**Abstracts of conference papers given in the context of the TTT project 2013–2016**

Päivi Lappalainen

**How the literature for girls found its way to Finland**

Paper at the conference ***LIIKKEELLÄ: TODELLISET JA KUVITTEELLISET TILAT, RAJAT JA SIIRTYMÄT 1800-LUVULLA***

***I RÖRELSE: VERKLIGA OCH IMAGINÄRA RUM, GRÄNSER OCH ÖVERGÅNGAR PÅ 1800-TALET***

***(On the Move: Real and Imaginary Spaces,Borders and Movements in the 19th Century)***

The Conference of the Network for the 19th Century Studies 29.–30.1.2015

University of Tampere

In my paper, I will trace the ways in which the literature for girls came to Finland. My main sources are the reviews and the advertisements of the book sellers in the Finnish newspapers and journals in the 19th century and at the beginning of the 20th century. As there were only few reviews (and many of them short ones) until the end of the 19th century, the advertisements are important source material. All the newspapers are digitalized in the Finnish Historical Newspaper Library (<http://www.theeuropeanlibrary.org/tel4/collection/a0044>). The study is a subproject in the Collaborative HERA Research Project *Travelling TexTs,* 1790-1914: The Transnational Reception of Women’s Writing at the Fringes of Europe (Finland, the Netherlands, Norway, Slovenia, Spain).

In the 19th century, one can find a specific genre aimed at young female audience, written mostly by women writers. The historical background of the girls' literature is the conduct books for girls which were published in France, England and Germany in the 17th, 18th and 19th century. The genre itself was grounded in the mid-19th century although one can say that Fanny Burney with her *Evelina, or, A Young Lady's Entrance into the World* published in 1778 was a foremother to the later authors and Burney had a decisive influence on the girls' story.

In Finland, *I utvecklingstid* (1889) published by Toini Topelius under the pseudonym Tea was one of the first Finnish stories for girls, but Finnish girls could read this type of books already earlier in Swedish translations. The first Finnish translation of a classic story for girls was Louisa May Alcott's *An Old Fashioned Girl* (1869). The book was translated twice in two successive years with two different names: *Nuorta väkeä* (1889) and *Tytöistä parhain* (1890).

Compared to the Finnish reception of Alcott's book, the Swedish one was rapid: the book was translated into Swedish as early as in 1870, only a year after it came out in the United States, and a year earlier than the translation of Alcott's most famous story for girls, *Little Women* (1868), was published. An advertisement in the newspaper *Åbo Underrättelser* in 1870 shows that the Swedish translation of *An Old Fashioned Girl* was available in the Finnish bookshops already in the same year when it came out in Sweden. The Swedish translation of *Little Women* with the title of *Unga kvinnor eller Margret, Hanna, Betty och Amy* was published in 1871 and a year later it was found in many Finnish bookshops.

Alcott's books are only one example of the reception, but in conclusion, the Swedish translations were an important channel by which the literature for girls found its way to Finland. Especially the literature in English written by women was available in the Finnish bookshops thanks to the Swedish translations. But the English editions of English and American books were advertised also in the Finnish newspapers and hence sold in the bookshops because of Tauchnitz Editions – books published in English by the German publisher Bernhard Tauchnitz.

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Viola Parente-Čapková

1. **MEET OUR FOREMOTHERS**: The round table at the Vilenica Literary Festival, 5th September 2014, with the contemporary transnational women writers Dimitra Xidous, Elsa Korneti and Gabriela Babnik

 Chairing and co-organizing (together with Katja Mihurko-Poniž)

 *“For we think back through our mothers if we are women.”*

 *Virginia Woolf*

The round table will be organized by two partners: the participants of the HERA project *Travelling TexTs, 1790-1914: The Transnational Reception of Women's Writing at the Fringes of Europe (Finland, the Netherlands, Norway, Slovenia, Spain)* and Vilenica Literary Festival. The aforementioned project studies the role of women's writing in the transnational literary field during the long nineteenth century. It explores in terms of gender cultural encounters through reading and writing that contributed to shaping modern cultural imaginaries in Europe. The systematic scrutiny of reception data from large-scale sources (library and booksellers’ catalogues, the periodical press) forms the basis for the study of women's participation in this process. By tracing and comparing the networks created through women's writing from the perspective of five countries (Norway, Finland, Slovenia, Spain, the Netherlands) located at the fringes of 19th-century Europe we are questioning the relations between center and periphery from a gendered point of view. The CRP will thus contribute to the development of new, transnational models of writing the history of European literary culture.

