“The Afterlife of the Seven Brothers”

Traces of Aleksis Kivi’s “Seitsemän veljestä” in Finnish culture

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Cover image by Erkki Tanttu (1961)
This master’s thesis is the result of a long process which already started whilst writing my bachelor’s thesis. In my BA thesis Finno-Ugric Languages and Cultures, major Finnish, I investigated how Mauri Kunnas had adapted the Finnish national epic *Kalevala* into his picture book *Koirien Kalevala* (“Canine Kalevala”). It did not only provoke my interest in children’s literature and picture books, but also in adaptations. At that time I had not yet become acquainted with theories on reception and intertextuality.

During my tutorial with prof. C.T. Hasselblatt I further explored the theories on reception and intertextuality, which were later on applied to Finnish literature. We came to the conclusion that much research had been done and published on the reception of the *Kalevala*. Subsequently we wondered how the situation looked like for *Seitsemän veljestä*, the other important work in Finnish literature. It appeared little to almost nothing had been done on this subject, something we both found peculiar and intriguing at the same time. As a result of this observation I conducted a small-scale research on the reception of *Seitsemän veljestä* in Finnish everyday life, a paper which would form one of the steppingstones for this thesis.

Arriving at the conclusion of this preface I would like to thank the following persons: my first supervisor prof. C.T. Hasselblatt (Universiteit van Groningen) for his contagious enthusiasm, valuable opinions and constructive criticism during the supervision of this thesis; my second supervisor prof. J. Nummi (Helsingin Yliopisto) for his critical remarks, inspiring suggestions and involvement during the writing process of this research; my sisters and friends for their continuing support and kind words; my father for his ceaseless support and encouragement throughout my studies at the university and especially during the writing of my thesis; and finally I would like to dedicate this thesis to my mother who passed away on Aleksis Kiven päivä in 2009. Without her undying support and belief in my capacities, I would not be the person I am today and furthermore, I would not have been able to present this work as the apex of my university career at the RUG.

Sarah Venken

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INTRODUCTION

Aleksis Kivi’s novel Seitsemän veljestä (1870) is considered to be one of the most important literary works in Finland and it could be regarded as a second major cornerstone in Finnish literature next to the national epic, the Kalevala. Seitsemän veljestä was the first Finnish (i.e. Finnish-language) novel and broke new ground by using the Finnish literary and realist descriptions of the common people, a feature known as the so-called kansankuvaus.

Multiple researches have been conducted on the Kalevala, among which a fairly recent work called Kalevalan kulttuurihistoria (2008), which gives an overview of 160 years of Kalevala-interpretations and thus investigates the influence or traces of the Kalevala in Finnish culture – culture in the broadest sense of the word. This influence is examined in the field of art, literature (intertextual correlations, adaptations, etc.), music, film, Finnish society, and so forth. It appears that the Kalevala is still present in Finnish culture and artists, for example, keep on returning to the epic as a source of material. One would almost expect a similar research on the other cornerstone of 19th century Finnish literature, Seitsemän veljestä, but this seems not to be the case. It is remarkable however, that a Finnish author of children’s books, Mauri Kunnas, has adapted both Kalevala (Koirien Kalevala, 1992) as well as Seitsemän veljestä (Seitsemän koiraveljestä, 2002), something which raises the assumption Kivi’s work played and still plays an important role.

The aim of this thesis is to examine whether and where traces of Seitsemän veljestä can be found in Finnish culture in general and more specifically in Finnish everyday life, the arts and literature, in brief the novel’s so-called afterlife. The main emphasis in my research lies on tracing the vestiges of Seitsemän veljestä in Finnish literature. I will concentrate on reworkings and adaptations of, and intertextual references on Aleksis Kivi’s novel Seitsemän veljestä. Do these indicators of reception concern explicit traces (such as adaptations), or implicit traces (such as intertextual references), which are, for example, stylistic features, motifs and themes? In order to answer these questions, I have selected four books as case studies, being Heikki Meriläinen’s Pietolan tytöt (1892), Väinö Linna’s Tuntematon sotilas (1954), Antti Tuuri’s Pohjannaa (1982) and Mauri Kunnas’ Seitsemän koiraveljestä (2002). The theoretical framework for this research will be formed by reception theories and theories
on intertextuality; especially Gérard Genette’s view on intertextuality will be used as a steppingstone for the analysis of the novels. Based on the case studies which examine explicit and implicit intertextual relations between the aforementioned literary works and *Seitsemän veljestä*, and the general discussion of the traces of the novel in Finnish culture, conclusions will be drawn whether *Seitsemän veljestä* has lead and is still leading an afterlife.

The content of the thesis is set up as follows: chapter one describes the theoretical and methodological framework, on the basis of which the analysis will be conducted. Chapter two is dedicated to Aleksis Kivi, and consists of a short biography followed by a broad discussion of his novel, the critical reception of it and last, but not least, the traces of the figure of Kivi and his novel in Finnish culture. Chapter three forms the core of the thesis and concentrates on the analysis of intertextual references between *Seitsemän veljestä* and the four aforementioned novels. The results of the research and observations are compiled in the conclusion.

“Löydä Kivi, niin Kivi löytää Sinut” ~ Leena Kirstinä

(“Find Kivi, so Kivi will find you”)
When analysing a text, one can use several methods to approach the text in question, for the applying of a certain method can systematize the analysis. In this thesis, the question of finding traces of a certain work is at the forefront. If one wants to trace the vestiges of a work, one soon arrives at theories on reception and intertextuality. As will become clear during the course of the following chapter, I do not adhere to the overall opinion about and the use of reception studies concentrating only on the importance of the reader (reader-response criticism), but I rather concentrate on the afterlife of a certain text.

1.1 Reception theories

For the purpose of this research I do not use reception theories in the same way as Hans Robert Jauss or Stanley Fish, by which I mean Jauss’ emphasis on the reader’s “horizon of expectations” or Fish’s claim that “the activity of diverse readers addresses equally diverse interpretive communities or ‘reading formations’ whose norms and values determine the validity of interpretation” (Machor & Goldstein, 2001: 1). To put it shortly “reader-response criticism” will not be utilized, but rather reception in a more traditional sense of the word. Gunter Grimm quotes Ulrich Klein’s definition of the term “reception” as a start of establishing an overview of the cornering of the term and the problems which the term entails. Klein’s definition appears in his Handlexikon zur Literaturwissenschaft and is as follows:

“Unter literarischer Rezeption (im engeren Sinne) versteht man die Aufnahme (Reproduktion, Adaption, Assimilation, kritische Beurteilung) eines belletristischen Produkts oder der seiner Elemente mit oder ohne Einbettung in weitere Zusammenhänge. Hier kann Rezeption spontan oder reaktiv, adaptierend oder kritisch, naiv oder wissenschaftlich erfolgen. […] Rezeption läßt sich in eine primäre und sekundäre sondern: Primäre Rezeption meint dabei die Rezeption eines ersten Lesers, sekundäre die bereits interpretierte Rezeption.“ (Grimm, 1977: 22)

First let us focus on the passage about Aufnahme. Aufnahme is stipulated including the acts of reproduction, adaptation, assimilation and critical evaluation of a literary work or of its elements. It is, however, not clear if these acts concern a written reflection of the reception, which is of particular concern in my research. Later on in his attempt to define the term reception, Grimm comes to the following remark:
“Der Rezeptionsakt selbst enthält die nicht scharf trennbaren Phasen der Perzeption und der Apperzeption; zur postapperzeptionellen Phase gehören Resultat und Wirkung. Die Begriffe definieren handlungstheoretisch den Sachverhalt des Schriftlichen Niederschlags des Rezeptionsaktes, der als Text Konkretisation oder, weniger exakt, Rezeption selbst genannt wird, und den Sachverhalt der langfristigen, nur bedingt vom Rezeptionsresultat abhängigen Wirkung.“ (Grimm, 1977: 27)

As Grimm describes in his remark, the phases of perception and apperception as part of the reception are difficult to distinguish. Perception means “(sensory) observation”, meaning the process of the acquiring, interpreting, selecting and organising of sensory information. In psychology apperception is seen as “the process by which new experience is assimilated to and transformed by the residuum of past experience of an individual to form a new whole” (Runes, 1942). However, it is not the act of reception itself, but the postapperzeptionelle Phase, which is of particular interest in this research; the “written” concretization of the reception and/or interpretation. These concretizations may include the aforementioned acts of reproduction, in a written form or depicted in any other way. In a more traditional manner we can talk about the “influence” of a literary work, but I would rather designate it as the “afterlife” of a particular work. The notion “afterlife” entails the hypotext becoming an independent matter which leads its own life. It then emphasizes the work’s traces, which can be found not only in literature, but also in the visual arts, music, everyday life, etc. The traces of a literary work can be examined by using theories about intertextuality. These vestiges are not only limited to written texts, as will also be pointed out in the following section.

1.2 Intertextuality

For the actual core of my research, formed by the case studies of four literary works, the notion “intertextuality” and its cognate theories have been used. First a general overview of the cornering and use of the term by a number of important theorists will be sketched, mainly by means of Graham Allen’s Intertextuality and Mary Orr’s Intertextuality. Debates and Contexts; one theory will be selected as an instrument to be used in the case studies. Finally I will point out the term “intertextuality” can be applied to objects other than texts as well.

1.2.1 The term “intertextuality”

The term “intertextuality” was coined by Julia Kristeva, who attempted to combine Saussurean and Bakhtinian theories on language and literature in the late 1960s. According to
Kristeva texts are not created from the original mind of the author himself. A text is rather compiled from already existing texts so it becomes “a permutation of texts, an intertextuality in the space of a given text” in which “several utterances, taken from other texts, intersect and neutralize one another” (Kristeva, 1980: 36). Furthermore a text is a textual arrangement of elements which possess a double meaning: a meaning in the text itself and a meaning in the historical and social context. Both Bakhtin and Kristeva consider texts to be inseparable from the larger cultural or social textuality out of which they are constructed.

Another important figure in the development of the term intertextuality is Roland Barthes. According to Barthes a theory of the text implicates a theory of intertextuality, for a text does not merely “contain” or imply a large amount of meanings, but is also “woven out of numerous discourses and spun from already existent meaning” (Allen, 2000: 67). Furthermore the text originates from a plurality of voices, of other words, other utterances and other texts; due to this the text is a “tissue of quotations drawn from the innumerable centres of culture” (Allen, 2000: 73). Although Kristeva’s and Barthes’ theories give insight into the term intertextuality itself, they do not, however, offer a methodology on how the term intertextuality might be practically applied to the analysing of texts. After the poststructuralist views on intertextuality of the 1960s more critical applications of the term appear starting from the 1970s. Structuralists retain a belief in criticism’s ability to locate, describe and thus stabilize a text’s significance even if that significance concerns an intertextual relation between a text and other texts. They refocus their attention to the systems out of which individual works have been constructed. Gérard Genette argues that architexts, which are basic, unchanging (at least slowly evolving) building blocks, underpin the entire literary system. The “architectural nature of texts includes generic\(^1\), modal\(^2\), thematic and figurative expectations about texts” (Allen, 2000: 103). Although he is unable to permanently determine these building blocks, Genette redescribes the field of poetics and rewrites Kristeva’s theory from the perspective of transtextuality (Orr, 2003: 106). Transtextuality (i.e. textual transcendence) includes issues of imitation, transformation, classifying of types of discourse and thematic, modal, generic and formal categories, or as Genette phrases it, “tout se qui le met en relation, manifeste ou secrète, avec d’autres textes” (Genette, 1982: 7). The issue of transtextuality is broadly discussed in Genette’s work Palimpsestes (1982). Basically transtextuality is Genette’s version of intertextuality. He discerns five types of transtextuality:

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\(^1\) Genres: according to Genette essentially literary categories (qtd. Allen, 2001: 99).

\(^2\) Modes: according to Genette natural forms, or aspects of language itself, which can be divided into narrative and discourse (ibid.).
1. Intertextuality (*intertextualité*): a relationship of co-presence between two texts or among several texts, the actual presence of one text within another (e.g. quotation, plagiarism, allusion)

2. Paratextuality (*paratextualité*): marks those elements which lie on the threshold of the text and which help to direct and control the reception of a text by its readers (*peritext*\(^3\) + *epitext*\(^4\))

3. Metatextuality (*métatextualité*): when a text takes up a relation of commentary to another text

4. Hypertextuality (*hypertextualité*): involves any relationship uniting a text B (hypertext) to an earlier text A (hypotext), upon which it is grafted in a manner that is not that of commentary

5. Architextuality (*architextualité*): the entire set of general or transcendental categories – types of discourse, modes of enunciation, literary genres – from which emerges a singular text

Among these five types of transtextuality Genette turns his attention especially to hypertextuality. Although the discerned types of transtextuality seem to exist separately, nevertheless contact or overlapping is possible. Genette’s views on intertextuality will form the theoretical framework of my research. I am well aware of the fact that more theories on intertextuality exist, amongst others those by Riffaterre and Harold Bloom. These theorists will be left aside, for it would lead us too far away from the aim of this research. Therefore the discussion of the cornering of the term intertextuality will be limited to the aforementioned theorists.

### 1.2.2 Intertextuality without texts?

The term intertextuality describes relations between (literary) texts. One could imagine the textual world as an immense web in which every literary text is connected to an unlimited amount of other (literary) texts. Practically-oriented connections between a selection of texts are examined in an intertextual research. Such a research not only searches for literary texts to which an author consciously refers, but it rather focuses on stylistic and thematic connections between the selected texts. This characterization of intertextuality and intertextual research supposes the term might only be applicable to the description of relations between different texts.

\(^3\) *Peritext*: consists of elements such as titles, chapter titles, prefaces and notes.

\(^4\) *Epitext*: consists of elements such as interviews, publicity announcements, reviews by and addresses to critics, private letters and other authorial and editorial discussion.
Nevertheless the term intertextuality is not strictly limited to literary research and text research. “Intertextuality” turns up in studies on film, painting, music, architecture, photography and in almost all other cultural and artistic productions (Allen, 2000: 174). When going back to the very first developments of the term intertextuality, we see that even Saussure did not restrict himself to literature and the written language itself, but that he conceived of “language” as a very broad concept. The linguistic sign is in Saussure’s view a “non-unitary, non-stable, relational unit” (Allen, 2000: 11). This postulate leads to a vast network of relations, of similarities and differences, which thus forms the synchronic language system. Viewed from a wider perspective it is certainly possible to talk about the language (not as a result of speaking and/or writing but as means of expression) of film, painting or architecture. Graham Allen claims that “[the languages of film, painting and architecture are – SV] languages which involve productions of complex patterns of encoding, re-encoding, allusion, echo, transposing of previous systems and codes” (Allen, 2000: 174). When interpreting a painting and likewise a book, we rely on the capacity to look at the relation of that particular painting to other paintings, to compare them and finally to interpret it. A fine example of intertextuality in the visual arts is modernist painting. The artists employ techniques such as collage and assemblage. A collage is made from assembling different materials, which include newspaper clippings, ribbons, bits of coloured papers, pieces of other artwork, photographs and other found two-dimensional objects5 glued to a piece of paper or canvas. Assemblage consists of a similar process as collage, except for the adding of three-dimensional objects in the art work. Both artistic processes use references to other objects which are put together in the art work in order to form a new meaning. To take an example from the world of film we can look at the phenomenon of books adapted into film, a phenomenon Robert Stam connects to intertextuality in the introduction of his book *Literature through film. Realism, Magic, and the Art of Adaptation*. Especially Genette’s fourth type of transtextuality, hypertextuality, is very useful when discussing adaptations of literary works:

“Filmic adaptations, in this sense, are hypertexts spun from pre-existing hypotexts which have been transformed by operations of selection, amplification, concretization, and actualization.”

(Stam, 2005: 5)

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5 A found object: the use of an object which has not been designed for artistic purpose, but which exists for another purpose already (e.g. utilitarian purposes).
Moreover the following happens with filmic adaptations, just as with texts, paintings, etc.:

“Filmic adaptations get caught up in the ongoing whirl of intertextual reference and transformation, of texts generating other texts in an endless process of recycling, transformation, and transmutation, with no clear point of origin.” (Stam, 2005: 5)

Vanessa Joosen and Katrien Vloeberghs introduce the term “intervisuality” in their book *Uitgelezen jeugdliteratuur. Ontmoetingen tussen traditie en vernieuwing*. (Joosen & Vloeberghs, 2008: 53, 199); intervisuality concerns pictures or illustrations which refer to each other. So called intervisual references are often allusions on well-known paintings, images or other illustrations. Illustrations in children’s books can allude on famous children’s classics from a visual point of view.

