Metaliterary Layers in Finnish Literature

Edited by
Samuli Hägg, Erkki Sevänen and Risto Turunen

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Foreword

During the past few decades, metaliterary phenomena have attracted increased attention in Finnish departments of literature. The first articles on the metaliterary phenomena in the context of metafiction studies were published in the 1980s, and the first book-length investigations of Finnish metaliterary phenomena came out in the early 1990s. However, metaliterary layers and dimensions were not central issues in the study of Finnish literature in the 1980s and 1990s. It was not until after the turn of the new millenium that metaliterary layers and dimensions have gained a more significant position in the study of Finnish literature. Indeed, the first decade of the 21st century has seen the publication of approximately ten book-length Finnish studies on the topic.

Usually such studies have dealt with post-war Finnish literature, that is, Finnish literature from the late 1940s to the present. This is also the focus of this study. Yet we also recognize that the metaliterary point of view is fruitful also when studying older Finnish literature, in particular 19th century Finnish literature. Thus, it would be interesting to examine how later Finnish literature has commented on the early canon of Finnish literature, that is, on works of J. L. Runeberg, Elias Lönnrot, Zacharias Topelius and Aleksis Kivi. While these issues are beyond the focus of this collection, we hope that our anthology encourages researchers to study such topics in more detail.

We should like to thank the writers for their participation in this collective endeavour. Thanks are also due to PhD Esa Penttilä for checking the English language of the articles. Finally, we would like to express our gratitude to the Finnish Literary Society for including our book in its international publication series.

Joensuu, 11 August 2008

Samuli Hägg Erkki Sevänen Risto Turunen

ERKKI SEVÄNEN

Introduction

On the Study of Metafiction and Metaliterary Phenomena

The Emergence of Metaliterary Concepts

Within the Western academic world, the study of metaliterary phenomena became a significant trend in the 1980s, albeit the concept of metaliterature and its sub-concepts were launched somewhat earlier, in the 1960s and early 1970s. It might be thought that metaliterary study is chiefly concerned with metafiction; however, the first studies that utilized the concept of metaliterature and its sub-concepts did not deal with fiction or prose but with drama and poetry. Linda Hutcheon (1985, 4) remarks that, in the United States, the study of metafiction was initiated by Robert Scholes (1967; 1970) at the turn of the 1960s and 1970s. One could add to this that at least Lionel Aber and Heinz Schlaffer had explored metaliterature before this; in the early 1960s, the former (see, Aber 1963) had published a book on metadrama, and three years later the latter (see, Schlaffer 1966) had published an article on metapoetry. All the same, in the 1970s and 1980s it was the study of metafiction that seemed to gain pride of place in the academic interest in metaliterature. That interest was active in the United States and France, in particular; in the United States, for example, Robert Alter (1975) aroused an influential discussion on the critical potentialities of metafiction, and in France Jean Ricardou (1973) and Lucien Dällenbach (1977) published their investigations on French *nouveau roman* and its metafictional devices. The 1980s was a turning point in this development; during that decade the concept of metafiction and its sub-concepts found their way to the departments of literary studies in different countries thus changing in this way the study of metafiction into a truly international phenomenon that partly exceeded the boundaries of the Western world (Hallila 2006, 113–114). When compared with this development, investigations on metadrama and metapoetry have chiefly functioned as side roads in the study of metaliterature.

Also in Finland the concept of metaliterature and its sub-concepts were widely applied in the 1980s. In the early 1980s, Eino Maironiemi (1982, 24–26) discussed the metafictional traits in Hannu Salama's novels, Jaana Anttila (1983) studied Italo Calvino's novel *Se una notte d'invorno un viaggiatore* (If on a Winter's Night a Traveler, 1979) "as a book about books" and Pekka Tammi (1983) reflected on the phenomenon of self-conscious

fiction at a general level. Yet, those articles, with the exception of Tammi, had only a slight connection to the theoretical investigations of metaliterature. The time for a more profound theoretical understanding of metafictionality came a few years later; in this respect, it was important that the Finnish departments of literary studies used Linda Hutcheon's and Patricia Waugh's systematic theoretical investigations on metafiction as course-books and reference material. In particular, *Narcissistic Narrative: The Metafictional Paradox* (1980/1985) and *The Poetics of Postmodernism: History, Theory, Fiction* (1988) by Hutcheon, a Canadian theorist, as well as *Metafiction: The Theory and Practice of Self-Conscious Fiction* (1984) by Waugh, a British researcher, were relevant in this connection. Several subsequent foreign, that is, non-Finnish, studies of metafiction have also used these books as their point of departure or as their sources (Hallila 2006, 113–115). This indicates that the Finnish study of metafiction has maintained a close relationship with the comparable international study; first and foremost, it has been based on Anglo-American theoretical models, although it has, to a smaller extent, received ideas from France and Germany as well.

In the context of this book, it is relevant to take into account mainly those Finnish researches whose object of study is Finnish or "domestic" literature – and not "foreign" literature. In the study of Finnish metaliterary texts, this community of researches has not concentrated on elaborating theoretical ideas but on analyzing concrete texts and on applying generally accepted theoretical views in their analyses. So far, Mika Hallila's doctoral thesis *Metafiktion käsite* (The Concept of Metafiction, 2006) – that utilizes both non-Finnish and Finnish metafictions as its material – is the only book-length theoretical investigation on metaliterature in Finnish. In recent years, some Finnish researchers (Malmio 2005a; Oja 2004 and 2005; Peltonen 2005) have also published theoretically accentuated articles on metaliterature, which enables one to conclude that at present metaliterary phenomena seem to attract increasing attention in the Finnish departments of literary studies.

So far Finnish researchers have usually considered metaliterary texts from a formal-structural perspective, without placing them systematically into wider cultural and societal contexts in the same way as foreign studies of metafictionality used to do until the 1990s. In this respect, the clearest exception is Kristina Malmio's doctoral thesis *Ett skrattretande (för)fall* (2005b), whose ambiguous title translates into English as "A Laughable Decay". In her study, Malmio discusses the metaliterary traits of the Finnish popular literature of the 1910s and 1920s; the material of her study consists of two detective novels, a love story, a humoristic play, and a collection of causeries. When investigating her material, Malmio is not only utilizing the theories of metaliterature, but she is also interpreting and explaining her material by means of cultural and sociological concepts and theories – thus showing that the study of metaliterary phenomena can obtain a profounder view of its object by systematically taking into account the cultural and societal contexts of metaliterature.

Definitions of the Concepts of "Metafiction" and "Metaliterature"

What then are these phenomena called "metafiction", "metafictionality" and "metaliterature"? As far as metafiction is concerned, standard definitions tend to equate it with "narcissistic", "self-conscious" or "self-referential" fiction. For example, Hutcheon begins her book *Narcissistic Narrative* by stating that

> 'metafiction', as it has now been named, is fiction about fiction – that is, fiction that includes within itself a commentary on its own narrative and/or linguistic identity. (Hutcheon 1985, 1.)

Defined in this way, narrative self-consciousness or self-reflexivity would be the hallmark of metafiction; that is, metafiction presents a story, on one hand, and comments on the presentation of that story, on the other. Similarly, Waugh grants a central position to the idea of narrative self-consciousness in her own definition of metafiction:

> *Metafiction* is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationships between fiction and reality. (Waugh 1984, 2.)

Actually, this definition combines two ideas. According to it, metafiction refers to itself and makes itself visible as a linguistic and narrative entity, and in this way it reflects upon the nature of fiction and reality. In other connections, Waugh, however, tends to think that the latter idea does not self-evidently characterize metafiction: "The lowest common denominator of metafiction is simultaneously to create a fiction and to make a statement about that fiction" (Waugh 1984, 6). Thus, metafictions do not always deal with questions that concern the relationship between fiction and reality, but Waugh emphasizes the fact that they necessarily refer to themselves and speak about themselves.

Hutcheon's and Waugh's definitions are applicable only to certain metafictions or to certain aspects of metafictionality. They cannot do full justice to the multiplicity of the phenomenon of metafictionality – despite the fact that certain literary dictionaries have adopted fairly similar definitions. For example, *Routledge Encyclopedia of Narrative Theory* (2005), edited by David Herman, Manfred Jahn and Marie-Laure Ryan, begins its definition of metafiction in a way that is completely in accordance with Hutcheon's and Waugh's definitions:

> *Metafiction* is a term first introduced by narrative theorist and historian Robert Scholes to indicate the capacity of fiction to reflect on its own framing and assumptions. (*Routledge Encyclopedia of Narrative Theory* 2005, 301.)

Also here metafiction and metafictionality are, primarily, comprehended in terms of narrative self-reflexivity or self-consciousness. Although in their later books Hutcheon (1985, 52–54) and Waugh (1984, 4, 62) slightly widen

their view of metafictionality, they do not make a clear-cut analytical difference between metafictionality and narrative self-consciousness.

The distinction between object language and metalanguage offers a point of departure for a wider understanding of metafictionality. This well-known distinction comes from philosophy, mathematics, logic and linguistics. In the 1920s and 1930s, David Hilbert, a German mathematician and philosopher, and Alfred Tarski, a Polish logician and philosopher, introduced this division, and some years later Louis Hjelmslev, a Danish linguist, elaborated it for the study of natural languages. The idea of metalanguage seemed to be part of the *Zeitgeist* of the day, since, besides the three pioneers, also Rudolf Carnap in Germany and Bertrand Russell in Great Britain worked on it in the 1930s (*Historisches Wörterbuch der Philosophie* 1980, 1301–1302). The concept of metalanguage is also mentioned in Waugh's (1984, 4) book, but it does not have a constitutive meaning in her thinking about metafictionality.

According to the distinction made by Hilbert and Tarski, object language can be characterized as a first-order language that speaks – in the case of mathematics and logic – about mathematical and logical entities or objects, in other words, about numbers and correct inferences; metalanguage, in turn, is a second-order language that speaks about the first-order languages of mathematics and logic. The difference between these two languages is not sharp, and they can share some parts in common. In the case of natural languages, this is more obvious than in mathematics, logic and other formal languages. In the 20th century, linguists elaborated formal metalanguages, by means of which they described the structure and properties of natural languages; these formal metalanguages were not entirely independent of natural languages, but they had only certain parts in common with them. However, Roman Jakobson (1960) has pointed out that the daily use of natural languages includes a clear-cut metalinguistic dimension as well. According to his list of the functions of natural languages, the metalinguistic function is one of the six basic functions of natural languages – besides referential, expressive, conative, poetic and phatic functions. When the speakers of a natural language utilize the metalinguistic function of their own language, they, for example, speak about the meanings and correctness of the speech acts produced by themselves.

Likewise, when a narrative or a fiction speaks about real or fictional states of affairs and events, it is operating as a first-order narrative or fiction. Subsequently, when a narrative or a fiction refers to itself and speaks about its own status as a narrative or fiction, it is operating as a metanarrative or metafiction (cf. Prince 1982, 115–128). Yet, this situation represents only one type or dimension of metafictionality; we can call it self-reflexive or self-conscious metafictionality. Mark Currie (1995, 1–5) points out that, in addition to this, metafiction may also speak about other concrete fictions and literary works or about fictions and literature in general (see also Oja 2004, 12–13). In this way, we have two further types or dimensions of metafictionality: intertextual metafiction refers to other fictions and literary works and comments on them, whereas general metafiction reflects upon questions that concern the nature of fictional and literary work at a general level.

It should be noticed that the differences between these three types of metafictionality are analytical, that is, in literary practises they do not necessarily occur as separate. Concrete metafictions often contain elements of all of these three types, even if a certain type or dimension is dominating in them. This being the case, perhaps Italo Calvino's novel *Se una notte d'inverno un viaggiatore* (If on a Winter's Night a Traveler, 1979) in the first instance represents self-conscious metafictionality, for it constantly refers to itself and comments on its own narrative and communicative structure. Anna Makkonen (1991) has shown that in Finnish literature Marko Tapio's novel *Aapo Heiskasen viikatetanssi* (Aapo Heiskanen's Scythe Dance, 1956) contains, among other things, similar features, although they are not as visible or explicit as in Calvino's novel. As for intertextual metafictionality, Umberto Eco's *Il nome della rosa* (The Name of the Rose, 1980) and Pirkko Saisio's (alias Jukka Larsson's) *Viettelijä* (Seducer, 1987) can be seen as instances of it; the former refers to and transforms Arthur Conan Doyle's detective stories and Jorge Luis Borges's short stories, whereas the latter has the biblical story about the last days of Jesus as its subtext. For Currie (1995, 3), David Lodge's satirical novel *Small World* (1984) has a clear-cut general dimension, because, as he says, it critically describes a literary community and at the same time implicitly reflects upon its own status as a fiction. In contemporary Finnish literature, Kari Hotakainen's *Klassikko* (A Classic, 1997) has perhaps a rather similar character; on one hand, it offers a satirical and comical representation of current commercialized literary institution, and, on the other, it parodies popular genres such as confession and diary literature and autobiography.

Sometimes Hutcheon (1985, 52–54, 74) and Waugh (1984, 13, 70–71) seem to use the concept of self-conscious fiction in a broad manner or as an umbrella concept. In these connections, this concept does not only contain texts that refer to themselves and reflect upon their own status as literature; in addition, it includes texts that comment on other texts, literary conventions and different conceptions of literature. In this use, the above-mentioned three types or dimensions of metafictionality – self-conscious, intertextual and general metafictionality – are all instances of the self-understanding or self-reflexivity of fiction. It cannot be denied that even today certain researchers favour Hutcheon's and Waugh's way of using the concept of literary self-consciousness; this can be seen, for example, in the Finnish study of metafictionality and in some articles of this book. However, in a more detailed use of the concepts, it is useful to speak about the above-mentioned three types or dimensions of metafictionality.

By means of the three-part distinction at issue, it is possible to show that certain metafictional novels are hardly self-conscious at all. This holds, for example, for Väinö Linna's trilogy *Täällä Pohjantähden alla* (Under the North Star, 1959–1962), which deals with the history of Finnish society from the 1880s to the 1950s. This realist novel by Linna is strongly mimetic; it is even, in part, based on Linna's own research work in historical archives. What is important here is the finding that it describes society in a way that does not bring out its own status as a linguistic and narrative entity – and nor does its narrator break its narrative frames, that is, the narrator does not

show that he is constructing a story. On the contrary, the novel gives the impression that it is the historical reality itself that manifests itself in the characters and events described by the novel. Yet, at the same time Linna's novel contains a clear metafictional dimension, for it constantly presents critical comments on the 19th century Finnish literature, whose picture of Finnish society it characterizes as "distorted" or elitist (cf. Nummi 1993). In this way, Linna's realistic novel possesses a metafictional dimension without narrative self-consciousness.

Linna's novel might be an exception, for concrete metafictions usually contain elements of different types or dimensions of metafictionality. Due to this feature, they also, more or less and in their own way, practise literary criticism and theorize on literature. Formerly it was thought that it is the task of book reviews, literary criticism and literary theory to function as a metadiscourse in relation to literature, but the study of metafiction has taught us that literary works themselves can partly carry out this function as well. Currie (1998, 51–70) even wishes to use in this connection the term "theoretical fiction", which, he continues, suits to characterize these features in the novels called metafictions. As such, the concept of theoretical fiction is appropriate here; yet, when using it we should not equate metafiction with theoretical fiction, since fictions can be theoretical in different ways. In contemporary literature, Milan Kundera, for instance, is a highly theoretical author, whose novels are rich with metafictional features. Yet, in his novels Kundera does not theorize only on literature but also on philosophical themes such as death, immortality, identity, sexuality, irrationality, the meaning of historical events, and European culture; because he utilizes narrative form as well as essayistic reasoning when dealing with these themes, his novels could also be called "artistic essay novels" (cf. Saariluoma 1998). Thus, both metafictionality and essayistic reasoning may characterize theoretical fictions, which remain hidden in Currie's suggestion.

The concept of metaliterature obviously includes similar ideas and distinctions as the concept of metafiction does. If this presupposition is accurate – and so far nothing seems to undermine it – one can say that metaliterary works are, in the first instance, self-conscious, intertextual or general by nature (cf. Oja 2004, 13). By using the word "reflexion" we can also say that metaliterary reflexion contains these three analytical types or dimensions. When a literary work reflects upon literature, it can point to and comment on itself, or activities like these can orient themselves to other concrete literary works or to literary conventions and traditions and different conceptions of literature.

Also in drama and poetry, metaliterary devices have made literary works more theoretical and more conscious of literary traditions. The theoretical dimension of metaliterature is accentuated clear-cutly in the German terminology concerning metapoetry. Outi Oja (2004, 7–8) points out that German researchers have often used the term "poetological poetry" (*poetologische Lyrik*) as a synonym for the term "metapoetry" (*Metalyrik*), which indicates that they regard metapoetry and the theoretical study of poetry as kindred phenomena.

More about the Features and Devices of Metafictionality

In the 1970s and 1980s, theorists and researchers of metafictionality usually shared the idea that metafictionality has to be considered as a textual phenomenon in literature. Therefore, they continued, it can be studied empirically by means of narratological and linguistic methods, which are capable of reaching it more or less exhaustively. A thought like this was included, among other things, in Hutcheon's and Waugh's investigations as well as in Gerald Prince's (1982) narratology. Of these three theorists, it is perhaps Hutcheon who has inspired the study of metafiction most widely.

In her books about metafiction, Hutcheon mainly speaks about self-conscious metafiction, in relation to which she elaborates two fundamental distinctions. Some literary texts are, she writes, self-conscious at the level of their linguistic constitution or at the level of their use of language, while other literary texts prove to be diegetically self-conscious; the latter ones are metafictional at the level of their story. On the other hand, some literary texts display their metafictional features overtly, while in others metafictionality remains covert or hidden. In the latter case, reseachers can, with the help of information provided by the texts at issue and by means of additional information, reveal the metafictional nature of those texts. By utilizing these distinctions, Hutcheon elaborates four types of metafiction: diegetically overt metafiction, diegetically covert metafiction, linguistically overt metafiction and linguistically covert metafiction (Hutcheon 1985, 7).

Hutcheon does not comment on this typology in detail, but obviously it is reasonable to think that in practice metafictional texts may contain elements of all these four types. Hence, the typology in question should be regarded as analytical, albeit Hutcheon herself avoids a characterization like this. At a more concrete level, she concentrates on considering which devices are typical of metafictions, and she even presents a list or diagram of these devices. In this connection, it is not possible to present and analyze the entirety of that list; instead, we may bring up two devices mentioned by Hutcheon, namely parody and *mise en abyme*. By explicating them, one can gain a more concrete view of how fictions change into metafictions.

Parody is, for Hutcheon, not only a characteristic device of metafictions but also of novel as a literary genre, for it is since the days of *Don Quixote* (1605–1615) that Western novels have frequently utilized it. And just as Cervantes's novel mocked romances of chivalry and their conventions, subsequent metafictional novels make fun of other sub-genres of novel or deal with their conventions playfully, that is, in an ironic-parodic style. In recent literary culture, detective stories, fantastic stories and realistic novels, for example, belong to such parodied sub-genres. Subsequently, Umberto Eco, Vladimir Nabokov, Alain Robbe-Grillet and Dorothy L. Sayers have an ironic-parodic relation to detective stories, whereas Jorge Luis Borges and Italo Calvino transform fantastic stories for metaliterary purposes and John Barth, John Fowles and the representatives of the French *nouveau roman*, among others, appraise the conventions of literary realism critically.

Hutcheon (1985, 52, 73–74, 154) tends to think that in parodic novels like these metafictional devices operate, in the first instance, at the diegetical

level, and they are overt or covert by nature. To this remark one has to add, following Hallila (2005, 100), that parody can operate on the linguistic level as well. A good example of this possibility is Väinö Linna's realistic novel *Tuntematon sotilas* (The Unknown Soldier, 1954; in English 1957), which deals with the war between Finland and the Soviet Union in 1941–1944. In Linna's novel, the common soldiers, who are the actual protagonists of the story, often mockingly cite phrases, tropes and sentences which originate from the Finnish patriotic-nationalistic literature of the 19th and early 20th centuries, that is, from the sublime poetry and epic of J. L. Runeberg and from warlike and heroic songs, poems and stories. During the war, the official Finnish propaganda leant massively on literature like this, but already in the final stages of the war, and especially soon after it, texts like these proved largely obsolescent. In Linna's novel, the officers also cite this literature, but, unlike the soldiers, they do it seriously and without an ironic-parodic element; in these cases, the narrator of the novel usually adopts an ironic position on the officers indicating that he views the events of the war from a perspective which is close to that of the common soldiers. Thus, by elaborating ironic-parodic devices such as these Linna's novel outlines a critical view of the previous Finnish patriotic-nationalistic literature, and for the same reason it obtains an easily recognizable intertextual and metaliterary dimension (cf. Nummi 1993).

When dealing with *mise en abyme* phenomena, Hutcheon (1985, 53–56) often regards them as devices that represent diegetically overt metafiction. From this standpoint, *mise en abyme* can be regarded as a textual structure or fragment that, in a miniature size, repeats the main theme or thesis or event of the whole text to which it belongs as a part or component. However, as Makkonen (1991, 20) emphasizes, in addition to these possibilities a *mise en abyme* structure can also contradict or question the main thesis of the text; then it, in a way, relativizes the truth of the thesis. On the other hand, *mise en abyme* fragments and allegories are kindred phenomena, for both of them represent things by means of similes; due to this state of affairs, Hutcheon (1985, 55–56) regards allegories as long *mise en abyme* fragments.

The two distinctions – overt/covert and linguistic/diegetical – have been utilized frequently in subsequent studies concerning metafiction and metaliterature. However, sometimes these studies have replaced the distinction overt/covert with the distinction explicit/implicit, which has the same meaning and which, instead of the overt/covert distinction, has long been a part of the vocabulary of literary studies (see, for example, Oja 2004, 17; Reinfeldt 1997, 247). Subsequent researchers have also completed the distinctions made by Hutcheon. Traditional narrative theory taught us that concrete fictional texts can be considered as narratives that contain the dimension of story or diegesis and the dimension of discourse; in the fictional world of a narrative, for instance, the events, states of affairs as well as the characters' acts and dialogue belong to the dimension of story, whereas the presentation of the story and the narrators' speech are situated on the dimension of discourse. A division like this forms a background for the distinction linguistic/diegetical in Hutcheon's theory, for obviously the diegetical mode is situated on the dimension of story, whereas the linguistic

mode seems to belong both to the dimension of story and to the dimension of discourse. In this way, Hutcheon's distinction ignores the concrete literary text itself and its metafictional potentialities. In her own view of metafictionality, Liisa Saariluoma (1992, 24) expressly takes into account concrete literary texts when she writes that metafictionality also contains all those devices that draw readers' attention to fiction's artificial nature, that is, to its status as a linguistic and narrative entity; even the typographical devices used in literary texts can, then, possess a metafictional function.

Even if the distinctions made by Hutcheon have proved to be fruitful and useful, they are not in every respect unproblematic. In particular, the concept of covert or implicit metafiction is vague. This concept seems to suggest that a text does not function as a metafiction unless readers draw, on the basis of the text in question and by leaning on their own conception of literature and on their own understanding of language, conclusions in which they connect to that text a metafictional dimension. Thus, in a case such as this metafictionality would not be a purely empirical or linguistic feature of a text. Similarly, one could ask in what sense *mise en abyme* structures really comment on the texts whose components they are. *Mise en abyme* structures are undoubtedly empirical features of those texts, but shouldn't we say that usually it is expressly readers who notice analogies or incongruencies between a *mise en abyme* structure and its textual surroundings? Is it actually readers who make a *mise en abyme* structure comment on its textual surroundings? Outi Oja (2005, 106–107) seems to have something like this in her mind, when she says that not all of the *mise en abyme* structures are necessarily metafictional or metaliterary – that is, as purely textual phenomena some of the *mise an abyme* structures do not themselves make statements on their textual surroundings. Conversely, an intertextual metafiction contains references to other texts and comments on them, but in literary communication it does not function as a metafiction, unless readers recognize these references and comments (Plumpe & Werber 1993, 25).

These examples and questions tell us that in the study of metafictionality it is not reasonable to ignore the levels of reading and interpreting entirely. Currie explicitly takes these levels into account in his own conception of metafictionality. He even thinks that "a literary text and its reading are inseparable", wherefore metaliterary reflexion "is as much a function of reading as an inherent property of a text" (Currie 1995, 10). Thus, in Currie's conception, metaliterary reflexion seems to be one possible dimension in literary communication. A conception like this manifests a more general tendency in contemporary narrative theory and research. Due to its formalist and structuralist roots, classical narrative theory and research usually passed over the questions of reading and interpreting, whereas contemporary theorists and researchers are more apt to consider narratives in relation to readers (see, for example, Fludernik 1996). However, despite this shift, metafictionality is not solely dependent on readers' interpretations; at least some of its manifestations are explicitly and empirically visible in the surface of literary texts. Pentti Haanpää's novels, for example, contain a number of rather direct quotations from the Bible, whose textual fragments they often put into an ironic connection thus relativizing and questioning the truth-

value of the Bible's lessons (for more details, see Koivisto 1998). This means that metafictionality can, at least in part, be studied adequately without taking into account the level of reading and interpreting.

The Spread of Metafictionality

In the 1970s and 1980s, at the time of the passionate discussion on post-modernism, several researchers in North America tended to equate metafiction with postmodernist novel (Saariluoma 1992, 23). In this phase, it was also thought that metafiction stands in a critical relation to literary realism and, to a smaller extent, to literary modernism, whose spirit dominated North American literary departments after the Second World War; in fact, a critical attitude like this was often seen almost as a necessary hallmark of metafiction.

As far as Hutcheon and Waugh are concerned, they did not share this view in every respect, although their investigations are not free of its influence. In her books, Waugh explicitly says that metafictional devices are as old as novel itself; therefore, "metafiction is a tendency or function inherent in all novels" (Waugh 1984, 5). Metafictional devices, she (Waugh 1984, 23–24, 70–71) continues, were in active use already in the 17th and 18th centuries, when Cervantes, Henry Fielding, Laurence Sterne and Jane Austen, in particular, utilized them. Hutcheon has a rather similar view of the centuries in question, and, besides the authors mentioned by Waugh, she also presents Denis Diderot and the Romantic artist-hero of the German *Künstlerroman* in this connection (Hutcheon 1985, 18). In literary history, the phase of postmodernism is an important phase for Waugh in the sense that in postmodern culture metafictional devices begin, according to her, to dominate fiction: "Metafiction is a mode of writing within a broader cultural movement often referred to as post-modernism" (Waugh 1984, 18). Waugh is hereby close to the thought that it is postmodern culture that has produced metafiction as a literary genre.

Thus, Waugh seems to make an indirect distinction between metafictional devices and metafiction as a literary genre. Metafictional devices are, she thinks, more or less characteristic of all of the fictions, whereas metafiction as a literary genre is mainly a child of postmodernism. In certain respects, the former part of this chain of thought resembles Mihail Bakhtin's and Julia Kristeva's conception of literature – provided that the concept of metafictionality is understood broadly and not merely as a synonym of the narrow concept of "self-conscious fiction". In Bakhtin's (1991) and Kristeva's (1993) thinking, literary texts are always intertextual, because they contain traces of previous texts and because they gain their meaning in relation to other texts. In addition, according to Bakhtin, literary texts also have a dialogical relation to other literary texts with whom they carry on a conversation; they can, for example, transform, contest or criticize them. Consequently, for a researcher who has adopted a train of thought like this, every literary text possesses, by definition, a metaliterary dimension.

As we saw earlier, Waugh tends to think that it is from the postmodern culture onward that one can reasonable speak about metafiction as a literary

genre. Undoubtedly, many of the so called postmodernist novels predominantly concentrate on reflecting questions such as "What is fiction and how does it exist?" and "What is fiction's relation to reality and what is the reality itself?". We can, however, ask, whether metafictionality was a dominant feature in certain older novels as well. Such novels would include, in particular, Laurence Sterne's *Tristram Shandy* (1759–1767), Denis Diderot's *Jacques le fataliste et son maître* (Jack the Fatalist and His Servant, 1796), Friedrich Schlegel's *Lucinde* (1799) and Andre Gide's *Les Faux-Monnayeurs* (The Counterfeiters, 1926). In addition to them, Chinese literature, Soviet Literature and South American literature had their own active users of metafictional devices already before the era of postmodernism (for further information, see Hallila 2006, 113, 118, 122). These examples seem to indicate that the genre of metafiction was not born within postmodernism; yet, it is the era of postmodernism that made it possible for researchers to see literary history in a new light, that is, from a metaliterary point of view.

On the other hand, because metafictionality and metafiction do not confine themselves to postmodernism, it is rather one-sided to think that a critical attitude toward literary realism and its underlying epistemological assumptions is a necessary feature of metafiction as a genre. Waugh is close to a thought like this, for she holds that "in showing us how literary fiction creates its imaginary worlds, metafiction helps us to understand how the reality we live day by day is similarly constructed, similarly 'written'" (Waugh 1984, 18). Again we have to say that even if this thought is applicable to many postmodernist novels, a criticism of literary realism is not a necessary feature of metafiction. Actually, the functions of metafiction and metafictionality have varied according to its historical and sociocultural context.

Perhaps the position of metafictionality and metafiction in literary history can be outlined with the concepts of "system reference" and "surroundings reference". German researchers Gerhard Plumpe and Niels Werber employ these concepts in their studies on the history of German and European literature. They see literature as a cultural system that consists of literary texts as well as of literary conventions and norms; the rest of culture and society, in turn, belongs to the environment of the literary system. A single literary text can, in the first instance, take its material from the environment of literature, in which case it, for example, deals with social and political topics or with themes concerning the psychic constitution of subjects. In a text such as this, references to the surroundings of literature form a dominant factor. On the other hand, single texts can also orient themselves to the literary system and primarily take their material from it; texts like these are full of intertextual allusions and comments on literature and they display a high degree of self-reflexivity. From this standpoint, certain literary periods, such as (German) romanticism, the aestheticism at the turn of the 20th century and contemporary "post-literature" are, for Plumpe and Weber, predominantly based on system references, whereas the period of realism in the 19th century refers, in the first instance, to the surroundings of literature (Plumpe & Werber 1993; Plumpe 1995). Quite obviously metafictional and metaliterary phenomena have a rather similar position in the history of literature as the literature of system references has.

Studies on Metaliterary Layers in Finnish Literature

Although Finnish researchers began to study metaliterary layers in the early 1980s, their interest in metaliterature was marginal at the time. In fact, in the 1980s and still in the 1990s, certain researchers were apt to think that metaliterary layers do not form a significant phenomenon in Finnish literature. Consequently, Risto Alapuro, a highly respected Finnish sociologist, wrote in the late 1980s that Finnish readers and critics are accustomed to considering cultural products directly in relation to reality. Therefore, he continues, the prevailing Finnish way of receiving cultural products deviates fundamentally from the public French discussion concerning cultural products; in the latter discussion, single films, for example, are related to the history and sub-genres of film (Alapuro 1988, 3–7) and not just to the historical and societal reality. In the mid-1990s, Alapuro repeated these views more clearly. Now he expressly stated that in Finnish culture there is only a slight self-reflexive layer or a second-order level. This being the case, Finnish high culture would predominantly be first-order culture, whereas French high culture would be dominated by second-order products (Alapuro 1996, 74–75, 78–79).

Similarly, Eero Tarasti (1990), a well-known Finnish semiotician and musicologist, spoke about "the poverty of Finnish sign universe". According to him, the relation between a sign and its reference is rather unambiguous in Finnish culture, which, in general, does not contain too many different signs. With regard to literature, this view, just as Alapuro's view, means that Finnish literature is not rich with metaliterary layers. In literary studies, a rather similar thought was expressed by Anna Makkonen (1997), who complained that the genre of metafiction has hardly rooted in Finnish novel at all. The reason for a lack like this derives, she emphasizes, from the fact that the tradition of Finnish novel is predominantly mimetic or realistic by nature, and for a long time it functioned as a kind of national therapist.

At any rate, of the above-mentioned researchers, it was Makkonen who published the first book-length investigation on Finnish metaliterary phenomena. The investigation entitled *Romaani katsoo peiliin* (The Novel In the Mirror, 1991) deals with Marko Tapio's novel *Aapo Heiskasen viikatetanssi*, and it focuses on discussing the *mise en abyme* structures of Tapio's novel and the intertextual relationships the book has with certain other texts. Some years later Juhani Niemi published his overview *Proosan murros* (Transition of Prose, 1995), in which he elucidates the self-reflexive features of Finnish prose literature in the decades after the Second World War. Four other book-length investigations that utilize the concept of metaliterature or its sub-concepts can also be mentioned here. Anna Hollsten's *Ei kattoa, ei seiniä* (No Ceiling, No Walls, 2004) investigates Bo Carpelan's conception of literature, Matti Kuhna's *Kahden maailman välissä* (Between Two Worlds, 2004) concentrates on Marko Tapio's main work *Arktinen hysteria* (Arctic Hysteria, 1967-68) and its dialogic relation to Väinö Linna's realistic novels, Kristina Malmio's *Ett skrattretande (för)fall* (2005b) takes the Finnish popular literature of the 1910s and 1920s as its research object, and Mika Hallila's *Metafiktion käsite* (The Concept of Metafiction, 2006) analyzes the concept of metafiction from a systematic and historical point of view.

In addition to these books, metaliterary phenomena have been explored in several articles. Mika Hallila, in particular, has published a number of writings on metafiction; he mainly deals with the conceptual and theoretical problems concerning metafiction (see, Hallila 2001b; 2004; 2005), but he also analyzes Juha K. Tapio's novel *Frankensteinin muistikirja* (Frankenstein's Notebook, 1996) as an instance of metafiction (see, Hallila 2001a). Likewise, Kristina Malmio (2005a) and Outi Oja (2004; 2005) have brought out theoretical articles on metaliterary phenomena, and Eino Maironiemi (1982) and Milla Peltonen (2005) have written about the metafictional features in Hannu Salama's realist novels. In addition, Katriina Kajannes (1998) has studied Lassi Nummi's poems from a metalyrical point of view, and Sakari Katajamäki (2004) has applied a similar approach to Lauri Viita's poems.

Most of the above-mentioned books and articles were published in the last ten years, which tells us that, as far as Finnish literature is concerned, the study of metafictional phenomena is a fairly new branch. The situation, however, looks different, if we take into account the study of intertextuality as well. In fact, together with metaliterary concepts, intertextuality is a central concept in some of the above-mentioned books and articles; this should not surprise us, since intertextual and metaliterary layers are partly overlapping phenomena. In practice, the boundary between intertextuality and intertextual metaliterature is by no means clear. For example, when does a text only refer to other texts; when does it also comment on them? Probably it is not possible to answer these questions in a simple way; yet, we can say that intertextual texts can often be considered as explicit or implicit comments on the texts to which they refer.

Certain Finnish researchers have analyzed intertextual phenomena without utilizing metaliterary concepts – even if those concepts would have been relevant and perhaps even useful in their studies. Here we can mention four typical studies of intertextuality; in three of them, at least, metaliterary concepts might perhaps have enriched the picture they give on their research objects. The studies include Jyrki Nummi's *Jalon kansan parhaat voimat* (The Best Forces of a Noble People, 1993), which deals with Väinö Linna's main works; Juhani Koivisto's *Leipää huudamme ja kiviä annetaan* (We Cry for Bread and Stones Are Being Given, 1998), a book on Pentti Haanpää's production of the 1930s; *Raamattu suomalaisessa kirjallisuudessa* (The Bible in Finnish Literature, 2001), a collection of articles edited by Hannes Sihvo and Jyrki Nummi; and Juhani Sipilä's *Johannes Hakalan ilmestyskirja* (The Annunciation of Johannes Hakala, 1995), which analyzes Antti Tuuri's novels and their relation to the Bible. Of these four studies, it is Nummi's, Koivisto's and Sipilä's investigations, especially, that are fruitful for the study of metaliterary phenomena. Nummi's investigation shows that Väinö Linna's main works constantly appraise and criticize, more or less explicitly, older Finnish literature and its view of society. According to Koivisto's investigation, in turn, Pentti Haanpää's works of the 1930s are rich with quotations from the Bible; on one hand, they criticize the brutalities and oddities of societal reality by utilizing the similes, metaphors and expressions in the Bible, and, on the other, they sometimes seem to asses the lessons of the Bible by comparing them with societal reality. Similarly,

in certain textual connections, Antti Tuuri's novels utilize the stories and lessons of the Bible as well as, and, so to speak, turn them upside down (see Sipilä 1995).

Although the above-mentioned three investigations do not themselves employ metaliterary concepts, their findings can relatively easily be translated into the language of the study of metaliterary phenomena. In this sense, the study of intertextuality can, in a valuable way, complement the study of metaliterary phenomena.

The Articles of the Book

This book deals with the metaliterary layers of Finnish literature from a broad historical perspective – beginning from the literature of the early 20th century and ending up in contemporary literature. This indicates that the editors of the book share the idea that there is metaliterary reflexion also in older Finnish literature – or that it is reasonable to consider older Finnish literature from a point of view like this.

Of course, the book does not pretend to be an exhaustive explication of the metaliterary layers in Finnish literature. Certain literary works would undoubtedly need their own thorough monographs. Volter Kilpi's *Bathseba* (1900), Pentti Haanpää's production, Elmer Diktonius's *Janne Kuutio* (Janne the Cube, 1946), Hannu Salama's *Finlandia-sarja* (Finlandia Series, 1976–1983), Matti Pulkkinen's *Romaanihenkilön kuolema* (The Death of a Novel Character, 1985), Pirkko Saisio's (alias Jukka Larsson's) *Viettelijä* (Seducer, 1987), Juha K. Tapio's *Frankensteinin muistikirja* (Frankenstein's Notebook, 1996), Kari Hotakainen's *Klassikko* (A Classic, 1997), Monika Fagerholm's *Diva* (1998), Johanna Sinisalo's *Ennen päivänlaskua ei voi* (Not Before Sundown, 2000) and Hannu Raittila's *Canal Grande* (2001) – to mention some typical examples – belong to works which can easily be analyzed and interpreted with metaliterary concepts. From the domain of poetry, one could mention Jarkko Laine's and Arto Melleri's works, in particular, since both of them skillfully utilize traditional high literature as well as modern popular culture. We hope that our book inspires researchers to explore works like these and, more generally, Finnish literature, from a metaliterary point of view.

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Part I
General Development Lines

JUHANI NIEMI

“I am an unwritten book”

Self-Reflection in Finnish Prose from the 1940s to the 1960s

Introduction

The self-referential novel uses the paradox of form to explore the conditions of the possibility of narration (Roberts 1992, 88–89). Self-reflection in the form of irony and parody surfaced in Finnish prose as early as the turn of the 20th century (Malmio 2005). However, it was not until the early 1930s that it became widely used as a strategy for testing the limits of narration. Finland’s Swedish-speaking authors were among the first to use it in this way. Henry Parland’s posthumous experimental novel *Sönder* (Broken, 1932), as well as Elmer Diktonius’s picaresque novel *Janne Kubik* (Janne the Cube, 1932; in Finnish 1946) display features typical of self-conscious fiction. In the Swedish version, *Janne Kubik*, the self-reflexive passages are placed at the end of the novel as if they were endnotes. When writing the Finnish version, Diktonius opted for a more radical structure where these metafictional passages are interlaced in the body of the novel. This effectively disrupts the novel’s epic chronology. Literature touts its textuality even when it is dealing with real-life historical events.

After the Second World War, an influential Finnish literary theorist Alex Matson wrote an essay called *Romaanitaide* (The Art of the Novel, 1947) where he defended formal aesthetics and outlined the features of what he termed “the aesthetic novel” – a form he considered superior. Matson did not use the words metafiction and self-reflection. Yet, by drawing attention to language, to the status of fictional writing as an artefact and to the reader’s interpretation, Matson challenged literature’s one-to-one correspondence to reality. In the 40s and 50s, Finnish authors of both realist and modernist persuasion drew from Matson’s work: his analyses of modern classics clearly underlie many Finnish novels written in the 50s. Anna Makkonen (1991) and Tuula Hökkä (1999) point out that Matson’s influence took many different forms in the 50s: some authors were inspired by his theories and applied them to their work, while others took to parodying them.

The first phase of Finnish post-war metafiction mainly produced works of lyrical prose. Poetry as a literary genre contains metalinguistic elements (cf. Jakobson 1978). The linguistic form itself is foregrounded; it opens itself up for scrutiny and orients itself towards the reader (Viikari 1998).

Various theorists of poetry use the term *metapoetry* that falls under the more general term *metapoetics*. The latter term may be fruitfully applied to the analysis of self-reflective features in poetry, prose and drama as well as to the analysis of a particular author's self-reflective works (Oja 2004).

Metapoetry features prominently in the works of the Finnish poet Lauri Viita, starting from his very first book, *Betonimylläri* (The Concrete Mixer, 1947). Metafiction also infiltrates his novel *Moreeni* (Moraine, 1950), where the implied author allows the characters to observe the world as if through artist's eyes. The characters of *Moreeni*, who are pondering on the nature of reality, take up an aesthetic attitude towards the world, viewing life and art as analogous. Alex Matson's critique of *Moreeni* (Matson 1950) suggests that Matson saw Viita's novel as a realisation of his own theory – not as a representation of reality but first and foremost as a form, "an artistic composition." Matson maintained that the interruption of temporal progression, in particular, was a sign of artistry. Moreover, in a Matsonian vein, *Moreeni* underscores the independent existence of the fictional world. The metafictional comments found in the novel support the view that an artist is a creator of an autonomous reality: "When creating, create a world, since that is the only thing that truly qualifies as creating." This act of creation entails an ontological problem. There is no reality as such; there is just an individual's perception of it: "Man in world and world in man, no thread connecting the two. You do not even know which one you are occupying at a given time." (Viita 1950, 266.)

Through close reading of texts, we may illuminate the process through which self-reflection gained a foothold in Finnish literature between 1940 and 1960. The years 1948 and 1949 mark a turning point in the popularity of this literary form in Finland. While modernism was steadily gaining momentum among Finnish poets and novelists, Sinikka Kallio-Visapää's *Kolme vuorokautta* (72 Hours, 1948) and Lassi Nummi's *Maisema* (Landscape, 1949) paved the way for Finnish metafiction. Both of these novels involve shifting points of view. In Nummi's novel, the narration occasionally switches from internal focalisation to external focalisation in mid-sentence. Characteristic of Nummi's narrative technique are formal disintegration, fragmentariness and abstaining from the kind of universalism associated with realism. What is new is that *Maisema* employs *mise en abyme* structures that mirror its narrative. The novel comments on itself by means of embedded narratives that are permutations of the same theme and by means of actual or mock citations from canonical works of literature.

As metafiction gained in popularity and evolved toward more and more complex narrative structures, its influence was felt in Finnish children's literature, too. In Tove Jansson's *Moomin* books (1945–1970), especially those published after 1950, self-reflection is a central narrative strategy. As Jansson's narration became permeated with self-reflection, she outgrew the confines of children's literature. Populated by creatures reflecting on their identities and narrated by a self-reflexive narrator, the *Moomin* books are actually a prime example of early Finnish metafiction (see Niemi 1994). Jansson's example prompted other Finnish children's authors to write for a dual audience. Both children and adults can find their own stories in the *Moomin* books.

After the Second World War, the number of novels employing self-reflexive strategies staggered in Finland. Self-reflection was something of a literary fad in the 50s. This sudden self-reflection in Finnish literature was in part due to a newfound interest in intertextuality. Literature always comments on the literary tradition, making fiction from earlier fiction. In some cases such as Antti Hyry's collection of short stories *Maantieltä hän lähti* (He Left the Highway, 1958), intertexts have crept in unbeknownst to the author. In other cases, the presence of the literary tradition in the text is the result of a conscious choice in the sense that the author uses a canonical text as a framework for his own novel. For instance, Väinö Linna claims to have written his masterpiece *Tuntematon sotilas* (The Unknown Soldier, 1954; in English 1957) with Aleksis Kivi's classic *Seitsemän veljestä* (Seven Brothers 1870; in English 1929 and 2005) in mind – "the seven brothers fighting in the war," as it were (Linna 1979, 44)[1] . Linna's first novel, *Päämäärä* (The Goal, 1947), also contains numerous allusions to Aleksis Kivi.

Finnish post-war literature took another step in the direction of self-reflection when authors started to incorporate aesthetic commentary in their works. For example, the narration of Lasse Heikkilä's collection of stories, *Matkalla* (On the Road, 1952), is composed of situations, plotless sequences without beginning or end. On the rare occasion that a closed ending is used – one borrowed from the classic tale of Romeo and Juliet, for example – it is imbued with narrative irony and accompanied by self-conscious comments. Marja-Liisa Vartio, in her short stories (*Maan ja veden välissä*, 1955 [Between Land and Water]), casts doubt on the reality being depicted by mixing in aesthetic theories on tragedy and comedy. Pekka Tammi (1992, 84), in his analysis of Vartio's works, talks about "a narrative reading itself."

Tammi points out that Vartio's texts can be analysed in terms of Gödel's incompleteness theorem: to offer proof of a system's consistency one must move to a higher system. Tammi (1992, 85) argues that the author of a self-conscious work points at the gaps of the system he/she has created and tries to go outside of it or at least tries to depict how the human mind strives to transcend the conceptual systems at his disposal. When an author utilises characters to explore the world order, he/she is in fact studying the process of describing. "While Heiskanen's story is being narrated, another story gets told where the novel itself takes centre stage," as Anna Makkonen (1991, 29) so succinctly puts it when analysing Marko Tapio's *Aapo Heiskasen viikatetanssi* (Aapo Heiskanen's Scythe Dance, 1956) as a metafictional work.

Self-reflexive strategies allow the author to explain her choices pertaining to form as well as to worldview. In Eeva-Liisa Manner's novel *Tyttö taivaan laiturilla* (The Girl on Heaven's Pier, 1951), a character given to philosophical speculation contemplates the ending of the story and hints that the end of everything is but a version of the "sinister fairytale": "What will happen in the end? Will the end ever come?" (Manner 1951, 100) The novel seems to be governed by a philosophy of determinism. The novel re-enacts the episode of *The Kalevala* where the maiden Aino drowns herself. The girl in *Tyttö*

1 Translations Laura Karttunen.

taivaan laiturilla throws herself in the water because she has no place in the real world.

Lassi Nummi's second novel *Viha* (Hatred, 1952) contains self-reflexive passages, too, the most obvious one being the chapter where the depiction of a disaster is immediately followed by discussion about the effects of the weather. Heat – an irreal factor reminiscent of the blinding heat of Camus's *The Outsider* (1942) – forces "unexpected thoughts" to surface in the character's consciousness. They are "more like images than thoughts" and they seem to be "totally unconnected to each other or to actions." (Nummi 1952, 85) Thus, it seems that the use of self-conscious narrative structures coincides with one of modernism's (and, more importantly, postmodernism's) main goals: the breaking of the causal chain. The novel's constant self-commentary plays an important part, along with the novel's thematic content, in conveying the implied author's worldview. Aesthetics doubles as philosophy. The novel's structure and content reflect the modern experience of disconnectedness. It is governed by a feeling of detachment.

This article presents an historical overview of Finnish metafiction from the 1940s to the 1960s. In this article, I take, as cases, five interesting fictive works, which I analyze more exactly as examples of metafiction. Via the chosen texts, I believe that it is possible to follow remarkable trends in Finnish literature, especially transitions from modernism to postmodernism. For me, these terms primarily refer to literary periods.

"This is not a novel. This is a random slice of a person's life" (Sinikka Kallio-Visapää)

Sinikka Kallio-Visapää's novel *Kolme vuorokautta* (72 hours, 1948) is a pioneering work and the most significant representative of Finnish metafiction to appear in the 40s. The novel subscribes to a view of life and art that was radically different and new at the time of its publication and in the Finnish context in particular. We may conclude, based on Kallio-Visapää's collection of essays titled *Kuvista ja kuvaamisesta* (On Pictures and Depicting, 1955), that the author had an extensive knowledge of German and French forms of modernist art and literature. Both Kallio-Visapää's novel and her essays make frequent mention of Thomas Mann and his novels. Kallio-Visapää did, after all, end up translating some of Mann's works, including *Dr Faustus*. Yet, the structure of *Kolme vuorokautta* seems to be more heavily influenced by Virginia Woolf, the British modernist *par excellence*, who favoured a fragmentary form, regarding it as the most illustrative of modern existence (see Woolf 1953). The narrator of *Kolme vuorokautta* is clearly echoing Woolf when she says "This is not a novel. This is a random slice of a person's life or of a few people's lives squeezed into the nutshell of 72 hours."

As readily apparent is the influence of continental formalist aesthetics that seems to have come to Kallio-Visapää through Gottfried Benn (cf. Kallio-Visapää 1955, 179–199). For the formalists, the most significant aspect of literature was not the content but the process through which reality

is moulded and shaped. Kallio-Visapää's (1948, 45) novel includes a quotation from a fictitious cultural historian who believes that the illumination of form is a prerequisite for "spiritual illumination". The style used in creating a portrait is "more revealing than the picture itself," concludes the narrator of *Kolme vuorokautta* (ibid. 11).

The narrator of *Kolme vuorokautta* is concerned with depicting people rather than "what happens to them". (Kallio-Visapää 1948, 45.) Kallio-Visapää's work could be characterised as a milieu novel that shows us a wide spectrum of characters in arbitrary situations. It also foregrounds its nature as a linguistic artefact. The text is a collage consisting of passages that have been left unfinished and of auxiliary narrators' discourse which the narrator does not attempt to fit into a neat classical formal scheme. In the very first chapter, the narrator-centric and character-centric perspectives are intermingled. Shifting between narrative modes was among the trademarks of modernist prose before the Second World War, as Pekka Tammi (2003, 47) underlines in his analysis of Nabokov's prose.

The narrator of Kallio-Visapää's novel immediately starts to contemplate on the unnovelistic nature of the novel and on how the depicted events correlate with reality. In her essay on Benn, Kallio-Visapää (1955, 182) analyses the constructed nature of the expressionistic artwork. Achieving aesthetic balance – in Kallio-Visapää's terms, giving a "weighty subject matter" and multiple perspectives a "static form" – logically leads to a multilayered artwork. By drawing attention to the constructed nature of the novel, the narrator adheres to the aesthetic ideals of European modernist literature. The novel contains various kinds of self-reflexive passages. The narrator regards fiction as "a second order reality" (Kallio-Visapää 1948, 12).

The self-reflexive structure of *Kolme vuorokautta* takes its cue from musical composition. Eeva-Liisa Manner (1957) states that her own modernist style reflects Bach's contrapuntal form. Mirjam Tuominen (1947) also names Bach as an inspiration for her work. In Kallio-Visapää's novel, the musical analogies are made a little too explicit. Both the narrator and one of the characters see the structure of the fugue as a means of ordering the world (Kallio-Visapää 1948, 330, 333–334). The modernist form of Kallio-Visapää's novel may also be seen in architectural terms as alternating between *heterotypia* and *homotypia* (on these terms, see Porphyrios 1982, 1–4). Hard and soft elements complement each other and form the backbone of the novel's structure, a rhythm based on repetition and variation.

Kallio-Visapää's novel gives rise to a cyclical form; everything goes back to the beginning, people walk in circles. In the concluding speech by Elias, the central male character, abandoning linearity becomes a matter of principle (Kallio-Visapää 1948, 293–311). Interconnected with nonlinearity is the idea of stopping time. The following lyrical passage that is given in parentheses in the novel is an attempt to convey the experience that lies at the core of modernism:

> All of that is mine right now, today, at this very minute. Do not move, shadow, do not mark the sun's journey across the sky on the ground. Do not close your pedals, maiden pink, growing behind the grey fence. Fly

> high, village swallow – find food for your sons, for the sun will shine under the eaves for a long time to come. The summer has stopped on top of my head, and the trees are humble and happy. (Kallio-Visapää 1948, 302.)

The novel's unconventional way of portraying people reflects the author's wish to take an oppositional stance in relation to the Finnish literary tradition. The poet character of the novel despises naturalistic tales of misery as well as the specific subgenre of working class literature that deals with "self-study, alcoholic fathers and hunger" (Kallio-Visapää 1948, 178). Also at issue is the question of style that in the case of *Kolme vuorokautta* boils down to the concept of the pathetic and to philosophical ruminations on the relationship between beauty and ugliness. The narrator abandons "beauty" in the sense of harmony, because in the modern world there are no words to describe it.

Arguably the most interesting, hypermodern aspect of this Finnish novel from the 40s is its emphasis on the author-reader relationship. Objectivist aesthetics seems to underlie *Kolme vuorokautta*; in a manner typical of the New Criticism, the narrator insists on separating the work from its maker. The reader's perspective enters the picture, too. "No two people read alike," says one of the novel's characters (Kallio-Visapää 1948, 141). A character who is trying to interpret a musical work rejects the view that the meaning of art is bound to the notions of its time. However, in the fictional world, the act of creating a work of art is not seen as completely separate from its potential reception. The narrator envisions a "critical reader", always referred to in the 3rd person, who reads Elias's diary. The novel introduces a kind of "ideal reader" long before the emergence of narratology and reader-response theory.

