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Tietojen keruu aloitetaan vuoden 2020 alussa. Keruuta koskeva sähköinen lomake lähetetään KTS:n sähköpostilistan kautta ja sitä toivotaan jaettavan alamme toimijoille, jotta mahdollisimman moni tutkija olisi mukana asiantuntijapankissa. Linkin lomakkeeseen voi myös pyytää Marianna Koljoselta tai Hanna-Leena Määttäältä.

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# Abstracts

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*Niklas Salmi*

## **Metaphors of Emptiness in Matsuo Bashō's *Narrow Road to the Interior***

This article examines metaphors appearing in Matsuo Bashō's travelogue *Narrow Road to the Interior* (c. 1694). It suggests that metaphors play a crucial role in the construction of the text's Zen themes of impermanence and dependent origination, or, put more generally, emptiness. The article analyzes two example metaphors using the conceptual blending theory. Unlike the classical conceptual metaphor theory, which posits a unidirectional mapping from the source to the target domain, the blending theory conceives of metaphor as involving a multidirectional integration of information from at least four mental spaces. In doing so, the blending model helps better understand the relationality and emergence of the mental spaces that make up Bashō's text world. Its ambiguous metaphors are in themselves an expression of the Zen worldview, bringing together seemingly contradictory concepts such as human–nature, subject–object, interior–exterior, high–low, life–death, *nirvāṇa*–*samsāra*, and unchanging–ever-changing.

The article partakes in the theoretical debate regarding the nature of metaphors by highlighting the involvement of all mental spaces in the creation of meaning. Such a holistic view of metaphors is backed up firstly by the kinds of metaphors employed by Bashō that, like the poet-traveler himself, are constantly moving in different directions and into uncharted territories. Secondly, this holistic interpretation of metaphors is supported by a cross-cultural examination, which reveals that cultural preconceptions of the “target domain” affect not only the way we perceive it through the “source domain” but also how we understand the source domain itself. The present study complements previous research by discussing concrete ways in which cultural knowledge influences our understanding of metaphors. Cognitive literary scholars have long recognized the cultural rootedness of metaphors. However, exactly *how* metaphors are rooted in culture has rarely been researched in detail.

Keywords: *Matsuo Bashō, travel writing, Zen, metaphor, conceptual blending*

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Mikko T. Virtanen

### **Positioning and Identity Construction in Popular Science Travel Narratives by Finnish Biologists**

This article is concerned with identity construction in fieldwork-related travel stories told by Finnish biologists in their popular science books. Drawing on Michael Bamberg's Positioning Theory and its three-level analytic approach, the article examines how scientists build their public image by positioning themselves in relation to other travellers in the story world (e.g. tourists and backpackers), to the projected lay audience, and to the subject positions provided by societal discourses. The findings show i) how the tellers distinguish themselves from others by highlighting their *scientist's gaze*, i.e. their ability to make elaborate observations unavailable for the untrained eye; ii) how they position themselves as "authentic" travellers by highlighting the dangers and discomforts encountered—and endured—during the journeys; iii) how they take a self-reflexive stance toward their past selves and position their current selves as e.g. well-travelled professionals. As Bamberg's model was originally developed for the analysis of conversational storytelling, the article also discusses the limits of the model's applicability as a text analytic tool.

Keywords: *travel narrative, popular science books, science popularisation, narrative positioning, identity construction, Positioning Theory, story genres, scientist's gaze*

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Sarianna Kankkunen

### **The peripatetic genre, spatiality and comic mode as building blocks of environmentally responsible travel literature**

The article examines Maarit Verronen's *Pieni kumikanoottikirja* as a case study of an environmentally responsible travel narrative. Verronen's book, which oscillates between travel narrative, outdoor literature, microhistory, essay and peripatetic literature, is a collection of writings that depict canoeing and short distance travel in the Helsinki metropolitan region. A specific point of interest of the article is how the genre and mode of *Kumikanoottikirja* establish environmental responsibility. As the article demonstrates, *Kumikanoottikirja* is connected to the tradition of peripatetic literature, a genre that foregrounds locality and participation. Moreover, by making use of the genre of peripatetic literature, *Kumikanoottikirja* attests to the genre's claim of physical labor as a connective element between subject and place. Verronen's work, however,

modifies the genre, as the narrative foregrounds spatial relations instead of temporal trajectories. This way, *Kumikanoottikirja* turns towards a systemic worldview, distancing itself from the individualistic and anthropocentric perceptions and patterns of narration. A similar effect is achieved through the work's comic mode. The article considers Joseph Meeker's notion of comedy as a way to narrate stories of adaptation and survival, and reads *Kumikanoottikirja* as a critique of tragic heroism and a testimony to adaptive strategies.

Keywords: *spatial studies, Maarit Verronen, Joseph Meeker, travel literature, environmental responsibility, ecocriticism, comedy, peripatetic, environmental humanities*

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*Ralf Kauranen*

### **Multimodal multilingualism in Katja Tukiainen's comics travelogue *Postia Intiasta / Post from India***

The article presents a study of multilingualism in Finnish comics artist Katja Tukiainen's travelogue *Postia Intiasta / Post from India* (2002). The travelogue depicts in an autobiographical way the protagonist Katja's two-month visit to India, where she travels in different roles as a comics teacher, a tourist and a yoga student. The comic is multilingual in many ways. First, the Sanskrit syllable OM ties together the whole story, which consists of episodic depictions of everyday incidents during the trip. Secondly, the episodes of the comic are distinguished from each other with multilingual maps that show the areas that the protagonist visits. The maps, as well as a number of diegetic texts (on signs, for example), tie the events of the trip to distinct locations, but they also emphasize India as a multilingual setting. Thirdly, the comic's dialogues are multilingual, highlighting the linguistic variance in the protagonist's contacts with Indian society and her fellow travellers. Most of the dialogue is in either Finnish or English, depending on what the specific situation and its participants' linguistic resources call for, but some dialogues also include utterances that are incomprehensible to readers of these languages. These instances not only highlight the protagonist's own experience of miscomprehension but involve the reader in it as well. Even those able to read Hindi or Tamil (which are used in dialogue) can also join in, as the phrases in these languages are arbitrary and seem unrelated to the depicted events. All in all, being continually interpreted in relation to the visual aspects and imagery of the comic, multilingualism forms a central component of the portrayal of the journey of a Finnish woman in India, as well as the comic's representation of the power dynamics involved in travel and travel narratives.

Keywords: *comics, travelogue, multilingualism, Katja Tukiainen, India*



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