It appears the term intertextuality is not only used within literary studies, but also in other disciplines which do not necessarily concern texts. The possibility exists to employ a similar term adapted to the discipline, like intervisuality in the case of illustrations, or simply understand the term intertextuality in the broad sense of the word as Saussure did. Intertextuality is most certainly possible without the medium of text, when understanding the term not too restricted as the name implies (interTEXTuality).

1.3 Framework

To conclude I will briefly restate and motivate the theoretical tools which will be employed in my research. First and foremost the current idea of reception as a reader-response technique will not be applied. Not the act of reception itself, but rather the reflection and/or the concretization of the reception is of utmost concern in my research. Therefore my conception of the term “reception” is of a more traditional origin. The notion “afterlife” proves to be a fruitful term to use, because it lays the emphasis on the tracing of the vestiges of a particular work. These vestiges can be traced in literature, the visual arts, music, everyday life, and so forth. Since there is no fixed theoretical framework under which my view of reception can be subsumed, one soon has to resort to the theoretical framework of intertextuality. Several views on intertextuality have previously been discussed (cfr. 1.2.1). The most feasible and fruitful application for the theoretical framework of my research is Genette’s discussion of the term intertextuality in his work *Palimpsestes*.

When analysing the novels I have chosen as case studies, I depart from the act of close reading. During the course of the close reading I pay special attention to resemblances in
fabula\textsuperscript{6}, sujet\textsuperscript{7}, motifs and stoffe ("the materials" or the commonly used term in the English language world, "theme"). Elisabeth Frenzel describes stoff and motiv as follows:


text in the image

To determine it in a more plain manner, motifs are the thematic material or building blocks of a story, whereas a stoff or theme connects these building blocks or materials. An example might enlighten the theory. Robinson Crusoe could be regarded as a stoff, and the motif would be the desert island. From these resemblances in fabula, sujet, motif and theme I turn to the framework of intertextuality itself, as used by Genette. Intertextuality, therefore, is one of the frameworks, although close reading forms the basis on which the remaining analysis rests.

\textsuperscript{6}Fabula: thematic, logical abstraction, the story in logic-chronologic order: the total of the described events, in their causal-temporal context

\textsuperscript{7}Sujet: literary reality, result of the applying of (literary) devices on the fabula
CHAPTER II
Aleksis Kivi and his *Seitsemän veljestä*

2.1 Aleksis Kivi

After several centuries under Swedish rule Finland became part of the Russian empire in 1809 as an autonomous Grand Duchy. This change in dominion awoken national spirits among the Finns and as a result Finnish literature arose and slowly began to obtain its own form and content. During the so called “Turku romantic movement” attempts were made to write in Finnish by amongst others Jaakko Juteini, who wrote the first Finnish-language play (1817) and novella (1824) (Hasselblatt, 1990: 65). Almost two generations later Aleksis Kivi, born as Alexis Stenvall (10 October 1834 – 31 December 1872), wrote the first significant Finnish (i.e. Finnish-language) novel, *Seitsemän veljestä* (“The Seven Brothers”, 1870). Apart from creating a work which would later on become known as a classic, Kivi was one of the founders of the Finnish-language drama by writing several plays, and he also composed a great amount of poetry. He produced his entire oeuvre within a period of merely a decade. Unfortunately Kivi became ill after completing his master piece, *Seitsemän veljestä*, and died at the age of thirty-eight.

Aleksis Kivi was born in Nurmijärvi near Helsinki as the son of a village tailor. His native language was Finnish, but he went to a Swedish-speaking school (Swedish then being the language of the educated people) and finished secondary school in 1857. That same year, however, Kivi decided to become a writer of Finnish language literature and later on would translate his surname Stenvall (“stone bank”) into the Finnish variant Kivi (“stone”) in the wake of national awakening. During his university years Kivi studied intermittently. Nevertheless he became acquainted with the classics of drama through Cygnaeus, Fredrik (1807-1881): influential person in the field of art and science and a central figure in the Finnish national awakening.

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8 Cygnaeus, Fredrik (1807-1881): influential person in the field of art and science and a central figure in the Finnish national awakening.
the Kalevala through Lönnrot’s\textsuperscript{9} lectures (Laitinen, 1998: 71). Already at an early stage Kivi declared his ambitions to become a writer like Runeberg\textsuperscript{10}. Kivi published his first poems in a collection edited by Julius Krohn\textsuperscript{11} in 1860 and the same year, he won a drama competition organized by the Suomalaisen Kirjallisuuden Seura (“Finnish Literature Society”) with his manuscript of Kullervo, based on the eponymous character and story from the Kalevala. The prize money gave Kivi the opportunity to continue pursuing his literary career. In 1864 Kivi also published his first comedy, Nummisuutarit (“The Heath Cobblers”), which won a large state prize the following year, and which would become the most frequently performed play ever written in Finnish. In the meanwhile Kivi had found a place to live in Siuntio, where he was helped by Charlotta Lönnqvist. It is apparent that Kivi wrote almost all of his literary achievements under the supporting wing of his patroness Lönnqvist, who could not even read her protégé’s works (she was a Swedish language citizen). In the 1860s Kivi wrote twelve plays, a collection of poetry and his master piece, Seitsemän veljestä. Although he had some influential supporters, among them Fredrik Cygnaeus and Kaarlo Bergbom\textsuperscript{12}, Kivi was deeply affected by the negative critiques of August Ahlqvist\textsuperscript{13} and other critics as is displayed by fragments of his letter to Bergbom:

“Why haven’t you in any way send an article of defence to Finl. Alm. Tidningar against Ahlqvist’s rude attack? I have heard so many offensive reprimands about the seven brothers this summer. […] And none of them has read the book himself, but only Ahlqvist’s analysis, yet read or heard speaking about it. When I heard this, it has been very aggravating for this ailing, irritating state of mine and it has been a large hindrance in the progress of my health. […]”\textsuperscript{14}

Furthermore Lönnqvist could no longer support her protégé at the end of the decade. All of Kivi’s money (a paltry sum), earned from his writings, went instantly to debts – old study debts, housekeeping expenses, etc. Although Kivi had been healthy most of his life, his last

\textsuperscript{9} Lönnrot, Elias (1802-1884): Finnish philologist, collector of Finnish oral poetry and most known as the composer of the Finnish national epic, the Kalevala.

\textsuperscript{10} Runeberg, Johan Ludvig (1804-1877): considered as the national poet of Finland, although he wrote in Swedish. His poem Vårt land has become the Finnish national anthem.

\textsuperscript{11} Krohn, Julius Leopold Fredrik (1835-1888): Finnish folk poetry researcher, professor of Finnish literature, poet, hymn writer, translator and journalist.

\textsuperscript{12} Bergbom, Kaarlo Juhana (1843-1906): founder and leader of the Finnish theater and playwright.

\textsuperscript{13} Ahlqvist, August (1826-1889): Finnish poet (pseudonym A. Oksanen), literary critic, researcher of Finno-Ugric languages and from 1863 onwards professor of Finnish language at the University of Helsinki.

\textsuperscript{14} “Miksi ette ole jollakin tavalla toimittaneet jotakin puolustuskirjoitusta Finl. alm. Tidningarin Ahlqvistin hävittömälle haukkumiselle? Minä olen tänä kesänä kuullut niin paljon loukkaavia soimauksia 7. veljeksestä. […] Ja kuukaan heistä ei ole lukenut itseä kirjaa, mutta ainoastaan Ahlqvistin tarkastuksen, joko lukenut tai kuullut siitä puhuttavan. Nämä ovat olleet kovin kiussallisia minun kuullakseni tässä kivuloisessa, ärrytyessä tilassani ja ovat olleet suurena haittana terveyteni edistymisessä […]” (Tarkiainen, 1950: 455-456)
years were overshadowed by economical worries and physical and mental illness, which forced him to enter a mental hospital in 1871. After nine months Kivi was discharged, but he was no longer his former self. Kivi spent the last months of his life under the care of his brother in a small cottage in Tuusula, where he died on December 31, 1872.

2.2 Seitsemän veljestä

Kivi’s only novel, *Seitsemän veljestä* (1870), has become known as his masterwork and it is commonly considered to be the first significant novel written in Finnish. With *Seitsemän veljestä*, Kivi paved the way for future Finnish-language authors.

2.2.1 Content and review

*Seitsemän veljestä* recounts part of the life of seven orphan brothers. After their parents have died, the parental home falls into decay and the brothers have to flee into the wilderness due to pressure from the community. The reason for the move is twofold: they are obliged to learn to read and write (something which they absolutely loathe) before confirmation by the Lutheran Church, and the skirmishes with the young men from the neighbouring village have become violent – skirmishes, fights and the excessive drinking of liquors appear frequently throughout the novel. The brothers let out their home for ten years and move to the wilderness of Impivaara. There they spend several years hunting and enjoying life. An unforgettable event for the brothers is the burning down of the sauna on Christmas’ eve and the escape to Hiidenkivi from Viertola’s wild ox herd. One of the novel’s largest drunken scenes takes place on top of the Hiidenkivi rock, when the quiet and seclusive Lauri swigs spirits and becomes very boisterous. Soon after a second drinking episode, a change occurs: the hallucinations Simeoni has in his state of delirium strike the brothers with the idea of following a more devout course in their life. They clear and burn over woodland so they can start cultivating the then available arable land, and furthermore, the brothers learn to read, instead of excessive drinking and hunting. They return to society and their parental home, Jukola, matured and ready to take up their responsibilities after encountering all kinds of misfortunes and disasters. They reconcile with the villagers, the representatives of the church and the authorities. The brothers integrate and accept the norms and values of society in their life.

The experiences during the retreat into the wilderness, an isolated forest environment, flavour the book with aspects of an adventure novel. On the one hand it is a tale in which the
brothers’ survival skills and inventiveness are severely tested. On the other hand, mythical aspects are depicted in the form of stories and fairy tales told by one of the brothers, Aapo. At the beginning of the novel the brothers are naive youngsters who still believe in superstition (goblins and ghosts for example) and do not face reality in a rational manner. During the course of their adventures, the brothers gather more knowledge and skill and gradually, the fearful, unknown powers diminish and make way for a more rational relation to life. Laitinen designates the novel as an *Entwicklungsroman* (Laitinen, 1998: 76). Almost fifteen years earlier he characterized the book as a *Bildungsroman*. The difference between *Entwicklungs- and Bildungsroman* however, is not that clear-cut. In an *Entwicklungsroman* the development process of the main character is highlighted, with a focus on the psychological changes. This development is mainly influenced by negative experiences, thanks to which the main character gradually realizes he has made mistakes and should change certain things. In a *Bildungsroman* the conflict between the protagonist(s) and the society is often at the centre of the story, in the course of which the protagonist bit by bit learns to accept the surrounding norms and values; eventually he is admitted into society. According to Bakhtin a certain type of *Bildungsroman* which depicts cyclical emergence, “traces a typically repeating path of man’s emergence from youthful idealism and fantasies to mature sobriety and practicality” (Bakhtin, 1986: 22). Nevertheless, the story in *Seitsemän veljestä* is not moralized or turned into a pedagogical, exemplary tale. As previously mentioned, both genres share similar features and often the *Entwicklungsroman* is regarded as a subgenre of the *Bildungsroman* (Wilpert, 2001: 91, 215). In my opinion *Seitsemän veljestä* shows the most resemblance to the *Bildungsroman* and I will not deal at length with the possible differences between both genres in the context of this research.

Throughout the novel, the brothers find themselves in various critical situations that threaten their existence and force them to make decisions for the present and for the future. The characters of the brothers are described individually, each with his own nature, his strong and weak sides, his own way of speaking, acting and above all reacting. This aspect leads us to one of the most striking features of the novel, which is dialogues. Although dialogues are a commonplace in the tradition of the epics and novels, it is in this case, however, the way they are distinguished from the narration which is so eye-catching: as in a play, the speaker’s name is given along with his lines. Furthermore the dialogues in *Seitsemän veljestä* are build up in such a way, the reader is able to ‘see’ the characters in front of him/her. The characterization of the personage has to be drawn from his speeches and reactions, without any comments or
explanations by the narrator. Moreover Seitsemän veljestä is dominated by dialogue. The novel consists of fourteen chapters, of which only three (chapter 10, 12 and 14) contain more narration than dialogue. In the remaining eleven chapters the amount of dialogue is significantly more; five pages of narration versus nineteen pages of dialogue, four pages of narration versus twenty-five pages of dialogue, etc. (Kinnunen, 1987: 72). Kivi clearly chooses showing – by use of dialogues – over telling.

The narrator in Seitsemän veljestä can be characterized as being partially omniscient – he hears what the brothers say and sees what they see, knows what they think, etc. – but the narrator nevertheless sides with the brothers, never to discuss other, simultaneous events, although exceptions do appear. An example of such an exception occurs in chapter three of the book. When the brothers are sound asleep, the narrator “stays awake” and recounts that a thunderstorm is stirring in the northeast, setting fire to the riihi (some sort of Finnish drying barn) of the vicarage and is approaching the brothers’ halting-place. The brothers do not hear the bells ringing the alarm (Kivi, 1997: 76). Seitsemän veljestä’s narrator is above all objective. Part of the narrator’s omniscient character becomes apparent in the fact that he is able to see the positive and negative aspects of the Jukola house and its inhabitants, the brothers’ eccentricities, their stubbornness and pigheadedness, the mother who secretly wipes away her tears, the mockery of the Toukola boys, the brothers’ frenzy, the house’s decay, etc. Although the narrator stays with the brothers, he depicts them from every angle. The narrator remains an objective observer, for there are seldom or by no means expressions, which would directly and immediately point to the “position” of the narrator; he does not proclaim he agrees with the brothers, nor does he express his feelings.

The depiction of the personages of the brothers changes throughout Seitsemän veljestä, departing from a description of their outer appearances at the beginning of the novel. Strictly distinguishing the inner life and the behaviour, one can notice that references to their inner life at the beginning of Seitsemän veljestä rarely appear and are most superficial. Gradually the characters of the brothers are described in terms of their behaviour. The dramatis personae are furthermore mainly male characters. Women characters only appear at the very beginning of the book, in the figure of the mother, in a comic courting scene which came to nothing and in the description of the brothers’ later lives in the final chapter. This preference towards male characters might have its own significance as Laitinen points out: “on the one hand, it [the predominance of male characters – SV] emphasizes a certain primitivity and helplessness in the brothers, and on the other hand, their heroic struggle against the forces of nature is
revealed in all its harshness” (Laitinen, 1998: 76). In addition the life of one community – that of the seven brothers, who are often considered as a collective – is described inside the larger community, society in general. The important conflicts in the novel are not between individuals, but between communities: a small group (of seven people) fights against a larger group, i.e. the whole community and the church. However, the novel is not only centred around the brothers’ lives and their conflicts with society, but also describes their relation with the natural environment. In contrast with the aforementioned there are descriptions, especially the depiction of nature and the historical-topographical description of the environment of the brothers (Tarkiainen, 1950: 399; Koskimies, 1974: 199).

Further typical features of the novel are the intermediate tales – in the form of poems, songs, legends or dreams – and the humour enlightening the relation between the brothers. It appears that the intermediate tales have their own purpose, which does not just consist of driving the plot forward; the tales act as indicators of inner development, reflect and explain the main story (sometimes appearing as a form of mise en abîme). Songs and poems also temporarily interrupt the narration and provide variation.

As far as the linguistic aspects of the novel are concerned, it enters unexplored territory. Since there was little to no Finnish language literature and not yet a standard language to resort to, Kivi had to trust his own ears and instinct. He listened to and wrote down the expressions of the people, partially relying on his local dialect (spoken in the region of Häme) in creating the written language of his novel (Laitinen, 1998: 76). Kivi used all kinds of expressions derived from religious texts to proverbs and popular sayings. The language is one of the aspects the novel was criticized for by contemporary critics such as August Ahlqvist as will be demonstrated in the following section.

2.2.2 Literary criticism

2.2.2.1 Contemporary literary criticism

Seitsemän veljestä is strictly speaking the first novel in the Finnish language, which initially appeared in four monthly instalments in the Novellikirjasto-series, published by the Suomalainen Kirjallisuuden Seura (“Finnish Literature Society) from February until May 1870. August Ahlqvist published a pungent review on the novel in the Swedish-language journal Finlands Allmänna Tidning (20.05.1870) in which he denies the novel’s artistic merit, designates it as immoral and reproaches the Literature Society for making it public. After
extensively discussing the content and stressing the abundant descriptions of fights, he claims that one cannot distinguish a single trace of a plot in the narration nor a glimpse of character sketch and development. Moreover he considers the dialogues to be tediously long. The brothers are supposed to be just varjot (“shadows”), who all talk and act in the same way. In Alqvist’s opinion the work’s monotonous raakuus (“ranness”) doesn’t brighten the fiery scenes; instead its abusive language and countless swearwords as well as the crude descriptions of the dramatis personae and their behaviour offend the prevalent aesthetic sense and religious sentiments. The review, which is not devoid of sarcastic pungency, concludes with the following lines:

“When the work is ridiculous and a stain on Finnish-language literature. Especially the Finnish people are cruelly disparaged, when one is given to understand that the descriptions of the author are made true to nature. The people are nowhere and have never been like the heroes of the book; those quiet and serious people, who cleared the wilderness and continue their work, deviate entirely from the settlers of Impivaara.”