In this way, Kallio-Visapää creates a fictional dimension that allows her to depart from verisimilitude. The narrator describes a poet who is wondering how the portrait created by him compares to reality and how a potential reader would see it. In this framework, the world does not exist until it is given a concrete shape in the reader's mind:

> The picture is therefore neither realistic nor complete, nor does it have to be. I only look at it the way "he" sees it. While it does not have a fixed composition, it does have movement which in now steep now shallow swells depicts a rise and a fall, and the ultimate direction of which is unpredictable. (Kallio-Visapää 1948, 152.)

The novel also deals with the problem of the split self, thus displaying a modernist preoccupation with identity. In the novel, the characters are repeatedly presented as each other's counterparts, as positive and negative poles. They also suffer from internal conflicts that are irreconcilable. One of them decides to put an end to her problems by committing suicide. Symptomatic of identity problems in *Kolme vuorokautta* is the mirror motif that surfaces often in modernist literature and that may be regarded as a modern version of the Narcissus myth. This motif is crystallised in the following self-conscious aphoristic statement, the narrator's philosophical maxim: "I perceive that I am reflected, therefore I am" (Kallio-Visapää 1948, 295).

By virtue of its self-reflective structure and its theoretical preoccupation with reader positions, *Kolme vuorokautta* comes surprisingly close to what

would later be termed the postmodern novel. It would deserve a more prominent spot in histories of Finnish literature as a bold experiment, an attempt to propel Finnish literature to the European orbit.

"A hint of a plot does not a novel make" (Jorma Korpela)

Jorma Korpela, a skilled psychological storyteller, was among the first to utilize metafictional strategies in post-war Finland. Korpela's novels explore themes that were popular in Finnish literature in the 40s and 50s, the most prominent one being the antagonism between town and country. Korpela's first novel *Martinmaa, mieshenkilö* (Martinmaa, Male, 1948) depicts an urbanised artist, from whom the novel gets its name. Martinmaa wants to get in touch with a genuine rural dweller, an ideal human being. The conflicts of an urbanised world are played out in the kind of timeless rural setting that was favoured by realist authors depicting country people. The form of the novel, too, imitates the epic style of realist literature. However, hidden underneath the traditional form is a fragmented world. This fragmentation is reflected in the novel's structure. The narrator describes Martinmaa's plans as follows: "Conflicts and thorns are behind him and he can look forward to returning to nature and living in harmony" (Korpela 1948, 10). Yet, Martinmaa's experiences that are narrated in the following chapter stand in stark contrast to this statement. In this novel, idealism collides with reality. People think Martinmaa is a photographer. He does not, however, portray his objects in a photorealistic manner but rather as ideas and voices in the manner of Dostoyevsky (cf. Bakhtin 1973, see also Salin 2002).

Narcissism, or gazing at one's own image, is one of the distinctive features of modernist, self-reflexive literature. The cover for the second edition of Jorma Korpela's novel *Tohtori Finckelman* (Doctor Finckelman, 1952) shows a dark human image on a light background. Superimposed on the head of the creature is a labyrinth. *Tohtori Finckelman* can be read as a story about narcissism, the problematic nature of personality and the stratification of self. A brief look at medical literature is enough to lend credibility to this claim. Finckelman's tale is a text-book case of mental disorder, as if fashioned on the basis of psychoanalytical theories. The symptoms mentioned in the novel could indicate, for instance, depersonalisation.

Knowing that Jorma Korpela had a nervous breakdown while fighting in the war, we may assume that his continued interest in mental disorders was partly motivated by his personal experiences. Korpela returned to this theme in his final novel *Kenttävartio* (The Field Patrol, 1964). Admittedly, the theme was very much on the public agenda in the 50s. Take, for instance, Marko Tapio's *Aapo Heiskasen viikatetanssi*, where the war obviously is to blame for the character's *Weltschmerz* and narcissism. Taking a psychiatrist as a protagonist is an excellent way for the modernist author to delve into the human psyche but at the same time distance him/herself from it.

It seems only natural that metafictional strategies would be used in novels that address the issue of identity. The narrative situation itself may bring out the problematic nature of identity. The narrator does not necessarily know

himself, let alone the people he/she is depicting. This, of course, raises doubts about the narrator's reliability. In *Tohtori Finckelman*, the sense of unreliability is enhanced by the fact that the protagonist is constantly changing, taking different shapes from one chapter to the next.

The plot of *Tohtori Fickelman* is built on the old *doppelgänger* motif, as Markku Envall (1989, 110–114) points out. Read psychoanalytically, Finckelman's split into two may be construed as an ongoing battle between the light and dark side of the person, his conscious and subconscious self, over possession of the psyche. The novel itself is testament to the fact that the self and Finckelman are bound to each other till their dying day. However, this split is not the whole truth about the dynamics of the protagonist's personality. According to Envall, a reading that treats the protagonist as a schizophrenic fails to capture the essence of Korpela's novel. Finckelman remains, at best, a shadowy presence in the novel, an embodiment of man's potential for evil. The narrator and Finckelman are representatives of "human misery": an ordinary, hopelessly fallible person and a mythical demon. The other characters in the novel are but shadow creatures embodying the various aspects of the narrator's psyche.

It is interesting, from the point of view of self-conscious fiction, that the narrator dreams of becoming a writer. Two other characters in the novel, Raiski and Saleva, are also writers. They serve as the protagonist's alter egos. Korpela uses numerous intertextual references to aesthetic theories to justify his narrative choices. *Tohtori Finckelman*, as well as many other novels of the 50s, is intimately connected to Alex Matson's *Romaanitaide*. Korpela deliberately brings aesthetic theories up for scrutiny, thus making them an integral part of the fictive universe.

In chapter 25, some of the novel's characters talk about novels. These dialogues can be read as an introduction to Korpela's aesthetics. In a heated debate among characters with conflicting opinions on art, the constructedness of fiction as opposed to real life is foregrounded. "A hint of a plot does not a novel make," argues Raiski the poet. The novel's narrator gives his friend, a businessman called Mellonen, a lesson in the theory of the novel. The narrator's line of thinking is reminiscent of Matson's *Romaanitaide*. Further into the novel, the narrator's ideas become a subject of parody as the materialistic Mellonen mangles the Finnish word *sinfonia*: "Romaanin on oltava vähän kuin sinhvonia" ("A novel has to be a bit like a symphony") (Korpela 1969, 181, 196). This kind of repartee tends to produce ironic overtones. The novel's self-reflection turns into parody. These passages may be interpreted as rhetorical jabs directed at the realist novels. We may assume that the implied author's values are in disaccord with the characters' statements. In this regard, the novel may be treated as a truly polyphonic, dialogic work in the Bakhtinian sense (see Bakhtin 1973).

Since *Tohtori Finckelman* repeatedly brings up its novelistic or playlike nature (Korpela 1969, e.g. 6, 30, 54, 103, 222), metafiction may be regarded as the novel's *leitmotif*. In the world of the novel, everything is writing. The narrator ponders on the various characters' eligibility for literary types. Their identities seem to accrue more and more new, mutually exclusive features as the novel goes on. The novel constantly comments on its believability. It

is as if the three authors featured in the novel were competing for the title of the best liar. The narrator declares the name of the game in the very beginning of the novel:

> I will tell you everything without censor, exactly as it happened in reality. Knowing myself, I will probably tell you many things in even greater detail than they appear in reality just to show you how honest I am. (Korpela 1952/1969, 6.)

On the basis of this comically transparent declaration, the reader can instantly draw the conclusion that the narrator is not to be trusted later on. The fictional discourse is governed by uncertainty and unreality. This uncertainty manifests itself in the structure of the novel as well. The threefold structure (the novel consists of three sections) seems stable at first, but looks are deceiving in this case. Despite the fact that the number three connotes harmony, there is no harmony to be found in the structure of *Tohtori Finckelman*.

In fact, the threefold structure of *Tohtori Finckelman* is strangely uneven. The first section is a narrative inside a narrative. The story arc includes both a rise and a fall: it concludes in ruin or defeat that starts a new rise. In the second section, which is hyperrealistic and the most obscure of the three, the story flitters from one character to the next, creating a fantasy world around the enigmatic Doctor Finckelman. The third section brings the narrating self back to where he started from. Finckelman, on the other hand, is sent to do charity work, to heal people. The novel mentions Finckelman dying three times. This biblical allusion is not in itself sufficient to unravel the meaning of the novel. The problems that Korpela raises have more to do with being a modern, stratified human being rather than with the age-old battle between good and evil. Dying many times is a metaphor for the emptying of the self, the complete dissolution of identity. The novel's view of the human subject has been quite aptly likened to that of postmodernism, and there are instances of ironic doubling to be found in the novel (see Laaksonen 1993 and Salin 2002).

To a reader who wishes to arrive at a conclusive interpretation, Korpela's self-conscious novel is a labyrinth. The fictional world created by Korpela offers no stable foundation for the novel's characters. In this sense, the Christian ethics that Finckelman chooses to be his guide and that is delineated in the chapter called "Matkaan" ("Starting the Journey") seems to be limping a little. "A cure" for the sickness of the soul has been found, but do people know how to use it? The novel's ending hardly conforms to the norms of traditional, realist aesthetics. Rather, the worldview propagated in *Tohtori Finckelman* could be summed up as entropy's victory over order. Human lives are governed by the surreal; normalcy loses its grasp.

"In terms of plot, the majority of a novel's characters are superfluous" (Tyyne Saastamoinen)

The novel *Vanha portti* (The Old Gate, 1959) by Tyyne Saastamoinen is dedicated to Jorma Korpela, which supports the idea of a continuum of

Finnish self-reflective literary works. Stylistically, however, Saastamoinen's lyrical novel falls in the same category with the works of other lyrical novelists of her time such as Eeva-Liisa Manner and Helvi Juvonen, the latter of whom is also known for her children's books. Saastamoinen does, however, fall somewhat short of achieving the lucidity and richness of imagery that characterise Manner and Juvonen's works. Even at her most lyrical, Saastamoinen is a chronicler of everyday life who uses narrative tricks of all kinds to perforate the veneer of bourgeois life and literature. She shifts the point of view and deliberately blurs the boundaries inside the novel's fictional world. By bringing down the barrier separating the narrator from the characters, Saastamoinen shatters the illusion of verisimilitude even more radically than Korpela does in *Tohtori Finckelman*.

Saastamoinen lays out her method in her very first work, a collection of stories titled *Ikoni ja omena* (The Icon and the Apple, 1954). The text reads like a prose poem where the speaking subject is constantly observing herself. The stories in this collection are like role playing games that highlight the problematic nature of communication. The subject's search for self through words gets mythical overtones in the story titled "Kain" ("Cain") that features a modern version of this biblical character. In all its shiftiness and plotlessness, the collection is an exploration into the factors limiting our freedom. The narration abandons the kind of conventional still life settings that are the staple of classical painting and that the book's title evokes. The collection of stories warrants an existentialist interpretation as well. The story titled "Häkki" ("The Cage") may be read as a study on the prison of the mind. The story evolves into an exploration into the insurmountable barriers separating people from one another, into the impossibility of connectedness.

In one of her essays, Saastamoinen (1957b) characterises her method of writing as a mixing of vastly different elements. Following Bakhtin, her approach could be termed carnivalistic. Saastamoinen likens her works to Chaplin's film *Modern Times*. She wishes to express in verbal form Chaplin's modern movement that constitutes "a surreal dance". Although Saastamoinen does not admit to "striving for a modernist style," her method of writing strikes me as hypermodern, aiming as it does at a total dissolution of form.

Of Saastamoinen's works, *Vanha portti* is arguably the most self-reflexive one. The beginning, in particular, is very confusing to the reader. It is all but impossible to construct a coherent profile of the narrator and to map out the relations between the various points of view presented. The novel gradually turns into narrative self-commentary. One of the novel's characters, who remains almost faceless, sees life as a "badly written novel that has no plot and that does a poor job of hiding the stitches holding it together" (Saastamoinen 1959, 72). Aesthetically, this is not an apt description of the novel itself. Neverthless, it is true that nothing really happens in this story. Perceptions and thoughts flow freely, grasping at meanings. Once one has reached the end of the book, the process starts over: towards the end of the novel, a new character is introduced, but the reader only gets a glimpse of her past life through her recollections.

First, the novel presents a series of discrete character portraits that are loosely interconnected. The fact that the narrator claims to have met some

and invented other characters draws the reader's attention to the problematic nature of fictional characters. Like a prose poem, the text explores various different physical or mental landscapes. No matter what age they are, the characters' lives seem to be oriented towards the past. People who have lost their identities keep passing through the mystic "old gate" of the past. The novel cultivates a kind of escapist aesthetics, that is, escapism from the world of hard facts.

The most obvious mouthpiece for self-reflexive comments is a character called Pekka. He has the impression that "the author-narrator-creator sits on stage, making the actors move about, and no one has bothered to connect the fragments" (Saastamoinen 1959, 72). Furthermore, when a character points out that "in terms of plot, the majority of a novel's characters are superfluous," the novel comes full circle, reaching a kind of hermeneutic spiral. All of a sudden, the text becomes its own critic. The central episode titled "Christine" even gestures towards a postmodern reader-centeredness. The narrator of *Vanha portti* deals the cards to the reader in a downright provocative manner:

> I am an unwritten book. Understand this and understand me. You must read me like a book that has yet to be written. When reading, you are the author. (Saastamoinen 1959, 81.)

The narrator is implicitly outlining her aesthetic principles when she proclaims "the stealing of ideas" as the hallmark of the entire nation (Korpela 1952/1969, 146–147). Tyyne Saastamoinen adopts this ideology of borrowing – a core feature of modernism since the publication of T.S. Eliot's *The Waste Land* – and names her characters after such well-known literary characters as Antigone and Romeo and Juliet. The narrator first draws a parallel between one character's life and the novels of Finnish self-taught authors. She then brings up a connection to the nationally renowned children's author Z. Topelius's tale about Adalmina's pearl. The novel also alludes to non-literary cultural texts. A minor character morphs into a Miró painting that is supplemented by Salvador Dali. Even Charles Chaplin drops by, searching for the character he plays in his films.

To conclude, Saastamoinen's novel is a labyrinth that now sucks the reader in through its gate, now spits him/her out. As we can see from a review written by Pekka Lounela, who was Saastamoinen's contemporary, readers tended to miss Saastamoinen's irony that would later be classified as postmodern. The time was not ripe for a full-blown revolution of narrative aesthetics. Not even a critic well-versed in 1950's modernist poetry would agree to take on the task of reading an "unwritten book".

Writing as a search for self is a recurring theme in *Vanha portti* as well as in Saastamoinen's earlier works. The characters co-inhabit a world and ultimately turn out to be the one and the same person. All of the novel's characters are chasing after their lost identities. They represent, in the words of the narrator, "an unwritten musical score," or possible selves. These remain hidden even to the narrator. What all of Saastamoinen's characters have in common is a sense of alienation and longing for the lost idyll of childhood. The centrality of the theme of identity crisis in Finnish literature in the 50s

may in part be attributed to extra-textual factors. Both Eeva-Liisa Manner and Tyyne Saastamoinen's narratives stem from their experiences of exile. *Vanha portti* concludes in recollections of the lost Karelia and in the painful acceptance of an inescapable feeling of "alienness".

Saastamoinen, who since moved to France and wrote several books while living there in the 60s, brings up the refugee issue in nearly all of her prose works. She also explores this issue in an essay published in the 50s, where she asks: "Should I begin to cater to 300 000 refugees by offering opium to a patient of whose rootlessness I am deeply and painfully aware?" *Vanha portti* does not fit comfortably in the framework of Finnish exile novels written in the 50s and 60s, even if it does contain some of the motifs associated with this national subgenre. Rather, the novel's images of alienation resonate with the European literary trends of the time. Saastamoinen did, after all, introduce Finns to a wide range of French novels in the 50s.

It has been argued that the origins of modernist literature lie in the experience of marginality. Modernism emerged as a result of cross-cultural encounters as different cultures interacted and clashed. How much of post-war Finnish literature can be attributed to the experience of losing your homeland and coming in contact with a culture different from your own? Saastamoinen and Manner are probably the two most obvious examples of authors whose literary energies emanated from an experience of cultural otherness. This is also the key to understanding the self-reflexive later works of Paavo Rintala, whose earlier works depict common folk in a realist style. In the context of post-war Finnish society, metafiction seemed to offer a way of coming to terms with the loss of one's homeland. It is an author's response to his/her alienation from a larger community.

"A poem is neither a worldview nor a world of its own. It is a part of the world" (Veijo Meri)

One of the chief proponents of Finnish modernism, Veijo Meri, commented on the aesthetic principles governing his early works by saying that the political radicalism of the 60s "ruined" the writers of his generation (Meri 1989, 23). Meri welcomed the new decade with a novel called *Peiliin piirretty nainen* (The Woman Drawn on the Mirror) that was published in 1963. The novel aims to capture the atmosphere of the modernising Finland of the 60s, taking a look at both urban and rural milieus. Meri brings together the voices of people of varying ages and creeds and lets them engage in endless dialogue. One is tempted to herald the novel as a cornucopia of the voices of its decade, the Babel of social discourses. Due to the variety of characters and milieus, the novel is at least potentially representative of the Finnish society at large. Meri's aesthetic practice is described eloquently by the author-character of *Peiliin piirretty nainen* who is talking about the new, social mission of literature:

> A poem is neither a worldview nor a world of its own. It is a part of the world. That was an aphorism. When reading a poem, that is, during and after reading it, you are more fully present in where you are, in your own

> life. You don't see it in a new way, you just see it, you know. You do not see that you are in the world; you are in the world. (Meri 1975, 151.)

Post-war Finnish literary aesthetics may be regarded as a monistic structure; both prose and poetry emerged from the same basic set of principles. Therefore, statements on poetry may be extended to cover prose literature, too. It is ironic that Veijo Meri received a bad review for his modernist war novel *Manillaköysi* (The Manila Rope, 1957; in English 1967) from Alex Matson of all people, since Meri (1986, 124) claims to have applied Matson's theory of the novel to the writing of *Manillaköysi*. This is doubly ironic since the aesthetic views of the author-character in *Peiliin piirretty nainen* are very similar to those expressed by Matson in the collection of essays *Muistiinpanoja* (Notes, 1959).

"The artist teaches us to see or, to be more accurate, to create the world, since upon looking at the world we only see things we choose to place in it," Matson writes. On another occasion, he points out that a work of art "creates a new reality, opens up new arenas for human sensibility." Matson continues to ask, "Why is it, then, that through exploring an author's world I am learning more about my own?" (Matson 1959/1984, 13, 16, 235). It looks as if Matson's sentences have found their way into Meri's novel – apparently without the author realising it – where they are uttered by a character. Transposed to Meri's novel, Matson's postulates acquire whole new meanings. This is the paradoxical consequence of intertextuality. As Genette (1997, 16–17) points out, the mere change of context is sufficient to bring about a semantic transformation.

As regards the theory of the novel, Matson's *Muistiinpanoja* more or less breaks free from the mimetic tradition that postulated a direct correspondence between representation and reality. Matson, a theorist writing in the 50s, conceives of artistic expression as fundamentally autonomous, as "a new reality." As Yrjö Varpio (1971, 37–41) has proved, Matson read American and British literary magazines and knew modern approaches in the field of literary research: his essays reflect some traits of New Criticism. By emphasising the role of the reading experience in the actualisation of the fictional world, Matson also comes close to the *Rezeptionsästhetik* of the 60s. Moreover, the emphasis on influence in *Muistiinpanoja* deviates from the aesthetic norms governing the majority of Finnish post-war literature.

On the one hand, the fictional author-character of *Peiliin piirretty nainen* occasionally touches on the idea of creating an autonomous world, which was popular among writers in the 50s. On the other hand, the author-character's manifesto is in the vein of Matson in that it underscores the emancipatory potential of fiction, its capacity to transform reality. Meri formulated his literary principles in a talk he gave in the 70s as follows: "The function of art is not to depict feelings, experiences and the world but to create them." He hinted that this novel concept of art may be traced all the way back to Charles Baudelaire and Gustave Flaubert (Meri 1989, 39).

For Veijo Meri, the 1960s marked a break from a purely modernist aesthetics. After the publication of *Peiliin piirretty nainen*, Meri gave a speech in Tampere, the stronghold of realist literature, on the topic "Is there realism

in the new novel?" (1963). In explaining his aesthetic stance, he renounced the modernist label that he had been given, but at the same time he voiced reservations about realism. This kind of aesthetic reflection is also found in the comments of the author-character of *Peiliin piirretty nainen* that correspond to Veijo Meri's publically expressed views. Metafiction in this novel consists of textual embedding or *mise en abyme*, lengthy monologues and the clever use of the lyrical and epistolary forms. The splintering of the textual surface may give us clues as to the deeper meaning of the novel. The fictional world is seemingly dialogic and as permeated by chaotic movement. Without language, we have no access to reality.

"The speech was made of elements. A sentence was an element. Then there was a small crack" (Paavo Haavikko)

Metafiction has always played an important role in Paavo Haavikko's poetry. Especially *Talvipalatsi* (The Winter Palace, 1959) makes ample use of this formal device. Leena Kaunonen (2001) characterises this work as a plot-driven metalyrical prose poem where lyrical, epic and dramatic features compete for the limelight. One of the central themes of the work is writing as a performative act.

Metafictive strategies are also employed in many of Haavikko's prose works. The collection of short stories titled *Lasi Claudius Civiliksen salaliittolaisten pöydällä* (The Glass on the Table of the Co-Conspirators of Claudius Civilis, 1964/1981) is an important landmark in the history of Finnish modernist prose and metafiction. Apart from being a repository of the modernist literary trends of its time, it also points in new directions. Upon its publication, the collection raised some eyebrows, since it was deemed unusually difficult. Readers were especially mystified by the short story titled "Lumeton aika" ("A Time without Snow"). The story's intended meaning and connection to actual historical events escaped people. "With its melancholy and ironic turns, the story is methodologically interesting even if the overall meaning remains a mystery," as Eeva-Liisa Manner (1964) so succinctly puts it in her review.

Among the modernist features of the collection is a self-reflective narrative technique that tends to conceal more than it reveals. Haavikko only shows us fragments of the world, traces of reality in search of a context that would imbue them with meaning. In "Pitkät naiset" ("Tall Women"), the narrator's ideology shows through in the protagonist's thoughts, as he disappears from the reader's view:

> His hands went deep into his pockets. The shoulders were padded, which made him go shoulder first. It was the dark hour. There was so much of it, of forest, childhood, school, all of which had so many gaps that it made one grasp oneself. (Haavikko 1964/1981, 566.)

This narrative technique is encapsulated in the allusion in the short story "Arkkitehti" ("The Architect"): the aesthetics of modern art gives prominence to details (the glass on the table of the co-conspirators of Claudius Civilis is

a reference to Rembrandt's painting). Moreover, Haavikko's narrative technique involves sudden shifts in point of view as well as deliberate vacillation between subjective and objective, 1st person and 3rd person narration. Haavikko's texts speak – "Arkkitehti" emphatically so – in many different voices.

Haavikko's manner of ordering the world in this collection of stories evokes Wittgenstein's philosophy on which many modernist writers in Finland based their early works (cf. Viikari 1992, 45–50). The long monologues of the short story "Arkkitehti," in particular, give us insight into the worldview of the narrator. Each utterance is a unit in and of itself. It is a piece of reality, a world in miniature. This world can be further divided into smaller and smaller constituents. Here, too, the narrator is interpreting his own words in a manner typical of metafiction, thus forcing the scholar to quote him: "The speech was made of elements. A sentence was an element. Then there was a small crack. It was a long speech." (Haavikko 1964/1981, 519.)

Metafiction is a central narrative strategy in "Arkkitehti". In this story, questions of interpretation and writing surface repeatedly. On the stage set by this novel, history turns into drama and fiction becomes more real than reality. Haavikko's characters analyse foreign policy as if it were "a modern literary artwork" or a "literary experiment". In their minds, the continuation war – the Finnish war against Soviet Union from 1941 to 1944 – is "pure Wagner," acts in an opera. (Haavikko 1964/1981, 505–507.)

Even if Haavikko's short stories seem monological on the surface, his technique of juxtaposing and fusing together different kinds of characters gives rise to a polyphonic form. One may discern traces of communication optimism here, that is, belief in the effectiveness of communication. Kauko Salmi, the author-character in "Arkkitehti," deems conversation and openness to other people's views "the most valued institutions in a democracy" (Haavikko 1964/1981, 509). Haavikko's stories depict encounters between different kinds of people. His characters are always in contact with one another.

In this context, the role of the author is to establish connections, to take in the entire spectrum of reality. "I, I am many different people, dead and living, past and future," says Kauko Salmi, thereby clueing us in on the dynamics of Haavikko's character description. The same basic idea is expressed in Swedish by a bilingual author-character in the art exhibition episode of the short story "Lumeton aika" (Haavikko 1964/1981, 482). The architect who gives the story its name is virtually indistinguishable from the doctor and author characters. When communicating with one another, they turn into one another's shadows. In Haavikko's works, characters serve as instruments for narrative self-reflection. Through them, Haavikko shows us the world in all its diversity.

To conclude, Haavikko takes various modernistic strategies and puts them in the service of social commentary, thereby stepping onto an arena which had previously been reserved for realist authors. The narrator of the collection *Lasi Claudius Civiliksen salaliittolaisten pöydällä* has no qualms about expressing his views on history. He mixes truth and fantasy in an unconventional way. In a manner typical of postmodernist fiction, history is

transformed into literature and further into metafiction. "Lumeton aika," the central story in the collection, depicts a kind of science fiction world, an imagined communist Finland.

It is a remarkable thing that "Lumeton aika" set the precedent for a new literary subgenre that could be termed *the fiction of Soviet Finland*. The subgenre burgeoned in the 60s and 70s, producing surprisingly many works that presented alternative histories in a postmodernist vein. The various aspects of finlandisation were handled through humour or with more serious literary ambitions. The latest offshoot of this subgenre is Matti Pulkkinen's novel *Romaanihenkilön kuolema* (The Death of a Literary Character) that was published in the mid 80s. The novel is a pastiche of Haavikko's work and an aggressive and bitter account of the nation's past and future. Pulkkinen's metafictional antinovel marks the final breakthrough of postmodernism in Finnish literature.

Conclusion

Regarding metafictional strategies, the modernisation of prose literature in post-war Finland advanced on five fronts. First, literature's view of history underwent a radical change: historical progress was no longer considered rational or linear. Second, authors no longer strove for a realistic and mimetic portrayal of people in specific recognisable real-life milieus. Third, literature's take on the world grew carnivalistic, that is, the boundaries between truth and fiction dissolved. Fourth, as fabulation grew more and more acceptable in Finland, literature started to highlight its own fictionality. Fifth, the modernisation of literature involved a change in literary language. Authors started to exploit the full expressive potential of modern spoken Finnish.

Literary modernism in Finland did not involve substituting subjectivism for realism's objective and shared reality. Instead, Finnish literature in the 50s tended towards a new kind of objectivity. Distrust in collectivism is, of course, one of the hallmarks of modernist literature. As Finnish post-war literature abandoned realism's objective view of reality, the experiencing self tended to disappear in the process, too. The world is represented as if it were transparent, as if we had access to the world *an sich*. As we have seen, many central works of Finnish literature display signs of fragmentation and self-consciousness. In other words, textual features typical of postmodernism feature quite prominently in Finnish prose written as early as the late 40s and early 50s.

Kristina Malmio (2005) argues that the increasing popularity of self-reflection in early 20th century Finnish popular literature can be attributed to the cultivated author's need to deal with the deterioration of his social status. It is not so easy to find historical reasons for the growing popularity of metafiction in Finnish post-war literature. We must content ourselves with such subjective factors as "crisis of modernity" and "no-man's land" that have been introduced by theorists of modernity and modernism. The changes in the social status of the literary intelligentsia may actually underlie these experiences, too (see Karkama 1994, Viikari 1992).

On the other hand, the need for self-reflection in literature may be traced back to the symbolic struggle over the national heritage and to the controversy concerning literature that depicts common folk (cf. Turunen 2003). Be it as it may, the author's job in the 50s and 60s was no longer to describe reality mimetically but to question the illusion of realism. Postmodernism provided useful literary tools toward this end. Literature ceased to be a mirror that reflected reality down to the finest detail. Literature's conception of reality became unhinged: a worldview was replaced with an image of the world. Authors became more interested in describing the process of making that image. Step by step towards the 60s Finnish metafiction emerged.

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KAISA KURIKKA

To Use and Abuse, to Write and Rewrite: Metafictional Trends in Contemporary Finnish Prose

An established Finnish literary critic, Anna Makkonen (1997, 153–163), has contemplated on the shortage of metafictional literature in Finland. By comparing the situation of contemporary Finnish fiction to the literature of "elsewhere", in which, e.g., the 1970s could be named as "the era of metafiction", she is compelled to acknowledge that only a few Finnish titles come to mind. Therefore she poses the inevitable question: why is it that the genre of metafiction has not succeeded in Finland?

Makkonen explains the scarcity of Finnish metafiction by referring to the short history of the Finnish novel in general and the strong foothold realistic writing in particular has gained not only in the minds of authors but also in the likings of the reading public. According to Makkonen, Finnish literature has been so eager and busy in acting as a national therapist that there has been no time for it to participate in the literal playgrounds or narrative gambling tables. Nor have we established any links between fiction and literary theory in the same way as e.g. the *nouveau roman* did in France. Lack of translations is also one of the reasons Makkonen lists for us not having been able to generate metafictional literature.

It is true that Finnish readers even today favor epic realistic novels, which succeed in adding a touch of humor into the retrospective recounting of our past and especially into the stories related to our national crises – as the studies of Kimmo Jokinen (1997) on the landscapes of Finnish reading have shown. Metafictional writing has remained strange, even alien, in the eyes of the majority of Finnish readers until today. A controversial Finnish media and literary critic (and an author of metafictional novels[1] himself), Markku Eskelinen (1997, 85–86), goes even further when he complains that metafiction has become permanently "blacklisted" by literary experts and book reviews, i.e. it is has become an object of total neglect or opposition.

1 *Nonstop* (1988) and *Semtext* (1990) by Eskelinen are fragmentary novels, intended to shake the foundations of literature by using the whole postmodern artillery: linearity and choronological order are replaced with coincidence, causality with chance, and the narcissistic narrators manipulate the readers through interruption and sudden changes in the narrative structures.

Eskelinen polemically claims that the lack of professional knowledge and skill compels the literary elite to see metafiction everywhere or nowhere at all.

In this paper I will regard metafiction as a form of self-conscious and self-reflexive literature that takes a transgressional stand (see Stallybrass & White 1986) towards fiction and reality. This transgressional attitude emphasizes the political nature of writing; metafictional literature does not necessarily retreat from the world into the realm of aesthetic and stylistic concerns. The mentality of breaking the rules and conventions of literature, the transgressional impulse of metafiction can be interpreted as constantly negotiating with the states of being, whether within the institution of literature or in relation to the contemporary world.

The Finnish post-war literature of modernism, especially in the 1960s and 70s, can be described as an attempt to answer the question "What is really happening?"[2]. The literature of late modernism from the 1980s onwards, on the other hand, asks "What happened to the real?" The death or killing of the multiple master narratives has underlined the ambivalence and uncertainty of life, and self-reflexivity in various forms has been named as the ongoing project of postmodernity (see Beck, Giddens & Lash 1994). Not all postmodern literature, however, can be labeled as metafictional and self-reflexive. The constructed nature of reality, morals and life itself are thematized throughout postmodern writing. In contemporary metafictional literature, however, the focus lies in particular on the question "What is really happening to the ways of telling about what really happened to the real?"

The obsession with death appears as symptomatic to the postmodern attitude to cultural and literary theory. History, subject, grand narratives and authors among others were forced to suffer a more or less violent death – sometimes even a spectacular murder as in "La mort de l'auteur" by Roland Barthes (1968). I am arguing that metafictional literature is obsessed with resurrection as well. Linda Hutcheon (1988, 106) has stated that post-modernism is a contradictional cultural enterprise: it uses and abuses the very same structures and values it takes to task. This two-fold movement, the path of denial and reaffirmation, can be outlined also in the three different spheres of contemporary Finnish metafictional writing, as I will show later.

In this paper, I will try to locate metafiction and metafictional elements "somewhere" in the field of contemporary Finnish novel. I will trace the metafictional and self-reflexive traits of Finnish writing from the 1980s to the present by constructing different lines, which I have sketched by emphasizing certain structural solutions and thematic concerns of the novels. The novels I have chosen seem to reach outside literary concerns or they can at least be interpreted as taking a political stand either towards literary theory or contemporary world. The first one consists of historiographic metafictions as defined by Linda Hutcheon (1998). The second line of writing gathers around the character of the "I", the autobiographical author-narrator in auto-fiction, autobiographical metafiction. The third line concentrates on

2 The question refers to the title of a collection of poems by Pentti Saarikoski (*Mitä tapahtuu todella?* [What is Really Happening?, 1962]). Translations Kaisa Kurikka.

negotiating with the representations of the past by re-writing the foregone ways of telling – and sometimes turning into an account of sexual politics. As an introduction to these different options I will look at one specific novel which combines all these features.

Deaths and Rebirths

It is not possible to make a list – either "black" or "white" – of postmodern metafictional novel in Finland without including *Romaanihenkilön kuolema* (The Death of a Novel Character, 1985) by Matti Pulkkinen. This novel has already been canonized as *the* metafiction of contemporary literature and, for example, both Makkonen and Eskelinen define it as exemplary of the genre. Maria-Liisa Nevala (1992, 169) has defined the novel as a reaction to the criteria set for postmodernistic prose. *Romaanihenkilön kuolema* is an intertextual space, where characters, who are conscious of their fictionality, travel between different fictional universes. All in all, the boundaries of reality and fiction have disappeared and the narratological and sctructural procesesses are left in the air. The roles of the author and reader as part of the textual structure are under constant negotiation and erasure (Nevala 1992, 160).

The fascination with death and parallell rebirth does not take place only in the title of the novel, but all the 639 pages seems to oscillate ceaselessly between the extreme poles of snuffing and creating/engendering. The question "who has the authorial power to create both fiction and reality" appears as one of the major themes of the novel. In "The Foreword" (Pulkkinen 1985, 606), situated close to the end of the novel to denote the artificiality of linear and chronological story-telling, the so-called author of the novel addresses the reader by naming the text in hand as a literal bankruptcy, an unfinished draft for an autobiographical anti-novel. This first-person narrator also remarks that "this I", "the author" does not exist; there are only certain ways the world has passed through him. Pulkkinen's novel appears to materialize the Barthesian notions concerning "the I of writing" as a hollow linguistic function, which is necessitated by the emptiness of the authorial subject (see Barthes 1977). For Barthes, *écriture* itself has taken the position traditionally reserved for the Great Author, which has thus been reduced into a network of streams passing through. The birth of the Reader takes place at the cost of the dead Author – the novel by Pulkkinen can be read as a manifestation of this.

The novel by Pulkkinen can be divided into three parts. The protagonist, "the author" – who seems to have a lot in common with the real author Matti Pulkkinen – has been rewarded a Nordic literary Prize for his novel *Sanan voima* (The Power of the Word) and he travels to Stockholm, Sweden, to receive it. Meanwhile, the Soviet Union invades Finland and the risk of a global nuclear war dramatically increases. The first and third parts of the novel are built around the thoughts and ideas formulated by the author at the time. The second part has been written before the other two and consists of experiences from a trip to Africa; this travelogue also comments on the reviews the author has received for his prize-winning novel. The novel is

colored by ironic edges and full of intertextual references both to fictional and factual literature. Most of all its metapoetic level is concerned with the writing processes.

This is done with a critical touch and therefore the novel can be defined as a political account against the literary institution. The political and ironic edges of the novel are pointed especially towards literary critics. The only character who is named as fictional in the novel is the literary critic called "Makkonen". "Makkonen" is the editor of the novel at hand and "Makkonen" is constantly following the author ("You can't hide from the literary critic", as the novel puts it. Pulkkinen 1985, 638.), who often addresses "Makkonen" directly in the text. "Makkonen" is the character referred to in the title of the novel; as a fictional element, the character is faced with death and given rebirth in a passage that consists of a couple of pages. On the one hand, "Makkonen" is an authorial figure editing the papers written by the author and thus situated above the author, on the other, "Makkonen" is mere fiction. Through and with the help of this two-faced role, "Makkonen" is able to control both the author and the readers as well.

The game of snuffing and engendering, authority and power is ceaseless. It is won by the actual reader in a Barthesian way, although towards the end of the novel the real author and the real Makkonen (without quotation marks) seem to lurk inside the textual space – condemned to eternal fictionality ruled by the reader. But, although authors, readers and characters – or should one say author-functions, reader-positions and character-structures – are amidst the process of constant dying and resurrection inside the reality of the novel, the novel, fiction, remains "the only homeland" (Pulkkinen 1985, 154). Thus representation in general remains inside fiction, any references to the outside world, to reality, take place through textuality.

Constructing History

One could add a fourth part to the novel by Pulkkinen, since it also contains a section of photographs depicting different people illegally attempting to cross the border between the GDR and West Germany. This section is never commented on in the narrative, but it appears to underline the boundary between fiction and reality. Photographs are often taken to represent reality, but when placed inside the context of a narrative constantly questioning representability and the boundaries between the fictive and factual worlds, they begin to lose their indexicality, or factuality. The theme of photographs, political repression and the dream of living in a "free" society multiply the ways the novel plays with authorial power and the possibilities of creation. In terms of functions, the soldiers guarding the frontier begin to resemble readers (and critics) imprisoning the author's (refugee's) spirit and will to create without restrains and external discipline.

The photographs depict real events; they represent historical happenings. They stand for actual political and historical reality, whereas the attack of the Soviet Union into Finland is a fantasy – or an inverted dystopia. By making the USSR invade Finland Pulkkinen's novel manifests fears and

threats many Finnish people experienced after the World War II. Fiction is turned into political history with a powerful ironical grip; when uttermost documentarism is intertwined with fantastical elements, the novel enables interpretations that focus on parody. Parodical accents are multiplied when "Makkonen" is exposed as a KGB agent. Parody enables the evaluation of the ways Finnish political history has been written.

It is possible to associate Pulkkinen's novel with the genre of historiographic metafiction. Linda Hutcheon (1988, 5) has defined historiographic metafiction as something that is intensely self-reflexive and yet paradoxically lays a claim to historical events and personages. The genre is in theory aware of both history and fiction as human constructs and this self-consciousness prepares the ground for rethinking and reworking the forms and contents of the past. Historiographic metafiction always works within conventions in order to subvert them. In the Finnish context an author who chooses to write historiographic metafiction takes the risk of lacking success among the readers. History as a subject matter has preserved its strong position in the contemporary Finnish prose (Ruohonen 1999, 271), although changes have occurred especially in relation to nationalistic tendencies, which still remained strong in the post-war literature. The notions of "the end of history and the last man" (Francis Fukuyama) combined with "the death of master narratives" (Jean-Francois Lyotard) have entered the sphere of historical fiction during the last few decades at least to some extent; historical gaze focuses on personal experiences and so-called micro-histories while the narration of the past takes place in a realistic mode. Historiographic metafiction challenges more traditional historical novels.

Kuusitoistamiehinen pyramidi (The Pyramid of Sixteen Men, 1981) by Keijo Siekkinen is about the historical changes that take place in a small industrial county Vaajakoski (in central Finland) from the end of the 19th century to the 1980s; exact dates are not given, but the time-frame can be deducted from the proper names and historical events. The novel constructs three different time-levels: prehistorical (mythical) time, historical time (1900–1910) and the present time of narration. Siekkinen partly reproduces the realistic conventions of telling the tale of industrious people typical of Finnish prose but at the same time he refreshes them. This is made possible by using two narrators, one of which appears as a conventional narrator of realistic historicism and the other as a self-reflexive one.

The male narrator is "The Official Narrator", but the other one, wife to the former, is "The Real Story-Teller", as she herself puts it. She comments on her husband by saying "that he is and remains an outsider" (Siekkinen 1981, 22). The male narrator creates an image of reconstructing the past objectively, whereas the female narrator seems to recollect her personal history. She constantly comments on her narration and the narrative, while the official narrator "only narrates" never using the first person pronoun. Her narration resembles the stream of consciousness technique.

Siekkinen's portrayal of Finnish history differs from the way history books or historical novels usually present it. The prehistorical time is not situated somewhere in the days of Kalevala but instead at the end of the 19th century, at the times of early industrialism – as if history only began with the changes

that modern urbanism and industrialization brought on the Finnish society. At the same time the myth of situating the Finnish roots and the dawn of "Finnishness" in the age of rune poetry is replaced by a more recent myth, the mythology of modern times. Although *Kuusitoistamiehinen pyramidi* is a development novel concentrating on a small community, it at the same time questions the traditional historical epics by adding mythical elements into the narrative.

A trilogy by the Swedish-speaking author Lars Sund also indicates that epic narration is always told by someone who, while telling the story, is simultaneously interpreting the stories of the past. The narrator is always telling the story from his own perspective. *Colorado Avenue* (1991), *Lanthandlerskans son* (The Shopkeeper's Son, 1997) and *Eriks bok* (Erik's Book, 2003) follow the lives of Dollar-Hanna, his son, and other relatives and descendants from 1897 up until the present. The novels form a long epic line typical of historical novels but disturb it with self-reflexive narrators. The narrator of the second novel represents himself: "I, Carl-Johan Holm, … am the narrator of this story – a truthful liar and untrue lover of truth. … I should act as an omniscient narrator, remain totally objective, and stay in the background holding every thread in my hands. … I am anything but on top of the events. On the contrary, I am involved in them to the greatest extent." (Sund 1998, 13.) This same method of exposure is common to all the narrators of the trilogy. The last volume, *Eriks bok*, adds another metafictive dimension to the recounting of past, when it posits a collective of "the dead ones" as one of its narrators. In fiction, the deceased are also given the rights to speak and thus to overcome time.

Ikuiset kuoriaiset (Eternal Beetles, 1991) by Hannu Simpura can be claimed to enter the realm of historiographic metafiction through its constant shifting and meddling with multiple narrators, who each tell a slightly different version of the past and present. The histories of two families, the Winklers and the Andholms, are intertwined from the generation of 1915 to the present generation. The concept of time becomes the central theme of the novel, and also the structural solutions question the notion of time as a linear line. The members of the Winkler family tell their family history in a way that makes it impossible to tell which of them is the narrator and at what time the narration takes place.

The complicated web of narrators becomes even more confused with the present-day Winklers, who are twin-brothers in a close, although slightly peculiar, relationship. Kristiina Lönnbom is another narrator, who regards it as her task "to tell the Winklers' family history rightfully, as far as it is possible because of the misrepresentative activities of those behind me" (Simpura 1991, 31). The chapters of the novel are called "acts" or "interludes", and they are always addressed to someone as if the narrator in question was talking to "you".

The Winkler twins appear as characters in a later novel by Simpura, *Luostarini synty ja tuho* (The Rise and Fall of My Monastery, 1998). The monastery refers to the dwelling of sculpturer Hans Einarsson, who is claimed to have had four exhibitions, the titles of which are exactly the same as the four novels by Hannu Simpura. The characters from these "exhibitions" gather together in the artist's monastery. Metafiction becomes meta-

metafiction, when the fictive characters discuss the truthfulness of the choices the artist had his characters take. This intertextual mixture underlines the construction of art as a process in which it is impossible to tell who or what eventually is the subject and object of narration.

More explicit and not so subtle questioning of traditional history telling takes place in *Kirjava lehmä* (Colorful Cow, 1988) by Kari Kontio and Tuomas Nevanlinna. The subtitle "The Grand Lecture on Finnish Post-War History" sets the structural frame for the novel; the novel is segmented and organized into chapters and subchapters in the way academic studies usually are. The novel consists not only of a lecture given by Jari Oinonen and Marko Vapaavuori (and edited by Kontio and Nevanlinna) but also of discussions and an epilogue, in which the editors comment on their book of the possible history of Finland. The lecturers self-reflexively admit that while they were preparing the lecture, it sometimes felt like writing a postmodernist novel (Kontio & Nevanlinna 1988, 15).

In the first chapter, on methodology, the lecturers situate themselves on the map of history writing by declaring it as "necessarily an interpretation of history" (Kontio & Nevanlinna 1988, 19). Their account concentrates on people who are made the true protagonists of a very interesting picture of "the true Finland". Unlike for most historians, the former president Urho Kaleva Kekkonen is not among the central characters of Kontio and Nevanlinna; instead the key characters include the controversial director and playwright Jouko Turkka and prime minister Kalevi Sorsa.

Another alternative and controversial history of Finland is found in *Suomen historia* (History of Finland, 1998) by Juha Seppälä. This history emphasizes the private over the public and official history. The collection of short texts begins with the history of Seppälä's own family, which has "remained anonymous like the whole people" (Seppälä 1998, 10). This sentence refers to the ways history books represent the history of a nation as a history of Great Men, Kings and Soldiers. Seppälä goes on to recount little fictive details of the lives of unknown Finnish people as well as artists such as the poet Saima Harmaja, composer Toivo Kuula and tango-singer Olavi Virta – and other heroes of the common people.

The longest text is a first-person narrative by Carl Gustaf Emil Mannerheim, a real Finnish hero in the history books. The text depicts Mannerheim as a vulgar man, an opportunist, who learns how to manipulate others and especially how to play the role of a great leader and soldier. On the other hand, Mannerheim expresses how tired he is of this role, which constantly demands him to remain in the public eye. Seppälä's book parodies the ways heroes are constructed in official histories, but it also shakes the foundations of national Finnish mythologies by ridiculing them and revealing the other side of the coin.

Writing the I

Autobiographical writing became extremely popular in Finland during the 1990s; the publication of memoirs, diaries and letter collections increased

dramatically (Rojola 2002, 69). Not only the reminiscences of public figures were presented in literal form but also "the life-stories of ordinary people" were restored within book covers to the extent that it is possible to talk about "an autobiographical boom" of the 90s. Also fictional autobiographies, in which the borderlines between reality and fiction were obscured, were published more than before. *Klassikko* (The Classic, 1997) by Kari Hotakainen is a satirical parody on this contemporary need, even urgency, to make confessions in front of an audience. The main character of the novel, an author called "Kari Hotakainen", is forced to write an autobiography due to the demands of the literary market, and while writing Hotakainen realizes how "confession" at present equals "exposure".

The success of this particular genre can be explained in many ways. Due to the self-reflexivity of postmodern times in general it seems natural that literature also wants to explore the possibilities of and conditions for writing the I. The decentering of the subject and the uncertainty of identity, which are characteristic of postmodern cultural theory and of everyday media-speech, feed the need to self-articulation (see Rojola 2002, 78–79). Contemporary autobiographical writing both maps and re-writes the subject.

In conventional autobiographical texts, the I of writing assures the reader that the following story is true and based on reality. The promise to tell the absolute truth has been named as the law of the genre (e.g. Rojola 2002). In metafictional autobiographies, in autofiction, this promise is broken due to the signifying process. The French author and literary critic Serge Doubrovsky (Koivisto 2004) separates autofiction[3] from other autobiographical texts by emphasizing that the only truth in autofiction is situated inside the discourse itself. Autofiction is self-conscious in constructing the I of the story; it appears as a combination of real autobiography and fictional novel.

In Finland, Päivi Koivisto (2004, 2006) has studied contemporary Finnish autofiction, and she has named Anja Kauranen, Pirkko Saisio, Pentti Holappa and Kari Hotakainen among others as writers of autofiction. While studying the reception of autofictional novels by Anja Kauranen-Snellman (*Kiinalainen kesä*, [Chinese Summer, 1989], *Ihon aika*, [The Time of Skin, 1993], *Syysprinssi*, [Autumn Prince, 1996], *Side* [The Bond, 1998]), Koivisto (2004, 14–19) noticed how the reviewers of these novels had difficulties in acknowledging Kauranen's prose as fiction. Lea Rojola (2002, 68) has also remarked on the wish for truthful reading that is characteristic of Finnish readers: they are willing to obey the law of the genre. The authors themselves question it by using metafictional elements.

In *Ystävän muotokuva* (The Portrait of a Friend, 1998), Pentti Holappa makes it clear from the very beginning that what follows is a fictional novel about Pentti Holappa and his friend Asser Valo. The first-person narrator

3 In *A Poetics of Postmodernism*, Linda Hutcheon (1988, 10) writes about "the postmodern form of writing 'autofiction'". She refers to a short story by Jerzy Kosinski published in 1986, in which the term is used to denote a genre that is "generous enough to let the author adopt the nature of his fictional protagonist – not the other way around. " "Fiction" in the term refers to the fact that all memory is fictionalizing. Kosinski's definition for "autofiction" differs from Doubrovsky's.

declares that the character called Pentti Holappa, although he is an author, is not the same as the I of the novel. The character is mere delusion (Holappa 1998, 14). The law of the truth is put under explicit suspicion when the narrator says (Holappa 1998, 6): "All of this [novel] is as if real, but only as if." The conventions around confessionality are scrutinized when he further states (Holappa 1998, 7): "… I want to tell lies, or to be honest: I am too lazy to search for the truth." Throughout the 480 pages of the novel, the narrator invites the reader to participate in the masquerade of identities, where reality and fiction crash upon each other. Both truth and lies are treated as versions of something which can no longer be recovered.

Autofiction does not abolish the author but relocates and reconsiders the author's functions while using the author's proper name as the name of a character. Autofiction takes into consideration how text itself encodes the position of the discursive authority when the real author as an originating source has died (see also Hutcheon 1988, 77). Aleid Fokkema (1999, 41) points out that the stock character of postmodernism is an author. By this she means that by placing an author as one of the characters it is possible to embody three major themes of postmodern literature: the first of these concerns writing, the second one origin and loss, and the third one the question of authority – with Matti Pulkkinen's novel as a good example.

Autofiction invests in the processes of writing, but mainly in the writing of the I. In *Pienin yhteinen jaettava* (The Lowest Common Dividend, 1998), Pirkko Saisio focuses on the childhood of a character named Pirkko Saisio. The metalayer of the novel ponders on the ways in which "the I" becomes "she" through and in writing. When the proper name of the author, the name of a real personality and historical and empirical being, is the name of a character, a difference is created; the I becomes the other, constantly and simultaneously shifting between the positions of the first and third person pronouns. Thematically the novel concentrates on the split of the authorial consciousness. Saisio (1998, 6) explains the differences between these subject positions by saying "… I became her, the object of sustaining surveillance." This division of the subject into two different positions can be seen in the verbal structures as well as in the typography of the novel; sometimes the linguistic subject of a sentence changes from the first person to the third person in the middle of a sentence or a paragraph – this is made explicit by separating such sections. The textual space and atmosphere of the novel appear to be in eternal movement, where nothing is reduced into a precise point. The I of autofiction is self-consciously the result of narration, a textual I, which may or may not have not much in common with the "real" personality of the I. In each case, autofiction always questions the automatic identification between the two.

Pirkko Saisio brought the intermingling of authorship with fictional characters to yet another level by publishing books as Jukka Larsson and Eva Wein. The novels by Eva Wein, *Puolimatkan nainen* (The Half-Way Woman, 1990) and *Kulkue* (The Procession, 1992) appear as autobiographical fiction: they concentrate on telling about the life of the I, Eva Wein. The covers of the books introduce Eva Wein, who was born in Radom (1962) and at the moment resides in Berlin. She has studied literature, sociology

and anthropology at the universities of Helsinki and Vienna. She masters Finnish and other languages as well. Both of her novels focus on recounting her life as a Jew and as a woman (see Rojola 1998).

These books complicate the notion of autobiographical novels by constrantly referring to real people. They can be regarded as "*as if* autobiographies", potential true stories. While writing as Eva Wein, Pirkko Saisio completed a double-mission; she demonstrates how both authorship and autobiographical writing are constructions that can be achieved by repeating institutional conventions related to them. To become an author and to write an autobiography are performative processes; they can be turned into a game, a performance. At the same time, Pirkko Saisio shows and reaffirms, how strong authorial power still is in spite of all the claims on the disappearance of the author. The author, Pirkko Saisio, is so powerful that she is able not only to create fictional characters but fictional authors as well; the author has power to both create life and take it away.

Intertextual Rewriting

The method of rewriting old texts is sometimes used for political purposes. Female authors, in particular, both in Finland and elsewhere, have written canonized texts anew, especially if the original text has been regarded as one that follows a hegemonic patriarchal rule. This type of intertextuality remains within the realm of literature, since the new text is always linked to the earlier one and the formulas used in it; the very foundations of rewriting are metapoetic. But rewriting may simultaneously grow out of literature and reach out to the world. Naturally, the rewritten text tells about the past, but it also adds to it – whether tending towards literary concerns or more worldly issues. In contemporary Finnish literature, intertextual rewriting does not occur very often, although at the beginning of the 21st century there have been, e.g., several comic books rewritten in different Finnish dialects. Mauri Kunnas, a famous comic book author, rewrote and redrew the Finnish national epic *The Kalevala* and *Seven Brothers* by Aleksis Kivi; both *The Canine Kalevala* and *The Seven Dog-Brothers* are famous graphic novels.

