

Henning Howlid Wærp
Professor of Nordic literature
UiT - The Arctic University of Norway

Knut Hamsun's critique of consumerism – *Segelfoss Town* (1915)

In Greg Garrard's influential book *Ecocriticism* there is no chapter on consumerism. However modern mass consumption is in many ways responsible for our ecological problems. Are values and consumption connected? This has been a central point of many discussions concerning trade and consumption. The Norwegian nobel prize winner Knut Hamsun addresses questions around the modern consumer already at the beginning of the 20th century, in his novel *Segelfoss town* (1915). My paper will discuss the novel with outset in the concept consumer, how consumption can result in a growing number of people who struggle with social and psychological disorders – as well as environment related difficulties.

Markku Lehtimäki
Acting Professor of Comparative Literature
University of Turku

Fictional Minds in Natural Environments: Textual Designs and Changing Ecologies in Contemporary Finnish Fiction

In my paper I will ask how a focus on a fiction writer's exploration of ecological issues can be complemented with a closer look at narrative designs by means of which she engages with those issues. More specifically, I argue that coming to terms with portrayals of natural – both human and nonhuman – minds in contemporary Finnish fiction requires integrating ecocritical perspectives with narratological research on consciousness presentation. Focusing on two recent novels, Ulla-Lena Lundberg's *Ice* (2012) and Sofi Oksanen's *Norma* (2015), I will analyze how narratives link the thought processes of individual characters to their natural environment, situating these characters' minds in a specific social and physical context. More precisely, this context is the "natural" environment of the sea and the island in *Ice* and in the "urban" environment of cities and media technologies in *Norma*. Ashton Nichols coins a new concept, "urbanature," to refer to the current human experience in which technology has become our new natural environment. Indeed, human minds are always embedded in a particular environmental context but also nonhuman experiences emerge from the same dynamic interplay between individual organism and larger environment. In this way, Lundberg's and Oksanen's texts suggest how the human capabilities of using our imagination and making stories both ground and are grounded in our physical experience of natural environments. As I argue, by providing new tools for analyzing textual designs, narrative theorists can extend the reach of ecocritical methods. Specifically, scholars of story can explore how attending to narrative forms may reveal new modes of interconnection between textual practices and natural ecologies. Conversely, ecocritics can provide narrative theorists with new questions to address when it comes to the study of narrative forms: How might an author's concern with a particular kind of ecology motivate the use of specific forms? How can techniques for consciousness presentation, for example, be leveraged to suggest how characters' experiences both shape and are shaped by their engagement with aspects of the natural world? In conclusion, I ask whether the changing environment also produces new ways of imagining and representing it.

Markku Lehtimäki, Ph.D., is Acting Professor of Comparative Literature at the University of Turku, Finland. His research focuses on narrative theory, visual culture, and environmental literary studies. He is co-editor of several books, including *Narrative, Interrupted: The Plotless, the Disturbing, and the Trivial in Literature* (2012) and *Veteen kirjoitettu: Veden merkityksiä kirjallisuudessa* (2018; *Written on Water: Meanings of Water in Literature*). His current research project *The Changing Environment of the North: Cultural Representations and Uses of Water* (2017–2021) is funded by the Academy of Finland.

“From technopastoral to climate idyll? The opportunities of disaster in Annika Luther’s novel *De hemlösas stad*”

The Finland-Swedish writer Annika Luther’s young adult novel *De hemlösas stad* (“The city of the homeless”) was received in terms of dystopia when it was published in 2011 (Lassén-Seger, 2011; Enckell-Grimm, 2011; Israelsson, 2011, Olsson, 2012). Although some of the critics noted that the novel was funny at times, its alleged genre – and thus the mode of reading the novel – went unquestioned.

The novel pictures two societies located within the borders of Finland after a climate disaster. The south coast, Helsinki included, has been flooded and its inhabitants moved to Jyväskylä, which is now the new Finnish capital. Helsinki in turn has been overtaken by climate refugees from Asia, fleeing from unbearable living conditions.

What is characteristic of both societies pictured in the novel is love, friendship, joy, and even relative security. Whereas life in Jyväskylä is characterised as being entirely safe and boring, the city remains a thoroughly benign society where the intertextual references to the 20th century classic dystopias are genuinely humoristic. Life in Helsinki (or Halsingih as it has been re-named by its new inhabitants), is more adventurous and potentially dangerous, but vivid and full of laughter and friendship. Personal relations are throughout characterised by genuine care and concern for the other across any ethnic differences.