The last few lines of the quote clearly demonstrate that Ahlqvist adheres to Runeberg’s idealized depiction of the Finnish people; Runeberg depicted the Finnish people as loyal, enduring, brave, modest en devout. This depiction is at right angles to Kivi’s well-nigh crude description of the seven brothers, representing the Finns. Ahlqvist’s review seems to have frightened the members of the Literature Society, for they refused to distribute the book and demanded a report about the book from the runoustoimikunta (“committee for poetry”, a sort of advisory medium). Among the members were leading figures within literary research, amongst others Fredrik Cygnaeus, Kaarlo Bergbom and Julius Krohn. The committee presented its statement at the meeting of the Literature Society in the summer of 1870. They desired little additions and adjustments, which included amongst others the changing of the long-windedness of the dialogues, that interrupted the plot. Due to Cygnaeus’s illness among others things, the approval for publication was postponed and Seitsemän veljestä remained unpublished for the next three years.

15 “Teos on valitettavasti naurettava ja suomenkielisen kirjallisuuden häpeänpillki. Siinä halvennetaan karkeasti nimen omaan suomalaisia kansanihmisiä, kun annetaan ymmärtää, että kirjailijan kuvaukset on tehty luonnnonmukaisesti. Kansa ei missään ole eikä koskaan ole ollut kirjan sankarien kaltaista; hiljainen ja vakava kansa, joka on raivannut erimaitamme ja jatkaa työtään, poikkeaa tyystin Impivaaran uudisasukkaista.” (Ahlqvist, 1870; translated from Swedish into Finnish by Maija Hirvonen)
Little was written on Kivi’s novel during the author’s life. Apart from Ahlqvist’s crushing review a short, positive contention became available to the reader when B.F. Godenhjelm evaluated the two previous annual volumes of the Novellikirjasto-series in Kirjallinen Kuukauslehti (October 1871). Godenhjelm briefly summarizes Ahlqvist’s comments on the novel and pays special attention to the moral questioned by Ahlqvist, who designated its impurity and godlessness. In Godenhjelm’s opinion on the contrary, Kivi’s novel also showed, “that no man can withdraw himself from society and civilization, but that his own nature and senses always bring him back to civilization” (Godenhjelm, 1871). He furthermore underlines “the excellent descriptions of nature and the human character”, “those amusing ideas and conversations” and the novel’s “typically Finnish spirit”. Another review on Seitsemän veljestä appeared just before Kivi’s death. Eliel Aspelin gave a lecture on Kivi, which included an extensive characterization of Seitsemän veljestä, in November 1872; this lecture was published in Kirjallinen Kuukauslehti (December 1872). According to Aspelin the novel could have lead the intelligentsia to the correct understanding of the common man; unfortunately the novel was not available, because the publisher had decided to withdraw it from the market due to Ahlqvist’s critique. Aspelin comments on the richness and originality of the author’s imagination, appearing quite well in the developing of the plot as well as in the varied scenes, in the presenting of the vivid character depictions and the wide perspectives operated by the writer. He also praises the novel for the poetic manner in which nature and man merge into an inseparable whole: “in no work up until now has the life of the Finnish people been so accurately and faithfully depicted as here.”

The runoustoimikunta finally finished its explanatory report on the permission for publication of the novel in 1873. This pointed out that Ahlqvist had grossly exaggerated the novel’s crudity, fighting scenes, swearwords, etc. At the same time though, the excessive long-windedness as well as the being too true to nature, aspects apparent in Seitsemän veljestä, are being disapproved of. The general opinion remained that the novel was still too coarse and its

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16 Godenhjelm, Bernhard Fredrik (1840-1912): Finnish lecturer, principal and literature researcher.
17 “ett’ei ihminen voi vetäytyä pois yhteiskunnasta ja sivistyksestä, vaan että hänen oma luontonsa ja järkensä aina saattavat häntä sivistykseen takaisin.”
18 “oivalliset luonnon ja ihmisluonteen kuvaukset”
19 “ne hupaiset mietteet ja keskustelut”
20 “peri-suomalainen henki”
22 “ei missään teoksessa tähän asti ole Suomen kansan elämää niin tarkasti ja todennäköisesti kuvattu kuin siinä.” (qtd. Tarkiainen, 1950: 458)
author too uncivilized in depicting the life of the “Finnish” people. Furthermore Julius Krohn warned that the novel would not be appropriate for children and the youth, underlining this by publishing several excerpts of the novel in Suomen Kuvailehti in 1873. Ahlqvist once again took up his pen and wrote two subsequent reviews on the novel; one published in Swedish in Morgonbladet (1873), the other in Finnish in Kieletär (1874). He used the same arguments, although perhaps in different terms, but to no avail, since the novel was published in 1873. However it seems as though Ahlqvist never ceased to criticize Kivi’s novel.

2.2.2.2 Re-evaluation and revaluation

During the course of the 1880s two trends in Kivi-criticism were noticeable: one was influenced by Ahlqvist’s opinions, the other pointed to the increasing popularity of Kivi’s novel. Seitsemän veljestä had become a real novel for and about the people at the end of the 19th century (Tarkiainen, 1950: 465). In the course of time Kivi’s prestige had grown, as becomes apparent in several published statements, especially those by the following literary authors.

In 1899 Volter Kilpi\(^{23}\) spoke eagerly about Kivi’s work and placed Kivi next in line to the great poets like Runeberg. Otto Manninen\(^{24}\) published a short, considered article on Kivi in Ateneum (1901), in which he marks Seitsemän veljestä as an original, noteworthy novel not only in Finnish literature, but also in world literature. Even Eino Leino\(^{25}\) expressed striking words about Kivi’s oeuvre and the author’s place among contemporaries in the essay collection Suomalaisia kirjailijoita (1909). Leino acknowledged the merit of Seitsemän veljestä, with which Kivi “founded the Finnish language prose epic, placed it all at once at the apex of epic poetry and gave it a monumental perfection sparkled with genius, something which the Finnish language novel still vainly pursues up until this very day.”\(^{26}\) These individual voices already prove the rise of the novel’s worth amongst the Finnish public and soon a remarkable turning-point for Kivi’s position in Finnish literature would occur in the 1910s. From that moment on Kivi was gradually elevated next to the proxy of Finnish culture, Runeberg, as Viljo Tarkiainen points out in his extensive biography Aleksis Kivi (1915), a fundamental work in Kivi-research.

\(^{23}\) Kilpi, Volter (1874-1939): essayist and novelist, pioneer of Finnish modernist literature.


\(^{25}\) Leino, Eino (1878-1926): Finnish poet and journalist and considered to be one of the pioneers of Finnish poetry.

\(^{26}\) “[…] perustaa suomenkielisen suorasanaisen kertomarunouden, asettaa sen yhdellä iskulla kaiken kertomarunouden huipulle ja antaa sille monumentaalisen, neroa säkenöivän täydellisyyden, jota suomenkielinen romaani vielä tänäkin päivänä turhaan tavoittelee.” (Leino, 1909: 51)
Authors, readers, critics, literary research, in short the whole literary world have raised *Seitsemän veljestä* to the vanguard of the classics and positioned Kivi as the first notable Finnish-language author. Multiple researches have since been conducted on Kivi and his oeuvre – for example by Veijo Meri and Aarne Kinnunen. The story of the seven brothers has continued its influence and has, amongst others, been transformed into music, film, theater productions and into the visual arts.

**2.3 Reception: traces of Kivi and his novel**

For the aim of this section Kivi-reception is divided into two categories, which will take a look at the most clear-cut references: traces of Kivi as a person himself in the form of amongst others memorial objects and traces of his novel *Seitsemän veljestä* in Finnish everyday life. Traces of the novel include in this case items such as street names, postal stamps, buildings and sports events, but also illustrations, adaptations to film and the stage, in short straightforward uses of the novel or its elements, characters and places.

**2.3.1 Traces of Kivi**

Traditionally Aleksis Kiven päivä (Aleksis Kivi day) is celebrated on October 10, the author’s date of birth, a day which has also become the annual anniversary of Finnish literature. The combination of the celebration of Aleksis Kivi and Finnish literature prove Kivi’s important position within Finland and Finnish literature. Apart from celebrating Kivi on a certain, there are also more palpable items present in Finnish everyday life, which indicate Kivi’s importance within Finnish society: Kivi-memorials. Five statues, four of which were designed by Wäinö Aaltonen\(^\text{27}\), have been erected in honour of Aleksis Kivi in Helsinki, Nurmiäjärv, Tampere, Turku and Tuusula. Probably the most well-known is the statue in Helsinki on the Rautatientori (“Railway square”) in front of the National Theatre (see fig. 2). To honour Kivi, a nationwide fund-raising campaign was organized in 1875, as to be able to fund the erecting of a headstone for his grave. Two years later the headstone was finally unveiled and the ceremony was widely discussed in the press.

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\(^{27}\) Aaltonen, Wäinö (1894-1966): one of the leading Finnish sculptors. His sculpture is nationalist in nature, and he is known for his monumental figures and busts, which portray citizens of Finland.
The attention paid to the campaign and the unveiling prove that already in the 1870s Kivi was known and that he was a loved, admired and respected author in several circles (Rahikainen, 2009: 202).

Another memorial appears in the form of a tablet on Kivi’s former places of residence in Helsinki. These tablets are placed at the walls of buildings situated at the following places: Rahapajankatu 3 in the Katajanokka-district, the Forum shopping center and Tiilentekijänpolku in the Tapanikylä-district. Other effigies of Aleksis Kivi can be found in the form of biographical films and painted portraits. Two films about Kivi’s life have been produced: one directed by Ilmari Unho, *Minä elän* (1946), and one by Jari Halonen, *Aleksis Kiven elämä* (2001). Even an opera was dedicated to Aleksis Kivi by composer Einojuhani Rautavaara (1997). Although it is not known for sure what Kivi looked like, several portraits of his have been made after his death. Two of them are the drawing by Albert Edelfelt (1873; see fig. 1) and an aquarelle by Albert Gebhard (1901; see fig. 3)).

Over a hundred streets in Finland have been named after the author, being *Aleksis Kiven katu*, *Aleksis Kiven tie*, *Kivenkatu/kuja/tie* and one square *Aleksintori* (see appendix for an overview of the cities and/or villages where these street names appear). Furthermore several prizes called after Aleksis Kivi have been established, such as the *Aleksis Kiven palkinto*, awarded by the Finnish Literature Society for research on Finnish literature, and the *Nuori Aleksis-palkinto*, a literary price presented by the Äidinkielen Opettajain Liitto.

### 2.3.2 Traces of *Seitsemän veljestä*

#### 2.3.2.1 Namesakes

Just like streets have been named after Aleksis Kivi, there are streets which have been named after characters and places from *Seitsemän veljestä*. Each of the main characters’ names appear in different cities as street names; it is, however, difficult to say whether these street names are immediately derived from the characters in the novel, since names like Juhani and Eero are very popular and common in Finland. Nevertheless one can be quite sure that *Hiidenkiventie, Impivaarankatu* or *Jukolankuja*, which are all important places in the novel, originate from it. Even the brother’s pets have been awarded with an own street name, namely...
a Killintie, Kiiskintie (their dogs) and Valkontie (their horse) in Kouvola. A striking example is the Toukola neighbourhood in Alajärvi with the main road called Kiventie, the side roads all named after the seven brothers, one named after Venla and one after the horse Valko. Moreover there exists a Seitsemän veljeksien tie, two Seittemänniehenkatu’s and two Veljestentie’s. For an overview of streets named after characters, places and the novel itself including the cities where they appear, I refer to the appendix.

Three collections of postal stamps with Seitsemän veljestä as subject have appeared over the course of years: two stamps with illustrations from Akseli Gallen-Kallela (1970), one stamp as a tribute to Kivi himself with the poem Sydämeni laulu on it (1984) and one about the Seven Brothers as part of a series of eight stamps (1997).

The coat of arms of Nurmijärvi carries the image of the seven Jukola-brothers. The escutcheon was made by Olof Eriksson Harald Hellström and approved of in 1954. The heads of the seven brothers are placed as 2+3+2 on a blue base.

A silver commemoration coin appeared in honour of the 50th anniversary of Aleksis Kivi-day and the 130th anniversary of Seitsemän veljestä in the year 2000. The commemorative coin/jubilee medal was designed by sculptor Erja Tielen.

The Tuusula garrison’s buildings in Hyrylä have been named after Kivi’s Seitsemän veljestä. They have been built between the end of the 1950s and the beginning of the 1960s. A relief with the theme of Seitsemän veljestä on the wall of one of the buildings was designed by Matti Pöyry and unveiled in 2003. During the Turkish war of 1877-1878 the tents of the Finnish guardsmen which were erected in the neighbourhood of Constantinople were called Jukola and Rajamäki.
Sport related events were also named after characters or elements from the novel. There is an annually orienteering relay called *Jukolan viesti* (seven men in a team) and a *Venlojen viesti* (four women in a team), organised since 1949. Furthermore a yearly cross-country run, *Impivaaran juoksu* (1966), exists, an *Impivaara* swimming pool in Turku, as well as a *Rajamäen rykmentti* orienteering club in Nurmijärvi, founded in 1937. A *Seitsemän veljestä* walking route is being prepared in the Uusimaa region, from Helsinki to Vantaa and via Nurmijärvi to Hyvinkää. Moreover a route runs next to the river Vantaanjoki in Nurmijärvi throughout the landscape which Aleksis Kivi described in his *Seitsemän veljestä*.

Even Fazer confectionary has produced several candies which could be connected to Aleksis Kivi one way or the other. In the 1910s two different series of *Seitsemän veljestä* toffees were sold and an Aleksis Kivi- chocolate coin in 1935.

Design company Arabia also produced a *Seitsemän veljestä*-china. Furthermore a Venla-statue and a Hiidenkivi-magazine exists and the stages of the Lahti theatre are called Juhani and Eero. The Akateeminen Tietopalvelu ATP Oy has named the self-service machines in its libraries *Aapo* (to loan books) and *Tuomas* (to return books).

The apple wine factory Alitalo in Lohja has produced wines and ciders named after characters and places from *Seitsemän veljestä*. Its brand CiderberG contains both wines, ciders, liqueurs as well as juices. The wine offer includes products such as Venla,
Juhani, Tuomas, Aapo, Simeoni, Eero and Impivaara. The names of the ciders are Timo and Lauri. Another wine house, Myllymaa in Nurmijärvi, offers wines such as Impivaaran lumo and Venlan viettelys. Even a Seitsemän veljestä beer was brewed in the brewery of Lahti in the 1970s.

Likewise jeweller Tarinakoru from Nurmijärvi issued jewellery inspired by Aleksis Kivi’s novel. They made a Veljessarja and jewels named Venla. Finally there exists an apothecary called Seitsemän veljeksen apteekki in Nurmijärvi and a brand of doors, Seitsemän veljeksen ovet, produced by Halltex.

A humorous magazine called Jukolan Jussi appeared in 1902.

2.3.2.2 Seitsemän veljestä in the arts

Seitsemän veljestä formed the inspiration for theatre adaptations, film adaptations, music orchestrations, illustrations, etc. Kalle Holmberg adapted Seitsemän veljestä to the stage for the Turku city theatre in 1976; this production has become a classic in the theatre. Closely connected with theatre productions are opera’s. Armas Launis has composed an opera about the Seven Brothers in 1913 and Tauno Marttinen in 1987. Two films about Seitsemän veljestä (1939, 1976-78) have been made as well as a TV-series directed by Jouko Turkka (1989).

The songs and poems from Seitsemän veljestä have been put to music by numerous composers, amongst others by Jean Sibelius. Even Finnish folk metal band Ensiferum makes use of part of Kivi’s Metsämiehen laulu in its song Finnish medley (appeared on the EP Dragonheads in 2006).

Kivi’s novel has also inspired many illustrators. The first to illustrate Seitsemän veljestä was Akseli Gallen-Kallela in 1908. Matti Visanti also illustrated the novel (1950), but probably the most well-known and most loved of them all are the illustrations by Erkki Tanttu (1961). Several children’s book’s illustrators have also drawn on the subject matter of the Seven Brothers. Riitta Nelimarkka created an animated film on Seitsemän veljestä (1979); the picture book based on this film was released a year later. Markku Tanttu published his Linnan hirruinen isäntä, which contains the fairy tales, stories and dreams from Seitsemän veljestä (1999). Mauri Kunnas also adapted the novel into a picture book, called Seitsemän koiraveljestä (2002) and Pekka Vuori illustrated Ilkka Malmberg’s Seitsemän miestä (2005).