One of the main objectives of the project is to place emphasis on the dialogue with a broader audience, especially with contemporary women writers. In the frame of the round table we would like to discuss the following questions and issues:

* How important are the female tradition and the female genealogies for the contemporary women writers?
* In the long 19th century many women writers shared the migration experience, they had been also active as translators and cultural mediators. How do the contemporary women writers experience their role in the multicultural communities?
* How do migrant writers, writing in their mother tongue, face a culturally dominant language of their new homeland?
* Which role takes gender in the cultural encounters today?
* Are there any differences in the reception of the contemporary women writers between centers and peripheries?
* How important are female networks today?
1. **Finnish women writers/intellectuals at the beginning of the 20th century**

 Paper at the conference *Intellectual Women: Dissatisfied Modernities. NEWW Meeting* 13–14 November 2014, Complutense University, Madrid.

In my paper, I would like to outline the ways intellectual women in Finland reflected on their possibilities at the beginning of the 20th century. First, I give some historical background concerning the history of education of women in Finland, of their possibility to study at the university and becoming scholars or intellectuals in the broader sense of the word against the background of Finnish national revival, which was entering its culminating phase at the turn of the 19th and the 20th century. Then I concentrate on several examples of women who acted as writers and intellectuals and on their way to conceptualize the idea of “woman intellectual” in dialogue with foreign, i. e. non Finnish, women’s thought.

Finnish women could study at the university from the very beginning of the 20th century without a special permit (the so-called “liberation from their sex”) and got the vote in 1906. The major ideologists of the Finnish national movement were mostly in favour of women’s education and advancement, maintaining that the cultural level and status of the nation can be measured by the status of its women. However, there were still many obstacles that the Finnish women intellectuals had to face at the turn-of-the-19th-and-the-20th-century Finland. I will give some examples of these creative women and the way they were shaping the understanding of the concept of woman intellectual engaging with foreign women’s ideas on the topic. My major example will be one of the major mediators of the French culture in Finland and an admirer of Germaine de Staël: the Finnish language writer, journalist, translator, essayist and versatile cultural figure L. Onerva (1882–1971), who dedicated much of her fiction and non-fiction writings to the issue of women’s genius as well as their creative and intellectual capacities.

1. **Scandinavian Women in the Finnish Reception at the Turn of the 19th and the 20th Century**

 Paper at the conference ***LIIKKEELLÄ: TODELLISET JA KUVITTEELLISET TILAT, RAJAT JA SIIRTYMÄT 1800-LUVULLA***

 ***I RÖRELSE: VERKLIGA OCH IMAGINÄRA RUM, GRÄNSER OCH ÖVERGÅNGAR PÅ 1800-TALET***

 ***(On the Move: Real and Imaginary Spaces,Borders and Movements in the 19th Century)***

 The Conference of the Network for the 19th Century Studies, University of Tampere, 29–30 January 2015

The section “Skönlitteratur” (= fiction) of the Cygnaeus Collection, part of the “Old Collection” of the Turku City Library, comprises a large number of works by women authors. The largest amount of the works by women is to be found in the subsection “Skandinavisk skönlitteratur” (“Scandinavian Fiction”), comprising writings by authors from Nordic countries including some from Finland, whose reception I have called “inner reception”. Indeed, not all of Finland’s Swedish language authors are included in “Scandinavian Fiction” subsection, some are filed within the subsection “Inhemsk litteratur”, i. e. Finland’s literature (I call this phenomenon “inner reception”).

My research on the Cygneaus Collection as a part of the Turku City Library Old Collection has shown that there are to be found many works by women we would call today feminists, i. e. women interested in women’s cause or women’s question, be it emancipation in a general sense, sexual freedom, or other forms of ”radicalism”. The authors of the works in questions are both famous writers and less or much less known ones, from canonized writers to actresses, travellers and princesses – among others: Victoria Benedictsson, Ahlfild Agrell, Mathilde Malling /Stella Kleve, Anne Charlotte Leffler, Nathalie Larsen, Elsa Lindberg-Dovlette and Mary Karadja. Quite a few of them are women with transnational background as Laura Marholm Hansen and Sonya Kovalevsky.

In my presentation, I want to discuss the Scandinavian woman authors present in the Cygnaeus Collection – Scandinavian fiction within the context of reception of Scandinavian women writers in the Finnish *fin de siècle* press. I intend to pay attention especially to what we can call a feminist emphasis in these women’s work and the way this emphasis was reacted to.

