confirmed by both Metta and the narrator (see SL, 327). From this point on, Sigrid's voice is heard both in her free discourse and in FID.

This stands in contrast to *Fältskärens berättelser*, in which Paul expresses himself in FID right from the beginning. Later, as he abandons his atheistic views, FID is less frequent. Due to FID's tendency to give a close depiction of the characters' psychology in fiction, the mode has been associated with portraying a character's inner crisis (see Cohn 1978, 112–113; Nelles 2006, 128). This idea suits both Paul and Sigrid. Paul's crisis is the starting point of the fifth part of *Fältskärens berättelser*, as the intention is to strive against atheism in Enlightenment. His crisis is quickly resolved, and this enables the narrator to carry on in the religious ethos. The crisis is not as much personal to Paul, rather it serves the authorial intentions of exemplifying the inferiority of atheism.

Sigrid, on the other hand, is led into a crisis in the second half of *Sigrid Liljeholm*. Her crisis is personal, and stems from the contradictory demands of her position as a girl of nobility on the one hand and those of the situation and her will to act on the other hand. This culminates in her relationship with Enevald, who in the course of events first becomes engaged to Sigrid but later abandons her, using her alleged unladylike behaviour as an excuse. As a result, Sigrid chooses to live independently, free from male dominance. In order to achieve this, she goes through an inner crisis. Different narrative modes are used when she learns that Enevald has a new loved one.

Det stormade i Sigrids vanligen så fridfulla hjerta. Enevald hade försmått henne, han hade gjort henne till ett mål för hån och spe, eller ett föraktfullt medlidande. Han hade bedragit hennes kärlek, tillintetgjort hennes framtid, och dock – icke ville hon vålla honom sorg! – “Vara ett hinder för hans förening med den han älskade? Nej, nej!” (SL, 351)

In Sigrid’s heart, usually so serene, it was storming. Enevald had spurned her; he had made her a target of scorn and ridicule, of condescending compassion. He had betrayed her love, destroyed her future – yet still she could not bear to cause him sorrow! – “To be a hindrance to his union with the one he loves? No, no!”

This passage shifts from the narrator’s discourse to FID and quoted monologue. FID in the second and third sentences is marked not only grammatically by the personal pronouns but also by their emotional content and the use of the exclamation mark, which is repeated in free discourse. This flexibility in narrative modes is typical of *Sigrid Liljeholm* and exemplifies the novel’s emphasis on Sigrid’s feelings and the narrator’s aptitude for allowing the characters to take over.

Nonetheless, the novel also contains passages in which the narrator assumes a strong, authorial voice. This happens with regard to a historical character Klaus Fleming, who embodies the patriarchal forces that oppose Sigrid. Fleming is strongly supported by the narrator who repeatedly praises his heroism. This is especially true after Fleming’s death:

Den store, den mäktige anden hade fallit, han, som brutit sin väg rakt som vigggen genom trädet, orörd af smicker, löften och hotelser, orörd af tadel och hån, blott lydande hvad han ansåg för rätt. Eller såsom en af hans fiender om honom klandrande uttryckte sig: “Herr Klas var en enfaldig man, som ej förstod sig på annat, än att gå raka vägen fram”, ett tadel, jemngodt med det skönaste beröm. (SL, 159)

The great, the mighty spirit had fallen; he, who had broken his way straight through like a bolt of a lightning through a tree; untouched by flattery, promises, and threats; untouched by rebuke and mockery; obeying only that which he saw as right. As one of his enemies said in his reproach, “Mr. Klas was a simple man who knew only how to go straight ahead,” a reproof as great as the most eloquent praise.

The narrator openly admires Fleming here and a little later even states that the coming generations will show more appreciation to his greatness (SL, 160). In addition, Fleming is allowed to speak for himself right from the start. When he is first introduced he discusses the allegations his opponents have made against him. The other discussant is his wife Ebba Stenbock, and the tone is very loving and supporting. (See SL, 33–39.)

The narrator’s attitude and conduct towards Fleming is quite the opposite from that towards Sigrid. Fleming is clearly and openly supported by the narrator’s comments,

in free quotations on his own and in the words of the other characters. Contrastingly Sigrid is first observed from a distance and only later given a voice of her own. Furthermore, the narrator places Sigrid and Fleming in entirely different worlds, for example by commenting on Fleming's visit to Sigrid's home, where he discusses the war with Sigrid's father. Here Fleming serves as a generalised example of men, as the same modifiers ("stor", "mäktig"; "great", "mighty") are used as in the last quotation, where they are used to designate his qualities.

De storas, de mäktigas strider, hvad röra de väl en ringa landtflickas öde? Må hon sitta vid sin spinnrock, må hon sköta sin kök, sinä blommor, sin grannlåt och se till blott att hemmet är dammfritt, och lemna åt männen, de som makt och kraft hafva, att deltaga i lifvets stora skiften! (SL, 177)

The great, the mighty, and their feuds; what have they to do with the fate of a trifling peasant girl? Let her sit by her spinning wheel; let her look after her kitchen, her flowers, her fripperies, and see that the home is free from dust, and leave it to the men, those who have power and strength, to take part in life's great changes!

The gap between the sexes is further illuminated by the way in which the men, including her fiancé, treat Sigrid and other women. Women are often put in their place, and overstepping the boundaries is punished; Enevald abandoning Sigrid serves as an illustration. According to Enevald, Sigrid lost her grace and potential for marriage when she interfered in manly matters by rescuing her father (SL, 370–372).

The important question here concerns the narrator's sex and consequently, which side the narrator is on. A heterodiegetic narrator does not have a personality and thus is not necessarily a he or a she. On the other hand, *Sigrid Liljeholm* contains a frame story with a female character as the compiler of the upcoming story. Moreover, some theorists claim that the author's sex determines a heterodiegetic narrator's sex. The issue is further developed by Susan S. Lanser (1999, 168–170 and passim.), who uses sex to designate the identification of textual characters to either male or female, and gender to refer to the textual practices that through cultural codes implicate sex.

Lanser, who has formerly (1981, 167) argued for the decisive role of the author's sex in the case of a heterodiegetic narrator, has later (1999, 176–177) concluded that those narrators may not have sexual specificity. She uses *Northanger Abbey* to demonstrate how a narrator may never designate their sex. Still, some theorists have claimed that *Northanger Abbey* features a female narrator, because the novel's narrator prefers novels written by women. Continuing this line of thought, one could conclude that the narrator in *Sigrid Liljeholm* is male because of the praise (s)he lavishes on Klaus Fleming as a masculine hero. Kathy Mezei's (1996, 67, 70) view on FID as a mode enabling both discursive and ideological interplay between a narrator and a character provides a suit-

able angle here. Mezei sees FID as a site of conflict, a battleground for power not only between a narrator and a character, but also between different positions of dominance. In particular, she sees the mode as enabling female voices to emerge through a character's discursive presence. The assumption that the narrator in *Sigrid Liljeholm* is male would lead to an interpretation whereby Sigrid as a female character, who struggles with her femininity, opposes the narrator's dominant position in the instances where FID carries her discourse.

This kind of interpretation would, however, require a distance between the voices of Sigrid and the narrator in FID, preferably an ironic one. Despite this, there is no distance, as the above example from page 351 demonstrates; Sigrid's voice is approached emphatically without ideological distancing. The narrator seems to carry a controversial agenda: (s)he both praises masculine heroism and allows a female, emancipatory character to appear in FID with emphatic implications. Additionally, the narrator's remark on women's role carries traces of ironic exaggeration. I argue that the narrator uses both male and female voices and intentionally plays them against each other. Diana Wallace (2005, 16–18, 23), who has studied British historical novels written by women, posits that female history writing has suffered from women's oppressed and silenced position in society. That is why women writers have found and utilised the opportunity offered by historical material: it enables them to adopt and utilise a male voice as a kind of a mask. Through a male protagonist or a narrator in a historical-political setting, a female writer is able to assume a performative masculine role. This happens in *Sigrid Liljeholm* when the narrator, in a very forward manner, extols Fleming as a hero.

In *Sigrid Liljeholm* the narrator plays with both feminine and masculine roles, but is notably more straightforward in the masculine role. Femininity in the novel is most prominently expressed through Sigrid's character, particularly in passages of FID. Like other indirect modes in *Sigrid Liljeholm*, such as *mise en abyme*, FID allows a character's point of view to come forward. As Mezei (1996, 71–72) has put it, FID is a means to convey the "other story", the story of those marginalised. The narrator refrains from praising Sigrid openly, but expresses sympathy by allowing her voice to be heard in FID.

Although less used in *Fru Catharina Boije*, FID functions in a similar fashion in this novel too. The mode is mostly used in connection with Cecilia, the younger daughter, who struggles to come to terms with her love for a devious man named Carl.

Hon ägde ju allt, hvad hennes hjerta kunde önska, hon hade ju ej ens i sina drömmar kunnat tänka sig Carl behagligare och älskvärdare än han var; och dock, hvarföre var det stundom som om hon skyggat tillbaka för att undgå att vidröra is, vid uttryck, som undfölla honom. (FCB, 188)

She had everything her heart could desire, not even in her dreams could she have imagined Carl to be more delightful and charming than he was; and yet,

why was it sometimes that she drew back as though to avoid touching ice, frightened by something that Carl had let slip.

The passage above is FID on Cecilia's thoughts as she ponders her situation. In *Fru Catharina Boije* the narrator is covert and makes no value statements. Thus there is no such discrepancy between the narrator and the character as in *Sigrid Liljeholm*. The instances of FID in *Fru Catharina Boije* are emphatic towards Cecilia's way of thinking, but disillusioned she finally dies of sorrow and shock. In *Sigrid Liljeholm* the heroine confronts more textual opposition but is ultimately more successful in emancipating herself both as a voice and a subject, as the narrator covertly takes her side.

FID as a Novelty?

FID is associated with a change in literary repertoire as narrative modes became more modern around the middle of the 19th century – particularly in the case of Flaubert (see Bal 1997 [1985], 45; Cohn 1978, 25, 122; Stanzel 1984 [1979], 4–5, 187). It is a question of transition from authorial to figural narratives, from strong, personalised narrator to the minute depiction of characters' minds. Ullmann (1964, 118–119) associates Flaubert's use of FID with the intention of diminishing authorial presence. For the same reason he and many others see the interpretative scope in which a character gains prominence to have contributed to Flaubert's eventual prosecution (cf. LaCapra 1982, Teilman 2000).

Other arguments nonetheless exist. Particularly in the case of Jane Austen, many claim that the common beliefs of FID are inappropriate. Gunn (2004, 35) argues for two interpretative fallacies with regard to the FID commonly found in Austen studies. Firstly, the mode is interpreted to carry meanings from a character's utterance and to cause a narrator to stand aside. Secondly, FID is perceived to be unbalanced and disturbing to the reading process, since it lessens a narrator's authority and enables a character's contesting voice to come forward. As Gunn sees it, these features do not hold true in Austen's work. He argues that Austen uses the mode with a reliable, authorial narrator.

Gunn (2004, 35–36) emphasises the narrator's role in *Emma*; as a result FID is interpreted to be an imitation or adaptation by the narrator, and not as the manifestation of a character's utterance. Roy Pascal (1977, 29–31) in his early study emphasised the presence of both, the imitator and the imitated, in FID. Pascal is reluctant to tie the mode to any specific functions, and it does seem more productive to see it as enabling a variety of different narrative and stylistic implications, both in figurative and authorial mode. Pekka Tammi (2006, 160–162) has indicated that the trend in post-classical narratology is to pay attention to the means of depicting the minds of the characters, which undermines the importance of narrators. Still, FID cannot and should not be

confined to these categories. Topelius' novels in particular demonstrate the possibility of FID to be present in authorial narrative, while also supporting the narrator's view. *Sigrid Liljeholm*, on the other hand, presents a narrator who both opposes and supports a character represented through FID by herself adopting multiple roles.

The history of FID in Finnish literature has been discussed by Maila Valkeakari, who has studied the emergence of FID in Finnish literature in her article "Eläytymisesityksen tulo suomalaiseen kirjallisuuteen" (1969). She also summarises the mode's development in other European countries, with results similar to those presented above. She emphasises the shift during the latter half of the 19th century, and the importance of Austin and Flaubert (Valkeakari 1969, 136–137). With regard to Scandinavian literature Valkeakari (1969, 137–148) summarises that FID was used by Norwegian realists during the 1870s, and became more widespread among Norwegian and Swedish authors during the 1880s and 90s. In Finnish literature (written in Finnish) Valkeakari names Juhani Aho as the first to introduce the mode during the 1880s and 1890s, and Arvid Järnefelt from the 1890s. The same line of thought is followed by Leevi Valkama in his essays from 1960 and 1970 (see Valkama 1983, 20–27, 202–217). Valkama stresses the importance of Aho and his manifold use of the mode. The first Finnish study with detailed formal argumentation is Tammi's *Kertova teksti* (1992). Tammi does not, however, discuss the history of FID but concentrates on analysing its use in Marja-Liisa Vartio's modernist prose from the 1950s and 60s.⁵

These novels by Runeberg and Topelius both exemplify and bring into question many of the theoretical assumptions of FID. They use FID in various ways, each with its own effect on interpretation. In some cases FID is strongly contextualised by a narrator, at other times it is not; some occurrences indicate sympathy, others irony between a narrator and a character. Moreover, FID can include two voices, or belong to one agent (mockingly) imitating the other. In some novels, like *Sigrid Liljeholm*, FID is used in order to enable different voices to emerge and to make interpretations contradicting the narrator's view. In others, like *Fältskärrns berättelser*, it is used in an environment that denies real polyphony.

These two novelists each had a distinctive way of adopting the conventions and demands of the literary system of their age. The aesthetics of the time of writing included an aspiration towards depicting reality and the characters' psyche. Technically, critics favoured "showing" as opposed to "telling", as objectivity was a desirable impression. Yet, at the same time, the function of literature was to teach a clear moral lesson. Topelius' novels, with their strong authorial narrative voice, responded to the demand for writing Finland a history of its own, and conveying a moral world view. Runeberg's novels, with the implicit strategies they used, often resulting in a controversial view of history, were not always understood by contemporary critics.

The novels by Runeberg and Topelius prove to be surprisingly modern as regards narrative techniques. Runeberg's novels in particular contain several reflexive levels, which produce interpretative metalevels. In the light of the functions of FID, the novels indicate the mode to be inclined to appear with ideologically charged material. Still, the mode is not only suitable for contrasting a character's view to that of a narrator or for enabling emancipative results. The role of the narrator is important and may take diverse forms. The duality of voices inherent in FID offers interpretative challenges which should not be invalidated by strict taxonomy. Neither should interest in studying the history of the mode be confined to the latter half of the 19th century and thereafter.

Quotes from Runeberg and Topelius translated by Timo Luhtanen.

Notes

¹ For the distinction between figural / authorial narrative situation and its historical development with regard to FID, see Dorrit Cohn (1978, 25–26, 122, 138–140), Franz K. Stanzel (1984 [1979], 4–5) and Mieke Bal (1981, 45). On the role of Austen and Flaubert in the development of FID see Stephen Ullmann (1964, 95, 98–100), Roy Pascal (1977, 10–11), Dominick LaCapra (1982), Stina Teilmann (2000) and Daniel P. Gunn (2004).

² This issue, in connection to historical novels, is discussed in my *Historia ja poetiikka Fredrika Runebergin ja Zacharias Topeliuksen historiallisissa romaaneissa* (Hatavara 2007).

³ I have further illuminated the nature of the two parts and their relation to history in Hatavara 2004.

⁴ For more about Sigrid and her role in the novel, see my argumentation in Hatavara 2006, 155–156 and passim.

⁵ Tammi has continued with theoretical interest on FID in, for example, Tammi 2006.

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FB = *Fältskärens berättelser*. Z.[acharias] Topelius. Stockholm: Albert Bonniers förlag, 1877–1873 [1853–1867] (Första Cykeln 1877 [1853], Andra Cykeln 1874 [1856], Tredje Cykeln 1874 [1858], Fjerde Cykeln 1873 [1864], Femte Cykeln 1873 [1867]).