In other words, whereas Annika Luther makes use of some of the dystopic genre markers, her novel does not qualify as a full-blown (climate) dystopia. It does indeed picture society after a climate disaster with all its horrors, but its main agenda is to indicate hope and ways forward through love, care, and inter-personal relations. In that, the novel more often than not comes close to the genres of the idyll and pastoral. It thus contributes to new constructive ways of imagining life after a potential climate catastrophe, ways in which the disaster even becomes an opportunity for a more genuine and compassionate way of life.

PhD., docent Toni Lahtinen
Tampere University
Faculty of Social Sciences

From Magical to Political Wilderness: Environmental Change in the Imagined Arctic

This presentation discusses environmental change in the long literary tradition where Finnish Lapland and the Arctic are depicted as a magical, disorienting wilderness where the laws of nature do not apply. First, I will focus on the famous fairy tales by the Finnish author Zachris Topelius (1818-1898) and explore the tales' descriptions of the Arctic nature and the contemporaneous attempts to Christianise Lapland. Topelius creates his National Romantic storyworld and imaginary Arctic by combining such literary and cultural influences as travel literature, European fairy tales and Finnish folk tradition.

Second, I will analyze contemporary young adult literature that has been influenced by the so called Topelian tradition. The novels of Ville Suhonen exemplify how the magical wilderness started to transform into a more realistic and political landscape at the same time as one of the most radical periods of Finnish animal activism affected the environmental imagination in the 1990s. Whereas Suhonen rewrites Topelius's utopian stories, Emmi Itäranta's work in the 2010s refashions national Romantic ideas of pristine wilderness and presents a dystopian world in which climate change and rising sea levels have led to the resettling of the Arctic areas by climate refugees.

Dark ecology in Erlend O. Nødtvedt's *Vestlandet*: Celebrating climate change

In Norwegian contemporary climate fiction, narratives of the anthropocene often portray humans in denial of climate change (see Endreson, Bjørkdahl and Lykke 2017). In Erlend Nødtvedt's recent novel *Vestlandet* (2017) an alternative story is presented. In contrast to conventional climate change denial, the two protagonists are literally celebrating climate change and the exceptional Western Norwegian «sublime» landscape. Drawing on Timothy Morton's concept of dark ecology I will investigate *Vestlandet* as a response to a world in climate crisis.

Historically the rural Western part of Norway has been seen as exceptional, the counter-image being both urban Bergen and the Eastern part of Norway. The sublimity of the landscape has been seen as «matching» the vitality and toughness of the people from the fjords and mountains of Western Norway. The mentality of the specifically Western Norwegian in Nødtvedt's *Vestlandet* relies on the literary predecessors, but being a contemporary cli-fi novel crossing the border between «reality» and dream, the novel is truly original.

The first person narrator (resembling the author himself), along with a close friend and painter, sets out on a roadtrip from the city of Bergen to Lærdal in order to return the skull of Western Norway's martyr Anders Lysne (who was executed in Bergen in 1803) to its rightful place. Being in a more or less intoxicated condition, the two protagonists cross the limits of human imagination to recreate and map out the *genius loci* of «Vestlandet» and both acknowledging, celebrating and confronting climate change and their own mortality.

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Leena Romu: Dystopian Comics as Cautionary Tales about the Future of the Arctic – Stylistic and Rhetorical Aspects of Graphic Storytelling

Sands of Sarasvati (2008) is a graphic novel adaptation based on a novel by Risto Isomäki, one of the most renowned science fiction authors of contemporary Finnish literature. The adaptation by Petri Tolppanen and Jussi Kaakinen follows the basic plot of the novel: in the 2020s, several environmental researchers in different parts of the world realize that an ecological catastrophe threatens the humankind because of the climate change. The attempts to prevent the disaster come too late and an enormous tsunami caused by the melting of Arctic ice sheets destroys most of the world's population. Published ten years later, Hannele Mikaela Taivassalo's and Catherine Anyango Grünewald's collaboration *Scandorama* (2018) draws inspiration from the transnational boom of dystopian fiction and imagines a future where the Nordic countries of Finland, Sweden, Norway and Denmark form a utopian state called Neoscandia. Despite the state's utopian ideals of beauty and cleanliness, the reality is built upon oppression of people and exploitation of the environment. Arctic areas are treated as final disposal places for wastes, be they biohazardous or nuclear.