28 For an overview of Kivi’s songs and poems which have been put to music I refer to the following website: http://www.aleksiskivi-kansalliskirjallija.fi/fi/index.php?option=com_content&task=view&id=84&Itemid=98 (Web. 7 July 2011)
Not only did *Seitsemän veljestä* inspire artists to illustrate the work, the novel and especially its depictions and descriptions of the landscapes were admired by several artists in the Golden Age of Finnish art (1880-1910). Akseli Gallen-Kallela admired Kivi and he drew his wife, Mary, whilst reading *Seitsemän veljestä* in Murtosaari (1891; see fig. 8). Three years later Gallen-Kallela painted his first work derived from the subject matter of Kivi’s novel, namely *Kalvea Impi* (1894). Gallen-Kallela was not alone in his admiration for Kivi. It was also characteristic for amongst others Pekka Halonen, Albert Gebhard and Juho Rissanan (Rahikainen, 2009: 193). Rissanen painted an aquarelle entitled *Rajamäen rykmentti* (1895), Järnefelt made a painting about the brothers shooting the wolf on the peak of Kiljava (1900), Väinö Hämäläinen painted a work called *Jukolan veljesten pirtin palo* (1902) and Antti Favén drew the brother’s flight to Hiidenkivi. Even Hugo Simberg made several symbolist decorative drawings enthused by Kivi’s world, which were published in *Ateneum* (1901).

The many traces of Kivi and his novel *Seitsemän veljestä* attest to Kivi’s importance in Finnish everyday life and culture, until this very day. In the following chapter I will turn to a specific aspect within Finnish culture, namely literature, and I will examine, whether Kivi’s importance is noticeable and on which level.
CHAPTER III

Following Kivi’s footsteps?

In this chapter I will present four case studies on intertextual references to Kivi’s Seitsemän veljestä. The works to be examined are Heikki Meriläinen’s Pietolan tytöt (1892), Väinö Linna’s Tuntematon sotilas (1954), Antti Tuuri’s Pohjanmaa (1982) and Mauri Kunnas’ Seitsemän koiraveljestä (2002). The case study on Pietolan tytöt is partly based on an interesting, already conducted research by Pertti Lassila, which I have subsequently adapted and supplemented to fit within the scope of my own research, mainly focusing on the intertextual references. The selected works will be discussed on the following levels:

- Discussion and review of the novel in question
- Kind(s) of intertextuality, reasons and examples

Each of the studied books hails from a different time period, as the dates of publication already indicate. The novels have been selected on the basis of preliminary research in secondary literature on remarks considering possible intertextual correlations with Seitsemän veljestä. As the case studies will point out, the intertextual correlations can appear on different levels, implicitly or explicitly. By means of these case studies and the research on the reception of the novel and its author in Finnish everyday life, conclusions will be drawn considering the afterlife of Seitsemän veljestä.
3.1 Pietolan tytöt

Heikki Meriläinen (1847-1939) was a so-called kansankirjailija or self-educated writer and a collector of folklore. Kansankirjallisuus (“literature of the people”) was a characteristic phenomenon for the new Finnish literary culture and national awakening in the 19th century. In his literary oeuvre Meriläinen portrayed the life of the people in the countryside as well as the social awakening. According to Pertti Lassila, Meriläinen’s Pietolan tytöt (1892) is an imitation of Kivi’s Seitsemän veljestä (Lassila, 2008: 200), a relationship which had never been recognized by Meriläinen’s contemporaries. Lassila claims that Kivi’s work has never been that straightforwardly used as in Meriläinen’s novel and that Pietolan tytöt therefore is literary-historically interesting. The novel is quite unknown, because it was omitted from the literary canon or perhaps never took part in it. Nevertheless Pietolan tytöt is a relevant text for my research topic. The following discussion of Pietolan tytöt is loosely based on Lassila’s study, published in Syvistä riveistä (2008).

3.1.1 Review of the book

As mentioned above, Pietolan tytöt is a reworking of Kivi’s Seitsemän veljestä, with sisters as main characters instead of brothers. Pieto and Liisa have nine daughters, who, at the beginning of the novel, fall into the water when their boat capsizes. However, the girls are able to save themselves by swimming to the shore. The youngest child of the family is a long-awaited boy, but the baby and his mother perish through asphyxiation, because Pieto closed the sauna hatch too early.

Meriläinen uses the same subjects as Kivi. It proves difficult for the girls to learn how to read and their education remains unfinished. Land is burned over for cultivation, fires rage, fields are cleared and a cabin is built. The sisters live aside other people and partly in a world of magic, with which Meriläinen was very well acquainted, because of his collecting of folklore (Lassila, 2008: 201). The dean from the congregation demands that everyone is able to read and the girls spend their time at the parish clerk’s school. As inexperienced as they are, they cannot behave in the right manner and therefore must suffer a punishment in the stocks, which even the Jukola boys fear. The neighbouring widow Jukke-Maija marries Pieto and has a secret paper made on the basis of which Pietola will be inherited by her son Pentti. One of the sisters, Saara, bears Pentti’s child and Saara and Pentti marry. The novel’s plot is complicated and it contains unexpected and improbable turns and melodramatic scenes.
For the first time in Finnish literature, the Pietola girls take up a line of business which earlier on was restricted to men only. Burning and clearing over land to cultivate, the building of houses, hunting, farming and quarrelling comes as naturally to them as traditional women’s chores. The Pietola sisters are the novel’s collective main character, just as the Jukola brothers are in Kivi’s novel. Male characters appear seldom and they only have minor roles; in Kivi’s *Seitsemän veljestä*, on the contrary, it are the female characters, which remain in the background.

The novel *Pietolan tytöt* recounts events over the course of twelve years. Meriläinen has used *Seitsemän veljestä* in several plot details, but there is no question about real imitation. The atmosphere of *Pietolan tytöt* differs in several ways from that of *Seitsemän veljestä*. There is no room for humour and instead tragic events are the order of the day. Pieto dies in the woods just as the father of the Jukola brothers does. One of the girls drowns, an illegitimate child dies, the child’s mother loses her mind and pines away. One of the sisters suffers from epilepsy and violence leads to death. Although some of the sisters have unhappy loves and illegitimate children, there is no romance present in the novel. Over the course of time a son-in-law and daughter-in-law arrive at Pietola. More houses are build, notwithstanding several misfortunes which, in the end, are overcome. Some of the sisters and their husbands later on become Pietists. The novel concludes with a feeling of harmony and faith in the future.

Lassila claims that *Pietolan tytöt* praises the independence and perseverance of women (Lassila, 2008: 202). Furthermore, it is entirely new in the Finnish realist tradition to let women take part in rural labour and manage it; women are no longer oppressed and become strong personae. In this sense Meriläinen has written an alternative to the image of women which has often been portrayed by the realist tradition. A tale about the life and fate of a women’s community such as *Pietolan tytöt* has never been written before and would never again be written (Lassila, 2008: 202).

### 3.1.2 Kind(s) of intertextuality

Since Lassila already conducted a research on this novel, I use his discussion of the work as a point of departure to explore the most apparent features of intertextuality. *Pietolan tytöt* is grafted upon its hypotext *Seitsemän veljestä* in the manner of an imitation, as Lassila named it (Lassila, 2008: 200). The many resemblances are striking, which raises the assumption Meriläinen consciously used the hypotext as a model for his own story. Genette explains the term *imitation* by means of Fontanier’s definition of the term:
“L’imitation, pour Fontanier, est une figure qui "consiste à imiter le tour, la construction propre d’une autre langue, ou un tour, une construction qui n’est plus d’usage. Dans le premier cas, on l’appelle hellénisme, latinisme, hébraïsme, anglicisme, etc., suivant qu’elle vient du grec, du latin, de l’hébreu, de l’anglais, etc. Dans le second cas, on peut l’appeler du nom de l’auteur qui en a fourni le modèle : et c’est ainsi que nous appelons marotisme toute imitation affectée du style de Marot.” (Genette, 1982: 80)

It appears this definition concerns purely syntactic phenomena, but Genette turns from his discussion of the different forms of imitation to one specific category, namely pastiche. Originally a pastiche had the meaning of a piece of art, which consists of an amalgam of fragments derived from other works. Nowadays the term pastiche is mainly used to designate a literary work which is drafted as an imitation of the work of a known other: as regards language use and range of ideas the work strongly resembles that of a certain author (Genette, 1982: 97). Meriläinen clearly seems to imitate Kivi’s style. He distinguishes the dialogues in the same manner as Kivi does, by using the technique from playwriting and thus giving the speaker’s name followed by the character’s lines. He furthermore applies the same kind of rhythm to the sentences. It might be appropriate to name this feature, in the wake of Fontanier’s definition, Kivicism, meaning adopting Kivi’s typical style. This already becomes clear in the introduction of the hypertext. Both hyper- and hypotext start with a detailed description of the environment where the story takes place. The introducing of the main characters, respectively sisters and brothers, is done in the same manner:

(Meriläinen, 1892: 4)

"Veljesten nimet vanhimmasta nuorimpaan ovat: Juhani, Tuomas, Aapo, Simeoni, Timo, Lauri ja Eero. Ovat heistä Tuomas ja Aapo kaksoispari ja samoin Timo ja Lauri.”30 (Kivi, 1959: 13)

It is apparent that Meriläinen has almost completely adopted Kivi’s style. Nonetheless Meriläinen has opted for the simple past instead of the simple present tense; he recounts a story from the distant or near past, whereas Kivi tells the story as it comes along. The remaining parts of the sentences are quite identical.

29 “The names of the girls, from the eldest until the youngest, were: Reeta, Kerttu, Auno, Riikka, Sanna, Vappu, Katri, Saara and Martta. Kerttu and Auno were twins, as well as Sanna and Vappu.” (transl. Venken)

30 “The names of the brothers, from the eldest downward, are: Juhani, Tuomas, Aapo, Simeoni, Timo, Lauri and Eero. Tuomas and Aapo are twins, likewise Timo and Lauri.” (Kivi, 1959: 13)
Other intertextual references appear by borrowing motifs or scenes straight from the hypotext. To have a better overview of the similarities, I have made the following table:

<table>
<thead>
<tr>
<th>Motif</th>
<th>Seitsemän veljestä</th>
<th>Pietolan tytöt</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Characters</strong></td>
<td>seven brothers as collective main character</td>
<td>nine sisters as collective main character</td>
</tr>
<tr>
<td><strong>Twins</strong></td>
<td>two sets</td>
<td>two sets</td>
</tr>
<tr>
<td><strong>Father</strong></td>
<td>dies in the woods</td>
<td>dies in the woods</td>
</tr>
<tr>
<td><strong>Reading skills</strong></td>
<td>obligation to learn how to read</td>
<td>obligation to learn how to read</td>
</tr>
<tr>
<td><strong>Fires</strong></td>
<td>Impivaara cabin burns to the ground</td>
<td>house in Pietola burns to the ground</td>
</tr>
<tr>
<td></td>
<td>burning over of land for cultivation</td>
<td>burning over of land for cultivation</td>
</tr>
<tr>
<td><strong>Building</strong></td>
<td>a cabin</td>
<td>a cabin</td>
</tr>
<tr>
<td><strong>Punishments</strong></td>
<td>in the stocks</td>
<td>in the stocks</td>
</tr>
</tbody>
</table>

The borrowing of motifs or scenes from the hypotext appears to be fitting the description of the pastiche, maybe more than the term *Kivicism*, since that only applies to the style. Apart from these resemblances, *Pietolan tytöt* also contains some obvious reversing of important elements from *Seitsemän veljestä*, not in the least the changing of the sex of the main characters. Moreover Meriläinen makes strong characters out of the women and degrades the men to feeble personae. Although the sisters from *Pietolan tytöt* suffer several hardships – even more than the Jukola brothers – they see the future in a bright light. The Pietola sisters, as well as the Jukola brothers, learn from their past mistakes and hardships and approach the future in a positive manner. This positive attitude is reflected in the last paragraph of both hyper- and hypotext. It is striking that both authors have chosen the metaphor of the sun to express the peaceful mood:

“Kaikki asettuivat tyyneen: kädet helmoissa istuivat ja kuuntelivat Aunon lukua. Kasvoissa näkyi mieluinen tyytymys ja herttaisesti paistoi puolipäivän aurinko.”

(Meriläinen, 1892: 476)

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31 “Everyone settled in peace: hand in hand they sat down and listened to Auno reading. A pleasant satisfaction was seen on their faces as the noontide sun shone sweetly.” (transl. Venken)
"[...] ja mitäpä kertoisin enään heidän elämänsä päivästä ja sen vaiheista täällä? Se kulki rauhaisesti puolipäivän korkeudelle ylös ja kallistui rauhaisesti alas illan lepoon monen tuhannen, kultaisen auringon kiertoessa."32 (Kivi, 1997: 410)

It proves difficult to distil more resemblances or differences from Lassila’s research, since he focused on the phenomenon of *kansankirjallisuus* and not specifically on the text itself. Nevertheless it has become clear through Lassila’s and my own general observations, that Meriläinen’s *Pietolan tytöt* contains striking intertextual references to Kivi’s *Seitsemän veljestä* on the level of plot, style and motifs.

32 “[...] and what more could I relate of the day of their life and its course here on earth? It rose steadily to its noontide height and sank steadily downward to evening rest amidst the passing of many thousands of golden suns.” (Kivi, 1959: 348)
3.2 Tuntematon sotilas

Väinö Linna (1920-1992) was a novelist, essayist and is regarded to be one of the greatest post-war Finnish writers. One can find Linna’s major works Tuntematon sotilas (“The Unknown Soldier”, 1954) and Täällä Pohjantähden alla (“Here under the North Star”, 1959-1963) in almost every Finnish home. With The Unknown Soldier Linna gained great success and the novel was translated into twenty four languages. The characters from the book became known as cultural icons and models of national heroism. The novel was also adapted to the screen several times: a first version, directed by Edvin Laine in 1955, and a second, directed by Rauli Mollberg in 1985. Apart from two film versions, there have been adaptations to the stage as well: an open-air theatre production in Tampere and an opera by Tauno Pyylkäinen in 1967. These adaptations and the number of copies sold, around 700 00034, prove the immense popularity of Linna’s novel. Last but not least, Väinö Linna received the Aleksis Kivi-prize in 1960.

3.2.1 Review of the book

The Unknown Soldier realistically depicts the experiences of a machine-gun platoon of young men from all over Finland during the Continuation war, from the summer offensive of 1941 until the bloody retreat from Karelia, eastern Finland, in 1944. The daily acts of the platoon consist of an alternation of marching, fighting, resting, and retreating, not necessarily in that same order. Everyday fare is the grumbling and bickering of the soldiers, who curse the incomprehensible folly of war.

“In the unprintable words of a soldier’s song his soul cried out to the summer night its bitterness at three years of useless fighting, voicing in them his defiance of all those who opposed or sought to rule him.”35 (Linna, 1970: 244)

34 Source: Akateeminen kirjakauppa <https://www.akateeminenkirjakauppa.fi/webapp/wcs/stores/servlet/ProductDisplay?catalogId=10001&storeId=10052&productId=9250603&langId=-1&contractId=> (Web. 7 July 2011)
35 “Sen ruokottomien sanojen mukana huusi hänen sielunsa kesäyöhön kolmivuotisen turhan taistelun katkeruuden, aivan kuin hän olisi sillä huutanut uhmansa kaikille viholiseen.” (Linna, 1959: 215)
During the combat scenes, the soldiers display their ability to act in extreme situations and, if necessary, make sacrifices. The rest periods, on the contrary, include well-nigh comic events, which involve the acquiring of food, chasing of women and especially turbulent conversations within the platoon and arguments with (senior) officers, which show the men’s disrespect for formalities and discipline.

Although a main character or characters cannot be indicated in the novel, one could regard all the soldiers from the platoon as a single, collective main character. This collective includes individuals who have become cultural icons. Nummi describes their traits very colourfully: “quick-witted talkers, genuine leader-types, crafty peasants, and also cold-blooded killers, childlike enthusiasts and repulsive bullies” (Nummi, 1997). The social background and political attitude of the characters varies enormously, and each has his own way of coping with the atrocity of war. However, the overall attitude is quite relaxed and professional; they are just there to do what is required of them: fight the Soviets. The psychology of the characters is excellently described. Linna is able to portray every man, although each very different as regards nature, realistically yet sympathetically; one cannot help but empathize with their trials. The basic technique for characterization is conversation in dialect and the describing of several characteristics, which the narrator briefly elucidates. The dialogues in dialect mirror a literary tradition, which started with Kivi’s Seitsemän veljestä. Nevertheless the complete register of Finnish language is used, “from pathos-charged oratory to the coarsest registers of low style” (Nummi, 1997). The linguistic variation attests to the local differences within Finnish society.