1. **A Double Gaze at the Canon – Finnish Literary History from Outside, Inside and In-Between**

 Paper at the seminar ***Kanon – vad, hur och varför? Litteraturhistorieskrivningens problem och möjligheter***

 Svenska litteratursällskapet (Swedish Literature Society), Helsinki/Helsingfors 8 May 2015

The notion of *double gaze* at a literary canon can mean many different things. According to Dan Taranu, the literary canon is a field of discourse on which memory, politics, national and cultural identity and interpretative frames inevitably cross paths. In this paper, I am looking at my experience as a scholar, teacher and translator of Czech origin, who has had the luck and privilege to be able to look at her primary material (i. e. Finnish literature) from outside and inside, from several positions and perspectives as well as from a kind of in-between, due to a kind of fusion of these perspectives. I am discussing several case studies of encountering and approaching the question of literary canon, including my work at the HERA financed Joint Research Project *Travelling Texts 1790–1914: The Transnational Reception of Women’s Writing at the Fringes of Europe (Finland, the Netherlands, Norway, Slovenia, Spain)*, in which I have been working since 2013.

1. **Contextualizating the Author in Travelling Texts**

 Paper at the colloquium ***The Politics of Literary History***

 University of Turku, 19 December 2015

In my paper, I present approaches to literary history with which I have been working so far. I am focusing especially on approaching literary history from the point of view of reception, using large scale data stored in a digital tool. In conjunction with the theorico-methodological framework, I will present the actual work done within the HERA financed Joint Research Project *Travelling Texts 1790–1914: The Transnational Reception of Women’s Writing at the Fringes of Europe (Finland, the Netherlands, Norway, Slovenia, Spain)*, in which I have been working since 2013. I will concentrate namely on the concepts of ‘contextualization’ and ‘authorship’ and their political meaning within the framework of the work done during the project.

1. ***Travelling TexTs*: A HERA financed five countries project from the point of view of the Finnish team**

Paper at the the first Nordic Digital Humanities Conference (Digital Humaniora i Norden)

University of Oslo & Norwegian National Library, 15-17 March 2016

### In my paper, I want to present the HERA-funded project HERA Project *Travelling TexTs 1790-1914. Transnational Reception of Women’s Writing at the Fringes of Europe* ([http://travellingtexts.huygens.knaw.nl/](https://mail.utu.fi/owa/redir.aspx?SURL=-kE5OVOO0jQxF0APpJ4DPnRgX90OLh3Bkzr6TOmna8aa6Jw8zfjSCGgAdAB0AHAAOgAvAC8AdAByAGEAdgBlAGwAbABpAG4AZwB0AGUAeAB0AHMALgBoAHUAeQBnAGUAbgBzAC4AawBuAGEAdwAuAG4AbAAvAA..&URL=http%3a%2f%2ftravellingtexts.huygens.knaw.nl%2f)) with its background in the COST Action IS 0901 WWIH (Women Writers in History: Toward a New Understanding of the European Literary Culture; <http://www.cost.eu/COST_Actions/isch/IS0901>) and in the Women Writers’ Networks ([http://www.womenwriters.nl/index.php/Women\_writers'\_networks](http://www.womenwriters.nl/index.php/Women_writers%27_networks)). More specifically, I would like to talk about the preliminary results of the Finnish team.

### The *Travelling TexTs* project traces and compares networks created through women’s writing and its reception from the perspective of five countries at the fringes of Europe (Norway, Finland, Slovenia, Spain, the Netherlands). It studies the role of women’s writing in the transnational literary field during the long 19th century. The research is based on a systematic scrutiny of reception data from large-scale sources (library and booksellers’ catalogues, the periodical press), mapping women’s participation in this process. In this way, the relation between centre and periphery is questioned from a gendered point of view. Like the earlier activities (the *Women Writers’ Networks* and the COST Action),the *Travelling TexTs* project orbits around a shared digital tool, the database *WomenWriters*, which is being developed into a Virtual Research Environment (NEWW VRE), providing not only advanced technology for statistical analysis, charting and visualisation, but also the possibility to work together in the virtual space. The project aims at contributing to the development of new, transnational models of writing the history of European literary culture.

### After presenting the project as a whole including its digital tools, I will to focus on the work done by the Finnish team, which has been working with various sources illuminating women writers’ reception in the 19th century Finland. Particularly, I want to talk about the research carried out within the Finnish Historical Newspaper Library (<http://digi.kansalliskirjasto.fi/sanomalehti/search>) and the research of the Old Collection of the Turku City Library, rich in women’s writing (Turku City Library is one of the Associated Partners of the *Travelling TexTs* project).