Juha K.Tapio's *Frankensteinin muistikirja* (Frankenstein's Notebook, 1996) is a good example of rewriting as metapoetic commentary. The novel consists of diary pages written by Gertrud Stein and of the notebook by Frank Stein, the monster created by Doctor Frankenstein in Mary Shelley's *Frankenstein: The Modern Prometheus* (1818). The diary entries by professor Stein – as one of the characters in the novel, Ernst Hemingway, calls him – are dated in the 1920s and the manuscript recounts his story from the beginning to the times when the two Steins meet in Paris. Tapio's novel is not only a continuation of the fantastic story of Frankenstein's monster, but it also comments on the differences between the world of "reality" and the worlds of fiction. Gertrud Stein ponders on the dimensions of these worlds by wondering how it is possible that "a character which was taken as fiction has entered through the hole, which now with such dramatic ways unites the real and the imaginative – two categories that we were told to keep separate

since childhood" (Tapio 1996, 77). Frank Stein writes that many people have come to know his story as it was told by Mary Shelley. It is his story, "the story of a monster … the story of a fiction turned flesh: the story of a story" (Tapio 1996, 94). He assures that the story is real, although Shelley modified it to serve her own purposes.

The novel ends with an appendix written by police officer Maurice Leclerc. Having read Frank Stein's notebook and Gertrud Stein's diary Leclerc has doubts about whether the story is a mere creation of Miss Stein's imagination. However, he asks his superior, superintendent Boulanger, to read everything carefully, since there are similarities between the notes of the notebook and the crimes of the real world.

In Tapio's novel, the worlds of fiction and reality are inseparately intertwined, although the reader knows that also the "real" characters of the novel, such as G. Stein and E. Hemingway, are as fictive as the story itself. The novel transforms the relationship between reality and fiction on a further level, when a fictional character declares himself real and socializes with real people – on the pages of a novel. The novel seems to ask whether there exist many worlds, many simultaneous dimensions. The answer to the question is a bit pessimistic or at least ironic; if there are many worlds, it is the business of the police to find out about them.

Another type of rewriting takes place in Pirkko Lindberg's *Candida* (1996). This Finnish-Swedish novel is a polemical satire of contemporary times. The novel rewrites Voltaire's *Candide* (1759) by situating the story in the present-day EU Europe. Using the story lines of Voltaire, Lindberg creates a similar novel of development, but her protagonist is a modern woman. On one hand, Lindberg's novel is a materialization of cross-dressing; Candide has turned into Candida with a similar course of life. On the other, everything is different because Candida is a woman. The novel mainly attacks the contemporary capitalistic and liberalistic way of life and calls for an ecofeministic attitude. The Europe in the novel is anything but "the best possible world", although that is how the media and EU-officials describe it; rather the Europe of the novel is an illusion with no future and sustainability.

In *Baby Jane* (2005) by Sofi Oksanen, Finland of the 21st century is anything but a welfare state. The novel makes it explicit by showing how people who suffer from various mental disorders are left to survive with a handfull of pills – and nothing else. The public health care system – which people formerly spoke of with pride – has nothing more to offer than uppers and downers. One of the main characters of the novel, Piki, lives constant anxiety because of her panic attacks. Finally she is imprisoned at home; the fear of public places prevents her from leaving the house.

Baby Jane is a rewritten version of the Hollywood movie *What Ever Happened to Baby Jane* (1962), directed by Robert Aldrich, in which Bette Davis plays Baby Jane and Joan Crawford her sister, Blanche. Piki of the novel is a variation of Blanche, crippled in a car-crash and imprisoned at home by her sister. The narrator of the novel resembles Baby Jane, a bitter and confused former wannabe actress. The themes of the film, mental and physical abuse and violence combined with questions of subordination and power, are rewritten in the novel in a lesbian context. The narrator's, "Baby

Jane's", and Piki's love affair is full of passion and heat, but in the end their relationship turns into a lethal game of power. The structural solutions of the film can also be found in Oksanen's novel. On one hand, Oksanen writes the film anew by exposing its sexual undercurrents and contextualizing them with the lesbian scene of present-day Helsinki; on the other, Oksanen re-uses the possibilities of the film – especially its theme of mental abuse – to criticize the contemporary situation, in which patients with psychic disorders are not taken care of. Intertextual rewriting becomes openly political and social in Sofi Oksanen's *Baby Jane*.

Monika Fagerholm's *Diva* (1998) is a story of a 13-year-old girl, Diva, who calls herself Baby Wonder. She is extremely beautiful and clever, she is "new, fantastic and different", as the novel keeps on telling. The narrative structure of this Finnish-Swedish novel is utterly complicated. First of all, it has many beginnings named prologues. These short prologues are repeated throughout the novel in new contexts to such an extent that eventually it is impossible to define the "real" beginning of the story. The closure of the story is also difficult to tell, because there are two narrators. One of them is Diva at the age of 13 telling her own story in the middle of everything; she is the Diva experiencing life while the story is being told. The other narrator is also Diva, but this time she is narrating the story from an unspecified time in the future. Both of the narrators use present tense (or sometimes future tense) as if they were in the middle of the events they are telling about, but the "later" Diva sometimes tells about her life retrospectively as if from a distance. Both narrators tell the same story, the younger Diva in a bit more elliptic and fragmented manner, the older Diva sometimes commenting on the happenings while she is telling about them. This complicates the timing of narration in many ways. *Diva* can be defined as a novel which tends to continue forever as an indefinitely displaced middle (see Miller 1998, 107). It has no beginning and no end, and everything in between is repeated again and again. The reader can never really know, what is true and what is not, because the narrations are filled with elements of fantasy.

Diva says that she is never going to write fiction, but she keeps a diary as a teenager, and the novel – or at least the parts the younger Diva narrates – can be read as this diary. Both of the narrators constantly talk about writing; Diva's mother is a poet and a translator, and one of her two brothers writes poetry. Diva refers to literature and quotes phrases from various philosophers and authors. The novel itself is very literal and, although Diva keeps denying it, her story has everything to do with writing. Also the two separate narrators can be interpreted as continuosly negotiating the split of the narrative consciousness similar to the one in Pirkko Saisio's previously mentioned novel *Pienin yhteinen jaettava* (Lowest Common Dividend). In *Diva,* this division is expressed through the I who is experiencing and the I who is telling the story. But the textual strategies of *Diva* emphasize the idea that in the end it is not possible to tell one from the other.

Diva is about writing and can be defined as a meta-novel on writing – but it is also about writing oneself into and, especially, out of the tradition. The novel attempts to create a new type of girl character, a character who is doubly marginalized because of its age (not yet an adult woman) and sex

(not man). This character demands new forms of narrating – this explains the complicated web of the structure of the novel. In this sense, the novel realizes feminist politics.

Diva'*s* strategies for representing the girl figure are realized by borrowing intertextual material, motives and themes from previous girl figures in literature, and turning them upside down. A scene from a beloved story, *Anna of Green Gables* (1908) by Lucy Maud Montgomery, is rewritten in *Diva*. Anna tries to dye her red hair because she is ashamed of it, her hair turns green, and as a result she is even more ashamed of it. Diva's blonde hair also turns green when her brother pours color on it in the middle of a fight. However, Diva is not ashamed, quite the opposite; she instantly goes out to show off her hair. Like Nabokov's Lolita, Diva makes men of all ages fall in love with her – she loves them back, but she also loves women and eating. Diva plays Shakespeare's Ophelia in a school-play, but unlike Ophelia she lives a beautiful and happy life. Diva and her brothers are also linked with the English folk-tale "The Goldilocks"; but Diva is one of the bears, not the small girl who wants to experience wild life in the middle of the forest outside the safe domestic walls. Diva has no need to experience more, her life is – truly – new, fantastic and different the way it is.

The Ongoing Process

This paper has discussed the field of contemporary Finnish metafictional prose by outlining three different lines, the historiographic metafiction, autofiction and intertextual rewriting, all of which share self-reflexivity and self-consciousness as ongoing traits; all the novels I have studied emphasize their obvious fictionality. Historiographic metafiction treats history as one fictional narrative among other stories. Naturally, Finnish historiographic writing especially comments on the ways the history of Finland has been written. Contemporary historiographic metafiction also aims to rewrite the history of marginalized groups and opinions; it could be interpreted as subversive resistance against the official (political) history. Its goal is not to create another official truth but to give a narrative voice to alternative ways of thinking about the past. Most historiographic writing uses conventions that are familiar from more traditional epic writing; the narrators, however, focus on reassuring the reader on the fictional nature and specified perspectives of the narrative.

Autofictional line of metafiction concentrates on the split within the narrating I. It is not only the narrative of the subject that has been exposed as a construction but also the narrating of the narrative of the subject has been revealed as fictional in autofiction. Autofiction takes part in the autobiographical boom of the 1990s. On one hand, autofiction is merely symptomatic of our narcissistic and egoistic times, the times in which the word "I" appears as the most frequent one. On the other hand, autofiction dwells deeply into the eternal questions of authority by asking "who is writing the I, the authorial consciousness or the conventions of confessionality and autobiography?"

Intertextuality is the stuff that all literature and language consists of. What I have specified as intertextual rewriting holds good only in some instances: the re-presentation of certain ur-texts or particular motives. Unlike e.g. Anglo-American feminist literature, Finnish prose has not been eager to write anew "the stuff great white men once wrote". Intertextual rewriting usually takes a political stand against the past representations but not necessarily. Intertextual rewriting is literally literature about literature.

One way of defining the ongoing process of metafictional writing in contemporary Finland is to contemplate on its relation with the tradition. It seems that Finnish metafiction today reproduces the same themes present elsewhere in western metafiction; the question of authorship and its manifestations are situated in the center of metafictional concerns. The negotiations concerning the conditions and prerequisites of authorship carried on by critical and literary theorists have their counterparts in metafictional literature in Finland as well. The problematics of authorship is by no means a product of contemporary metafiction; on the contrary, it is the eternal question of (all) literature. The representation of the boundaries between reality and fiction remain important in the prevailing metafiction as well. In postmodern times, also the reality has been textualized into a human-made construction and has thus become fiction; metafiction, however, seems to underline the differences between these two fictional universes as if there still existed a "real" world somewhere.

Metafictional literature deals with current issues. It tries to make sense of phenomena that are apparent in the actual world it is writing about; in this sense, it reaches out to face the contemporary world. The points of contact between metafiction and the world are often expressed in ironic manner and usually with a political accent. But at the same time metafiction appears to be highly conscious of the past, of the various traditions of writing. It is characteristic of Finnish metafictional prose that it involves a strong trend of historiographic writing. Perhaps this is due to the strong tradition of historical novel that seems particularly vigorous. It is probably not exaggerated to declare contemporary historiographic metafiction as the latest generation and the newest variation of the so-called great tradition of Finnish prose: depiction of the (common) people.

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Part II
Case Studies

ELINA ARMINEN

The Dead End of Writing

Aesthetic and Psychological Reflexivity in Timo K. Mukka's *Laulu Sipirjan lapsista*

Introduction

In the 1960s, the Finnish experimental novel was dominated by autobiographical themes, and many experimental novels drew attention to the role of the author. Author's presence in the text took various forms. Many of the novels concerned with the author's role were autobiographical. They included open confessions; the authors invited their recipients to witness their most intimate secrets, and texts reflected the difficulties that a writer met in the Finnish society. Some novels were semi-autobiographical; their main theme was literature or art, the role of the author or literature as an institution. The novel may have been based on its author's real life, but the connection was either indirect or the novel reflected the complex relationship between the real author and the *alter ego*. The novels sometimes played with the power of the text and rewrote their author's public identity. Especially in the novels written by young male writers the theme of the author was prominent, and these works influenced our conception of the 1960s as a time of radicalism as well.[1] The author's personal viewpoint on current discussions offered new alternatives to modernist literature, which had stabilized its position in the Finnish literary institution. In many experimental novels by Hannu Salama, Timo K. Mukka, Markku Lahtela, and Christer Kihlman, the protagonists – usually writers – define their ideas of literature and the significance of writing, consider the complex relationship between the artist and society, and seek ways to connect their individual purposes and the challenging role of a social critic.

1 The notion of Finnish literature in the 1960s is also influenced by many female authors. For example, Anu Kaipainen dealt with current questions of social responsibility and equality between the sexes. She discussed these themes experimentally with the help of myth and fantasy, for example, in the novels *Arkkienkeli Oulussa* (Archangel in Oulu, 1967) and *Magdaleena ja maailman lapset* (Magdalena and the Children of the World, 1969). Still, the confessional and openly autobiographical novels by female writers were uncommon. Female novelists dealt with the theme of artistic creativity more indirectly than male writers. They may have depicted the endeavours of artisans or singers but rarely female writers. They also dealt with female creativity through mythical themes (see Enwald 1999, 200).

Changes in the Finnish society, the literary institution and the author's position had a remarkable impact on the actualisation of the author's role as one of the literary themes in the 1960s (Karkama 1994; Niemi 1995; Turunen 1999). Traditionally, Finnish authors had been supported by cultural policy despite the fact that literature was supposed to present social criticism and challenge the predominant values. This connection began to weaken in the 1950s, and in the 1960s many young authors intentionally brought forth ideas connected with author's role and the tasks of literature. The authors' need to redefine their position and tasks was reflected, for example, in the fact that their work was compared with artisans' work and regarded as an occupation. The writers appeared in public more often than before, wrote about their private life and weaknesses, and thus invited the audience to evaluate their lives. Many wrote themselves as the logical subjects of their texts. Their *oeuvre* could be interpreted as an aim to define the writer's personal identity, even if the connection to the real author would be indirect. The young members of intelligentsia, who reflected their identities by writing, were introduced into the Finnish culture. These changes raised questions about the author's self-image, public role, and the connection that the literary alter ego had with the above-mentioned issues (Karkama 1994, 259, 261).

Another remarkable phenomenon in experimental Finnish literature in the 1960s was the increasing openness and reflexivity in the composition of novel. Collages, fragments, discontinuities, and polyphony broke up the notion of text as a coherent object. Because many experimental novels dealt with autobiographical issues and their expression closely resembled the elements of a diary, the interpretation of these discontinuities often emphasized biographical facts (Tarkka 1967; Laitinen 1988, 611; Jama 1995, 122). For example, some of the works by Mukka seem so chaotic that it has been easy to interpret them as expressions of the author's broken mind (Paasilinna 1988, 152; Jama 1995, 122). The central position of the author-narrator and the simultaneous presence of the features that express the weakening of the personal subject have often been mentioned as characteristic of the 1960s literature (Karkama 1994, 263–265; Niemi 1999, 179). However, it is also remarkable that in Mukka's as well as in other experimental authors' works the reflexive elements expose the logic of composition. Such reflexive elements include, for example, the narrator's comments on aspirations to write the novel that one is reading, *mises en abyme,* and the protagonist's discussions about poetics, the tasks of literature and the conditions, methods and effects of creating literary works.

Self-reflexive novel not only expresses but also consciously redefines the tasks and aesthetic purposes of the literature of its own era. The Finnish literary research has pointed out the important role of reflexivity in the novels published in the 1950s. According to these studies, aesthetic reflexivity was often connected with problems of identity. For instance, the narrator may have been unsure of his identity or confess that he does not really know his characters at all. For example, Jorma Korpela's *Tohtori Finckelman* (Doctor Finckelman, 1952) and Marko Tapio's *Aapo Heiskasen viikatetanssi* (Aapo Heiskanen's Scythe Dance, 1956) both continue the tradition of psychological realism while at the same time take critical distance from it through parody.

The reflexivity that is typical of the experimental novels in the 1960s was also linked with identity problems. Reflexivity was often related to the themes concerning the author's role and the writing process. There is a noticeable connection between the modes of reflexivity and the discussions that concerned the roles that literature and the writer had in the Finnish literary institution. The writing subject, who had turned to mirror himself, was forced to consider the narrative form and the literary art as means of structuring and interpreting the world.

Timo K. Mukka (1944–1973) was one of the Finnish novelists whose works in the 1960s challenged the modernist tradition with autobiographical themes and incomplete novel structure. His creative period was short, and he published ten literary works including novels, short stories and poems. He was also a talented painter. In his works, Mukka depicted his home region, the Valley of Tornio in northern Finland. All of his literary works are variations of a few themes: sexuality, death, life in a distant northern village, author's role and failure in his creative endeavours. The early works *Maa on syntinen laulu* (Earth is a Sinful Song, 1964) and *Tabu* (Taboo, 1965) are inspired by myths. The novels shared similarities with realistic literature and innovatively broke genre boundaries between prose and poetry. The fragmentary composition and questions about writing and narration are characteristic of Mukka's later novels. These are *Laulu Sipirjan lapsista* (hereafter LSL, Song of the Children of Sipirja, 1966), a collective novel about life in a northern village, *Ja kesän heinä kuolee* (And Summer's Hay Dies, 1968), an artist novel utilising collage technique, and *Kyyhky ja unikko* (The Dove and the Poppy, 1970), a tragic love ballad. Their reflexive elements include discussions about narration and the writer's role and the references they make to the way they are constructed.[2]

In this article I will consider the types of reflexivity that occur in Timo K. Mukka's novel *Laulu Sipirjan lapsista*. I will discuss 1) how and why the novel comments on its own becoming, 2) how it draws attention to narrative form as a mode of constructing reality, 3) how it defines the tasks of literature and the role of the author, and 4) what kind of functions and meanings the discontinuity and fragmentary composition have in the novel. Although I will concentrate on one novel only, the analysis will discuss the type of reflexivity that is typical of Mukka's other works as well. In addition, the analysis will offer a way of understanding the position of reflexivity in the Finnish literature of the 1960s in general. *Laulu Sipirjan lapsista* deals with the complicated relations between the past and the present with memories of the World War II. The unfinished manuscript plays a significant role in *Laulu Sipirjan lapsista*, as in many other of Mukka's novels.

2 I have examined the identities and aesthetic reflexivity in Timo K. Mukka's novels in my licentiate thesis *Keskeneräisiä kertomuksia. Identiteetit ja romaanimuodon refleksiivisyys Timo K. Mukan romaaneissa* Laulu Sipirjan lapsista *ja* Kyyhky ja unikko (Unfinished Stories. The Identities and the Reflexivity of Novel Composition in Timo K. Mukka's novels *Song of the Children of Sipirja* ja *The Dove and the Poppy*), accepted at the University of Joensuu in 2005. In this article I will continue to explicate some of the ideas of my thesis.

Because the themes and composition of *Laulu Sipirjan lapsista* are complicated, my analysis will focus on the themes of identity, the writing process and the narrative form of the novel. The themes of repressed sexuality and pacifism are also important but will not be discussed in this article.[3] I will point out the connection between the problems of personal identity and the reflexivity of the composition of the novel. I shall consider aesthetic reflexivity as an analytic concept for textual analysis, which has to do with the ideas of literature, writing process and narrative form but is difficult to interpret as metafiction. I will not pay much attention to the relationship between the alter ego and the real writer. Instead, I will regard the author as a figure of the fictional world. The autobiographical reference, however, is important in many of Mukka's novels. It can be interpreted as an aim of the real writer to reflect his subjectivity and the problems of his writer identity by transforming them into the fictional world.

The sharp contrast between the biographical facts and pure fantasy and the contradiction between the private and public image of a writer make Mukka's late novels semi-autobiographical. Mukka's works had a strong influence on his own image as an author and they also had an impact on the general notion of Finnish authorship as something bohemian in the 1960s. The novels, however, are conscious of their role in constructing this image.

Aesthetic and Psychological Reflexivity

The reflexivity that is characteristic of *Laulu Sipirjan lapsista*, and also of Timo K. Mukka's other novels, can be analysed with the help of two concepts: "psychological reflexivity" and "aesthetic reflexivity". The two types of reflexivity may further connect with each other and thus acquire new meanings. In literature, and in Mukka's novels as well, modern, reflexive identity is often represented both as complex characters and as awareness of the difficulty of representing identities in literature in general. These concepts offer a possibility to link aesthetic self-consciousness to a wider frame of modern self-understanding.

Individual subjects or social groups may mirror their identities by using physical mirrors or symbolic expressions (Fornäs 1995, 211). With "psychological reflexivity" I refer to cases in which characters reflect upon themselves as part of process of constructing identity. Psychological reflexivity relates to personal self-understanding, knowledge of social relations and practices, and knowledge of the attitudes that others have towards oneself. Self-reflection is connected with language and thought. It is not always conscious, but an individual is assumed to be capable of making discursive interpretations of his or her own practices and, in this way, creating an image

3 Timo K. Mukka's image as a writer is strongly based on his position in subverting the sexual taboos of the 1960s. The theme of sexuality underlined the reception of his books, and sexuality was emphasized in the films based on his books. Questions about sexuality and gender have been dealt with in several MA thesis on Mukka, but only in few other academic studies. See, for example, Arminen 2006.

of continuity and coherence of identity. Connection to language and narration shows itself when we present our life and identities in the structure of a narrative.

The notion of "aesthetic reflexivity"[4] refers to the methods with which the novels can thematize the ideas of literature, the writing process, or the authorial role. The questions included in the area of aesthetics come from the theory of beauty and the theory of art. On the one hand, the concept "aesthetic" refers to the aesthetic qualities of a certain object and to the aesthetic experience of the subject; on the other, the question "what is art" is aesthetic as well (see Eaton 1995, 14–15). The area of aesthetics includes various questions about the essence, conditions and tasks of the art, not only about its aesthetic values. A self-reflexive work of art takes part in the discussion on the nature of art. Therefore, when a literary work either reflects its own artistic identity, comments on earlier literary tradition or ponders over literature in general, the question is about aesthetic reflection. Aesthetic reflexivity deals with typical metafictional elements; a novel may well be self-conscious. It may draw attention to its status as an artefact by examining its own constitution or linguistic identity. Literary works may reflect themselves and break the illusion of a fictional world by making ironic comments on their own style and structure. The object of reflection may also be literature in general. A novel may invite its recipients to become aware of the codes and rules of the genre and to challenge the earlier notions of the novel or it may take part in the discussion of literary theory (Hutcheon 1984; Waugh 1985).

Aesthetic reflection may find its expression not only in the formal modes of narration, which have received the main attention in the theories of metafiction, but also in more general themes concerning literature, writing, the literary institution, and the author's role. This is metaliterary reflection in a wide sense. The need for the self-definition of literature arises especially when traditions resolve. Many Finnish novels in the 1950s and 1960s made the aesthetic intentions and the poetic ideas of contemporary literature visible and took a stance on them[5]. This type of aesthetic reflexivity could appear in the fictive events, for example, in the characters' discussions about art or literature, or the writer-protagonists' considerations about the role of the author; or it was seen in the narrative structure, for example, in the collages that were constructed on the basis of different art discourses and set various current ideas in dialogue with each other. The ideas articulated by the characters and their discussions may have been tested in the composition of the novel – novels, however, often took a polemical distance from them. Reflection that was directed to writing, poetic ideas or the role of the author

4 Jürgen Habermas deals with "aesthetic reflection" (1984), but connects it with psychological reflexion: aesthetic experience increases the self-understanding of a subject. Scott Lash (1994) refers to "aesthetic reflection" as the increasing need of a subject to reflect oneself with aesthetic grounds in high modernity. I do not use the term in either of these senses.

5 A polemic attitude toward the literary theory and the current discussion on literature was typical of novels by Jorma Korpela, Marko Tapio, Veijo Meri, and Hannu Salama, and it is visible, for example, in the discussions on art included in their novels. The reflexivity of these author's works has been pointed out in several studies (see Makkonen 1991, Karkama 1994, Niemi 1994, Sihvo ja Turunen 1998, Salin 2002 and Kuhna 2004).

as part of the literary institution mirrored the author's self-understanding. By pointing out the presence of different aesthetic ideas and changes in the literary institution, the novel offered a possibility to take a critical view on its own conventions and to construct a new self-understanding.

In Mukka's novels, reflexivity is usually connected with the author-protagonist who is also the first person narrator. Reflection involves both the narration and the identities of the main characters and the narrator. The psychological and aesthetic reflection, however, may cross each other. For example, the reflexive process of personal self-understanding may manifest itself in questions about the possibility of representing identities by narration. Such questions may find expression in the composition of the novel. Even if the psychological and aesthetic reflexivity are often intertwined in Mukka's works, they can still be separately recognised and their relationship analysed. To regard the psychological and aesthetic reflexivity as hierarchically equal concepts may not be possible, since the concepts refer to two different phenomena. Psychological reflexivity deals with the events of the fictional world; it concerns the fictional character's self-identity and the relationship between the self and the others. The concept of aesthetic reflection refers to ideas of literature, narration and composition. The concept of aesthetic reflection includes an idea of a level, which is "higher" in the narrative hierarchy than the events of the fictive world (Hallila 2003, 210). It comments on the construction of the novel and on its own identity or attitude towards the aesthetic values of literature. However, it would be oversimplified to connect the concepts of psychological and aesthetic reflexivity to two different levels of textual hierarchy. The narrator's self-conscious comments or the dissolution of the narrative frame make the "higher level" visible, but the characters' "literature speech" articulates the self-understanding of the novel or a wider understanding of the tasks of literature in general.

Reflexivities in Timo K. Mukka's Novels

The voice of a personal, commenting narrator can be heard in Mukka's first two novels, *Maa on syntinen laulu* and *Tabu*, which depict complicated relations in a closed rural community. These novels, however, raise questions about psychological rather than aesthetic reflexivity. After the collage novel *Täältä jostakin* (From Somewhere Out Here, 1965), the focus of Mukka's works moved towards a more subjective point of view and the self-understanding of the artist-protagonist. The later works draw direct attention to artistic expression and make comments on their own style and structure. In spite of this, the position of aesthetic reflexivity in Mukka's works is by no means simple and unambiguous. The positions of the aesthetic reflexivity vary to quite an extent. In some novels, for example *Kyyhky ja unikko*, aesthetic reflexivity is an explicit artistic method that ties up with the content of the novel. Others, such as *Ja kesän heinä kuolee*, question their own existence and the whole idea of writing. The composition of Mukka's works is often disjointed in a way that creates an impression of incompleteness. The novels include hints of their aesthetic principles. However, those hints

are not always easy to notice. The strong themes of life, death and sexuality may easily cover the considerations about the conditions of narrating and the subtle irony included in it.

There are certain modes of aesthetic reflexivity that unite Mukka's works. First of all, the aesthetic reflexivity in his text is often linked to the process of writing or some other creative work. In many of Mukka's works, the narrator-protagonist is in dialogue with different texts – these include his own speech and writing and those of the others. The narrator comments on his unfinished manuscript, reflects on the issues that have influenced the writing process, ponders over his role as an author and makes the reader conscious of the randomness of his process. The process of writing is the main theme, for example, in the short story "Kertomus Jos Andersonista" ("A Story about Jos Anderson"), which was published in the collection *Koiran kuolema* (The Death of a Dog, 1967). In addition, the story clearly shows the connection between the psychological and aesthetic reflection.

The short story views of an author who is writing a short story about a man called Jos Anderson and about how he ended up murdering his wife. The plot of Jos Anderson's life and the representation of the writing process proceed simultaneously. The author is writing and wondering how to create a psychologically credible image of the murderer. In addition, he is reading the novel to his alcoholic brother who lives in the same house. Suddenly the writer asks himself why is he writing about this disgusting person. He finds the answer when he turns his eye to his brother. The comparison exposes that he is actually writing about the hate that exists between his brother and himself. "Kertomus Jos Andersonista" is not only an aesthetically reflexive comment on the construction of a novel, but it also deals with how a writer may reflect on his own life, to some extent unconsciously, when he is writing. All sources of inspiration are not necessarily visible in the final work.

Second, a typical mode of reflexivity in Mukkas's works is the so-called "art speech" – the characters' considerations and re-evaluations of ideas about literature and art. In this way, Mukka's poetics is written into his works. The aesthetics of collage includes the idea that a literary work is closely related to everyday life and current themes. The idea of creating an everlasting piece of art is not so important. Mukka's relation to the current aesthetic ideas is still in many ways contradictory. An important theme is the difficulty of answering to the challenges of finding a new literary form after modernism while at the same time responding to the demands of the era about literature as social critique. Radical subjectivity offers an alternative. For example, the novel *Ja kesän heinä kuolee*, which seems to be a chaotic mess of disconnected pieces of text – extracts from prose poems, unfinished short stories and chapters that are closer to literary essays – is possible to interpret as an expression of confusion about the role of the author, the tasks of literature in the Finnish society, and the complex relationship with the tradition.

Third, the relationship of Mukka's novels to the earlier genres and literary tradition is explicitly reflexive. The intertextuality and mythic motifs are typical of Mukka, already from the first novels, with the Bible is the most important subtext. In the later works the relationship is more self-conscious.

Mukka's *oeuvre* realizes Mihail Bakhtin's (1991) idea about the dialogic relation between a novel and the tradition. Innovative novels always re-evaluate the idea of a novel, but, in spite of the polemic attitude, they carry the memory of tradition within them. For example, *Kyyhky ja unikko*, Mukka's last novel, borrows its story from the ballad genre and creates meanings through an open relationship to the earlier literary tradition. It brings the tragic ballad to modern-day context by providing it with psychological content. The grotesque and metafictional elements in the beginning of the novel reject the possibility of a romantic interpretation as the only available one.

Fourth, reflexivity is present in the breaking of the conventional categories of genre and narrative hierarchies. The tension between the disjointed and fragmentary composition and the exactness of detail is noticeable in Mukka's works. The rich symbolism and the *mises en abymes* constitute fragmentary composition. Besides different genres, Mukka's novels also cross the border between literature and visual arts. A good example of such a border-crossing aesthetics is the pacifistic army novel *Täältä jostakin*. It is a collage that deals with the pacifist painter-protagonist's experiences about the Finnish military service. To Mukka, art and its language are the creative counterforce to the constrained ideologies of the army. The protagonist is planning an enormous painting that would express all his anxious feelings about the army. The verbal representation of this imagined painting is a *mise en abyme* – a duplication of the pacifist content of the novel. At the same time, it expresses the aesthetic idea of the novel. It presents a work of art – a painting or a novel – as the artist's personal, immediate expression, constructed as a collage. Both in the novel and in the imagined painting the pieces of distressing reality are in dialogue. The most visible metafictional trick, which challenges the conventional hierarchy of narration – and the strongest metaphor of freedom – arises from the painting: the protagonist has painted the footprints of a wolf to the painting. In the dreamlike denouement of the novel, the protagonist finds his way out from anxiousness by metamorphosing himself into this wolf.

The fragmentary composition and reflexivity in Timo K. Mukka's novels deconstructs the idea of a coherent story. The novels examine the consequences of telling and writing. Mukka's novels seek a way out of the modernist tradition, but the mode of their new poetics is still unformed. *Laulu Sipirjan lapsista* also includes many features of reflexivity typical of the above-mentioned works. Still, the novel offers the most complex and many-sided picture of the psychological and aesthetic reflection in Mukka's *oeuvre*, because the questions of identity, writing and narrative form are in the main focus.

A Novel about Writing a Novel

Laulu Sipirjan lapsista depicts life in a northern village of Sipirja at two different periods, during the World War II and in the 1960s. It is a collective novel and the village of Sipirja can be regarded as one of the characters. The novel covers the experiences and remembrances of several different

characters. In addition, *Laulu Sipirjan lapsista* is a novel about writing a novel. The protagonist and the first person narrator is a young writer who is writing a novel about the past of his home village. It is possible to interpret the novel and its complicated structure as mimesis of the protagonist's mind. He recollects the war as obscure images from his childhood. He has collected a wide documentary material by interviewing the elderly people of Sipirja and closely examining shoemaker Andreas Soldatkin's old diaries. The present moment of *Laulu Sipirjan lapsista* shows a dead end in the writing process. The writer knows his material well and has written a few fragments but simply cannot find a form for the story about the past of Sipirja.

Laulu Sipirjan lapsista is divided into five short chapters. The first and the last chapter take the perspective of the writer. He reflects on his own life, the complex relationship between the past and present and the writing process. The other chapters mainly describe wartime events. The last phase of the war, the battle between Finland and Germany in Lapland in 1944–1945, is the most important one. Finland has concluded peace with the Soviet Union, and the terms of the treaty included the demand to disarm the German forces that still remained in Finland. The German brothers-in-arms had become enemies. In *Laulu Sipirjan lapsista,* the wartime chapters consist of short episodes, the most important ones being the violent death of writer's mother Liisa Sipirja, the evacuation of civilians to Sweden and the experiences of five Sipirjan men who had escaped from the front a couple of days before the end of the war. The Second World War is depicted from a point of view that clearly differs from the mainstream of both the Finnish war literature and the history writing of the1960s, since it involves memories from childhood and stories about poor evacuees and fugitives.

Laulu Sipirjan lapsista creates an illusion of an unfinished process and discontinuity. The episodes are linked together through thematic similarity rather than through a causally structured story. The illusion of discontinuity partly results from the fact that the novel portrays an unfinished writing process, but it is also a consequence of the compositional disharmony. In the first chapter the writer presents the main episodes of his forthcoming novel (which seem very similar to the main episodes of chapters 2–4 in *Laulu Sipirjan lapsista*). The narrator contemplates how to best tell the story. The style in these chapters is reminiscent of an essay. The narrator's role changes in the middle chapters. He now becomes a third person narrator with emphasis on various Sipirjan characters. The division between these two narrators is not absolute. The first person narrator, "the writer", still dominates the point of view in some parts of the middle chapters. The relation between the chapters remains open. The chapters that deal with the past are not directly interpretable as fragments about the writer's forthcoming novel. The writing process is visible in the following example.

> I desperately tried to write a few more lines to my 200-page-long, very immature and semi-finished book every day, and time after time I noticed that what I was doing was in vain. I had got lost in most absurd ideas about my characters, and the phrases I had been using earlier with some pride in my mind – they had felt so good – turned out to be clumsy and

> inexpressive. There were many days when I tore big bundles of full-written sheets and threw them into the paper basket. (LSL, 176.)[6]

The composition and style of representing the past becomes more understandable when it is analysed in the context of the Finnish literary trends of the 1960s. In the literature of the era, the reference to reality was an important requirement. Documentary novels, autobiographies, confessional novels and collages aimed to represent reality as authentically as possible. These genres were permeated with the outside world. Literature had an important task in reporting the ordinary life or the author's personal experiences. In *Laulu Sipirjan lapsista*, the references to reality form an important but somewhat problematic aspect. The novel depicts events in the recent history and is based on wide documentary material (Paasilinna 1988, 120). The writer figure of the novel has a firm idea about the documentary tasks of literature. He would like to give voice to the ordinary Sipirjans and to emphasize the experiences of the people who have been forgotten from the history books and commemorative speeches.

However, *Laulu Sipirjan lapsista* does not try to create a coherent illusion of the past. It contemplates about the possible significance of wartime memories to the present life, discusses the events that have lead to the contemporary conditions and ruminates about the way the wartime memories of different people differ from one another. Aesthetic reflexivity is an important means of expressing the problematic connection between the past and the present. The novel pays attention to the problems of representation that are similar to those emphasized, for example, in postmodern autobiographies or historiographic metafiction, i.e. genres that are concerned with the relationship between fiction and factuality, and asks how the narrative form constructs our image of life and history (Hutcheon 2000, 81–82; Eakin 1992, 100–101). The reflexive devices may draw attention to similar questions in both nonfiction and documentary novels. Typically, self-reflexive non-fiction comments on its own creation by making the writing process visible and by foregrounding the historical presence of the participating author (Lehtimäki 2005, 82–83).

In *Laulu Sipirjan lapsista*, aesthetic reflexivity is connected with the representation of the writing process. Although this representation is part of the fictive world of the novel, it bears remarkable similarities to the main themes of the novel. The relationship between the two can be assumed to be analogous. The protagonist's comments on his work also refer to the contents, composition and the writing process of *Laulu Sipirjan lapsista*. The novel employs the writer-narrator as a visible figure both at the textual and story levels. The writer-protagonist defines the main principle behind his work: the aim to represent factuality. The representation of the fictional writing process breaks the reader's the illusion of reality. It shows how to transform factual material into literary form. The portrayal of the writing process directs attention to the material phases of the work. It makes visible all the work that precedes a finished novel: collecting and analysing documentary material,

6 Translations Elina Arminen.

constructing interpretations of it, rewriting the story, and the moments filled with lack of confidence.

The reflexive nature of *Laulu Sipirjan lapsista* is motivated by the need to examine writing as a method of constructing the recent past, not just as certain textual features. Still, comments that challenge the way a fictive text refers to reality best illustrate the aesthetic reflexivity of the novel. They raise questions that are typical not only of fiction but also of some non-fictional texts. The writer-protagonist wonders about how the ambition to describe the events of recent history can be connected with the aesthetic aims of literature. He has difficulties in acquiring information about the experiences of some people, because they do not find their memories remarkable enough or because they simply want to forget the past. Herkko Mäkiniska, one of the deserters, is a real challenge to the writer, because he refuses to talk about his difficult memories.

> Herkko Mäkiniska, with whom I talked about his deserting the front and his life in Sweden during the last phase of the war, didn't want to tell much. He kept glancing at me with a strange and peculiar look, as if he had doubts about my purposes and as if I had looked askance at the few things he told me. (LSL, 20.)

The protagonist's knowledge about Mäkiniska's experiences remains inadequate. This leads him to question the foundation of his story. During the writing process the writer faces a non-fictive character on the one hand as a textual construction and the other as a real person who has lived and suffered just like him. The writer is confused after he notices the difference between the identities of the real person and the character. Soldatkin the Shoemaker, about whom he has written, is not the Soldatkin he knows well.

> I made a few changes to Soldatkin's appearance. I had pictured him as short and stocky, but that would not do. And why had I written that when I knew he was of totally different type. (LSL, 9.)

Both fictional and non-fictional genres may question the world that is constructed in the narrative. However, there are differences in the techniques these genres use for considering the relations between the text and the reality. It is possible to make the reader conscious of the narrative gaps. The gaps in the fictional text are produced by the author and are ontological and invariable, while the gaps in non-fiction demonstrate the writer's lack of knowledge and are thus epistemological (Lehtimäki 2005, 305–306). *Laulu Sipirjan lapsista* is partly fictional but deals with questions typical of both genres. The writer-protagonist's comments point out the limitations of his documentary material and knowledge. *Laulu Sipirjan lapsista* is a description of the fictional writing process of a non-fictive text. By pointing out the problems of the process, the novel draws attention to the differences between the text and factuality and asks how it is possible at all to write about the documented and remembered past.

The reflexive representation of the writing process in *Laulu Sipirjan lapsista* considers openness to the uncertainty of meanings that are given to

the past. Reflexive elements are connected with the theme of the subjectivity of knowledge. The chapters 2–4 represent experiences that the writer has no possibility of capturing directly but only via the document material and memories. The first and the last chapters reflect these difficulties. The writer's interpretations direct the reader to signify episodes from the past but at the same time they shake the illusion of objectivity. The reader is in the same position as the writer-protagonist: they both have to construct a story from the incoherent material.

In *Laulu Sipirjan lapsista,* the author's work resembles the work of an artisan. The novel is a result of interviews, examination of documentary material and attempts to construct a story on the basis of different, incoherent events. This mode of reflexivity exposes ideas that were common in the Finnish literary discourse in the 1960s. The author was often viewed as a reporter who represents the ordinary reality around him from the perspective of the object. Furthermore, Mukka wanted to give up the concept of "art" in the context of literature. For him, literary work was a commodity, a means to take part in the discussion on the social system and its conditions. He thought that a novel was not supposed to last forever (Mukka 24.10.1965 and 1967,3). The aesthetic reflexivity in *Laulu Sipirjan lapsista* directs attention to the text as an uncertain construction of reality and to many difficulties included in the writer's work. Awareness of the uncertainty of the meanings involved in the past paradoxically produces an illusion of authenticity and factuality of the writing process. It deconstructs the notion of the author as the sovereign source of the meanings of the text.

In addition, *Laulu Sipirjan lapsista* deals with the split between the text and the reality with the help of parody. There is a strong analogy between the protagonist's writing process and the diaries of Soldatkin the shoemaker. The diaries provide essential material for the writer, but Soldatkin has shamelessly created a world that shows him in good light. The analogy shows that a writer's text is only an interpretation of reality, just like the diaries. The incompleteness of the writer-protagonist's story is not only a result of lack of knowledge, but has a personal basis as well.

Writing as Identity Work

During the writing process, the writer is forced to ask*:* "Why write about old events?" (LSL, 162) and "Why do I want to live in Sipirja also next year?" (LSL,19). People in Sipirja do not hold artistic creativity in high esteem or consider it necessary to examine wartime events. The writer does not understand why he feels that his task as an author is bound up with Sipirja. His life is most unsatisfied and he feels like a stranger in his home village. Sipirja is a repressive environment for a young talented artist. He would like to leave the village but at the same time he feels that his bonds to Sipirja are too strong to break them up. He also feels confused about a woman, Ulla, whom he has admired from his early childhood. Ulla is his neighbour, but the writer lacks courage to get close to her. Despite his intentions he is incapable of resolute action. His life resembles a catastrophe: lonely, sexually

frustrated, exhausted, full of doubts about his work as an author. Literary themes of total obscurity are often connected with the collapse of life structures. The reasons that explain why the protagonist cannot find a form for his story and why the significations in *Laulu Sipirjan lapsista* are open to uncertainty, can be found in the changes that shake the personal identities and the author's role.

The historical context of *Laulu Sipirjan lapsista* involves many changes in the Finnish society. The decades after the Second World War were an age of rapid urbanisation. In the sixties, the remote areas, including many villages in Lapland, were abandoned (Mäkelä 1988, 10–16). The point of departure for the writer to define his identities is very different from the generations in the agrarian Finnish society. He has difficulties in identifying with any of the possible roles: a Sipirjan, a pacifist, or a radical author. The conventional solutions to building one's life or working as a writer are not possible, and the protagonist finds it difficult to find any new ones. He tries to place himself and his work between two different worlds. The fact that he feels unstable leads him to concentrate on to how to be a writer instead of actually writing something. *Laulu Sipirjan lapsista* continues the tradition of the realistic portrayal of the Finnish countryside. The situation sets a new challenge: how to find a (post)modernist expression to the crisis of the northern Finnish way of life. According to the novel, the solution is openness to uncertainty.

In *Laulu Sipirjan lapsista*, the writer looks back on the past wishing that he will find reasons for the present problems. In the 1960s, Finnish literature often dealt with the connection between the past and the present[7] . Both the First and the Second World Wars had been periods of collective crisis that still continued to signify personal identities. The post-war generation also needed to create its own interpretation of the past. Instead of re-evaluating the past, the writers were often questioning and re-signifying the foundation on which identities were based. In the beginning, the writer in *Laulu Sipirjan lapsista* entertains an idea of objectivity in his work. He would like to analyse and interpret Sipirja's past, and write a story about it. At the same time, the writer is both a member of the community and an outsider. He knows the village but examines it from a distance. His values differ from those of the villagers. A position of an outsider enables reflection for him. The writer can direct the eye of a stranger to the familiar world. However, he is not the only one to return to the past in *Laulu Sipirjan lapsista*. Many other characters also feel the presence of wartime in their contemporary life. The picture of the past in *Laulu Sipirjan lapsista* is constructed as a complex dialogue between individual and collective experiences. However, the private significations given to the collective experiences are not convergent.

Laulu Sipirjan lapsista includes several descriptions of five men who escaped from the front. They show that significations about the past are

7 For example, Marko Tapio's *Arktinen hysteria I–II* (Arctic Hysteria I–II, 1967–1968) and Hannu Salama's *Siinä näkijä missä tekijä* (Where There's a Crime There's a Wittness, 1972) re-evaluated the crisis periods of the Finnish history and examined the way the narratives constitute the past.

linked with the present and that the past may dominate individual identities in various ways. The protagonist takes an ideological stance towards writing about the war. He is a pacifist whose point of view is coupled with the radical ideology of the sixties. Marja Tuominen (1988, 226) interprets the pacifism and other radical ideologies that shook the Finnish society during the 1960s as the young generation's method of constructing its identity against the heritage of the former generation. In *Laulu Sipirjan lapsista*, the writer directs his attention to deserters because they had resisted the predominant ideology. The deserters are his heroes. He regards war as unnecessary and emphasizes the fact that there never was any real danger threatening the Sipirjans.

> Now it's easy to talk and remember the events and things that happened in the past: he got a medal, he was thanked by this and that colonel. How about the ones who were braver than the heroes who fought the war till the end and the sheep who ended their days in the trench? (LSL, 155.)

The fourth chapter depicts the escape of Herkko Mäkiniska, who is physically strong but mentally sensitive and weak. The memories about wartime and, in particular, the escape dominate his present. The reason why Mäkiniska in his memories returns to the past is constructed from little details. He remembers the escape as a threatening chaos. He observes how his strong-minded companions are preparing the escape but is incapable of deciding whether he should join them or not. Eventually he leaves the front. Later Mäkiniska cannot think of the events without feeling shame, not because he escaped, but because he was frightened and the others had to take care of him as if he were a baby. The escape forced him to face his weaknesses and the experience affects his identity after several decades.

The fact that *Laulu Sipirjan lapsista* emphasizes private experiences and significations makes it impossible to view the past as a causally structured story. Stories about the past are connected to the narrator and the predominant ideologies. Even the writer's interpretation about the past is not authoritative, since the novel points out its narrative identity. Many components are inconsistent with the writer's interpretation. The pacifistic ethos of the novel is constructed from different components. Consciousness about the past as a result of different significations means distance from the main character's somewhat naïve pacifistic attitude.

Also the writer's documentary aims are mixed with personal meanings. He is not capable of producing an objective representation of the past, but the process of writing leads him to analyse the structures of his own life. Writing helps him to re-evaluate his relationship to Sipirja. The process forces him to face his bitter childhood memories, which proves especially important for him. The writer's mother, Liisa Sipirja, had a reputation of a whore. The writer is her illegitimate child. Liisa was killed in the wartime as a victim of a brutal sexual crime. Villagers regarded the event as Liisa's own fault but still had to take care of the boy. The protagonist has been ashamed of his birth and constantly felt himself inferior. He had tried to forget Liisa, but his shame continues in various forms – for example, as difficulties in setting up a sexual relationship. The motivation to write arises

from the problems in personal relationships: from a desire and fear to face Ulla.

The writing process offers to the writer a possibility to signify the past from his own point of view. He has a chance to detach himself from the other Sipirjans attitudes towards Liisa and formulate his own image of her. In his mind, Liisa and Sipirja are coupled together – the connection is written in Liisa's last name already. The writer sees Liisa as a naïve girl who was only seeking contact to others via too open a sexuality. The association exposes a theme of a mother as both good and bad. Because the writer has been an orphan most of his life, the people of Sipirja have become his mental parents. He maintains: "To me Sipirja in particular means a lot – it is my truest mother, even if it tends to despise and forget me just like Liisa" (LSL, 39).

Writing about other people's fate is part of the writer's psychological reflection. In *Laulu Sipirjan lapsista*, the analogies between different characters are important. All the main characters are outsiders or somehow discriminated. The writer has chosen characters who have had similar experiences to him. He reflects his own identity in these stories. He wrote about Soldatkin the shoemaker who was beaten up and rejected by the villagers, when he turned back to Sipirja after having lived several years abroad. The writer is interested in Herkko Mäkiniska who almost broke down under the shame of his escape. The writer's significations about the past are filtered through his own life and traumas. However, he is not conscious of the personal meanings of the project. At least, he does not mention any motives of this kind.

During the writing process the writer notices that his identity is inseparable from Sipirja and that the past of his home village will always be an important part of him. On the one hand, people are part of history but it is not possible for anyone to catch the totality of historical events. On the other hand, people's private significations are mixed with other discursive interpretations. Furthermore, *Laulu Sipirjan lapsista* emphasizes the meaning of collective reality. The same events and the same sufferings during the war define the life of every Sipirjan. The villagers just find their own contents and significations from the collective experiences. In a sense, the writer denies the notion of identities as autonomic and independent entities. Instead, he emphasizes interaction in the construction of personal identity.

> To be able to ridicule and laugh at Sipirjans about their crippled form and stupidity, their crookedness and lack of understanding, I have to know them from the beginning to the end, to see the history that *has lead to this*, to recognize all the reasons that *today affect this*, I have to remember all those little or big events which have closed doors from me and opened others and finally led *me* here.
>
> I am not alone, I do not even imagine anything like that. I go to the restaurant late and sit there with one of the Sipirjans, drink beer or whisky. I talk with him and listen attentively to what he says. Every imperfect word binds me to him. It would be madness to imagine that I or someone else would have private thoughts, of one's own and independent. The self is a sum of becoming conscious of selves, it is not until then that I

> realize that there is also you, I can realize my actions and exist. (LSL, 189.)

The writer's exploration of the past proves somehow therapeutic. Although he understands the relationship between an individual and a community, he does not identify Sipirja simply as a collective community. The similarities and differences are both visible to him. Earlier he presented Sipirja as a threat. During the writing process, he begins to view Sipirjans as individuals, not simply as a hostile collective that he has to please or rebel against. To recognize "you" helps him to understand his present situation. The analysis of his bond to Sipirja also helps him to recognize the place of Sipirja – and his regional identity – as the basis of his task as an author. He has to write about these subjects, events and people that have personal meaning to him. Otherwise he is incapable of expressing anything meaningful.

Unfinished Process

The composition of *Laulu Sipirjan lapsista* is open and unfinished. The same definition applies to the description of the events of the novel. Although the protagonist finds out what it is that binds him to the village of Sipirja and why he has a need to write about it, the novel does not end with these optimistic and instructive considerations about the relationship between the individual and the community. The writer's consciousness does not transfer to maturity in his relationship to Sipirja. He does not leave the village, although he knows how some parts of him are withdrawn from Sipirja and he talks about leaving all the time:

> I am constantly leaving: so how could I live as if I lived here also tomorrow. There is no certainty about the return. I will live here for so long, but will I learn to know the room in which I lived? in which I spend long evenings, days and nights. At the moment of departure, the body is filled with excitement: desire to see; is that what it always seemed like? (LSL, 175.)

The writer is also incapable of making any resolutions about Ulla. He just waits for something to happen between them.

> I am waiting...
> What am I waiting for?
> What I think and see? Her eyes, yellow hair, and mouth… (LSL, 186.)

The writer is prepared to accept his Sipirjaness, but acceptance does not mean transformation. An unfinished process does not dismiss the significance of writing as identity work. It could be that the process is the important part, while the result is just a minor point. The writing process includes many positive and therapeutic elements, but the writer is incapable of using the process as a means to help himself, just as he is incapable of constructing a coherent story. Self-reflection does not give the writer any instruments to communicate with others, although he is capable of seeing others as

individuals. In the end he is only reflecting himself. Writing is a narcissistic process that directs the writer to alienation instead of communication.

The unfinished nature of *Laulu Sipirjan lapsista* can be perceived on several levels: in the fragmentary and discontinuous composition, in the unresolved fates of the characters and in the theme of the unfinished writing process. *Laulu Sipirjan lapsista* directly refers to the connection between the fragmentary composition and the complicated theme of discontinuity. In the last chapter of the novel, the writer associates his project with a broken vase.

> One day I broke an old flower vase by accident – it had been the only thing that my mother had left me. ... For the whole day, I laid on my bed the whole day unable to write a line: suddenly I noticed that I had lost my hold on the events. A moment ago I had imagined that I can control everything I had known and heard, and that I could construct a unified picture of it, but now I saw everything too clearly and brightly and understood: hopeless. I started to imagine that everything had been caused by that broken faiance vase, and with it I had lost any chance of getting the hard work finished. (LSL, 161.)

The writer ponders about whether to glue the pieces of the vase together. Otherwise he could not continue his work. The picture of a broken vase is *mise en abyme* that connects the discontinuity of events and the fragmentary composition. *Laulu Sipirjan lapsista* resembles the broken vase. It is constructed of fragments, and some pieces are lost forever. It is ugly and insufficient and produces a notion of disharmony. The representation of the broken vase bears not only aesthetic but also psychological significations. The vase is the inheritance of the protagonist's mother and symbolizes his life as well. His life also falls to pieces when he tries to define it. The unfinished narrative is connected with the writer's aim to control his life. Actually, the reconstruction of the past in *Laulu Sipirjan lapsista* draws attention to the seams between the pieces.

