

The book's emphasis on the generic and literary tradition serves both theoretical, periodical and author-specific goals. Methodological choices that stem from the long tradition of literary analyses together with the newer insights, I am sure, ensure the results on Vartio, modernism and narratology offered in the book will prove more lasting than would have been the case had Nykänen fully immersed herself in cognitive narrative theory. The fact that Nykänen in practice has had to resort to analytical tools outside of her primary theoretical frame also testifies to the limits of cognitive narratology as a text analytical apparatus – and to Nykänen's ability to independent research, not confining herself to any one theoretical school but independently picking and choosing frameworks and methods. Elise Nykänen's dissertation is firmly grounded in her command of literary studies' tradition, and is recommended reading to literary scholars beyond just those interested in literary modernism or narratology.

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CORNELIUS HASSELBLATT

## Making History

*Novels, Histories, Novel Nations – Historical Fiction and Cultural Memory in Finland and Estonia. Edited by Liina Kaljundi, Eneken Laanes & Ilona Pikkanen. Finnish Literature Society, Helsinki 2015. 342 p.*

Given the polysemy of the – adjective or noun – “novel”, it is almost astonishing that no earlier accounts of such a book title have been found. In this sense it was about time to detect and reveal the interdependence between nation building and historical fiction and put it into a handsome title for a nice collection of a dozen of profound and competent articles on this topic. This is the first thing to praise the editors for. They have brought together Estonian and Finnish scholars in order to shed more light on the prominent position a certain literary genre can obtain, and indeed obtains, within the process of nation building. This topic is often neglected though very well-known. The oscillating reputation of the historical novel, or historical fiction in general, led to a situation where literary scholars did not take notice of the genre and historians regarded it as irrelevant anyway as they prefer ‘facts’ to fiction.

The second praise is for the exhaustive twofold introduction: one called preface (pp. 8-25) and providing a good theoretical framework which makes the reader familiar with the concept of 'invented traditions' and the interdisciplinary approach of cultural memory studies. The editors show convincingly why this approach is fruitful and even necessary. The second, labelled 'introduction' (pp. 26-76), makes the reader acquainted with the concrete situation in Estonia and Finland. Here, the authors point to the convergences, but also divergences between the two kindred nations with respect to their literary development in general and the emergence of the historical novel in particular. It is, by the way, refreshing to see Estonia freed from the so called 'Baltic context', where it is often forced into a context with Latvia and Lithuania which, especially the latter, have much less in common with Estonia than Finland. Now, the language-based approach (which never can be wrong when dealing with literature) reveals new perspectives with respective consequences: "The immediate result is an expansion of the archive of European literature, and the realisation that the frame of reference offered in previous studies is actually limited" – as Ann Rigney remarks in her postface (p. 323). But this is not all, as she continues: "... the view from this small corner of North-East Europe provides the basis for new theoretical perspectives on the role of the historical novel in nation building, both past and present".

Finally also the generally high quality of all the contributions has to be mentioned and positively stressed. The book contains eleven articles focusing on Finnish literature (Heidi Grönstrand, Mari Hatavara, Marita Hietasaari), Finnish history and literature combined (Ilona Pikkanen, Nina Sääskilähti), Estonian history and literature combined (Linda Kaljundi) and finally Estonian literature, which forms the largest subgroup (Tiina Ann Kirss, Eneken Laanes, Piret Peiker, Aare Pilv, Jaan Undusk). Most of them are written by experienced scholars, whilst some are still working on their PhD theses which, however, has nothing to say about the quality of their contributions. On the contrary, the essay by Aare Pilv on the 'Soviet' author Rudolf Sirge is an important, well written and fascinating treatment of this period and this author and one of the outstanding contributions of the volume. It is important, because the period and with it this author often are neglected in recent research. Another brilliant essay is Jaan Undusk's "Literature of Amnesia – On the Creative Function of the Loss of Memory" because it helps to understand the historical prose of Karl Ristikivi much better due to reference to Ristikivi's other (not historical) prose and comparisons to the Finnish writer Mika Waltari.