In the presentation, I use the frameworks of rhetorical narratology and comics studies to examine how *Sands of Sarasvati* and *Scandorama* utilize medium-specific means in persuading the reader to draw similarities between the fictional story world and the actual (non-fictional) world. I approach the graphic narratives as cautionary tales, since dystopian fiction is often understood as an appropriate form for criticizing the current society and warning about the negative consequences of technological, economic, social, and political actions. Special attention is paid to the representations of ice and snow, since they are iconic imageries of the North. In both comics, the imageries of melting glaciers function as metonymies for climate change but the different states of water gain also realistic and metaphoric meanings in the narratives depending on the narratives' overall rhetoric.

Primary works

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Leena Romu's (PhD) doctoral dissertation is the first academic monograph that concentrates on the close analysis of Finnish comics. In the dissertation, Romu builds a three-part method which utilizes concepts and theories from narratology, comics studies, and cultural studies to analyze the verbal-visual, spatial and representational means that comics use for representing embodiment (English abstract available at <http://tampub.uta.fi/handle/10024/104240>). Currently Romu works in a research project "Synkistyvät tulevaisuudenkuvat – Dystooppinen fiktio nykykirjallisuudessa" ("Darkening future visions: Dystopian fiction in contemporary Finnish literature", funded by Kone Foundation 2015–2019, University of Tampere). Romu is interested in transmedial narratology, feminist literary theories, spatiality, and comics studies. E-mail: leena.romu@tuni.fi

Imagining the environmental consequences of the Oresund bridge in drawings and comics (1970-1990)

The Oresund bridge unites the city of Malmö (Scania, Sweden) with the capital of Denmark (Copenhagen, in Zealand) since the year 2000. Since the 1840s, several intellectuals, politicians, and engineers have imagined the advantages that a bridge would bring to the Swedish and Danish societies. To the hopes of uniting the two shores, many feared that establishing a fixed link would have caused serious risks for the national economies and for the sovereignty of the two countries. Since the 1970s, the raise of the environmental consciousness changed the popular perception of connectivity infrastructures. Since then, the movements for the protection of the environment in Sweden and Denmark started to advertise on mass scale the negative consequences that the fixed link would have for the environment of Scania and Zealand. Drawings and comics, which are powerful fictional tools for portraying societal hopes and fears, were among the means used to catch the popular attention. This paper aims at showing how drawings and comics portrayed the imagined environmental impact of the Oresund bridge.

In the early 1970s, the national newspapers started to host debate articles in which the first environmentalists described the negative environmental impact that a fixed link would have and exposed the dangers of pollution and soil overexploitation; satirical drawings often magnified the key points of these articles and, sometimes, exaggerated their content in order to catch the attention of the audience on this new hot topic. In the mid-1980s, the newly-established associations against the bridge project, *Motlänken (Against the Link)* and *Scan Link Nej Tak! (Scan Link No Thanx!)*, edited several periodical publications, but also flyers and leaflets, from which, also by the use of comics and drawings, they attacked the bridge proponents as heartless capitalists and the bridge itself as a Trojan horse for the European exporters.

Francesco Zavatti (1982) is post-doctoral researcher in history at the Institute for Contemporary History, Södertörn University, Sweden and lecturer at the Department of Political Sciences, Roma Tre University, Italy. Since 2016, Zavatti leads the project *Imagining the Oresund Bridge*, financed by the Fund for Danish-Swedish Cooperation, Wenner-Gren Foundations, and ReNEW/Nordforsk.

What if? Ecological destruction and affect in *Fortitude*

Although British produced, the TV crime thriller *Fortitude* (2015–2018) owes to Nordic noir – a sub-genre of crime fiction – in many respects: the story about brutal violence is set on a fictional secluded Nordic island in cold climate and inhabited by estranged people and a large number of polar bears. The cast of actors is multinational with for example Danish Sofie Gråbøl and Icelandic Björn Hlynur Haraldsson in two central roles. Moreover, ice plays a central part in the formation of the central conflict: a glacier hotel project promoted by the Governor of the island is highlighted as an omen of the consequences of human exploitation of the natural environment, and the melting permafrost that releases unexpected dangers, functions as a cause of collective fears. Thus, *Fortitude* both draws from Nordic fiction to tell its story, but also engages about discussions of climate change and human–nonhuman relations in the Nordic area.