FCB = *Fru Catharina Boije och hennes döttrar. En berättelse från stora ofredens tid*. Af –a –g [Fredrika Runeberg]. Helsinki: Finska Litteratur-sällskapet 1858.

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Anna Hollsten

Ekphrastic Encounters in Bo Carpelan's *Urwind* and "Den skadskjutna ängeln"

The Finland-Swedish poet Bo Carpelan (born in 1926) can be classified as a modernist writer.¹ Like many other modernists, Carpelan is a successor of the *ut pictura poesis* tradition. His poetry and fiction, as well as his essays, are rich with allusions to the visual arts. In this article, I plan to study the relation between literature and the visual arts in Carpelan's novel *Urwind* (1993) and his poem "Den skadskjutna ängeln" (1983, The wounded angel), focusing on the rhetorical device of ekphrasis. Referring to W. J. T. Mitchell's (1994, 151–181) ideas about the relationship between word and image in ekphrasis, I will examine whether those ideas hold true for Carpelan's ekphrastic texts.

Ekphrasis has a long tradition which hails back to ancient Greek rhetoric. In ancient rhetoric ekphrasis was a rhetorical figure that the orators used to describe an object as vividly as possible in order to bring it before the eyes of the listener or the reader. (Krieger 1992, 68; Webb 1999, 13–15.) In contemporary criticism there are various definitions of ekphrasis. However, almost all modern definitions differ from the ancient one by limiting the object of description to works of visual art.² For instance, James A. W. Heffernan (1993, 3) and W. J. T. Mitchell (1994, 152) have defined ekphrasis as the verbal representation of visual representation.

Although the above definition has been frequently cited, it has also been criticised for being too narrow. Obviously, there are a great number of texts that do not represent a work of art, but merely allude to a painter or a certain style or genre of the visual arts. Hence, ekphrasis can also be understood as an intertextual construct, as Valerie Robillard (1998, 53–72) has proposed. Referring to Robillard's intertextual approach, I do not confine ekphrasis to representations of works of art. Instead, I also include other kinds of allusions to the visual arts in the category of ekphrasis.³

Metapoetics and Visual Otherness

In his research on ekphrasis Mitchell (1994, 151–181) has emphasised the aspect of competition, as the history of the relationship between words and images is above all a history of competition.⁴ In short, each art or type of medium has laid claim to certain things that it is best equipped to mediate (Mitchell 1986, 47). In encounters between words and images there is ongoing competition between the verbal and the visual me-

dium. In that competition, the verbal medium tends to dominate, because visual representation is usually voiceless and cannot represent itself; it must be represented by verbal discourse (Mitchell 1994, 157).

Accordingly, Mitchell (1994, 157) compares the relationship between words and images with the relationship between the “self” and the “other” and speaks about the otherness of visual representation: “the ‘self’ is understood to be an active, speaking, seeing subject, while the ‘other’ is projected as a passive, seen and (usually) silent object.” Also in ekphrases, the image is often the other in relation to language. The reason is that the image is only figurally present in an ekphrastic text. The image cannot literally come into view but must always be represented by language. (Mitchell 1994, 158.)

In Carpelan’s case, the question of otherness is crucial, especially when ekphrasis is used as a metapoetical device. The very structure of ekphrasis carries a high self-reflexive potential. By alluding to or verbally describing a work of visual art, ekphrasis evokes questions pertaining to the limits between word and image and those between art and nature. (Klarer 1999, 1–2.)

The novel *Urwind* is an excellent example of how ekphrasis is linked to Carpelan’s metapoetical engagement. This novel is laden with intertextual allusions to literature, music and the visual arts. As the protagonist and narrator, Daniel Urwind, is an amateur writer and an antiquarian bookseller, one of the main themes of the novel concerns writing and art. So the allusions serve as a device to express the metapoetical themes of the novel.

Urwind has very little storyline. The narration is slowed down by sudden memories or by detailed descriptions. And here, ekphrasis plays an important part. For instance, five of the chapters in the novel are named after works of art depicted in those chapters. The chapter called “The Arnolfini Couple” includes a description of Jan van Eyck’s famous double-portrait; “The Mount of Victory” alludes to Paul Cézanne’s late watercolours; “The Full Moon” and “The Messenger of Autumn” to Klee; and “Viktoria’s Blue Cathedral” depicts an enormous collage built by Daniel’s aunt, Viktoria.

When it comes to Cézanne and Klee, Carpelan not only refers to their works of art but also alludes to their ideas about art and the artist’s creative process. The depiction of Cézanne’s watercolour *Mont Saint-Victoire*, for instance, is framed by quotations from Cézanne’s letters (Carpelan 1996/1993, 67–69). Likewise, the chapter entitled “The Messenger of Autumn” includes allusions to Klee’s essay “Über der Moderne Kunst” (1945). This chapter begins with a description of Klee’s watercolour *Der Bote des Herbsts* and continues with a sequence in which Klee is represented as a fictive character introducing ideas borrowed from his essay. The tree depicted in the watercolour refers metonymically to the analogy that Klee draws between the artist and a growing tree:

The ambassador of autumn is here. Klee painted *Der Bote des Herbsts* in that rich year of 1922, you remember the reproduction I have pinned to the wall in front of the writing desk. The colours from a clear, calm day come into the room and wait to position themselves round the gently glowing tree. Nuances of blue, violet, six vertical fields striving for light, step by step, the autumn landscape I recognize within myself. [- -]

The light falls over the old buildings, it also reaches my room, I walk with Klee, with Herr Formmeister, he talks of the subconscious, leaves are falling, the day is high. I do not form the autumn, he says, I make forms rise, a tree, a room for the clear days where they can rest, a quiet for myself. [- -] I gather what rises out of the earth, I am the trunk, I go onward to the radiant crown. I am not the beauty of the crown, the beauty has merely flowed through me. I do not reproduce the visible, I make visible. (Carpelan 1996/1993, 154–155)

The framing illustrated by the examples above emphasises the metapoetical function of the ekphrasis in *Urwind*. Additionally, they underline the otherness of the visual arts in relation to literature, as the depictions of Cézanne's and Klee's watercolours have to be framed by the painters' theoretical writings about art.

To exemplify the metapoetical function of the ekphrases in *Urwind* more thoroughly, I will analyse in detail the depiction of Viktoria's collage. The depiction begins with Viktoria's invitation to come and look at her work of art. Daniel goes immediately to his aunt's place and when he comes in, he sees a cathedral built of innumerable objects:

True to habit, she [Viktoria] has left the door ajar. She studies me as usual, her complexion is full of liver-spots, her eyes covered by a light film, but in her room she has built the blue cathedral of her dreams, from cardboard boxes, shoe-boxes, wooden boxes, matchboxes, a transverse section through the world of the lonely. And inside these countless rooms: floating spheres, pyramids, stones, shells, fossils, here and there a glowing immortelle. Her room is very light, the cathedral stands in the corner by the window, a geometry in the air. (Carpelan 1996/1993, 137)

The cathedral is an example of notional ekphrasis. However, the depiction alludes to actual works of art, to Vermeer and to the Danish *fin de siècle* painter Hammershøi. Viktoria also compares her piece of art to Kurt Schwitters' *Merzbau*, a huge collage, or more exactly a constructed interior, which was destroyed and which therefore is nearly as virtual as Viktoria's cathedral:⁵

Perhaps you [Daniel] are thinking of Schwitters' Merz, she [Viktoria] says, he had opportunities to continue his life in other rooms, he built out through the window, down on to the street, so great was his longing, mine is less but just as mysterious and dignified, don't you think? When one grows old one must become one's own heaven and church. You see, I have taken down the book-case in order to make room for the miracle. Isn't it quiet? As quiet as a room by Vermeer? When the light falls from the window it creates shadows, you see, there are stairs leading down and up, there is the hovering sphere, there is

the cone, there is your mother's beloved mountain, small, of course, there is a woman sitting with her back to us, do you see, there are lots of rooms in a row as in Hammershøi [- -]. (Carpelan 1996/1993, 137)

The depiction of the cathedral is metapoetical in several ways. First and foremost it mirrors the comparison Carpelan has drawn between architecture and literature. Following the convention extending from Plato to contemporary literature, Carpelan has seen an analogy between architecture and poetry.⁶ For instance, in one of his articles he compares the poem to a room: "The poem is built, pulled down, rebuilt, refurbished, extended, shortened" (Carpelan 1981, 26; translation mine). When speaking about his poetry, Carpelan often quotes a short, metalyrical poem from 1966:

No walls.
No ceiling.
The accurately
measured floor
(Carpelan 1966, 20; translation mine)

Inget tak.
Inga väggar.
Det noga
uppmätta golvet
(Carpelan 1966, 20)

According to Carpelan's own interpretation⁷, the floor alludes to craftsmanship. Craftsmanship is the basis of poetry, which means that the poet has to master certain tools and techniques in order to create poetry. But craftsmanship is not enough – the poet also needs visions and freedom from rules. This freedom is one aspect of what is called "openness" (*öppenhet*), a notion recurring in Carpelan's critical essays. In the poem above it is illustrated in the lines "No walls. / No ceiling". According to the poetics of openness, the poem is never finished, but remains dynamic. Hence, it is unlimited and constantly growing (Hollsten 2004, 118–123, 132–133).

Viktoria's cathedral in *Urwind* can be interpreted as an example of openness: it is a hovering building with countless rooms and a door that is always open. At the end of the chapter, Viktoria says to her nephew: "Here is a door that is always open. Here is a house, it hovers in space." (Carpelan 1996/1993, 139.) The open and unbounded character of the cathedral is additionally emphasised by the allusion to Schwitters' *Merzbau*. Schwitters' Dadaistic art seems to be of great importance to Carpelan, as he has written a radio play broadcast in the early 1980s called *Schwitters – den sista dadaisten – ett konstnärsöde* (Schwitters – the last Dadaist – an artist's destiny). This radio play, which deals mostly with Schwitters' destiny as a refugee of the Nazi regime, devotes a great deal of attention to *Merzbau*, which is described in detail in the text. Schwitters emphasises that his *Merzbau* is never finished but growing and changing all the time;

he compares it to a city, saying that “my cathedral grows like a city” (Carpelan 1982, 16; translation mine).

Although Schwitters’ Dadaism seems to be miles away from Romanticism, the idea of the work of art as an open, constantly growing entity has its roots in the organic philosophy of Romanticism. Carpelan’s own attitude to Romanticism is very complex. In the 1950s and 1960s, he was influenced by New Criticism (Westö 1998, 251). Hence, his dissertation on Gunnar Björling’s poetry, published in 1960, is based on the method of close reading and is faithful to the doctrines of New Criticism. Also in his critical texts from the early 1960s, Carpelan speaks of objectivity and impersonalism and mocks the Romantic idea of the artist as a genius. He, for instance, praises Classicism, but unlike T. E. Hulme and T. S. Eliot, Carpelan’s ideal is to combine Classicism with Romanticism, to abandon the border between the two categories. Additionally he has very Romantic ideas of art and nature as a unity, and although he criticises the idea of inspiration as the spirit of creativity, he alludes to John Keats, who felt that a poem should be born as naturally as a tree produces leaves. (Carpelan 1960a.)⁸

The depiction of Viktoria’s cathedral encompasses some of Carpelan’s Romantic ideas. For instance, the cathedral is a holy building linked to purity and stillness. Thus it differs remarkably from Schwitters’ *Merzbau*, which was also a kind of cathedral, as Schwitters’ friends called his collage “Kathedrale des erotischen Elends” (The Cathedral of Erotic Misery), a name that refers to coarse and grotesque elements characteristic of Schwitters’ work of art (Elderfield, John 1985, 147).

The holiness of the cathedral in *Urwind* is partly produced by the allusions to the art of Vermeer and Hammershøi. Carpelan mentions these very artists in his article “I poesins rum” (In the room of poetry), which was published in 1991. In this article, the paintings of Vermeer and Hammershøi are associated with a stillness which is enigmatic and which cannot be analysed. This stillness has a metaphysical character and the paintings themselves take on an air of holiness. In fact, stillness and holiness are recurrent aspects of *Urwind*. We hear Viktoria speak of heaven and church (“When one grows old one must become one’s own heaven and church.”) and she compares the quietness of the cathedral to the quietness in Vermeer’s paintings: “Isn’t it quiet? As quiet as a room by Vermeer?” (Carpelan 1996/1993, 137.)

Furthermore, the enigmatic character of the stillness is alluded to at the end of the chapter “Viktoria’s Blue Cathedral” where Daniel tells her that he is building his own cathedral in his mind: a chapel where a woman is sitting. This vision or fantasy can be interpreted as an ekphrasis, because the sitting woman recalls the woman in Hammershøi’s painting alluded to earlier in the chapter:

I only have the beginnings of a pure, white chapel. There a woman sits on a chair with her back to me, she is awake, or, if she is asleep, her sleep is light

and bright. She is alone and present, the waiting and open one, the receptive one, you pass through her as if you passed through yourself, she is the enigmatic and wondrous one. The distance in space we call blue is mirrored in her eyes. She is invisible, and does not answer questions, the limitless that we shrink away from. (Carpelan 1996/1993, 138–139)

This depiction creates a remarkable tension. The enigmatic and wondrous woman is at the same time both present and invisible, both someone who is receptive and reminds you of yourself and someone who is a total stranger, “the limitless that we shrink away from”. The ambiguous woman illustrates a tension characteristic of Carpelan’s poetics. Although Carpelan speaks on behalf of concreteness in his critical articles, at the same time he emphasises that poetry deals with metaphysical elements. Thus the ideal of concreteness does not, for instance, exclude the invisible, which plays an important part in Carpelan’s poetry.⁹ Accordingly, the woman who sits in the chapel that Daniel dreams about is at once present and invisible.

Ekphrastic Hope, Ekphrastic Fear and Ekphrastic Indifference

In the history of ekphrasis, gender is perhaps one of the most frequently employed figures of the difference related to the dialectic between word and image. The typical case is an ekphrastic poem written by a male poet and representing a female image. (Heffernan 1993, 1, 7.) A well-known example of this is “Portrait of a Lady” by William Carlos Williams.¹⁰

Carpelan does not address gender in his critical texts. However, I think it is significant that Daniel puts a woman in his chapel in the example above: Daniel is a male writer who desires a woman in a painting. He expresses the hope of merging with her, and yet he is afraid of her otherness. The woman is not only a highly idealised madonna but also a total stranger one shrinks away from. As Daniel is an artist, a writer, the woman he fantasises about can be interpreted as his muse.

Another example of interest in this connection is the poem “Den skadskjutna ängeln”. Carpelan’s poem is a pure example of ekphrastic poetry illustrating wonderfully Heffernan’s and Mitchell’s definition mentioned above. The poem depicts the famous Finnish painting *Haavoittunut enkeli* (*The wounded angel*) from 1903 painted by the symbolist Hugo Simberg:

They are carrying the angel
with a bandage covering her eyes:
only a girl
and two peasant boys
regretting

her wings
vulnerable shoulder blades

how light she is
 can be seen by the boys' hands
 holding the bars of the bier
 how heavy
 this grey dream
 this cloudy landscape
 (Carpelan 1983, 61; translation mine).

De bär ängeln
 med hennes förbundna ögon:
 bara en flicka
 och två bondpojkar
 ångerköpta

hennes vingar
 sårbara skulderblad

hur lätt hon är
 ser man på pojkarnas händer
 runt bårens stavar
 hur tung
 denna grå dröm
 detta mulna landskap.
 (Carpelan 1983, 61)

The painting depicted in the poem is very enigmatic and so is the poem. The angel and the boys carrying her are silent and do not tell us what has happened. When reading the poem, you get the feeling that the speaker would like to tell his or her own story of what has happened, but he or she is only able to report what is visible. The speaker seems to be astonished by the enigmatic, dreamlike vision. Although the angel appears quite human since she looks like an adolescent girl, she is a figure of radical otherness.¹¹ Encountering this otherness the speaker turns almost silent.

It is possible to read the poem as an example of verbal dominance, as the painting of Simberg is only present in a figurative sense. The fact that the wounded angel is not able to see, because her eyes are covered with a bandage, supports this interpretation. Thus the speaker can see the angel and look at her but the angel cannot look back.