Linna has succeeded well in painting the ruthlessness of war. The machine-gun platoon suffers a constant shortage of food and gradually, they begin to suffer from combat fatigue. Furthermore, several attacks, defences and battles are described at length and in great detail, which display the very horrors of waging war and even the irony of it; the ordinary soldier is merely awarded for his bravery by means of a medal, but the commander in chief shares in the glory. Nevertheless, only the major victories are remembered, not the losses which they have cost. Moreover, Linna describes the utter foolishness and incomprehensibility of war, as already mentioned above. The feelings of the men toward the folly and the impossible are pictured vividly and especially the powerlessness one feels when one of his comrades for several years, suddenly perishes next to him. The Unknown Soldier is often regarded as proclaiming anti-war criticism and critique on the glorification of the war heroes in the tradition of Runeberg, to whom dying for one’s country was the most noble and virtuous
purpose of a soldier, ultimately meaning that an individual life is replaceable, since it serves
the greater cause. Linna, instead, depicted the true cruelty of war and the importance of an
individual.

The most striking features of the novel are thus the colourful personages, the use of dialects in
the dialogues and the depicting of the war through the eyes of the ordinary soldier. The
perspective in which the story is told is a so called “frog’s-eye view”; the world is mainly
looked at and described from below. This view enables Linna to describe the often hidden
structures of Finnish society and the common man’s view on life.

3.2.2 Kind(s) of intertextuality

The plot line and the discussion of The Unknown Soldier as well as a comparison with the
case study of the previous work demonstrate that The Unknown Soldier is not that clearly
grafted upon the hypotext of The Seven Brothers as Pietolan tytöt is. Intertextual relations are
not obvious and noticeable at first glance, and as such, they are to be found on a more implicit
level.

On the level of the content no direct intertextual correlations can be discerned. When taking
into consideration the plot line and the fabula, we can find a very basic resemblance. In both
novels, young men leave respectively to the wilderness and the Finnish-Russian border. There
they suffer several hardships and learn about life, after which they return home, changed and
matured. Going deeper into the novels, it appears Genette’s framework is not applicable.
Therefore I turn to the comparing of motifs and possible resemblances therein. One such
correlation in motif between hyper- and hypotext could be the use of a group as a collective
main character. In Kivi’s The Seven Brothers the group functions as a single individual and is
above all closed. The members are part of the same family and they share the same
background of experiences. The collective main character in The Unknown Soldier is also a
group, but, on the contrary, it is not as closed as the one in The Seven Brothers: it is open and
constantly changing. The soldiers have a different background, come from different walks of
life and from all over the country. During the course of the story and book the soldiers of the
platoon become wounded, fall in battle and eventually are replaced by others. Another similar
motif connected to the group as the collective main character phenomenon, is the appearing of
conflicts between the group and others. In The Seven Brothers the Jukola brothers collide with
amongst others the Toukola boys and the parish clerk. In The Unknown Soldier the conflicts
often arise between the soldiers and the officers. According to Nummi, there is a difference in
source for the conflicts in both novels (Nummi, 1993: 121). The brothers are immature boys, who basically, because of their own lack of judgement (and common sense), end up standing opposed to society. In order to grow up, they all must learn how to fulfil their place in the adult world. Although the soldiers in The Unknown Soldier are young and childish, their part and place in the world are already determined. At the end of the novel they haven’t changed that much – except for the trauma’s and tragic memories from the war – and they return home to take up their place in society.

When turning to formal elements, it is perhaps possible to speak of some form of Kivicism, by which I mean adopting formal elements used by Kivi’s (as already mentioned in 3.1.2), being Genette’s discussion of the term imitation. As became apparent in Fontanier’s definition, the term -ism refers to the adopting of the formal elements used by a certain author, in this case Kivi’s. Linna, however, does not do this completely, but nevertheless, certain aspects reflect features of Kivi’s novel. Linna’s profound use of dialogues to convey the story resembles Kivi’s work, but Linna does not apply the same manner of noting the dialogues; he mentions the characters which are discussing or a character which states something in such and such a manner, distinguished by a hyphen. In that way Linna makes use of a more modern variant of indicating dialogues. Another similarity on the level of formal elements is the profound use of broad language, as mentioned above (3.2.1). A few examples:

"Elä inise, helevetin keskonen."37 (Linna, 1956: 44)
"Katso nyt saatanan jästipää kuinkas kuljet."38 (Linna, 1956: 64)
"Älä revi päätäs, perkeleen nauhahousu!"39 (Linna, 1956: 239)

The use of such broad, colloquial and even dialectal speech of course enlivens the dialogues and likewise gives the retorts, and the novel altogether, a more authentic feeling.

Apart from the named similarities in motifs on the level of the main character and certain formal elements, Linna indirectly refers to The Seven Brothers in chapter five of The Unknown Soldier:

36 “A hell of a state the world’s in today. Throwing equipment on the floor like dog drops dung.” (Linna, 1970: 9)
37 “Stop baa-ing, you misbegotten turd.” (Linna, 1970: 42)
38 “Holy Christ, can’t you be more careful, you pisshead?” (Linna, 1970: 62)
39 “Don’t worry that head of yours, you goddamned popinjay.” (Linna, 1970: 282)
“On muistettava, ettei tämä osasto ole mikään Rajamäen rykmentti, vaan eräs Suomen armeijan valiojoukko.”\(^{40}\) (Linna, 1956: 82)

The phrase *Rajamäen rykmentti* ("Rajamäki regiment") in particular, recalls the passage in *The Seven Brothers*, which describes this regiment. In chapter three of Kivi’s novel, the brothers meet a colourful vagabond family, which the villagers know as the Rajamäki regiment:

“The party which now approached was a certain nomad family whose only home was a little hut on a clearing on Rajamäki Hill, for which reason it was known to the world as the Rajamäki Regiment. [...] Loud is the hubbub wherever the Rajamäki family is on its way [...].”\(^{41}\) (Kivi, 1959: 63)

Linna lets one of his characters, Lammio, use the phrase *Rajamäki rykmentti* and compare the battalion to the Rajamäki regiment of Kivi’s novel. On the one hand, he wants to make clear to the soldiers that they are everything but a mixed lot of vagabonds without any form of discipline, living at the edge of society. On the other hand, the Rajamäki regiment symbolizes freedom: freedom from society and order (Nummi, 1993: 127). Lammio’s battalion is known throughout the novel as an often insubordinate lot. He, therefore, wants to stress and remind them the importance of discipline and order. However, only the readers who are acquainted with Kivi’s novel and the particular passage on the Rajamäki regiment are able to understand Lammio’s – and also Linna’s – comparison.

Another implicit correlation in motif between *The Seven Brothers* and *The Unknown Soldier* is the clandestine brewing of alcohol. Although such scenes appear in several Finnish novels – also in *Pohjanmaa*, as we will see later on –, it was Kivi who first described the making of homebrewed beer, as well as several scenes of boozing and drunkenness. In chapter ten of *The Unknown Soldier*, the soldiers of the third battalion have to build a road. They decide to brew their own beer during the hours of rest. The illegal beer brewers use anything they can find to

\(^{40}\) “One should remember, that this detachment is nothing like a Rajamäki regiment, but an outstanding group of the Finnish army.” (transl. Venken) Curiously enough, this sentence is completely omitted in the English translation. The German and Dutch translators evaded the phrase *Rajamäen rykmentti*, however, but they have used some sort of description in its place. *German*: “Vergessen Sie nicht, daß wir kein x-beliebiges Krummstiebelregiment sind, sondern eine Eliteeinheit der finnischen Armee.” (Linna, 1978: 145).

*Dutch*: “Men dient zich te realiseren dat deze afdeling geen bende armoedzaaiers is maar een elitetroep van het Finse leger.” (Linna, 2011: 117)

\(^{41}\) “Matkue, joka lähestyi, oli eräs ympärulkkeva perhe, kotoisin pienestä mökistä Rajamäen ahoilla, josta syystä maailla kutsui sitä Rajamäen rykmentiksi. [...] Kova on siinä meteli, missä Rajamäen matkue on vaeltamassa [...]”. (Kivi, 1997: 62-63)
distil their liquor. In the hypotext, *The Seven Brothers*, and there curiously enough also in chapter ten, the brothers brew spirits from the remaining grain, left over from the harvest. Although the setting in both novels is completely different, it is still the act of making homebrew spirits that shares the same features. Linna focuses more on the collecting of the material necessary for the brewing – the stealing of a kitchen pot for example – and the excitement which arises among the men as they wait for their beer to ferment. Kivi shifts his attention more to the consequences of “enjoying spirits”, how they would bring “joy and happiness” to the brothers during their time in the backwoods, to use Juhani’s words (Kivi, 1959: 229); the brothers, except for Lauri, are all drunk for days on end. In the hypertext, *The Unknown Soldier*, the consequences of the drinking spree are seen when the army celebrates Mannerheim’s birthday. This sequence also echoes certain parts of the Hiidenkivi-episode from Kivi’s novel, as has been discussed by several researchers, amongst others Nummi. The celebrating of Mannerheim’s birthday forms a quiet episode in between the heavy fighting. In addition to boozing, the soldiers and certain officers yell, sing, dance and hold muddled speeches. According to Nummi, Hietanen’s jabbering in *The Unknown Soldier*, which is a collection of quotes from the Bible, national songs, speeches in honour of the occasion and folklore, reminds of Lauri’s sermon on Hiidenkivi (Nummi, 1993: 121):

“Thehaa...Kuulkka kaik...Täs puhuu suur puhuja...Mää olen isänmaanpuolustuja. Me emme ole tahto yhtikä mut kun rauhas rakenella kaikki saunoi ja pirtei täsä maas...Hahaa...Hink hank hoonaa...Nieme iso sonni meni Santaranna mäes et iso muna kelkkusiva...Autuaita ova kaik puupää, sil he eivät huku...”42 (Linna, 1956: 173-174)

The mockery present in Hietanen’s speech does not strike his comrades, on the contrary to Lauri’s, whose “sermon”, full of taunting, enrages his brothers (Kivi, 1959: 192-194). Another resemblance is present in the same episode. Before the celebrations start in *The Unknown Soldier*, the soldiers are warned affront about their behaviour:

“– Mut ensin yks asia. Kun ruvetaan tulemaan känniin, niin mitään rähinää ei saa syntyä. Jos joku alkaa haastamaan riitaa porukas, niin kaikki sen kimppuu. Mitä semmoselle tehdään?
– Rasvataan munat kiväärinrasvalla.
– Suostutaan.

42 “Ha... Listen, everybody... I’ve got a speech to deliver... I’m a defender of the Fatherland. All we Finns wanted was to build our houses and saunas here in peace...Hahaa... Hink hank hoonaa... Niemi’s large bull climbed the mountain of Santaranta and sledged downhill on his large balls. Blessed are the wooden-headed, for they shall not sink...” (Linna, 1970: 191) Because the translation of the sentence about Niemi’s large bull was omitted in the English version, it was translated by me.
This extract resembles a passage in Kivi’s novel, where the brothers decide to formulate a common rule and define a punishment. The brothers agree after a long discussion, that Juhani’s initial proposition is unacceptable for it is too severe. Aapo’s sensible proposal is immediately and unanimously accepted:

“Aapo: Tämä on tuumani asiasta: Hän, joka ylen katsoo neuvot ja varoitukset, aina vaan ilkivaltaisuutta osoittelee, kylvellen välillemme eripuraisuuden siementä, hän siirrettäköön liitostamme, karkoitettakoon kauas pois.

Tuomas: Tämä olkoon asetus.

Lauri: Siihen suostun.

Simeoni: Siihen suostumme kaikki yhteisesti.”

The conversation in The Unknown Soldier, however, is by far not as biblical and high-styled as Aapo’s proposition, but rather a vulgar adaptation of it. The matter is no longer as grave and it is pulled into the ranks of laughter. Furthermore, the surrounding events are different in both hyper- and hypotext. In The Unknown Soldier the mutual agreement between the soldiers is limited to the duration of the festivities, although it reflects the general ideas in the group (Nummi, 1993: 123). In The Seven Brothers, on the contrary, the pact affects their whole new life in Impivaara. Nevertheless, the objective of both agreements is the same: the purpose is to strengthen the feeling of community and to remind them of the importance of harmony amongst them.

Returning to the drinking sprees, we also notice similar elements in the describing of them, in both hyper-and hypotext: to empty a bottle as fast as possible, being overconfident of oneself, boasting about oneself and others and the testing of one’s powers – indeed in a drunken condition (Nummi, 1993: 122). It is logical liquor affects people and their behaviour. This becomes really apparent in the behaviour of Koskela and Hietanen in The Unknown Soldier and in that of Lauri in The Seven Brothers. Their reaction on the liquor shares many

43 “- One thing first. When we get drunk there’s not to be any row. If anyone starts making trouble, all the rest go for him. What’ll we do to him?
- Grease his behind with rifle grease.
- That’s it!
- Let’s get started.” (Linna, 1970: 188)

44 “Aapo: This is my idea in the matter. He who scorns advice and warnings and always stirs up mischief, sowing the seed of discord among us, let him be removed from our midst, let him be driven far away.

Tuomas: Let this be law.

Lauri: I agree to that.

Simeoni: We all agree to that together.” (Kivi, 1959: 109)
similarities. Hietanen’s speech and Lauri’s sermon reflect the same: the most quiet person of
the group surprisingly goes berserk and seeks “revenge” by holding a mocking speech full of
insults towards the others. Hietanen’s speech also ignites another scene, in which Koskela
goes to the officer headquarters. There he babbles some Russian sentences as a consequence
of the songs which were sang, and all of a sudden he starts to hit people (Linna, 1956: 176).
The other officers have to retain him from continuing his aggressive outburst and they tie him
up so he can go to sleep. This scene reflects the part in Kivi’s novel, which is overflowing
with racket and turmoil: Lauri’s boozing and his provoking of quarrels (Kivi, 1997: 210-225).
Both the brothers and the soldiers are stunned by the behaviour of their comrade. The brothers
are surprised by Lauri’s behaviour: “Oletko sinä se entinen vakaa, totinen ja harvasainen
poika?” (Kivi, 1997: 212). Not only the former quiet Lauri shouts at his brothers, even
Koskela yells at his NCO (non-commissioned officer) Mielonen, to whom Koskela’s behavior
seems “all the more surprising because he had always been tactful and considerate […]”
(Linna, 1970: 195). As already mentioned, Koskela starts fighting, which causes a huge
tumult, and it takes several men to refrain him from continuing. In The Seven Brothers
Lauri provokes Tuomas, who has become enraged and wants to throw him off the rock. The others
have to prevent Tuomas from going through with his plan. The cause and effect are in both
novels the same: the drunk ignites a fight and somebody has to be calmed down. However, it
remains to be seen whether the parallels in the description of the illegal distilling of spirits and
the consequence of heavy boozing are to be completely traced back to Kivi; it has become a
common theme in Finnish literature.

The closing paragraph of The Unknown Soldier mirrors the one in The Seven Brothers:

“The autumn sun warmed the ground and the men sleeping on it. Lingonberry plants glistened in
the sunlight, and slowly the rumble of cart wheels faded into the all-embracing silence of the pine forest. The weary

45 “Art thou the former grave, solemn and silent Lauri?” (Kivi, 1959: 188)
46 “[...] kummalliselta hänen ennen niin hienotuntenisen suhtautumisensa rinnalla.” (Linna, 1956: 176).
47 Kainulainen, Siru/Parente-Čapková, Viola. Täysi kattaus. Ruokaa ja juomaa kirjallisuudessa. Turku: Turun
Yliopisto, Taiteiden tutkimuksen laitos, Sarja A, N:o 58, 2006
48 Later the autumn sun warmed the ground and the men sleeping on it. Lingonberry plants glistened in
the sunlight, and slowly the rumble of cart wheels faded into the all-embracing silence of the pine forest. The weary
"Mutta tässä on kertomukseni loppu. Ja niin olen kertonut seitsemästä veljeksestä Suomen saloissa; ja mitäpä kertoisin enää heidän elämäänsä päivästä ja sen vaiheista täällä? Se kulki rauhaisesti puolipäivän korkeudelle ylös ja kallistui rauhaisesti alas illan lepoon monen tuhannen, kultaisen auringon kiertoessä." (Kivi, 1970: 410)

Both hyper- and hypotext make use of the metaphor of the sun, whether it’s benevolently shining down on them, or describing the peaceful and positive course of their further life. In the hypertext, the sun has become a personification, for it is “by no means angry with them”, feeling sympathy for the soldiers; it seems as though the sun is their protagonist. In the hypotext, the sun appears to also be watching over the brothers. The sun metaphor is thus applied in a similar manner and the closing paragraphs resemble each other.