In our paper, we discuss natural destruction in relation to affect in *Fortitude*. How does the series mobilise affect in order to discuss pressing ecological questions? We argue that the affective power of the story lies partly in a negotiation of generic boundaries: To begin with, *Fortitude* makes use of the Nordic type of crime narrative and its inherent violence and suspense in order to tell a cautionary story of environmental destruction. In addition, the series generates affects of awe, wonder and estrangement through its integration of characteristics of speculative fiction, such as science fiction and uncanny horror, to this basic narrative formula. In our paper, we draw on genre theory and affect theory in order to show how this blurring allows for efficient ways of generating affect.

Dr Jack Dyce
Emeritus Professor of Nordic Theology
Scottish United Reformed & Congregational College

“The future’s anything but bright.” Contemplating the consequences of ecological change in Antti Tuomainen’s *The Healer* (2013) and *The Mine* (2016)

The Mine is both the *scene* of an environmental crime, leading to massive pollution of water, soil and eco-systems, and suggests the *task* of the central character, a journalist, – to mine, to surface conspiracy, hidden and inconvenient truths, and concealed environmental realities. In this, *The Mine*, as with Nordic Noir more broadly, challenges conventional and idealised narratives of the Nordic model(s) – its green credentials, the trust placed in collaboration between business and government, openness in public affairs, the centrality of the common good. Specific culpability is acknowledged, but a complicating, broader shared responsibility is also recognised. The negative impact will be long-enduring environmentally, yet there may be the possibility that memory, consciousness and learning might also be outcomes.

Such qualified optimism is absent from *The Healer*, a dystopian novel, set in a (not very distant) terminal state in which the toxicity of ecological disaster has led not only to a breakdown in eco-systems, but also in public utilities, social cohesion, and any sense of common humanity.

The landscapes of the two books offer us different scenarios. The lovely Finnish landscape of *The Mine* may be scarred but it retains some inherent beauty and in some measure seems capable of renewal; the setting of *The Healer* is utter despoliation from which there appears to be no going back; gradual environmental disintegration or sudden catastrophic collapse. The novels present us with different responses – societal vigilance, eco-activism, vengeance, capitulation to wrong, or holding-fast to core human values. In both works, the importance of the journalist, the poet, the author, as a truth-teller (in a ‘post-truth’ time?) is asserted, but even truth can be weaponised culpably. The interwoven personal story lines perhaps suggest that only truth infused with love and poetic sensibility offers some measure of hope.

Reeta Holopainen
Doctoral Student
Department of Finnish, Finno-Ugrian and Scandinavian Studies
University of Helsinki

Vanishing pastorals and unwelcome urban areas Changing environments in Eila Kivikk'aho's poetry

In my presentation, I examine changing environments in Eila Kivikk'aho's poetry with relation to Finnish literary and social history. The presentation relates to my dissertation, which explores Kivikk'aho's poetry from an ecocritical perspective. Kivikk'aho is an especially interesting poet in the field of Finnish literature, because her poems, written in 1940s–1990s, reflect both the modernization of Finnish society and the modernization of Finnish poetry.

Kivikk'aho's early poem collections *Sinikallio* (1942) and *Viuhkalaulu* (1945) long for the idyllic landscapes of Karelia and paint harmonious images of vital wilderness. Urban landscapes appear in her later poetic works, especially in *Niityltä pois* (1951) and in *Ruusukvartsi* (1995), but in a critical light. In my presentation, my aim is to show how in Kivikk'aho's poetry the depiction of landscapes from pastorals to suburbs is a way to comment on Finland's history and the challenges Finland had to face during the 1900s, for example war traumas, refugees and the change from agrarian to industrial society. I also evaluate what kind of effects romantic tradition and on the other hand, modernism, have on the representations of non-human nature and different kinds of landscapes.

The pastoral tradition, which praises unspoiled nature and shuns urban, appears in many forms in Kivikk'aho's poetry. In her poems, pastoralism is not a mark of escapism but a way to react to the sickness of the present. One aim of my presentation is to strengthen the idea of pastoral's political nature and to deepen the views that the recent study of pastoral has raised (see Chorier-Fryd, Holdefer & Pughe 2015).