However, the domination of the verbal medium or the speaking subject is not overwhelming. The poem is very faithful to its visual source, which means that the poem includes few elements that are not visual and therefore not present in the painting. As a result, the impression is that the speaker does not control the visual otherness. On the contrary, the otherness in a sense controls the speaker by astonishing the speaker and by making him or her fall silent.

Mitchell (1994, 154–163) has spoken about ekphrastic indifference, ekphrastic hope and ekphrastic fear when dealing with the question of otherness attributed to text-image relationships. By ekphrastic indifference, he means the common sense perception

that ekphrasis is impossible, because the verbal media cannot make its object present in the same way a visual presentation can. Ekphrastic hope refers to the aim of overcoming the impossibility of ekphrasis, that is, to overcome the border between text and image. This happens when we read a text and we can imagine the work of art that has been described in full detail. The third category, ekphrastic fear, tries to regulate the borders between different modes of representation and keep the distinctions firm. A classic example of ekphrastic fear is Gotthold Ephraim Lessing's normative essay "Laocoon" (1766): Lessing's opinion was that whereas literature is an art in time, painting is an art in space, and that the generic boundaries of the arts should not be overlapped.

Let us return to the poem "Den skadskjutna ängeln" and Daniel's fantasy in *Urwind*. The very accurate description of the well marked visual source makes "Den skadskjutna ängeln" a good example of ekphrastic hope. The goal of the poem is to make the reader see the painting. As the painting is so well known to Finnish readers, this goal is realised without difficulties, at least in Finland. Additionally, the poem contains verbal details which help to create the impression of vision. The word *this*, repeated twice in the poem, emphasises the presence of the painting: "this grey dream,/ this cloudy landscape." The word *this* also gives a hint of the position of the speaker in relation to the painting. As a consequence, the distance between speaker and painting is small. In fact, he or she can almost touch the painting.

The truthfulness of the description of Simberg's painting also brings into focus the relation between the poet and the audience of the ekphrasis. As Mitchell (1994, 164) has pointed out, ekphrasis is not only "an affair between a speaking/seeing subject and a seen object", but also an encounter between the speaking subject and the addressee. Thus there are two forms of translation or exchange in ekphrasis. First, "the conversion of the visual representation into a verbal representation", and second, "the reconversion of the verbal representation back into the visual object in the reception of the reader". The relationship between text and image or self and other is therefore more like a triangular relationship than a binary one – Mitchell (1994, 164) speaks about "the ekphrastic triangle" and pictures this relation as a *ménage à trois*. In this triangular exchange "ekphrasis typically expresses a desire for a visual object", and this expression is offered as a gift to the reader (Mitchell 1994, 164). In "Den skadskjutna ängeln" the truthfulness of the description and the accurate marking of the visual source make the reconversion of the verbal representation into the painting possible for the reader. The ekphrasis can thus be understood as a gift that the poet gives to the reader.

The ekphrasis depicting Daniel's fantasy of the sitting woman alluding to Hammershøi's painting (Carpelan 1996/1993, 138–139) is more complex than "Den skadskjutna ängeln" when it comes to Mitchell's notions of ekphrastic hope, ekphrastic fear and ekphrastic indifference. It is remarkable that there is no explicit marking of the

visual source in the description of Daniel's fantasy. Hence, it is the reader's task to find out that the description alludes to Hammershøi's painting. Furthermore, it is difficult for the reader to translate the verbal representation to a visual object, as it is impossible to make a verbal image of someone who is invisible and limitless. It is therefore obvious that the depiction of Daniel's fantasy is not a case of ekphrastic hope. I think, however, that neither is it a case of pure ekphrastic fear nor of ekphrastic indifference. Rather, it thematises an ambiguity or tension between ekphrastic hope and ekphrastic fear. As we have seen, Daniel expresses the hope of merging with the enigmatic woman, and yet he is afraid of her. As I see it, the desire to merge with the woman illustrates ekphrastic hope whereas Daniel's fear for her otherness is an expression of ekphrastic fear.

To sum up: my purpose has been to analyse text-image relationships in Carpelan's novel *Urwind* and his poem "Den skadskjutna ängeln" focusing on the device of ekphrasis. In Carpelan's literary production, ekphrasis often has a metapoetical function. Accordingly, when the narrator or some of the other characters in *Urwind* speak about painters and painting, they are simultaneously speaking about literature. The metapoetical function in *Urwind* is emphasised by framing the ekphrastic description with allusions to texts written by those artists that are alluded to in the ekphrases.

The use of ekphrasis as a device of metapoetics, brings up the question of visual otherness. As allusions to the visual arts speak "on behalf" of literature, the visual arts tend to appear as "others" in relation to literature. On the other hand, the visual arts are represented as models for literature, which can be interpreted in terms of ekphrastic hope. Although the depiction of Daniel's fantasy in *Urwind* thematises an ambivalence between ekphrastic hope and ekphrastic fear, this kind of ambiguity is not typical of Carpelan's ekphrastic texts. On the contrary, in his ekphrases Carpelan first and foremost praises the visual and aims to overcome the border between word and image. Hence, Carpelan's ekphrastic texts often function according to Mitchell's idea of the ekphrastic triangle: in the ekphrastic encounter the writer gives the work of art he desires as a gift to the reader.

Notes

¹ Carpelan, who began his literary career in 1946, continues the tradition of the Finland-Swedish modernist poetics of the 1920s and the 1930s. In addition, he has drawn influence from the leading Swedish poets of the 1940s, the modernists Max Jacob, T. S. Eliot and Ezra Pound, the Austrian poet Georg Trakl and above all Wallace Stevens (Carpelan 1979, 25–26; Westö 1998, 248–249).

² Although most modern definitions of ekphrasis are restricted to the visual arts, there are exceptions. Claus Clüver (1998, 49), for example, includes all non-verbal forms of art in his definition of ekphrasis: it means that music can also be included in the category: "ekphrasis is the verbalization of real or fictitious texts composed in a non-verbal sign system".

³ Robillard (1998, 61–62) has designed a typology with three different categories in order to help differentiate the strong and explicitly marked ekphrastic texts from those that signal weaker relationships with their pictorial sources. The first category in Robillard's typology is called "Depictive" and it includes texts which come closest to the truthful representation of the pictorial source. Robillard's second category, "Attributive", functions as a "palace guard", making certain that all texts entering the domain of ekphrasis in some way mark their sources. In the attributive category, the source can be marked by direct naming in the title or by alluding to painter, style or genre. The weakest form of marking the source in the Attributive category is through what is called "indeterminate marking". In this last case the reader has to belong to a particular interpretive community in order to recognise the visual source. The third category in Robillard's intertextual model is the Associative Category, which is much more loosely structured than the first two. This category accounts for texts that refer to conventions or ideas associated with the plastic arts, whether they be structural, thematic or theoretical.

⁴ On competition in the history of ekphrasis, see also Heffernan 1993.

⁵ Schwitters built three *Merzbaus* in total. Victoria's cathedral is primarily reminiscent of the first *Merzbau*, which Schwitters built in his Hannover home and which preoccupied him from 1923 until 1937 when he was forced to leave Germany. In exile he constructed two more *Merzbaus*: one in Lysaker, Norway, and the other in Elterwater, England. For more on Schwitters' *Merzbaus*, see Elderfield 1985.

⁶ On the relationship between literature and architecture or the *ut architectura poesis* tradition, see Frank 1979.

⁷ See for example Carpelan 1979, 29 and 1981, 26.

⁸ For further discussion of Carpelan's relationship to Classicism and Romanticism, see Hollsten 2004, 19–20, 92–93.

⁹ See for example Carpelan 1964, 12–13, 48–49.

¹⁰ Mitchell (1994, 169–170) has analysed "Portrait of a Lady" as an example of voyeuristic ambivalence toward a female image.

¹¹ See also Holmström 1998, 76. According to Holmström, the poem discusses the tension between human and divine. This theme can also be found in *Urwind*.

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Autobiography and the Police: The Cultural Politics of Leena Lehtolainen's Crime Fiction¹

Since the 1990s crime fiction writers in Finland have furnished readers with a movable feast. At the same time, as Päivi Lappalainen has observed, scholars began to produce intriguing new research on the crime novel (Lappalainen 2002; Hapuli & Matero 1997; Pyrhönen 1995, 1999). The boom in such creative and scholarly activity notwithstanding, the cultural-political and aesthetic significance of crime fiction has remained uncertain for many. "The 'criminalization' of Finnish literature saddens me," wrote Anja Snellman, construing the rise of crime fiction as a story of cultural and aesthetic erosion (qtd. in Huhtala 2003, 12).² Figuring prominently on bestseller lists, and displaying in the view of many critics high cultural-political and aesthetic aims, the novels of Leena Lehtolainen are a significant example of the 'criminalization' identified by Snellman. Is there a cultural-political or aesthetic significance to them? If we turn to the critics, it is evident that two main answers emphasizing the cultural-political register have predominated.

One reading of Lehtolainen's nine-novel Maria Kallio-series of police procedural novels is that the novels neglect the crime narrative to emphasize their political message. One critic, Jarmo Papinniemi, writes:

I think, though of course one can't be sure, that if Leena Lehtolainen belonged to a generation twenty years older than hers, she wouldn't write crime fiction but political pamphlets defending the environment and humanity [- -] [as well as] sexual and ethnic minorities, and attacking workplace discrimination against women. She would fight for environmental causes against free market ideology, she'd raise sensitive issues about domestic violence and child abuse. (Papinniemi 2000, 29)

This critique is typical of a good deal of the criticism on Lehtolainen's novels in its claim about the novels' politics and in the assumption that underpins that claim. In suggesting that the novels' primary concern is political, Papinniemi implies that at a previous cultural juncture more open to political argument, the political assertions made in the novels would not have needed the novels at all. In listing the novels' political concerns, the critic also implies that the political assertions themselves are neither novel nor particularly radical, but typical, left-leaning mainstream critique. At the same time, the premise underlying this commentator's criticism of Lehtolainen is a conventional one about the dynamics of political discourse. That is, an author fashions a political argu-

ment about an issue, which she disseminates in the public sphere, thereby generating responses by others that involve discussion and debate, affirmation and rebuttal, resistance and change. On this view, the novels are noteworthy for their political ambitions, even if the content of their politics is not particularly significant; understanding their politics involves interpreting how the novels contribute to conventional political debate.

Another reading of the novels attributes a different kind of political importance to them on account of their 'feminization' of Finnish crime fiction. On this view, the significance of the novels is their use of a female protagonist to challenge some of the typically masculine gender dynamics of popular crime fiction, and in so doing to raise readers' consciousness about a number of feminist issues. The novels' project has been important on this view because the popular success of the novels and television adaptations of the Maria Kallio series has combined typically masculine elements of crime fiction with feminine ones, breaking down assumptions about gender differences and boundaries (Aronen 1993; Tenkanen 1997; Lehtolainen 1997b; Arvas 1997). As her flinty surname suggests, Maria Kallio displays features typically used to underscore the masculinity of the male investigator: Kallio is courageous, practical, physically strong, dogged, pragmatic, loyal, witty, and enjoys a whiskey on occasion. At the same time, the Kallio-figure feminizes these features by combining them with emphasis on her perceived responsibilities as a mother and her many thoughts and discussions of second-wave feminist issues such as domestic violence, workplace harassment, and everyday chauvinism. On this reading, then, the significance of the novels lie in their revision of the gendering of crime fiction, and hence their use of popular culture to do feminist politics. Even on this view, though, their cultural-political significance may seem rather marginal, in so far as feminist politics in the Finnish context have figured prominently in public debate and yielded a broad array of means to fight discrimination and cultivate gender parity. Still, the feminization of the police investigator in the Kallio novels stands in contrast to what is arguably the continuing preoccupation with national conventions of masculinity in such figures as Matti Yrjänä Joensuu's Timo Harjunpää and Seppo Jokinen's Sakari Koskinen.

While these readings of Lehtolainen's Kallio series contribute significant insight about the novels' politics, this article argues that they also overlook the seminal cultural-political significance of the Kallio novels. The Kallio novels merit cultural-political analysis because they merge conventions of the police procedural and autobiography in a way that contributes to reimagining sites of political discourse. In combining conventions of autobiography and the police procedural, the novels draw on autobiographical conventions to represent experiences of the intimate sphere as publicly relevant and politically fraught. The site of political struggle, suggest the novels, is not only a public

sphere in which the formulation and circulation of argument is the issue, as suggested in the argument about Lehtolainen as pamphleteer. Rather, the novels urge us to recognize that political struggle also occurs in the way the intersection of intimate and public spheres is represented publicly. In constructing this intersection, we can call the novels a 'prosthetic of publicity,' for they emphasize the way our notions of the ways in which intimacy and publicity interpenetrate is constructed through representations, or prosthetics. Because making the intimate sphere public depends on practices of textual representation and circulation, cultural texts have a special capacity to contribute to the way people conceive of the relationship between intimacy and publicity. More important than the substantive politics of the novels or their feminization of crime fiction, I argue, is the novels' identification of the intersection between intimate and public spheres as a site of political struggle.

This article outlines how the novels identify the relationship between intimacy and publicity as a sight of struggle, then sketches a theoretical explanation of the significance of this topos, suggesting that in challenging the continued influence of Habermasian notions of distinct private and public spheres, the Kallio novels complicate narratives of erosion told about the boom of autobiography and crime fiction that have occurred since the 1990s, suggesting instead that change can be understood in terms of pluralization.

Autobiography and the Police Procedural

The Maria Kallio series merges conventions of autobiography and the police procedural to create a first-person narration that thematizes the representation of intimacy in several ways. The novels employ first-person narration in a way that differs from the hardboiled tradition, the most common type of first-person narration in crime fiction. In Lehtolainen's writing, first-person narration facilitates a self-reflexive protagonist whose thoughts create parallels with the experiences of other characters in the novels. The first-person narration also provides a means of creating *mise-en-abymes*, miniaturizations of autobiographical storytelling, that highlight the representation of intimate experience to make public connections. Narrated in the first-person from Maria Kallio's perspective, the novels include many excerpts of first-person narration that are 'found' or 'received' by Kallio, yet become *mise-en-abyme* when she reads them as clues that intersect with the larger themes and conflicts narrated by Kallio herself in the first person. If the novels were to rely on the typical third-person narration of the police procedural, the inclusion of first-person writing would not resonate with Kallio's narration of her life, and the salient parallelism between the stories of the people who populate Kallio's investigations and her own life would not receive emphasis. In doing these things, the novels use autobiographical writing to insert the intimate sphere into public political

discourse narrated in Lehtolainen's police procedural.

The term autobiography as I am using it here is not a conventional use of the term, but "a figure of reading," to borrow a term from Paul de Man's writing about autobiography—a self-reflexively unstable option for approaching a text, rather than a term that assumes the fixed correspondence between a literary work and a life (de Man 1984; also see Folkenflik 1993). As I am using it, then, autobiography describes a rhetoric, not an assumption about a correspondence. My use of the term hence refuses the "autobiographical pact" proposed by Phillipe Lejeune (1989), in which an author writes in her own name, truthfully, about her life. The justification for my use of the term is the argument that autobiography is a prosthetic of publicity, a technology for making an individual's life socially visible – a term to which I return below. The prosthetic mediates and give form to flesh through words and images combined for the consumption of others (Shaviro 2003, 80-83). My use of the term autobiography here also encompasses other forms of first-person life writing, such as the diary and letter, that figure in this article. By identifying a prosthetic that makes narration of the intimate sphere publicly visible, the article gestures to many varieties of text that can do this – from the epistolary novel to the homepage – the differences among which are beyond the scope of this discussion.