Why cannot the writer finish the story? Why does not the employment of narrative relate to the past that it is supposed to represent? In *Laulu Sipirjan lapsista*, as in many other novels in the 1960s, the experience of changes in the life structures is portrayed through wavering identities and lost perspectives. Uncertainty and the need to re-define one's identity appear as individual weaknesses. In the world of *Laulu Sipirjan lapsista* there is no clear focus to offer meaning for all individual events. Even the writer is not focused upon, neither in the novel nor in his own story. The past seems to consist of independent experiences and stories that are impossible to combine into a continuous plot. The writer takes the role of a subject by giving his own meanings to Sipirja, but his story provides a means for the experiences of other Sipirjans. Pertti Karkama (1997, 222–223) connects the crisis of the young intelligentsia to the collapse of the previous ideologies and world-views. The feeling that there are no logical principles to determine the world is often depicted as depression and catastrophe. All this surfaces as a subjective and even narcissistic expression, in which the individual, social, cultural and political reality are perceived as immediate notions and expressions in the mind of an individual.

The lost grasp of the meaning structure of life is represented in *Laulu Sipirjan lapsista* as a wavering balance between subjectivity and collectivity. In *Laulu Sipirjan lapsista* – and also in the writer's project – the idea that it is that task of literature to take social responsibility is strongly emphasised. The pacifist themes and the aim to visualize the experiences of the people of Sipirja, a poor and distant region, are connected with the common social tendency of the literature of the 1960s. This type of literature aims at social influence. Because of this, it requires a collective, or general, viewpoint. The writing process depicted in *Laulu Sipirjan lapsista* shows a *cul-de-sac* in an attempt to take a stance and to write from a general point of view.

The past, however, shows itself to the writer in the stories and fates of different people and have meaning to him only as history. He is unable to write about the past of Sipirja as a victorious post-war reconstruction. The writer's identity has already been separated from Sipirja and mixed with several other identities. There is no Sipirjaness that would signify all the villagers. The Sipirja and Sipirjaness form different impressions in his mind. Because he cannot see to the future he is incapable of creating causality between the stories. The pacifist point of view faces the same problem. Naturally enough, it would offer a coherent world-view, but this is not enough as the main idea of the novel because all the other interpretations are equally important. The writer fails in his aims to write a socially conscious text that would take a political stance. Traditional ideas about personality, history and social reality as unities that signify identities have lost their meanings and this is why an ideological point of view is not possible.

In spite of its discontinuity, *Laulu Sipirjan lapsista* enables a meaningful interpretations. The Finnish literature in the 1960s often had a very complicated relationship with social tendencies. It is remarkable that many writers obviously felt that social problems can be viewed as personal crises and they reflected them in connection with their own life (Karkama 1994, 242). The relation to describing the social reality was general and conscious of its own problems. Mukka's works deal with the simultaneous desire, on the one hand, to take a stance on social questions and, on the other, to escape the idea of social responsibility into personal themes and a subjective point of view (see Mukka 1994 and 2004). In *Laulu Sipirjan lapsista*, the writer has undertaken to depict the life and experiences of other people. Because there is no external focus that would give meanings to the past, the position of the writer transforms in a new, challenging way. People are connected by the same events and experiences. *Laulu Sipirjan lapsista* emphasizes the similarity of people's fate and identities. This gives the writer's work a new meaning. When the writer tells about himself, he tells about others as well. Individual stories about the past become meaningful when they are connected to the writer's life and interpretations. From this starting point, it is obvious that the writing process becomes some sort of psychological self-reflection. By concentrating on the writer's personal process, the text tells something more general about the past and the present as a continuous signification process that is also part of our identities.

Laulu Sipirjan lapsista does not represent the writer as a simple source of the meanings or a subject who finds the meanings hidden in the past. Rather,

the writer analyses and interprets life. Because he is conscious of the literary tradition, he is constantly seeking new ways of expressing himself and the world around him. The portrayal of a person who signifies his life by writing is also critical; the fact that the writer experiences life through narration and self-reflection may even alienate him from others.

Conclusions

The self-reflexivity of Finnish literature in the 1960s mainly consisted of authors' psychological reflection, but because the novels were also concerned with writing and narration they at the same time defined their own aesthetic ideas.

In Timo K. Mukka's *Laulu Sipirjan lapsista*, doubt against literary methods and traditions, typical of transition periods, is represented as a dead end of writing. The novel draws attention to the uncertainty of being a writer and to the way reality is constructed in writing. In *Laulu Sipirjan lapsista,* the writer tries to unite every possible story and view together. This connects the psychological and aesthetic layers of reflexivity with each other. In the novel, the stories of different fates gain meaning only in relation to the writer's process of self-reflection. Openness to the problems of writing seems to be the way out from subjectivity. The aesthetic reflexivity characteristic of *Laulu Sipirjan lapsista* is not expressed by breaking up the hierarchies and narrative frames but through more direct considerations about writing and literature as a method of constructing and interpreting the world. The self-reflexivity of *Laulu Sipirjan lapista* can be viewed as a combination of fragmentary composition, on the one hand, and the theme of unfinished processes, on the other. The reflexive comments expose the structural elements of the novel.

As my analysis has demonstrated, Mukka's works, which have been viewed as spontaneous and isolated from the contemporary literature of the 1960s, are engaged in open dialogue with the literary tradition and the literature of the day. Consideration of the notion literature is a significant aspect in their textual praxis. Mukka'a novels, in which the writing subject tries to demolish the borders between his identity, other people, history and ideologies and to connect as many points of view as possible, bear remarkable similarities to the narration of Tapio's and Lahtela's novels. They also examine the possibilities of the novel in general. In addition, my analysis has pointed out that the aesthetic reflection in the experimental novels of the sixties is relevant for the discussion about the writer's role. The crisis in the role of the writer represents itself as a dead end of writing and as a turn towards subjectivity. Openness to the writing process deconstructs the notion of an author as the source of all meanings.

The reflexive and fragmentary features that are linked to the doubt on the role of the author and the literary methods and traditions, also tell about deeper changes concerning the idea of literature. The new mode of literary expression was supposed to give up the idea of unity as an aesthetic principle. This was how Mukka's and some other experimental writers' works differed from the realistic and modernist aesthetics. Literature does not necessarily

catch everlasting aesthetic values but rather takes a stance in current discussions. The meanings of the novel are not necessarily found only in the text. They are strongly linked to the reality outside the text. Dialogue with the outside world becomes more important and interpretation requires a lot of contextual knowledge. The experimental novels of the sixties did not even try to construct a unified fictional world.

According to my interpretation of *Laulu Sipirjan lapsista*, the dead end of writing is not a total dead end. Although the narrative in question remains unfinished, the writer does not lose his belief in reconstructing the past by telling stories. Furthermore, Timo K. Mukka managed to finish *Laulu Sipirjan lapsista*, although the novel is very different from conventional well-organized literature. Mukka's discontinuous and non-organic text gave expression to a new mode of story-telling in the Finnish literature of the 1960s. *Laulu Sipirjan lapsista* shifts attention to the process. Its themes and composition are not closed. The novel challenges the reader into a dialogue with its own time, seeking many possible interpretations and considering the foundations of these interpretations.

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Beyond the Epic And the Novel

Literary Tradition and Its Impossibility in Hannu Salama's *Finlandia*

Introduction

Hannu Salama's massive work, *Finlandia*, was published by Otava in 1976–1983. It consists of six parts, all of which came out as relatively autonomous volumes.[1] When the first volumes were published, the critics were somewhat confused. The second volume, *Kolera on raju bändi* in particular, had a very sceptical reception, and it was said to be linguistically unaccomplished with no clear logic of narration and no correspondence with the literary aesthetics of the Finnish literature of the 1970s.

The work[2] was certainly not a traditional series of novels, and it still is somewhat of an exception in the tradition of Finnish literature. It could be described as a collage of different styles and narrative solutions, and a game of various genres. Thematically, *Finlandia* challenged the critics, literary scholars, cultural figures and even politicians into a debate on different topics in contemporary Finland. The metafictional questions of *Finlandia* derive from the fact that the work is principally a fiction but at the same time participates in the current discussion about politics, economics, and the Finnish culture and society as such. The fictional and factual meet on the pages of the work.

In the summer of 2008, Salama commented on *Finlandia* by saying that it pleases him very much, because he had contrived to write it in a way that is somewhere along the edge of chaos (Nieminen 2008). The writer's remark about the work on the edge of chaos refers to the amorphous coherence of *Finlandia*, which opens to the reader from a perspective that is in total opposition to conventional narration. In *Finlandia*, chaos does not threaten the world of the work or its characters only but it threatens the logic and sense of the whole work. The work includes various contradictory forces

1 The volumes were published in the following order: *Kosti Herhiläisen perunkirjoitus* (The Estate Inventory of Kosti Herhiläinen 1976, Finlandia 1), *Kolera on raju bändi* (Cholera's a Wild Band 1977, Finlandia 2), *Pasi Harvalan tarina I* (Pasi Harvala's Story I 1981, Finlandia 3), *Pasi Harvalan tarina II* (Pasi Harvala's Story II 1983, Finlandia 4 and 6) and *Kaivo kellarissa* (The Well in the Cellar 1983, Finlandia 5). The separate volumes were published together as one volume entitled *Finlandia* in 1984.

2 Throughout my essay, *Finlandia* is simply called a work, since its genre is indeterminate.

that tear each other apart. The struggle between these elements makes it as a classical tragedy or an epic-like work, which includes (anti)heroic destruction, suffering, deceitfulness and honesty. In this sense, the classical tradition brings coherence to the work, while at the same time the textual surface is broken by the diversity of different genres; murder mystery, confessional autobiography, fragments of an archaic epic, outspeaking essays and pamphlets all meet and conflate into each other on the textual surface of *Finlandia*. Moreover, the narrative structure with its several narrators and complicated focalization is very confusing.

The order in which the volumes were published was exceptional, since *Kaivo kellarissa* (*Finlandia* 5) was published last, although its position in the sequence would have been in the middle of *Pasi Harvalan tarina II* (*Finlandia* 4 and 6). Chronologically, its position would have been after *Kolera on raju bändi*. The simple reason for this deviation was the writer's and the publisher's wish that the murderer not be revealed too soon. But the publishing order can also be seen as referring to the structure and the simultaneousness of narration that takes place in *Finlandia*. It offered a certain "metafictional precept" for reading the work: there is no absolute chronological sequence or predeterminated, single logic in *Finlandia*, and thus the publishing order of the volumes is irrelevant.

In consequence, the logic of *Finlandia* approaches the Barthesian concept of text, which emphasises the role of the reader in the creative process (see Barthes 1979, 73–81). This means that the reader is mindful of different contexts to which the text refers but also of different contexts to which his own interpretative reading refers. Thus, a single text must be not understood as an immanent work (art-work), but it should rather be seen as a knot in a textual net (network)[3] through which different meanings become possible. In other words, a single text as a knot in a textual net activates the net of meanings and consequently the work/text forms an open system, which is different from a closed system formed by a single text as an immanent work of art.

The problem of literary metalayers opens up a new perspective into the relationship between the work and reality. The starting point of my analysis is the idea that fictions are always related to reality and the permanent task of literary study is to discuss this relationship. Jean-Paul Sartre has pointed out that "one of the chief motives of artistic creation is certainly the need of feeling that we are essential in relationship to the world" (Sartre 1971/1948, 1059). Sartre's statement can be viewed as touching upon the processes of reading and interpreting. However, this does not mean that fictions should be read naively as direct representations of reality. This kind of reading is based on a (hyper)realistic code. It is, of course, one of the relevant interpretative codes for fictions, and it looks like it was the code of the majority of critics, when the first volumes of *Finlandia* were released. In contextual interpretation, the issue at stake is the relationship between the text, the author, and the reader. The author produces a kind of frame to the text and the reader, following this frame, produces meanings (meaningful relations between the text, other

3 About the concepts of artwork and network cf. Albertsen & Diken 2004.

texts, real facts etc.) according to his/her experiences, knowledge, textual competence and view of the world. This means that the texts provide a huge reserve of potential human knowledge, facts, intuitions and emotions, and this reserve is actualized and activated in various reading acts.

Is "Meta" Possible?

The previous epistemological considerations are connected with the problem of literary metalayers by acknowledging the fact that the recognition and signification of different metalayers presumes a certain intellectual or informational competence, also a certain philosophical attitude,[4] from the reader. For example, when viewed from a certain philosophical attitude, the concepts of metafiction, its derivatives and other immediate terms are actually regarded as failed concepts. This argument is based on a universalistic philosophy in which metalanguage or metasemantics have been understood as impossible. Jaakko Hintikka has put it in the following way:

> According to the universalist conception language (the language, in Wittgenstein's words "the only language I understood") is an inescapable intermediary between me and the world, a medium I cannot dispense with. I cannot so to speak step outside my language (and the conceptual system it embodies) and view it from outside. (Hintikka 1996, 25.)

According to Hintikka, this argument derives from "the ineffability of semantics", from a position in which one cannot discuss in one's language those relationships that connect it with the world. Notwithstanding this negation of analytical tradition, concepts with the prefix "meta", especially metafiction and metanarrative, have been foregrounded in contemporary literary studies – particularly in discussions on postmodernism. Metafiction has been closely connected with postmodernism, although metaliterary phenomena have a long history and they surface every once in a while (for example, "romantic irony" in Romanticism and "self-reflexivity" later in the modernism of the 20th century.) Consequently, literature and literary studies do not take a stand on the universalist philosophy, but they have for long been engaged with the concept of language as calculus. This means that everything that the universalist view considers impossible is possible (cf. Hintikka 1996, 25–26).

In this article, I will defend the assumption that metalanguage, through which one can comment on the relationship between language and reality, is possible, and consequently, concepts that begin with the prefix "meta" are sensible in literary studies. *Finlandia* could in fact be analysed from various metafictional perspectives, but in the following I will concentrate on investigating why Salama's work ironises the literary tradition, especially the relationship between literature and reality. Here the concept of irony has

4 Mika Hallila has pointed out in his study on the concept of metafiction that "the several layers of metafiction, especially the novel-theoretical layer, demand a researcher's attitude from the reader." (Hallila 2006, 192.)

primarily been understood as consciousness of existence and, in connection with the genre of the novel, consciousness refers to literary self-consciousness: the text is conscious of its own textual nature[5], its references to other texts, speculativeness and ambiguity. Of the various aspects of the different definitions of irony I put emphasis on its ambiguity and interpretative ambivalence rather than on sarcasm and ridicule, although they also play a remarkable role in the style of *Finlandia*.

Finlandia in the Field of Finnish Literature and in Hannu Salama's Literary Production

Although *Finlandia* is still quite exceptional in the Finnish literary tradition, it has a few precursors in the Finnish literary history. Earlier examples include, e.g., *Harhama* (1909) by Irmari Rantamala, *Henkien taistelu* (Battle of Spirits, 1933) by Joel Lehtonen, *Se* (It, 1966) and *Sirkus* (Circus or Curious Notes, 1978) by Markku Lahtela and some works by Timo K. Mukka such as *Laulu Sipirjan lapsista* (Song of the Children of Sipirja, 1966). Until present these works have remained in the margins of Finnish literary history. Not many critics and scholars were aware of this tradition of experimental novel, although another tradition, the so-called tradition of anti-novel, was already fairly long-lived albeit not prevailing.[6]

In the history of Finnish literature, realistic novel has had a special position. Most of the famous and appreciated Finnish writers have earned their status as the writers of realistic novels; or at least the public criticism has read their products with a realistic code. The emphasised position of realism in Finnish literature is based on the social and national tasks that have been given to the novel, already in the literary politics of J.V. Snellman and its later interpretations (on the literary politics of Snellman and its yearning for realism, see Karkama 1989, in particular, 95–120).

The national task of literature has been impugned several times during the 20th century, at first in symbolism, then in the Modernism of the1920s and later in the modernism of the 1950s. In the 1960s there was a period when a subgenre of experimental (anti)novel was a fairly popular genre among writers. For the last time, the tradition of national realism was questioned in the postmodernism of the 1980s. However, the Snellmanian ideal realism has held its very essential position in the mainstream of Finnish literature during all these periods. For example, the novels by Väinö Linna (in the 1950s and 1960s) and their enormous popularity was directly linked to the principles of Finnish novel after the Second World War. In consequence, the 1970s was a decade of large-scale novel series with national themes[7]. It

5 The text, in fact, is not conscious of anything. The phrase "the text is conscious of itself" is a metonym referring to the intention of the writer and/or the interpretation of the reader. The text is also conscious of itself, when a character of the opus is presented as conscious of its own textual nature.

6 About the other tradition in Finnish literature see Turunen (1992).

7 Novels series like these include Eino Säisä's *Kukkivat roudan maat* 1–4 (Flower the Frozen Grounds, 1971–76), Eeva Joenpelto's four-part *Lohja-sarja* (Lohja series, 1974–1980). In

was typical of these novel series that they used conventional realism and narrative chronology, which was organized according to the remarkable events of national history. The narration of the nation and the narration of these novel series went hand in hand.

In this literary atmosphere, which was saturated with realism, the first two parts of *Finlandia* represented incoherent story-telling, non-lingual babble and unamusing nonsense, although Salama had been known as a realist or even a naturalist amongst critics and other readers; moreover, *Finlandia* realised the literary aesthetic ideals of the 1970s with its epical and serial form. However, *Finlandia* is actually a quasi-epic: its large scale and the plenitude of characters and historicity refer to the epic form, but the diversity of genres, complicated narrative structure and the plenitude of themes fragment the whole work into rivalling voices and discourses. In Bakhtin's concepts, *Finlandia* contains novelistic "messiness", "heteroglossia" and "multivocality" (Bakhtin 1985; Mey 2000, 153). Thus, *Finlandia* parodied the trend of extensive novel series and challenged the main stream of Finnish literary aesthetics. There is, for example, an explicit citation in the work, in which the protagonist, writer Harri Salminen, comments on contemporary Finnish literature and the discussion about it:

> For the last five years they [academic literary researchers] had gabbled about roots and continuity because they couldn't find another name for village-prose and stagnation site, and as a counterbalance some wet-behind-ears who had been educated abroad told that in order to become a modern genius one would beforehand have to kill one's text by stuffing one's skull full of social-psychological phraseology. Then they would harp on about Creativity together; and in poetry they would praise a few wankings, although it could be seen from the quotations that these would never come to anything. Goddamnit, *Morgoon* will have to turn into a national vandal, only, because that's the habit to be on the safe side, and the other choices don't count, you wankers! Even if the war of the worlds is the primary theme, ecstatic grandeur, skull stewed in radioactive ashes and put into a fondue pot with stuffed brain. Enjoy your future upfront, you wankers, tomorrow will be too late. (*Finlandia,* 605.)[8]

In his outburst, Salminen denies the prevailing concept of literature, especially the epic novel, and sets his own *Morgoon* as the sole alternative. This is paradoxical, since Salminen's *Morgoon* is an epic poem itself. It is a kind of parallel work to *Finlandia* just as Harri Salminen is the alter ego of Hannu

1971 Kalle Päätalo has started a massive Iiriver series with as many as 26 parts, until the publication of *Kosti Herhiläisen perunkirjoitus* in 1976, six volumes had already come out. These are mere examples of the enthusiasm for novel series.

8 A similar outbrust can be found in *Vuosi elämästäni* (A Year in My Life, 1979), which was published in the middle of the *Finlandia* project. The book is a diary novel by Harri Salminen. In the citation, Salminen ironises the prevailing Finnish main stream literature as follows: "The book has to constitute a multipart chronological order, which, despite its philosophical climax (After all a female is more stupid than a male), offers occupation to the reader's and researcher's brain on the basis of genuine Dickensian did-little-Dorrit-die tradition" (Salama 1979, 194).

Salama[9] . But there is a deep paradox between these two works: *Morgoon* is based on archaic Kalevalaic metre and partly ancient vocabulary, while *Finlandia* is a (post)modern, experimental text. In all its rudiments, *Morgoon* is Salminen's point of reference, the anchor of his life, his return to the fountain of language and mind. But in the whole structure of *Finlandia*, *Morgoon* is a strange element (cf. Bakhtian strange word); its archaism does not respond to contemporary aesthetic ideals any more than the aesthetics of fragmentariness of *Finlandia* does. *Morgoon* is a forbidden process of totality in *Finlandia*; through *Morgoon* Salminen is empowered as a dominating eminence of his own life and *Finlandia*.

Denial of the Novel and the Epic

It is paradoxical that *Finlandia* denies the possibility of both the epic and the novel. That becomes explicit in a citation in which Salminen explains literary tradition to Pasi Harvala:

> Homer is a conservative, writing the story in the same watertight way as Kivi and finishing it with a party, although the story is endless, and a hangover always follows. The novel is a fraud, the shape of life totally different. (*Finlandia,* 437.)

In the study of literature the difference between an epic and a novel has traditionally been described in terms of differences in certainty or a lack of certainty. There is also a difference in their objects of description. The epic is directed to the whole world and its stable order; the novel, on the other hand, is concerned with the particular and singular worlds of different subjects and their ambivalence and plurality. The epic is based on a view of the absolute world, which, although it could be tragic, is still absolute and predictable, as opposed to the view of the world of a novel, which is relative, unpredictable and subjectively changeable.[10] In other words, the epic is in a mimetic relationship to the world and its order, while the novel does not discuss this relationship but turns towards the relationship between the world and the way it has been experienced. The novel is not in a mimetic relationship to the world, but it is mimetic in its relationship to the experiences of the world. In this constellation, the experiencing subject is not the characters of the novel nor the subjects, such as the narrator(s), but in the process of writing it is the writer and further in the process of reading it is the reader.

9 Pekka Tarkka has claimed that *Morgoon* repeats the themes of *Finlandia*, in which case *Finlandia* realises the structure of *mise en abyme* (Tarkka 27.9.1977; see also Peltonen 2008, 153). It is noticed that Harri Salminen never finished *Morgoon* in *Finlandia* but Hannu Salama published a poem entitled "Morgoon. Résumé" in his collection *Punajuova* (Red Line 1985, 49–61) after *Finlandia* had been published.

10 This kind of distinction between an epic and a novel has been predominant for the theories of the novel from Hegel throughout Georg Lukács to Lucien Goldmann.

The Finnish author Matti Pulkkinen[11] has claimed that "a novel is like a pig, omnivorous, it digests all things that are put into it" (Carlson 1985a, 18). This comment very suitably describes a multimaterial work such as *Finlandia*, but does it suit the nature of novelistic genre in general? Following Pertti Karkama's idea, Milla Peltonen has called *Finlandia* a "postrealistic novel" meaning that it is a novel which has been linked to the old conventions of realistic novel but may employ e.g. metafictional elements in its narration (Peltonen 2005, 57; 2008, 9; cf. Karkama 1988; 1994). This claim signifies the fact that *Finlandia* and other similar works have reformed the genre of novel, but the novel as a genre still survives. The ideas about postrealistic novel are relevant and Peltonen has cleverly pointed out how metafictional elements are at work in Salama's texts developing them into mimetic representations of the creative process[12] (Peltonen 2005). In my mind, it is not important to ponder whether *Finlandia* a realistic or a postrealistic novel or a modern or a postmodern epic. A more pertinent question would be: is it a novel or an epic at all? This is an important question because in the process in which *Finlandia* denies both the novel and the epic it creates something different: something that could be metafiction or quasi-literature, a great deception of a working-class writer created for literary scholars and their cultivated discussions.

In the history of Finnish literature Salama has been an archetype of a working-class intellectual who has resisted Finnish bourgeois society, spoken for socialism and severely criticised, for example, the Communist Party of Finland, its leaders and extreme leftist intelligentsia in his writings. In the 1960s and also in the 1970s, Salama was a famous public figure, since he had been accused of blasphemy in his novel *Juhannustanssit* (The Midsummer Dance, 1964) and also because he openly led a wild bohemian life with certain other leading writers and artists (e.g. poet Pentti Saarikoski and playwright Jussi Kylätasku). At the beginning of the 1970s Salama was under attack by leftist politicians and cultural figures for his novel *Siinä näkijä missä tekijä* (Where There's a Crime, There's a Witness, 1972). In the book, Salama had written about Finnish communists and partisans in the city of Tampere at wartime. This description of left-wing Finns was not flattering, and the subject was especially explosive, because the novel was partly based on factual incidents, recognisable characters, and it included strictures against the politicians of the time. As a consequence, Salama was placed between political front lines. He had enraged both the bourgeois front and the left-wing cadre with his scandalous novels.[13] It was during

11 Matti Pulkinen is a writer who in the 1980s and 90s wrote two very remarkable works with metafictional elements in them, *Romaanihenkilön kuolema* (The Death of a Novel Character, 1985) and *Ehdotus rakkausromaaniksi* (Suggestion for Romance, 1992)

12 In her writing, Peltonen has interpreted three works by Salama: *Minä Olli ja Orvokki*, *Siinä näkijä missä tekijä*, and *Kosti Herhiläisen perunkirjoitus*. It is remarkable that her interpretation includes only one part of *Finlandia*, which is fairly the realistic narrative compared with *Kolera on raju bändi* or *Kaivo kellarissa*. Later Peltonen has interpreted whole *Finlandia* in her dissertation *Jälkirealismin ehdoilla* (2008).

13 Pekka Tarkka has written a very detailed description and analysis about the *Juhannustanssit* scandal (Tarkka 1973, 160–196) and about the *Siinä näkijä missä tekijä* debate (Tarkka 1973, 285–308). Ilkka Arminen (1989) has also discussed the blasphemy issue.

these decades that the story, or the legend, of Hannu Salama was born, and it also became the intertext of Salama's other works. For example, in the autumn of 1967 Salama published a first-person novel *Minä, Olli ja Orvokki* (Me, Olli and Orvokki, 1967), in which the protagonist is a young writer Harri Salminen. As Pekka Tarkka has pointed out, there are many biographical similarities between Salama and Salminen (Tarkka 1973, 205), and it is obvious that Salminen is Salama's alter ego. But the main point is the way in which the story of Salama's life, which has been described in newspapers, magazines and the biographies by Tarkka (1973) and Harakka (1986), is intertwined with Salminen's life, about which we can read in the works of Salama. It is remarkable to notice that both Salminen and Salama have written similar works. For example, in *Minä, Olli ja Orvokki* Salminen is writing a great epic about Finnish partisans in the war-time Tampere; in *Finlandia* it comes out that Salminen has been accused of blasphemy, and the left-wing politicians and intellectuals have attacked him for his partisan novel.[14] But, of course, Salminen's works do not exist, albeit some fragments of Salminen's texts in Salama's works, and in these fragments it is possible to recognise the similarities between the fictional works by Salminen and the real works by Salama.

But is it not obvious that all texts in Salama's works have been written by Hannu Salama, if he has not quoted them from someone else's texts? This is confusing, I admit, but if the texts are regarded as different voices, maybe the configuration will become clearer. When Salama was accused of blasphemy, the accusation was based on a depiction of a salacious sermon by Hiltunen, a drunken worker; in the sermon Hiltunen parodies the utterances and style of the gospels (cf. Salama 1964, 139–142). In public debates, which took place in newspapers, the parliament and the courtroom, Salama's defenders invoked, for example, that fictitious characters cannot blaspheme against God or people's religious feelings. The main argument here would be that a fictitious character has a voice of its own and the writer is not responsible for the statements of that voice. Certainly the writer has included the characters and their speeches into his works, but the characters' opinions are not necessarily shared by the writer. The defenders of Salama claimed that the accusers had separated the salacious sermon from the context of the work. The legal proceedings took a surprising turn when Salama openly confessed that he had meant to blaspheme God and the feelings of religious people with his novel (Tarkka 1973, 182). This made Salama responsible for the fictitious character and his speech, as he monopolised the voice of Hiltunen. In a sense, Salama's confession converted the multivocal novel to a univocal one, in which all voices represented the opinions and attitudes of the writer.

The trial brought about a big change in Salama's production, because after it the fiery narrator Harri Salminen became a permanent protagonist in

14 *Keskikesän jortsut* (Midsummer Party), *Totuuden maku* (Taste of Truth), *Suojalla paljastuu* (It's Uncovered in Thaw), *Tiilitalon perhe* (Family in a Brickhouse) by Salminen are analogues of *Juhannustanssit* (Midsummer Dance), *Minä, Olli ja Orvokki* (Me, Olli and Orvokki), *Siinä näkijä missä tekijä* (Where There's a Crime, There's a Witness, 1972), Lokakuun päiviä (Days of October, 1971).

almost every work of Salama. By creating a character who resembled himself, Salama confused the separated voices of the real author and the fictitious alter ego and, of course, the other characters in his works. This created a situation, in which it was impossible to distinguish in the texts who it is who is actually speaking. Naturally, there are passages in Salama's works where the characters converse or the narrators tell about something and the reader is able to make our who is it who is speaking at the moment. The main point in the question "Who is speaking?" is in fact "Who is responsibility for the meanings that the text is communicating?"

According to Jacob L. Mey, the voices of texts belong

> first of all (…) to a world of their own, in which question of truth and meaning are secondary to the telling of a story; within this narrative world, they are further defined by the societal conditions that determine the "real" world and its characters. As to the latter, although they are independent actors within the plot, the story world they live dependent lives with regard to the world at large: dependent not only on the "whim" of the author (…), but first of all pre-existing conditions of the reality in which they are being brought to life. (Mey 2000, 153.)

Mey continues – referring to Bakhtin – that texts are "populated by characters like words are by their meanings". This leads to a situation in which the characters are "neither independent in their own rights, nor exclusively dependent on their author". This means that the text is strained between the truth and fictions (Mey 2000, 154). I understand this to mean that the characters are textual and act in the world of fiction, but at the same time the text contains voices from the "real" world. Ultimately, the responsibility for the meanings belongs to the reader, who contextualizes the texts with the "real" world, other texts, personal experiences and knowledge etc. Certainly an author links his/her own contextual relationships to the text he/she is writing but the reader is not dependent on these contextualisation in the same way as the characters are not dependent on them. But if a reader is mindful of the author's intentional contexts, it is very difficult to avoid them. Accordingly, it is very difficult to read and interpret *Finlandia* without employing one's knowledge of the story of Salama's life. And the irony of the work is to a great extent based on this knowledge. An excellent example is an anecdote in which Salminen recites to Pasi Harvala how he visited the archbishop after the court proceedings of the blasphemy case.[15] Salminen had asked during their cultivated conversation whether the archbishop had read the scenes of *Keskikesän jortsut* which include blasphemy. When the archbishop admitted to having read the dirty scene, the strained Salminen bursted into a nervous laughter and the archbishop got angry:

> '...Then the codger banged the book on the desk and pencils were thrown around, damn it, like spears in bushmen's elephant hunt – and believe it or not, from some hell of a place, flew the ace of clubs in front of me onto

15 It was archbishop Martti Simojoki who had announced the blasphemy of *Juhannustanssi*t in public (Tarkka 1973, 164).

> the carpet, god damn it, and suddenly I noticed that the codger is a same being that I saw on my grandmother's deathbed on the side of a gas-bottle: exactly the same mugged face.'
>
> Salminen continued: 'I almost ran away. As I was sitting there I finally latched on to the ultimate horridness of Christianity, in flesh. The Father, in his omniscience, sends his innocent son to torture and to death, which he could easily have prevented – and to announce this miracle, this 'mystery', these sheep-biters are not even a bit ashamed of. The Son has to show his obedience, in order to be accepted he must suffer and die and be sacrificed for the world that was created by his Father: obeisance to authority, loyalty to it cannot be more effectively hammered into the subconscious of a youngster and a child, goddamnit, every one in his twenties has to go to war for his parents, not for his children, with the Song of Athenians ringing in the air; and before me there was this man sitting and sucking a pipe, a man who was the incarnation of all this, and with a few glances I understood that this man had had to fight since his youth. Fight to overpower his flesh and his Oonan.' (*Finlandia,* 338–339.) [16]

Another example of irony is Salminen's outburst of anger, a monologue in which he lectures to leftist intellectuals about their attitudes to his work as a writer:

> No, you fat-assed liberal-socialists, no! You who hit me when the slaughterers and military prelates didn't have time to do it and who didn't open your mouths when the bigger cannons were shooting, who hungered for fantasy, when I was writing realism, and when I fantasised you suddenly needed documents; you who, of course, didn't want to see that this was the only lifeline for a small human being, so that at least someone would talk about things to which no one, damnit, can do anything in the middle of Your red-cheeked, blue-eyed, white-assed Progress. (*Finlandia,* 224–225.)

Obviously, both of these citations refer to Salama's career, the first one to *Juhannustanssit* and the second one to the left-wing attack against *Siinä näkijä missä tekijä*. It is generally known that archbishop Simojoki sent Salama for his residence, but the actual content of their discussion is not known. According to Tarkka, the archbishop had read samples of the novel and Salama had burst into a laughter. However, for this interpretation, it is irrelevant what they discussed. Much more important is the fact that Salama continued the debate in *Finlandia* for several years after his sentence had been announced. In the conversation between Salminen and the archbishop, the dilemma changes from a theological and juridical one to a moral one. In the court the standpoint of the winning party had been theological and juridical. In *Finlandia*, Salminen condemns the Christian ethics as anti-human. He views the archbishop as an incarnate of the Devil, a victim and a consequence of religious tyranny and patriarchalism (*Finlandia* 339). He portrays himself as Saint George, who destroyed the dragon by uncovering

16 "The Song of Athenians" by Swedish poet Victor Rydberg is a chauvinistic *paean*, which glorifies young men's martial death obliging them to it.

the horrible paradox of Christianity and the archbishop's unbelief. Accordingly, *Finlandia* turns the original state of affairs in the real world upside down. A similar turn also occurs in another citation, in which Salminen is blaming his co-ideologists for throwing himself to the mercy of class enemies. In this outburst, Salminen emphasises the moral attitudes, loyalty, human values and (his own) individual rights against the standardising pressure of ideological masses. These examples demonstrate how Salminen, arguing for himself, is speaking on behalf of Salama. Or is it the opposite? On the basis of the theory of voices, the question reads who is it who is speaking when the archbishop is reading the salacious sermon out aloud. This is ironic because the archbishop has to articulate forbidden words aloud on the pages of a published text. (The exact expression should be: 'Salminen tells to Harvala that the archbishop was reading the salacious sermon out loud'). Accordingly, it is uncertain whether the archbishop actually reads the sermon or not, or whether Salminen misleads Harvala into believing that the archbishop had read it – or even whether Harvala aims to make the readers believe that Salminen told this story. In the end the real author gets his revenge; with Salminen's voice Hannu Salama has the last word in these debates.

It has been said that *Finlandia* represents "light" metafiction (Peltonen 2006)[17], because the real writer does not overstep the ontological borderline and does not appear in the fiction in the same way as, for example, in *The French Lieutenant's Woman* (1969) by John Fowles. This is true if *Finlandia* is considered as an immanent work, but if its system is opened and it is viewed in relation to other texts by Salama, which have not been mentioned in *Finlandia*, this conclusion has to be reconsidered. In the middle of the *Finlandia* project, Salama published a diary-novel *Vuosi elämästäni* (A Year in My Life, 1979), which is a kind of "associate member" of *Finlandia*. Its protagonist is also Harri Salminen, but one of its characters is writer Hannu Salama, whose undertakings Salminen is observing. However, the greatest surprise in the book is that Salminen is writing an epic entitled *Finlandia*. Salminen even comments on the progress of the work as follows:

> But the third part of *Finlandia* was going well, although it had deviated from the original plan so much that – in its novel-like nature – it would change the whole series. But that does not matter. One has to give in, this is a profession, and maybe literary inquisitors afterwards would believe that he would have been able to write the literature they demanded even if he had been allowed to write the series in the way he wanted. And they would, however, have to admit that the third part, at the same time as it was an autonomous novel, also has its place in the *Finlandia* series. This was not what he had planned, but it does not matter. The main point was that the work was getting on and the book would be completed without fuss in a couple of years. (Salama 1979, 109.)

Vuosi elämästäni is full of political analysis about the national and international situation of Finland, but what is more important with respect to *Finlandia* is

17 About diverse metafictions, esp. "radical metafiction", see Waugh 1985, 115–149.

Salminen's literary theoretical comments.[18] In his arguments, Salminen defends Salama's works and his conception of literature against the phalanges of critics and scholars.

Previous examples demonstrate how Salama's former production and his life story function as intertexts in both *Finlandia* and his other works. But there is also a hidden subtext that influences *Finlandia*. In the same way as Fredric Jameson I regard subtext as an enlarged text in the semiotics of mind, not as a concrete text. Jameson writes: "it being always understood that (…) 'subtext' is not immediately present as such, not some common-sense external reality, nor even the conventional narratives of history manuals, but rather must itself always be (re)constructed after the fact" (Jameson 1983, 81). And Jameson summarises the paradox of subtext as follows:

> [T]he literary work or cultural object, as though for the first time, brings into being that very situation to which it is also, at one and the same time, a reaction. It articulates its own situation and textualizes it, thereby encouraging and perpetuating the illusion that the situation itself did not exist before it, that there is nothing but a text, that there never was any extra- or contextual reality before the text itself generated it in the form of a mirage. (Jameson 1983, 82.)

The preceding citation suggests that subtext is the text's imaginary relationship either to reality or history.[19]

The Battle of Narrators and Characters as Intertextual Constitutions

Kosti Herhiläisen perunkirjoitus is an apparently objective narration. Kosti Herhiläinen, a famous playwright, has committed self-immolation, his wife Saara Herhiläinen has been found murdered and writer Harri Salminen amnesiac in the same house. Pasi Harvala begins to write the biography of Kosti Herhiläinen. This text covers most of the first volume of *Finlandia*. Its language is very complex and official, which is explained by Harvala's profession as a lawyer. The text also resembles, as Milla Peltonen (2006) has remarked, a discourse of academic research with its footnotes and fancy Marxist-Leninist jargon (e.g. *Finlandia* 95, 98, 103). The biography by Harvala is a very detailed story about Herhiläinen's childhood and especially about his work in the theatre of a town called Pielinen. There was a theatre war that broke out for political reasons in Pielinen, when Herhiläinen and director Kookoo were working there. The events in Pielinen follow the real course of events in the theatre of Joensuu at the end of the1960s, when a famous leftist intellectual, director Jouko Turkka, and playwright Jussi Kylätasku were working there (*Finlandia* 88–115; cf. Paavolainen 1987).

18 Harri Salminen is also writing a similar book in *Finlandia*. He tells about it to Harvala (*Finlandia* 323).

19 About the Jamesonian subtext, see also Vainikkala (1991, 69–70).

The function of the chapter about the theatre debate is chiefly to critically comment on the Finnish cultural and political life of the 1960s. It is a recapitulation of Finnish political history and it does not only bond with Harvala's or Herhiläinen's characters but it could also be read as Salama's critical comment on political and historical occurrences and the condition of the leftist movement at the end of 1960s. The chapter is very outspoken about the real world and its occurrences.

Towards the end of the text, narration becomes Harvala's self-critical effusion. In its apparent objectivity, Harvala's narration includes a few odd features. Surprisingly he begins to do Herhiläinen down and cuckold him. Harvala is increasingly interested in Salminen and begins to consider Salminen as an author. But first of all Harvala tries to avoid the question "Who murdered Saara Herhiläinen?" When he has to confront this question in *Finlandia 3*, he comments on his own biography of Kosti Herhiläinen and says simply: "Saara's death, which he had known from the beginning, was not found until somewhere in the middle of bundle, mistimed; as if he had received his information from the papers. And just as I would have had to tell the Truth (for that was what I wanted!), I slipped through to the revolution in Joensuu"[20] (*Finlandia,* 511–512.).

In *Finlandia* 2, *Kolera on raju bändi*, the narrator is writer Harri Salminen. The narrative mainly takes place in the first person, but at times it gets carried away to a furious stream of consciousness; however, the point of view is Salminen's. At the beginning of the volume, Salminen has been freed from a mental hospital and absolved of murder charges due to irresponsibility. However, Salminen carries a heavy burden of guilt, and he tries to get his memory back by wandering in different places and meeting his acquaintances. The most important element in this quest for memory is *Morgoon*, an epos that Salminen starts to write. It is a story about the great struggle between two powers, the McLuhanian and Gutenbergian troops, and an innocent couple, Virgine and Morgoon, placed between these two powers. The epic and its writing process is Salminen's therapeutic method to find the unity of life and the balance of mind; the epic is the only important, ultimate reason for living in the cosmos:

> Take me to jail or to a closed ward, you motherfuckers, but all this time I'll be The Self, The Whole Consciousness, without pills, without fatigue: *Morgoon*, a vision of a cracked consciousness amidst the welfare of Ideas and the nirvana of mediocrity, with no play of intrigues but with a bare vision from the crack of consciousness and with clear responses, without events and Goethe-like points and all the other shit; or the fact that in the Act of God their use has to be knitted tightly together with the image world. The Vision: Beyond divine, deeper into hell, with no meagre pressing in their realization. A fair vision, extension from beginning to the end, connotations, which waggle on the shaft of the universe, reflect

20 These are very typical sentences in Salama's narrative, because the subject of the sentence in the middle of narrative suddenly changes from third person to first person. This is a very alienating effect because it creates artificiality into narration and breaks the illusion of objective narrative.

> and explode to become verses, but their roots deep in the ground, otherwise it's not human consciousness but rather Chinese fireworks, astronomy and space mythology. The Nova of Consciousness, Growth and Aeon, oh rats, oh cultural rats and other gnawers of the Idea. The Nova of Consciousness is developing independent of you, fuck your Marxist Latin. (*Finlandia,* 168.)

Morgoon is a strange element in *Finlandia*, because it breaks the textual surface and the logic of the work by making "the crack of consciousness" visible. The epic does not pour out of Salminen's unconscious only, but equally, it is an attempt to bring the subtext of *Finlandia* to the textual surface of the work. (An attempt because, according to Jameson, subtext is something that cannot be noticed.) Salminen is empowered through the process of *Morgoon* but also because he bonds an affair with Anita Autere, the wife of poet Ilmari Autere, who has been Salminen's friend.

In *Pasi Harvalan tarina I, Finlandia 3*, the main narrator is Pasi Harvala, although Harvala's first-person voice is fading and a third-person narrative is being emphasised. In addition the volume includes Salminen's diaries, which have been summarised by Harvala; there is a narrated tape recording in which Salminen is talking to Harvala about the blasphemy case. Harvala's interview tour, during which he visits Salminen's old friends, acquaintances and colleges, dominates this part. It is obvious that Harvala's interest has changed form Herhiläinen to Salminen and he is in fact writing a study about Salminen, especially from the point of view of the blasphemy case. At the same time playwright Jussi Rymd has began to write a play about Kosti Herhiläinen and has therefore found himself interviewing Harvala. The characters and the narrative as well have descended to a situation in which most of the parties interfere in each other's affairs and tell half-truths, even lies about one another. Harvala, for example, becomes responsible for what he has told about Herhiläinen and the other characters and their affairs in *Kosti Herhiläisen perunkirjoitus*. In addition, Harvala, the subject of Herhiläinen's story, becomes the object of Rymd's inquiry. Towards the end of this part, Harvala's personal life, particularly his relationship to his common-law wife Pauliina Kaurasmäki, is taken to the fore. Sadistic habits enter into Harvala's behaviour and the affair with Pauliina begins to crack. In addition, there are voices of "the real world", news about the kidnapping of the German manager and employer Hans-Martin Schleyer, which subsumed into the text and the theme of terrorism becomes part of *Finlandia*. That, of course, provides a realistic setting for the work by historicising the story but it has a function in the metanarrative techniques as well. The theme of terrorism is combined with kidnapping, with Pasi's sadism and also with the form, or rather the formlessness, of *Finlandia* that terrorises the conventional principles of literature.

The same narrative strategy that was used in *Finlandia 3* continues in *Pasi Harvalan tarina II*. Pasi Harvala is still wandering around interviewing Salminen's acquaintances and friends. Among others, he meets Paavo Kenttäläinen, who is one of the protagonists in Salama's *Juhannustanssit* and appears in many other works by both Salama and Salminen. In the world of *Finlandia*, Kenttäläinen is a "real" character, a childhood friend of

Salminen, but in a conversation with playwright Jussi Rymd Harvala realises that Kenttäläinen has, along with Salminen's books, become a kind of fictional *doppelgänger* of Salminen:

> – And Salminen, it was Salminen who for the first time jumped over the barbed wire of their mutual contract of robbing the subject matter of Kenttäläinen. That's how I remember him explaining it himself as well.
> – In *Totuuden maku*, you mean? And that's the book he claims to be is a fictional document.
> – True, but not quite. It's not quite true because it's so typical of Salminen: he regarded it simply as material and as a human way of behaviour.
> – "Simply"?
> – Well, maybe not quite "simply", I'll give you that. But you can't really put him in the dock to be accused, well, not as long as he writes great books. And there is much of Salminen himself in the fiction of Kenttäläinen.
> – Yeah, yeah, yeah, yeah, great, truth-evading literature, Rymd yawned on the sofa and took a drink. – Assholes, who fuck with each other. Write books about each other. (*Finlandia,* 691.)

Later when he is explaining the Salminen-Kenttäläinen relationship to Salminen's common-law wife Anita Autere (after having made love to her), Harvala more clearly realises that "this doppel [Kenttäläinen], who was awfully stuck in Salminen's mind, would have to carry Salminen's insincerities so that Salminen himself would be able to continue his fight against injustice, ugliness and stupidity" (*Finlandia,* 712).

This insight into his own nature as fictitious character and Kenttäläinen's fellow sufferer causes Harvala to collapse. When Anita Autere, in the same situation, announces that they can no longer continue with their sexual affair, Harvala's final breakdown begins. Soon after Anita has left, Harvala, although not totally against his will, is raped by Jussi Rymd. When he comes back home, the drunken Harvala meets en route a young girl whom he allures with him to his apartment. There he kills and rapes the girl and continues his boozing beside the corpse until the two are finally found. The last chapter of *Pasi Harvalan tarina II* is "The Narrator's Epilogue", in which the "objective" Narrator, a relic of the conventional novel, tells about Pasi's life in prison, his speechlessness and his few social relationships – only Rymd and Pasi's sister keep in touch with him. The Narrator also tells about Salminen's sole visit to the prison house. "The Epilogue" ends with a moral speech by the fully omniscient Narrator, in which he accuses the prevailing society and attributes both the guilt of Pasi and the Baader-Meinhof group to its anti-humanistic stance. At the end of his speech, the omniscient Narrator pompously acquits Pasi and Baader-Meinhof:

> This is it now. And before every single Pasi, and also before every single gudrund, raspe, baader, meinhof. All those whose angst it [society] refused to listen to before it was too late.
> Has the invariable always been like this? Will it continue to be like this? Well, whatever, Pasi Harvala is not guilty before it now.
> Pispala, in June -82. (*Finlandia,* 732.)

For Pasi Harvala, *Finlandia* is the degeneration of his identity. In the final part of the work, Harvala loses his voice and becomes a textual shadow on the pages of *Finlandia*. He has a voice only insofar as the writer has given it to him. Pertti Karkama has interpreted Pasi Harvala's story from the perspective of the modern society, its contradiction and anomie, where the relative morality, and also immorality, inescapably lead to catastrophes like this, because there is not classical peripeteia in *Finlandia* but the whole work is a continuous peripeteia (Karkama 1992, 206). In other words, the conventional narrative form that Pasi is trying to realise is an incapable device for controlling life or describing and analysing it. Pasi as a dominating narrator constantly collides with stories that are fictions or one could even say lies, and as a consequence of this the reliability of the different stories and narrators collapses.

This arrangement can be approached from the perspectives of different narrators and their mutual relations of dominance. Ditto it has been described that Pasi, or his point of view, dominates the narrative in *Finlandia* 1, 3, 4 and 6. But the first person narrative is weakened towards the end of the work and, instead, the material from other sources, e.g. Salminen's writings and voice, keep increasing in status. In parts 2 and 5 Salminen dominates the narrative and does not let anyone else tell anything about himself. He shows his narrative independence.

It is especially significant in relations between the different dominating narrators and the parts of *Finlandia* how the parts are set on the different temporal levels of the work. Parts 1 and 2 form a consecutive continuum, whereas parts 3, 4, and 6 form their own integrated chronology. But part 5, *Kaivo kellarissa*, is a consecutive extension of parts 1 and 2. Part 5 deals with incidents that have happened before parts 3, 4 and 6. It is remarkable that in *Kaivo kellarissa* Salminen finds out who is the murderer of Saara Herhiläinen. With this announcement Salminen manipulates Harvala in parts 3, 4 and 6. For his part Harvala becomes interested in Salminen in *Pasi Harvalan tarina I* (part 3), because he knows what Salminen knows. Hence, *Finlandia* is a sort of narrator's battlefield for Salminen's and Harvala's duel and their weapons are facts, half-truths and lies. In this process Harvala's identity as a narrator starts to crumble and at the same time his "real identity" as a character crumbles as well and Salminen's voice in different textual materials becomes stronger. The most essential and revealing incident for this process is the scene in *Finlandia* 6 in which Harvala explains his own opinions about Salminen's background to a drunken entourage. This extract is a fairly long and conventionally recited story that resembles a realistic, omniscient narrative by Frans Emil Sillanpää, the writer who has been Harvala's literary ideal[21] . In the context of *Finlandia*, this story is a parodic pastiche. However, it is very important to notice the sentence that is used to introduce Harvala's words: "The construction that Salminen had put in Pasi's mouth was the following" (*Finlandia,* 704). In other words, Salminen has

21 The story that Harvala recites deals with the same events that Salama wrote about in his short story "Loivanrannan Villen lähtö" (Departure of Ville Loivaranta, Salama 1984, 391–417) in the collection *Kolme sukupolvea* (Three Generations, 1978).

written the story that Pasi believes to be telling himself. This way Pasi becomes a fictitious character and the manipulated narrator of *Finlandia*. Later, when Harvala is in prison, Salminen – wearing a pinstriped suit – tells him: "But even if I or someone else had carried the guilt, you have still taken the consequences... And I had to turn the whole conception of guilt upside down since I lost my narrator. By the way, my son will go to law school" (*Finlandia* 729). The citation emphasises Harvala's role as Salminen's device, as his narrator who is reparable. After Salminen has left, Harvala says to himself: "Was I, with my biography and all, nothing else but a suitable target for mocking and cheating" (*Finlandia,* 729).

We can now discuss whether Pasi's position has remained unchanged from the beginning of *Finlandia*. If it has, Pasi's function in *Finlandia* would be same as the function of Paavo Kenttäläinen in the production of Salama/Salminen: he is the *doppelgänger* of Salminen, his underdog, someone who has to bear guilt and participate in immoral achievements, to be a textual construction without his own will. In a way Harvala's destiny has already been determined in the first part of *Finlandia*, in which Harvala's character is attached to various literary characters. Pasi Harvala can be identified with and reflected in famous literary characters. He builds up his identity in compliance with literary ideals such as Mersault in Camus' *L'etrager* (The Stranger, 1941), a judge-penitent in Camus' *La Chute* (The Fall, 1956), Dostoyevsky's Raskolnikov in *Prestupleniye i nakazaniye*, (The Crime and The Punishment, 1866), Kafka's Gregor Samsa in *Die Verwandlung* (The Metamorphosis, 1915) , and even Mark Twain's Huckleberry Finn as a father-killer. Moreover, Salminen gains experiences that are derived from literary sources. For example, in a situation in which he and his casual lady friend Marsa are going to see an old lady, Salminen gets a blurred, emotional flash-back, which resembles Raskolnikov's visit to pawnbroker Alyona Ivanovna in Dostoyevsky's *Prestupleniye i nakazaniye*:

> Black dust lay on the corridor-lamps but the somewhat collapsed stairs were well-scrubbed and the dark brown handrails with pointed rectangular posts were covered with fresh varnish. The peepholes glistened in almost every gaff, and, of course, in the window across the yard there was a grey head of an old lady following our climb floor by floor. In the electric light the walls looked disgustingly yellow, and there was something odiously clean in the whole corridor, and while the elevator gate rattled somewhere in the distance, she rang the door-bell and dim daylight came through the front door windows; a shadow crossed the light and stopped behind the door: we were being watched. I was standing behind Marsa, who was breathing heavily, and the door came slightly ajar; and when I had to step forward from behind Marsa, the oculars of the old bag almost burst out and the cor impavidus under my sternum furiously changed place.
> – Put a guill into your cunt, for fuck's sake, guill of a dead duck, I roared and jumped three stairs while I said it. (*Finlandia,* 653.)

The difference between the relationships that Salminen and Harvala have with their fictitious idols is that Salminen does not consent to live like they do, whereas Harvala, in one way or another, is fixed with their destinies.

For example, in the previous citation Salminen does not attack or even think of murdering the old lady, but he escapes the situation, which turns into a tragicomedy. Salminen resists his literary idols refusing to succumb to forewritten solutions.

The textual nature of Harvala refers to similar literary phenomena that David Daisches has noticed in Joyce's *Ulysses*. Already in the 1930s Daisches presented the idea that in Joyce's *Ulysses* the representations of other characters, the material world, e.g. the recognisable Dublin, form the environment for Harold Bloom, make his fictional existence possible (Daisches 1948, 122). In the same way, Harvala as a narrator and a character among other characters supports Salminen and makes him a complete person. (It is because of Salama's irony, of course, that Salminen is not on any account a complete person but usually a trickster resisting the principles presented by himself).