To recapitulate, The Unknown Soldier contains some intertextual references to The Seven Brothers, but on a more implicit level than Pietolan tytöt and it is limited to resemblances in motifs. The most striking correlation is the use of a collective as the main character. Apart from this we find similarities in formal elements, certain motifs, an indirect reference by means of the phrase “Rajamäki regiment”, the closing paragraph and – perhaps a minor parallel, but nonetheless following the tradition initiated by Kivi – the distilling of illegal spirits and the consequence of heavy boozing.

49 “But here my story ends. And I have now told of seven brothers in the backwoods of Finland; and what more could I relate of the day of their life and its course here on earth? It rose steadily to its noontide height and sank steadily downward to evening rest amidst the passing of many thousands of golden suns.” (Kivi, 1959: 348)

47
3.3 Pohjanmaa

Antti Tuuri (1\textsuperscript{st} October 1944) is educated as an engineer, but since, he works as a writer of film and TV-manuscripts, opera librettos and theatre plays. He is primarily known as a novelist of wide, epic narrative, in which he describes Southern Ostrobothnia. Tuuri has also written an \textit{Aitini suku}-series (2001-2007), six novels which recount the stories of Finns who have travelled abroad and others who have moved to the United States. For the first novel in his Pohjanmaa-series, the eponymous \textit{Pohjanmaa} (1982) or “A Day in Ostrobothnia” (2001), Tuuri received the literature prize of the council of the Nordic countries in 1997 and the Aleksis Kivi-prize in 2009. Apart from being a writer, Tuuri works as a translator of Icelandic saga’s. His own novel, \textit{Pohjanmaa} has been translated into nine languages.\textsuperscript{50} Furthermore, many of Tuuri’s novels have been adapted to the screen, such as \textit{Pohjanmaa} in 1988 and \textit{Talvisota} (“The Winter War”) in 1989.

3.3.1 Review of the book

\textit{Pohjanmaa} covers one day in the life of the Hakala brothers, while at the same time it seamlessly intertwines an abundance of Finland’s history (amongst others the wars). The exact date, 18\textsuperscript{th} July 1978, is not mentioned in the novel, but the author has mentioned it elsewhere (Sipilä, 2002: 21).

The events from the novel occur on a hot Sunday in Kauhava. The Hakala family has gathered to discuss the inheritance of their grandfather, who years earlier had moved to America and eventually died there. Grandfather did not in the least seem wealthy, for in the bulk of goods left to the relatives, there is nothing more than pieces of clothing and a broken pocket watch, which appears to be the most valuable item. One of the Hakala brothers, Veikko, has unsolved business with his former associate Ketola. They were the co-owners of a carpet weaving mill and during the bankruptcy of the mill, Ketola had deceived Veikko. That particular Sunday morning Veikko and his brother Erkki drive to Ketola’s home to threaten the former associate. The situation is stopped from getting out of hand by police officer Lammi.

\textsuperscript{50} Source: Finnish Literature in Exchange

The grandmother lives in a small cottage on the premises of the Hakala’s. Her already unstable memory confuses Erkki for her son Martti, and during one of her scolding sprees about the burying of weapons, grandmother reveals the weapon’s cache of a Suomi-submachine gun. Erkki finds the weapon and tests it: the gun proves to be working and he hides it in the weaving mill. The district police superintendent comes to reprimand Veikko and asks about the shootings with a certain weapon, about which he was notified by the villagers. Subsequently the brothers decide to go for a swim in the Lummukka gravel pit. Since Paavo’s sons, Markku, Raimo and Antero, have decided to punish Ketola, they urge Erkki to keep Veikko away from the scenery with some strong home-made brew. At the Lummukka gravel pit, the brothers swim, drink their home-made brew and practise with the submachine gun. The brothers’ old teacher also appears at the spot. He recognizes the familiar sound of the gun from his war days. The Hakala men follow him to his cottage at Lappajärvi to do some shooting with his Nagant-revolver. Concurrently the intimidation of Ketola has ended awfully: Ketola had resorted to using his knife, with which he stabbed Markku in the eye. Erkki manages to persuade the teacher to leave his cottage after word has reached his ears about the recent events related to Markku’s accident, and the police retrieves the remaining brothers from Lappajärvi. The police try to question the heavily drunk brothers, but they do not make any progress with the matter. The officers get enough of the group and turn them out. Later on Veikko is found in a terrible state and in the end he dies in jail, caused by a heart attack.

The collective main character of the novel are four brothers, here listed according to their age: Paavo (43 years old), Veikko (38 years old), Seppo (approximately 35 years old) and Erkki (28 years old). The latter is at the same time the I-narrator of the story. Apart from these four personages, Paavo’s three sons, Markku, Raimo and Antero, are also central characters in the novel. The small difference in age between Erkki and Markku links the two sets of brothers closely to each other. The Hakala women, especially the brother’s mother and grandmother, have an important role in the story: the women act as the intellectual counterforce of the men (Sipilä, 2002: 24). As previously mentioned the novel contains an I-narrator, who at the same time is present in the story. Thus the narrator is an involved party, of which the reader should be alert. Characteristic of the novel is the use of indirect speech: direct presentation appears extraordinarily little and replies are almost completely absent. By replies I mean the lines of the personages, which are often marked with a score (–). Of course, replies are not absent in the whole; in certain cases one can still find them, though marked in a different way, for
example through the use of quotation marks. In these cases it often concerns quotes from songs, the bible or the appearing of another person’s quote in someone’s own reply. Since we are dealing with an I-narrator, we would expect this narrator to speak about his feelings, about his thoughts on a certain event, perhaps even to philosophize and present his/her view on the world. Nevertheless, the narrator in Tuuri’s *Pohjanmaa* does no such thing: he limits himself to the portraying of his own actions and those of others. Erkki functions more as an observer and listener than as a creator of situations, given that he also takes part in the events and discussions (Sipilä, 2002: 72).

Moreover the story contains many flashbacks and inner stories. These inner stories and flashbacks deal with social events and crises going back several decades, events during which the Ostrobothnians have played an important part – at least in their own opinion: the Civil War, the lapuanliike, the rebellion in Mäntsälä, the Winter War, the Continuation War, etc. According to Sipilä, one important task of these inner stories is the changing and extending of the point of view (Sipilä, 2002: 95). The stories pierce the course of the main story line, but both the inner and outer story line are so closely intertwined, that the overall story gradually moves to and fro on the timescale.

### 3.3.2 Kind(s) of intertextuality

The discussion of the content and the most striking features of the novel point out that *Pohjanmaa*, and likewise *The Unknown Soldier*, is not grafted upon its hypotext in the form of an adaptation. The possible intertextual relations are situated on a more implicit level and mostly concern parallels in motifs on the level of the content. Sheer following Genette’s theory provides little result, except for the matter of hypertextuality. Therefore I rely on my own observations and descriptions thereof, as mentioned in 1.3.

As it was the case with *The Unknown Soldier* on the level of the characters, the author of *Pohjanmaa* makes use of a group as the collective main character. *Pohjanmaa* can be seen as Tuuri’s 4 + 3 brothers, in total thus also seven brothers. On the one hand we have the four eldest Hakala brothers (Paavo, Veikko, Seppo and Erkki) and on the other hand there are Paavo’s three sons (Markku, Raimo and Antero). Because of Erkki’s young age, he is situated between the eldest and the younger Hakala brothers, and thus forms a “bridge” between both. Therefore, although strictly speaking they are not all brothers, they nevertheless are next of kin. Both series of brothers of the Hakala family are, in the manner of the Jukola brothers, plain men who are quite wild and collide with the rules and demands of society (Sipilä, 2002: 72).
Furthermore, the Hakala brothers’ reading skills are limited to the reading of the Vaasa-
and Ilkka-newspaper (which are local newspapers and of a particular low status) and the
magazine Valitut palat (“Reader’s Digest”). They thrive the most during their excursions,
often into nature, instead of working at home or during the attending and/or participating in
social activities. This aspect resembles the seven brothers’ aversion of reading and of
partaking in socially relevant activities. In Pohjanmaa the sons are fatherless or rather, they
grew up without their father: the father of the eldest Hakala brothers had died after he got
caught underneath a tipped over tractor. This too is a correlation in motif between Pohjanmaa
and The Seven Brothers: in Kivi’s novel, the brothers lost their father in a hunting accident
when they were very young. They fool around among themselves and search for direction in
their lives. Although the function, and the cause and effect are totally different, the given or
motif of being fatherless corresponds.

On the level of the content in general, we can find several examples of correlations between
the hyper- and hypotext. Pohjanmaa is full of talk about fighting, beating, shooting, cutting
with a knife and wrestling, with the emphasis on the “talking” aspect. Once in a while the
talking turns into straightforward acting, sometimes merely as a game, sometimes in complete
earnest. In some cases, there is no one present, not even an officer of the law – for example a
police chief – to put a halt to the violence (especially referring to the threatening of Ketola
and its dramatic ending). This aspect of Pohjanmaa correlates with The Seven Brothers: the
speech, threats, and wrestling in Kivi’s novel also point to a certain degree of violence. In The
Seven Brothers these acts of violence can turn into real fights, but despite the danger of an
unfortunate outcome, there always appears a wise and sensible person on the scene – a person
with a certain influence. Nevertheless, we can discern a gradual development and progress in
the lives of the seven brothers: they become model citizens and leave their reckless life
behind. In Pohjanmaa there appears to be no possibility for improvement or development;
indeed, it is very hard to accomplish progress in a single day’s time. The images of fighting,
“violence” and the connected disrespect of maintainers of the law are, as already mentioned,
variably present in Pohjanmaa. These acts can be very innocent, like the friendly wrestling
amongst Erkki and the three younger Hakala-brothers (Tuuri, 2001: 20-21). Such a scene also
appears in Kivi’s novel, when Juhani challenges his brothers to a wrestling match in
celebration of their new built cabin and Christmas’ eve. Two brothers, always including
Juhani, alternately fight each other (Kivi, 1959: 130-137). It is, however, difficult to speak of
a clear-cut intertextual correlation, for the similarity is limited to the given of wrestling.
Nonetheless, wrestling is seen as a means to test the skills and strength of one’s opponent in hyper- and hypotext. In both novels the fighting is more serious between the brothers and another party who has caused them harm or grievance. In Tuuri’s *Pohjanmaa*, Veikko holds a grudge against his former business associate, which results in Veikko hitting Ketola, subsequently Veikko’s three nephews completely beating up Ketola and Ketola striking Markku in the eye with a knife. In *The Seven Brothers* the Jukola brothers often end up in a fight with the Toukola boys. The worst which can come of it are large bruises and scratches, but no permanent damage. Returning to *Pohjanmaa*, the disrespecting of maintainers of the law becomes quite apparent through Veikko’s remark: “[...], Veikko said, his patience with these jerks had come to an end.”

In Kivi’s novel, the brothers defy the parish clerk and escape his lessons. Afterwards they of course flee from society and the law, because of their quarrel with the Toukola boys and their refusal to learn how to read. It is apparent that *Pohjanmaa* is definitely more serious and dramatic than *The Seven Brothers* in the depiction of the severity of violence and disrespect.

Another similarity on the level of content is the amount of attention paid to the description of the influence of liquor. As already mentioned in 3.2.2, Kivi was among the first to mention and describe the clandestine brewing of alcohol and include scenes of open drunkenness in his novel. When the four older Hakala brothers decide to go to the gravel pit and swim, they bring along a huge bottle of homebrew. Alcohol is apparently of the utmost importance to relax on a hot summer’s day. Already during the car drive they start swilling the homebrew and recollecting memories about their illegally brewed alcohol:

> “Seppo started reminiscing about his school days and how they’d made moonshine in a fertilizer bottle, enough to share with the entire class and friends and acquaintances [...].”

(Tuuri, 2001: 97)

This is not the first mentioning of the brewing of moonshine. Already at the beginning of the book, the three younger brothers talk about the clandestine brewing of their own alcohol by using the leftovers from the harvest:

> “[...] the boys, on the other hand, eagerly planned a homebrew operation as soon as the barley was harvested. [...] [They - SV] went on about the special mash they were going to prepare first for themselves before offering any of the product to the public at large, as far as they were

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51 [...] hänenkään käräjällisyytensä ei ollut loputon näiden junttien kanssa.” (Tuuri, 1985: 269)

52 “Seppo rupesi muistelemaan kuinka he koulupoikina olivat valmistaneet AIV-pullossa niin, että latingista oli riittänyt juotavaa koko luokalle ja kaikille tutuille ystäville ja kylän miehille [...].” (Tuuri, 1985: 161).
concerned the rate didn’t have to be as high as ninety-eight per cent, ninety-six per cent would do just fine.” (Tuuri, 2001: 29-30)

The parallel of the clandestine brewing of alcohol is more apparent between *Pohjanmaa* and *The Seven Brothers* than between *The Unknown Soldier* and the hypotext. Both in Kivi’s and in Tuuri’s novel the reason for brewing the moonshine, is making good use of the leftovers from the autumn harvest. Alcohol is also largely used as a means to celebrate something. In *Pohjanmaa* for example, they need the alcohol to relax at the gravel pit, to celebrate their day off and enjoy the beautiful weather. In *The Seven Brothers* the Jukola brothers consume large amounts of alcohol during their Christmas celebrations (Kivi, 1959: 129). There is thus relatively much attention paid to the detailed description of scenes of drunkenness in both books. Nonetheless, as already mentioned in 3.2.2 on *The Unknown Soldier*, it is a very broadly used theme and it should not have to be a derivation from Kivi per se, but Tuuri, and likewise Linna, fit into the “tradition” initiated by Kivi.

Apart from the depiction of violence and drunkenness, certain personages share the same features. Certain traits of the personage Veikko in *Pohjanmaa* remind a lot of Juhani’s in *The Seven Brothers*, although Veikko is not the eldest brother – which would point to a clearer parallel. Veikko is not that smart, he is easily angered, impulsive and he thinks himself capable of solving every problem by means of violence. On page 70, Erkki gives a very brief, but nonetheless illustrative description of Veikko:

“There was no point in letting Veikko in on this, he was a quick-tempered man, and stupid to boot, with no ideas beyond beating up Ketola and burning down his mill or something equally senseless that would only cause more damage to himself and bring the authorities down on him.” (Tuuri, 2001: 70)

This quote is one of the few straightforward descriptions of Veikko. Most of the time, the reader has to deduct the character of a certain personage from his/her mentioned actions and reactions. Jukola’s Juhani is, on the one hand, often bossy, thick-headed, impulsive, a slow learner and he loses his temper easily. On the other hand, he listens to the opinion of others.
and one word at the right time can calm him down and even move him to tears (Tarkiainen, 1950: 408). These character traits seem to apply to Veikko as well, although, in the personage of Veikko, Juhani’s negative sides have been enlarged and the positive ones have been omitted. *Pohjanmaa*, of course, covers only one day, whereas *The Seven Brothers* covers more than ten years; this offers more possibilities for character development than the technique used in Tuuri’s novel. Another character from *Pohjanmaa*, Laina, slightly resembles a personage in *The Seven Brothers*, namely Venla. According to their spouses, both women change during their marriage. Paavo describes Laina’s development as follows:

“Paavo said Laina had a wicked tongue in her head and was, generally speaking, a rather obnoxious person. While still young, she had become a shrew and quite different from what Paavo had thought her to be […]; only a few years after they got married, she changed into a whiney and antagonistic woman.”55 (Tuuri, 2001: 133)

At the beginning of Kivi’s novel, every brother has all but praise for Venla and they go to ask her for her hand in marriage. In the end Juhani marries Venla and although the marriage seems happy, rumours of discord are heard. Venla is described as follows:

“For Venla, although she was a passable housewife, was a bit of a chatterbox and quarrelsome. Often she would nag and scold at her husband for hours at a stretch […].”56 (Kivi, 1959: 315)

Juhani would frequently wonder why God had given him such “an impudent and disobedient wife” (Kivi, 1959: 315). Both Laina and Venla turned out to be quite different women. Married life changed them into nagging and whining persons. Of course this lies in the eye of the beholder, their respective husbands. The parallels between the traits of certain personages do not appear to be that apparent, but they are discernable on a very implicit level, as has been pointed out. Of course, this parallel might be interpreted differently and perhaps it is an overestimation to trace this reference back to Kivi, but in my opinion, it is possible to see similarities in motif, although not strictly the way I proclaim it to be.