Before turning to the novels, it is also necessary to outline the terms intimacy and publicity. These terms draw on Jürgen Habermas's argument that during the eighteenth century, a public sphere emerged when the bourgeoisie posited that some discussions were of universal social relevance, and so should be prized free from a feudal system that conducted these discussions among privileged members of the feudal estates (1989). In correlation with the emergent bourgeois public sphere, an associated intimate or private sphere defined by exclusive interests, family and economic life, also became distinct. Habermas maintains that the public sphere was contested during the nineteenth and twentieth centuries, as the ruling classes came to shape public discussion to suit their interests, rather than universal ones, yet he argues that a norm of rational, universally accessible discussion in the public sphere should be a goal for democratic societies (1987). Critics of Habermas argue, however, that the public sphere was never accessible to all, but instead excluded access for many on the basis that their contributions involved gendered, raced, sexualized, or other identities defined in the intimate sphere and deemed therefore irrelevant to the rational debate and universal concerns of the public sphere (Fraser 1992; Warner 2003). Habermas' critics argue that what is considered public and intimate changes historically as people struggle over what counts as broadly relevant. One such struggle occurred in the late twentieth century, as the narrative forms of the popular media increasingly focused on the intimate sphere, making intimacy an ever more prominent feature of publicity (Plummer 2003; Rojola 2002). Aligning with

critics of Habermas, intimacy and publicity in this article are understood as changing, contested, and contingent. What concerns us here is conceptualizing the cultural political significance of staging intersections between intimate and public spheres, which Leena Lehtolainen's novels do at least in part by using conventions of autobiographical forms to modify the police procedural novel.

While the typical means of narrating the police procedural is some version of third-person narration – and according to Lehtolainen she drafted the first Maria Kallio novel in the third person before later revising it in the first person (2004a) – the Maria Kallio series is built around first-person narration that is exceptional and excessive. In eschewing the usual structure of narration in the police procedural, Lehtolainen creates a closer focus on her protagonist than in the police procedural, in which the protagonist is part of an investigative team. The conventionally narrated police procedural of course varies in its focalization, from a broad emphasis encompassing an investigative team, as for example in the novels of Arne Dahl (Jan Arnald), to a specific focus on a single protagonist working with others, as in the case of Matti Yrjänä Joensuu. The team figures prominently in the Kallio novels, but the first-person narration builds the narration around Kallio's perspective and serves to naturalize Kallio's ongoing narrative about her work and her life. This narration draws on the conventions of autobiography.

Some conventions of the crime novel lend themselves to the kinds of generic revision we see in Lehtolainen, in which the rhetoric of autobiography furnishes a tool kit for rewriting the crime novel toward cultural-political ends. A key conflict in the crime novel is the struggle between private desire (the source of disorder and criminality) and public stricture (the source of investigative authority and recuperation of order) (McCann 2001, 4). The narration of private desire requires an account that identifies and divulges private desire and the disruption it creates. In contrast, the narration of public stricture is usually an account of the investigation and its moral necessity that has tended to depict the investigator from a distance, as an agent of investigative brilliance or moral certainty. Lehtolainen uses features of autobiography to alter the narration of private desire and public stricture. On the one hand, she seeks to develop narrative accounts of many forms of private desire in the context of the intimate spheres from which they emerge. In such a context, private desire is not always criminal. When it is, it can figure in a social context in which its causes are complex, rather than simply being an instance of pathological deviance, as is common in the crime novel. On the other hand, Lehtolainen's novels' narration of the investigator's work, as an agent of public stricture, stand in contrast to similar narration in the classical whodunit, the hardboiled, and the police procedural novel. These subgenres have tended to romanticize the investigator and sought to create a gap between the reader and the 'genius investigator,' whose knowledge and moral certainty are construed as superior to the reader's. By

using the rhetoric of autobiography, Lehtolainen makes her investigator ordinary and undermines brilliance and certainty to redirect attention to the intimate sphere of the investigator. In a word, she revises the crime novel's conventions to put intimacy in the foreground in the narration of private desire and public stricture. As a result, intimacy is at the heart of crime and its investigation in her Kallio novels.

Commentators have not spoken about autobiographical convention in analyses of the novels, however, instead explaining Lehtolainen's use of the first-person narration as an adaptation of the hard-boiled convention of first-person narration, stretching from Dashiell Hammett and Raymond Chandler to their feminist appropriations by Sara Paretsky and Sue Grafton (Tenkanen 1997; Lehtolainen 1997b).³ Yet the first-person narration in the Kallio novels differs from these antecedents. As Raymond Chandler wrote in "The Simple Art of Murder," the first-person voice in the hard-boiled tradition expresses a realism that conveys a "sharp, aggressive attitude to life" (58), as it also does in feminist revisions of the hardboiled novel. Narration in the hardboiled is a means of creating a credible voice for the tough-talking private investigator, but as Chandler also asserts, a means of conveying certainty of moral vision. First-person narration functions differently in Lehtolainen's novels. It is a means of including credible self-reflective interior monologue focusing on Kallio's family life and its connections to her investigations.

First-person narration furnishes a natural means of establishing parallelism between Kallio's reflections on her experiences and struggles and the stories of characters that figure in her investigations. In some novels, such as *Harmin paikka* (*In Harm's Way*, 1994), *Kuparisydän* (*Copper Heart*, 1995a), and *Tuulen puolella* (*With the Wind*, 1998), Kallio knows the victims and the suspects, which causes her to recollect personal stories in which her life intersected with the lives of these acquaintances. In other novels, such as *Luminainen* (*Snowoman*, 1996) and *Kuolemanspiraali* (*Death Spiral*, 1997a), Kallio's experience as a pregnant woman and mother are a subject of her autobiographical narration and also a means of connecting to her investigations of characters whose status as victim or suspect appear to be motivated by pregnancy and motherhood. In all of the novels, Kallio explicitly seeks to imagine herself in the role of others, making narrative parallelism an investigative tool. Reflecting on intimate experiences is a means of understanding the crimes and transgressions Kallio is investigating. Her investigative method privileges identification and emotional probing; the narration eschews the 'deduction' of the whodunit and the attitude and wisecracking moral certainty of the hardboiled tradition. The richer the story Kallio can tell about her life and struggles, the more engaging becomes the parallelism with the narrative of her investigation. As a result, stories of the intimate sphere become a means of explaining crimes implicitly construed as publicly significant.

While the focus of this article is the Kallio novels, we should note that a fascination with autobiographical forms figures prominently in Lehtolainen's other writings, such as *Tappava Säde* (*Death Ray*, 2000), a crime novel narrated by the perpetrator, and *Jonakin onnellisena päivänä* (*Some Happy Day*, 2004b), an autobiographical letter written by the narrator to a former lover. *Jonakin onnellisena päivänä*, for example, modulates emotionally largely through rhetorical alteration of the voice of the first-person narrator, as her feelings change with respect to the lover, Jarkko.

These novels share with the Kallio novels a use of narrative structure to put an emphasis on the status of intimacy as both private and public. In *Jonakin onnellisena päivänä*, the novel's emotional climax is marked by a mise-en-abyme structure that underscores a shift in the narrator's address to her imaginary reader, the former lover Jarkko, as well as the implied reader. The narration shifts from second-person address, which comprises the bulk of the novel, to third-person narration, altering the proximity between narrator and both readers: "Before the trial you grew increasingly anxious. Or no, I can't tell you this, it belongs to you. Let me begin again. Before the trial Jarkko grew increasingly anxious" (Lehtolainen 2005, 338). The shift in perspective creates a mise-en-abyme structure by putting the novel's status as a 'love letter' in the foreground, thereby stressing the intimacy of the communication between the letter writer and its intended reader Jarkko, while also placing emphasis on the public character of the intimacy by stating the obvious, "No... it belongs to you," in a way that reminds us that we are voyeurs reading this intimate letter. In this example, we see the same use of narrative form to highlight the connection between intimacy and publicity that we find in the Kallio novels.

Although one might argue that the letter form differs from autobiography, what they share is a status as a prosthetic of publicity, which derives from the assumption that intimacy's public status is always constructed. Lehtolainen uses many modes of 'life writing' in her novels for several reasons, but most importantly to make evident that varying representations of the intimate sphere construe its status as public in diverse ways. The quoted passages above underscore the way even a shift in address alters the way intimacy figures in public relevance. What we have in *Jonakin onnellisena päivänä*, as in the other Lehtolainen novels, is a sustained effort to write about the intimate sphere in ways that reflect on its potential public relevance. These texts express more than an interest in intimacy for itself. They seek to articulate the ways in which intimacy can matter publicly in terms of gender, sexuality, religious outlook, ethnicity, generation, socio-economic status and so forth. By understanding the novels in terms of prosthetic of publicity, we attain a means of analyzing the Kallio novels' mediation of intimacies in public as a construction, rather than as a given relationship between separate private and public spheres. The sustained interest in public intimacies also helps explain the

texts' use of recursive structures to keep the cultural-political issues in the foreground.

The Kallio novels also underscore the connection between intimacy and publicity through autobiographical *mise-en-abyme* structures. Kallio reads diaries and autobiographical writing that stages conflicts of intimacy and publicity, which cause her to reflect on the operation of these categories in her own life. In *Harmin paikka*, the diaries and academic writing of one of the deceased characters, included through excerpts, disclose her struggle with a lover who uses his position as a physician, a position of public trust, to manipulate her, while shielding himself from suspicion. Because Kallio knows the deceased author of the diaries and the victim of the crime, and reflects on her own life's interconnections to these characters, her reading of the characters' writing becomes a means of investigation, while also motivating an autobiographical narrative of her response to it. In *Kuolemanspiraali*, Kallio's reading of the adolescent victim's diaries divulges that a sports coach has sexually abused the victim. The diaries reveal that she has been entrapped in the intimate sphere through the shame of the abuse, while the coach has used his public reputation to allay suspicion. We see the same autobiographical *mise-en-abyme* structure recur in *Luminainen*, where it stresses the politics of the intersection between intimacy and publicity. The novel includes excerpts from the diaries of one of the characters, who has fled her Laestadian community and an abusive husband, who has tried to force her to carry to term a ninth pregnancy, despite doctors' warnings (154–158). Strikingly, Kallio comments on the pleasure of "intrusion" through autobiography, placing emphasis on the intersection of intimacy and publicity:

I've always liked reading autobiography. I guess it's because of my urge to peep, to intrude in people's lives. The most interesting stories to me are those written by average people, and there's been no shortage of those available during the last couple years. I tried to read Johanna's story like an autobiography, the life of a thirty-three-year-old woman from Ostrobothnia. It didn't quite work. (149)

That the reading strategy 'doesn't quite work' is not because the diary excerpts fail as autobiography, but because they are so far from average. They relate a horrific conflict in the intimate sphere that is truly a public struggle over abortion, religious agendas, and public intercession into the intimate sphere. The diary excerpts in *Luminainen* also figure in many layers of autobiographical reflection: Kallio reflects continually on her pregnancy in the novel, which is linked to an investigation narrative that concerns mothers and children and their struggles in abusive relationships.

These autobiographical *mise-en-abyme* structures continually raise the question, What is the political status of intimate stories in public? Can telling an intimate story to others, 'going public,' be a means of writing a wrong, of fighting for a more just order? These questions figure prominently in the eighth novel, *Veren vimma* (2003, *Fervor*), in which an autobiographical letter written by a sports star's father for his sons

provides a motive for the novel's murder. The victim of the murder is a powerful tabloid journalist who is writing a biography of the sports star. When the biographer acquires the autobiographical letter, and seeks to include it in her biography, she is murdered. The emotional climax of the novel, like *Jonakin onnellisena päivänä*, is conveyed in a long letter which recounts the incredible autobiography of the sports star's father. Once again, the struggle is over the public status of intimate experiences. When someone provides access to the intimate sphere and his secrets by inviting journalists into his life, what happens to the intimate sphere? In asking such a question, *Fervor* gives a different perspective on the questions raised in the earlier examples by making the intimate stories of perpetrator and victim ones that are also in play publicly through tabloid journalism – a topic to which Lehtolainen returns in *Rivo satakieli* (2005, *A Salacious Nightingale*).

Using autobiography to probe the changing status of intimate secrets' circulation also figures in Kallio's own autobiographical narration, as is evident in one of the narrative lines of *Luminainen*. A reporter writing about the murder investigation narrated in the novel also writes a story about Kallio. When they later clash, the reporter seeks to have her companion, a government official, call in a favor from an old friend, the chief of police who oversees Kallio's municipality Espoo. The aged and stale official seeks to punish Kallio by using her pregnancy against her. The chief infantilizes Kallio and characterizes her as emotionally unstable: "if Miss Senior Inspector, or rather Mrs. Senior Inspector, is not up to service, then perhaps she should be on sick leave?" (217). The chief would 'privatize' Kallio's pregnancy, but she sees it as highly relevant to her public status and her relationship to her coworkers and the state institution in which they are employed. The autobiographical narration disrupts the relation of intimacy and publicity, questioning the relationship of these categories (Roberts and Crossley 2004, 16). While the chief's use of gender stereotypes to disparage and insult is not uncommon, and so pointing it out is perhaps not a radical observation, we should not let its quotidian character distract us from the representation of intimacy as publicly significant in this novel and the Kallio series.

As we have seen in the discussion of the novels' use of first-person narration, parallelism, and autobiographical mise-en-abyme, more important than the content of any given conflict is these novels' recurrent effort to focus attention on the ways in which constructions of intimacy have public relevance.

Narratives of Erosion and Pluralization

In their merger of autobiography and crime fiction to publicize and politicize intimate struggles, the Kallio novels interrogate the representation of the fundamental categories 'intimate' and 'public.' In so doing, they challenge arguments that take as their premise

the separation of these categories in the Habermasian legacy of cultural theorizing. Arguments that accept these categories often tell the story of intimacy's increasing public and political significance as a narrative of the public sphere's erosion (Karkama 1998). By contrast, in making suggestions about a reconceptualization of intimacy and publicity, the Kallio novels contribute to a narrative of pluralization, which can be explained by seeing the Kallio novels' use of autobiography as a prosthetic of publicity that queries the positive dynamics of publicly represented, diverse intimacies. This argument makes the case for the cultural-political and aesthetic significance of the novels.

My argument about the cultural politics of the Kallio novels builds on and adds to arguments that have been made about the rise of autobiography in Finland during the 1990s. Autobiography and tropes of autobiography figured prominently in debates about the status of literature, the public status of intimate stories, and the social significance of these throughout the Nordic region during the 1980s and 1990s (Tigerstedt, Roos, and Vilkkö 1992; Makkonen 1997; Rojola 2002; Koivisto 2003). In her seminal article on the Finnish autobiography boom, Lea Rojola (2002) traces out a number of arguments that make sense of the new autobiography. Rojola situates the autobiography boom in the context of social crisis, to which autobiography can be understood as a response that offers stories of average lives as compensatory models of self-reflexivity, 'survival stories,' and empowering confession (80–94). Noting that periods of heavy production and consumption of autobiography often correlate with periods of social upheaval and crisis, Rojola situates the boom of Finnish autobiography since the 1990s in relation to the crisis of the Finnish welfare state, that is, the consequences of financial deregulation and 'structural adjustment' of the late 1980s, the economic depression of the early 1990s, and the rise of competitive individualism and the neoliberal ideology associated with globalization. These events undermined the class consensus and universalism on which the welfare state was founded, creating many new uncertainties about social and collective expectations and commitments. In response to these uncertainties, suggests Rojola, autobiography offered narratives of intimacy to grapple with the assertion of new models of individuality. Yet, she astutely points out, this compensatory model can also be understood as a model of erosion, insofar as it imputes a universal relevance to everyone's confessions and intimate experiences. When becoming a subject means confessing one's intimate experiences exhaustively in public, the promulgation of stories of intimacy can individualize public discourse, making the personal story the predominant narrative form (also see Karkama 1998). Such a situation can work to obscure economic, political, and institutional matrices of social power that also structure publicity. Taking as assumptions some of the arguments raised by Rojola's contribution, this article's argument about the Kallio novels suggests that there is a dimension to Lehtolainen's crime novels that figures in Rojola's argument

and deserves more elaboration.