The textual nature of the characters and the battle of narrators highlight the question of how voices are orchestrated in the work: who ultimately orchestrates the totality of different voices? Here we encounter the inescapable question that the literary study has during the last few decades been skirting around: What is the role of the writer in this orchestration of voices? (About orchestration see Mey 2000, 153, 157–161.) In *Finlandia* and in Salama's production in general, the answer is rather obvious, because the symbiosis of Hannu Salama and Harri Salminen is so strong that none of other characters can undermine its authority. Salminen defends Salama and vice versa, but the most obvious conductor with the baton is the physical writer Hannu Salama. Salminen, in a sense, concedes this in his cryptic sentence to Harvala: "'Whatever I wrote was written in me.' And therefore I lost the narrator, therefore I had to finish writing …" (*Finlandia,* 566). However, it is important for the reader to perceive Séan Burke's comment on "the challenge of biographical imperative":

> Rather than forgetting the personal self for an ontological literary self or refusing the latter in favour of a multitudinous, ungovernable specificity, the critical impulse should say "yes" and "no" simultaneously to both alternatives when confront by the moment Kierkegaard called "the madness of decision." (Burke 2006, 57.)

When reading Salama's works the reader faces this type of "madness of decision", and the more one knows about Salama's life and the real context of his works the worse the decision is. It is very typical of Salama's works that they lap up the nearest plenitude of factual materials that are orchestrated according to the logic of the work in the making. But the logic keeps changing, as we have seen, because the limits of Salama's works are not the limits of the physical object, the book or the novel or the epic, but his whole production (including intertextual references), which constitutes an extending net of texts. In this textual labyrinth, the factual and the fictional intertwine and the objects of manipulation are not only poor Harvala and Kenttäläinen but also the so-called "facts" and "everyday reality". Voices from the real world become part of the fictional space, but at the same time the voices of the work speak to the real world. Between these two worlds, the reader takes part in a dialogical rendezvous of multidirectional voices. However,

Salama's irony can be seen in the fact that in works such as *Finlandia* the facts are transformed into something else in the context of the fictional world, and the statements and thoughts of fictional characters may become the truths of the real world or represent the truth to real readers. The irony is that if someone reproached the text for its immorality, insincerity, blasphemy or some other disagreeable quality, the writer, or anyone else who wants to defend the text, could escape into the depths and ambiguity of the textual net and appeal to the fictitiousness of the text. But if the text proved to be true, just as *Finlandia* did whe it already in 1983 predicted the collapse of the Soviet Union (cf. *Finlandia* 546–547), it would suddenly be something else than fiction. In the same way as irony in the romantic rose up from the unattainability of transcendence, the irony of *Finlandia* rises up, regardless on one's will, from the impossibility of controlling the truth. The reality may to some extent take its place in the frames of fiction but fiction never completely reaches the reality. In this way *Finlandia* is strained between the reality and fiction.

Conclusion

Hannu Salama's *Finlandia* realises the Barthesian conception of text as an open system in several ways. On that account *Finlandia* as a coherent work or a closed system is "broken" and does not consent to the form of an epic or a novel. The typical features of this brokenness and "network nature" include intertextual connections to Salama's previous production, his life and other recognisable literary sources but also to the fact that *Finlandia* bears the theory of (anti)novel within itself. Salama was very conscious of this configuration, when he was writing the work. In *Vuosi elämästäni* Harri Salminen contemplates:

> A metatheory of concepts? If it could just spoil a simple idea about a simple definition, that nothing here is permanent? Can it be said in anywhere else except in the form, abundance and paradoxicality of a novel, language? And what would be the use of it, if I don't at the same time give more space to the idea with to a more limited aim, for example, by writing about politics.
> …
> Anyway, I have a passion for conceptualising "the unconscious", the process between myself and the world, and for intellectualising the metasystem of the novel, although it will work on its own, at least to some extent. The theory of a novel is included in a novel proper; but a metatheory explains itself, makes itself justified only if we theorise the way of the world directly, define it and searched for models. Otherwise mere "form" is enough; especially, since in *Finlandia* it looks like the game theory – and the book itself resembles the pinball game you can find in pubs and bars, where both the ball and the light keep moving. (Salama 1979, 80–81.)

Finlandia terrorised the prevailing literary field and literary conventions in general, and it also annoyed the readers, especially some of the critics of the

era. Violence, which seems intemperate, is the main theme of the work creating thematic continuity; most of the time violence between characters exists as potentiality. It comes up as a societal menace in the comments on contemporary European terrorists like Ulrike Meinhof, Andreas Baader, Gundrun Ensslin and Jan-Karl Raspe. According to the theme of terror, *Finlandia* could be interpreted as a violent symbolic act against the tradition of realistic novel and the conventional mimetic coherence.

More generally, the terror of *Finlandia* concentrates on the cultural state of the whole era. For example, the process of *Morgoon* can be interpreted as a comment on the functions of literature and culture in general. There are two struggling powers in the epic, the McLuhanian and the Gutenbergian ones, both of which fight for the soul of Morgoon's mistress, Virginie. The symbolic names are palpable: Gutenberg refers to the printing culture, McLuhan to the electric culture, Virgine, for one, represents the authentic humanity or the virginity of human mind, and the wandering Morgoon is the hope of tomorrow (morning; *morgen, morgon*). In the world of *Morgoon* the morality of neither literature nor the more recent media responds to the challenges of time but both are only interested in making profit. This allegoric text spontaneously flows out of "the crack of horror", the subconscious of Salminen, overruling the prevailing circumstances. *Morgoon* is subsumed into *Finlandia* but it is also the subtext of Salama's work. What is essential is that *Morgoon* only exists as fragments on the pages of *Finlandia* and in Salminen's mind, and therefore the actual reader cannot be certain whether it exists at all. However, some hints about *Morgoon*, which are available to the reader in Salminen's stream of consciousness, imply that *Morgoon* could be something great and unequalled, notably because Salminen proclaims that he procures "Mystery and Reality … and from that *Morgoon* arises" (*Finlandia* 187). *Morgoon* takes sides against the futility of literature and writing, which Salminen regards as a nightmarish imagery of a Boschian freak:

> And I was horrified and let's confess it – though not to everyone – I still fear the tin pig that walks around in this papyrus jungle with a horn in its head eating up words and letters, a grunter that shits quadrangular craps, no matter whether it be a society, a socialist one or not, but it is the Spawn of Devil put into words, its human shape immortalized into cast iron like Rip Kirby's murdering Pen, electronic stereo sound from Channel Stalin and the Stahanovian guillotine hammering forward, impossible to stop because grass doesn't grow where Attila has passed; despite its frenzy this iron muzzle can only go one way at the time, although it sees everything with its nasty short-sighted beady eyes and hears everything with its infinitesimal ears. (*Finlandia,* 186–187.)

This word-devouring oddity is a metaphor that represents the propagandistic and manipulating cultural atmosphere of contemporary societies, with which literature and other forms of media have been integrated. By terrorising the literary tradition *Finlandia* continues the tradition of political avant-garde, the aim of which was to destroy the old, bourgeois aesthetics and its stable world view. The political avant-garde aimed for a new sensitivity of feeling, which required that the old regime be destroyed. *Finlandia* is strongly

connected to "the other tradition" of Finnish literature, in which one of the main features has been self-reflexivity and concentration on its own sensibility. This can be seen, for example, in the following conversation in Irmari Rantamala's *Harhama* (1909), one of the great antinovels in Finnish literary history:

> You are going to become a writer… Throw away such foolery… The lie of life… … Because, look: literature is nothing but cheating and misrepresenting life…
> – How come?, Harhama wondered.
> – Because, the other one went on –there are rules in literature about *how* to describe a human being and human life: It has to be depicted as poetical and aesthetically coherent… Haven't you thought about what kind of tremendous madness and treachery it is? (Rantamala 1975/1909, 520–530.)

Having become part of this tradition, *Finlandia* raises the question of why it aims at destroying both the novel and the epic and in this way challenges the sensibility of literature in general. The genre of the novel was created, or at least it developed, into its traditional form as a product of bourgeois society, to use the Lukacsian terms. This means that at a certain point in history, it served an emancipatory function. Along with the development of capitalism and the bourgeois society, the form and nature of the novel were reified and the novel to some extent lost its emancipatory capacity and Lukacsian totality. This genuine function of the novel is something that neither modernistic nor realistic literature has been able to restore. The terror of *Finlandia*, or the critical voice in it, which derives from its metaliterary elements, was directed towards the meaning of the products of literature in general or the human culture in a wider sense. According to Harri Salminen's *Morgoon*, this meaning is about to be destroyed in the battles between the McLuhanian and Gutenbergian consciousness industries, but the task of the writer is, even in total despair, to continue a Sisyphean labour.

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SAMULI HÄGG

Metafictional Games in the Fiction of Antero Viinikainen

Introduction

Intuitively, playing games and reading narrative literature seem to have something in common. The contents of the inaugural issue of *Game Studies* (July 2001), a journal devoted to the study of computer games, illustrate this: many articles concern themselves with the relationship between games and narratives. Is storytelling or the inference of stories involved in the act of playing games? Are the concepts of the study of narrative applicable to the study of games? The answers that the articles give to the latter question vary from Marie-Laure Ryan's (2001b) cautious "maybe" to Markku Eskelinen's (2001) emphatic "definitely not".

From a literary point of view one should, of course, ask the inverse questions. To wit: Is playing games involved in the act of reading stories? Are the concepts of game studies – ludology – applicable to the study of narrative? What follows is an exploration of these questions in the context of Antero Viinikainen's fiction.

Since 1995, Antero Viinikainen (1941–) has written five novels and one collection of short stories. The critical response has been enthusiastic: Viinikainen has been hailed for the "literariness" of his work. An experimentalist, Viinikainen is both well versed in the narrative gadgetry of postmodernism and eager to distance himself from the down-to-earth realism characteristic of traditional Finnish novelistic writing (see Mika Hallila's article in this anthology). Even a quick glance at Viinikainen's *oeuvre* justifies this critical position; his work is blatantly metafictional and playful in a way reminiscent of, say, John Barth or Robert Coover.

Viinikainen's texts programmatically build upon the metafictional strain in the tradition of the novel; the self-reflexive dramatizing, thematizing, and problematizing of the principal literary acts – writing, reading, and interpreting – are essential elements of his work.

Not infrequently, Viinikainen's texts become entangled in questions pertaining to literary theory and the philosophy of literature. The theoretical input of his texts is often made obvious by using the narrator or a character as a "mouthpiece". Indeed, the dialogue between the personae in many of Viinikainen's narratives is at times reminiscent of literary critics' coffee-break

chit-chat. The reader is, consequently, likely to retain toward it a skeptic's attitude. This overt "theoretical" input is, however, not the most interesting feature of Viinikainen's metafiction. The structural and stylistic experimentation and thus *theory in literary practice* in his texts remains – at least for the appreciative critic – the principal source for theoretical and aesthetic exhilaration.

The aim of this essay is to further examine this playful "literariness" of Viinikainen's prose. While it is not possible to map *in toto* the strategy of experimental writing carried out in his work, one can observe some of the most frequently utilized tactics. In what follows, two such tactics will be explicated in conjunction with Marie-Laure Ryan's (2001a) typology of *textual games*.

The first section comprises a brief introduction to Ryan's conception of textual games. In the second section, the instability of Viinikainen's character identities will be considered from Ryan's ludic perspective. More often than not, the personalities of the protagonists in the novels and short stories undergo real or imagined changes or transformations which appear to the reader, if not the character, as play. The third section deals with the ontological playfulness of Viinikainen's texts: the metafictional creation of fictional worlds and narration in the subjunctive mode. Hence, in addition to Ryan's theory of textual games, the tradition of model-theoretical, or possible world, narratology exemplified by Ryan and David Herman, among others, is a suitable theoretical point of reference.[1]

1. Textual Games: Starter Terms

The principal theoretical impetus for this discussion is Marie-Laure Ryan's view of narrative and interactivity as represented in her monograph *Narrative as Virtual Reality* (2001a). Throughout her study, Ryan utilizes narratology, possible world semantics, cognitive psychology, and theories of artificial intelligence and virtual reality in order to examine the immersive and interactive characteristics of various cultural phenomena, ranging from baroque architecture to hypertext fiction. In terms of aesthetic theory, the most significant of Ryan claims that the ultimate goal of art is a synthesis of immersion and interactivity (Ryan 2001a, 12). She cites children's games of make-believe and the as yet technologically unavailable experiences of computer-based virtual reality as putative examples of a synthesis of this kind.

Postmodernist fiction such as that of Viinikainen is relevant to Ryan's discussion of both immersion and interactivity. In terms of the former, postmodernism is a marginal case: postmodernist novels tend to deliberately resist immersion. At the most extreme, they have "conducted a daring and dangerous exploration of the limit between world aesthetics and game aesthetics, for there is everything to lose – in terms of readership – if the

1 For a more detailed discussion of both Ryan's textual games and the possible world narratology, especially in the context of Thomas Pynchon's fiction, see Hägg (2005) chapters 8 and 9, respectively.

limit is transgressed" (Ryan 2001a, 353). Beyond the limit, they are figural examples of textual play. This attribution is manifest, for instance, in the fact that canonized features of postmodernist fiction (and postmodernist thought in general) loom behind the features Ryan (2001a, 192) ascribes to *game* as a literary metaphor: opaque language, reflexive and illusion-refusing attitudes of the reader, emphasis on arbitrary formal constraints, and so forth.

Ryan (2001a, 182–191) examines the "local similarities" between literary texts and different kinds of games with the aid of a four-category model originally conceived by Roger Caillois (1961). Below is a summary of Ryan's (2001a, 182–183) account of the typology:

> *Agon*. Games based on competition (sports, board games, TV quiz games).
> *Alea*. Games of chance (roulette, lottery).
> *Mimicry*. Games of imitation and make-believe.
> *Ilinx*. Transgressions of boundaries, metamorphosis, reversal of established categories, and temporary chaos (drug experiences, masquerades, amusement parks scary rides).

As may be expected, Ryan finds resemblances between certain types of extreme literary experimentation and particular game types: the combinatorial text-games of OuLiPo as well as John Cayley's algorithm-produced poetry turn out to have affinities with *alea*; the hypertext novels can be viewed as *agon*, presenting themselves to the reader as puzzles to be solved. Ryan's example of the latter is Michael Joyce's "classic" hypertext novel *Afternoon: A Story* (1989). The competitive aspect of *agon* is, in addition, particularly well represented in Stuart Moulthrop's hypertext novel *Hegirascope* (1997). By setting temporal limitations for reading, *Hegirascope* forces the reader to compete against the computer clock.

To this list of examples of *text as game* one could well add the even more obviously ludic texts that Ryan (2001a, 180) calls "metonymic" and "narrowly metaphorical" literary applications of games of *alea*: for instance, *I Ching* and Calvino's *Castle of Crossed Destinies*, respectively. Hence, the "genres" of *agon* and *alea* seem relatively well represented at least in the margins of literary experimentation. The ethos of *ilinx* seems suitable enough for the postmodernist frame of mind. Ryan (2001a, 186) acknowledges this, contending that "[m]ore than any other category in Caillois's typology, *ilinx* expresses the aesthetics, sensibility, and conception of language in the postmodern age". Again, one cannot avoid finding the canonical features of literary postmodernism in Ryan's (2001a, 186) characterization of the category. For example, figural displacements, puns, disruptions of syntax, transgressions of ontological boundaries are included.

This seems almost too good to be true. *Ilinx* has a distinguished – not to mention fashionable – "locally similar" counterpart in the literary realm. Let me proceed to examine the similarities between Caillois's game categories and Viinikainen's metafictional narrative tactics. Of particular interest in Viinikainen's narratives is the relative dominance and interplay of the game categories of *mimicry*, *agon*, and *ilinx*.

The Game of Identities

> Who am I, at heart? I try to ask, but no-one hears. Speech goes through me. I don't have a voice of my own enough to intervene. I need the next story. (Antero Viinikainen 1996, 41)[2]

The unstable character identity -motif[3] is a staple in practically all of Viinikainen's fiction. In terms of the thematic content, thus, the most strikingly fitting trait of Ryan's postmodernist game of *ilinx* is the "treatment of identity as a plural, changeable image". The protagonists of Viinikainen's narratives exhibit monomaniacal assertiveness about their personalities: they are quick to define themselves, to question their identities, to expect readerly support for their claims, excuses, and explanations, no matter how outlandish. The characters' fixation on the thematic of identity is habitually juxtaposed with real or imagined personality changes and transformations. The construction – and maintenance – of identity is presented to the reader as a game.

The ludic elements of narrative comprehension on identity are both explicitly thematized and actualized in narrative practice, for instance, in Viinikainen's novel *Iberian kuvat* (Pictures of Iberia, 1999).

The story of the novel weaves itself around a Finn who for some reason finds himself in a Spanish village, hung over, and involuntarily becoming involved in various kinds of literary and criminal conspiracies. The true identity of the protagonist-narrator is never revealed to the reader. This is not because the narrator would in some way be evasive about the matters of personality: the topic is constantly discussed, as the novel presents roughly a dozen potential alter egos for the narrator persona. These "identity-surrogates" consist mainly of other expatriate Finns who typically share some essential characteristics with the protagonist, most importantly the tendency to narrate themselves into each others' lives. For the protagonist, the game of narration and the game of identity involve a significant amount of power struggle:

> It is always dangerous to submit to foreign guidance when narrating one's own story. It is easy to be steered into a strange story and to serve purposes alien to oneself.
>
> Bearing this in mind it seems curious that I didn't notice how cleverly Terho directed my narrative into a direction that suited his purposes. Later on, once the role and the duties that I had narrated myself into with

2 Translations Samuli Hägg.

3 In fact, one would do more justice by considering the identity-motif as a *narrative riff* which Viinikainen stubbornly utilizes and varies in his work. A riff, the dictionary tells, constitutes a "short rhythmic phrase, especially one that is repeated in improvisation". This is a rather limited definition, as every student of jazz or rock'n'roll knows. Much more than a phrase used in improvisation, a riff is often used to articulate the main musical idea in a given piece of music. The interplay of repetitive stubbornness and structural and thematic importance motivates the preference of the concept of riff over the more traditional concept of *motif*. The aesthetic effect produced by Viinikainen's riffing has often little to do with subtlety and everything to do with brute force, and steadfast repetition – and enough variety to keep things interesting.

> the aid of Terho's cunning directions were over, I have had a tough job in separating my own narrative from the jungle of distracted excursions and pulling myself free from the smothering strangulation of foreign growth, like Tarzan tangled up in his lianes. (Viinikainen 1999, 131.)

In terms of Ryan's conception of literary games, the narrator's struggle thematizes a game of *agon*: the narrator's task is to sort out the truth among the manifold competing narrative versions of his situation. Moreover, typical of the game of *agon*, the protagonist is for the most part certain that the interpretive contest of stories and identities can be "won".

The total ludic dynamic of *Iberian kuvat* is complex: on the level of story-world, the novel thematizes a game of *agon*, whereas on the reader's interpretive level the novel is apt to *actualize* a dizzying game of postmodernist *ilinx*. Initially, the reader is, like the protagonist, in a predicament in trying to solve the problem of the narrator's true identity and relationship to the fictional personnel surrounding him. This pursuit is, however, betrayed piecemeal by the text, principally by furnishing the reader with interpretive clues which the narrator apparently fails to perceive. These hints discourage the reader from seeking the solution – instead, they encourage one to enjoy the disorienting "narrative vertigo" that is the result of the narrator's agonistic struggle to solve the problem of his identity and position in the supposed web of conspiracies.

The character system in *Iberian kuvat* is reminiscent of the one in Thomas Pynchon's *Gravity's Rainbow* (1973); the characters act as each other's partial "doubles". The characterization of Pynchon's novel is similarly indeterminate; analogies and unclear allusions between characters that logically should have no similarities or connections force the reader to re-assess the ontological status of the fictional personage. Brian McHale (1992, 78–80) has referred to the phenomenon as "mapping" – moreover, the unnatural inter-personal analogies are commented on in the novel itself. Pynchon's characters thus, once again, become involuntary tokens in a transgressive game of mixed identities.

Most importantly, however, the analogous overlaps of the identities of the characters of Pynchon's and Viinikainen's work invite the reader to *partake* in the play. Coming to terms with the characterization presupposes playful involvement in the novels. The novels actualize the game, and literalizes the metaphor of *game*, by forcing the reader to adopt a decidedly playful and interactive attitude toward reading. According to Ryan's account of Caillois's typology of games, the presupposed readerly approach would thus exhibit the spirit of *ilinx*. In addition, this conclusion is supported by Caillois's concept of this category; he considers changing identities and guises typical of an amalgamation of games of *mimicry* and *ilinx* (Caillois 1961, 87–97). Reading Viinikainen's *Iberian kuvat* is, hence, a mixture of immersive "reading for the world" and interactive "reading as a game". The effect is, obviously, metafictional – foregrounding the reader's (as well as the protagonist's) interpretive process.

There is, nonetheless, an essential difference between Pynchon's radical experimentation and Viinikainen's more subtle postmodernism. While

Viinikainen's novel eventually grants the reader interpretive hints that point toward at least a partially naturalizing "explanation" of the identity-drill (the protagonist's mental disposition), Pynchon's text offers no way out. The odd similarities and analogies between the characters remain without natural explanation.

A somewhat more problematic instance of setting up games with identities is presented in Viinikainen's short story "Machadot" ("The Machados", 2000). The first-person narrator begins the narration by going straight to the point:

> It is surely not easy to believe me when I tell you that I am Antonio Machado, perhaps the most significant Spanish poet of the century. ... That is why I'm going to tell you how it is possible, and to create suitable ground for the imminent change. (Viinikainen 2000, 84.)

The narrator explains that he – Antonio Machado – and his Finnish translator have "entered the world of poems" through the same gateway, and, as a result, switched identities. The ensuing fantastic story comprises the narrator's description of coming to terms with the life of his future translator in a foreign country. Eventually, the narrator devises an elaborate plan to switch back to his original identity, with the help of a member of the narrative audience "one of you – not present at the moment" (Viinikainen 2000, 97). The narrative ends cyclically in the narrator's hypothesis about the situation after the corrective switch:

> When he gets on his quivering knees (he'll have to bear with these legs as well!), asks for a permission to speak and begins: "It is most likely not easy to believe me when I tell you that I am Antonio Machado, perhaps the most significant Spanish poet of the century…", please respond with understanding, nod your head in affirmation, maybe just like that. (Viinikainen 2000, 99.)

The metafictional effect is roughly the same as in the end of Roman Polanski's *The Tenant* (1976), in which the protagonist Trelkovsky – as in a strange loop – recognizes his pre-tenant self after transforming into the previous tenant Simone Choule and attempting suicide.

However simple the basic idea of Viinikainen's short story, it is apt to elicit some confusion on the reader's part. The narrative is, essentially, a textual game of *agon* in which the reader is presented with a puzzle to be solved. To further complicate matters, the narrator apparently becomes unsure about his identity as Machado: he addresses Machado in the third person, refers to written documentation about his own life and opinions and the like. The reader has most likely been suspicious of the narrator's reliability from the outset: the supposed poet outrageously refers to himself as "perhaps the most significant Spanish poet". This is, obviously, a suspicion corroborated by the cyclical ending.

The metafictional identity-drill in "Machadot" differs from that in *Iberian kuvat*: no naturalizing explanation is offered to the reader. The mental and physical disposition of the protagonist might steer toward a "realist"

psychological interpretation, but this is very vague, not to mention boring. It seems that clinging to the absurd and fantastic interpretation as a metafictional textual game – a strange loop of identities – yields most satisfying interpretive results.

Surveying the boundary between literary immersion and interactivity, Ryan makes a distinction between "medium-aware immersion" and radical textual play. The former, she contends, is possible because "we can at the same time, without radical change in perspective, enjoy the imaginative presence of a fictional world and admire the virtuosity of the stylistic performance that produces the sense of its presence" (Ryan 2001a, 351). In the case of textual interactivity or "hypermediacy" (Ryan's examples are hypertext fictions and Calvino's *If on a Winter's Night a Traveler*), by contrast, the spell of immersion is broken, because "every time the reader is called on to make a decision, the projector that runs the 'cinema of the mind' comes to a halt [and] it takes a while to get the projector running again" (ibid.). Reading Viinikainen's novels, the aesthetics of immersion frequently becomes short-circuited, and the reader is apt to pay more attention to the mechanics of narrative than the realist illusion that is their supposed purpose of being.

For Ryan, the awareness of the medium is only partially compatible with the notion of reading "for the world": too much medium-awareness, and the reader is no longer able to immerse herself into the represented fictional world. The obvious question is where to draw the line between subtle and radical interactivity. In Ryan's view the subtle medium-awareness that does not yet efface immersion "grow[s] almost spontaneously out of the text, rather than being forced on the reader by emphatic devices such as metafictional comments or embedded mirror images" (Ryan 2001a, 352). It seems that the acceptable amount of ludicity cannot be precisely measured, or even described. Moreover, the expression "forced on the reader" cannot but suggest an ideological motivation behind the insistence on the strict *world/game* separation; reading for the world is presented as the natural alternative in fiction, while reading as a game is made necessary by "emphatic devices".

This is where the proposed application of the typology of textual games becomes useful. The gray area between immersive and interactive texts can be analyzed in terms of the relative dominance of textual games. From the viewpoint of the aesthetics of postmodernism, there is nothing non-spontaneous or "forced" about textual play. Textual games of *mimicry*, *agon*, and *ilinx* all contribute – in turn, perhaps? – to the overall effect of *Iberian kuvat* and "Machadot".

Ontological Games

Manipulating identities, the previous section argued, is one of the prominent narrative tactics in Antero Viinikainen's fiction. The aim of this section – to probe the ontology of Viinikainen's narratives – is not unrelated to the problem of character persona. The ontological indeterminacy of the depicted events and beings in Viinikainen's prose is typically attributed to the

consciousness of a protagonist-narrator endowed with an unstable identity. Thus the postmodernist game of identities is linked to McHale's (1987, 8) famous dictum about the *ontological dominant of postmodernism* which, furthermore, seems justified *vis-à-vis* Viinikainen's work.

Viinikainen's habit of constructing hypothetical and indeterminate worlds and encouraging the reader to play with them, however, deserves more devoted attention. In order to base the explication of the ontological play on the theory of narrative, a brief discussion of the worlds of fiction is in place.

Ryan's (1991) study *Possible Worlds, Artificial Intelligence, and Narrative Theory* is arguably the most significant attempt to build a comprehensive narratological theory utilizing possible world semantics. The most fundamental insight of Ryan's account of fictional universes is the concept of *fictional recentering*. Reflecting the difference between real and fictional systems of possible worlds, fictional recentering shifts the center of the narrative universe from the actual world (AW) to the world presented as actual in the narrative, the textual actual world (TAW):

> For the duration of our immersion in a work of fiction, the realm of possibilities is thus recentered around the sphere which the narrator presents as the actual world. This recentering pushes the reader into a new system of actuality and possibility. (Ryan 1991, 22.)

In Ryan's account, fiction is interpreted as pretend embedded communication in a "fictional game" no different from games of make-believe. In short: as readers of fictional narratives, we are invited to believe that the text is an utterance of a narrator to a narratee, both of whom are members of the fictional world. (Ryan 1991, 23, 75–76.) In the terminology of Caillois, hence, the prototypical fictional recentering comprises a game of *mimicry*.

For McHale, the collisions and juxtapositions of real and imagined worlds and thus "foreground[ding] the ontological boundaries and ontological structure" is essential to the postmodernist literary experience. A particularly popular postmodernist narrative tactic is endowing characters with literary "transworld identity", i.e. the ability to exist in more than one world. (McHale 1987, 35.)

Characters with transworld identities abound in Viinikainen's narratives. Viinikainen's fourth novel *Kerrottu mies* (The Narrated Man, 2003) is an illustrative example of this: the novel as a whole is based on the notion of incorporating a real-world professor of literature, Tarmo Kunnas, into the realm of fiction. In addition to Kunnas, several other well-known members of the Finnish cultural elite partake in Viinikainen's "ontological cocktail-party", among others the author/film producer Jörn Donner, and the former Minister of Culture, psychiatrist and author Claes Andersson.

The "real-world" characters are, essentially, caricatures and as such build upon the public images of their target personae. Incorporated into the novel, the characters become tokens in the metafictional game of *ilinx* typical of Viinikainen. Their identity and existence become provisional, at the mercy of the rules of narrative, as the following quotation poignantly demonstrates. Regardless of the amount of rebellious arrogance and sense of superiority

that the character "Jörn Donner" displays, he (or it?) is painfully conscious of his subordinate status as a fictional character:

> Do you happen to know that I produced Fanny and Alexander, the best movie Ingmar ever did… I received an Oscar for it… When the Shakespearean dramaturgical man has been adopted as the measure of man it's damn obvious that characterization that contends with it seems like the only correct alternative. And the flattening of destiny to a merely psychological matter suits the modern regime perfectly. ... But I am Jörn Donner, I have a destiny, goddammit…
> – As you now go and see that ex-minister-psychiatrist-tinkler, beware not to submit to the demand of psychological plausibility. Following it will make you a mere narrated character… Just stay the way you are and we can still win this case. (Viinikainen 2003, 127.)

Apart from the "real" people intruding the textual actual world of a particular fictional universe, Viinikainen's texts involve migration of fictive entities between separate textual actual worlds, or between their separate subworlds. Sometimes the migrating elements are not characters, but rather characteristics: some of the short stories in Viinikainen's collection *Kaksipääkotka ja 13 muuta kertomusta* (The Two-Head Eagle and 13 other Stories, 2000; see also Viinikainen 1995, 231), conspicuously, include characters with receding hairlines at the temples. Hairstyles too can have transworld identities!

Perhaps the most radical ontological game of *ilinx* is to be played, however, in reading Viinikainen's debut novel *Joen kylä* (The River Village, 1995). The extradiegetic level consists mainly of a pedagogic dialogue between a first-person narrator and a character called Hesekiel. Hesekiel is presented as a master of diegesis who "knows how to write a novel" (Viinikainen 1995, 8). The narrative alternates between Hesekiel's exemplary narrative and rebellious apprentice's commentary by the first-person narrator. The ontological distinction between the narrative layers is highlighted to the reader by typography: Hesekiel's embedded narrative is italicized. In the course of the novel, however, the neat ontological boundary between the two narratives becomes selectively permeable: the story material, which logically should belong to the embedded narrative bleeds into the extradiegetic narrative, the discussion between Hesekiel and the first-person narrator.

The process of this "ontological leak"[4] is gradual: Initially, the narrator's and Hesekiel's hypotheses and suppositions become subtly entangled in the italicized narrative. Later on, however, the metafictional effect becomes more drastic, resulting in a restaurant scene which gathers together a party of literary personage from several ontological levels: "There I sit, and wherever I set my eyes I see Hesekiel's narrative becoming flesh and blood in the surrounding reality" (Viinikainen 1995, 230).

In terms of the relative dominance of textual games, then, the novel begins by presenting itself as a hierarchical pursuit of *mimicry* but gradually evolves

4 Raine Koskimaa (2000, Ch. 4) has examined ontological transgressions of this type in hypertexts and ergodic literature. His coinage for the phenomenon is *ontolepsis*.

into a ludicrous game of textual *ilinx*. The world-aesthetics of immersion and game-aesthetics of interactivity alternate in the novel.

Viinikainen's fiction consists almost exclusively of first-person narratives. As has been demonstrated, the narrators are more often than not highly idiosyncratic, high-strung, and hence potentially unreliable. In this respect, Viinikainen's *oeuvre* comprises an extended field survey of the world-creating habits of first-person narrators. Discussing the process of authentication of the textual actual world, i.e. the "what the case is" of the narrative universe, Ryan (1991, 113) briefly analyzes Kesey's *One Flew over the Cuckoo's Nest* in order to demonstrate that in the case of personal (and overtly unreliable) narration the reader has to "sort out, among the narrator's assertions, those which yield objective facts and those which yield only the narrator's beliefs". After all, not everything an unreliable narrator states is false.

Consequently, Ryan concludes that there is a potential discrepancy between the facts of the textual actual world and the version of it presented by the narrator, the *narratorial actual world* (NAW) which is, from the purview of the textual actual world, virtual. As Ryan (1991, 166) herself observes, the notion of the virtual in narrative echoes in the work of other narratological theorists. For instance, a connection exists between Ryan's concept of virtuality and Prince's (1992, 30) notion of the *disnarrated*, defined as "all the events that do not happen though they could have and are nonetheless referred to (in a negative or hypothetical mode) by the narrative text". David Herman's (1994, 231) notion of *hypothetical focalization*, in addition, belongs to the domain of Ryan's virtual narration (for a revised version, see Herman 2002).

Playing with the narrated and the disnarrated is essential to the metafictional games of ontology in Viinikainen's fiction. In the author's latest novel *Sisiliskopalatsi* (The Lizard Palace, 2005), the interplay between the "real" and the virtual and hypothetical is utilized particularly often.

Sisiliskopalatsi is another novel about Finns in Spain: a Finnish literary agent is searching for a reclusive Finnish author, who has published a successful self-help guide based on the life and wisdom of a mysterious Spanish "Goat-man". Two first-person narratives alternate in the novel: the literary agent's account of the search for the author, and the diary of a fatherless goatherd Picarillo. Picarillo's diary is particularly susceptible of ventures into narrative virtuality. Characteristically, these are introduced in an assertive manner as anything but virtual. Here's Picarillo's account of the supposed fake death of his hero and father-candidate Manuel Melgares:

> The investigating judge declared that the robber chief Manuel Melgares was dead. Fanfares were sounded and gratulatory toasts proposed at the barracks of the national guard. The most guileful outlaw in Andalucia, perhaps in the whole of Spain, had finally been killed. But anyone even slightly familiar with the style of Melgares couldn't fail to recognize the apparent hoax. The sly fox of Sierra Axarquia had once again pulled his persecutors' leg. (Viinikainen 2005, 12–13.)

Various adolescent fantasies are offered to the reader, rhetorically, as self-evident truths. As a result, the reader is faced with analytic game of *agon*:

sorting out the fragments of textual actual world from the mesh of wish-worlds created by the narrator. The other narrator of the novel – the literary agent – shares the interpretive task with the reader, since Picarillo's diary apparently includes useful information about the author-recluse's whereabouts: "Perhaps the best way to go ahead, I reason, is to keep the narrative and reality separate and stay at a close perceptual range from both" (Viinikainen 2005, 58). The separation of fiction and fact is, as is to be expected, impossible: the aesthetics of ontological indeterminacy and playful interactivity prevail.

The narration of *Sisiliskopalatsi* – or, rather, Picarillo's diary – is particularly subtle in its fluctuation between the depiction of textual actual world and the various narratorial deviations thereof. For instance, the overtly hypothetical and subjunctive description of the death of Picarillo's favorite goat Tetona merges with the "indicative" (yet equally fantastic) narration which follows (Viinikainen 2005, 114–118). The narrator appears to *forget* that he was recounting an imagined event.

For Ryan, the most crucial index of tellability is the diversification of possible worlds of the narrative universe. Since "conflicts are necessary to narrative action and […] conflicts arise from incompatibilities between TAW and the private worlds of characters", the diversification of a narrative universe forms the formal basis of tellability. In other words, the more potential clashes between the textual actual world and the private virtual worlds of its inhabitants that a sequence involves, the more tellable the configuration that it yields. Ryan (1991, 156) describes the private possible worlds (wish-worlds, belief-worlds, predictions or the like) of characters as "purely virtual embedded narratives" that underlie the plot and determine the amount of its tellability by a simple algorithm: virtual narratives in, tellability out. In this respect, surprisingly, the narrative of *Sisiliskopalatsi* – all metafictional play aside – qualifies as a highly tellable configuration, in other words, a story worth telling.

Conclusion

The point of departure for this essay was the problem of applying the concepts of game studies to the study of narrative. In the discussion, the metafictional aspects of Viinikainen's fiction have been analyzed and interpreted by utilizing a four-part typology of games.

In what sense, if any, are the game categories compatible with narratological concepts? In terms of genealogy, the typology is obviously non-literary, based as it is on Caillois's (1962) categories of games. In a prototypical literary situation, the reading as *mimicry* clearly dominates the field of textual play, the other types serving as marginal or supplemental phenomena. The inevitable difference of emphasis between the two fields, the study of games and narratology, does not make Caillois's typology any less useful for narratological criticism, however. It merely makes the application of the typology of games to literary studies markedly different from the use that game studies have for it.

Ryan's (2001a, 17) view that "postmodern narrative deepens the reader's

involvement with the text by proposing new reading strategies, or by drawing attention to the construction of meaning [and] stand[ing] as the illustration of a strong figural version of interactivity" suggests that a particular text is a game in a figural sense only if it is *marked* as such. Ostensibly, if the reader is not aware of being faced with a playful text, it makes no sense to use the metaphor of *game*.

This conclusion is corroborated by the analyses of Viinikainen's work. His texts indeed "draw attention to the construction of meaning", for instance, by presenting characters at the same time as realistic persons and tokens in a disorienting narrative game. The ludic interpretation is supported by the text; it does not stem from an all-encompassing statement about the playfulness of all literary discourse.

It seems that the metaphor *game* functions best when pragmatic demands for analytic and interpretive effectiveness make it sensible. It is often trivial or superfluous to talk about realistic novels as constituting games of *mimicry*, if nothing indicates that the typology of textual games has consequences for their interpretation; essentially non-ludic narratives sensibly suggest resorting to Ockham's razor. There is not, however, any real reason not to make use of the concepts provided by the model of literary games if the textual situation invites this. As "narratological sharpshooting", the categories of textual games provide a conceptual apparatus for the analysis and interpretation of postmodernist experimental fiction. Considering the creation of fictional worlds as merely one among the many possible textual games is a source of novel insights. Thus, while Eskelinen (2001) is perhaps justifiably worried about the alleged colonizing attitude of art criticism with its predilection for "storifying" and interpreting all cultural phenomena, tentative and metaphoric application of the concepts of ludology to narratological criticism hardly constitutes a threat to either discipline.

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MIKA HALLILA

The Novel is a Cultivated Monster

Metafictionality in Juha K. Tapio's Novel *Frankensteinin muistikirja*

> And what else are we, the authors, but doctor Frankensteins in disguise? We take as our material the random minutiae offered to us by the everyday life, blend them with already existing literary elements, and blow the living spark to the work thus conceived which, if the whole is even a little fit for life, begins to lead an individual life of its own, separate from us. Our creations are not always benign, beautiful or well-proportioned, and sometimes, dear Alice – sometimes we too create monsters. (Tapio 1996, 248.)

The modernist artist circles of the early 20th century Paris receive an unexpected visitor in Juha K. Tapio's debut novel *Frankesteinin muistikirja* (Frankenstein's Notebook, 1999). The Frankenstein monster emerges into the habitat of Gertrude Stein and Ernest Hemingway transformed into Frank M. Stein, a civilized gentleman. Lingering remorse and scars in the body parts stitched together are the only remnants of monstrosity – the rest is sheer cultivated elegance of an art connoisseur. *Frankensteinin muistikirja* is a postmodernist novel, and the depicted period is modernism – the monster, for its part, represents romanticism. As a result of this encounter of the transcendent imagination of romanticism, the subjective imagination of modernism, and the textual imagination of postmodernism, the boundaries and definitions of the periods, volatile to begin with, become questionable.

Emphasizing as it does the fictional and imaginative nature of literature, *Frankensteinin muistikirja* differs structurally, thematically, and in terms of its story, from the body of literature one could refer to with the generalization "Finnish novelistic writing". Immediately after its publication, Tapio's debut stirred a fairly wide public interest and received moderately high critical acclaim; it was awarded the Helsingin Sanomat Literary Prize, and the press reviews were enthusiastic without exception. The prize jury characterized the novel as literature about literature at play with the European cultural tradition (HS 14.10.1996), and some critics were puzzled, even pleased, to notice the very fact that this Finnish debut novel does not even once mention Finland (AL 8.11.1996; KS 17.11.1996). That one should make this trivial observation, let alone publish it, tells something about the expectations that even at this time and age are aimed at Finnish novels.

The narration ascending to the literary meta-level is an essential aspect of *Frankensteinin muistikirja*; in the novel, the topic of writing is discussed, problems pertaining to literary theory considered, and literary conventions parodied. Nothing is uttered about Finland or about being Finnish – yet the novel is magniloquent about literature. *Frankensteinin muistikirja* is a metafiction – "fiction about fiction", according to the simple definition of the concept.

The Journey of Finnish Metafiction: From Bastard Child to Cultivated Monster

Traditionally, Finnish novel has promoted national objectives or communicated accepted moral values. Eino Maironiemi (1992, 134) polemically states that Finns are apt to read novels in a documentary fashion, paying less attention to aesthetic merit than to the representation of Finnishness. Literature has been an integral part of the search for and the definition of national identity (see also Jokinen 1997).

For a long time, the traditional mainstream of Finnish realism hindered the observation that novels that were part of it might themselves involve critique towards our novelistic tradition. Risto Turunen refines the notion of the "national project of literature" in this direction by pointing out certain incontinuities in the national heritage. There is, on the one hand, literature that follows the tradition and fulfils its functions and, on the other, literature that surmounts the national intention or deconstructs it. Turunen's account divides the tradition into two: Finnish realism has been criticized and opposed on the basis of flaws in the mimetic representation of reality at least in the works of authors such as Maiju Lassila, Joel Lehtonen and Veijo Meri. The canonized status of these writers has ensured that even those of their works which part out from the Finnish novelistic tradition have been misread as partaking in it (Turunen 1992, 104–105, 110, 129–130).

Reading certain modernist and postmodernist novels through such nationalistic reading glasses has not been similarly successful. Novels that explore and break boundaries have often remained the silenced bastards of Finnish fiction; the dust raised by their innovative first steps has been quietly swept under the carpet of literary conformities. This applies to metafiction as well. The reception of Matti Pulkkinen's *Romaanihenkilön kuolema* (1985) (The Death of a Novel Character) is an excellent case in point. Pulkkinen's fragmentary novel was constructed into a coherent whole by the critical community (see Lehtola 1987, 151–163).

Pulkkinen's novel is a metafiction, and this was known already in the 1980s. Both the press reviews and the essays by Anna Makkonen – the literary scholar whose surname and profession are reminiscent of "the only fictional character" in the novel – discussed the metafictionality of *Romaanihenkilön kuolema*. In her essay commenting on Pulkkinen's work, "Romaanihenkilön ylösnousemus" ["The Resurrection of a Novel Character"], Makkonen (1985/1997, 167–168) claimed that she knows the reason as to why

> metafiction has not been a success in Finland. It is not the shortness of the literary tradition, not the scarcity of translations in the genre nor is it the separation between literature and literary research. No, these are not the most fundamental reasons; the Finnish feeling of guilt underlies it all. This feeling of guilt appears in many forms and for many causes.

Not a hint of this Finnish feeling of guilt can be found in Juha K. Tapio's *Frankensteinin muistikirja*, published eleven years after the publication of *Romaanihenkilön kuolema*. Metafictionality is even more prominent: the prize jury (in which also Makkonen served as a member), the critics, the author himself, and the publisher do not fail to emphasize that it is metafiction that one is dealing with. *Frankensteinin muistikirja* does in many ways situate itself overtly and consciously as part of this postmodernist (sub)genre.

Frankensteinin muistikirja is, among other things, metafiction, because it parodies other works of literature, ponders problems of literary theory, reveals its artificiality to the reader, and plays ambiguously with its governing structural principle. Obviously, it is not the only one of its kind in Finland today. Contemporary Finnish authors like Pirkko Saisio, Monika Fagerholm and especially Lars Sund have all written novels that fall into the same category. In contrast, however, most other works which utilize metafictionality as a literary element, such as *Klassikko* (1997) ("The Classic") by Kari Hotakainen or *Aleksis Kivi ja Serbian prinsessa* ("Aleksis Kivi and the Princess of Serbia") (1996) by Antero Viinikainen, remain tightly knit to the Finnish gray rock foundation formed by the Palojoki–Helsinki axis of reality and fiction (which means that these books are fiction about Finnish literature, Finnish people and Finnish history) – and maybe even to the feeling of guilt, to some extent at least. *Frankensteinin muistikirja*, on the other hand, foregrounds the universal themes relating to writing and literature which the metafictionists world over tackled in the 1960s–1980s; it is a representative of a literary trend created by masters from Jorge Luis Borges to John Barth during the later part of the previous century. Tapio's novel, the cultivated monster, seems to be a representative of anticipated, stylistically impeccable Finnish metafiction, free from the feeling of guilt.

The Textual Existence of the Monster

Frankensteinin muistikirja adapts and borrows stories intertextually and parodically. The stories, just like the principal characters, stem either from literature or from history. It is noteworthy, however, that the novel portrays historical figures who were influential in the fields of art, literature, and philosophy, such as Gertrude Stein, Pablo Picasso, and Friedrich Nietzsche. In addition to characters, classic stories of literature are also being parodied. For instance, the encounter of the Frankenstein monster and the golem set in Prague blends the old golem-story with a parodical retelling of the short story *The Map and the Compass* by Jorge Luis Borges.

Amalgamating alternate worlds, a feature typical of the postmodernist novel, is one of the traits in Tapio's metafiction. "Ontological" strata are crossed and breached. At the same time the fictional Frankenstein monster

is introduced into the realm of historical characters, the historical characters themselves become fictionalized. There is a good reason as to why the names of Gertrude Stein and Ernest Hemingway are missing the letter *e* in this novel. In *Frankensteinin muistikirja* Gertrude becomes Gertrud, Ernest becomes Ernst and the monster becomes Frank M. Stein. The letter *e* missing from the names of the main characters most likely refers to the "lacking" existence of fictional characters, their textuality, and hence to their non-actuality. Also, it refers to Georges Perec's novel *La Disparition*, in which the letter *e* is not used at all. The historical characters in the novel are reminiscent of their historical models but serve only as their textual manifestations. The most clearly and pronouncedly textual or intertextual of the characters is Frank M. Stein, who equals himself to a fictional text:

> Heterogeneous, put together from different elements, I was a living text, a fiction; like a literary text, I was too built upon the generous basis of already existing source material. And as a fiction like that, I too included a multitude of unrealized possibilities. (Tapio 1996, 108.)

The structure of the novel and the fictional and artificial nature of literature are openly reflected upon in the novel. Linda Hutcheon's typologies in her study *Narcissistic Narrative: the Metafictional Paradox* (1980) differentiate between metafictional texts according to the kind of self-consciousness they present: they are self-conscious either on the narrative level or as linguistic compositions. Another significant factor in Hutcheon's typology is the overtness or covertness of metafictionality (Hutcheon 1980/1985, 7). In the light of Hutcheon's typology, *Frankensteinin muistikirja* is an overt metafiction that is self-conscious on the narrative level. The novel's play with words (stein is stein is stein by Tapio cf. a rose is a rose is a rose by Stein), however, involves additional covert linguistic metafictionality as well.

The monster constructed from the body parts of different people corresponds to the novel as a totality (cf. above quotation from the novel). The monster as well as the novel is put together from various dissimilar sources. The body parts of the novel parallel the novel's allusions and parodies, which refer to a multitude of origins. On the one hand, the textual identity of the monster is emphasized, on the other, the emphasis is on the analogy between the monster and the structure of the novel. Despite the fact that the novel's metafictionality largely culminates in the correlation between the structure of the novel and Frank M. Stein, the story itself constantly furnishes the reader with clues about its fictional nature; the characters in the novel meditate on their personal relationship to fictionality, and the novel even presents a poststructuralist notion of identity, one that stresses the similarity between fiction and identity. Again, in the words of the monster:

> (…) everything that is – including that indeterminate structure people call 'I' – is in the end merely man-made, something artificially constructed, not granted from above, but conceived and defined by certain spatial and temporal causal factors (Tapio 1996, 88).

Two Identities, Two Parodies

The monster in Mary Shelley's *Frankenstein* and Frank M. Stein depart crucially in terms of their conception of selfhood. In Mary Shelley's *Frankenstein*, the monster strongly perceives the dualism between spirit and flesh; people see him merely as a physical exterior and are incapable of realizing that he possesses the spiritual interior as well (see Alexander 1989, 131). The monster, nonetheless, is portrayed as a feeling and thinking creature, who very deeply experiences the tragedy of his existence. The monster's identity is built upon an awareness of self that has been created linguistically. He learns the language by secretly listening to the way people speak. Hence identity appears not as a fiction, but as something that is given, something that one becomes conscious of and understands once the cognitive and linguistic development provides the necessary means.

In addition to historical and philosophical distance, the difference between the monster-characters created by Shelley and Tapio has to do with the divergence between novel genres and their conventions. *Frankensteinin muistikirja* does not represent horror fiction, although it employs elements of the genre. Horror fiction as a genre involves the idea that the monster-character bears the guilt of "all the evil – pain, cruelty, suffering", and that the monster-characters break down cultural classifications such as animal/human and dead/alive (Mäyrä 1999, 45). In Shelley's work, the monster literally bears the guilt of everything sinister by acting both as the malefactor and a creature suffering from his own evil. Tapio's monster, while carrying the burden of his painful and violent past and the consequent guilt, horrifies his surroundings no more than the reader. Frank. M. Stein claims that Mary Shelley strongly exaggerated his appearance when she wrote her novel after their encounter. In this new role, Frank M. Stein no longer represents a typical monster-character of horror fiction.

The monster in Shelley's *Frankenstein* has, likewise, been seen in conjunction with meanings other than horrendous. Feminist research has considered the monster as a parody. A specific target for the parody is the concept of sublime, central in the aesthetics of romanticism, a notion that is "pervaded by masculinity" (Day 1996, 194). Unlike Shelley, many female authors of the romantic age did not consider the sublime in their works but kept the notion outside the bounds of their topics. In Shelley's novel the sublime, which is typically attributed superhuman qualities, is portrayed as inhumane (Day 1996, 163). The parody in *Frankenstein* is directed toward the male literature of its time and the preceding age; Sandra M. Gilbert ja Susan Gubar (1979/1984, 221; see also Day 1996, 193) regard *Frankenstein* as a re-reading of Milton's *Paradise Lost*, fostered by the period of romanticism:

> ... as a woman's reading it [*Frankenstein*] is most especially the story of hell: hell as a dark parody of heaven, hell's creations as monstrous imitations of heaven's creations, and hellish femaleness as a grotesque parody of heavenly maleness. (Gilbert and Gubar 1979/1984, 221.)

Gilbert and Gubar (ibid. 221) claim that Mary Shelley attempted to unsettle her target with her grotesque parody, but eventually only ended up re-iterating

and complementing the "frightful reality" of *Paradise Lost*. Shelley's novel clearly presents the connection to *Paradise Lost*. It is, after all, one of the works that enable the monster to contemplate about his position in the world. The monster, however, relates more to the embittered Satan than to Adam who, unlike the monster, was permitted to live "guarded by the special care of his Creator" (*Frankenstein* 1818/1992, 126). The parodical conception of *Frankenstein* presented by Gilbert and Gubar is based on a parallel in which the "new Adam" becomes an angel of vengeance on a par with Satan.

According to Linda Hutcheon (1985/1986, 31–32, 36), parody comprises repetition or copying which nevertheless differs from that which is repeated or copied. Usually the difference also includes critique of the object of parody, and irony is used to distance oneself from it. In parodical metafiction, on the other hand, both the ironical relationship to the object and the artificiality of literature are emphasized. As a parody, *Frankenstein* can be conceived as repeating or copying *Paradise Lost*. It does not, however, include the literary-theoretical issues present in *Frankensteinin muistikirja*, which parodies *Frankenstein* and Gertrude Stein just as it does various literary conventions – and theories, too. Tapio's novel can be considered as parodical metafiction in which irony's edge is directed toward literature and literary theory in general. It affirms the artificial nature of literature, in particular, by means of many parodical allusions.

Frank. M. Stein and Narcissus – Allegories of the Theory of the Novel

As stated above, Frank M. Stein's character is analogous to the structure of *Frankensteinin muistikirja*. This analogy has several connections to the theory of the novel.

To begin with, an important source text for Tapio's novel is the article entitled "Hirviön kirjalliset luut ja lihat" (1992) ["The Monster's Literary Bones and Flesh"] by Mikko Keskinen. In his article, Keskinen perceives in Shelley's *Frankenstein* connections between the monster-character and the structure of the novel similar to the ones presented here *vis-à-vis Frankensteinin muistikirja*. In Keskinen's view the monster is analogous to the structure and intertextuality of Shelley's work. In this respect, Tapio's work seems to appear as a novelistic illustration and continuation of Keskinen's theoretical innovation.