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Per Esben Myren-Svelstad
Associate Professor of Norwegian
Department of Teacher Education
NTNU in Trondheim

Stories of Loss: Poetic Form and Human-Nature Relations in Contemporary Norwegian Long Poems

Several contemporary Scandinavian works of poetry can be read from the perspective of climate change (Mønster 2017, Andersen 2018). However, some collections of poetry marked by ecological thinking, defy genre conventions and come across as polyphonic and past-oriented stories rather than univocal meditations on the present.

This presentation will focus on the work of two Norwegian poets: Ruth Lillegraven and Guri Sørungård Botheim (both born 1978). These works of poetry demonstrate how ecological awareness can mark poetic content and form.

Lillegraven's books *Urd* (2013) and *Sigd* (Sickle, 2017) tell stories of the harsh, rural Norwegian past, connected to meditations on the present life of affluence and comfort. Her poems formally mimic organic interrelatedness by being shaped into meaningful forms, in a manner reminiscent of Apollinaire's calligrammes.

Botheim's debut, *Heime mellom istidene* (Home between the Ice Ages, 2016) oscillates between the past and the present in order to tell the story of a personal loss, symbolically connected to the loss of ecological stability. The book switches between temporal and topographic levels by using different fonts, font colors, and language norms. Climatic and geological alterations are thus linked to the individual, but the individual in these books is always part of a larger web of emotional connections between humans.

In this way, the works of Lillegraven and Botheim call for several questions concerning the intersection of poetic form, ecological awareness, and the problem of loss. What happens to the immediacy of lyric poetry when it is oriented towards the past? How are nature, the individual human, and his or her kin interrelated? How can poetic form contribute to our feeling for such interrelations?

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Amplifying more-than-human experience with Antti Salminen's *Lomonosovin moottori* and *MIR*

Antti Salminen's recent experimental fiction, *Lomonosovin moottori* (2014) and *MIR* (2019), destabilize the notion of a human-centered world by evoking strange and shifting relations between mineral, vegetal, fungal, human, and techno-cultural actors. Salminen's works also refuse to portray coherent, well-bounded subjects and, in their stead, provide cues for contextually and materially emergent experience.

This paper considers if and how Salminen's poetics can amplify more-than-human styles of experience. Since its coinage in David Abram's *The Spell of the Sensuous* (1996), the notion of "more-than-human" has gained traction in ecocritical, posthumanist and new materialist conversations and provided ways for thinking about the enmeshment of humans and nonhumans. Within literary studies, it is however still unclear how this notion could describe particular literary ecologies – interactions between texts, readers, and environments.

The paper builds on recent work on readerly experience done in cognitive studies of literature and in the enactivist branch in particular. This work suggests that fictional environments evoke bodily feelings that echo our sensorimotor and affective responses to actual environments. I have recently argued that when we engage with works of fiction over extended periods of time, these bodily feelings accumulate and become part of our lived experience, thus contributing to the dynamic constitution of embodied subjectivities. I claim that in contrast to habitual engagement with realist renderings of environments, repeated engagements with environments and relations figured by experimental fiction may estrange and reconfigure our lived experience of actual environments. Enactivist analyses can articulate this dynamic in terms of bodily feelings.

“Low Lies the Land, and Desolate”: From “Holy Marsh” to «Drain the Swamp» in the Art and Literature of the Lista Peninsula

The Lista Peninsula in Southern Norway is widely recognized as the most important location for birdlife on the Norwegian mainland. No location can match the diversity of species and numbers of birds annually recorded here during the peak seasons. Not coincidentally, the Lista Peninsula also holds the greatest concentration of wetlands in all of Southern Norway. It is widely recognized that the extensive wetlands of Lista hold the key to the phenomenal density and diversity of birdlife recorded here. It is, however, far less openly acknowledged that the shifting attitudes of Lista's inhabitants towards the region's wetlands in the previous century has led to their radical diminishment. Environmental amnesia has ensured that people today are entirely unaware of the fact that their diminishment also led to a radical emptying of the skies above Lista. Quite to the contrary, most people perceive Lista as an unchanging birder's paradise, a perspective eagerly pushed by the local tourist industry and politicians. The scientists at Lista's Bird Observatory recognize that current species counts are in precipitous decline, but the literary record at Lista hints that a more dramatic decline, coinciding with the draining of Lista's wetlands, preceded the present crisis, and that this backstory still figures prominently in what is predominantly addressed as a contemporary calamity.