In staging struggles over the relationship between intimacy and publicity, Lehtolainen's novels emphasize a narrative of pluralization. The novels tell a story about the increasing plurality and heterogeneity of intimate experiences that are publicly relevant nationally. Rojola speaks of this dynamic as the emergence of previously silenced voices (86–87). In asking how a variety of intimate experiences, involving gender, sexuality, and ethnicity, become publicly relevant, the Kallio novels query the ways in which voices can be heard and resonate. The answer to this question lies in returning to the narrative analysis developed above, which focused on the self-reflexive use of autobiographical narrative convention to modify the police procedural, the use of parallelism to inflect the first-person narration, the use of *mise-en-abyme* to foreground intimate experiences of public relevance. By placing an emphasis on the narrative construction and representation of intimacy as publicly relevant, the Kallio novels assert the political importance of struggles over intimacy, while eschewing a particular identity politics. That is, they help us see how textual representation can work as a *prosthetics of publicity* available to cultural-political struggles.

In emphasizing mediation and representation through the term *prosthetic*, the prosthetic of publicity implies that intimacy in public takes shape through constructions of intimacy and publicity, providing another perspective on the notion that a private identity exists in a preconstituted state and is expressed, or blocked from expression, in the public sphere. Prosthetic of publicity as a term asserts that the representation of intimacy in public is not the repetition of a core identity. Rather, as a prosthetic, such representations always involve the contingent fabrication of a continually changing relation of private and public (Warner 2003, 164–165). This argument suggests another way of framing the notion that there used to be many identities that could not find public expression, which now figure in a clamor to become visible, but in doing so are eroding the public sphere. By focusing on the prosthetic, we can argue that self- and collective-representation in public has varied historically as different constructions and representations of the relation between intimate and public have predominated. We are currently in a historical situation in which the notion that the public sphere should be a site for disembodied debate persists, but in which representations of intimacy provide a means of acquiring public recognition that can be valuable in reordering intimate and public power differentials.

The context of these struggles is neatly summed up by the historian Henrik Stenius, who notes that within the Finnish welfare state politics and publicity have concerned the capacity “to express the true intentions of the people,” that is, to articulate consensus (1995, 169). What we see in the Kallio novels is that the people to which Stenius refers are becoming pluralized, as they increasingly assert the importance of diverse in-

timate experiences, which do not homogenize into a singular intention to be articulated in a unified public sphere. The cultural-political significance of the Kallio novels on this account lies not in the novels' compensation for an erosion of an older order, but in their crystallization of a transformation to make evident and mediate connections between diverse lives and their public common ground, indicating that diverse intimacies may square more fully with multiple public spheres, rather than with a single putatively homogenous public sphere.

This argument about the Kallio novels also bears on a second narrative of erosion concerning the rise of crime fiction in Finland during the 1990s. Crime fiction arguably contributed to the undermining of literary fiction by smuggling into literary markets the rules of the marketplace. On this view, texts like those of Lehtolainen would present a special threat. By absorbing the tabloidization of the public sphere and making from it a literary object, they might be seen to have imported the conventions of the gossip sheets into the literary arena. As we saw in this article's opening Anja Snellman has stated this case concisely in a series of aphorisms.

The crime novel – like entertainment in general – brings an ephemeral good feeling and momentary respite.

Art challenges, shocks, entrances, leaves a mark on its recipient. Its influence is deep and enduring.

I view brands, formulas, and production logic as foreign to art. Hence the “criminalization” of Finnish literature saddens me. (Qtd. in Huhtala 2003, 12)

The crime novel is an entertainment form, suggests Snellman. Its impact derives from repetition of a formula and marketing, not from an original engagement with a literary tradition. Crime fiction also ostensibly erodes the status of literature.

The thrust of this article's argument hence bears on Snellman's critique, too, while also suggesting an alternative construal of the crime fiction boom. Snellman's point makes the Kantian assumption that the work of art is autonomous and cannot be judged within the context of the forces from which it emerged. This article's argument has maintained that in as much as Lehtolainen's crime novels take up the language of intimacy in public circulation during the last decades, they repurpose 'tabloidization' to raise questions about whether the pluralization of intimacies and publics might entail positive dynamics. Their cultural-political and aesthetic relevance derives on this view from their embeddedness in debates over private and public, not from their autonomy and disinterestedness. The novels intervene in their historical moment, and their intervention, however one might judge it, makes them vital.

By eschewing narratives of erosion and instead exploring the ways in which the pluralization of intimate experiences requires new conceptualizations of the intersection of

private and public spheres, the Kallio novels are an object of study that contributes to debates about intimacy and publicity in the culture of a globalizing Finland. The novels imply that relationships of intimate and public lives are constructed through prosthetics of publicity. In their changing constructions, prosthetics of publicity are open to many attributions of meaning and political significance. By helping identify such sites of debate, Lehtolainen's Kallio novels help make evident some of the potential of conceiving of intimacy and publicity in terms of pluralization, rather than erosion.

Notes

¹ My thanks to two anonymous readers for their thoughtful criticism of an earlier version of this article. This article adapts chapter five of my book *Crime and Fantasy in Scandinavia: Fiction, Film, and Social Change* (University of Washington Press/Museum Tusulanum, forthcoming 2008). My thanks to the publishers for permission to adapt that material here.

² Unless otherwise noted, all translations are mine.

³ This point about the hardboiled novel, and my larger claim about the combination of autobiography and police procedural in Lehtolainen's writing, implies a larger claim about hybridity in her novels, which the scope of this essay cannot accommodate. In addition to these elements, critics have pointed out the importance of 'whodunit' conventions in Lehtolainen's work. Another element is worthy of note as well, the gothic. Gothic elements recur in the series. In *Luminainen*, for example, the isolated castle of a declining aristocrat becomes the Rosenberg Center for Battered Women, with its surrounding mysteries. Likewise, in *Veren vimma* (2003, *Fervor*) the country mansion of the Smeds family near Kirkkonummi bears marks of the gothic, most prominent in the figure of the closely held family secret, which is revealed toward the end of a novel in an epiphanic moment explaining the mysteries surrounding the family. What is more, Kallio's dreams, the novels' fascination with death, and the role of the double, all found for example in *Harmin paikka*, also call to mind the gothic. Lehtolainen has herself argued that for the importance of hybridity in Finnish women's feminist crime fiction, putting emphasis on the gothic and autobiography in the writing of Eeva Tenhunen (1995b). The gothic would be a rich avenue of inquiry for further research on Lehtolainen.

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Mika Hallila and Samuli Hägg

History and Historiography in Contemporary Finnish Novel

The history of Finland is a mainstay topic in the Finnish novel. From Fredrika Runeberg to Väinö Linna to Lars Sund, Finnish fiction, historical or otherwise, has typically dealt with great Finnish national and historical events and contexts. In an essay considering the Finnish historical novel, Finnish literary scholar Markku Ihonen (1999, 126) points out that historical fiction has traditionally served ideological functions. Moreover, according to Ihonen (*ibid.*), Finns take their brief national history seriously. The project of building a Finnish nation has been the lot of Finnish literature; both the writing of history and historical fiction have been crucial in defining Finnishness and constructing an identifiable nation (for recent analyses, see Hatavara 2007, e.g., 40–43, 68–70, 317 and Kirstinä 2007, 10–13). The solemn attitude toward history and the important role of literature have found their counterparts in a strong realist and documentary poetics (see Hallila, forthcoming). In general, Finnish fiction represents history in mimetic terms.

In today's novels, the representation of history is as popular as ever. The history of Finland is frequently considered in contemporary Finnish novels, too. Among the authors active in the late 1990s and early 2000s, at least Bo Carpelan, Jari Järvelä, Rosa Liksom, Asko Sahlberg, Pirkko Saisio, Juha Seppälä, Lars Sund, Jari Tervo, and Kjell Westö have taken Finnish history as their subject matter. However, their novels relate Finnish history in a paradoxical manner. On the one hand, the novels continue to tackle issues that are traditionally seen as relevant. Authors still choose topics such as Finland's independence, the wars, and the lives of great men in Finnish history. Furthermore, national history is still often considered with the seriousness perceived by Ihonen. On the other hand, contemporary novels deconstruct the poetics employed in earlier Finnish historical fiction. They point toward new strategies of representing events and subjects in historical contexts. The changing strategies of historical writing associate with the narrative turn and postmodernism and thus represent a wholesale transformation of the notion of history and the writing of history.

The Contemporary Novel and the Question of Postmodernism

One influential attempt to conceptualise this change in the view of history was made by the Canadian cultural theorist Linda Hutcheon in *A Poetics of Postmodernism* (1987). Hutcheon associates the new sensibility of historical writing with the postmodern con-

dition and postmodernist culture. For Hutcheon, postmodernism is a wide-ranging intellectual and cultural phenomenon. According to her view, it is “fundamentally contradictory, resolutely historical, and inescapably political” (Hutcheon 1987, 4). A sense of history and “the presence of the past” are essential for Hutcheon’s concept of postmodernism (Hutcheon 1987, 4). In addition, Hutcheon suggests that “postmodernism is a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concepts it challenges [...]” (ibid. 3). Paradigmatic literature of the postmodernist era is, for Hutcheon, historical fiction that applies the contradictory logic of postmodernism. She coined the term *historiographic metafiction* to refer to novels that take a critical and reflexive view of both novelistic conventions and the writing of history. On the one hand, historiographic metafiction contains metafictional features; on the other, it takes as its topic historical events and considers historical personae. Historiographic metafiction underscores both the reflexivity of historiography and the nature of the novel as a human construct. It is engaged and utilises irony and parody as the strategies of social and political commentary.

Postmodernism has had an impact on Finnish literary culture in a variety of ways. First, “surfictionists” such as Juha K. Tapio and Antero Viinikainen dwell upon the tradition of literary hocus pocus and linguistic acrobatics inhabited, say, by Jorge Luis Borges and John Barth. Second, satirists such as Kari Hotakainen, Juha Seppälä, and Jari Tervo ironically analyse Finnish society, culture, and history from the cynical viewpoint of the New Liberalist era. Finally, some authors embrace the contradictory project of postmodernism as defined by Linda Hutcheon. For instance, Rosa Liksiom and Lars Sund write fiction that is easily interpretable in the context of Hutcheonian historiographic metafiction. Among critics, Rosa Liksiom has been regarded as a leading Finnish postmodernist. Mervi Kantokorpi (1997) has noted Liksiom’s strategy of undermining the conventions of Finnish realism in her short stories. In addition, her novel *Kreisland* (1996) (“Crazeland”) can be interpreted as contributing to the Hutcheonian project of rewriting history from the perspective of postmodernism (cf. Kirstinä 2007, 105–135). The same can be said about Lars Sund, whose *Siklax*-trilogy (*Colorado Avenue* 1991, *Lanthandlerskans son* 1997 [“Shopkeeper’s Son”], *Eriks bok* 2003 [“Erik’s Book”]) is Finnish historiographic metafiction *par excellence*, a fact that has not escaped the Finnish critical community. For instance, Marita Hietasaari (2007) and Jussi Ojajärvi (2005) have both considered Sund’s fiction in the context of postmodernist historiographic metafiction. Thus it seems, that at least some Finnish novels approach the history of Finland in an ironic and parodic vein.

The majority of Finnish historical fiction does not seem to be postmodernist in Hutcheon’s sense. Nevertheless, her theory seems valid for an important reason. Contemporary Finnish historical fiction, although not blatantly ironic or parodic, perceives

the writing of history and thus also the experience of history as problematic. Among others, the themes of *historical marginality* and *the narrative character of history* define this issue. In order to demonstrate the point, we will analyse three Finnish novels: *Drakarna över Helsingfors* (1996) (“Kites over Helsinki”) and *Där vi en gång gått* (2006) (“Where We Once Wandered”) by Kjell Westö, and the novel *Axel* (1986) by Bo Carpelan. The novels span relatively long historical periods and thus include representations of significant temporal nodes in the history of Finland. As such, they clearly belong to the great tradition of the Finnish historical novel. Nevertheless, they portray a more problematic attitude toward history and historical writing, an attitude arguably typical of contemporary Finnish fiction.

Historical Marginality

There is a sense of *historical marginality* in all three novels. Interestingly enough, both Carpelan and Westö are Swedish-speaking Finns and the novels consider the history of the Swedish-speaking minority. While these novels deal with issues of acknowledged historical relevance, a voice is given to minor characters, and history is told from unexpected viewpoints. Historical marginality surfaces in the representation of both characters and events.

All kinds of characters – narrators, protagonists, and minor characters alike – are apt to thematise marginality. In Carpelan’s fictional diary of Baron Axel Carpelan, the history of Finland from the end of the hunger years to the first years of Finnish independence is told from the subjective perspective of an authentic historical figure. Axel Carpelan is a brilliant music critic and great lover and connoisseur of music, a close friend and patron of Jean Sibelius, and a devoted supporter of the Finnish sovereignty. At the same time, however, he is a failed musician who is mentally fragile and degenerated, asocial, and hesitant.

Due to Axel’s peculiar mental disposition, he seems to live through the lives of others. Painfully conscious of his own failure, Axel projects his ambition onto Sibelius’s genius. In a way, Axel is a cultural-historical parasite; supporting Sibelius becomes Axel’s life work, but the relationship between these two men is also essential to the construction of Axel’s identity. This identity work springs as much from a sense of personal inadequacy as it does from the admiration of a great artist. The presentation of the first meeting of Axel and Sibelius sums up Axel’s position of marginality: “Looked around for J.S., but did not see him until he was standing there, and his shadow fell over me, and shall remain” (Carpelan 1989, 195). In a sense, then, Axel is merely a minor historical character. Nevertheless, by giving Axel Carpelan a voice, the novel points out the eventual cultural and historical significance of his life. Thus the novel engages in a critical dialogue with the official history of great men.

(Carpelan 1989, 93); “Bobrikov’s dictatorial decree the final blow to freedom.” (Carpelan 1989, 230). One would expect that the external narrator’s narrative would provide a more comprehensive account of historical events, *Zeitgeist* and such. This is far from being the case, however. The passages of external narration concentrate on Axel’s internal life. There is hardly any commentary on Axel’s historical context. The external narration is just as subjective as Axel’s diary entries.

Westö’s *Drakarna över Helsingfors* comprises three narratives; that of Rickard Bexar, Marina Bexar, and the external narrator. The narration resembles that of *Axel* in that there is no rigid hierarchy between the characters’ narration and the external narrator’s perspective. In this respect, the novel subverts the traditional notion of an objective view of history. In both *Axel* and *Drakarna över Helsingfors*, the strategy of providing several equally subjective narratives thematises the postmodernist notion of history and historiography as problematic issues. The narration of *Där vi en gång gått* seems more compatible with the conventions of historical fiction. In the novel, there is a prominent narrator figure who claims to present the unfolding of events objectively. The narrator refers to extensive research into the characters’ correspondence and notes, but by no means is the narrator merely a compiler of historical documents. Instead, paradoxically, the narrator presents information available only to an eyewitness taking part in the historical events. Furthermore, the narrative plunges into the minds of characters without the aid of archival material. Thus, the novel uses and abuses the conventions of historical fiction.

In all three novels, implicit and explicit commentary on writing and historiography is essential. Some characters in Westö’s works reflect upon the possibility of writing about their life and the life of their contemporaries. Especially Ivar Grandell in *Där vi en gång gått* serves as the prime example of the impulse to record one’s historical context. Grandell’s notebook, filled with information about the life of his acquaintances, is analogous to the novel itself: “[H]an brukade göra anteckningar om deras krogvällar och nachspiel genast följande morgon, en vacker dag skulle han kanske överraska dem med romanen om deras liv.” (Westö 2006, 181); (“He had the habit of making notes about their pub nights and after parties right the following morning; one beautiful day he would perhaps surprise them with a novel about their life.” Trans. Hallila & Hägg).

Explicit metacommentary of history is frequently presented in Westö’s novels by the external narrator. In *Där vi en gång gått*, the narrator habitually presents conclusive remarks about history and life: “En ny tid hade börjat, på det ena eller andra sättet bar de den inom sig.” (Westö 2006, 168.); (“A new time had begun, in one way or another they carried it inside themselves.” Trans. Hallila & Hägg). The same can be said about the external narrator of *Drakarna över Helsingfors* who overtly characterises the nature of history and the position of individuals in it. The motto of Carpelan’s *Axel* is a quota-

- SUND, LARS 1991: *Colorado Avenue*. Helsingfors: Soderström.
- SUND, LARS 1997: *Lanhandlerskans son*. Stockholm: Rabén, Prisma.
- SUND, LARS 2003: *Eriks bok*. Helsingfors: Soderström.
- WESTÖ, KJELL 1996: *Drakarna över Helsingfors*. Söderström & Co Förlags Ab.
- WESTÖ, KJELL 2006: *Där vi en gång gått*. Söderströms.