A more significant connection is found in a comment on the theory of metafiction, however. Linda Hutcheon (1985, 8–16) has interpreted the myth of Narcissus ironically as an allegory of the narcissistic narrative of the metafictional novel and the development of the novel. Narcissus, who is in love with his mirror image, equals the novel that has become aware of itself; Echo, in love with Narcissus and transformed to a mere echo, is the verbal process which may after Narcissus's "death" come forth and become visible. Hutcheon equals the change in the generic evolution of the novel with the metamorphosis undergone by Narcissus. Narcissus never really died but kept on living in two forms: in Hades and as a daffodil. The narcissistic

narrative of the metafictional novel can be similarly considered as a metamorphosis, in which the original phase that preceded the change is still visible. The novel is not dead, it has merely changed its shape. Hutcheon's Narcissus-allegory is turned upside down, when in Narcissus's stead the Frankenstein monster looks into the mirror.

In Mary Shelley's *Frankenstein*, the monster sees his reflection on the surface of the pond. Unlike Narcissus, who falls in love with his own image, the monster finds his appearance unacceptable, and his mind is filled with "the bitterest sensations of despondence and mortification" (Shelley 1992, 110). The choice of Frankenstein's monster as the reflection of the metafictional structure thus appears as an ironical comment on the development and theory of novelistic literature. The allegorical discourse about the novel as a narcissistic genre, however, is referred to in Tapio's work, in the form of the death-defying (!) Venice:

> In love with her own fleeting image, Venice looks at her reflection in the watery mirror, as if Narcissus and Oedipus in a single person. Like the hero who has forgotten his own origin, his own roots in the centuries of mud, Venice raises her garish carnival mask to salute the new day on the rise, like evidence of the postponement of the end of the world, yet again; the day that you left behind was not the last after all… (Tapio 1996, 204)

Frankensteinin muistikirja is both a parody of literature and theory of literature – and in fact it parodies literary theory as well. Yrjö Sepänmaa (1995, 95–96), who by coincidence writes about the Venice Biennale, pays attention to the close proximity of conceptual art and literature. Conceptual art also includes features typical of meta-art and metaliterature. In Sepänmaa's view, meta-art inhabits the indeterminate territory between art and research. In the literary realm, this indeterminate co-existence of art and research is, naturally, realized in metafiction. Furthermore, as the case of *Frankensteinin muistikirja* shows, literature often parodies and ironies literary research and theories.

Tapio's novel amalgamates romantic, modernist, and postmodernist conceptions of literature and reality. Gertrud Stein's dream, for instance, involves Einstein who declares that time is relative: a reference to the modernist notion of the subjective experience of time and reality. In contrast, the fictive construction of self explicated above represents a more contemporary view of the experience of reality. Different conceptions of the novel are at play in Tapio's work as well – they are utilized in the commentary of both contemporary theory of the novel and foregone novelistic notions. In a way, the reader is led astray by explicitly presenting different conceptions of the novel, and by parodying research and theory. This type of betrayal of the reader's theoretical preconceptions and the fact that the reader is furnished with false metatextual clues – and theoretical discourse incorporated as part of fiction – is typical of metafictional novels. Let the novel *The Island of the Day Before* (1994) by Umberto Eco exemplify this genre:

> Finally, if from this story I wanted to produce a novel, I would demonstrate once again that it is impossible to write except by making a palimpsest of

> a rediscovered manuscript – without ever succeeding in eluding the Anxiety of Influence. Nor could I elude the childish curiosity of the reader, who would want to know if Roberto really wrote the pages on which I have dwelt far too long. In all honesty, I would have to reply that it is not impossible that someone else wrote them, someone who wanted only to pretend to tell the truth. And thus I would lose all the effect of the novel: where, yes, you pretend to tell true things, but you must not admit seriously that you are pretending. (Eco 1995, 485)

The tone of the above quotation is slightly ironic because it explains the need that the novel has for creating an illusion of reality. Concerned about losing the effectiveness of the novel, the narrator states that the author of the novel pretends to be writing about actual facts so that the reader can trust on their veracity. In *The Island of the Day Before*, the conventions of realist, modernist, and postmodernist novel are intertwined. On a metafictional level, the theoretical assumptions receive a similar treatment. Certain explicit ponderings, such as the quotation above, do not refer to the novel they are part of, or the likes of it, but to previous forms of novel. The very notion of theory becomes subject to irony and parody at the expense of the gullible reader. The most gullible of the readers, however, is, of course, the one who asks whether the manuscript mentioned in the text really exists.

In *Frankenstein muistikirja*, the reader is in the same exact manner introduced to various novel-theoretical situations in which different conceptions of the novel collide. Frank M. Stein, the man-made monster, carries not merely the body parts of other people but also their views of life and being, their life experience as a whole. Similarly, the novel that is made by man and constructed like a monster bears the burden of the history of its parts, the parodied texts: the romantic, realist, modernist, and postmodernist conception of literature.

Frankensteinin muistikirja is an intriguing demonstration of the way in which metafictional novels comment upon the tradition of literature and art. In terms of the generic development of the novel, this could be interpreted as critique of individual representation, or at least as critique of the subjective depiction of reality. The novel is an individualistic genre, and as such it is based on the notion of subjective representation. The novel's elasticity as a genre is such that the best individualist novels do not contend with received ideas about what is suitable for a novel. Instead, they fashion the novel anew in themselves. In this respect, the more traditional, non-metafictional novel also incorporates some novelistic theory. With its definition of the novel, its manner of being a novel, and with its view of what a novel could be or should become, a single individualistic "great" novel alters and fashions the traditions of literature (cf. Saariluoma 1989, 11–12).

The modification of tradition in contemporary literature seems to be different, however. Novels that are, to employ a cliché, fiction about fiction necessarily always consider their relationship toward the tradition. Even the definition as metafiction often presupposes awareness of such commentary. Charles Caramello has in his study *Silverless Mirrors: Book, Self & Postmodern American Fiction* (1983) noted the way in which postmodernist literature partakes in the tradition by denying it. According to Caramello (1983, 8, 21,

35), however, the tradition cannot be denied without commenting upon it. Caramello writes about a ghost whose haunting is a necessary condition for the redefinition of the novel. The novels which, like *Frankensteinin muistikirja*, employ characters from different literary and historical periods, a broad network of intertextual allusions and parody, would not be possible without what is alluded to, the previously published literature and the tradition of literature.

In *Frankensteinin muistikirja*, metafictionality serves two important functions. The monster character in the novel is a kind of *mise en abyme*, a mirror structure, of the construction principle of the novel, and in this way the monster-Narcissus raises the familiar question (or answer) concerning the artificial nature of fiction. The novel's overt deliberations about fictionality comment on research and theory, in part parodying them and subjecting them to irony. The allegorical interpretation of the Narcissus-myth is parodied by placing the Frankenstein monster as the metaphor for the selfish, self-mirroring novel. At the same time the novel ironically comments on the theorizing about not only metafiction but literature and writing in general. Perhaps texts are more like Frankenstein monsters than they are Narcissuses? Should one omit the word "sometimes" from the opening quotation of this essay and state: we too create monsters.

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Part III
Special Cases

OUTI OJA

Contemporary Finnish Prose Poems Discuss Their Generic Features and Boundaries

Over the past ten years, Finnish poets have shown increasing interest in the prose poem, "the literary genre with an oxymoron for a name" (see Riffaterre 1983, 117, Todorov 1983, 64–65). The heyday of the genre is witnessed by the publication of numerous volumes of prose poems, notably by some of our most distinguished young poets, such as Markku Paasonen (b. 1967), Mikko Rimminen (b. 1975), and Saila Susiluoto (b. 1971). In addition, there are several other talented poets, who have taken on the task of publishing volumes that consist of both prose poems and lyric poems. This group includes authors such as Tomi Kontio (b. 1966), Kristiina Lähde (b. 1961), and Aki Salmela (b. 1976).

The recent interest in prose poetry in Finland has also been noted in literary reviews. Much attention has been directed, for instance, to the hybrid nature of the genre and to the reasons that make authors practice this writing form (see Ahokas 2003; Hakalahti 2002). The reasons behind the heyday of the genre have also been discussed, as can be seen in the formulations by the Finnish poet Jouni Tossavainen. While reviewing the collection of prose poems written by his colleague Sinikka Tirkkonen, Tossavainen assumes that poetry and prose cannot be fenced from each other as regards prose poems. At the end of his text, he ponders whether contemporary Finnish poets are able to reproduce the stylistic and rhythmic richness of poetic language through the very medium of prose poem. Tossavainen (2003) asks: should we speak about poetry when we are talking about the very recent Finnish prose poetry? Why not speak about tales? Is pronounced rhythm the only trait that differentiates our recent prose poetry from our recent short prose?

The reviews by Tossavainen and Hakalahti indicate how some contemporary Finnish poets find it important to define the generic features and the significance of prose poetry. This article aims at introducing Finnish prose poetry in the 1990s and 2000s. A brief introduction into the history of this genre in Finland is also offered. One of the main motifs of the article, however, is to show how metalyrical elements in our recent prose poetry may serve readers as a tool to analyse the poetics of these poems. I believe that metalyrical prose poems offer significant statements about the views on art, genre and literature. When these metalyrical statements are paid attention to while reading poetry, it is possible to gain some knowledge of the epoch, the genre and the authors' poetics.

Metapoetry – Some Definitions

The term metapoetry refers to a distinct category of lyric poetry that addresses the issue of poetics either directly or indirectly. "Exegi monumentum aere perennius" is the line of Horace's 30th ode that testifies to the eternity of true poetry. These words have traditionally been taken as the starting point for the history of lyric metareflection. (Müller-Zettelmann 2003, 125; Hinck 1994, 14–15; Oja 2004, 6). However, as Eva Müller-Zettelmann (2003, 125) clearly puts it, the tradition of metapoetry goes back much further; for instance, the works of Archilochos (7th century B.C.) and Sappho (7th–6th century B.C.) already included a sizable amount of self-reflexivity. It can be argued that metapoetry should not be defined as an exclusively contemporary phenomenon, nor should it be seen as a product of a particular literary epoch. Throughout the history of literature, poets have discussed their art with their readers through the very medium of their poetry (Weber 1997, 9). What has changed in the course of time is the function of metalyrical expressions. It can be claimed that poets have used meta-reflexivity for different purposes in different eras.

Finnish poetry shows no exception; throughout the short history of Finnish poetry, writers have commented on their art in their poems. The Finnish national epics *The Kalevala* (1849) and *The Kanteletar* (1840) already demonstrate a variety of metalyrical elements. *The Kalevala* – an epic of thirty-two cantos, compiled from oral poetry – introduces in its trochaic opening lines the traditional style of singing and is hence metalyrical: "I am driven by my longing, / And my understanding urges / That I should commence my singing, / And begin my recitation. / I will sing the people's legends, / And the ballads of the nation. / To my mouth the words are flowing, / And the words are gently falling" (*The Kalevala* 1: 1–8; trans. W. F. Kirby). A representative example from early Finnish literature history is also the 18th and 19th century peasant poets ("rahvaanrunoilijat"), who wrote a great number of metareflexive poems. In their metapoetry, they concentrated on defining Finnish language politically and its importance to their national and personal identity (see Hallikainen 1964, 74–106). Metapoems of this kind are not popular in contemporary Finnish poetry: poets usually take their own individual poetics and generic questions as their primary concern in their metapoems.

Metalanguage has become a common formative element in linguistics and literary theory since the 1960s (Wales 1994, 292). The interest in literary metareflection can be seen especially in the eagerness with which literature critics studied metafiction at the end of the 20th century. Metafiction – now regarded as a well-established contemporary genre (see Fowler 1989, 293) – has been studied systematically from a variety of perspectives for the past three decades.[1] The early works on the meta-aspects in literature, such as

1 The term metafiction was coined by William Gass in his *Fiction and Figures of Life* in 1970. He defined it as "a fiction which draws attention to itself as artefact to pose questions about the relationship between fiction and reality" (Gass 1970, 25). In the past three decades, metafiction has been a subject of study from a great variety of perspectives. A great number of studies have been published on e.g. metafiction's relationship to parody, biographical issues, and – above all – postmodernism.

Robert Alter's *Partial Magic* (1975), already note the participation of all three major genres – prose, poetry and drama – in the field of literary self-reflection.

As opposed to the great interest directed at metafiction, its counterpart in lyric literature, metapoetry, has gained only little attention in literary criticism. In a fruitful work *Lyrik und Metalyrik* (2000), Eva Müller-Zettelmann argues that the main reason for the absence of response lies on the fact that there is no generally accepted definition for lyric, nor is there any differentiated analytical toolkit that could be derived from that. Hence, if the interpreters do not have usable analytical tools for the "normal" (i. e. heteroreferential)[2] mode of lyric, it should not be surprising that literary criticism has not succeeded in investigating the more complex metareflexive variants of the genre (Müller-Zettelmann 2000, 1–2 and 2003, 128). In her study on metapoetry, *Lyrik und Metalyrik*, Müller-Zettelmann provides a generic model for lyric, and on the basis of this model she develops a structural, state-of-the-art typology of metapoetry.

Metalyrical poems are always fictional. This means that non-fictional metatexts – such as the poets' essays or commentaries on their own writing – do not belong to the field of metapoetry (see Hallila 2004, 209). According to Müller-Zettelmann, lyric meta-reflection can be defined by its themes – "its reference to aesthetic objects, determined by their fictionality. Metalyrical poems refer to lyric inspiration, to the poetic creative process, to the social task of literary creation, or to the intended reader's reception. The list of the possible meta-themes could be extended further, but the common semantic denominator is their reference to some aspect of the fictionality of the lyric work of art. Whenever either the aesthetic construction (*fictio*) or the inventedness (*fictum*) is thematized or presented, we have some form of metalyric writing" (Müller-Zettelmann 2003, 138–139; see also Müller-Zettelmann 2000, 171).

In this article, I rely on Alfred Weber's ideas of the relationship between poetics and self-reflexive poetry (= metapoetry). In his article "Toward a Definition of Self-Reflexive Poetry", Alfred Weber (1997) compares the status of self-reflexive poetry to that of metafiction, artist novels in particular, all of which are "documents of author's literary theory". In his opinion "even non-fictional genres like autobiography and biography can be related to our definitions of self-reflexive poetry and, above all, of the artist tale: auto-biographies and biographies of actual artists and writers also present their protagonist's convictions about art and literature" (Weber 1998, 19). At the end of his article, Weber (1998, 21) claims that "the self-reflexive poem, the artist tale and novel as well as the artist play form a thematic genre of imaginative literature defined by the overt presence of an artist and by significant statements about the experiences of their artistic lives, and their view about art and literature. In their fictional and connotative quality, they can be significant documents of their author's poetics and of the larger history of poetics."

2 Müller-Zettelmann (2003, 125) differentiates auto-referential texts, i.e. texts that relate to inner-textual phenomena, from heteroreferential texts that refer to the extra-linguistic reality.

In my article, I deal with the very recent Finnish prose poetry and its metapoetic strategies. I concentrate on the denotative content of metapoetic writing rather than on its theoretical or formal elements. Through analysing the metapoetic elements of recent Finnish prose poems, it is possible to gain understanding of the literary genre and the generic features of Finnish prose poetry. However, an analysis from this point of view is open to criticism. In her work on auto-reflexivity in the lyric, Eva Müller-Zettelmann (2003) points out that the small amount of work that exists on the general aspects of metapoetry, mostly in article form, has neglected the theoretical, formal or aesthetic aspects altogether. She claims that the metalyrical poetry is nevertheless more than just "a set of aesthetically dressed poetological statements" (Müller-Zettelmann 2003, 130). It follows from this critique that a clear distinction between two types of reading of metapoetry needs to be made.

The first type of reading is more interested in the classification and theorizing of metalyrical writing, and this is seen in the seminal work *Lyrik und Metalyrik* (2000) by Müller-Zettelmann. In this type, the reader concentrates on the generic aspects of metapoetry and tries to classify poems into different categories. The other type can be referred to as a denotative reading of metalyrical statements. Although this type focuses on the denotative elements of metapoetry, it does not neglect the theoretical questions either; it is possible to connect the two forms of reading together without forgetting classification.

I do not attempt to provide a single definition for recent Finnish prose poetry, because such a definition would be doomed to failure. Rather, by analysing and showing metalyrical statements in recent prose poetry, I discuss how different generic traits are performed in contemporary Finnish prose poems. All in all, it could be claimed that prose poetry offers a great medium for a reader who is interested in metatextuality. An analysis of metalyrical elements may serve as a way of acquiring fruitful information on the genre. Since there are no established conventions in prose poetry, the authors have to put much effort on contemplating various questions related to the crucial aspects of this medium. Some of this pondering is visible in metalyrical statements.

A Short Introduction to Prose Poem in Finnish

Prose poetry was first introduced to Finnish-speaking readers at the end of the 19th century. Already in 1861, August Ahlqvist-Oksanen – a professor in Finnish language and literature – named the then rare genre as "prosaic long poem" ("suorasanainen runoelma"). One of the first Finnish poets to write prose poems was Suonio with his *Kuun tarinat* (The Tales of The Moon, 1860). (Viikari 1987, 216–217.) In her formalistic study *Ääneen kirjoitettu* (Written in Voice, 1987),[3] Auli Viikari argues that the origin of

3 The Finnish prose poem has gained very little attention in Finnish literary criticism. There are neither book-length studies nor editions of critical essays on the topic. The most comprehensive account of the early history of the genre in Finland is provided by Auli Viikari in her comprehensive study *Ääneen kirjoitettu*.

prose poetry as a genre in Finland dates from the 1910s. However, already in the latter half of the 19th century texts that resembled prose poetry were written in Finnish and also foreign prose poetry was translated into Finnish. (ibid. 216–217).

In the first half of the 20th century, there were a few poets who wrote prose poetry in Finland, for example, Maria Jotuni with her texts from 1910s (ibid. 235). Before the rise of Finnish modernism in the 1950s, Sirkka Selja's *Taman lauluja* (Tama's Songs, 1945) was also a significant collection of poems. The collection played an important role in a change towards free verse and prose poetry. However, the advent of Finnish prose poetry was finally witnessed in the 1950s, and poets who wrote prose poetry included, for instance, Maila Pylkkönen, Olli-Matti Ronimus and Marja-Liisa Vartio (see Kunnas 1981, 19).

In her fruitful work, Viikari aims at mapping the development of the metrical features of Finnish poetry between the 1860s and the 1940s. In other words, she concentrates on the metrics of Finnish poetry before the advent of Finnish literary modernism in the 1950s, which meant a shift of paradigm in terms of the metrical features of poetry. In a chapter on prosaic poetry, Viikari lists different ways in which prose may begin to turn into poetry and poetry into prose. (Viikari 1987, 215).[4]

The late the 1950s could be seen as a turning point in the history of Finnish prose poetry, because then Finnish poets started to pay more attention to this hybrid genre and its possibilities to question the widely accepted formal and phonic measures of lyric poetry. As Mirjam Polkunen states, prose poetry was not a new phenomenon for Finnish modernist poets in the 1950s. Nevertheless, the possibilities of the genre were not fully understood until that decade (Polkunen 1967, 552). In this respect, the situation in Finland differs greatly from the United States, where most modernist writers regarded the prose poem as a rather marginal phenomenon and a mere curiosity for Francophiles (see Delville 1998, 7). In the French literary tradition, nevertheless, there is scarcely a major poet since Baudelaire who has not written *poems in prose* (Monte 2000, 5).[5]

As Mirjam Polkunen clearly points out, interest in the Finnish prose poem in the 1950s effected the development of lyrical poetry and its rhythm. To a large extent, Finnish modernism in the poetry of the 1950s led to "the prosaization" of poetry. The rhythm was based on spoken language; the rhythmic sequences in poems were no longer syllables but rather lines and line sequences. (Polkunen 1967, 552.) After the 1950s, prose poetry gained a great deal of attention among Finnish poets. For instance, Kari Aronpuro,

4 I would like to emphasize the fact that "the prosaic use of language" cannot be taken as the discursive norm, in relation to which verse is regarded as a deviation. Verse and poetry should not be seen as mere polarities but as historically coexisting forms of literature.

5 Steven Monte shows that in France the *poème en prose* has already "proved itself" regardless of whether it is or was a genre. This can be seen from the fact that prose poems appear frequently in general anthologies of French poetry, whereas they are either absent from comparable British and American collections or at best make only cameo appearances in them (Monte 2000, 238).

Väinö Kirstinä, Eeva-Liisa Manner, Matti Paavilainen, Jyrki Pellinen, Maila Pylkkönen, Mirkka Rekola, Tyyne Saastamoinen, Pentti Saaritsa, Eira Stenberg and Sirkka Turkka belong to the group of Finnish poets who have practiced the genre after the 1950s.

Typography and Length in Recent Finnish Prose Poetry

In recent Finnish prose poetry, an average poem is usually half a page long, two at the most. For instance, all prose poems by Elina Huovila, Mikko Rimminen and Saila Susiluoto are short and compact, never longer than a page. In their brevity, the new Finnish prose poems demonstrate the basic definitions of the genre. Although literary critics have had problems in providing detailed descriptions of prose poetry as a genre, they have seemed to agree on one point at least: the brevity of a prose poem (Bernard 1959, 439; Vade 1996, 179–180). As Michel Beaujour (1983, 40) puts it, "not only are prose poems observably 'short' (and autonomous), but they must be so, for beyond a certain length, 'the tensions and impact are forfeited and [the prose poem] becomes – more or less – poetic prose.'" Because of its compact composition, prose poem is not conceived of as prose.[6]

Studies on prose poetry have introduced the archetypal form of prose poem. This form tends to relate its vertical and horizontal axes in a static, square or rounded, frame, like a picture, a stained-glass window, or just a window (all featuring an epiphanous moment) (Greer Cohn 1983, 139). This archetypal form of prose poem is strongly favoured by recent Finnish prose poets. For instance, Markku Paasonen writes this type of prose poems with a "window shape" in his *Voittokulku* (Triumphal march, 2002) and *Lauluja mereen uponneista kaupungeista* (Songs of Cities That Have Sunk in the Sea, 2005), Helena Sinervo in her *Sininen anglia* (The Blue Anglia, 1996), Tomi Kontio in his *Tanssisalitaivaan alla* (Under the Ballroom Sky, 1993) and *Taivaan latvassa* (At the Crown of the Sky, 1997), and Aki Salmela in his first collection of poems called *Sanomattomia lehtiä* (Unspeakable Leaves, 2004).

Tomi Kontio's *Tanssisalitaivaan alla* consists of several prose poems which are shaped like windows on a page. However, there are also a few pieces longer than a page in Kontio's collection. An interesting fact is that almost everyone of those poems that is shaped like a window has window as its main motif. One of the poems is entitled "Ikkunoiden takana" ("Behind the windows", Kontio 1993, 61). Its shape on the page is that of a window, and, moreover, the narrator of the poem is telling what s/he sees when s/he looks at and out of the window: " […] I sat by the window all day long and looked at bedrooms through binoculars […]" (ibid. 61)[7].

6 The shorter a prose poem is, the more it resembles aphorism. The difference between prose poetry and other short lyrical text forms, such as epigrams and fragments, should be taken into consideration when trying to define the generic nature of prose poem.

7 Translations Outi Oja.

Markku Paasonen is also very conscious of the shape of his prose poems. In his collection, *Voittokulku*, there is a metalyrically entitled poem called "Mitta" ("Metre"). The speaker of the poem describes the very act of writing: "I have bowed towards black signs, I am writing a picture with a rectangular shape" (Paasonen 2001, 21). In his debut collection *Sanomattomia lehtiä* (2004), Aki Salmela also uses a window as a motif. For instance, there is a poem called "Kaksi laukausta" ("Two gunshots"), which starts with a description of a poetic subject: "He opens the window into an ice-cold evening" (ibid. 29). Naturally, the poem is written in a rectangular shape. At this point, special attention must be given to the fact that, when a reader reads a poem like this, s/he does not pay attention to its versification, because the text looks prosaic. Prose poem has no line breaks. However, because of its brevity it is not conceived of as prose.

However, the typography of recent Finnish prose poetry is not limited to a window shape. The majority of new Finnish prose poetry is displayed with a free right margin. Such prose poems are written, for instance, by Elina Huovila, Mikko Rimminen, Eino Santanen and Saila Susiluoto. Normally, prose poems are thought to differ from free verse in that they have no line breaks and they lack inner rhyme (see Delville 1998, 2). One of the young Finnish prose poets, Saila Susiluoto, has tried to question these expectations in one of her interviews. When discussing the generic nature of prose poetry, she claims that as a prose poet she sometimes needs to display a number of rhymes, alliterations, and repetitions, and she may even rely on line breaks in order to create ambiguity (Susiluoto 2004). However, Susiluoto is the only contemporary prose poet who emphasizes the significance of line breaks in her writing. Her thoughts are in opposition to the most common notions of prose poetry as a genre, i.e., the ideas that a prose poem is not subject to the patterning of metre and that it lacks line breaks (see Delville 1998, 2).

Some of the contemporary Finnish poets have written prose poems that consist of two or more paragraphs. We are familiar with this practice since the first official appearance of prose poetry in the nineteenth-century France with Aloysius Bertrand's *Gaspard de la nuit* (1842). It was Bertrand who first emphasized the white space on paper. In his letter to his publisher, he gave a rule that was to be followed: he wanted his publisher to print the text so that there is both black and white on the page, as if the text were poetry (Bertrand 2000, 301–302).[8]

White space on paper can be regarded as an author's self-conscious way of pointing out that a prose poem cannot be conceived of as prose. It is way of indicating that a prose poem is primarily poetic. Of the contemporary Finnish prose poets, it is in particular Mikko Rimminen in his second work *Sumusta pulppuavat mustat autot* (Black Cars Gush from the Fog, 2003) who writes prose poems that are divided into two or more paragraphs. The lyrical I of Mikko Rimminen's collection wanders about the streets of a town. In this respect, he is a modern *flaneur* in the spirit of Baudelaire. The

8 "Règle général. – Blanchir comme si le texte était de la poésie" (Bertrand 2000, 301–302).

paragraphs in Rimminen's collection of prose poems function as indicators of the changes that occur in the speaker's thoughts.

It has been widely questioned whether prose poem should be conceived of as a writing form that contains paragraphs rather than stanzas. First of all, it has to be noted that new Finnish poets favour short sentences in their prose poems. The only exceptions to this can be found in *Sanomattomia lehtiä* (2004) by Aki Salmela and *Lauluja mereen uponneista kaupungeista* (2005) by Markku Paasonen.

Automatic Writing?

In recent book reviews, the writing methods of Salmela and Paasonen have been compared to the French surrealistic tradition and to the esteemed Finnish avantgarde writers Kari Aronpuro and Väinö Kirstinä, who have written experimental poetry ever since they began their careers in the heyday of Finnish modernism in the 1960s (see Ropponen 2001, Sinervo 2001, Karhu 2004, Susiluoto 2004).

Many of Salmela's prose poems resemble surrealistic automatic writing, since they contain word lists that are thought to be one of the typical traits of surrealistic writing. Salmela's poems explicitly talk about sentences instead of lines. In his metalyrical prose poem entitled "Hiljaisuuden lause" ("The Sentence of Silence"), the sentence is extremely long: "This sentence like a wind, like wrath, like a feeling insanely written off, like an undressed model who stands in the backroom of a clothing store, like a thought that slenderly raises its hands, like an actor in an afternoon soap opera, like in a conventional mental image, like in a life in which everything is ready-made and plastic …" (Salmela 2004, 53). In the spirit of André Breton, "The Sentence of Silence" continues for several lines listing unexpected similes. The sentence goes on from association to association with only little logic in it. This technique may be called as the automatism effect, and theoretically it can go on from association to association for as long as any of the words in the sequence can be followed (see Riffaterre 1974, 224, 230).

Salmela makes several allusions to the works of French surrealists. For instance, in his poem "Kaksi laukausta" ("Two gunshots"), there is an allusion to Comte de Lautréamont's famous work *Les chants de Maldoror* and its famous trope that has been treated as a metonymic figure of surrealistic writing. This trope shows us "the fortuitous encounter on a dissecting table of a sewing machine and an umbrella" ("la renconter fortuit de deux réalités distantes sur un plan non-convenant"; see Nadeau 1989, 25; Kaitaro 2001, 93). In the spirit of Lautréamont, the speaker of Salmela's prose poem describes a sewing machine "that eats numerous umbrellas" (Salmela 2004, 29). Salmela's series of poems "Une semaine de bonté" carries a subtitle, which explicitly indicates that the ten poems are written in the spirit of Max Ernst's collages (ibid. 13).

In his article "Semantic Incompatibilities In Automatic Writing", Michael Riffaterre (1974) points out that poets who favour the surrealistic automatism effect have been interested in prose poetry. The automatism effect gives the

writer a possibility to write longer lines without thinking about line breaks. In Finnish poetry, the connection between surrealistic automatic writing and prose poetry was present already in 1960s in the works of Väinö Kirstinä and Tyyne Saastamoinen. In his prose poems, Kirstinä favoured an *exquisite cadaver* method (exquisite corpse) by which a collection of images is collectively assembled or adapted to collage. Tyyne Saastamoinen, on the other hand, relied on the unconscious and dream. Especially in her collection of prose poems *Jokainen vuodenaika* (Every Season, 1963), Saastamoinen writes extremely long sentences that follow the logic of dream. Her text resembles automatic writing, because it defies logic and referentiality and is therefore full of disinterested play of thoughts: "… today I was hiding away in a forest and an awful-smelling dream, a cow ruminated three words and women died bravely with the colour of skin on their lips like men in an electric chair when the head before it has dropped from the third floor to the street and died … (Saastamoinen 1963, 91).

Markku Paasonen's connection with the tradition of surrealistic writing can be seen in the intertextual elements of his prose poetry, which are often explicitly associated with metapoetry. In his "Oodi kaatopaikalle" ("Ode to a Dump"), there is an allusion to Lautréamont's *Les chants de Maldoror* (see Paasonen 2001, 17; Lautréamont 2000, 19–25). Aki Salmela also has a poem called "Oodi kaatopaikalle". The titles can be interpreted as metalyrical figures of the authors' writing techniques and poetics, since both poets make use of elements from higher and lower forms of culture in their poems. This can be seen, for example, in the opening poem of Paasonen's collection *Voittokulku*: "… I could take the light from its hairs and jerk it down here, when it steps on the gas in its limousine, but I am more keen on entangling you in the threads of sentences, in the folds of sentences, in the circulated light" (Paasonen 2001, 7). A mixture of generic conventions and allusions creates perpetual collisions between high and low.

Prose Poems with Strong Narrative Lines

In his recent study on American prose poem, Michel Delville (1998, 8) argues that a distinction between newcomers like the "short short story", "sudden fiction" and a certain form of prose poem with a strong narrative line is elusive. Although many theoreticians claim that the prose poem lacks strong narrative lines (see Nylander 1991), there are indeed prose poems with strong narrative lines. Sometimes the reliance on narrative can be seen already in the (metalyrical) title of the collection. For instance, in Sirkka Selja's collection of prosaic poems *Taman lauluja* all the poems concentrate on Tama – a highly symbolic creature with feminine power. Already the opening lines of the collection guide the reader in the world of Tama and all the poems describe Tama from different points of view.

In the history of prose poem, there are other kind of examples as well: the author may place an introductive prose poem in the beginning of his/her collection, and the text may serve as a basis for the narrative line. For instance, Jules Rénard's *Histoires naturelles* (1896) opens with a prose poem that

can be called a *frame prose poem* (compare the term with the word *frame story*). This type of a poem serves as background to the other prose poems in the collection and it may contain either another tale or a poem within a poem. It may even drop a hint to the reader of the central themes or motives that are metonymically repeated in the collection.

Recent Finnish prose poem collections also rely on coherent themes and narrative lines. In Helena Sinervo's collection of prose poems and lyric poems called *Sininen Anglia* (1996), there are five sections of poems, each printed in different typography. However, coherence and narrative are formed with the help of the central figure of the collection – the Blue Anglia car. The car functions as a memory organizer recalling the speaker's memories of her/his childhood. It is also associated with the problematics of the poetic speakers in the collection (see Sinervo 2002). Olli Heikkonen's first volume of poems, *Jakutian aurinko* (The Sun of Jakutia, 2000), is similar to Sinervo's collection in the sense that it contains both lyrical and prose poems. The speaker of the poems takes a train ride from Europe to Vladivostok through Siberia. Kristiina Lähde's second volume of poems, *Bunsenliekki* (The Flame of Bunsen Burner, 2004), also makes use of narrative structures, since all the poems in the collection are situated in the same milieu. This makes it easy for the reader to metonymically bind together the figures in the poems.

Of contemporary Finnish poets, Saila Susiluoto has made use of metalyrical frame prose poems. A clear example of such a poem is the opening poem in Susiluoto's first collection called *Siivekkäät ja Hännäkkäät* (The Winged and the Tailed, 2001).

> A woman said to her children: Once upon a time, there was a world, similar to the world we know, different from this. You could go there while asleep.
> You could go there if you were sick. There were birds flying in the fields. And wolfes, yelled the children. And wolves, promised the woman, inside each bird there was another bird and a tailed one, inside each tailed one there was a bird and another tailed one, and this went on endlessly. The biggest arguments, said the woman, were always fought inside. The biggest love meant always a way out. Where is the wolf, yelled the children, until they fell asleep.
> Outside it was snowing
> to the dark yard, the spring sun spread white light to the balconies,
> outside the summer waved in green swells over the fields. The woman said: now I am going to tell you an adult fairy tale. I will tell it because I'm a child and sick. I will tell it to myself and you.
> (Susiluoto 2001, 7.)

The poem cited above is called "Prologi" ("Prologue"), and it opens Susiluoto's debut collection. It could be called a frame prose poem, since it provides a frame for the collection. It is metatextual and contains a story within a story. In Susiluoto's collection, the lyrical I is a woman who tells "adult fairy tales". The imagery – already explicit in the "Prologue" – is continuously repeated in the collection: birds, wolves, and tailed creatures are present everywhere in the book. The last poem in the collection is called "Epilogi" ("Epilogue"), and it fulfils the circular structure of Susiluoto's

work. Metalyrically, "Epilogue" refers to a situation in which fairy tales are usually told: "the woman closes the book discreetly" (Susiluoto 2001, 61). The collection ends with the words "Once upon a time, there was a world, she laughs, and there is no end to her laugh" (ibid. 61).

Susiluoto's volume is not only entangled in the relationship between prose and poetry, but it also questions the connection between fairy tale and prose poetry. Each title contains the word "fairy tale", for example, "Satu eräästä unesta" ("A Fairy Tale of A Dream", ibid. 37) and "Satu torniin muuratuista ihmisistä" ("A Fairy Tale About People Who Were Bricked Up Alive", ibid. 39). Susiluoto also relies on expressions typical of fairy tales: "Once upon a time" is continuously repeated (see ibid. 3, 33, 61). Number three is also repeated; in the fourth poem of the volume the female poetic speaker cries "three days, three nights" (ibid. 14).

In her explicit allusions to fairy tale, Susiluoto joins the French tradition of poem in prose. In his study on French prose poetry, Yves Vadé (1996, 191–196) pointed out that Aloysius Bertrand, Charles Baudelaire and Arthur Rimbaud already took advantage of fairy tales in their prose poems. More specifically, they transferred some of the conventions typical of fairy tales to their poems in prose.

As stated above, the strong narrative line in Susiluoto's debut collection is partly created with the help of the metalyrical frame prose poems "Prologi" and "Epilogi" ("An Epilogue"). The reader wants to read Susiluoto's prose poems linearly in order to follow the narratives. In his article on the boundaries of the prose poem, Albert Sonnenfeld (1983, 207–210) differentiates between various closural signals of prose poems. He argues that despite its origin as an expression of striving for poetic freedom in both form and language of the post-romantic era, prose poetry to a large extent remains faithful to typographical linearity, to accepted syntax, and, above all, to clearly marked boundaries (ibid. 210). Clear closural signals belong to the last group.

Susiluoto's first collection of prose poems makes the use of clear closural signals explicit. This can be interpreted as a self-reflexive strategy. The poem "A Prologue" starts with an expression "a woman said to her children" (Susiluoto 2001, 7). The same poem closes with a sentence that contains the same structure: "the woman said: now I am going to tell you an adult fairy tale" (ibid: 7). The same closural signals can be noticed in the dialogue between the first and the last poem in the collection.

Susiluoto is not the only contemporary prose poet in Finland who wants to emphasise strong narrativity. In Mikko Rimminen's second volume of prose poems, *Sumusta pulppuavat mustat autot* (2003), each poem opens with a title that is an exact quotation from the beginning of the following poem in the collection. Similar self-reflexive practice is also used by Aki Salmela in his *Sanomattomia lehtiä* (2004). One section of his collection is called "Kierros" ("A Circle"). The title metalyrically refers to the practice that Salmela makes use of. The title of each poem in the section is taken from the lines of the poem that precedes it. Since the title of the last poem refers to the first, the poems make a full circle. Strategies like these indicate that narratives are of great importance for some of our recent prose poets.

The speakers of Markku Paasonen's *Voittokulku* and Aki Salmela's

Sanomattomia lehtiä often claim that they *tell stories*. In Paasonen's collection, this is made explicit already in the first poem of the collection: "I could sink my hand in the entrails of a mechanical chicken and lift a partly melt story up to the daylight" (Paasonen 2001, 7). Later in the same poem, the speaker says: "Look at this pile, I would say if I didn't know that you only have a bare sheet of paper in front of your eyes. Look at this multiplicity of genres that is hidden in wood and plastic" (ibid. 7). The poetic speaker of Paasonen's poem is aware of how readers are unable to see the multiplicity of what is going on in the city s/he describes. The latter quotation shows how the poetic speaker is conscious of the genre and metapoetically reveals that an empty sheet of paper may contain a multiplicity of genres.

Prose Poem Concentrates Explicitly on the Questions of Genre

In her text "The Self-Defining Prose Poem: On Its Edge", Mary Ann Caws (1983) explores the limits of a few prose poems as defined by themselves. While discussing Charles Baudelaire's prose poems, Lars Nylander (1991, 460) points out that it was the negation of romanticism and the lyric element that gave Baudelaire's work its strong meta-poetic character. In his study on prose poetry, Michel Delville (1998, 9) points out that the notion of "generic instability" has become an accomplished fact in both postmodern aesthetics and poststructuralist theory. All in all, it is very typical that poets explicitly ponder the traits of prose poetry in their metalyrical statements.

The generic instability of prose poetry can be seen in the metalyrical statements of recent Finnish prose poetry. The poems consist of explicit references to the writing of poetry. Moreover, many prose poems contain words such as *story*, *tale*, *clause*, and *sentence* (*tarina, kertomus, lause, virke*) that may reveal the relationship of the lyrical I with the generic nature of prose poem. It is significant to point out that poets do not usually make explicit references to lines in their poems; they rather use words that refer to the prosaic nature of text.

Recent Finnish prose poems also deal with cross-artistic themes. In her first collection *Neulametsä* (The Needle Forest, 1999), Kristiina Lähde has a window-shaped prose poem called "Akvarelli" ("Aquarelle"). The ambiguous title of this metatextual poem is typical of modern poem, since it questions the conventions of the genre. The title may lead us to such cross-artistic works of Finnish literary modernism as Lassi Nummi's etchings (see Hökkä 1999, 86). The name "Aquarelle" can be also interpreted in the light of early prose poetry. It was Aloysius Bertrand who already used an ambiguous definition of genre in his *Gaspard de la nuit*. In the subtitle of his collection, the author named his prose poems as "fantasies in a manner of Rembrandt and Callot" (*fantaisies à la manière de Rembrandt et de Callot*). "Tableaux parisiens" by Charles Baudelaire is another well-known example of this.

In her collection, Kristiina Lähde's poetic speaker draws an analogy between the writing of a poem and the painting of an aquarelle. The beginning of the poem "Aquarelle" describes the poet in his/her very act of writing: "the poet sits in front of the window. The sun travels through the yellow

world, the edges of the world. Two dark dogs ford past them; their chokers are orange, neon-coloured" (Lähde 1999, 36). In Lähde's prose poem, the role of the poet is in focus. The speaker is not talking about the author in general, but is concerned with poet. The title of Lähde's poem shows that the poet draws an analogy between the very act of writing and painting. The poet refers to the fact that inspiration derives from the nature.

Although the poetic speaker of Lähde's prose poems seems to talk about writing poetry, the speaker of Aki Salmela's *Sanomattomia lehtiä* explicitly states that s/he tells stories. In the prose poem called "Lyhenevää kehää" ("Along a shortened circle"), the speaker makes an allusion to his famous predecessor Arthur Rimbaud: "one can still hear the echo of Rimbaud's footsteps on these stone roads. It is almost a story" (Salmela 2004, 31). Repeatedly, the speaker talks about sentences. A nostalgic prose poem "Jotain joka herättää paljon vastustusta" ("Something that arises a lot of resistance") illustrates how "the borderline between fiction and what has happened fades, a sentence builds up a world that could have been" (ibid. 33).

In many ways, Salmela's prose poetry seems to meet the requirements introduced by some of the genre theoreticians. Theories of prose poetry have often emphasised the terminological fact that a prose poem does not consist of stanzas but rather contains sentences and paragraphs (see, for instance, Breunig 1983, 11). Many of Salmela's poems, however, contradict some of the theoretical assumptions because they form a strong narrative line. For instance, in Salmela's "Teloitus" ("Execution") the speaker ponders how s/he would be executed, how the crowd would greet him/her and what his/her last words would be (see Salmela 2004, 32). With its clear narrative line, Salmela's prose poem could be regarded as a short story.

The genre is also emphasized in the metatextual statements in the poems: the poetic speaker gives explicit instructions about how to write and tell fairy tales. A strong concentration on metapoetical themes is also visible in Susiluoto's second volume of prose poems, *Huoneiden kirja* (A Book of Rooms, 2003), which interestingly resembles hypertext. The speaker of the collection is a girl, although there are many other personae, too. The rooms can be interpreted as if they were parts of the human psyche. Each poem in the collection is named after a room through which the speaker walks. The reader may read the collection linearly, moving from the first prose poem to the second, then to the third and so on. However, the reader is given other choices as well. The collection opens with a poem called "Kolikonheitto" ("Toss of a coin") that consists of extensive metalyrical statements.

> … she tosses a silver coin, and in order to get one mark she tosses the coin six
> times, draws a line after each toss, starting from the lowest line and going towards the sky …
> … the girl, tosses six times,
> that way she gets six lines in her mark, she checks the results in the table, first the lowest lines of column …
> so the girl thinks, travels and tosses a coin once again, visits a room after a room …

> and when the girl walks in the rooms, the table guides her."
> (Susiluoto 2003, 5.)

Susiluoto's poem may be read as directions to reading the whole collection. A reader is supposed to toss a coin and read the prose poems depending on the results. The idea of tossing a coin is based on the classical *I Ching*, *The Chinese Book of Changes* that was originally meant for prophesying the future.

With Susiluoto's book, the readers have to accept the fact that, if they want to follow the instructions given in the first poem, there is no definite ending to the collection. The reader who follows the rule knows that s/he is a player. S/he may read the poems determined by the tossing of the coin, since each page has a different hexagram from *I Ching*, and these hexagrams guide the reader's journey through the house. In many ways, Susiluoto's idea resembles hypertext as it is described by Ted Nelson in his early definitions. Nelson (1993, 0/2) sees hypertext as "non-sequential writing" and as a "text that branches and allows choices to the reader, best read at an interactive screen. As popularly conceived, this is a series of text chunks connected by links which offer the reader different pathways." Although it is not meant for an interactive screen, Susiluoto's collection explicitly offers various paths through which the reader can read the poems. In this sense, the collection metalyrically emphasises the reader's role and activity in the construction of textuality.

Closing Statement

The amount of metalyrical elements in recent Finnish prose poetry is significant. This can be explained by the generic nature of prose poem. Since there are no established conventions yet and the whole genre in Finland is fairly new, the authors need to put more effort on exploring the aspects of the medium. Since prose poem is at the crossroads of poetry and prose, the authors have a chance study the possibilities of the genre by writing metalyrical poems.

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KAISU RÄTTYÄ

“I got to tell you a story”

– Metafictional Features in Finnish Young Adult Fiction in the 1980s and 1990s

Metafictionality, understood as fiction about fiction, authorship or the creative processes, is a common feature in modern children’s literature. The difference between metafictionality in adult literature and in children’s literature lies in the audience. In children’s literature, metafictionality is addressed to two audiences: children and adults (Nikolajeva 1995, 167–168; 1996, 192–193).

Among Finnish children’s books and picture books, the works of Tove Jansson and Kirsi Kunnas have been characterised as metafictional (see Hollsten 1993, Kivilaakso 2004, Niemi 1995, 83–89, Westin 1996, 37–40). These two artists are the pioneers of modern children’s literature, and their works represent Finnish modernism in the 1950s. In the works of both, the traits of the fictional artist characters function as kinds of metatexts.

During the 1960s and 1970s realism and realistic stories were the trend and they faded out fantasy and experimental writing. Borders between children’s literature and young adult literature became clearer. Fairy tales and fantasy gradually began to gain space towards the end of 1970s, for example, in the poetic and fantastic stories by Aila Meriluoto and Kirsi Kunnas. Modern Finnish young adult fiction developed first in the 1960s, when Merja Otava’s *Priska* (1959) renewed the expression and contents of young adult novels. The translation of J. D. Salinger’s *The Catcher in the Rye* (1951) in 1961 also influenced young adult fiction. Still, the main emphasis until 1980s was on difficult themes, taboos and realism.

It is the blending of genres and text types and intrusion into narration or interruptions of it that have given a new direction to Finnish young adult fiction since the 1980s. Among Finnish novels for young adults, only a few books have been described as metafictional. This may, however, be due to the small number of studies rather than the small number of metafictional novels. Actually, the narrative techniques in Finnish children’s literature are discussed in only a few studies. According to Ismo Loivamaa (1996) and Karl Grünn (2003), Jukka Parkkinen’s *Mustasilmäinen blondi* (The Black-Eyed Blonde, 1990) and Riitta Jalonen’s *Enkeliyöt* (Angel Nights, 1990) are the examples of metafictional young adult novels. Both Loivamaa and Grünn justify the metafictionality of these novels by the presence of several narrative layers in them. In this article, I am making the claim that

metafictional traits actually appear in young adult fiction years before the dates and novels mentioned in the earlier research (Loivamaa 1996, Grünn 2003).[1]

In this article, I will discuss in more detail the young adult novels by seven male and female authors. Kaarina Helakisa (b. 1946), Hannele Huovi (b. 1949) and Jukka Parkkinen (b. 1948) are also famous for their poems. They all have a large production, which was enriched during the 1980s with young adult novels. Riitta Jalonen (b. 1954), Kari Hotakainen (b. 1957), Kari Levola (b. 1957) and Timo Parvela (b. 1964) represent another generation, which has also left its marks in adult literature.

The emphasis in this article lies mainly on fiction for young adults. My aim is to search for metafictive features in Finnish young adult fiction. My hypothesis is that after the realistic period, the examples of metafictional features and elements in Finnish children's literature and especially in the fiction for young adults increased in the 1980s. I also try to find differences in the use of metafiction between male and female authors.

Firstly, I will review some questions posed in studies on children's literature concerning metafictionality or metaliterary layers. Secondly, I will introduce examples of metafiction in Finnish children's and young adult's fiction from the 1980s and 1990s, and analyse the use of metafictional features.

Research on Children's Literature Concerning Metafictionality

Among the first researchers to discuss the relationship of metafiction and children's literature is Anita Moss, whose article "Varieties of children's metafiction" was published already in 1985. Anita Moss defines as metafictional texts in which the narrative process and its description are an essential part of the novel. Since Moss, research in the field has mainly focused on analysing the process of telling or writing stories in stories. Moss draws her conclusions from Paula Fox's *How Many Miles to Babylon* (1967) and Nathalie Babbitt's *Knee-Knock Rise* (1971), which she compares with the narration of two 19th century novels (Charles Dickens: *A Holiday Romance* 1868; Edith Nesbit: *The Story of the Treasure Seekers* 1899). She discusses the characters' role as listeners or narrators and the mingling of the stories. Moss does not refer to specific articles on the theory of metafiction – except to Inger Christensen's *The Meaning of Metafiction* (1981).

After Moss, David Lewis (1990), John Stephens (1993) and Robyn McCallum have been interested in the issue. In her article "Metafictions and Experimental Work", McCallum (1996) concisely describes the relationship between metafiction, or postmodernism, and the reader, and also discusses different experimental narrative techniques. They include 1) intertextuality and parody, 2) narrative forms: mystery, fantasy, games, 3) narrative disruptions and discontinuities, 4) multistranded and polyphonic narratives,

1 From the viewpoint of metafiction, other interesting works include, for example, Riitta Nelimarkka's *Iso ja pieni universumissa* (1982), Harri Manner's *Eräs herra sanoi kerran* (2001) and Katri Kirkkopelto and Suna Vuori's *Hirveää parkaisi hirviö* (2005).

5) narrational and authorial intrusions, 6) *mises en abyme* and self-reflective devices, 7) the linguistic construction of texts and the world (styles, puns, anagrams, clichés, print conventions, footnotes, letters, journals, historical documents), and 8) postmodernist historiographic metafictions. The article provides a thorough review of the use of metafiction and explains its background. Lena Kåreland (1997), Maria Nikolajeva (1995, 1996) and Mette Trangbaek (1999) have studied metafiction in Scandinavian novels for young adults. These critics examine the works of such authors as Tormod Haugen and Jostein Gaarder from Norway and Bernt Danielsson, Peter Pohl and Mats Wahl from Sweden. Some researchers – such as David Lewis and Roderick McGillis (1999) – have also discussed the metafictionality in the texts and pictures of picture books.

Reflection on Narrating and Producing Fiction

Kari Levola's *Kattohaukka* (The Roof Hawk, 1982) and *Blankko, mä kirjoitan sulle* (Blankko, I'll Write to You, 1989) as well as Timo Parvela's *Poika* (Boy, 1989) include self-reflexive and metafictional features and contain threads of writing and narrating. Especially in these novels by male authors, the protagonist's enthusiasm for writing stories and detective stories is interesting.

Kattohaukka is a story about a boy who keeps notes, describing how he ends up with a drug dealing gang. He begins the story as follows:

> I want to dedicate this story to a roof hawk, which then started to flap so that I needed to write all this down. Secondly, I want to dedicate this to my Chinese notebook, for although it was partly burned I wouldn't have been able to remember almost everything without it. (Levola, 1982, 5.)[2]

The I-narrator makes references to writing, narration and detective novels. He shows that he knows the genre and its most famous authors, typical narrative strategies and characters. Similarly, Levola plays with genre characteristics in his *Blankko, mä kirjoitan sulle*. He plays with letter writing, clichés and polyphonic narration. The two protagonists joke, for example, through signing their letters with various (intertextual) pseudonyms. Among the letters there is a story which functions as a *mise en abyme*, embedded narration, although the end of the story is not ready yet.

Hannele Huovi made her debut in young adult fiction in 1986 with the publication of the novel *Madonna*. The novelty of the work is in its theme: anorexia and the mother–daughter relationship. Not only the theme but also the experimental narration with its rich range of modes, citations and intertextuality established the author's name in Finnish literary history (Heikkilä-Halttunen 2003, 224; Härkönen 2003, 297).

Huovi interlaces the story of an anorexic girl with a Finnish folk poem about a young woman, Marjatta. This Kalevalaic poem is a folkloristic version

2 Translations Kaisu Rättyä.

of Virgin Mary, describing how Marjatta becomes pregnant by a lingonberry and gives birth to a boy. Huovi uses the poem in chapter openings, but she breaks its chronological order. For the readers who know their *Kalevala*, this means that they have to reassemble the story from the pieces. This is one way of focusing the reader's attention on the narration. The Kalevalaic story of Marjatta is interwoven with a young girl's story. The girl's mother is pregnant, but she thinks her own daughter is expecting a child because she throws up and feels sick. The story is about a young woman's identity.

The metafictionality in the novel lies in its intertextuality and the self-awareness of its construction. *Madonna* comments on the fictional mode of *Kalevala*. At the same time, the quotations from the poem function as *mises en abyme*. In addition, the theme is mirrored by a wooden statue of Madonna which Marjatta looks at in a museum. Her description of the wooden Marjatta, carrying a red berry in her arms, illustrates the emotional bond between them.

> The Marjatta statue gazed at Marjatta, serious and tired, as if she was holding a pain inside her. However, she had decided to go on carrying her lingonberry, to survive. Moreover, even though the berry in the virgin's hand was miraculous – big, red and crowned – the virgin did not rejoice over having found it, but neither did she suffer. She carried it in her hands like her fate. (Huovi 1986, 139.)

The scene refers to Marjatta's awakening and her realisation that she will change, she will become a fertile woman, she will be aware of her body. When Marjatta's friend Anna interrupts Marjatta's reflection and points out how similar these two Marjattas look, Marjatta becomes conscious of her own feelings:

> Marjatta felt a griping pain. Anna had also understood. Marjatta did not disintegrate into space, she did not die. It was possible to carve her in wood, to draw her or to write her down. There was a form, a shape to her feelings. Someone would come and find it some day. (Huovi 1986, 140.)