Within the larger frameworks of global climate change and extinctions, this paper traces the shifting attitudes towards wetlands at Lista through the story of Hellemyra, once the most extensive marsh in the southern part of Norway. The name Hellemyra is a composite word, one half derived from the Norse word for “holy” and the other half the Norwegian word for marsh, meaning the holy marsh. Through centuries, Hellemyra served a multitude of crucial ecological and cultural functions at Lista. The only ecosystem of its kind and size, Hellemyra's environmental significance at Norway's most important location for birdlife cannot be overestimated. In ancient times, the marsh was considered holy, and the archeological record shows that it played a highly significant role as a center for religious practice at Lista. Hellemyra's enormous deposits of turf were also the main source of fuel on a treeless peninsula, the gathering of which became significant annual communal event for generations. The landscape and wildlife of Hellemyra inspired the most productive periods in the careers of some of Norway's most prominent Neo-Romantic poets, and would later inspire many of Lista's most significant novelists. With the massive tree plantings that took place at Lista during most of the past century, and with the rise of new technologies, Hellemyra's utility to the people of Lista dwindled, its erstwhile significance soon forgotten, and the now unused land came to be seen as a sickness, to be improved and claimed for better uses by farmers. Even as Reidar Rudjord, Lista's most famous painter, launched a furious artistic effort to preserve the landscape he loved on canvas, the greatest marsh of Southern Norway would be entirely drained and converted into farmland within the space of a few decades. Today Hellemyra only exists as environmental memory recorded in art and literature. In its place, you find large fields, cut into square sections by the deep drainage ditches that hold back the land's impulse to revert to its truer nature.

The land's impulse to return to what it was represents the hope and true ambition of this paper. Today many of the fields where Hellemyra used to stand neglected, overgrown with

thickets and shrubbery. They no longer serve the purpose for which they were remade, but the deep ditches remain, preventing the now uncultivated land from becoming more like what it was in the past. Since parts of Hellemmyra now serve neither a cultural nor a significant ecological function, the ultimate purpose of this paper is thus to open up the question of what it would mean in a time of climate change and species extinctions to restore and re-wild some of the presently uncultivated parts of this landscape. This paper thus ultimately questions in what ways a partial restoration of Hellemmyra might also restore cultural and historic bonds to the past for the people of Lista, while opening up more sustainable ecological, economical, and cultural avenues into the future for the most pivotal habitat for birds in all of Norway. While what Hellemmyra used to be is passing from living memory, the literary record and the artworks of Reidar Rudjord still speak of one of the most significant topographical and ecological features of Lista. Through the lens of present day environmental crises, what this record has to say about environmental change at Hellemmyra matters more than ever.

The experience of "selkonen" and changing environments

In Finnish literature of the 1950's, there was a loose collective of authors called "kainuistit" who examined in their fictional works the northern Finnish way of life before and after modernisation. Especially the arrival of modern forest industry in the regions of Kainuu and Koillismaa formed the conceptual base for authors such as Reino Rinne, Heikki Lounaja, and Kalle Päätaalo who depicted, before anything, the local experience of common people, as well as the economical, political, ecological, and even metaphysical transformations of this experience. Following their lead, I call this ambivalent mode of experience the experience of "selkonen" as the phrase gives a proper name for a distant, sparsely populated, and yet not so untouched natural environment. That is, on the one hand, "selkonen" is an area where local people live and dwell in a pretty bioregional fashion, but on the other, the experience of selkonen is also characterised by the modern necessities as such, namely the fact that the locals became financially dependent on annual logging and log floating.

Today, the literary representations of the selkonen experience remind us about the locality the modern way of living wiped away, even in the distant regions of Europe. If the Anthropocene — the umbrella term for the socio-ecological transformations to come — is a "threshold concept" that changes the way we treat modern literature, then the novels such as Päätaalo's *Koillismaa* series, give us a clue what was it like to live in a pre-modern, relatively sustainable way. Therefore, what I suggest is that in order to change the way we see and treat the changing natural environments around and within us, we need reminders of how and why these environments, as well as the experiences of these environments, were transformed in the past.