EDITH's Editions Mediate Finnish Classics for Contemporary Readers

Finns have learned to demand that music is performed by top level orchestras and to expect that art can be enjoyed in good museums under the guidance of professional guides. Literary classics, on the other hand, can be read from the first paperback that catches one's eye. It suffices that the right name appears on the cover and it does not matter what sources on which the text is based or even if the text partly remains obscure because of the missing annotations or contextualizing essays. In many countries with a long literary history, educated people expect that classic editions should be properly edited and contain the introductory essays and annotation that explain the old texts for modern readers.

The French have *Bibliothèque de la Pléiade*, a series of classic editions, whereas English literature can be studied by reading Norton Critical Editions and many other Anglo-American series. Swedish readers can read the Swedish Literary Society's (*Svenska Vitterhetssamfundet*) editions and in Germany readers have, among others, a new institute for textual criticism, *Institut für Textkritik*, founded in the 1990s.

The above-mentioned series and institutes differ from one another, but they all promote literary criticism, teaching and layperson reading in many ways. They

all publish critical editions, i.e., editions that are based on a thorough survey and comparison of original sources, together with supplementary commentaries and annotations.

Critical Editions in Finland

Finnish scholars have been active in editing international literature and other documents from papyrus fragments to Biblical texts. Despite the active text-critical research in many disciplines from exegesis to philology, Finnish literature, however has only sporadically been published in scholarly editions. In Finnish-Swedish literature two extensive series have been completed: Finnish national poet J.L. Runeberg's (1844–1877) collected writings in 1933–2005, and senator and philosopher J.V. Snellman's (1806–1881) collected works in 1992–1999. In literature written in Finnish there are only two rather small series, both of which need fundamental revision. One is that of Finnish national writer Aleksis Kivi's (1834–1872) collected works edited in four volumes by E.A. Saarimaa and partly Viljo Tarkiainen in 1915–1919, and the other is Eino Leino's (1878–1926) *Poems I–IV* edited by Aarre M. Peltonen in 1961–1968.

The small number of critical editions of Finnish literature is partly a consequence of Finnish literature's relatively young age. It normally takes decades before a book is so highly canonised that it has the honour of being published as a critical edition. The need for a critical edi-

tion likewise often depends on the age of the book. Since the new millennium, the pressure to edit critical editions of Finnish literature has grown, since the literary language and culture of works preceding the 20th century are becoming unknown to present-day readers. Many old, dialectical and foreign words together with allusions to works that were known when a book was written are no longer automatically familiar. Along with the explanations, critical editions open up access to the manuscripts and first editions of the works, which otherwise would not be within reach of the reader.

Fortunately, new Finnish scholarly edition projects have been recently began. For instance, scholarly editions of texts by Mikael Agricola, Anders Chydenius, Elias Lönnrot and Zacharias Topelius are in progress. These editions represent different kinds of corpuses and editorial emphases as well as different periods in Finnish culture. The collected works of Agricola (ca. 1510–1557), who laid the foundations of standard Finnish, emphasise linguistic analysis. The edition project of Lönnrot (1802–1884), the creator of the Finnish national epic *Kalevala*, compiles the whole correspondence of Lönnrot, i.e., over 5000 letters which are essential for the historical research of many disciplines from botany to medicine and translation history to folklore. The Chydenius (1729–1803) project consists of the collected writings of one of the most notable politician and enlightenment thinkers in Sweden-Finland, to-

gether with Finnish and English translations of the original writings in Swedish. The collected works of the journalist and author Zacharias Topelius (1818–1898) led by the Swedish Literature Society in Finland, consists of all the main literary genres, ca. 15 700 printed pages and over eight shelf-meters of manuscripts.

EDITH – Critical Editions of Finnish Literature

The Finnish Literature Society started last year a new research and publishing unit *EDITH – Critical editions of Finnish literature*. Its long-term objective is, as in the French Bibliothèque de la Pléiade, to create an ongoing series of critical editions of Finnish classics. Similar to the French Bibliothèque de la Pléiade, it will not be limited to one writer, but become a versatile series of editions that would be a standard source for researchers, teachers and other readers.

EDITH will start with critical editions of the collected works of Finland's national writer, Aleksis Kivi (1834–1872). The first work to be edited will be Kivi's comedy *Heath Cobblers* (*Nummisuutarit*), a living classic originally published in 1864. Its editor-in-chief is Professor Jyrki Nummi.

EDITH's editions comprise the text of a work that has been carefully selected and edited together with supplementary commentary sections that shed light on the work's publishing history, reception, research traditions, as well as genre and linguistic features. More detailed expla-

nations are provided in the annotations, which illustrate variants of the text and literary allusions and explain the meanings of words and concepts.

The editions of EDITH will be published both as traditional books and as open access online publications as in many editions project in the Nordic countries. Similar dual publishing practice is in use for instance in the Danish Søren Kierkegaard project, the Norwegian Henrik Ibsen project, as well as the Topelius project of the Swedish Literature Society in Finland.

Digital editions enable such comparison and search functions that would be difficult or impossible to adapt in printed books. In some international digital editions it is, for instance, possible to read the same passage of the first edition and of one or more manuscripts or to search for words in one book or in the whole oeuvre of the writer. Furthermore, one advantage of the digital format is that it includes facsimile material that is much easier and cheaper to publish on-line than in traditional books.

Editing Aleksis Kivi

Choosing Aleksis Kivi as the first writer for the EDITH editions was not difficult, because Kivi was one of the central creators of Finnish literature. He is a living classic whose works have been read for 150 years and whose dramas are still popular in theaters. His language and the culture represented in his books, however, hamper understanding for a 21st-

century reader, which makes annotation necessary.

For an editor Aleksis Kivi is interesting for historical reasons. He wrote at a time when Finnish literature was in its formative stage and the Finnish written language was not yet established. Kivi's language is partly written in dialect and contains influences from Swedish.

Intertextually, Kivi is challenging for he used western literature in many ways that complicate recognising and understanding the intertextual relations of Kivi's books and other texts. Kivi knew western literature especially through Swedish translations; thus his literary allusions occur on many levels. Moreover, he consciously misquoted the Bible. Beside literary allusions, Kivi's works contain influences from oral folklore, such as folk poetry, proverbs and tales, which are difficult to ascribe to any single source.

Publishing history, reception and literary critics' writings offer an interesting corpus for text critics, literary critics, linguists and culture historians. The mere publishing history of Kivi's selected and collected works illuminates interestingly Kivi's canonisation and the development of Finnish literary culture. On a large scale, the cultural functions of the three important Kivi editions have proceeded in three phases from polishing to collecting and delivering (Saarimaa) and thereafter to explaining and contextualising.

In the first phase, when journalist, pedagogue, literary scholar and lexicographer B.F. Godenhjelm (1840–1912)

posthumously edited Kivi's Selected Works I–II in 1877–1878, five years after Kivi's death, Finnish literature was young compared to literature written in Swedish and Kivi's canonisation process was just beginning. At that time it was considered important to revise Kivi's old-fashioned language and also otherwise make him presentable.

When linguist E.A. Saarimaa (1888–1966) edited Kivi's collected works forty years later, it was important to collect all of the writer's works for readers. Like Godenhjelm, also Saarimaa slightly modernised and harmonised Kivi's language but not as radically as Godenhjelm. Saarimaa was, for instance, much more sensitive to the Nurmijärvi dialect used in Kivi's books. It is revealing that in the first edition of Kivi's *Heath Cobblers* the main character Esko uses the verb *kylpeä* ('to bathe') in an erroneous form *kylpösi*; in Godenhjelm's edition he uses the standard language form *kylpi*, whereas Saarimaa makes him use the correct dialectal form *kylpöi*.

The cultural function of EDITH's forthcoming Kivi editions is to bring the original works to light, explain them in a literary context and make them comprehensible to modern readers. The digital publishing format also enables conveying Kivi's manuscripts to everyone. At the same time EDITH advances the practices of editing scholarly editions of Finnish literature in co-operation with other Finnish edition projects.

Sakari Katajamäki

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Poetics and Interaction in 21st Century Finland

Helsinki Poetics Conference,
22 August 2007.

Considerable attention has been paid to the complexity of contemporary poetry in Finland.¹ One could even say that there is a poetry boom going on in Finland. The media (television, internet and press) is suddenly interested in poetry, a fact highlighted by recent conferences and several poetry recitals that have been organised. The Poetics Conference is a part of Helsinki Festival's Poetry Moon, which is a prominent series of poetry events. The same is true of Poetry Week organised in Turku in November.

The third annual Helsinki Poetics Conference² presented views on poetics from the perspective of scholars and particularly contemporary Nordic poets (mostly Finnish). The title of the conference, "The Ir/responsibility of Poetry" (*Runouden vastuuttomuus*) was an invitation to ethical considerations. Several interesting and topical issues were raised in each of the addresses. Thematically they all seemed to share the idea of poetics as interaction, which is essential to ethics.

The event was opened by poet and translator Leevi Lehto, who is known for his experimentalism in poem generator poetry.³ Search-engine poetry is a symptom of a conception of poetry that is (optimistically) democratic in its interactivity: the poem takes after its reader,

albeit in the confines of a certain menu. Lehto's address manifested the idea of poetics as a multitude of poetics instead of doctrines or formulae.

In the morning's first address Danish poet and journalist, Martin Glaz Serup, presented his version of the independent nature of poetry. Serup emphasised, that belief in an artistic truth is of major importance to a poet. A poem's voice, style, personality and imagery are the emblems of this artistic truth. Serup then relativised his idea of truthfulness: poetry's means eventually aim at reaching the other, the reader or the listener (and perhaps even the otherness in the author him/herself).⁴

The situationality of interpretation was exemplified by Serup's use of the late Finnish writer Pentti Saarikoski's lyrical prose citation (at the end of the novel *Aika Prahassa* from the 1960s) of the stone inside the bread. It is possible to interpret the metaphor as a political comment, but in addition – as mentioned by audience members – the framework of interpretation can also be the *Bible* or the cornerstone of Finnish culture, the *Kalevala*.

The framework of interpretation has to do with interaction, which can be included in the concept of poetics. According to Tuula Hökkä (2001, 8), we arrive at the domain of poetics when we discuss how an *enjoyable* work of art is made and when we ponder on literary creation, its *conditions* and *effects*. Thus, the recipient of a work of art (such as a collection of poetry), or, one who enjoys it, also shares

in poetics. In addition, such an interactional relationship between poems and their recipients is always conditional. Interaction takes place in a confined situation. In other words, the context of interpretation as temporal, local, situational and communal is evident.

The Contexts of Interaction

Poet and scholar Pauliina Haasjoki questioned in her address whether poets are responsible for the effect of their poems on the reader. Ultimately her answer to the question seemed to be no, they are not. A poem can, in a sense, cause violence, or violate the reader if the dominant context of interpretation is amiable to violence or if the societal-cultural circumstance supports that kind of behaviour. Interpretations thus have their interactional consequences, and here the reader has a responsibility for the choices s/he makes. There is always more than one interpretation, but their interconnections are worth consideration. As Haasjoki emphasised, a poem always contains contradiction and inscrutability, and hence specifying a direct effect and meaning is impossible.

Haasjoki, who has published three collections of poetry, has also recently published an essay on poetics from the perspective of reading and writing (2007).⁵ Similarly, poet Panu Tuomi's collection of essays attests to the interactional conception of poetics (2006).⁶ In his address, Tuomi was on a similar track as Haasjoki. Responsibility and

freedom are inextricably linked, as they should be, stated Tuomi, the author of six collections of poetry. He does not believe in a direct causal relation either. It then follows according to Tuomi that language is poetry's area of responsibility, and it is this responsibility for language that generates the communality of poetry and the reader's creative role. Poetry is then material and concrete interaction between texts and readers.

The ethical can broadly be understood as dialogism, as the orientation of a text towards an audience (see e.g., Pearce 2004, 20). This refers to interaction between different factors, which in turn means that the question of ethics in poetics covers poems, readers, authors, situations and time alike. At the moment, Finnish contemporary poetry aims at a more concrete and active approach to people than before. Concrete conditions – like cultural and financial atmosphere – also have their active part in creating, reading and hearing poetry.

In an impressive and indirect manner, that is to say in a manner specific to poetry, Panu Tuomi spoke about being interested in “futile issues like poetry”. This can be regarded as a remark that is itself responsible: futility can be counteractive to a social order which uses the rapid accumulation of wealth and continuous increase in consumption as markers of success. For Tuomi, a poetics of form is one of poetry's crucial means. Such means for him are euphony (melody and sound), i.e., the expansion of meaning by virtue

of the materiality of language, and also references to numerology and the Middle Ages.

Turning toward and away from

The afternoon's shorter addresses served to both expand and support the views presented in the morning. Poetics scholar Karoliina Lummaa questioned whether poetry is responsible to nature or for it. Responsibility is often connected to communication and humanity, but what about the nonhuman, nature and animals? A poem should, for its part, according to Lummaa, take responsibility for nature. We ought to formulate sites for nature in language. Precisely the language of poetry would enable the non-objectification of nature, the delineation of its diversity, the re-creation of the subject-object relation and a humble awareness of the fact that a human perspective cannot know, understand or perceive everything, as Lummaa stated. A reader is a part of this process that could be seen as actual ethics, when the aforementioned critical aspects become activated by a way of reading. In this way, the "futility" of poetry can show its true critical force, that is to say its usefulness in a global frame, too.

The afternoon's second commentator, poet Kimmo Kallio stated that poetry should above all be responsible for its own renewal. As an example, Kallio used Pekka Tarkka's way of reading Paavo Haavikko, which was paradoxical as Haavikko is not so "new" anymore, since he debuted in the beginning of the 1950s.

Recently-debuted poet Miia Toivio's comment from the audience pointed out that "newness" was, above all, the intrinsic value of the Modernist era (in Finnish poetry it occurred in the 50s), and it can easily become a categorical and exclusive imperative. Another comment from the audience, this time from an anthropological perspective, emphasised that even a ritualistic symbol is different in each given time and situation. "The New" is thus a contextual conception.

Poetry scholar Katja Seutu's address suggested that a scholar of poetry, too, is responsible for forming poetics. What poets look for in poems, and why, is an important, but often neglected question according to her. Poetry has its relations to everyday life and the poetically political – that is, ethical questions – but this has not received enough attention. In particular, Seutu has found herself faced with fundamental questions when it comes to the role poem. What does it mean to take a role? What is the relationship to real life, when the poem's speaker is a historical person? In Seutu's opinion, there is a shortage of tools for this kind of examination as well as a lack of discussion between scholars.

Finding answers to Seutu's questions would enable us to see the interactivity of poetics at large, in its sense of turning toward and away from. This is also how we approach the very core of poetics, questions of what poetry means. The question is also of the unresolved and complex relationship between poetry

and reality, which has to be renegotiated continuously with regard to each work of poetry, each poet's oeuvre, and each era.

One of the final commentators in the afternoon, blogger Esa Mäkijärvi provoked the audience with his ambiguous statements. According to him, lyrical poetry ought to be brought to the new millennium with a bang, with poet Risto Ahti's debut novel from forty years ago in the lead! Multiartist Räsänen-Rogers presented a text that emphasised, among other things, the importance of a woman's identity. A more fictional tone served to highlight the significant difference in texts: a factual text is received and interpreted differently than its fictional sister. Translator and Classicist Sampo Vesterinen's stream-of-consciousness culminated in guilt: many issues have been distorted, and we the people are responsible.

To end the day, Jukka Mallinen, PEN activist and critic, cited views by contemporary poets in St. Petersburg, according to whom it is still necessary to resist everything poetical, that is to say automatization. Such responsible resistance can cut into structures and work as a critical counterforce (and as a way of perhaps repairing some misinterpretations).