Let us now turn to the overall story line and the aspect of formal elements. The story line of *Pohjanmaa* contains many inner stories, as already mentioned, and they are mainly told by the demented grandmother. These stories are seamlessly entwined with the main story line and do

55 “Paavo sanoi Lainan olevan pahan suustaan ja oikeastaan aika ikävän ihmisen, joka oli jo nuorena muuttunut akkamaiseski ja aivan toisenlaiseksi, mitä Paavo oli siitä uskonut […]; muutamassa vuodessa se oli naimissäimenen jälkeen muuttunut narisevaksi ja joka asiasta motkottavaksi ämmäksi.” (Tuuri, 1985: 218-219)
56 “Sillä Venla, vaikka laatuuukäypä emäntä, oli hieman suulas ja riitaisa nainen. Useinpa hän hetket pitkät mekasteli ja metelöitsi miehensä päälle […].” (Kivi, 1997: 370)
not interrupt the progress of it. The content of the inner stories are often anecdotes of the distant and farther past; the wars in which certain family members have taken part, strikes, the life on the Hakala farm, etc. *The Seven Brothers* contains less inner stories and these are of a different kind than the ones in *Pohjanmaa*. The intermediate tales in the hypotext are more demarcated and appear in the form of poems, songs, legends or dreams; these stories are of a fantastic nature, whereas those of *Pohjanmaa* are rooted in real history. On the level of formal elements, parallels or similarities are difficult to discern. *The Seven Brothers* is known for its profound use of dialogues. *Pohjanmaa* does exactly the opposite: almost no dialogues and everything is told through the perspective of a first person narrator, who at the same time is part of the story. The language use, therefore, also remains in the background; it misses liveliness because of the lack of real dialogue. Nonetheless, swearing and impolite speech of course appear, but not as straightforwardly displayed as in the hypotext.

The motif of the *tupa* (“cottage”) as a chronotope, appears in both hyper- and hypotext. In a chronotope, time and space merge into a carefully thought-out and concrete whole: “time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history.” (Bakhtin, 1982: 84). In the final chapter of Kivi’s novel the brothers have decided to gather once more, celebrate Christmas in their elderly home and reminisce about days long past. In their recollection, the brothers’ memories melt together and start to feel like a wonderful dream. The features of space and time merge, the story of the brother’s life is connected with the larger cosmic order, with the long series of relatives and the never ending rising and setting of the sun (Sipilä, 2002: 435). In Kivi’s novel the perspective towards bygone days is portrayed in the concluding final chapter. Tuuri’s *Pohjanmaa* in its entirety, on the contrary, contains a similar description: a recollection of past days, the evaluation of the actions of relatives and their unfinished business. The cottage of the Hakala’s resembles that of the Jukola brothers. The whole family assembles after a long time, which is clearly mentioned; the women of the family remind the men of the fact that “the whole family had gathered, due to Grandpa’s legacy, and we had a chance to talk and reminisce and plan for the future”57 (Tuuri, 2001: 66). During the course of a single day memories are told about past dangers, fights and work; consequently time slowly loses its meaning in a certain sense and it seems to be symbolized through the clock inherited from their grandfather – a clock which actually no longer works. Nevertheless, all those

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57 “koko suku oli kokoontunut vaarain perinnön takia ja voisimme kerrankin yhdessä jutella ja muistella menneitä ja suunnitella tulevia.” (Tuuri, 1985: 110).
memories do not seem to form a dark and wonderful dream as it were, nor does the silent languishment in the heart of the ones who are remembering become powerful, nor does it give a “quiet joy”, as described in the ending chapter of *The Seven Brothers*. Memories, the present and the plans for the future thus merge in the topos of the cottage, but in a complex manner.

To sum up, Genette’s theory could not be used in the discerning of intertextual relations between *Pohjanmaa* and *The Seven Brothers*, apart from the observation that the hypertext is based on the hypotext. I, therefore, turned to the comparing of motifs. The main parallel in motif is the use of a collective as main character and the cottage as a chronotope. To a lesser extent – as mentioned above – similarities appear in scenes of drunkenness, the clandestine brewing of alcohol, the depiction of violence and certain characters which appear to be resembling each other.
3.4 Seitsemän koiraveljestä

Mauri Kunnas (11th February 1950) is probably Finland’s most known, read, and productive picture book writer. Step into the room of any random Finnish child and you will very likely find a book by Mauri Kunnas. To date, over forty books of his have been published, in thirty languages in thirty-two countries – including Finnish and Finland –, for a total of almost 7 million copies. Kunnas’ first canine picture book adaptation of a classic Finnish work was Koirien Kalevala (1992), followed by his adaptation of Seitsemän veljestä by Aleksis Kivi, called Seitsemän koiraveljestä (2002).

3.4.1 Review of the book

Since Seitsemän koiraveljestä is a straightforward adaptation of Seitsemän veljestä, the content outline is mainly the same. The Seven Dog Brothers tells the story of the brothers Jukola, who after the death of their parents, inherit the farm. They are not the most well behaved boys and soon they get into trouble with the authorities. The brothers flee to their wilderness refuge Impivaara, which remains their home for about ten years. When they have endured several hardships and learned how to read, they finally return to their hometown Toukola to become “model citizens”.

On one of the first pages of The Seven Dog Brothers the main characters are introduced to us: they are depicted standing in a row, names added underneath them. The characters are anthropomorphic dogs, cats, mice, birds,…, which is to be expected given the title of the book, The Seven Dog Brothers. Almost all the animals wear clothes, which are based on Finnish traditional clothing, walk up straight and speak as humans. Their whole community resembles the human one: in the illustrations we see that they live in wooden houses in villages, they chop wood, go hunting, harvest their crops, clear the land, etc. In short their behaviour and habits are utterly human. Kunnas apparently chose animals as his protagonists, because they are clear, uncomplicated and give him more liberty, especially on the level of their visual depiction. Animals possess the advantage of clarity and they are often portrayed as “types” with certain human traits: the wise owl, the cunning fox, the silly goose, the mad wolf, the vicious serpent,… The use of animals instead of humans offers the author more freedom: animals are not bound to social structures, time nor age (van Coillie, 2007: 264).

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58 http://www.maurikunnas.net/mauri_kunnas/teokset/en_GB/works/ (Web. 7 July 2011)
The dramatis personae are part of both the text and the images. According to Nikolajeva & Scott picture books tend to be more plot-oriented than character-oriented. Therefore the characters are in general static and flat (Nikolajeva & Scott, 2001: 82). In case of *The Seven Dog Brothers* this is no different; the characters are used to serve the plot development and they almost do not change – neither characteristically nor visually – throughout the story. The characters are, for the largest part, portrayed visually and through their depicted and described actions, the use of direct speech and dialogues between the characters, the plot evolves, but not the characters. Kunnas’ use of direct speech and emphasis on dialogues mirrors Kivi’s preference for and his abundant use of dialogues (see 2.2.1). Kunnas, however, changes Kivi’s theatrical rendition of the dialogues into a more common way of portraying dialogues, by stating for example “[...] Aapo groaned” (Kunnas, 2007: 11), or “[...] Juhani asked” (Kunnas, 2007: 57). All of Kivi’s seven brothers, from the eldest, Juhani, to the very youngest, Eero, have received a canine counterpart in accordance with their nature. The Jukola brothers’ fooling around and their experiences with the parish clerk during the catechetical meetings, the courting which ends miserably and their adventures in Impivaara, have gotten a unique and jovial implementation. The other well-known characters from Kivi’s novel gradually become familiar, such as the brothers’ common admiration, Venla, the brothers’ tormentors, the Toukola boys, the strict parish clerk as well as the powerful owner of Viertola, of whom the beautiful oxen the brothers shoot.

Another aspect of the utmost importance are the images. The size of the images varies from small vignettes to extensive pictures spread over two pages. Apparently Kunnas prefers the use of large illustrations in his typical comic book style. Interesting is Kunnas’ way to depict movement: his characters jump in the air, run and hit wildly about. He uses many techniques from the comic book, such as for example movement lines, stars around the head (pain), tears, drops of sweat (sign of effort), vapour of respiration, hearts floating above heads (sign of love),… Furthermore, something very
typical for Kunnas is the use of visual hyperboles. Figure 12, for example, shows the moment in which the brothers are crying out for help on top of demon’s rock. The bulls are raging with anger and one of them is climbing a tree (encircled in yellow). The brothers themselves appear to be screaming their lungs out literally. Moreover the story contains many vignette figures, which travel from one page to the next and this despite them having a real part in the story: fluffy spiders (encircled in blue), mice, ants, worms, ... and one character in particular which has become famous by Kunnas’ stories: Herrak Hakkarainen or Mr. Clutterbuck, a sleep-walking goat. Those “characters” add to the comical note of the whole image and story; they make it more fun, especially for children, to read the book. In addition the images are educational, for they show in great detail the clothes, houses, customs, etc. of the traditional Finnish way of living. Not only is Seitsemän koiraveljestä an adaptation of Kivi’s novel, it also contains an intervisual reference to Eero Järnefelt’s painting Raatajat rahanalaiset/Kaski (1891):
Kunnas retained the overall composition of the painting, apart from the adapting of the painting to his own style, turning the workers in the field into the brothers, and the extending of the painting by the adding of a seventh brother on the left-hand spread of the book. The most significant difference between the painting and the picture is the reflected position of the main important personages. In order to see it more clearly, I have left out the left-hand spread and I have reflected the picture:

The theme of both works is the same: it depicts the harsh everyday lives of burn-beaters, who burn and clear the land in order to be able to use it as fertile farming ground. Järnefelt’s painting includes both female and male labourers, whereas Kunnas has implemented the seven brothers, which raises the assumption it is a pure male affair. However, both *The Seven Dog Brothers* and its hypotext focus on male characters; the female ones are not prominently present. In each work one character draws the attention to him/her: two lines cross in the figure of the girl in Järnefelt’s *Kaski* and in the figure of Aapo in Kunnas’ picture. Both characters look straight at the beholder. The girl seems to be sad and suffering from the hard work. Aapo seems kind of dazed: he’s staring in the distance and wiping the sweat from his brow. All personages in Kunnas’ drawing are working hard (proving the many drops of sweat and exhausted faces) except for Eero and Tuomas, who are taking a break. The depiction of these two characters give the whole a more playful atmosphere. By implementing an adaptation of Järnefelt’s famous painting, Kunnas first of all shows a traditional Finnish act, as well as offering a hint towards Finland’s cultural heritage in the form of the visual arts; this is a beautiful example of “intervisuality”.
3.4.2 Kind(s) of intertextuality

Genette’s view on intertextuality is what he calls “hypertextuality”, or “any relationship uniting a text B (hypertext) to an earlier text A (hypotext), upon which it is grafted in a manner that is not that of commentary” (Genette, 1982: 11-12). *Seitsemän koiraveljestä* is clearly grafted upon the hypotext *Seitsemän veljestä*, first and foremost in the form of a picture book adaption. This not only becomes clear when looking at the title, but also when reading the “peritext” i.e. Kunnas’ preface. In the book’s preface Kunnas states that he has always considered Aleksis Kivi’s *Seitsemän veljestä* to be the best Finnish book, and that he “certainly could not keep his hands off of it”59. So in the case of Kunnas, we can discern a conscious use of intertextual references. In Genette’s work *Palimpsestes* there is no mentioning of the word “adaptation”, but several other terms might be applied here.

First and foremost *The Seven Dog Brothers* can be seen as a *transformation sérieuse* or *transposition* (Genette, 1982: 237). It is a form of transformation from a text purely composed out of linguistic signs into a text consisting of both linguistic and visual signs. As we will see later on, Kunnas adopts, changes or omits part of the hypotext. A subcategory of *transposition* is a *transtylisation* or a rewriting on the level of style (Genette, 1982: 257). Kunnas’ text is written in modern prose, including certain dialectal expressions (e.g. *pläiskähtää*, “to splash”, p. 16), which also appear in the hypotext. In consideration of the young reader – and perhaps the modern reader in general – old-fashioned expressions or words are omitted and transferred into a modern variant. Let’s take a look at the first sentence of both books:

*“Jukolan talo seisoi aurinkoisella mäenrinteellä lähellä Toukolan kylää.”* 60 (Kunnas, 2007: 6)

"Jukola farm, in the southern part of Häme, lies on the northern slope of a hill not far from a village called Toukola." (Kivi, 1959: 13)

First of all a difference in tense is noticeable: Kunnas opts for the past tense, whereas Kivi applies the present. This indicates that Kunnas recounts a story that happened in the distant past. Kivi, on the contrary, tells the story as it comes along and happens. Kunnas uses the contemporary word *läihellä*, while Kivi makes use of the now obsolescent word *liki*, which carries the same meaning as *läihellä*. Furthermore Kivi’s geographical descriptions *eteläisessä*

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59 “Olen aina ollut siitä mieltä, että Aleksis Kiven SEITSEMÄN VELJESTÄ on Suomen paras kirja, enkä tietenkään kyennyt pitämään näppejäni erossa siitä.” (Kunnas, 2007: 4)
60 "The Jukola farm lay on a sunny hillside not far from the village of Toukola." (Kunnas, 2006: 6)
61 "Jukola farm, in the southern part of Häme, lies on the northern slope of a hill not far from a village called Toukola.” (Kivi, 1959: 13)
Hämeessä (“in the southern part of Häme”) and erään mäen pohjaisella rinteellä (“on the northern slope of a hill”) have been omitted in Kunnas’ hypertext. Nevertheless, Kunnas adds a description in the form of an adjective, namely aurinkoinen (“sunny”).

<table>
<thead>
<tr>
<th>Example 1</th>
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<tbody>
<tr>
<td><strong>Temporal level</strong></td>
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<tr>
<td>Tempus</td>
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<tr>
<td><strong>Lexical level</strong></td>
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<tr>
<td>Kivi</td>
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<tr>
<td>Lexical level</td>
</tr>
<tr>
<td><strong>Descriptions</strong></td>
</tr>
<tr>
<td>Kivi</td>
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<tr>
<td>Descriptions</td>
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Let’s take a look at another example:

“Varhain seuraavana keväänä veljekset palasivat Impivaaraan, ja ennen viljapeltojen kellastumista seisoi uusi, entistä jyvämpi pirtti Impivaaran aholla.”62 (Kunnas, 2007: 54)

This sentence is a contraction of two different sentences, which are several sentences apart from each other:

“Keväällä varhain, jo ennen kurkien tuloa, heittivät veljekset Jukolan, pakenivat Impivaaran aholle taas ja rupesivat kohta kaiken voimin rakentamaan itsellensä uutta pirttiä.”63

”[...] Kuitenkin, jo ennen laihapeltojen kellastumista kylässä, seisoi pirtti valmiina Impivaaran aholle; seisoi samassa paikassa, samassa muodossa ja tilassa kuin ensimmäinen; uhkeampana vielä se seisoi.”64 (Kivi, 1997: 176)

In this case there is no difference in tense noticeable; both authors use the simple past. It is very clear that Kunnas has omitted large parts of the sentences. Most of the time Kunnas omits excessive descriptions, such as jo ennen kurkien tuloa (“before even the cranes had arrived”), heittivät Jukolan (“forsook Jukola”) and aholle (“to [...] clearing”) from the first sentence of the hypotext and kylässä (“in the village”), valmiina (“ready”) and the rest of the

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62 “Early the next spring, the brothers returned to Impivaara, and before autumn had turned the fields a golden yellow colour, there stood a new and even stronger cabin on the clearing of Impivaaaran.” (Kunnas, 2006: 54)
63 “Early in the spring, before even the cranes had arrived, the brothers forsook Jukola, and fleeing again to Impivaara clearing, began at once with all speed to build themselves a new cabin.” (Kivi, 1959: 155)
64 “Nevertheless, before autumn sowings had yellowed in the village, the house stood completed on Impivaaara clearing; on the same spot, in the same form and condition as the first; prouder even than before it stood.” (Kivi, 1959: 155)
sentence after the first semi-colon. Due to the contracting of two different sentences, Kunnas has phrased the descriptions differently, by means of adding adjectives to make it clear. The part of the hypotext after the first semicolon Kunnas has contracted to *uusi, entistä jykevämpi* (“a new, stronger than the previous”). Furthermore, Kunnas changes the verb *pakenivat* (> *paeta*; “to flee”) into *palasivat* (> *palata*; return).