This scene is a comment that crosses the boundary between fiction and reality. Simultaneously with Marjatta's understanding that her feelings can be presented in a work of art, the reader is offered an interpretation that the feelings of the young mind can be written down on paper, in a fiction – as Huovi does in *Madonna*.

Two years later Huovi's *Vladimirin kirja* (Vladimir's book, 1988) caused a decisive change in the Finnish young adult literature by challenging the genre characteristics in a postmodern way. The story of Vladimir goes against conventional expectations about the age of the protagonist. The novel follows Vladimir's lifespan from birth to old age – not just for a few moments or for his adolescent years as has usually been the case in the modern young adult novel. Furthermore, *Vladimirin kirja* stretches the limits of different genres; it has been called a fantasy or fairy tale novel and a historical novel. The adventurous moments are placed in a non-specific Eastern milieu and at a time when the tsars and princes and princesses still held their palaces and

sceptres. Despite the spatial and temporal indefiniteness, the reader can perceive analogies between the story time and the end of the Russian empire at the turn of the 20th century. Together with the historical features, Huovi embeds fairy tales and folk tales in her novel, thus multiplying the process of framing and interlacing. In the novel's title, the noun "book" (Vladimir's book) alludes to fictionality. The first pages outline the self-consciousness of the identity as a text, as a fiction. In the frame story Vladimir explains his motives for writing to his son Miiron:

> ... I have been thinking that I should write my story for you, as I believe that you do not know so much of it. If you try to follow my footprints in the archives of the library or with the help of chronicles, I can tell you that they are not correct. My scribes have written many lies, they have ingratiated themselves with power and I myself have lopped off the writings with my mighty orders.
>
> What I now have decided to write I will do objectively. Yet you must constantly bear in mind how you understand the story from your point of view or what your mother would say if she were alive. We all have our own truth, even though as a hermit I have learned that we all have something in common as well. This is what the song of my bird has taught me. (Huovi 1988, 6.)

Huovi's novel ends with an afterword by Miiron, followed by the author's comments. These consist of the background information and explanations of the fairy tales used in the novel. The novel's narrative hierarchy is clarified to the readers. The innermost layer contains Vladimir's voice and the story of his life. This is framed by the letter to Miiron, Miiron's afterword and the author's explanations. Inside the story there are fairy tales, which make it resemble a Chinese box (cf. McCallum 1996). The eleven embedded stories function as thematical mirrors which repeat and deepen the thematics: faith, faithfulness, knowledge, power, and the relationship between acts and their consequences.

The framing texts direct the reader's attention to the act of narration and to the basic structure of *Vladimirin kirja*. The frames duplicate the theme of the novel, the truthfulness of the history as it is told. The explicit thematization is achieved with the help of plot, metaphors and commentary by narrators. The acts of both reading and interpretation are important. The reader witnesses both the old Vladimir's writing and his career as a rewriter of the history of the tsar. And the old Vladimir reflects on his own writing and on the kind of wisdom that he now has. The frames bring in the autobiographical mode of writing. When narrating Vladimir's own life, the I-narrator uses and plays with the conventions of memoirs. All this draws attention to the subtle distinction between fact and fiction.

> Hardened by my experiences in the war, I was able to write a new kind of history, the kind that pleased the Tsar. And I, if anyone, knew how to write it! I knew the course of each battle better than the emperor did. I knew what we lost and how many troops we had. The attacks were not mentioned in those papers, only our heroic defences were noted down. Our losses were always smaller than the losses of the enemy. I sat again

> in the archives and went through documents, changing and falsifying them as needed. My conscience was calcified and frozen from lack of use. (Huovi 1988, 214.)

Vladimir points out how random, incidental and based on assumptions history and texts in the archives can be. He draws attention to the boundary between fact and fiction.

Timo Parvela's *Poika* was published a year later, in 1989. The title "Boy" already captures the reader's attention. Poika is a general name, not a personal name. As in *Vladimirin kirja*, this anonymity in the novel brings in fictionality and the theme of identity. Simultaneously, the story parodies and comments on the genre of the young adult novel and its Salingerian undertone. Parvela's narrator speaks directly to the reader. So does the narrator in Esko-Pekka Tiitinen's book *Parempi valita susi* (Better to Choose the Wolf, 1991), which begins with the narrator's comment that he will simply jump over the dedications and forewords to the readers and get directly into the story. In this way, the novels (or the narrators) recount the progress of the structuring process, and the authors frame the story by addressing the readers. In doing so, they break away from the level of fiction and comment on Salinger's *The Catcher in the Rye*. In discussing cases like this, Linda Hutcheon (1980, 97–99) and Patricia Waugh (1984, 4) use the term overt linguistic narcissism, adding that the novel can be a play on a certain mode of writing and surprise the readers and their generic expectations.

Narrational and Authorial Intrusions

Riitta Jalonen's *Enkeliyöt* and Jukka Parkkinen's *Mustasilmäinen blondi* have both been discussed more in the history of Finnish children's literature than my earlier examples. According to Ismo Loivamaa (1996) and Karl Grünn (2003), Jukka Parkkinen's *Mustasilmäinen blondi* and Riitta Jalonen's *Enkeliyöt* are metafictional young adult novels. In Parkkinen's *Mustasilmäinen blondi*, the main plot is mixed with an embedded detective story "à la Raymond Chandler", which is written by the protagonist. Jalonen's *Enkeliyöt* reveals the story of the protagonist through a story told by a narrator, diary extracts and an embedded story.

Enkeliyöt is the story of Vilja, an adolescent girl. She writes her secrets in her notebooks. Drafts or quotations of her thoughts have been scattered within the main plot, with headings indicating the month: "Vilja writes in her notebook in March". Vilja also writes a story, which she calls a Story. In the main plot, she makes occasional references to the writing of the story. Parts of the Story are printed in italics, but at the end of the novel, the final version of Vilja's Story is presented as a whole. She passes the Story on to her boyfriend. The novel and the Story both tell about the mental illness of Vilja's mother and its impact on the young girl's life.

Parkkinen's *Mustasilmäinen blondi* may be described as a parodic young adult novel. The first-person narrator writes a detective story and ponders upon how to start the novel and how to construct the story. In *Mustasilmäinen*

blondi, one more layer, a paratextual one, can be found on the cover, which contains a printed story of the birth of the novel, signed by the author Jukka Parkkinen. This text reveals that one intertext for the novel is fiction by Raymond Chandler and that the novel is a book in a book.

More experimentally and playfully, Kari Hotakainen explores the fictiveness and processes of narration in his children's book *Lastenkirja* (Children's Book)[3], published in 1990. As the title reveals, it is not a young adult novel but a children's book or actually a collection of stories for children. However, it is actually an all-age-book that plays with the age of the audience. Hotakainen continued the idea with a book called *Satukirja* (Fairy Tale Book, 2004). All of Hotakainen's works are all-age fiction, and so are these stories. The narrative levels and the references to them are visible already in the title of the book. The book starts with a chapter entitled "Lastenkirjan synty" (The birth of a children's book)

> A children's book is born by flattening, pruning, inventing, loosing, clattering, puffing, and from the cramped rooms it rolls down the hillside and whizzes up the stiff roots to the tree tops. From up there, it hoots to children and to the Adults: Come here, come into the book, I promise you that I will never close. (Hotakainen 1990, 5–6.)

The first section, called "Tyypit tulevat" ("The Characters Come"), tells how the characters come along one by one and how they are introduced. The characters ask questions like "Well, is it here the Children's Book begins?" (Hotakainen 1990, 10). In between, the narrator or narrators of embedded stories intrude in the narration and pose questions: "Do you remember the clot?" (ibid. 68); "The story does not mention what happened to the man, so I have to tell you" (ibid. 20). These can be interpreted as narrative disruptions and discontinuities (cf. McCallum 1996). The book consists of small stories told by the characters. The book also ends with a reference to the process of narration. The final title is "Lastenkirja loppuu" ("The Children's Book Ends").

Hotakainen makes it explicitly clear to the readers of *Lastenkirja* that the text itself is aware of its medium. This works in the same way as in a very well known picture book by Lane Smith and Jon Sciezka somewhat later. In Scieszka's and Smith's postmodern book *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992), ten fairy tales or stories have been revised, revisited and converted. The narrator Jack and the Little Red Hen comment on the narration in the text and in the pictures. For example, the page order is presented as if Jack had control over it:

> "Shhhhh. Be very quiet. I moved the endpaper up here so the Giant would think the book is over. The big lug is finally asleep. Now I can sneak out of here. Just turn the page very quietly and that will be The…" (Scieszka & Smith 1992, 41.)

3 In a new history of Finnish children's literature, Marja Suojala (2003) presents Kari Hotakainen as a postmodern author who uses metafictional features in his children's books.

To employ Hutcheon's (1980, 9) description of metafiction, this text overtly presents itself as narrative, and not just in and with paratexts but also with pictures. On the end cover, the Little Red Hen is pointing to the ISBN number label:

> "What is this doing here? This is ugly! Who is this ISBN guy? Who will buy this book anyway? Over fifty pages of nonsense and I'm only in three of them. Blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, blah, blah."

The Stinky Cheese Man includes several strategies through which texts can function in a linguistically self-conscious manner (McCallum 2004). This picture book parodies the specific fairytale style; it draws attention to the physicality of the text with different printing conventions, fonts, layout and jackets.

The complexity of narration is also highlighted by Kaarina Helakisa, who additionally uses different modes of writing. She moves away from the coherence of fiction and plays with the chronological order of action. Her novel *Lumikki Valkonen* (Snow White, 1992) conducts a dialogue with its intertext, the Snow White fairy tale, and also with the mother–daughter plot. The latter is important in Jalonen's *Enkeliyöt* as well. The protagonist in *Lumikki Valkonen* is Mikki, who tells the story of her mother. The mother is mentally ill and cannot take care of her daughter. The plot gathers momentum when Mikki's father starts an affair with another woman. The novel consists of a letter to Mikki's friend and the reply to it, but it also includes a narrator and letters written by the father and his woman friend. This multistranded and polyphonic narrative technique reveals several views on Mikki's life and experiences of her relationship with her mother.

In parodying and breaking the coherence of narration, Parkkinen, Jalonen, Hotakainen and Helakisa reflect on the different textual layers of their works at the turn of the decade, and in doing so they also describe the protagonist's views of the layers of experience. Male authors like Hotakainen seem to do this with a trace of humour and irony, while the female authors have a more serious attitude, which can be seen in the themes and the use of the characters' authorship and self-revelation in Riitta Jalonen's and Kaarina Helakisa's texts. For example, the texts that Vilja and Mikki are writing are meaningful because they help them understand their feelings and lives.

From Reflections on Narration to Ontological Concerns

Hannele Huovi's *Tuliraja* (Fire Zone, 1995) appears to be a counterpart to *Madonna*, her earlier contemporary young adult novel. *Tuliraja* describes a young boy and his relationship to his family, especially to his demented grandmother. The narrator focuses his attention on Janne, who also functions as an I-narrator in a few chapters. Other perspectives are provided by sentences from the grandmother's diary, which bring another level into the story, as well as a new narrative voice that ponders on its own motives and the question of who actually is the real narrator of the story of the human being.

> I may be a narrator, an angel or the one who has created him. … While I am narrating, I can move wherever I want to, just as he can do while he is narrating. And I ask myself if the human being is, after all, just fiction, a story. And who is telling the story? He can tell his story inside my story and we are in each others' bellies like Russian dolls. (Huovi 1994, 140–141.)

The interlaced narrative voices paint the novel into a kind of collage. The same kind of multivoiced narration is found in Jalonen's *Enkeliyöt* and Helakisa's *Lumikki Valkonen*. The quotation starkly breaks the illusion of reality, when the narrator begins to ask after the narrators of this story. Patricia Waugh (1984, 130–135) suggests that questions of this kind, and the use of the "we" pronoun, reveal the third level of metafictionality.

The frame structure in *Tuliraja* is further strengthened with quotations from Peter Handke's novel "Der Chinese des Schmertzes" (The Chinaman of Pain). The two quotations refer to thresholds: "My story is a threshold story" and, at the end, "The narrator is the threshold". This boundary also refers to the name of this novel *Tuliraja*. In the narrated time, Janne is working with an art project at school. He and his classmate are creating a concrete zone of petrol cans and will later burn them in the snow. Janne gets his inspiration from fire, an element that does not stay in one shape. The goal of the project is to show that drawing a boundary means the separation of two sides. And the threshold is a place where natural and unnatural meet. Janne speculates on his own existence:

> I was bewitched into this story and I was no longer certain if it was my story at all. This story seemed strange, it was weird and unexpected. The world suddenly appeared as a porous and frail structure, odd how everything was connected to everything and how the skin of the earth, the air were so thin and breakable that I could not move. I knew that if I did move everything would splinter. (Huovi 1994, 157.)

According to Waugh (1984, 90–91), the authors, when investigating the boundaries between fiction and reality, are interested in two special problems: personal identity and the problem of referentiality. In *Tuliraja*, the main emphasis lies on Janne's identity and the ontological doubt. In some of my earlier examples, too, the narrator has encountered the problem of freedom. Is the narrator inside the story and free to do anything that is possible? In *Tuliraja*, the interpretations of experiences, observations and the narrative itself are highly valued and highlighted. In this way, the novel discusses the question of truth, like *Vladimirin kirja*.

In her following young adult novel, Huovi continues to discuss the same theme: otherness and fragility. *Lasiaurinko* (Glass Sun, 1996), a historical young adult novel, recounts the story of Maria, an Estonian girl who has to escape from her home country to Finland because of the heated political situation. Maria arrives at her uncle's home and has a new start in a new milieu. Maria's uncle owns a glass factory, which becomes a crucial place and a symbol for Maria and her otherness.

The story is complex and contains several different layers. A manslaughter in the glass factory functions as the combining element. The focus of the

narration is the building where the trial takes place. Maria sits in the hall and waits for her turn to give a testimony, and at the same time she examines her mind and the events before the crime. *Lasiaurinko* can be regarded as crime fiction, since during the novel the background and the actual deeds of a number of young boys are established. Maria gives a testimony at the trial because, during the killing, she worked as a teacher for the factory owner's sons. The story begins in the court house and is constructed with time shifts and flashbacks. The discontinuity of the chronology of the story can be interpreted as breaking the coherence of fiction (cf. Hutcheon 1980, 28). The novel plays with temporal linearity.

The novel is narrated by Maria. She writes entries in her diary, and the reader's attention focuses the story of her life.

> This is hard to tell. I cannot understand why a person turns to terrible deeds. Writing is painful because the memories also wake up my fury against the boys, against Mikael Kempe, against mother and father and against my own destiny, which lashed out at my innocent baby and made him blind. How can I live with this anger and fury? (Huovi 1996, 295.)

The last chapters of the novel concretise the meaning of writing for Maria. She wants to make sense of her life and the history of her family.

> Actually, I could stop writing here. It has taken almost exactly a year to write this and now I'm beginning to feel better. I have spread the letters on the table and I have closed the clay coin in my box. ... When I write, it feels better. It feels as if I could understand something. I keep turning the matter over and try to form it into a question: Is it myself or the world that these papers help me to understand? (Huovi 1996, 303–304.)

The end reveals that Maria's narrative is the same as the one she writes about in her papers. The story that the readers read is the same that Maria writes. The above quotation emphasizes the motive of the story structure and the breaking of chronology. Interrupting the narration with analepsis and letters strengthens the feeling of discontinuity. This directs attention to the reading conventions and arouses questions about the illusion of art. At the same time, the boundary between fiction and reality, between true and invented memories, as well as the line between right and wrong are discussed.

Both *Lasiaurinko* and *Vladimirin kirja* mix fictive and historical modes of representation. *Lasiaurinko* includes several scenes on the historical conditions of the workers and the social hierarchy in the glass factory. *Vladimirin kirja* depicts the tsaristic hierarchy and war scenes, drawing attention to the relationship between history and reality. Because of this, they could both be described as historiographic metafiction (McCallum 2004, 596).

Why the Metafictional Traits?

Hannele Huovi's novels together with Riitta Jalonen's and Kaarina Helakisa's works show that female authors use metafiction for other reasons than male

authors do. Women apply metafiction for probing deeper into ontological questions and the various layers of life, with a slightly melancholy tone, whereas the male authors reflect on the narration and its techniques and exploit metafiction to play on and parody the social structures with astringent humour.

Like Kari Hotakainen, Jukka Parkkinen plays with metafictional features in his other books. Before *Mustasilmäinen blondi* he had published several children's books which could be described as intertextual. They and the latter ones can be included and placed in Robyn McCallums's postmodern strategies as parodic plays. For example, his trilogy about *Suvi Kinos* (1995–1999) uses several strategies to mix the expectations related to memoirs, autobiography, girls' stories and other genres. It challenges the social system and family structures, for instance, since the plot turns on the death of Suvi's parents. Parkkinen plays with the levels of fiction and reality. The second book, *Suvi Kinos ja puuttuva rengas* (Suvi Kinos and the Missing Ring, 1998) opens up with a message from Suvi:

> I want to remind the reader that the names of all the characters in this book have been changed, as well as their occupations, hometowns, ages, genders and the events they have met. Everything else has been described as truthfully as this author has experienced it and can remember it.
>
> In Villa Lande
> Suvi Kinos (Parkkinen 1998, 5.)

Kari Hotakainen reveals the processes of narrating, telling and writing in his short prose for young adults. His short story collection *Näytän hyvältä ilman paitaa* (I look Good Without a Shirt) was published in 2000. It parodies the world of young adults in 17 stories. In the introduction the first-person narrator addresses the readers: "Please extinguish your cigarettes and haul your pathetic hand luggage into those boxes overhead. This book starts now" (Hotakainen 2000, 5). The narrator is called Pete. According to him, "reliability is essential. A book must tell things as they are, not as they ought to be. That's why so many stories pushed on to the young are so sloppy" (ibid. 6).

> But why should I shoot the bull, I'm in the same boat as those losers [drunken authors]. I gotta tell you a story. Ok.
> Let's start at the beginning. …
> No, fuck.
> I won't tell you a story, but stories.
> You'll get 17 stories in one book.
> Seventeen stories for the price of one. Pete is generous now.
> All these stories talk about me in one way or another, although I keep changing my name like the characters in documents on drug addicts. But I won't tell you about the drug hell, it's so worn-out. I will tell you about when you don't have drugs. That's what hell is. To be a non-deviant youngster without alcohol in Finland... (Hotakainen 2000, 7–8.)

The introduction is followed by Pete's stories. Hotakainen parodies Salinger's protagonist who really wants to tell one single story. Between the stories

there are "adult" comments about young adolescence, such as this by an "author from Parkano":

> I tried to describe young people.
> I worked with a novel over six months.
> It sucked. You won't get them onto the pages of a novel.
> The young are fire beetles and bats,
> You've got to video them, you can't record them on pages.
> It is easier to depict how nature awakens
> And how the land is split into two.
>
> (The Author, Parkano).

In this fictional quotation, you can find an allusion to Hotakainen's *Lastenkirja*, where the narrator first invites the listeners to enter, and then describes how they come into the work and how the characters stay on the pages.

The discussed authors use the blending of genres and text types and intruding or interrupting narration. Levola, Huovi and Parvela gave a new direction to Finnish young adult fiction already in the 1980s. Before Parkkinen and Jalonen, other authors have also used several varieties of narcissism. In this analysis, metafictional traits can be shown to appear in young adult fiction years before the dates mentioned in the earlier research (Loivamaa 1995, Grünn 2003).[4] During the 1990s the use of metafictional features was combined with more ontological themes than a decade before.

Changes in the way in which young adults' identities are examined, and its appearance in fiction for young adults have brought along the playful and ironic use of narrative experiments. For me, the focus on textuality and metafictionality in young adult novels is connected with examination of identity. The themes and structures are interlaced; they create a combination of questions of textual and personal identity. What the texts that are discussed above reveal is how young peoples' identity troubles resemble textual identities. Both are narcissistic, they focus on themselves, they are "stories".

> It mirrors itself,
> it compares itself to others
> it tells its own story and exaggerates it
> but it can also use irony or understatement to do it.
> It steps outside and regards itself with the others' eyes.

The text above does not refer to a metafictional, narcissistic or self-reflexive text. It is not about a text. It is a typical protagonist of a contemporary young adult novel, for whom reflection is a daily routine. Contemporary young adult fiction lives in the era of reflexivity. The different layers of narration, the multistranded and polyphonic structures reveal the postmodern young adults and their world.

4 From the viewpoint of metafiction, other interesting works include, for example, Riitta Nelimarkka's *Iso ja pieni universumissa* (1982), Harri Manner's *Eräs herra sanoi kerran* (2001) and Katri Kirkkopelto and Suna Vuori's *Hirveää parkaisi hirviö* (2005).

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MERJA SAGULIN

From Individualism to Partnership

Metanarratives in Finnish Adaptations of *Robinson Crusoe*

Ever since its publication, Daniel Defoe's novel *Robinson Crusoe* (1719) has served a dual purpose for a dual readership. In the age of Enlightenment, middle-class adults emerged as a new group of readers. Defoe's *Robinson Crusoe* can be seen as an example of literature aimed at them. What made the work a milestone in literary history was its vision of bourgeois individualism, which matched the ideology of its readers: an individual depends on his wits for survival and proves capable of moulding his habitat in the image of Western society (see Saariluoma 1989, 14–19; Saariluoma 1992, 60–61; Watt 1987, 60–92).

The 18th century also saw children and young people emerge as another significant group of readers, as gradual changes in the social status of children and in the family structures created a need for literature written especially for young people. Defoe's novel was seen as having ideological potential for young readers. Since the mid-18th century, there have been *Robinson Crusoe* adaptations for this special purpose. The story has lived on in various adaptations into the 21st century and is firmly established in the canon of children's literature.

This article discusses the portrayal of Robinson Crusoe's story in various adaptations aimed at children and based on Defoe's novel[1]. Numerous adaptations of Defoe's *Crusoe* have been published in Finnish between 1847 and 2005. In this article, reference is made to adaptations from 1889, 1911, 1961, 1962, 1976, 1977, and 2002. They are examined as metaliterary texts. I will read adaptations with relation to their subtexts – Defoe's *Robinson Crusoe* and other adaptations – and I will discuss the types of ideological changes that can be seen between Defoe's *Crusoe* and its Finnish adaptations. Adaptations comment the subtext implicitly – they are the representatives of Defoe's *Robinson Crusoe*. Thus they are placed to the intertextual relationship with the subtext and reproduce the structures and ideologies of

1 In this context, the term adaptation refers to adapted works published under the title of *Robinson Crusoe* or to texts that are clearly based on the Crusoe story. Excluded are the so-called Robinsonades, adventure stories such as *Treasure Island* by R. L. Stevenson or *The Coral Island* by R. M. Ballantyne.

Defoe's story. The adaptations studied by me explicitly express transformations from their subtext. They differ considerably from Defoe's original text, often featuring many obvious ideological changes. I will apply the concept of metanarrative to this analysis and explain how the adaptations maintain or reshape the metanarrative of Enlightenment.

Adaptation and Metanarrative

Research on the adaptions of children's literature has been rather scarce. In the field of literature, adaptation usually refers to abridging and modifying a work for a new purpose, e.g., a novel aimed at adults may become adjusted for children. Within literary studies, adaptation as a phenomenon was discussed from the 1960s until the 1980s among Nordic and French children's literature scholars, but the content and scope of the concept remained unclear. The study of children's literature was largely based on pedagogy well into the 1980s (see Rättyä 2000), which was reflected on the definitions applied to children's literature. Göte Klingberg (1970, 240), for example, defines adaptation as an act of modifying a text to suit the interests, needs, experiences, patience, and reading abilities of children. Klingberg's characterization implies that an adult performing an adaptation knows the capabilities and needs of a young reader and is able to rewrite the work according to this conception. However, there are questions that remain open: how such conceptions are born, what objectives adaptations are meant to achieve, and what sort of cultural ideals and ideologies adaptations convey?

To cover this phenomenon, studies on children's literature have more recently employed concepts such as rewriting, retelling, and recycling instead of adaptation.[2] Adapting and rewriting are nearly synonymous concepts, since they both refer to the same phenomenon: giving a new literary form to a pre-existing story. The concept of rewriting also receives support from translation studies. For Riitta Oittinen (2000, 265–266, 269–273), translation equals rereading and rewriting. The translator reads the story and writes it anew in a given time, for a given audience. Since adaptation is a process where the story is rewritten for a new cultural sphere and for a new readership, it is comparable to translation. An adaptation does not repeat a pre-existing story as such. Instead, the time and place of rewriting have an effect on what is retained from the original story and what is added. I would argue that the concept of adaptation, rather than rewriting, more aptly reflects the multi-dimensional nature of the transformation. After all, it involves not only a textual dimension but a wide-ranging cultural process.[3] Modifications and adjustments take place on several levels such as the story, language, culture, audiences and ideologies. In this article, I will discuss the adaptation process on an ideological level.

2 See, e.g., Stephens & McCallum (1998), Beckett (2002).

3 The cultural dimension in connection with rewriting is discussed by Stephens & McCallum (1998).

Judging from my material, a common feature of adaptations seems to be recycling and rewriting certain metanarratives. In *Retelling Stories, Framing Culture*, John Stephens and Robyn McCallum apply the concept of metanarrative when they discuss rewriting traditional, well-known stories for children and young readers. Stephens and McCallum define metanarratives as cultural narrative schemata, or ideological discourses, which operate in the background during rewriting, between the subtext and the rewritten text. Through metanarratives readers are guided towards certain social, ethical, or aesthetic values deemed desirable. Rewritten works have a tendency to recycle existing metanarratives. Typical subtexts such as religious fables, myths, and fairy tales, have an established status and a set of values that create a basis for rewritings, whose metanarratives either maintain or reshape prevailing values and attitudes (Stephens & McCallum 1998, xi–x, 3–4, 5–7, 9, 253).

For the purposes of this article, I will apply the definition by Stephens and McCallum and regard metanarratives as ideological viewpoints and interpretation frameworks, which have guided the adaptations of Robinson Crusoe's story for Finnish audiences. The metanarratives carried by adaptations maintain and rewrite the metanarrative of Enlightenment by Defoe's *Crusoe* – an exaltation of Eurosentric individualism. I see metanarratives as discourses, more comprehensive than narrative strategies, or as reading models, which can be abstracted from the *Crusoe* adaptations. Metanarratives are historical continuums, evolved little by little from previous metanarratives. Similarly, discourses of the metanarratives are based on the earlier metanarratives: the adaptations on different times carry the same values, ideals and ways of rewriting and commenting on Defoe's story. Adaptations either support the pre-existing metanarratives or build on them and modify them. The discussion revolves around the pedagogical, Christian and colonial metanarratives that either keep in with or build on the legacy of the Enlightenment.

Pedagogical Metanarratives in Adaptations

The educational thinkers of the Enlightenment soon discovered *Robinson Crusoe*'s pedagogical potential. The educational value of the novel was most prominently held up by the philosopher Jean-Jacques Rousseau in his work *Émile* (1762), in which he recommends *Robinson Crusoe* to his foster son as a guidebook to natural education. Rousseau (1762/1905, 341) saw *Robinson Crusoe* as an excellent guide; after all, the desert island can be seen as the ideal place for natural education outside of culture and society.

The German pedagogue Joachim Heinrich Campe followed Rousseau's pedagogical ideology in his adaptation of Defoe's novel into a children's story meant for schools. *Robinson der Jüngere* (1779) was focused on the time spent on the island, in accordance with Rousseau's (1905, 343) wishes. Campe's adaptation proved very popular in school education, and various rewritten versions of the book spread widely. The first *Crusoe* adaptation in

Finnish, based on Campe's book, was published in 1889[4]. The adaptations in the tradition of Campe follow a standard plot line for adventure stories with a frame story about leaving home and returning home (see Edström 1982, 45–46). This frame story lends the story a moral-pedagogical dimension, portraying Robinson more clearly than Defoe as a child attached to his home and parents. It is a common feature among those Finnish adaptations which follow Campe's plot line that the protagonist is younger than Defoe's Robinson, a disobedient rascal and a misfit at school or in worklife. He runs away to sea, becomes a castaway on an island, and finally returns home after learning his lesson. Typical of such metanarratives, this one conveys ideals proceeding from Christian tradition, emphasizing respect for God and one's parents, and the value of hard work and humility in life.

Further, Campe's story is used in support of empirical upbringing ideologies. The philanthropic pedagogy represented by Campe stressed the importance of observation and experience. A crucial change from the original novel is the omission of a shipwreck that provided Defoe's protagonist with food and tools in the early days of his life on the island. Campe's Robinson thus has to rely solely on his own initiative and resourcefulness from the start.[5] While Campe's story builds up into a depiction of an individual's progress from a child of nature into a member of society, it simultaneously propagates the educational conceptions of the Enlightenment, according to which a child growing up mirrors the successive cultural stages of human development (see Grue-Sørensen 1961a, 306–307). Finding himself stranded on an island, at an early stage of his childhood and development, Robinson is faced with the challenge of finding food and making tools like a Stone Age man. As he makes progress, Robinson gradually moves from food gathering into hunting, animal husbandry and farming (Hirn 1990, 241–242).

In addition to philanthropy, the story of Robinson Crusoe was considered to fit in well with the other pedagogical trends that stressed the importance of observations and experiences. *Robinson Crusoe* was adapted in Finland for the purposes of school education in 1911 by Siviä Heinämaa, a primary-school teacher. The adaptation, *Risto Roopenpojan ihmeellinen elämä* (The Marvelous Life of Risto Roopenpoika), is loosely based on Campe's work but instead of philanthropy it disseminates Herbartian educational ideology.

Siviä Heinämaa worked in Heinola, Finland, in an institution for teacher education that followed Herbartian pedagogy. She wrote her *Crusoe* adaptation with teaching in mind. Heinämaa's version was written in accordance with headmaster Mikael Soininen's pedagogy, which was based

4 The Finnish translation is not fully equivalent to Campe's original adaptation, because a frame narrative has been omitted. The frame narrative concerns a family discussion. Apparently, the dialogue was removed by Gustav A. Gräbner in 1864. In this form, Campe's work has yielded many children's literature adaptations and editions for schools. (Green 1990, 50; Hirn 1990, 242, 259.) In addition to the 1889 translation, other Finnish adaptations in the tradition of Campe include works published in 1894, 1911, 1934, and 1945 (Finnish translation by Risto Jussila).

5 For more on this, see Hirn (1990, 239–241).

on the educational thinking of the German pedagogue Johann Friedrich Herbart (1776–1841). Herbart's approach was empirical, stressing the importance of observation and experience (see Grue-Sørensen 1961b, 118–122; Suutarinen 1992, 14–15).[6] Soininen subscribed to the enlightened educational thinking that saw the development of a child as corresponding to human cultural evolution. Teaching was to be organized in accordance with this principle as well: the most suitable teaching materials for the youngest children were to be derived from the earliest days of humankind, with each subsequent age group corresponding to a later, more advanced, stage of cultural development. Soininen (1931, 93–94), in keeping with Herbartian legacy[7], considered the story of Robinson Crusoe to be suitable teaching material, for history lessons in particular.

As in Campe's adaptation, Risto Roopenpoika of Heinämaa's story goes through the various stages of human cultural development, which, according to Soininen (1931, 103–108), can be divided into hunting and fishing, nomadism, farming and division of labour. During the first three stages, Risto acquaints himself with the bounty of Nature on the island, hunting rabbits, fishing, herding goats and, finally, farming land and baking bread, but it is not until his return from the island that he reaches the stage of the division of labour. Reaching the highest stage of development implies transition to society, benefiting it through work and profession.

Although the story of Risto Roopenpoika is set in Finland only as far as the frame story is concerned, whereas the actual lessons are learnt on an uninhabited island outside of Finland, the place of departure and return does play a significant role pedagogically. Risto, initially reluctant to go to school or work, matures during his schooling on the island and takes his place as an individual within society. The story's dual setting also supports Mikael Soininen's (1931, 19–20) principle of teaching with reference to the pupil's native place. This principle suggests that comparing different cultures and surroundings results in a desire to improve one's own neighbourhood and work for one's own home and people. The pedagogical metanarrative of *Risto Roopenpoika* manifests itself – beyond the scope of any history lesson – as an ambition to motivate its readers to become actively involved in their society and country.

A common aim for pedagogical metanarratives is to make the reader identify with the story. Campe suggested that his pupils, while reading the story, ponder what they would do in Robinson's position, just as Rousseau had wished Émile would do (Hirn 1990, 239–240). The discourse aimed at readers' identification is made explicit in various paratexts[8] for several different adaptations. Identification is a vehicle for making the reader absorb ideals central to the story. Siviä Heinämaa's introduction to her adaptation

6 *Risto Roopenpoika* is based on a Robinson story found in *Lesebuch für das zweite Schuljahr*, a reader used at a Herbartian institution in Jena, Germany (Heinämaa 1911/1958, 3).

7 In Finland, Herbartian thinking was mainly influenced by Tuiskon Ziller (Suutarinen 1992, 17–18).

8 Paratext is used here in Genette's (1997, xviii) sense of the term: any peritext, i. e. foreword, afterword, or cover notes attached to a work.

encapsulates the ideals conveyed by pedagogical metanarratives: inventiveness, industriousness, respect for one's parents and trust in God.

> Nor have I laid ... any particular stress on the objects of civilization R. finds on the shipwreck but instead on how he learns diligence, perseverance and ingenuity on the solitary island in his fight against hunger, thirst, predators, and the forces of nature, and how through this school of hard knocks he becomes aware of God's protection and help and starts to think back on his parents and home with fondness and respect. (Heinämaa 1911/1958, 3.)

Sometimes a pedagogical metanarrative has been the guiding force also behind adaptations that have abandoned Campe's plot line. Eero Salola's adaptation from 1962 differs in its structure from Campe's work but still echoes the pedagogical discourse both in its story and paratexts. According to the first-person narrator of Salola's (1962, 5–6) work, the most important point in his tale is"how a lone man was able to survive with little else but his bare hands on a desert island on an ocean". The narrator deems the phases before and after the island less important. It is hardly surprising that Robinson the narrator, manipulated as he is by the pedagogical discourse, should view his life's most important turns identically with Salola. In his afterword, Salola complements his first-person narrator by underlining the central message of the work:

> Here an attempt has been made to preserve the most important adventures and everything that Robinson's readers wish to know: how on earth did he manage on this desert island all by himself and what did he in fact learn there. Every reader probably imagines themselves in his position and therefore strongly empathizes with his adventures. (Salola 1962, 131.)

Eero Salola provides his work with a reading model that repeats the discourse found in both Campe and Heinämaa. Indeed, Salola's afterword makes a reference to Heinämaa's adaptation, published 50 years earlier. This indicates some awareness of earlier readings and adaptations of the *Crusoe* story among later adapters. It also reveals the palimpsestic nature of adaptations – how they are founded on each other and how they recycle the same metanarratives.

Christian Morals in Adaptations

Christian-based morals are one aspect of the pedagogical narrative tradition of adaptations. Christianity in Defoe's work builds on Puritan/Calvinistic tradition. Unlike the Calvinistic individualism of Defoe's *Crusoe*, the adaptations employ religious metanarratives from the viewpoint of Christian/patriotic educational thinking and evangelical revivalism.

Liisa Saariluoma (1992, 61–62) regards abstract individualism as the ideological message of Defoe's *Robinson Crusoe*. In accordance with this individualism, Robinson is able to reproduce the societal system of his home country on the island without a community. Further, his self-reflection serves

as the basis for his religious morals. After all, Crusoe's Calvinistic thinking consists to a great extent of a dialogue between the word of the Bible and his own ruminations, where no support from a community is needed (see Saariluoma 1992, 64–65; Watt 1987, 74–80).

The adaptations by Campe and Heinämaa mark a change in this individualism. In the earliest Finnish adaptations, Christian morals no longer build on the direct relationship between God and Robinson; rather, parental upbringing is introduced as a necessary link. Unlike Defoe's Crusoe, Robinson the child is constantly reflecting upon his activities on the island in the light of his home and parents. With the help of the model his home has provided, he grows to become a member of full standing in society. It is the Christian teachings received at home that are of particular importance to him as moral guidelines, because in Lutheran educational thinking the parents represent God's authority on earth (see Koski 2001, 52, 55–56).

Both Campe and Heinämaa depict Robinson's running away as an offence against the family which can be seen as a society and a country in miniature – meaning that Robinson is hence questioning the whole morality of society. In these adaptations the mother, the centre of the family and a moral force, has died when Robinson finally returns. Abandoning home and questioning parental authority is a sin so great that the mother has to atone for it – after all, she fails in her role as an educator according to Christian system. In the adaptation by Campe and in *Risto Roopenpojan ihmeellinen elämä*, the protagonist can only make amends for abandoning patriotic discipline by helping his surviving father and working for the neighbourhood and society. Robinson's growth into a full member of society thus also represents Christian educational ideals.

The significance of and close ties between Christian and pedagogical metanarratives gradually diminish during the 20th century. This is exemplified by a 1961 adaptation, published by Kynäbaari: the educational morals of this work no longer have a connection to a Christian outlook on life, although they retain their ties with home and parents. The Kynäbaari adaptation completely lacks the Christian dimension typical of most other adaptations. This is also apparent at the end of the book. When Robinson comes home, his mother is very ill but still alive. Due to the lack of a transcendental dimension, the chain of authority stops at the parental level, and the mother is no longer responsible to God for her child's disobedience. The Kynäbaari adaptation indicates not only the gradual separation of Christian and pedagogical metanarratives but also their gradual waning towards the end of the 20th century.

According to Stephens and McCallum (1998, x, 8–9), rewritings have, like children's literature, generally tried to uphold and promote conservative values, and any rewritings deviating from the traditional moral beliefs and principles have had to fight the established values. However, rewritten texts not only carry over prevalent metanarratives but also question them and create new ones. Two 1976 adaptations can be seen as a counter-reaction to the fading of Christian metanarratives. Both lay particular emphasis on a Christian framework of interpretation and were published by religious organizations. Mirja Nippala's book came out through the Finnish Pentecostal

Movement, while Tuulikki Eerola's work was published by Kansanlähetys, a revivalist missionary movement within the Lutheran national church.

Paratexts surrounding these two adaptations clearly show an awareness of the decline of Christian metanarratives. The paratexts express the view that many previous *Crusoe* adaptations have lost the Christian message of Defoe's work. Now, this message is deliberately foregrounded:

> The most popular, heavily abridged editions of this book completely dispense with the message the original author thought important: Robinson's religious crisis and missionary work that followed, as well as discussions on religion between Robinson and Friday [Perjantai in Finnish]. (Eerola 1976, back cover.)

What these paratexts also have in common is the portrayal of Robinson Crusoe as Defoe's religious alter ego. The following excerpts from the paratexts show similarities between the interpretation frameworks provided for these two adaptations. The first example is taken from the concluding remarks by an English professor at Wheaton College, as presented at the end of Nippala's work. The second extract comes from the publisher's foreword to Eerola's adaptation.

> *Robinson Crusoe* portrays maybe more than any other novel by Defoe a man who resembles the writer himself – a man who became addicted to his Bible, who praised the Lord passionately and saw daily profound religious devotion as a natural routine for a Christian. (Kilby 1976, 298.)

> *Robinson Crusoe* is more than Defoe's other works. It depicts a man who resembles his creator a lot – to him the Bible becomes the book of life that he studies daily, and he sees wholehearted everyday devotion to God as being a vital part of Christianity. (Eerola 1976, 6.)

Identifying Crusoe with Defoe supports the Christian emphasis of these adaptations, while justification for such religiousness is based on Defoe's outlook on life. These two adaptations resemble each other not only in their paratexts but also in their actual content. Both works follow Defoe's story closely, albeit abridged, with no events added. Instead of making up a new story, the Christian metanarrative is emphasized in the paratexts as seen appropriate. The back cover text of Eerola's adaptation underlines Robinson's born-again Christianity, study of the *Bible* and missionary work. These are also the doctrinal cornerstones of the publisher, Kansanlähetys (see Heino 2002, 54, 58). On the other hand, in the foreword to Nippala's (1976, 6–7) adaptation Robinson's spiritual awakening is called a work of the Holy Spirit. This approach is of primary importance in the doctrine of the publisher, the Pentecostal Movement (see Heino 2002, 86–87).

The paratexts surrounding both of these adaptations emphasize Robinson's religious conversion. Nippala's adaptation interprets penitence and religious experience as effects of the Holy Spirit, with a particular emphasis on Robinson's spiritual experiences, while Eerola's adaptation stresses Robinson's missionary efforts – converting Friday to Christianity – following his own conversion. Here, the continuum of Christian metanarratives thus

introduces an interpretation framework based on evangelical revivalism, replacing Defoe's Calvinistic individualism or Christian/patriotic pedagogy.

From Colonial domination towards Partnership

A significant change in the Finnish adaptations, as compared to Defoe's original work, can be seen in the relationship between Robinson and Friday. Defoe's Robinson does not miss his family, nor do loneliness and longing for human company lie at the centre of the story. The relations between Robinson and Friday are based on a kind of colonial authority from the start – with Robinson in the role of the master and Friday as his servant.

Campe's adaptation turns the master/servant set-up of Defoe's work more clearly into a relationship between a guardian and a fosterling. Although Robinson is portrayed as a child in need of parental upbringing, in relation to Friday he represents adulthood due to his Western background. Campe's Friday is an infantile, helpless and fearful creature, whom a fatherly Robinson guides toward rational Western thinking.[9] Equating the relationship between Robinson and Friday with a father–son relationship brings together notions of cultural evolution from colonial times and educational ideals of the Enlightenment. Colonial cultural evolutionism postulated that cultures develop along a path leading from barbarism to civilization. Western culture represented civilization, while non-Western nations were seen as standing on the initial steps of evolutionary progress (Söderholm 1994, 119–120, 126–127). According to views on education expressed in the age of the Enlightenment, the development of humankind was linked with the development of a child. In educational thinking grounded in this development theory, the West thus stood for adulthood and non-Western cultures for childhood, or early stages of progress.

The cultural encounter between Robinson and Friday can in Campe's adaptation be seen as a foster relationship based on colonial cultural evolutionism. The encounter implies Friday's rebirth, transition from his life as a childlike native to adulthood within Western society. In order for this to happen, Friday must be born again and grow anew, because progress is a requirement for moving into the Western world, and progress is something that growing up within his own culture can not produce. For Robinson, Friday is only identifiable in relation to Western culture. Robinson renames Friday and baptizes him, making Friday thus part of his own culture. This encounter between cultures has parallels with educational thinking based on the concept of original sin, according to which every child is born with an inclination to evil. Friday bears the burden of the original sin of his culture – as seen through Western eyes – namely a heathen superstition and a desire to eat human flesh. This he must fight after his rebirth. Defining Friday as a

9 According to Clare Bradford (1999, 96–97; 2001, 11–12), ranking a white child hierarchically above black adults is a common feature of colonial children's literature. Black people remain halted in childhood, never to progress beyond a threshold, while a white child will one day reach adulthood.

pagan also positions him as a child;[10] conversion to Christianity is his only chance to advance from an eternal childhood towards adulthood, towards Christian civilization.

For over a hundred years, Finnish adaptations upheld the colonial portrayal of the relationship between Robinson and Friday, but ever since the 1960s, the continuum of *Crusoe* adaptations has shown tendencies to rewrite the metanarrative and create a more equal relationship. The 1961 adaptation published by Kynäbaari stresses equality and brotherhood between Robinson and Friday. Through the relationship between Friday, depicted as a black African, and Robinson, a Westerner, this book brings up human rights issues central at the time. Robinson and Friday now manifest brotherhood between black and white, replacing the master-servant relationship. Unlike in Campe's adaptation, Friday is no longer represented as an ignorant childlike creature. Instead, he is in turn able to teach Robinson the skills he has learned in his own environment. The aspect of brotherhood receives a particular emphasis at the end of the work, as Robinson takes Friday back to his home country and makes him a partner in the company he has inherited from his father. Although Friday offers to become Robinson's servant, Robinson declines and says:

> "It is out of the question that you would be my servant, Friday. ... We shall both have the same rights… We are brothers now!… A brother will not serve a brother…" (1961, 97.)

Despite Robinson's declaration of human rights, the colonial set-up is still evident in many features of the story. Friday is revealed as a typical noble savage, while other native people are portrayed as even more barbaric than in Defoe's work. Moreover, Friday automatically assumes the status of a servant in relation to a white man, although he has never seen one before. The adaptation does, however, make an effort to bring up more humane values.

Anyone adapting colonial literature is faced with a conflict of values: faithfulness to the author means replicating racist attitudes, while introducing one's own ideologies into a story distances it from its origins. Adaptations have aimed at dissolving colonial traits in different ways. Sometimes the worst racist implications of the story have been omitted, or the story has been written completely anew, like the Kynäbaari adaptation. Pertti Rajala's (2002) adaptation, faithful to Defoe's original colonial story, makes use of a preface which guides the reader to interpret the work in a post-colonial framework:

> White people thought incorrectly that other races were inferior. Black people were considered usually as servants. The thinking was that they

10 As noted by Olli Löytty (2002, 423), pagan is always a definition applied to a person from outside. Paganism is defined in relation to the definer through opposites. Pagan is a Western definition for non-Western people, presenting them in the position of the Other. According to Löytty, Finnish missionary literature portrays pagans as children and missionary workers as adults providing their education.

> were terrifying savages and even cannibals. Robinson Crusoe also thought this way. (Rajala 2002, 8.)

The changing relationship between Robinson and Friday indicates, on the one hand, a crisis of the individualism and authority represented by Defoe's work and, on the other, changes in the field of children's literature. While the earliest *Crusoe* adaptations portray Robinson as industrious and resolute in his self-discipline, the late 20th century hero also shows signs of human frailties. A 1977 comic book version of *Robinson Crusoe* substitutes a distressed and lonely man for the individualist hero. In this context, the relationship between Robinson and Friday gains even more weight. The individualism of Defoe's Crusoe is replaced by anxiety about loneliness and a particular emphasis on the importance of social relations. As Christian/patriotic ideals have lost ground in children's literature, their place has been taken by social ideals such as human rights, equality, tolerance, and friendship (see Koski 2001, 68, 71–81). Following the emergence of the post-colonial metanarrative alongside the pre-existing colonial one, the relationship between Robinson and Friday has changed, as has the interpretation framework given to the story of *Robinson Crusoe.*

Conclusion

Finnish adaptations of *Robinson Crusoe* form a network that spans from the 19th century to the 21st, introducing many variations on Daniel Defoe's story. Behind the adaptations, Defoe's original story and earlier adaptations shimmer through as more or less recognizable palimpsests. Relations between adaptations are reflected in their metanarratives, through which common story structures, ideologies and interpretation frameworks are carried over from one work to another. Adaptations have influenced our thoughts on the story of *Robinson Crusoe* – perhaps even more so than Daniel Defoe's novel. Adaptations keep rewriting Defoe's story, reshaping its cultural significance.

Defoe's *Robinson Crusoe* presents many ideologies central to Western culture – metanarratives conveying the ideals of individualism, colonialism and Christianity. Adapting the novel for children's literature created a new function for the story: it had to be rewritten to serve the assumed needs of a new readership. In accordance with empirical educational thinking of the Enlightenment, the story was reworked to emphasize the importance of experience and observation. In pedagogical adaptations, teachings influenced by Rousseau's ideology have been harnessed to promote the ideals of various educational trends.

Pedagogical, Christian and colonial metanarratives are closely intertwined in adaptations and also seem to support each other. When one dimension of a story is left out, its whole structure and interpretation framework may change. Behind the Finnish translation of J. H. Campe's adaptation and Siviä Heinämaa's *Risto Roopenpoika*, there was a powerful pedagogical and Christian tradition operating on the background. The gradual break-up of Christian-based cultural coherence is mirrored in the adaptations published

in the 1960s and 1970s. The adaptations by Eero Salola (1962) and the publishing house Kynäbaari (1961) can be seen as a watershed. Like its predecessors, Salola's adaptation still carries a Christian pedagogical metanarrative, whereas the Kynäbaari adaptation dispenses with the Christian dimension altogether. Consequently, the authoritarian pedagogy and colonial set-up of the latter work are also eroded. The two adaptations published by religious organizations in 1976 are not critical of colonialism; rather, Robinson's imperialistic actions are defined as missionary work. Colonial metanarratives in adaptations have been closely linked with pedagogical and Christian discourse. Indeed, retaining a Christian metanarrative seems to have kept up colonial discourse as well.

As the colonial metanarrative breaks up, the relationship between Robinson and Friday in the story changes. The master-servant relationship of Defoe's story is changed into a father–child relationship in Campe's adaptation, in line with colonial development thinking. In the late 20th century adaptations, colonialism, individualism, authoritarian pedagogy and Christian morals are replaced by the ideals of equality, brotherhood, and friendship. A metanarrative emerging alongside interpretation frameworks that emphasize identification and utilitarian thinking can be found on the back cover of Pertti Rajala's adaptation:"The book tells an exciting story of a man living on a desert island. At the same time, the story deals with loneliness and the importance of human company." (Rajala 2002.)

The individualism of Defoe's Crusoe has been replaced by loneliness, and an interpretation framework stressing partnership has come into existence alongside a colonial relationship and pedagogical and authoritarian morals.

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Robinson Crusoe in Finnish

(1) 1847 *Robinpoika Kruusen ihmeelliset elämänvaiheet*. De Foen jälkeen mukailtu. Suom. Otto Tandefelt. Helsinki: A. C. Öhmann.

(2) 1875 *Oikean Robinson Crusoe'n elämästä ja onnen-vaiheista sekä miten hän kahdeksankolmatta vuotta oleskeli autiossa saaressa*. Kirjoittanut Daniel De Foë. Suom. Theodolinda ja J. A. Hahnsson. Helsinki: K. E. Holm.

(3) 1880 *Robinson Crusoe. Kaunis kertomus 6:lla kuvalla*. Lapsukaisten kuvakirjasto; 7. Wiipuri: Clouberg.

(4) 1889 *Robinson nuorempi*. Jaakkima Heikki Campe'n mukaan kerrottu Suomen kansalle ja nuorisolle. (Joachim Heinrich Campe: Robinson der Jüngere.) Suom. Saima Grönstrand. Helsinki: Kansanvalistusseura.
(5) 1894 *Robinpoika*. Defoen Robinpoika Crusoë teoksesta nuorisolle mukaili G. Mensch. Suom. Aatto S. Porvoo: Werner Söderström.
(6) 1904 *Robinpoika Kruusen ihmeelliset elämänvaiheet*. De Föen jälkeen mukailemalla suomennettu. Uusi painos. Helsinki: G. W. Edlund.
(7) 1905 Daniel Defoe: *Robinson Crusoe*. Suom. Samuli S. 10. p. Helsinki: Otava.
(8) 1911 Defoe, Daniel: *Robinson Crusoen elämä ja kummalliset seikkailut hänen oman kertomansa mukaan*/ Daniel Defoe; alkuperäisen täydellisen painoksen mukaan suomentanut V. Hämeen-Anttila; Valter Pagetin kuvittama 120 piirroksella. Porvoo: WSOY. Täydellinen suomennos.
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(10) 1921 Daniel Defoe: *Robinson Crusoen seikkailut*. Sovitelma lapsia varten. Satupirtti. Porvoo: WSOY.
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(13) 1942/1965 *Robinson Crusoe*. Daniel Defoen romaanista lapsille lyhennetty. 5. p. Porvoo: WSOY.
(14) 1945 Daniel Defoe: *Robinson Crusoe*. Suom. Risto Jussila. Helsinki: Kustannusosakeyhtiö Atlas.
(15) 1945/1965 Daniel Defoe: *Robinson Crusoe*. Lyhentäen suomeksi kertonut Tauno Karilas. Kuvitt. Yrjö Könni. 3. tark. p. Helsinki: Osakeyhtiö Valistus.
(16) 1945/1952 *Robinson Crusoen seikkailut*. Daniel Defoen romaanista lapsille mukaillut Kalle Laaksonen. Turku: Kustannusliike Linna.
(17) 1952 *Robinson Crusoe*. Helsinki: Oy Paletti Ab.
(18) 1957 *Robinson Crusoe*. Abridged by Signe Kantele. Edited by Toivo J. Heiskanen. Graded Finnish Reader no 1. Helsinki: Suomalaisen Kirjallisuuden Seura.
(19) 1957 *Robinson Crusoe*. Helsinki: Paletti.
(20) 1959 *Robinson Crusoe*. Ikkunakirjat n:o 1. Helsinki: Tammi.
(21) 1960 *Robinson Crusoe*. Suomenkielinen teksti Mirja Rutanen. Kuvitus Harry Toothill. Helsinki: Oy Kirja-lito Ab.
(22) 1961 *Robinson Crusoë*. Kirjoittanut Daniël Defoe. Suomennos. Luxus-sarja. Helsinki: Kynäbaari Oy.
(23) 1962 *Robinson Crusoe lapsille*. Daniel Defoen alkuteosta mukaillen kertonut Eero Salola. Kuvitt. Tapio Tapiovaara. 2. p. Helsinki: Osakeyhtiö Valistus.
(24) 1975 Daniel Defoe: *Robinson Crusoe Jane Carruthin kertomana*. Suom. Tuula Ivakko. Kuvitus John Worsley. Artkon kuvitetut klassikot. Uusi Kivipaino Oy. Artko.
(25) 1976 Daniel Defoe: *Robinson Crusoe elämä ja seikkailut*. Suom. Tuulikki Eerola. Kansi ja kuvitus Soile Nummela. Helsinki: Uusi Tie.
(26) 1976 Daniel Defoe: *Robinson Crusoe*. The Moody Bible Instituten julkaisemasta lyhennelmästä suomentanut Mirja Nippala. Nuorten Kirjakerho 13. Tikkurila: Ristin voitto.
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(29) 1979 *Robinson Crusoe*. Kirjoittanut Daniel Defoe, kuvittanut Carl Benedek. Suomeksi kertonut Laila Niukkanen. Östersundom: Oy Kirjalito Ab.