Toward an Ethical Study of Poetry

Poetics could be defined according to the conference speakers as a simultaneous, multi-dimensional movement. Thus, it means an interactive process that demands several active subjects that are poets, poems, readers, critics and scho-

lars, and the world. The most often heard plea, argument or wish in the conference had to do with the importance of interaction and participation: a poem does not exist separately from the world. On the contrary, a poem's very contact zone could be empowering and truly ethical. It is interesting to note, that the significance of rhythm was brought up by many, implicitly or explicitly.

This trend can also be seen in contemporary Finnish poetry. In terms of scholarship, rhythm has been in the periphery, but it could serve to highlight the many affective effects of poetry. Previously, rhythm has been characterised as poetry's impressive, enchanting and magical force, and it is often in a deliciously ambivalent way connected to femininity or poetry written by women. Rhythm is somehow connected to the material side of language, and yet it is, too, somehow hard to define by strict conceptions.

The study of poetry, as a part of poetics in the way it was defined above, does not have to be prescriptive, but rather something founded on the idea of interaction. A work of poetry under analysis is thus not just the "object", but rather an active part of the research process which affects what is being studied and how. In addition, a group or a community involved in formulating poetics needs to be accounted for as an influential frame (Bal 2000, 481–485). Diversity and plurality enable the previously inconceivable interpretation to be written and articulated orally in an ethical sense. That is why

poetry readings are popular, because neither poetry nor its study is about reading silently, but about commonality and sharing, which does not mean homogeneity but differences, too.

Siru Kainulainen
Translated with *Elina Valovirta*

Notes

¹ See, e.g., *Helsingin Sanomat* 19 March 2006; 6 May 2007; 8 September 2007.

² The conference was organised by the poetry society Nihil Interit, the journals *Tuli&Savu*, *niin & näin* and *Nuori Voima*, the Departments of Finnish Literature and Comparative Literature at the University of Helsinki, Finnish Literary Research Society, Turkijaliitto ('Scholars' Alliance') and the Scandinavian portal of The Electronic Poetry Center. The last in English at [<http://www.leevilehto.net/epc/index.html>].

³ See web site in English at [<http://www.leevilehto.net>] (19 October 2007).

⁴ Serup's poetry has been translated into Finnish in the anthology *Tämä ei ole fiktiota. 18 pohjoismaista nykyrunoilijaa* (Teos 2007).

⁵ The other essayists featured in the volume are contemporary Finnish poets Jarkko Tontti, Johanna Venho, Tapani Kinnunen, Joni Pyysalo, Timo Hännikäinen and Janne Nummela.

⁶ The series *Runoilija puhuu* ('The Poet Speaks') has also published essays by Mirka Rekola (2007). In addition, for example Helena Sinervo (2006) has pondered the poetics of her poetry. Rekola and Sinervo's poems – along with other contemporary Finnish poets – are available in English at [<http://www.electricverses.net>] (19 October 2007).

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Anja Snellman

The Finnish Patient

I have been smitten with *The English Patient*; that is to say, this work of literary art has rendered me a Finnish patient, a chronic one. Those close to me know that I always—and I mean *always*—carry a copy of *The English Patient* with me, in my purse, in my backpack, or rolled up in my pocket. The original version, at the very least, accompanies me on longer journeys, but in most cases I also take with me the Finnish and French translations. At home, I always have the book at hand on a desk or a nightstand or the bookshelf in the dining room, and often also on the shampoo shelf in the bathroom and the mirror shelf in the washroom by the sauna. Whenever a copy falls apart, I buy a new one; in fact, I have over twenty copies, spare copies, and spare copies of spare copies on my bookshelves. I continually add to my collection in bookstores around the world—most often, I buy secondhand, because I find used books particularly fascinating: the pages have softened and may have underlines, sidelines, exclamation marks, or stars drawn by another devout patient of whatever nationality, or food stains, tearstains, or rumpled patches from reading the book in the bath. My most recent find—a golden-covered copy that looks brand new—I made in Hania, Greece, at the excellent flea market where I had bought half a dozen copies earlier. The English owners are well aware of my habit; they stash any new copies under the counter and present them to me when I appear in Hania again.

This is some madness, admittedly—but the same applies to the book, not to mention the writer. Michael Ondaatje is a divinely gifted artist with words. A magician of language. An aficionado of sentences. He writes prose poetry, poetic prose. Dew, honey, sap. A dash of snake venom. I have read everything he has published; currently, I am on a waiting list for his latest book, *Divisadero*, which came out earlier this year. Ondaatje—who was born in Sri Lanka in 1943, went to school in England, and later moved to Canada—could this year celebrate his fortieth anniversary as an author: his first novel was published in 1967. However, in addition to the object of my addiction, only a couple of his works have been translated into Finnish, namely *In the Skin of a Lion* and *Anil's Ghost*.

The English Patient was published in 1992 and won the Booker Prize in that same year. As soon as I first heard of the book, I had to buy it; I have always been a great fan of the Sahara, and I have always loved to read stories about nomads and cartographers, explorers of winds and scents, restless heroes who defy natural phenomena as well as social transitions in their thirst for knowledge and experiences.

Many have asked me what the secret of *The English Patient* is. Hmm, is it a diagnosis

you want? The book is warm, gentle, and very wise; it breathes a joy of storytelling, a power of senses, an impressive body of knowledge, and true wisdom of the heart. Of course, if you are after a more categorical and perhaps more clinical answer, *The English Patient* is also a social novel, a war novel, and a love story. The book portrays a search for the lost oasis of Zerzura, the meaning of life, the core of being human, and great love. And more: the work is filled with passion, the Sahara, history, wadis, oases, acacia ashes. And the language!

The protagonist is a mysterious man who falls from the sky, burning, after a plane crash. Hana, a nurse who has lost her boyfriend in the war, takes care of this dying patient in a severely damaged Italian villa shortly before the end of World War II. The patient, Count Lazlo de Almásy, tells the nurse stories about his life, his love affair with Katharine Clifton, and his colleagues, researchers who pursued their lifework in the Sahara. Citing Herodotus, the patient tells the young nurse about the writing of history, the birth and destruction of cultures, desert peoples, maps, and uncharted territories. The book also tells the peripheral stories of a charming thief named David Caravaggio, a sapper named Kip Singh, and many others in the maelstrom of war.

Ondaatje's way of describing his characters is beautiful, tolerant, oblique, and I would also say inexplicable. All individuals have their lights and shadows, their mysteries, and their secrets, and everyone has a Destiny.

The English Patient has been made into a motion picture, directed by Anthony Minghella in 1996. Unusually and fortunately enough, this interpretation of the book works; Ralph Fiennes, Juliette Binoche, Kristin Scott Thomas, and Willem Dafoe are excellent in their roles. I have seen the movie dozens of times—and I tend to make our guests watch it in the early hours of the morning.

How many times have I read *The English Patient*? Two hundred? Five hundred? A thousand times? It does not matter. Each time, I discover new thoughts, new metaphors, new landscapes. Each time, I see Count Almásy, Hana, Katharine, Caravaggio, and Kip through slightly different eyes, discerning features that escaped me earlier. Each time, I sense intimations of something new.

“We die containing a richness of lovers and tribes, tastes we have swallowed, bodies we have plunged into and swum up as if rivers of wisdom, characters we have climbed into as if trees, fears we have hidden in as if caves. I wish for all this to be marked on my body when I am dead. I believe in such cartography—to be marked by nature, not just to label ourselves on a map like the names of rich men and women on buildings. We are communal histories, communal books. We are not owned or monogamous in our taste or experience. All I desired was to walk upon such an earth that had no maps.”

Translated by Timo Luhtanen

A Tribute to a Great Author

Ulrika Gustafsson. *Världsbild under sammanställning. Individ, ensamhet och gemenskap i Ulla-Lena Lundbergs författarskap*. Åbo: Åbo Akademis förlag 2007. 260 p. (*Worldview under assemblage. The individual, solitude and community in Ulla-Lena Lundberg's writings.*)

Ulla-Lena Lundberg is a beloved Finland-Swedish writer, whose novels have been translated into Finnish, Danish, Russian, Dutch and German. Fragments of her novels have also been translated into English, in *Contemporary Finland-Swedish Fiction* (2005, ed. S. Death). Lundberg has twice been nominated for the Finlandia prize, the most respected literary prize in Finland. In many of her novels Lundberg depicts life in Åland and in Swedish-speaking Finland. Three of her novels describe Åland's development from the beginning of 19th century until the 1990s in the form of a family chronicle. According to Gustafsson, Lundberg shows how Finnish society – and Åland in particular – has developed from what Ferdinand Tönnies has called *Gemeinschaft* to the more individualistic *Gesellschaft*. Lundberg has also written novels that take place in the United States and Africa and two documentary books about Siberia and Japan.

Ulrika Gustafsson's dissertation analyses the thematics of Ulla-Lena Lundberg's oeuvre. In Gustafsson's interpreta-

tion Lundberg ponders the shortcomings of individualism in all of her works. Africa and historical Åland provide Lundberg with a model for another kind of subjectivity, a model that takes community and the human race as a whole to be more important than the individual.

Gustafsson relies on Felicity Nussbaum's ideas about the individual as an intersection where different discourses about subjectivity meet. In Lundberg's oeuvre most of the protagonists live in individualistic Western culture, but by traveling into foreign places and continents or investigating history they become familiar with optional discourses about subjectivity. Especially Africa is depicted as continent where people still live in *Gemeinschaft*.

Gustafsson uses two keywords for her study: worldview and subjectivity. The terms are intertwined as a certain worldview allows only certain kinds of subjectivities to be realised, and vice versa, an individualistic subject cannot altogether resign from her/his worldview that has an individual at its centre. Autobiography is a genre for which the concept of an autonomous subject is essential. That is why Lundberg's documentary book *Sibirien – ett självporträtt med vingar* (Siberia - A self portrait with wings) is of special interest for Gustafsson. The first part of Gustafsson's study is dedicated to an analysis of *Sibirien* against Philippe Lejeune's famous concept of autobiographical pact. The book has some of the key elements Lejeune requires for an autobiography,

for example, the identity of names of the author and the protagonist. But the most important element, the individualistic subject, seems to be missing in *Sibirien*.

Sibirien is about a group of bird-watchers who travels to Siberia. In the beginning Lundberg states that the book is a 'kind of autobiography'. However, the narrator depicts herself very seldom; instead she admires and wonders Siberian nature and its birds, and comments on and compares the history and the present of Russia. If the reader is to find Lundberg's authentic self from the text, s/he has to admit that this autobiography's subject can only be found as some kind of mirror-image of another people and nature. To explain *Sibirien's* divergences from the law of the genre, Gustafsson uses Caren Kaplan's theory about outlaw autobiography. An outlaw autobiography purposely rejects the traditional rules of autobiography and revises the subject of autobiography. Thus Lundberg's self portrait, where the self is hidden between the lines, can be seen as a critical comment about the autonomous subject of traditional autobiography.

The second part of Gustafsson's dissertation analyses the thematics of Lundberg's novels. The anti-individualism of Lundberg's oeuvre is the focal point of the analysis. Individualistic ideology serves people only as long as they are happy, asserts Lundberg in her novels according to Gustafsson. In Lundberg's novels women see love as an important part of their image of the good life. In Gustafsson's read-

ing romantic love between two people is the last what remains of supportive community. When it collapses the individual woman feels abandoned and miserable, completely on her own. Death can then be more tempting than solitude. In order to be able to live on, Lundberg's protagonists have to compensate for lost love. It could be bird-watching, or, more symbolically, relating an epic narrative, where the subject is positioned as only one link in the chain of generations.

The third part of the study is about Lundberg's author-figure based on her oeuvre and her own comments about her authorship. Also the person behind the works is briefly commented on in connection with the Lejeunian concept of 'autobiographical space'. Autobiographical space is created through *Sibirien* read as an autobiography which shares its thematics with Lundberg's other works. Autobiographical space, where the different works of Lundberg meet, is used as a kind of evidence that proves that Lundberg's oeuvre is coherent and whole. The only problem is that *Sibirien* does not work as a traditional autobiography. According to Gustafsson almost no critics have read it as an autobiography. It was interpreted rather as a travel journal, or just a documentary work about Siberia, or as a non-fiction novel.

Sibirien really is a genre outlaw: it is not mentioned nor in either Lea Rojola's or Anna Kuismin's (former Makkonen) articles about the autobiographical 'boom' in Finland at the end of the 20th

century. Quite a number of books Rojola and Kuismin mention were written at the margins of autobiography, as *Sibirien*. Gustafsson persists to read *Sibirien* as an autobiography and ignores more obvious genres. This can irritate some readers – it made me eager to resist Gustafsson’s ideas. She could have condensed and re-arranged the first part of the study: it would have sufficed to briefly show *Sibirien*’s inlaw qualities as an autobiography and then analyse more thoroughly how exactly it is an outlaw autobiography.

I also would have hoped for a more detailed contextualisation of the main terms Gustafsson uses. Subjectivity, individualism, identity and community are widely discussed topics. Lundberg is not the only critic of individualism in the West. To realise this one has only to read Lundberg’s early novels that tell about young socialists in the USA and Europe in the 1960s. Gustafsson’s thematic analysis of Lundberg’s fiction relies on a couple of key works by Tönnies and Bauman. This makes the analysis logical but, on the other hand, it simplifies the interpretations.

The other side of Gustafsson’s sharp focus is that the reader hears the researcher’s own voice instead of hearing only echoes of the former theories. The variety of discourses about subjectivity and individuality could have lead Gustafsson to lose her vision altogether, if she had decided to map the discourses thoroughly. Now the dissertation elaborates fluently the main themes of Lundberg’s oeuvre.

Lundberg is portrayed as an intellectual, ethical writer. Gustafsson’s essayist style makes the book a pleasure to read, and I am sure that Gustafsson’s book encourages people to read Lundberg’s books – if they ever get a copy of it in their hands. Hopefully, someone will also continue to develop the ideas that Gustafsson has opened with her dissertation.

Päivi Koivisto

The Golden Days of Everyday Life in Finnish Literature

Riikka Rossi: *Le naturalisme Finlandais. Une conception entropique du quotidien*. Helsinki: Société de littérature finlandaise 2007. 254 p.

Riikka Rossi's doctoral dissertation *Le naturalisme Finlandais. Une conception entropique du quotidien* challenges the historiography of Finnish literature of the late 19th century in many ways. She disputes the claim that naturalism has not been a significant trend in Finnish literature and that even if there are some literary works, which in a remote way can be thought as naturalistic, naturalism has only been a small sub-plot with no real importance. In contrast, Rossi sees the years 1885-1895 as a golden period of Finnish naturalism. Rossi's research is not the first to raise the idea and possibility of the existence of Finnish naturalism, as there have been some articles and a few stray analyses of single works in the context of naturalism. Nonetheless, Rossi is the first to make a historiographical argument about Finnish naturalism.

Rossi has not done any 'archaeological' work to find forgotten novels that could perhaps be assigned the 'naturalism' label. Instead, she re-reads many novels that are usually regarded as representatives of literary realism as naturalistic novels *par excellence*. Among the best known earlier realistic, and yet now naturalistic authors are, for example, Minna Canth, Juhani

Aho, K. A. Tavaststjerna and Teuvo Pakkala. In addition to these, however, Rossi also brings up some less-known novels such as Kauppi-Heikki's *Kirottua työtä*. It is furthermore noteworthy that some Swedish-speaking authors are included in addition to the usually mentioned Tavaststjerna. For example, Rossi analyses Ina Lange's *Luba* and "*Sämre folk*", works that are perhaps best known only by feminist critics in Finland.

Besides claiming the non-existence of naturalism in Finnish literature, Rossi challenges another 'common story' about our late 19th century literature. This story emphasizes the influence of the literature of other Nordic countries with a pinch of a Russian flavour. The traces of this story lead to George Brandes, who constantly stressed the "autonomous" status of Nordic literature. In Rossi's view, this story is strongly reduced and reveals the political, social, and aesthetic interests behind the literary historiography. This is disclosed, among other ways, by the repetitive nature of this story: Brandes' followers have never even begun to question his arguments. Instead, the story is repeated all over again until today.