**Example 2**

<table>
<thead>
<tr>
<th></th>
<th>Kivi</th>
<th>Kunnas</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Tempus</td>
<td>past tense</td>
<td>past tense</td>
<td>Ø</td>
</tr>
<tr>
<td>2. Lexical level</td>
<td>paeta</td>
<td>palata</td>
<td>transtylisation</td>
</tr>
<tr>
<td>3. Descriptions</td>
<td>keittivät Jukolan</td>
<td>Ø</td>
<td>reduction</td>
</tr>
<tr>
<td></td>
<td>aholle</td>
<td>Ø</td>
<td>reduction</td>
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<tr>
<td></td>
<td>kylässä</td>
<td>Ø</td>
<td>reduction</td>
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<tr>
<td></td>
<td>valmiina</td>
<td>Ø</td>
<td>reduction</td>
</tr>
<tr>
<td></td>
<td>seisoi samassa paikassa [...]</td>
<td>uusi, entistä jykevämpi</td>
<td>reduction + transtylisation</td>
</tr>
</tbody>
</table>

Returning to the aspect of *transformation* we can discern a certain subcategory which also applies to *The Seven Dog Brothers*. Genette states the following:

> “Une texte, littéraire ou non, peut subir deux types antithétiques de transformation que je qualifierai [...] de *purement quantitative*, et donc a priori *purement formelle* et sans incidence thématicque. Ces deux opérations consistent, l’une à l’abréger – nous la baptiserons *réduction* – l’autre à l’étendre : nous l’appellerons *augmentation*.” (Genette, 1982: 263)

It is quite obvious that *The Seven Dog Brothers* is a reduction of its hypotext when taking into account the scope of hyper- and hypotext (7723 words versus 81268 words), but Kunnas has made sure to preserve the order of the storyline. Leaving the amount of words aside, another reduction is discernable on the same level: Kivi’s *Seitsemän veljestä* contains fourteen chapters, whereas Kunnas’ adaptation disperses the story over merely eleven chapters plus a short epilogue. Especially the epilogue is a very short summary of chapter fourteen of the hypotext, even reduced to an enumeration of the marital status (including short description of the spouse), possible children and the place of residence of each of the seven brothers (in total only two pages). When looking at the quotes from the hyper- and hypotext mentioned above, we see some clear examples of reduction, even on the very basic level of the sentence. As has
become clear, Kunnas does not only reduce the text, he augments it as well, i.e. augmentation. Another example of the reduction of the text is the omitting of several of the inner stories told by Aapo and Simeoni. In Kunnas’ book the inner stories are reduced to three: Tarina kalveasta immestä (“The tale of the pale maiden”: 38-39), Tarina hiiden peurasta (“The tale of the demon’s deer”: 58-59) and Simeoni’s encounter with the devil (p. 70-73).

A final term applicable to Kunnas’ *The Seven Dog Brothers* is transmodalisation intermodale, the transferring from one mode to another (Genette, 1982: 323). Genette regards this intermodal transformation in light of drama productions, from a narrative text to a dramatic text. However, this term seems to be very appropriate for the comparing of *The Seven Dog Brothers* and its hypotext. Kunnas has transferred the purely narrative text of Kivi’s work to the medium of the picture book, including narrative through both text and pictures (see above).

Nevertheless the references in *The Seven Dog Brothers* are not only by inference, but also by literally quoting parts of the hypotext. The song about the Jukola brothers sung by the Toukola boys, called Seitsemän miehen voima (“The power of seven men), and another song, Makeasti oravainen (“Sweet squirrel”), are both quoted in Kunnas’ picture book. Moreover the final paragraph is exactly the same as in the hypotext, i.e. Seitsemän veljestä. The only difference is that the narrator in the hypertext distances himself from the story by using the passive voice and omitting a personal pronoun, “niin on kerrottu” (“thus has been told”; Kunnas, 2007: 94), whereas the narrator in the hypotext states that “niin olen kertonut” (“thus I have told”; Kivi, 1997: 410).

Concluding there thus appear several kinds of intertextuality in Kunnas’ *The Seven Dog Brothers*. Apart from rewriting the hypotext into modern prose, Kunnas omits (i.e. reduction), adds (i.e. augmentation) and transfers the medium of a novel existing out of single narrative text into the medium of a picture book, containing both narrative text and pictures.
3.4.3 Interesting aspects of the adaptation

As it is the case in many novels, *Seitsemän veljestä* leaves gaps in the descriptions of the landscape, environment, characters, etc. for the reader to use his/her imagination and to fill in those gaps. Quite obviously Kunnas coloured many of these gaps by means of his illustrations. To discuss all the manners in which he fills in those gaps would lead us too far away from the aim of this research. Therefore I will focus on the portraying (the external features) of the main characters, namely the seven brothers themselves.

Kivi does not spend many words on the description of the outer appearance of the brothers:

The names of the brothers, from the eldest downward, are: Juhani, Tuomas, Aapo, Simeoni, Timo, Lauri and Eero. Tuomas and Aapo are twins, likewise Timo and Lauri. Juhani, the eldest, is twenty-five; Eero, the youngest, has barely seen eighteen circuits of the sun. In build, they are stocky and broad-shouldered, of middling height, except Eero, who is still very short. Tallest is Aapo, though by far not the broadest across the shoulders. That advantage and honour falls to Tuomas, who is actually famous for the breadth of his shoulders. Peculiar to them all is the brownness of their skin and their stiff, hemplike hair, the coarseness of which is especially striking in Juhani."65 (Kivi, 1959: 13-14)

Kivi hands the reader information about the brothers’ names, two sets of twins, their age category, their build and their appearance, though very limited in detail. It appears the brothers have no real striking differences in appearance, and share the same features. Perhaps this is the reason why they have often been portrayed as seven, almost indistinguishable boys or men, as Sonninen remarks in Kunnas’ biography.66 Kunnas, on the contrary, chooses to give each of the brothers a different outer appearance; even the twins do not look alike (Kunnas, 2007: 2-3):

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65 "Veljesten nimet vanhimmasta nuorimpaan ovat: Juhani, Tuomas, Aapo, Simeoni, Timo, Lauri ja Eero. Ovat heistä Tuomas ja Aapo kaksoispari ja samoin Timo ja Lauri. Juhanin, vanhimman veljen, ikä on kaksikymmentä ja viisi vuotta, mutta Eero, nuorin heistä, on tuskkin nähnyt kahdeksantoista auringon kierrosta. Ruumiin vartalo heilillä on tukeva ja harteva, pituus kohtalainen, paitsi Eeron, joka vielä on kovin lyhyt. Pisin heistä kaikista on Aapo, ehkä ei suinkaan hartevin. Tämä jälkimmäinen etu ja kunnia on Tuomaan, joka oikein on kuuluisa hartioittensa levyyden tähden. Omituisuus, joka heittää kaikkia yhteisesti merkitsee, on heidän ruskea ihonsa ja kankea, hampunkarvainen tukkansa, jonka karheus etenkin Juhanilla on silmään pistävä.” (Kivi, 1997: 3-4)
Before the actual story starts, Kunnas introduces the seven brothers by portraying them standing in a row, looking straight at the reader (see fig. 15). Looking from left to right, the brothers are depicted from the eldest until the youngest, although there is a hitch, because Eero stands between Timo and Lauri. Kunnas furthermore adds their names underneath, including which ones are twins and which ones are the eldest and youngest. However, Kunnas does not include any ages, so the reader has to guess how old the brothers are. As Kivi describes, Eero is eighteen years old and not yet that tall. Kunnas enlarges the difference in age and length by portraying Eero as the smallest brother, actually looking just like a pup, but nonetheless very cunning. Simeoni, on the contrary, looks as if he were the oldest, because of his grey colour and “beard”. Perhaps Kunnas wanted to portray a difference in wisdom between the actual eldest, Juhani, a stubborn and hot-headed person, and Simeoni, the pious brother. Nevertheless, Kunnas gives voice to the reason for portraying the brothers differently: “The composition of seven fellows on the same picture would become [...] troublesome and boring.”

Indeed, a picture book would be quite boring if seven characters who would look exactly the same, were depicted on each page. Furthermore, it would be difficult to distinguish them from one another. Kunnas thus deviates from the previous artists such as for example Gallen-Kallela and Tanttu, and in that manner breathes new life into the depictions of the seven brothers.

3.5 Summary of results

During the course of this chapter, I have analysed four different novels on the basis of possible intertextual correlations with Kivi’s *Seitsemän veljestä*. These case studies proved that intertextual correlations can appear on different levels, namely implicitly and explicitly. Two case studies showed explicit intertextual relations, whereas the remaining two were limited to the implicit level. *Pietolan tytöt* and *The Seven Dog Brothers* contain the most explicit intertextual references. *Pietolan tytöt* could be seen as an adaptation or a pastiche of *The Seven Brothers*; on the level of style, plot and motifs one can discern very prominent similarities between hyper- and hypotext. *The Seven Dog Brothers* obviously is the most straightforward and explicit intertextual reference to the hypotext. Kunnas’ children’s book is an adaptation of Kivi’s novel into the medium of a picture book, composed out of both narrative text and images. Intertextual references between Kivi’s novel and the other two case studies on *The Unknown Soldier* and *A Day in Ostrobothnia* proved difficult to discern, although the back flap of the translation of both books mention that the novels are written in the wake of Kivi’s *The Seven Brothers*. The correlations between the hypertexts and the hypotext were found on an implicit level. Both *The Unknown Soldier* and *A Day in Ostrobothnia* made use of a collective as the main character, described scenes of drunkenness, the clandestine brewing of alcohol and the depiction of violence. The motif of drunkenness and the brewing of moonshine, however, does not necessarily point to Kivi, but nonetheless, Linna and Tuuri operate in the tradition initiated by Kivi. *The Unknown Soldier* contains one clear reference to *The Seven Brothers* by use of the phrase “Rajamäen rykmentti”. The intertextual correlations are limited to the aforementioned items.

As far as the methodology is concerned, Genette’s theory is very useful when it comes to clear-cut intertextual references, such as adaptations and pastiches. However, when trying to apply it to implicit intertextual references, Genette’s theory appears to be rather insufficient. For future comparable research, it would be recommended to apply a second framework or develop a new framework.
CONCLUSION

The aim of this master’s thesis has been to investigate whether traces of Aleksis Kivi’s *Seitsemän veljestä* could be found in Finnish culture in general and more specifically in Finnish everyday life, the arts and literature. The research started off broadly, examining elements of the novel’s “afterlife” in Finnish every life and the arts, where after it entered at length into the level of literature and the discussion of four novels as case studies.

At the end of chapter two, special attention was paid to the tracing of the afterlife of Kivi and his novel in Finnish everyday life. Several markers of Kivi’s significance are present in the daily/ordinary environment of Finland’s inhabitants in the form of statues, memorials and street names. The annual presenting of two literary prizes show the author’s contribution and significance to Finnish literature. As regards the traces of his novel in Finnish everyday life, one could see the widely spread use of character and place names, ranging from street names, postal stamps, a coat of arms, and sports activities to jewellery, china, wine, cider and even candy. Furthermore the novel was and still is a source of material in the visual arts. In everyday life, one can thus discover many traces of the continuous presence of Kivi and his novel.

The emphasis and likewise the core of this thesis lay with uncovering traces of *Seitsemän veljestä* in Finnish literature, substantiated by the discussion of four novels. During the case studies these novels were examined on the basis of intertextual correlations with their hypotext, *The Seven Brothers*. The results pointed out that intertextual references appeared on different levels, being implicitly or explicitly. Two novels (*Pietolan tytöt* and *The Seven Dog Brothers*) proved to be explicitly referring to their hypotext, whereas the other two (*The Unknown Soldier* and *A Day in Ostrobothnia*) remained on the implicit level. *The Unknown Soldier* and *A Day in Ostrobothnia* scarcely contained intertextual references. These references proved difficult to be found and they were mainly located on an implicit level. The profoundest similarity between both hypertexts and their hypotext is the use of a collective as the main character. The correlation in describing scenes of drunkenness and the clandestine brewing of alcohol appeared in the hypertexts as well, but whether these traits immediately point to a derivation of Kivi’s text remains to be seen. Nevertheless, both Linna and Tuuri operate in a tradition, which can be traced back to its literary initiator, Kivi. The explicit references, on the contrary, were found in the other case studies on *Pietolan tytöt* and *The Seven Dog Brothers*. In *Pietolan tytöt, Seitsemän veljestä* is transposed to a female
perspective and therefore the novel by Meriläinen could be seen as an adaptation or a pastiche of its hypotext; the most explicit intertextual correlations are discerned on the level of style, plot and motifs. Kunnas’ *The Seven Dog Brothers*, being a straightforward adaptation of its hypotext into the medium of a picture book, proves to be the clearest trace of Kivi. This turns the book into a beautiful symbiosis of two sources of intertextual reference, being both text and image.

The theoretical framework, consisting of Genette’s theory on intertextuality, was very useful to apply, provided the text on which it has been tested, contained explicit intertextual references. In case of implicit references, Genette’s theory appeared to be rather inadequate. It would be recommended to make use of a second framework or even to develop a completely new cadre, when future, comparable research would be executed.

The many traces of Kivi’s *Seitsemän veljestä* in Finnish everyday life, the arts and in literature prove that the novel is still present in many forms. Although its presence is not always exactly demonstrable, it nevertheless becomes clear that Kivi and his novel are leading their afterlife within Finnish culture.

"Mutta tässä on kertomukseni loppu. Ja niin olen kertonut seitsemästä veljeksestä Suomen saloissa; ja mitäpä kertoisin enää heidän elämänsä päivästä ja sen vaiheista täällä? Se kulki rauhaisesti puolipäivän korkeudelle ylös ja kallistui rauhaisesti alas illan lepoon monen tuhannen, kultaisen auringon kiertoessa."

*(Aleksis Kivi)*
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APPENDIX

1. Kivi related street names

- Aleksis Kiven katu: Helsinki, Tampere, Hämeenlinna, Äänekoski, Hyvinkää, Loimaa
- Aleksis Kiven tie: Nurmijärvi, Siuntio, Kerava, Tuusula, Vaasa
- Kivenkatu/kuja/tie: Alajärvi, Forssa, Haapajärvi, Hollola, Lahti, Lappeenranta, Mikkeli, Äänekoski
- Aleksintori: Kerava

2. Seitsemän veljestä related street names

- Hiidenkivenkuja/polku: Vantaa
- Hiidenkiventie: Helsinki
- Jukola: Lusi, Kauhajoki, Itä-Karttula
- Impivaara: Siilinjärvi
- Jukolanahde: Espoo, Siuro
- Jukolankaari: Tuusula
- Jukolankatu: Hyvinkää, Lohja, Lahti, Raisio, Tampere, Mikkeli, Lappeenranta, Joensuu, Lieksa, Haapajärvi, Kemi
- Jukolankuja: Helsinki, Kaukkala, Tuusula, Parola, Nokia, Saarijärvi, Vuohijärvi, Kulonlahti, Kauhajoki, Valtimo, Vantaa, Oulu
- Jukolanmäki: Lappila
- Jukolanpolku: Inkeroinen, Hirvas
- Jukolanranta: Kuusisto
- Jukolanruoja: Tuusula
- Jukolanruuha: Kalajoki
- **Killintie**: Kouvolansalat
- **Kiiskintie**: Kouvolansalat
- **Seitsemän veljeksen tie**: Siuntio
- **Seittemännikenttä**: Hyvinkää, Tuusula
- **Simeoninkatu/tie/viita**: Alajärvi, Espoo, Helsinki, Hollola, Hyvinkää, Joensuu, Kankaanpää, Kerava, Lappeenranta, Nurmijärvi, Pori, Raisio, Riihimäki, Seinäjoki, Vaasa, Varkaus, Vihti
- **Tammiston tie**: Kouvolansalat, Riihimäki, Nurmijärvi
- **Timonkatu/kuja/piistikko/tie/viita**: Alajärvi, Espoo, Helsinki, Hollola, Hyvinkää, Hameenlinna, Imatra, Joensuu, Jämsänkoski, Kangasala, Kankaanpää, Kerava, Lahti, Mikkeli, Nurmijärvi, Pori, Raisio, Riihimäki, Seinäjoki, Tampere, Vaasa, Vantaa, Varkaus, Vihti, Ähtäri
- **Tuomaankatu/kuja/tie/viita**: Alajärvi, Anjalankoski, Espoo, Hamina, Heinola, Helsinki, Hyvinkää, Joensuu, Jyväskylä, Jämsänkoski, Kangasala, Kankaanpää, Kauhava, Kerava, Kotka, Lapua, Nurmes, Nurmijärvi, Oulu, Pori, Riihimäki, Seinäjoki, Tampere, Turku, Vaasa, Varkaus, Vihti
- **Valkontie**: Kouvolansalat
- **Veljestentie**: Helsinki, Vihti
- **Venlankatu/kuja/polku/tie**: Alajärvi, Helsinki, Hollola, Hyvinkää, Kerava, Lohja, Nokia, Nurmijärvi, Orimattila, Riihimäki, Siuntio, Vaasa
- **Viertolankatu/kuja/tie/viita**: Helsinki, Hyvinkää, Ikaalinen, Joensuu, Jämsänkoski, Kerava, Kouvolansalat, Kuusankoski, Nurmijärvi, Oulu, Seinäjoki
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