This good selection of competent authors is supported by ample bibliographies and a helpful in-depth index which refers to more than names only, but also historical events, ethnic and social groups as well as a selection of theoretical key concepts. The whole volume seems to be carefully edited and there are only some minor mistakes. Sometimes we find a wrong alphabetical order in the bibliographies, namely the Finnish one, where the English one would be expected. In English, ä and ö do not exist as separate letters with their own positions in the alphabet, but v and w are separate letters (!). Also the annotation system is unnecessarily

clumsy. It partly transforms the reading into a jumping between three places: the main text, the note at the end of the text and from there even further to the bibliography, which follows the notes.

There is, however, unfortunately one really annoying mistake in the introduction. It is annoying, because it is a crucial mistake which, in my view, even reveals a misunderstanding of Estonian literature. In the introduction (p. 51), the editors mention “Viivi Luik’s (b. 1946) *The Seventh Spring of Peace* (‘Seitsmes rahukevad’, 1985), published in the wake of Gorbachev’s policy of *glasnost*.” This is in dangerous vicinity of pseudohistory, or one could even use the much stronger German term *Geschichtsfälschung*. This is a severe accusation, certainly if uttered towards (partly) historians, but let me point out: ‘In the wake of’ means according to several dictionaries I consulted (just to be sure) ‘as a result of’ or ‘following’ or ‘succeeding’ or ‘in the aftermath of’ or ‘as a consequence of’, in other words: there is always a causal connection between the two events connected by the expression ‘in the wake of’. But in this case this simply is not true – if ‘truth’ is an appropriate concept in this discussion (!). Or let it put me so: this is not ‘my truth’, as I have a different personal experience:

Viivi Luik’s novel *The Seventh Spring of Peace* left the press in March 1985. I remember that because I received one of the very first copies on March 31 that year. I had met Viivi Luik several times and we also spoke about the novel, which had been delivered to the printing office in January that year. Even a post-post-Soviet child of the digitalized world of the 21<sup>st</sup> century can find out that a book published in print on March 31 must have been brought to the printing office, let alone been written, considerably earlier than March 11 – and this is the day when Gorbachev was elected. There simply is no connection whatsoever between the inauguration of Gorbachev and the publication of *The Seventh Spring of Peace*. I have pointed to this misinterpretation several times (Hasselblatt 2001, 421-422 [= Hasselblatt 2015, 259-260]; Hasselblatt 2006, 698-699). *The Seventh Spring of Peace* was written in the early eighties and was several years trapped in the Soviet printing bureaucracy, but it came out under completely normal Soviet censorship circumstances. But this obviously does not fit into the picture of contemporary history writing which still tends to be black-and-white (which might be still one of the main problems of post-Soviet historiography, by the way). Black until 1985, white from 1991, and a short transition period in between. It is this principal error which makes me so furious, because it reveals an attitude that denies the existence of good literature before the political change. As Linda Kaljundi made the same suggestion (i.e. that Gorbachev was a reason for the edition of *The Seventh Spring of Peace*) in an earlier article in 2009, I am afraid that this is not an accident, but a structural mistake.

This had to be said – though it in no way can distort the extraordinary importance and quality of the book.

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PETER STEIN LARSEN

## Studier i kvinnliga lyriker – med Kristeva som guide

*Tatjana Brandt: Livet mellan raderna. Revolt, tomrum och språkbrist i Agneta Enckells och Ann Jäderlunds tidiga poesi. Nordica Helsingensia 38. Helsingfors: Helsingfors universitet, 2014. 150 s.*

Om man bortser från Nordisk kvinnolitteraturhistoria (1993-98) råder det en brist på nordiska studier som tar sig an kvinnliga lyriker från olika nordiska länder och som ger ett helhetsperspektiv på ämnet. Tatjana Brandts artikelbaserade doktoravhandling om den svenska lyrikern Ann Jäderlund och den finlandssvenska lyrikern Agneta Enckell råder i hög grad bot på denna brist.

Huvudtesen i Tatjana Brandts artikelsamling är att den franska feminismens föreställning om en särskild kvinnlig motdiskurs, en *écriture féminine*, har haft betydande inflytande på en rad svenskspråkiga författarskap från 1980-talet framåt. Brandts artiklar undersöker de två författarnas, Jäderlunds och Enckells, poesi med Julia Kristeva som teoretisk ram. Kristevas kungstanke är att det existerar en unik emancipatorisk diskurs som bryter mot alla accepterade sociala diskurser, och mot den maskulina symboliska ordningen – samt att denna diskurs återspeglas i tidens kvinnliga poesi, detta trots att Kristeva