According to Rossi, the most stimulating effect on Finnish naturalism came from French literature. To convince her audience of the French influence, Rossi has included a great number of French novels in her dissertation and this leads, inevitably, to a comparison between the Finnish and French texts which at times can be quite mechanical (as comparisons

often tend to be). Regardless, she is able to show and to place emphasis on the fact that even a fixed (at least in our minds) concept such as 'French naturalism' is not a singular one, but, instead, speaks with many voices. Furthermore, this has consequences for the definition of naturalism in general, on the one hand, and particularly for Finnish naturalism on the other.

Rossi's definition of naturalism is strongly based on David Baguley's study *Naturalist Fiction. The Entropic Vision* (1990). The concept of entropy, as the book's title suggests, is of utmost importance for the definition, because the starting point of all naturalistic literature is the tension between the characteristic of stability and instability in entropy. In addition to this, for Rossi, naturalism is not just a literary style but first and foremost a genre. This is quite a new idea, at least in Finland, but it can be explained through Rossi's definition of genre. According to her, the traditional definitions of genre (be it those of Fowler, Todorov, Genette etc.) are problematic in the sense that they all remain strictly within the literary sphere.

Rossi's desire, on the other hand, is to understand literary genres more contextually. For this purpose, she turns – in my mind very wisely so – to Bakhtin; although Bakhtin's genre is by no means a clear and fixed concept. Nonetheless, Bakhtin's schema certainly assists in contextualizing the genre theory. For Bakhtin, a literary genre always represents some kind of an 'answer' to the problems of its time

or it permits to handle social problems of its time. It is indeed interesting that literary scholars have not paid very much attention to Bakhtin's theory of genre. This is probably because he has not presented his theory in an explicit and coherent way. The theory of genres is, however, implicitly present in many of Bakhtin's writings. For Rossi, the key bakhtinian concept for genre is the chronotope and this concept makes genre a 'worldly' matter.

According to Rossi, naturalism's chronotope is 'the everyday' and especially the everyday as something trivial and banal. These are also the keywords in the notion of the aesthetics of naturalism. Hence, the characters in naturalistic novels are never exceptional persons as is often the case in realistic novels. Gray is the colour of naturalism and the colour spreads all over in the texts, even setting the form of a naturalistic novel.

With the concept of the everyday, Rossi's research becomes very up-to-date: it seems as though 'the everyday' is everywhere in the humanities nowadays. In addition, the concept of the everyday has everything to do with Rossi's argument that naturalism refuses to accept total determinism and a pessimistic worldview. As is well known, the accusations of being deterministic and even nihilistic were the reasons why naturalism was rejected in the official stories of Finnish literature. Rossi goes strongly against this and claims that because of the chronotope of the everyday, a "democratic overtone" enters the novels in question. In depicting

the everyday life, naturalism is concerned with the 'ordinary', and through this, the naturalistic worldview has the intention of helping to make the world a better place for those ordinary people who have not been so lucky in life's lottery.

According to Rossi, the idea of progress is, in a word, inscribed through the chronotope of the everyday in naturalist novels. This is a very common idea among the scholars of the everyday. Among scholars, discussions of the everyday are guided, or claim to be, by a democratic impulse. This is especially true in the accounts of Lefebvres and Heller, both of which have been important to Rossi's concept of the everyday. Behind this arrangement is the idea that, by representing the everyday, it is possible to encourage people to look more closely at their social environment and, consequently, that this will effectively contribute to an increase in social consciousness. Rossi does not refer to the heated debates that have been going on around the concept of the everyday, nor to the concept's long history. However, the concept is far from agreed upon. Some important scholars in the field have given up the concept all together and are using an alternative, life-world, in order to be released from the paradox that is inscribed in the concept of the everyday; namely, that the very 'everydayness' of the everyday must be overcome for its radical potential to be realized. This paradox also enters into Rossi's dissertation: due to the fact that her everyday is, after all, quite exceptional and shocking in many ways.

The idea of social progress might have been the intention of naturalist authors but this does not automatically mean that the novels are engaged in progression. Sticking to the idea of social resistance through everyday depiction becomes problematic when looking at Rossi's analyses of the novels. She finds three kinds of naturalistic entropies in Finnish literature. Tragic entropy prevails in novels where innocent and often naïve characters are at the mercy of circumstances. In static entropy, the melancholic tone is dominant, no hope can be seen in the future, and the main theme of these novels is usually connected to loneliness.

Dynamic entropy is the most ambivalent one of the three. This is partly because the protagonist, in these novels, is usually a woman. To my mind, this is the only type of the three entropies in which social resistance can even be thought to appear. Indeed, there are often misogynistic features in these novels; in the sense that the woman's body is to blame for every disastrous event that occurs. As the demonized woman's body originated in the scientific discourses of the time, Rossi mentions briefly this scientific project's gendered nature and its consequences for literary naturalism. This scientific project, similarly to that of Zola, really is a masculine project set up to investigate dirty and sexual women in order to reveal their secrets. However, Rossi, with reason, also points out that dynamic entropy is very ambivalent: the model permits women to often be the agents of their own lives, not

just passively awaiting what happens but, rather, actively affecting their own fate.

Although the French influence has been strong in our literature and Rossi's research clearly and brilliantly shows this, there are some major differences between the countries and this could have been emphasized and pondered over even more. It is quite interesting that, according to Rossi, women seem to be the torchbearers of 'the new' in Finland during the late 19th century. The most important naturalistic writers in Finland are indeed female authors. Some scholars have argued, for instance, that Gerhart Hauptman is the pioneer of the working-class drama in Europe. Rossi shows that the credit is due to Minna Canth; however, she does not reflect very much on why women became so important in Finnish (and Nordic) naturalism. I would connect this to the concept of the everyday. Everyday life is weighted down with layers of meanings and associations, and one of these associations is, of course, gender. Women *have been* and *still are* persistently linked to everyday life.

There is also another important difference between Finnish and French literature and this has to do with class. Although Pakkala's *Vaaralla* and *Elsa* can be seen as representatives of a 'social' naturalism à la Zola, the question of class is far more important in the Finnish novels than in those of Zola, in which the emphasis is put on theories of heredity.

Rossi's dissertation is written in French. The solution is in some sense un-

derstandable because French literature has so strong a presence in the research. Yet, at the same time, it is a pity, because I think many Finnish scholars will not have access to the important arguments about Finnish literature and its history that Rossi presents in her book. The idea of an implied French reader is obvious. This becomes clear from, among other sources, the description of the Finnish context at the end of the 19th century. This is to say that, although the situation in Finnish political and social life and the nationalistic debates and discourses that circulated around in those years are very important for the birth of naturalism, Rossi's description of the context brings nothing new for Finnish scholars except, perhaps, that they partly explain why naturalism was rejected as a distasteful literary mode in Finland.

Earlier investigations about realism, symbolism and decadence, both in the late 19th and early 20th century, have shown how the eagerness to emphasize the nationally 'autonomous' nature of Finnish literature in early literary histories drew a veil before many essential features of our literature. Riikka Rossi's dissertation provides the overall picture of Finnish literature at the turn of the century with important perspectives on naturalism and, furthermore, invites us all to discuss and debate this rich and multi-faceted period of Finnish literature.

Lea Rojola

Voices on Finnish Feminist Literature and Research

Women's Voices. Female Authors and Feminist Criticism in the Finnish Literary Tradition. Ed. Päivi Lappalainen & Lea Rojola, Studia Fennica Litteraria. Helsinki: Finnish Literature Society, 2007.

This year we celebrate the 200-year anniversary of Fredrika Runeberg (1807-1879) – one of the first female novelists in Finland. She has been commemorated in many ways – for example, with seminars and through the publication of books on and critical editions of her writing. Since Runeberg is not only seen as one of the foremothers of Finnish literature, but also holds an almost sacred position in the history of Finnish literary feminism, one way to celebrate her is to turn the gaze to her literary and feminist followers. In the book *Women's Voices. Female Authors and Feminist Criticism in the Finnish Literary Tradition* we are presented with Finnish women's literature from 1840 to this day. The book is edited by Päivi Lappalainen and Lea Rojola and it consists of an introduction, eight articles on Finnish women's literature and two articles on Finnish feminist research in art history and musicology.

Päivi Lappalainen and Lea Rojola describe the aim of *Women's Voices* to be two-fold. Through the collection they wish to, on the one hand, present the reader Finnish women's writing and, on the other

hand, introduce the ways in which Finnish researchers have made use of feminist literary theory. In their introduction the editors give a brief history of Finnish women's literature and feminist research – a map by which the reader can navigate through the collection of rather different essays. Both the map and the book as a whole fill a gap in English-language publications on Finnish literature.

The collection is composed in a classic, chronological manner. We start in the "beginning" – in the 19th century with two articles by Kati Launis and Päivi Lappalainen. In her article Kati Launis discusses the novel *En qvinna af vår tid. Karaktersteckning af Stella* (A Woman of Our Time: A Character Sketch by Stella, 1867) by the writer Marie Linder (1840-1870). From Launis' analysis of the Gothic elements and the liberal ideas of Linder's novel, we turn to the naturalist stream in women's fiction. Päivi Lappalainen asks in her article why Minna Canth (1844-1897) in *Kauppa-Lopo* (Lopo the Peddler, 1889) and Ina Lange (1846-1930) in "*Sämre folk*" ("The Worst Sort of People", 1885) made use of naturalism, a mode of writing which has been seen to objectify and exploit women. Both Launis and Lappalainen address the connection between gender and genre/mode of writing and in their analyses they show how the choice of genre could function as a strategy for female writers in the 19th century to reject the romance plot.

The question of genre and gender is also central in Kukku Melkas' reading of

the “Surmaava Eros” (“Eros the Slayer”) Trilogy – three independent novels written in the 1920s by the Finnish-Estonian novelist Aino Kallas (1878-1956). In her reading Melkas discusses the relationship between gender, the choice of genre and the power of knowledge production. Melkas’ article is followed chronologically by Leena Kirstinäs’ article on the poet Eira Stenberg (b. 1943) and by three articles on contemporary literature written by Lea Rojola, Viola Parente-Čapková and Liisi Huhtala. Whereas Parente-Čapková and Huhtala turn their gaze on classical questions of feminist and women’s fiction – the relationship between mothers and daughters and the question of shame, corporeality and sexuality – Rojola discusses the postmodern play with authorship and identity in the novels by Pirkko Saisio (b. 1949) written under the pseudonym of Eva Wein. In her text Rojola shows how Saisio’s narrative technique reveals the constructiveness of categories such as gender, ethnicity and sexuality. The question of the relationship between ethnicity and gender is also addressed in the historically and culturally contextualised exposé of Sámi women’s literature by Vuokko Hirvonen. The book concludes with two articles on feminist research on art and music written by Tutta Palin and Taru Leppänen.

The aim of the book, as articulated by Lappalainen and Rojola, is by no means uncomplicated and the editors themselves are the first ones to point that out. Even if the collection can only offer a limited

view of Finnish feminist literary research and literature, it is still tempting to pursue the question of criteria and selection a bit further. What kind of literature and research is included in this collection?

In their introduction the editors note that feminist research has, since the nineties, become more pluralistic and more aware of the differences among women. This is illustrated throughout the book by, for example, multiple theoretical approaches and through the inclusion of the article on Sámi literature. Lesbian studies and themes are also mentioned and addressed, but still I find a few themes missing that easily could have been included in the introduction.

One missing link is a discussion on the development of Finnish feminist literary research during the last 15 years. Where do we stand today and how has our way of understanding power, gender, identity and narrative changed through, for example, the inclusion of queer, post-colonial and intersectional perspectives in the field of feminist literary research? We find these theoretical perspectives partly in, for example, Lea Rojola’s aesthetically and intellectually engaging article, but these ongoing theoretical negotiations could have been mentioned also in the introduction. Furthermore, if the purpose of the book is to introduce Finnish feminist literature and research, then a more detailed discussion of Finnish history and the women’s movement would have been informative. Especially the question of language remains open and the collection

fails to bridge the language gap particular in terms of Finnish literary history. Even though many Swedish speaking writers of the 19th century and some researchers of the Second wave feminism are mentioned in the collection, the more recent research and literature written in Swedish during the 20th and 21st century are ignored.

Having said that I wish to end the review by underlining the importance of this insightful and exciting book. A book on Finnish feminist writing in English has long been needed and this collection not only fills an empty space, but also does so elegantly.

Rita Paqvalén

A Spectrum of Voices and Otherness

Toiset ambivalentit äänet. Essays in Feminine Poetics in Nordic Countries. Ed. Tuula Hökkä. Helsinki: nTamo, 2007. 207 pages.

Nordic female poets and poetics in the context of Modernism, speaking English, Norwegian, Estonian and Finnish... In the anthology *Toiset ambivalentit äänet (Other Ambivalent Voices)*, six female scholars from three different countries introduce poets of their native countries. According to the editor Tuula Hökkä, the idea behind the book can be traced many years back. The scholarly discussions on modernist poetics started in the 1980s. Recently, several seminars and meetings have been held, for instance, in Oslo and Helsinki. Despite the cross-national cooperation and multilingual approach, the book project has not received any funding.

The modest preface leaves room for the essays, for several independent voices. The essays are few, but quite long and comprehensive. The opening article by the Norwegian scholar Unni Langås serves as an "Introduction" to Eldrid Lunden's (1968–2000) poetry for readers who are not so familiar with this contemporary poet. According to Langås, Lunden always speaks in a female voice and includes other women's voices in her poetry. Lunden uses these different voices to embrace several social contexts.

The other Norwegian scholar, Sissel Furuseth, examines Gunvor Hofmo's (1921–1995) oeuvre and its relations to Expressionism. Furuseth employs the concept “the poetics of shame” and shows the expressions it takes in Hofmo's poems, on both formal and thematic levels; she describes how shame is both historical and private. She makes comparisons by pointing out connections between Hofmo's poetics and Edith Södergran's poetry, for example.

The Estonian scholars, Ele Süvalep and Auli Auväärt, explore two Estonian poets, Betti Alver (1906–1989) and Debora Vaarandi (1916–2007). In Estonian literary history, Alver's work belongs to more than one literary current. According to Süvalep, one of the main features in Alver's poems is her exceptional imagery and its change towards “self-mythology”. Süvalep emphasises Alver as a European poet belonging to the occidental cultural sphere. However, Süvalep also refers to the influences of oriental culture on Alver's poems. In this connection, she mentions Jaan Kaplinski and Viivi Luik. But how close is Alver's “self-mythological imagery” to these successors? Like Alver, Debora Vaarandi reflects the development of Estonian literary history in her poetry. In effect, Auväärt discusses the societal and political aspects in Vaarandi's poetry. Somewhat surprisingly, only Auväärt's article is included in both Estonian and English.

Finnish literature and scholars are also present in the anthology. Tuula Hökkä

continues her analyses of the oeuvre of Eeva-Liisa Manner (1921–1995). She reveals the poet's attitudes towards the world and writing and their representations. Hökkä's article is comprehensive in many respects, but her observations concerning eastern – particularly classical Chinese – literature remain inadequate. This is characteristic of the Finnish literary discussion on Modernism.

Last but not least, Anna Hollsten discusses Finnish children's literature by analysing four well-chosen examples. She explores how the aesthetic dimensions make children's books ambivalent texts. From this perspective, Hollsten sets the female authors Iris Kähäri, Marjatta Kurenniemi, Aila Meriluoto and Kirsi Kunnas against the background of the modernist poetic canon.

By recognising multiple conflicting and mixed, but also parallel and complementary voices, *Toiset ambivalentit äännet* presents poetic phenomena like free verse and ekphrasis. In addition, it covers several philosophical, rhetorical and theoretical as well as historical and cultural aspects. As a result, the anthology offers a spectrum of Nordic modernist otherness in the 20th century.

Tuulia Toivanen

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NRO	PÄIVÄ	29.2.2008	

Avain - The Finnish Review of Literary Studies

Avain is published by the Finnish Literary Research Society (Kirjallisuudentutkijain Seura, KTS). It can be subscribed by becoming a member of the society. The membership fee is 40 euros annually. There are four issues per year, mainly in Finnish.

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