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(31) 1990 *Robinson Crusoe*. Daniel Defoe'n tekstin pohjalta lyhentäen kertonut Anne de Graaf. Suomennos Heljä Meuronen, kuvitus Francois Ruyer. Helsinki: SLEY-kirjat.
(32) 2000 Defoe, Daniel: *Robinson Crusoe*. Suom. Juhani Lindholm. Helsinki: Otava, 2000. Täydellinen suomennos.
(33) 2002 Daniel Defoe: *Robinson Crusoe*. Suomennos Samuli S. Mukautus selkokielelle Pertti Rajala, kuvitus Taija Goldblatt. Jyväskylä: Atena Kustannus Oy.
(34) 2005 *Robinson Crusoe*. Daniel Defoen kirjan mukaan uudelleen kertonut Angela Wilkes. Kuvittanut Peter Dennis, suomentanut Leena Heinonen. (Robinson Crusoe. Usborne Young Readers.) Lukupala. Helsinki: Kolibri.

KRISTINA MALMIO

Double Play

Identity, Status and Refinement in the Self-Reflexive Popular Literature in Finland in the 1910s and 1920s

Literary self-reflexivity has been regarded as a feature characteristic of Anglo-American postmodern writing. Here, I aim is to discuss a much less known form of self-reflexive literature, the popular Finnish literature of the 1910s and 1920s. By that time there were many popular novels published in Finland that were characterised by explicit self-awareness. These stories were written in a playful and ambivalent style.

The first signs of this kind of writing were seen in the 1910s; gradually the form became more and more dominant during the 1920s and then again much scarcer at the beginning of the 1930s. The style can be found in both Finnish- and Swedish-language literature of the period and within many different genres: detective novels, romances, plays, short stories and causeries.

My interest was aroused by the obvious self-reflexivity of the Finnish popular literature written in the 1910s and 1920s. Literary scholars have mainly focused on the metafictive features of higher forms of literature or in serious modernist and postmodernist writing, but I was intrigued by popular texts that contained visible and explicit self-reflexivity. My curiosity was also stimulated by the fact that this parodic, ironic and self-reflexive style was so dominant in popular literature for a short period.[1] It made me pose the following questions: Why did the authors, independent of whether they were Finnish- or Swedish-language, employ this literary strategy when writing popular literature? And why did they use it in the 1910s and 1920s in particular (see also Malmio 2005)?[2]

1 The question of the relation between parodic, ironic and self-reflexive features within literature is a complicated one. These three literary strategies are intimately intertwined in the texts discussed as well as in scholarly books written about parody, irony and metafiction (see e.g. Rose 1979, Waugh 1984, Hutcheon 1985). What is important here is that these three literary strategies together produce the playful and ambivalent style of the Finnish popular literature in the 1910s and 1920s. Therefore I don't analyse them separately, but treat them simultaneously.

2 This article and the arguments I present in it is based on my doctoral thesis in which I analyse the self-reflexivity in five texts written in Finland between 1916 and 1929. For a more specific argumentation and analysis, see Malmio 2005. It is possible that one can among the Finnish self-reflexive literature find texts that question some of the claims I here make. I do however think that my main point, that of the relation between class, status and

The term "metafiction", which is commonly used by literary scholars to designate texts that refer to themselves as texts, hints at the nature of the self-reflexivity proposed. "Metafiction" is defined as fiction about fiction, as texts which show awareness of themselves as texts (see e.g. Hutcheon 1980, 1, Waugh 1984, 2; see also Currie 1995, 1). But is it always necessary or even correct to assume that the "self" that the text is reflecting upon is – literally – the "self" of the text (see Balakian 1997, 285)?

In this article I will argue that it is possible to gain fresh, useful insights into self-reflexive literature by focusing on the *speaker* that uses self-reflexive language in the text instead of interpreting the self-awareness in the text as the self-awareness of the *text*. I will introduce certain characteristic, metaliterary features of the Finnish self-reflexive popular literature and provide a discursive and contextualised interpretation of them. A discursive perspective puts forward the following questions: who uses the self-reflexive language in the text, in what kind of situations, to whom is it spoken, and what is the topic of the conversation (see e.g. Bakhtin 1986, 95, Hutcheon 1994, 143)? I will take a look at the narrators and characters that use self-reflexive language in the novels, and then focus on the authors of the texts. They are, after all, the ones who use the self-reflexive language in their novels. I will illustrate my arguments with a number of passages from Finnish popular fiction, where one can find features typical of the literary self-reflexivity of the time.

A discursive analysis of the self-reflexivity of popular Finnish texts from the 1910s and 1920s shows that the metaliterary allusions in the texts are not merely means of literary self-identification. They are the signals of the speakers' discursive community (see Hutcheon 1994, 91), of their class, education and identity. My main argument is that the self-reflexivity of the Finnish popular literature written during this period is the literary strategy of the authors who belonged to the educated class. With "the educated class" I refer to the well-educated group with a fairly high position in the society. The members of the group are responsible for the religious, intellectual and cultural leadership. Their identity is partly grounded on education, culture and literature, and their position and status in society is linked to their education and cultural capital (see e.g. Wirilander 1982, Alapuro 1973, Jutikkala 1968).

The parodic, ironic and self-reflexive language of popular texts written in Finland in the 1910s and 1920s is spoken by the members of the educated class in situations characterized by literary, cultural and social tension. It is due to the changes going on in the Finnish society at the beginning of the 20th century. The self-reflexivity of the texts is pointed at the authors themselves. They poke fun at narrators and characters that are in fact identical to themselves: former members of the educated class in the middle of a

self-reflexivity at this time in Finland, holds. I study here the similarities of the Finnish and Finland-Swedish popular literature in the 1910s and 1920s. The question of the differences between the Finnish and the Finland-Swedish popular literature is an interesting one, but should be made the subject of a study of its own.

despicable act, that of attending a popular story or writing popular literature. The parodic and ironic language is eventually used to laugh at and reflect upon the authors' literary deterioration when they write within genres that do not belong to the domains of their discursive community and that are not characterized by the potential of serious literature to educate and improve their readers. The parodic and ironic self-reflexive play is there to signal that the authors do not really identify themselves as authors of popular literature, although they in fact address a larger audience than before by using the popular conventions and genres. Hence the ambivalence that characterizes the Finnish popular literature written in the 1910s and 1920s. The self-reflexive play carried out in a parodic and ironic manner is a solution to the tension between the author's identity as a member of the educated class and the act of writing popular literature.

The Critical Undermining of Both "Higher" and "Lower" Forms of Literature

Self-reflexivity, literary or other, is a slippery slope. Even the most structuralist approaches seem to have difficulties when they try to grasp its various forms (see Oja 2004). This is probably at least partly due to what Mark Currie calls the paradox of literary texts, "the paradox that a literary text and its reading are inseparable and that reflexivity is as much a function of reading as an inherent property of a text" (Currie 1995, 10, see also Hutcheon 1980, 17–35). This means that even a realistic text can be read in a metaliterary manner and can thus show self-reflexive features (see Currie 1995, 5). Yet, this is not the case in the Finnish popular literature of the 1910s and 1920s. The Finnish texts reveal – to use a phrase by Linda Hutcheon – "their self-awareness in explicit thematizations or allegorizations of their diegetic or linguistic identity within the texts themselves" (Hutcheon 1980, 7). This does not, however, exclude the fact that part of the self-reflexivity is produced by me as I interpret certain fictional devices in the texts as self-reflexive.

Among the features that often occur in metafictions, Patricia Waugh mentions the "continuous undermining of all kinds of specific fictional conventions" and "explicit parody of previous texts" (Waugh 1984, 22, see also Rose 1979). These metafictive strategies are common also in the Finnish popular literature from the 1910s and 1920s. The most extreme examples of "continuous undermining" occur in a collection of short parodies, *Fiikuksen varjossa* (Under the Shadow of a Rubber Tree, 1928), written by Valentin, the penname of the columnist Ensio Rislakki. For example, in a parodic and self-reflexive love story named "I love even you or where is Miss Koburg? (In accordance with the model of very well-known novels)", the reader finds a father and a son, the characters of the story, in the following conversation:

> – Badly done, my son! I just told you that you should say that reply in a voice that is both husky and excited. Your voice was however only husky. It does not work. The story is spoiled. – Father, dear, Fritz said, I can always say it once again! – Again! No, it will make the story longer. We should already be on page 20, in other words on the country road where

> the count von und zu Stottendorff drives in his landau towards us. (Valentin 1928, 11.)[3]

The discussion is about how to act properly as a character of a romantic love story written by a popular German female writer of romantic love stories. The characters mime their literary models and simultaneously discuss the correct way of imitation. During the whole story, the characters do their uttermost to (re)produce a certain type of a romantic story. They are the parodic and self-conscious doubles of their literary forerunners. They talk about the characteristic traits of their own story, what sort of feelings the conventions of the story expects them to express spontaneously, what actions they are supposed to carry out, and so on. The continuous strivings of the characters are, however, narrated in double discourse. In uttermost minuteness, the narrator lays bare and exaggerates all the conventions that construct the object text. He is well aware of the conventions of the story he parodically imitates and ridicules. In the parody "Lost happiness" the narrator, for example, describes a situation in the following way:

> It is of course a tranquil, mysteriously charming, strangely touching and extraordinarily dusky evening full of sadness somewhere in the wilderness. Elsewhere it is a rainy and stormy weather. Along the forest path, which is of course narrow, Heikki Metso walks of course in rapid steps. He is of course on his way to meet his beloved Maija Saarimäki. (Valentin 1928, 39.)

The author, Valentin, pokes fun at mutually serious and popular literature. The style of the German writer Thomas Mann and the conventions of contemporary national romances offer equally good starting points to joke at. This is typical of the other popular texts written at this time as well. The authors imitate the generic and stylistic conventions of both foreign and domestic literature, "higher" and "lower" forms of culture. One can say, therefore, that the Finnish popular texts stage a parodic, ironic and self-reflexive dialogue with all types of literature and literary conventions. The texts are replies and comments that are directed explicitly towards previous literary works. They are "metatexts" in the sense that they refer to texts and discourses, not to "non-linguistic events, situations or objects in the world" (Waugh 1984, 4).

The self-reflexive popular Finnish texts are humorous and poke fun at various phenomena in the world they describe. The self-reflexivity in the texts is partly used as a means to produce comic effects – it is based on two strategies typical of texts intended to make people laugh, namely incongruity and repetition (see Kinnunen 1994, 17). Laughter, however, also expresses an attitude and an evaluation. Questions of status and power arise. There is a continuous evaluation going on in the self-reflexive Finnish popular fiction. The critical undermining that takes place even includes the texts themselves, since they are examples of the kind of texts ridiculed.

3 Translations Kristina Malmio.

Self-Reflexivity and the Question of Identity

In the Finnish popular literature of the time, self-reflexivity is often created by parodic and ironic allusions and through intertexts that refer to other literature, to texts that in one way or another remind the reader of the text within which they occur. For example, in Lennart Wikström's (the penname of the author, critic and scholar Henning Söderhjelm) detective novel *Guldgruvan* (The Goldmine), 1916, the protagonist Olle Björck regularly comments on Sherlock Holmes and Nat Pinkerton, two heroes of contemporary detective novels. In the novel one finds the following passage:

> He [the protagonist] strongly envied Sherlock Holmes. But he decided not to take Holmes as his model but instead simply think and act in a way that best suited him. He did not harbour any sympathies towards all the detective achievements in literature. The cases were after all often very simple indeed when they had been explained – and all the detective hocus-pocus was there only to confuse the reader. – If, he often said to himself, if the detective in every moment only had acted in a manner as simple and natural as possible, then the mystical case would have been explained much more quickly and then – yes, then there would not have been any novel. (Wikström 1916, 21.)

Self-reflexive? Yes, *Guldgruvan* is a detective story that discusses and thematizes the detective novel genre, in particular, and thereby also comments on its own textual identity.[4] It shows an ironic awareness of the genre conventions of detective novels. The protagonist decides not to do the obvious: to act as a detective in a detective novel. Instead he criticises his "own" genre and indirectly also the author of the story, Lennart Wikström. He also insinuates the reader that in his eyes the status of detective literature is low.

Olle Björck is a parodic double (see Waugh 1984, 22) of the famous detectives of his time as well as an upper class flaneur figure taken from the serious contemporary literature, the so-called *dagdrivare* literature. Already at the beginning of the story, the protagonist Olle declares:"I am a historical, although at present a living character, I have been classified, discussed, treated most seriously and with uttermost respect. I am – he whispered in a hoarse voice – I am a DAGDRIVARE" (Wikström 1916, 7). Olle is the subject of a parodic transcontextualisation (see Hutcheon 1985, 31–32), since he is placed in the "wrong", low, parodic context, a detective novel. Olle's task – to find his lost, kidnapped fiancée and to fight the kidnapper, an American villain – is also the parodic opposite of the serious political, intellectual and cultural tasks the *dagdrivare* protagonists are dreaming of (Ciaravolo 2000, 49). Consequently, the story shows special awareness of its two central literary models, the detective stories and the *dagdrivare* novels.

However, when one looks at the self-reflexive passages of the novel from a discursive perspective, one notices that self-reflexivity is connected to the

4 Several scholars have pointed out that a self-reflexive awareness of its own conventions is a feature typical of detective novels (see Pyrhönen 1994, 32–33).

question of the identity of the speaker. It is a common feature in the self-reflexive popular literature published in Finland in the 1910s and 1920s that self-reflexivity appears when the protagonists discuss their identity. In the first example, Olle, the protagonist of *Guldgruvan*, uses self-reflexive language in order to reflect upon his identity as a detective; should he follow the example of the superior detectives before him or not? In the second passage, where he identifies himself as a *dagdrivare*, he explains to his girlfriend why he has become a failure and a drunkard. He reflects upon his *dagdrivare* identity in a parodic and self-reflexive manner.

In popular Finnish texts from the 1910s and 1920s the characters and narrators often play with identities and question them. Their identities are staged as ridiculous either by them or the narrator. The discussions on identity are regularly narrated in double discourse – behind the protagonists "serious" self-identification one can hear the contrary evaluation of the narrator (see Dentith 2000, 64, Bakhtin 1991, 206, 207). The whole issue of identity is ridiculous and so are the ones whose identity is at stake. For example, in the detective story *Skelettgåtan* (The Skeleton Mystery, 1929) by penname Brummell & C: o, the narrator-protagonist – a detective and an author – declares: "A gentleman is never astonished, says Wilde. At this moment, I was surely as far away from a gentleman as you can ever get" (Brummell & C: o 1929, 128). The protagonist identifies himself ironically with the help of an allusion to Oscar Wilde – the "personification of the new dandyism" (Moers 1978, 288, 295) and a famous gentleman – as a non-gentleman, but during the story he actually strives for a position among gentlemen. By mentioning Wilde, the author allows the readers to notice that he is educated and cultivated. He knows about Oscar Wilde, about his literary work, about decadence and gentlemen. The literary allusion is, therefore, connected to the questions of identity, status and refinement.

Even change of identity is poked fun at. In the play *Herra Vento* (Mr Vento, 1921), by Kersti Bergroth, a serious author Antti Alanen, who becomes a popular writer, is ridiculed. "The human soul is indeed strange. It is dependant on the kind of trousers you wear" (Bergroth 1921, 69), the former serious author Alanen says when he looks at his new, popular appearance in the mirror. In *Guldgruvan*, the narrator used double discourse to describe the protagonist's rapid transformation from a flaneur to a modern man – a transformation that is, according to the novel, due to the lively and energetic American atmosphere (see also Björkin 1998, 295). Olle, the protagonist of *Guldgruvan*, looks into the mirror and sees the "newest, international master-detective" (Wikström 1916, 103). One notices that Olle's as well as Antti Alanen's exaggeratedly hasty changes are in fact parodic comments directed to the contemporary apprehensions of modern time and men as quick, effective and always changing (see also Berman 1982, 13–16). The alteration of identity is, however, not only poked fun at, but it also bears positive connotations. It changes Olle into a modern and masculine man capable of action. In order to find his fiancée he becomes a worker. He loses in class, but wins in will, strength, energy and sexual power. Antti Alanen, in his turn, misses his good taste, his exquisite aesthetics and the admiration of a few, highbrow critics. Instead, he becomes a modern

"celebrity"; he gets the admiration of a huge, female audience and becomes wealthy.

The situations in which the speakers discuss their identity in a self-reflexive manner are often characterised by loss of power or status. The scene in which the protagonist of the detective novel *Skelettgåtan* refers to Oscar Wilde in a self-ironic and self-reflexive way is utterly awkward; the murderer has taken him, the detective, as a prisoner. He has been betrayed by the man he regarded as a gentleman, and he has failed as a detective. In *Guldgruvan*, the protagonist poses self-reflexive questions of identity when he tries to explain to his girlfriend why he cannot perform as a romantic hero, when he has lost his fiancée or when he has to fight the villain of the story. In the author Elsa Soini's romantic novel *Sisko ja kultainen pikari* (Sisko and the Golden Chalice), published in 1928, the protagonist, a young and innocent girl Sisko, self-reflexively alludes to a decadent poem when she is ready to give up her "old-fashioned", innocent morals. She is about to become a decadent, and her situation is characterised by the tension between the old morals and the modern "immorality".

The Double Strategy: The Question of Discursive Community

The parodic, ironic and self-reflexive style of these texts is based on ambiguous double play. The texts have two functions simultaneously. One could call their strategy as "eating one's cake and having it too". In *Guldgruvan*, the narrator and the protagonist, on the one hand, are critical about detective novels; on the other hand, the story is based on the conventions of detective stories and strives to thrill and amuse the reader. In the play *Herra Vento*, the author Kersti Bergroth parodies, ridicules and criticises the contemporary entertaining popular romantic novels and their authors, although her comedy is really about two pairs of lovers and the play ends with two engagements. Moreover, the reviewers emphasized the entertaining qualities and popularity of the play among the contemporary audience (see e.g. -l. 1922, J. A. P. 1922). Also in the novel *Sisko ja kultainen pikari*, the author Elsa Soini jokes about romantic stories but at the same time tells a story about two lovers.

The parodies by Valentin are a slight exception to this: they do not exactly create the type of story they criticise. They do, however, exhibit a somewhat related double strategy. In one of the parodies, "The lost happiness", there are, for example, the following lines:" – There, now it is done. Now the readers are pleased with this story." (Valentin 1928, 47) This passage is self-reflexive in an ironic way; the text comments on its own task to please and amuse its audience and to adjust itself to the expectations of the readers. Valentin is most critical of popular texts that intend to amuse and entertain the readers, but also his own texts were described as popular and entertaining by contemporary reviewers (see e.g. Olli 1928, A. K-o. 1928). The parody "The lost happiness" thus discusses its own identity; it unmasks the conventions that direct it, but simultaneously jokes about the expectations of the readers. They are presented as absurd, irrational and ridiculous. The

parody pokes fun at its own status as a popular text which is written with the audience in mind.

In Valentin's collection of parodies one can also find a parody that mocks the didactic story – a genre that was still popular at the beginning of the 20th century (Sevänen 1994, 173–174). In this parody, the project of the educated class – to educate the common people to become good, civilised citizens – is ridiculed. What is ironic about this mockery, is that the task of Valentin's own parodies seems to be exactly the same. Literary scholars have pointed out that causeries simultaneously strive to amuse and to educate their readers (see e.g. Manninen 1987, 21–24). Valentin's parodies certainly express a similar attitude. They are out to teach their readers to be more critical towards popular literature and its conventions and not to trust the reality depicted in literature.

The parodic, ironic and self-reflexive evaluation of earlier texts and author's own text (the one being read at the moment) opens up the question of the addressee of these self-reflexive popular texts. After all, as Bakhtin puts it:

> [B]oth the composition and, particularly the style of an utterance depend on those to whom the utterance is addressed, how the speaker (or writer) senses and imagines his addressees and the force of their effect on the utterance. (Bakhtin 1986, 95.)

The double strategy typical of the self-reflexive popular literature written in Finland in the 1910s and 1920s enables the authors to kill two birds with one stone: to tell a popular story and to distance themselves from popular literature – and even from their own task, which is to write a popular story following the popular foreign literary model. They can simultaneously both amuse their readers and be critical about that task. This literary strategy enables both identification and distance. Readers of such parodic, ironic and self-reflexive stories can simultaneously enjoy a popular novel and laugh at it. The double strategy typical of the Finnish self-reflexive popular literature of this period also makes it possible for the authors to address and entertain two audiences at the same time: those who read popular literature "naively" and those who are critical about it. They can teach the "naive" readers to become more critical about popular literature and educate the educated readers in the conventions of the literature of the "masses", the literature associated with modernity.

But I am also arguing that the parodic, ironic and self-reflexive comments that occur in the texts of this time occur in anticipation of critical response to the books. This anticipation of the addressees can be approached from the perspective of "discursive community". Linda Hutcheon (1994, 91) defines discursive communities as consisting of "the complex configuration of shared knowledge, beliefs, values, and communicative strategies". My claim is that the mockery of popular literature was meant to announce to contemporary reviewers that the writers belonged to the same discursive community. The authors and the critics evaluated popular literature in the same way. Both apprehended popular literature as inferior, highly conventionalized, rather ridiculous and something that is not to be taken seriously. In other words, they shared values. The mockery of serious literature was

also a sign of discursive community; it announced a joint culture and education.

Furthermore, the mockery introduces a critical dimension into these texts. The self-reflexive, parodic and ironic popular stories actually use same the critical language as the critics do. The literary strategies used in the self-reflexive popular Finnish texts construct a similar position as the reviewers have, i.e. a position above and outside the text. This means that the authors and the critics share joint communicative strategies. The critical dimension of the texts was, I will argue, one of the reasons why the domestic popular literature in the 1910s and 1920s was for the most part reviewed in a positive light (see Sevänen 1994, 161, 173, Turunen 1995, 28, Eskola 1982, 645).

The Refined Speakers in a State of Decline

The critical discussions of the story within the story are, according to Waugh (1984, 22), one of the typical features of self-reflexive texts. This metaliterary strategy can be found in several self-reflexive popular Finnish novels. The novel *Sisko ja kultainen pikari* is an illustrative example. It is a romantic story about a young girl who falls in love. In the novel, one finds long, parodic and ironic discussions about literature and authorship, discussions that also include the story and its author. There is, for example, the following dialogue between two characters in the novel, Ruth, the flapper, a modern woman and a lover of contemporary popular literature, and Auvo, the betrayed housewife and a passionate reader of all kinds of literature. Auvo arrives late at the dinner, because she has been reading Tolstoy's *Anna Karenina* in secret. She is then questioned by Ruth:

> (Ruth) "Listen, *what* did you read? Confess immediately, and then you will be absolved." (Auvo) "I don't dare." (Ruth) "Go on, confess. Was it Glyn, Ruck or Courths-Mahler? Ruth blew away the smoke towards the ceiling. "We can deceive our fiends and villagers, but we can never dupe the statistics of the book shops and the publishers. But Auvo is more decadent. Did you read Fabian, Loos or Arlen? Confess!" (Soini 1928, 182.)

In *Sisko ja kultainen pikari*, the narrator and the characters list several contemporary authors of romantic stories. *The Green Hat* (1924), a popular romance by Michael Arlen, as well as the contemporary authors of romantic stories, the British Elinor Glyn, and the German Bertha Ruck and Hedwig Courths-Mahler, are discussed and criticised in a parodic tone in the novel. But also stories like *Manon Lescaut*, *Die Leiden des Jungen Werthers* and *La dame aux camélias* are mentioned alongside serious, canonical authors like Tolstoy and Ibsen. A decadent poem written by the "high ranked" Finland-Swedish poet Bertel Gripenberg is the central theme of the novel. In order to understand the parodic and self-reflexive jokes, the reader must be familiar with both popular literature and canonical literature. The novel therefore presupposes a reader with literary competence on two different literary fields (see also Melman 1988, 73–74). This is a feature common to

all the novels I have studied; the texts address readers with knowledge in both serious literature and popular literature.

However, it is important to notice that the narrator and the characters who in *Sisko ja kultainen pikari* discuss literature use literary references to tell something about their own education and cultivation and about their own morality. The literary allusions are connected with questions of refinement and morals. The characters are familiar with both the "bad", seductive, immoral popular literature of the day (Arlen, Glyn, Ruck, Courths-Mahler) and the "good", serious, canonical literature (Tolstoy, Ibsen, Goethe). The presence of canonical literature sends a signal to the reader that the characters and the narrators are educated. Their upbringing involves "higher" forms of literature. The self-reflexive, parodic and ironic references to canonical literature, however, also function as a way of distinguishing between the different readers of the novel: those who are familiar with "higher" literature and those who are not. It is a way of announcing a discursive community.

Furthermore, in *Sisko ja kultainen pikari* literature is repeatedly connected to the question of morals. The story itself and the stories it comments on are all about mad love, seduction and moral decline. The theme of the novel, a decadent poem by Gripenberg, is used in the novel to illustrate the "decline" of the protagonist, a young girl who becomes aware of her sexuality. She is transformed from an old-fashioned, innocent girl to a modern, "free" woman. The decadent poem also becomes a symbol of the deteriorated members of the educated class, people who are no longer able to put up with the previous moral standards. The characters identify themselves as "decadent" but do it in a parodic and ironic manner, which signals that they actually laugh at their own deterioration.

The narrator and the characters, who in Soini's novel talk about literature and decay in a parodic, self-ironic and self-reflexive manner, are well-educated upper class ladies and gentlemen. They are members of the educated class. This is a general feature in all the texts I have analysed. The characters who use the parodic, ironic and self-reflexive language are flaneurs, authors, upper class men and women, decadent gentlemen and fallen aristocrats. They are highly-educated and show their refinement in many ways. This conclusion can be drawn from their vocabulary, their often almost exaggeratedly polite way of speaking, their manners and their attire, the topics they discuss, the discourses they use and their education, whenever it is mentioned.

Another example of the users of parodic, ironic and self-reflexive language who belong to the educated class is the protagonist of *Guldgruvan*. He is not only a parody of a detective but also a parody of a Finland-Swedish *dagdrivare*, a flaneur. *Dagdrivare* literature was the name of the current literary movement. Between 1907 and 1917 there were several young, urban, upper-class Finland-Swedish male authors who published novels that depicted decadent, passive, disappointed, urban, young upper-class male, so-called *dagdrivare*, without goals in their lives (see e.g. Pettersson 1986, Ciaravolo 2000, 47). This literature was praised by contemporary critics. It was also the subject of a lively and critical debate, in which older members of the educated class expressed their worries about the youth of the day. The *dagdrivare* authors were appreciated by the literary institution and had

positions within in literary field of the time (Sevänen 1994, 373). All in all, *dagdrivare* characters and *dagdrivare* literature were associated with seriousness, higher culture, cultural capital, the upper class and decay in the contemporary context. So, when the protagonist of *Guldgruvan* identifies himself as a flaneur, and refers to *dagdrivare* literature and the current literary debates, he indicates that he belongs to the educated class.

Also discourses other than the literary discourse become objects of the parodic, ironic and self-reflexive dialogue of the Finnish popular texts. In the collection of parodies written by Valentin, an apprehension according to which literature can truly portray reality is questioned. The play by Bergroth ridicules the discourses on aesthetics and criticism, for example, questions about good and bad taste. In the detective novel *Skelettgåtan*, the narrator mocks the discourse on gentlemen. Soini's novel leads a parodic, ironic and self-reflexive dialogue with various contemporary apprehensions of decadence and modernity.

In sum, the narrators and characters in the Finnish self-reflexive popular literature discuss topics such as literature, morals, aesthetics, criticism, education and cultivation in a parodic, ironic and self-reflexive manner. The well-educated characters of the novels speak in a parodic, ironic and self-reflexive manner only to other members of the same discursive community. And the topic is often their literary, moral, social or cultural decay. Yet, the subjects they discuss are connected to the Finnish educated class. As I mentioned in the beginning, the educated class was responsible for the religious, intellectual and cultural leadership of the society. Its members controlled the discussion on morals, criticism, literature, and aesthetics (Alasuutari 1998, 155–156). They described what was good and what was wrong, beautiful, ugly, moral or immoral. The distinctive features between the educated class and the other social classes were mainly based on cultural signs, as the Finnish sociologist Risto Alapuro writes. It was grounded on differences in refinement, education, language and life style. The most important characteristic of the educated class included their studies at the university and a university degree (Alapuro 1973, 11, 29).

The Authors Play with Their Own Identities

The self-reflexive play with the identities does not end within the covers of the Finnish self-reflexive popular novels. On several occasions, one notices that the parodic self-reflexivity of the texts actually points at the authors themselves. They poke fun at their own identities and the discursive community they are members of.

The comedy *Herra Vento* by Kersti Bergroth describes the awkward situation of a penniless writer of serious, artistic literature. The literary market has changed and neither the publisher nor the audience are any longer interested of serious literature. The serious writer is in need of money, and his publisher persuades him to write a popular love story under a penname. So, the play itself is a metaliterary commentary, literature about literature, literary discourse and the literary market.

Herra Vento depicts and makes fun of two ridiculous authors, the "higher", old-fashioned, serious male writer and the "lower", modern, female popular writer (see also Huyssen 1986, 189–191). The jokes made on these different type of writers also include the author's play with her own contradictory identities. After all, Kersti Bergroth played both roles during her long career as an author. She wrote serious, artistic and aesthetic literature addressed to a small literary elite, but she also, under several pennames, wrote popular romantic stories that were addressed to a large, female audience (see also Tarkka 1980, 175–176). The popular stories were written, for example, to make a living, to buy a house or to publish a literary review focused on criticism and aesthetics (the letters of Kersti Bergroth, 1920–1929, the archives of the publishing firm Otava).

Parallels can also be drawn between the flaneur-protagonist of the detective story *Guldgruvan* and its author, Henning Söderhjelm who hid his real identity behind the penname Lennart Wikström. Söderhjelm was regarded as a *dagdrivare* author and also the main theorist of the group. In 1910, he wrote an article in which he discussed the reasons for the behaviour of the "lost generation", to which he himself belonged (H. S. 1910). So, when he pokes fun at the *dagdrivare*, he actually ridicules himself. The novel includes a final scene, in which the protagonist confesses to his fiancée that in the future he only plans to "work at his desk", that is, to write. Hereby the protagonist again becomes the double of the author.

There is, however, yet another level of double play to be discovered. In reality, Söderhjelm in 1916 wrote a review of his detective novel *Guldgruvan* in the magazine *Finsk Tidskrift* (Söderhjelm 1916). In that review, he plays the role of an objective reviewer, who evaluates a book by an author he does not know. Thus he becomes involved in another play with identity and a further self-reflexive act, characterised by parody and irony. Söderhjelm, an academic who strove for a position among the intellectuals and a son of Werner Söderhjelm, a professor, diplomat and minister, was very precise in the orders he gave to his publisher. His real name was not to be publicly known. He feared for his reputation – to write popular novels was not a recommendation in the eyes of the academic audience (Mustelin 1983, 49, 51).

The author Georg H. Theslöf is my last example of the self-reflexive play with identity that Finnish authors were involved in. Theslöf, a well-liked columnist, journalist and author of popular books, both ridicules the discourse on gentlemen and positions himself within it. By taking the penname "Brummell", he refers to the famous English superior gentleman of the late 18th and early 19th century, Beau Brummell (see e.g. Moers 1978). And by adding "C: o" to the name "Brummell", he indicates that he is aware of the mass market dimension and the economic aspect of his authorship.

Being a gentleman was in fact part of Theslöf's identity. By his contemporaries he was perceived as a superior adviser in manners and attire (H-n. 1925, von Klancken 1925) and a real gentleman. This was because of his upper class background, his career as a diplomat and the book on good manners and behaviour entitled *Mannen i sino prydno. En kursbok i savoir-vivre* (Man in All His Glory. A Guide Book in *Savoir-vivre*), which was published in 1925. Theslöf's parodic and critical

way of picturing gentlemen is self-reflexive. He is a gentleman who laughs at the contemporary degraded gentlemen and thereby also at himself.

Theslöf even pokes fun at his own activity, the making of gentlemen. In his guide books, he teaches the men of the lower classes to behave as gentlemen and as members of the upper classes. Earlier it was possible to become a gentleman only if one was born into the right family. The upper class families gave their children proper education in manners, attire and speech (see e.g. Ollila 2002, 198). Now, as a result of social mobility and the disappearance of earlier boundaries between the separate social layers, people who had not been brought up in manners and etiquette at home were able to enter the "high" society. Guides on good manners were used to make up for the lack of upbringing at home (Lehtonen 1982, 612, Sinnemäki 1991, 187, 188). It is significant that the ridiculed gentlemen and the self-reflexive play with gentleman identity occur precisely at the time when the new mobile middle classes start making demands on the position of gentlemen.

One can find repeated parallels between speakers who use self-reflexive language in a parodic and ironic manner in various texts and the actual authors of these texts. The texts can be read as the authors' self-reflexive and mocking play with their own activity as writers in the actual cultural situation of Finland in the 1910s and 1920s. The narrators and characters in the novels are only slightly disguised doubles of the writers themselves.

The narrators and the characters of the books belong to the educated class as did the authors. The authors ridicule the members and the ideas and ideals of the educated class, but the educated class forms the discursive community the members of which they themselves are. In addition to their literary careers, the authors mentioned in this article also worked as critics, journalists, translators and university teachers in the 1910s and 1920s. They were intellectuals, they had all studied at the university, and several of them had academic degrees. This was rare, since in the 1910s and 1920s only a very small minority of the population had an academic degree in Finland. Higher education was the privilege of few and the people who had an academic degree became members in the highest social class (Alestalo 1980, 167).

I therefore argue that the parodic, ironic and self-reflexive language of the popular Finnish literature is the language of the discursive community of the educated class. Parody and irony has repeatedly been connected with the upper class, with the intellectuals and the discursive communities of the educated class (Hutcheon 1985, 94–95, Hutcheon 1994, 41, Karkama 1997, 228). The literary strategies typical of the Finnish self-reflexive popular literature in the 1910s and 1920s, mainly humour, distance and a critical attitude, were also appreciated by the members of the educated class (see e.g. O. H. 1909).

The authors repeatedly focus on the questions of identity, refinement and loss of status and power. These questions have become a matter of humour for them and my question is: why is that? The authors also poke fun at themselves. Again: why? Two contexts – the history of both literature and the educated class in Finland in the 19th century – are crucial for understanding the self-reflexivity in the Finnish and Finland-Swedish popular literature in the 1910s and 1920s. The two contexts are linked with each other in a complicated way.

The Changes in the Status of Literature and the Educated Class

According to Finnish historians, the international pastime culture was established in Finland at the end of the 19th century. However, at the beginning of the 20th century, the amount of foreign popular literature was still limited and only few Finnish writers wrote popular texts. The situation altered during the First World War and after the Finnish independence in 1918. The quantity of available literature increased; the literary market, the published literature and the reading audience changed and popular culture and popular literature became more important (Knuuttila 1988, 287, Sevänen 1994, 56, 103–104, 171–172, Kovala 1999, 302–309).

Before the First World War, books and newspapers in Finland were primarily produced for the educated class. But the 1920s introduced the mass production and mass sales of literature (Tarkka 1980, 17). On January 26, 1919, penname V. H. wrote in the newspaper *Helsingin Sanomat* that for the time being there was a great demand for domestic literature, and especially for collected works. V.H. (1919) wrote: "The new wealth has created new circles of readers, and this is the reason why the products of native authors are especially demanded as a basis in those homes where the foundation of a true private library is about to be established." The social structure of the literary audience changed (see e.g. Tarkka 1980, 13–14, 17, Häggman 2001, 276–277). Especially during the years 1914–1918 the amount of foreign popular literature that was translated and published in Finland increased very rapidly. This development continued during the 1920s although the editions somewhat decreased (Kovala 1999, 305–306). A contemporary reviewer described the situation by saying that "our nation" is so young that until the recent years "real spiritual nourishment" has satisfied the reading audience. But now, she wrote, "the big audience has got a taste for the delicacy" (Cannelin 1924, 1). She acknowledged that while the audience earlier had read religious and instructive stories or folktales, they now yearned for detective stories and romantic novels (see also Sevänen 1994, 173–174). The increased demand for literature and the fact that an interest for books and reading spread into new social layers thus paved the way for popular native literature (Sevänen 1994, 172).

The transformation of literature and the literary field was considerable. Earlier, in the 19th and early 20th century, literature was a serious matter of a great importance: it was apprehended as the foundation and maintainer of education and refinement and a means of the educated class in their struggle for national independence and in their efforts to educate and cultivate the Finnish people (Jokinen 1997, 7–8, Tarkka 1980, 25). The idea that literature was regarded as a device for the self-education of the educated class and a creator of national feelings and high morals was based on the thoughts of J.V. Snellman, in particular, an important and powerful statesman and politician, philosopher, writer and literary critic. As a central figure in the Finnish politics, culture and economy in the 19th century and a man of influence, Snellman put great emphasis on the political role of literature, on its ability to change people (Karkama 1989, 9–15). He strongly emphasized the task of literature to depict reality, both in a realistic and idealistic manner – reality as it is and as it

should be (Karkama 1989, 32, 38). Snellman's ideas about literature and its ideological tasks were still central and influential in the literary field in the 1910s and 1920s (Karkama & Koivisto 1999, 11–12, Sevänen 1994, 61).

Popular literature can be viewed as the absolute antithesis of the cultivating and educating literature. It is read for pastime and fun. The popular conventions and novels in the 1910s and 1920s were also associated with inferior, uneducated mass audience. For example, detective fiction was connected with entertainment, fixed generic conventions, popularity, low status and uneducated mass audience by the novels themselves, in the comments of the authors and also in the replies of the contemporary reviews (see e.g. Sundholm 1999, 94, Sundholm 2000, 175, Boëthius 1989, 118–128). The reviewer R. remarked, for instance, about the detective novel *Röjd ur vägen* (The one who was removed, 1907) written by Edwin Christianson that it was likely that the novel was going sell fast (R. 1907). The critic G. C. described the same book as "an attempt in the less studied branch of industry in Finland: the criminal novel" and declared that it was going to appeal to "the not very cultivated readers" (G. C. /Gunnar Castrén? 1907, 9, see also Söderhjelm 1916, 151).

According to Seppo Knuuttila (1996, 44), a situation characterized by humour is created only when there is an ambivalence of some kind to be found. One can therefore say that laughter is a means used for reflecting on and adapting to a new situation characterized by deep ambivalence. It is crucial to remember that the identity of the educated class in the 19th century was partly grounded on the importance of literature and the ideals connected to it. Therefore, the "higher" identity of someone belonging to the educated class in the 1910s and 1920s was on a very profound level at odds with the act of writing "lower" popular literature.

The changes that occurred in the literature, its readers and the literary field are connected with the overall changes taking place in the society at the time. At the beginning of the 20th century, the democratisation of the Finnish society was about to begin, but the language, education, upbringing and attire of people from different classes still differed very much indeed (see e.g. Hertzberg 2004, 6–7, Lehtonen 1982, 593–594). The modernisation changed the situation. People from social classes other than the upper class strove for a better social position (Kilpi 1917, 95–101) and a position among gentlemen. In the 1920s, the differences began to diminish. A new middle class that was striving for a higher position in society with the help of education was about to be born (Alapuro 1980, 70–72). This meant that the former elite groups such as the educated class found their positions threatened by the newcomers (see also Carey 1992, 5).

In the 19th century, the status and the position of the educated class was high. The members of this discursive community formed a part of the elite of the Finnish society (see Alapuro 1973, 1980). But in the 1910s and especially in the 1920s, the status and the position of the educated class became ambivalent. On the one hand, the members of the educated class still had a fairly high position in the Finnish society. On the other hand, the status of the educated class decreased during the 1920s and the identity of the educated class was under pressure (Alapuro 1973, 48).

The ambivalent situation was due to several factors. The economical changes and the inflation made it impossible for many of the members of the educated class to maintain the standard of living they were used to. They had to cut their expenses, manage their households without maids, and give up trips to foreign countries (see e.g. Peltonen 1992, 72, 77–78). In a time that appreciated money as a marker of social significance more than earlier, the economical position of, for example, civil servants and university teachers deteriorated (Alapuro 1973, 49). This was part of the overall development in Europe. The educated class was gradually becoming a part of the middle classes. Also the civil war in Finland in 1918 and the First World War signified a crisis among the members of the educated class. They felt that their position and world view were threatened (Alapuro 1973, 2, 48).

The question of status is repeatedly connected with the question of identity in the self-reflexive popular texts in Finland. The characters found in the popular texts analysed in this essay in fact discuss their loss of societal position and the possibility of gaining a new one. In the detective novel *Guldgruvan*, the young upper class male becomes a member of the middle classes. The comedy *Herra Vento* shows an upper class author who becomes a popular writer; the transformation in the play is associated with shame and loss of status, but also with modernity, wealth and mass audience. In *Sisko ja kultainen pikari*, the characters joke at themselves because they have become intellectually lazy and morally deteriorated members of the educated class. The detective novel *Skelettgåtan* depicts decadent gentlemen and a noble man who, because of changes in the society, is forced to become a member of the middle classes. These transformations can be seen as parallels to the ongoing change in which the members of the educated class become a part of the middle class.

In the 1910s and 1920s, literature changed, the readers altered (Tarkka 1980, 13–14) and the importance as well as the position and the status of the educated class diminished in literature, culture and society. There is therefore a parallel between the awkward situations with which the narrators and characters in a mocking, self-reflexive manner identify themselves and the situations of the authors as members of the educated class. In summary, the self-reflexivity of the texts articulates the ongoing changes in the identity of the members of the educated class, a discursive community. The stories depict the ridiculous mirror images of the educated class, who are holding a mirror in order to ask themselves: what is becoming of us?

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MIKA HALLILA

"The Times They Are A-Changin'"

Afterword on Metaliterary Layers in Finnish Literature

As this anthology attests, many Finnish scholars are recently fascinated by the questions concerning a certain literary phenomenon, one which Anglo-American theoreticians and scholars have termed "metafiction". Use of the term "metafiction" is quite a common habit amongst Finnish scholars, too. Additionally, the terms "metafictionality", "metaliterature" and "metaliterary layers of literature" are frequently used when Finnish scholars discuss this subject.

The terms may vary but the main interest remains the same. According to scholars who share this interest, within literature itself there exists something that somehow on a so-called "metalevel" muses and speaks about itself. This being the case, literature is the object of the metalevel speech. Thus, the prefix "meta-" here means "after", "besides" or "upper", and it is used to clarify the relationship between these two "levels".

In the context of this anthology, the editors prefer the term "metaliterary layers". This term is possible to define so that it involves all the metalevel characteristics that reflect the literariness of literature. Thus, the term "metaliterary layers" is elastic enough to be used in the varying ways in which the writers of the anthology have considered this subject. Still, its meaning is exact enough to function as a theoretical concept. As a term, "metaliterary layers of Finnish literature" encompasses all the richness of metafiction, metafictionality, and metaliterariness of Finnish literature.

Without exception, the Finnish study of metaliterary layers is still based on or at least somehow connected to the tradition of the research on metafiction and to the theories of metafiction. Therefore, from the viewpoint of contemporary research paradigms of literary studies (for instance, gender studies, cultural studies, and cognitive studies) it may not be obvious why Finnish scholars have a new fixation for the outdated postmodernist theory of metafiction. It may not be obvious either why they are examining the metaliterary aspects of Finnish literature. So, is there any relevance to that at all?

Certainly, all this seems more relevant and more reasonable if we think not of the theories of metafiction or postmodernism but of the main strands of Finnish literature and Finnish literary history. The traditional way of understanding, reading, and studying Finnish literature is to overemphasize its nature as a mimetic, realism-oriented, and nationally functioning form of

fiction. Even though this tradition has not during the last three or four decades any more been the main strategy of reading, in the earlier historical periods it did. In those days, its influence was so powerful that any other possible interpretations were beyond the horizon. There is, of course, a historical motivation to this; Finnish literature has a short history and it has always been strongly engaged in the national ends.

Consequently, it is clear that the mimetic-realistic-nationalistic tradition of reading is exclusive. It excludes other possible alternative contexts or frames of reference within which Finnish literature could also be read and interpreted. As a matter of fact, it truly did do so for a very long time, although it is also true that many Finnish scholars have at times considered phenomena which are controversial to this tradition (Tammi 1980; Turunen 1992 among many others). Therefore, Finnish scholars have for a long time been conscious of phenomena such as Finnish metafiction or metaliterary layers in Finnish literature. However, there is a difference between former and contemporary research on metaliterary layers in terms of both discourse and terminology as well as regarding the overall study attitude.

This anthology presents an opening for a new discussion and also makes some proposals for certain methodological and theoretical choices for the researchers of Finnish metafiction. Contrary to the greater part of former Finnish studies of literature, metaliterary layers are here seen *within* the tradition of Finnish literature, not against it. Furthermore, the concepts of "metafiction", "metafictionality", "metaliterature", and "metaliterary" are used *in the context of* this very tradition. This is a renewal because precisely these terms were formerly often avoided when studying the (alleged mimetic-realistic-nationalistic) tradition of Finnish literature.

There are specific, both historical and theory-bound, reasons to the above-mentioned peculiar dodge of the terms. These reasons are best explicable from the bases of the history and theory of metafiction. From their viewpoint, it seems clear that metafiction is the child of the postmodernist breakthrough. As a result, our understanding of metafiction is based on the theories (especially Hutcheon 1980; Waugh 1984) born during the postmodernist era and in the postmodernist context. In many respects, these theories concentrate on solving the problems of postmodernist philosophy, context and discourse. Thus, postmodernism and metafiction seem inextricable. In spite of the fact that recently we know much better than before that the bond between postmodernism and metafiction can be broken, even completely (see e.g. Hallila 2006; Peltonen 2005).

Due to its postmodernist background, metafiction used to be regarded as a postmodernist and a constructionist enterprise in Finnish literary studies for a long time: a non-mimetic, non-realistic, and non-serious literature. That kind of literature seemed to position itself against the main tradition of Finnish literature, and, as a consequence, it was not accepted as part of it at all. In general, metafiction in Finnish literature seemed fairly uncommon and rare until the late 1990s and early 2000s. At that time a new and quite a multifaceted discussion on the subject began amongst scholars (especially Hallila 2006; Malmio 2005; Oja 2004; Peltonen 2005) and, additionally, numerous M.A. theses on the subject were written.

To be exact, there were some essays (e.g. Kettunen 1986) and also one monograph on Finnish metafiction formerly published. The monograph in question is Anna Makkonen's *Romaani katsoo peiliin*: Mise en abyme *-rakenteet ja tekstienvälisyys Marko Tapion* Aapo Heiskasen Viikatetanssissa (The Novel In the Mirror: *mise-en-abyme* and Interextuality in Aapo Heiskasen viikatetanssi by Marko Tapio,1991.). The first extensive methodical intervention in the study of Finnish metafiction was made by Makkonen with this study. Added to this, in 1980s and in early 1990s Finnish scholars did discuss metafiction, but this was only a thin bypath of the main study interests and the theoretical paradigms of Finnish literary studies (see e.g. Saariluoma 1992; Sevänen 1998).

Hence, there was, until recently, neither a real virile interest in metafiction studies nor a decent or far-reaching perspective to interpret Finnish literature from the viewpoint of metafiction. Now it seems that the time is ripe for a fresh start with metafiction studies and that many scholars have a new interest in it. Some essential changes in the perspective have taken place, and there now exist certain new key factors, which help the scholars study and to *reassess* Finnish metafiction and metaliterary layers in Finnish literature. Here it is possible to outline at least two main reasons for this "renaissance" of metafiction studies in Finnish literature.

First, the notion of Finnish literary history has changed; a new history (writing) of Finnish literature takes a multivocal, decentered, and globalized view of the textual and contextual fields of Finnish literature from past to present (see e. g. *Suomen kirjallisuushistoria 1–3* 1999 [Finnish Literary History 1–3]; Kirstinä 2000). From this viewpoint, many former assumptions about the nature of Finnish national literature are now changing or have already changed. Recently, many other characteristics, aspects, and layers of Finnish literature are being studied than merely the mimetic, the realistic and the national. Thus, it might seem much more sensible today than few decades ago to study, for instance, the female writing of Finnish literature, the so-called antinovels of Finnish literature – or, the metaliterary layers of Finnish literature.

As Pirjo Lyytikäinen's, Kristina Malmio's, Juhani Niemi's, and Kaisa Kurikka's essays in this anthology attest, there have existed, among Finnish literature in the different eras of Finnish literary history, numerous works in which the metaliterary layers have operated in different ways and in different functions. Evidently, this seems to hold true also for the essays by Elina Arminen, Risto Turunen, Samuli Hägg, and myself. On the one hand, the essays analyze works from different periods from a shared metaliterary point of view. On the other, the essays interpret the works from the bases of different theoretical and contextual grounds.

Finnish metafiction and metaliterary layers of Finnish literature appear rich and plural when looked through the spectrum of the essays mentioned above, not to mention all the important additions that essays by Outi Oja, Kaisu Rättyä, and Merja Sagulin bring to the subject matter. In their essays on Finnish prose lyric, children's and adolescent's literature, and Finnish adaptations of Daniel Defoe's *Robinson Crusoe*, there is evidence which suggests that some important metaliterary layers of Finnish literature will

remain out of sight if only the art of the (adult) novel is taken into account – which is the case in the traditional metafiction studies. These essays also point out that it is an essential job to examine the metaliterary layers of different text genres. The study should not only focus on the (adult) novel but also on genres that are, from the viewpoint of the main study interests of literary studies, too often overshadowed and left in a marginal position.

Second, the study interests have changed and the paradigms of literary studies have shifted so that there is a need for readjusting perspectives. A decent theoretical understanding of metafiction can fulfill this need. It is, for example, important to ask whether there are any connections between metafiction and the problematics of contextuality, diachrony, identity, cognition, culture, globalization, ethnicity, and gender. Even though there already exist studies on metafiction from post-colonial and feminist angles (Bromberg 1990; Corcoran 1997; Jablon 1997), their theoretical ground is narrow. This narrowness follows from the contextual and philosophical basis of the theory of metafiction, which is engaged in postmodernism. Thus, the highway of literary studies is now wide open for the study of metaliterary layers within any new study paradigm.

The former influential theories of metafiction (Hutcheon 1980; Waugh 1984) are probably not extensive enough for the needs of contemporary study (though they still seem valid in many respects). The relevance and need for present-day metafiction studies welcome new theories of metafiction. It may even turn out that the Finnish scholars' enthusiasm for metafiction introduced here has an influence on the research and theory of metafiction in larger scale. Hopefully it has some impacts at least on Finnish literary studies. In fact, some Finnish scholars have already made some moves toward the theorizing on metafiction. In addition to Erkki Sevänen, who outlines a tripartite typology of metafictionality in the introductory essay of this anthology, there are some other scholars who have similarly opened the can of worms of the theory of metafiction. Each of them has tried to pursue new directions for the theory of metafiction. This has happened, for instance, from the viewpoints of sociological class and identity studies (Malmio 2005), by the practical study of realism and "post-realism" (Peltonen 2006), and within the theory of the novel and by the conceptual analysis of the concept of metafiction (Hallila 2006).

Finnish literature is fertile material for refreshing the theory of metafiction. This anthology demonstrates that Finnish literature has within it a rich and formerly almost unknown tradition of metaliterariness. The anthology also proves that the traditional interpretation of Finnish literature is incorrect in this respect; metalevels have been part of Finnish literature from its early stages to the present. From the new metaliterary point of view introduced here, the Finnish literature will reveal wholly new sides of itself. Nevertheless, only if one knows how to look, one will find them.

All and all, it seems that here is a great chance to refresh and make better the theory of metafiction by a dialogue with the challenging object material, Finnish literature. By the dialogical relationship between the theory and its object, understanding of metaliterature will expand and the theory will open itself up for the new aspects and perspectives. This dialogue between the

theory of metafiction and its object-material should not, in the long run, be only a matter of Finnish literature but literature in general.

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