Daniel Chartier
Professor, Université du Québec à Montréal
Research Chair on Images of the North, Winter and the Arctic

“The Inuit concepts of “Sila” and “Nuna” in an ecological Greenlandic literary perspective”

Indigenous languages are a formidable reservoir of ideas and concepts that can help humanity to find sustainable ways of interacting with the rest of the living world, and finding ways to survive. Indigenous cultures are said to have a more integrated relationship with nature, and they do not oppose (as Western cultures do) nature and culture on the one hand, and man and the environment on the other. The concepts of *nuna* and *sila* and the figure of Sedna form the basis of the circumpolar Inuit cosmogony. They decenter the role of humans in the living world, and therefore are often raised when thinking about climate. They are also used in a number of recent Inuit literary texts. In 2009, South Greenlandic Inuit author Lana Hansen published a “tale about climate change” intitled *Sila* (published both in Greenlandic, her mother tongue, and in Danish) at Milik publishing house in Nuuk. Hansen calls for a holistic conception of the living world. She does this using the concepts of *nuna* and *sila* which have meaning only in the context of an ontology where the earth is part of a set that encompasses both humans, animals, languages, spirits, memories, plants and resources. On the occasion of *Sila* translation to French and Inuktitut, the latter being of historical importance since it is the first literary translation between two Inuit languages, this presentation would like to take a look at the use of Inuit concepts in an ecological literary perspective.

Daniel Chartier is professor at the Université du Québec à Montréal, Research Chair on Images of the North, Winter and the Arctic and director of the International Laboratory for Comparative Multidisciplinary Study of Representations of the North. He is a specialist of cultural images of the North, the Arctic and Winter, of Québec, Inuit and Nordic cultures, and of cultural pluralism and reception theory.

Ecological Immunity, Parenthood, and Change in Emma Puikkonen's Cli-fi Novel *Lupaus*

This presentation examines Finnish author Emma Puikkonen's recent (2019) cli-fi novel *Lupaus* ("Promise" in English). The novel describes several concrete, physical processes of change: These include changes both in the Greenland ice sheet as well as in Nordic flora and fauna. The proliferation of the tick (*Ixodes ricinus*) in the Northern latitudes due to climate change especially takes on significant meaning in the novel and becomes a recurring trope that signals, first, inevitable change, second, the impossibility of ecological immunity in the warming world, and third, a threat to safe child rearing. The novel also describes several psychological processes of change: These include the Nordic countries' collective, troubled, emotional responses to climate change, and the ensuing dystopic world where borders between humans and nonhumans but also between nations and ethnicities become porous, and immunity and separation in the larger scale impossible. In the presentation, I show, first, how these volatile processes of change can be investigated through the concept of ecological immunity (Bergthaller; Esposito), and second, how Puikkonen provides her readers a nuanced depiction of parenthood in the face of climate change.

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Reimagining the Anthropocene North

At the end of the film, *Hotet/Uhkkádus* (1987) Stefan Jarl struggles to come to terms with how the Chernobyl nuclear disaster invisibly yet radically changed the “wilderness” of Northern Scandinavia. Jarl, as narrator, claims that human culture cannot survive without untouched wilderness stating:

Utan föreställningen om de orörda, om harmonin, om jämvikten som vi förlagt till vildmarken blir inte vårt hem hitom vildmarken bebodigt. Ett enda moln från ett av Europas alla kärnkraftverk förändrade allt. Allt är besudlat. Överallt där du sätter din fot, i den minst vrån, i varje cell finns det radioaktivt spill upplagrat. Det finns inga platser mer som är orörda. Det finns inte längre någon vildmark.

In bemoaning the end of wilderness and drawing attention to this important problem, Jarl clearly draws upon the romantic image and idea of pristine and balanced nature that has been a regular part of Nordic cultural imaginary since the nineteenth century. This concept of wilderness clearly demarcates the border between purity in wilderness and the humans who defile and change and consequently fails to recognize precisely the ways that nature and humans are inseparably linked and part of inherently dynamic systems. Insofar that this conception of wilderness largely derived from the fictional writings of national romantics, this presentation will likewise look to the work of contemporary authors and filmmakers of fiction from the Nordic region who use these evident changes to local and global systems to re-imagine a dynamic nature outside of the human-wilderness binary in the North. In particular, the Anthropocene fiction of Kerstin Ekman (*Händelser vid vatten*) and filmmaker Sofia Norlin (*Ömheter*) will be used to re-think a nature-human binary, to dispel myths of natural utopias, and to demonstrate how humans find themselves to be complicit and part of the complex, evolving systems that make up a post-wilderness world.