

Puhdistus Sofi Oksanen

Set in 13th-century Norway, *The Axe* is the first volume in Undset's epic tetralogy, *The Master of Hestviken*. In it, we meet Olav Audunsson and Ingunn Steinfinnsdatter, who were betrothed as children and raised as brother and sister. In the heedlessness of youth, they become lovers, unaware that their ardor will forge the first link in a chain of murder, exile, and disgrace. Undset's novel is also a meticulous re-creation of a world split between pagan codes of retribution and the rigors of Christian piety--a world where law is a fragile new invention and manslaughter is so common that it's punishable by a fine."Undset reproduces medieval Norway in all the rich pageantry of color and form...she can transport us eight centuries and several thousand miles more effectively than most writers can take us into the house next door."--The Nation

Born a Soldier is a tour of the mid-20th century's conflicts with the remarkable Larry Thorne, a World War II hero in the Finnish Army and Green Beret legend in the American.

Hailed by feminists as one of the most important contributions to women's studies in the last decade, this gripping, beautifully written account describes the daily struggles of women under the Marxist regime in the

former republic of Yugoslavia.

The present volume consists of articles dealing with a broad range of multilingual practices in Finno-Ugric literatures, in a variety of sociopolitical contexts from Central Europe to Western Siberia. Literature can strengthen the voices of minority communities, enhance the prestige of languages and encourage their creative use. Today's Finno-Ugric literatures give valuable insights into the everyday realities of multilingualism and cultural diversity, showing the performativity of cultures in multicultural and transcultural settings.

A Brief History of the Twentieth Century

Rethinking National Literatures and the Literary Canon in Scandinavia
Sofi Oksanen romaaniaide

Global Changes - Local Stages

There Are Jews in My House

Against the backdrop of the polarized debate on the ethical significance of story
Hanna Meretoja's *The Ethics of Storytelling: Narrative Hermeneutics, History, and*
Possible develops a nuanced framework for exploring the ethical complexity of t
narratives play in our lives. Focusing on how narratives enlarge and diminish the
of possibilities in which we act, think, and re-imagine the world together with o

book proposes a theoretical-analytical framework for engaging with both the ethical potential and risks of storytelling. Further, it elaborates a narrative hermeneutics that treats narratives as culturally mediated practices of (re)interpreting experiences and articulates how narratives can be oppressive, empowering, or both. It also argues that the relationship between narrative unconscious and narrative imagination shapes our sense of the possible. In her book, Meretoja develops a hermeneutic narrative ethics that differentiates between six dimensions of the ethical potential of storytelling: to use narratives to cultivate our sense of the possible; to contribute to individual and collective self-understanding; to enable understanding of other lives non-subsumptively in their singularity; to transform the narrative in-betweens that bind people together; to expand our perspective-awareness and capacity for perspective-taking; and to function as a mode of ethical inquiry. This book addresses our implication in violent histories and argues that we are all, as it is, as dialogic storytellers, fundamentally vulnerable and dependent on one another, and that we become who we are: both as individuals and communities. *The Ethics of Storytelling* seamlessly incorporates narrative ethics, literary narrative studies, narrative psychology, narrative philosophy, and cultural memory studies. It contributes to contemporary interdisciplinary narrative studies by developing narrative hermeneutics as a philosophically rigorous, historically sensitive, and analytically subtle approach to the ethical stakes of the debate on the narrative dimension of human existence.

Timo von Bock's release by the Czar from nine years' incarceration does not speak of the Baron's troubles: he is confined to his Livonian estate to live under the close eye of police informers planted among his own household, and is subjected to endless humiliations. It is claimed that he is a madman and in need of "protection:" a man need to be insane, after all, to have taken a Czar at his word when asked for an appraisal of the state's infirmities. From the year of his release from prison and his wife Eeva, a woman of peasant stock to whom, with her brother Jakob, he had a solid education, the Baron's life is recorded in a secret journal by this same Jakob, a shrewd and observant house-guest. Reconstructing the events leading up to the incarceration in 1818 and subsequent to his release in 1827, Jakob little by little seeks to light mysteries surrounding the "Czar's madman." Was his madness genuine? What was the secret understanding between him and his boon companion Czar Alexander who committed him to prison? In *The Czar's Madman*, Jaan Kross weaves together these elements of intrigue surrounding those historical characters who survived in post-Napoleonic Russia, and by a skillful shifting of chronology and viewpoints, creates a superbly rich and moving narrative.

From the acclaimed author of *Purge* ("a stirring and humane work of art" —*The New York Times*) comes a riveting, chillingly relevant new novel of occupation, resistance, and collaboration in Eastern Europe. 1941: In Communist-ruled, war-ravaged Estonia,

men are fleeing from the Red Army—Roland, a fiercely principled freedom fighter, and his slippery cousin Edgar. When the Germans arrive, Roland goes into hiding; Edgar abandons his unhappy wife, Juudit, and takes on a new identity as a loyal supporter of the Nazi regime . . . 1963: Estonia is again under Communist control, independence is further out of reach behind the Iron Curtain. Edgar is now a Soviet apparatchik, desperate to hide the secrets of his past life and stay close to those in power. Juudit remains entangled with Roland's, and with Juudit, who may hold the key to uncovering the truth . . . Great acts of deception and heroism collide in this masterful story of surveillance, passion, and betrayal, as Sofi Oksanen brings to life the frailty—and resilience—of humanity under the shadow of tyranny. This eBook edition includes

Reading Group Guide.

PurgeAtlantic Books Ltd

The Man Who Died

The Old Man and His Sons

A novel

Narrative Hermeneutics, History, and the Possible

Phototextualities

A guide for research

Corpus Linguistics for Translation and Contrastive Studies provides a clear and practical

introduction to using corpora in these fields. Giving special attention to parallel corpora, which are collections of texts in two or more languages, and demonstrating the potential benefits for multilingual corpus linguistics research to both translators and researchers, this book: explores the different types of parallel corpora available, and shows how to use basic and advanced search procedures to analyse them; explains how to compile a parallel corpus, and discusses their uses for translation purposes and to research linguistic phenomena across languages; demonstrates the use of corpus extracts across a wide range of texts, including dictionaries, novels by authors including Jane Austen and Mikhail Bulgakov, and newspapers such as *The Sunday Times*; is illustrated with case studies from a range of languages including Finnish, Russian, English and French. Written by two experienced researchers and practitioners, *Corpus Linguistics for Translation and Contrastive Studies* is essential reading for postgraduate students and researchers working within the area of translation and contrastive studies.

The volume *Remembered and Imagined Soviet Union* addresses memories, conceptions, and images relating to the Soviet past from the perspective of cultural memory. The book explores how the Soviet Union has been recalled and how it has been depicted in cultural products like literature, museum exhibitions, art and the media. Instead of trying to say what the Soviet Union was, the book analyses the ways in which Finns, Russians and Estonians have viewed the Soviet past at different times. The book answers the following

questions: What is remembered about the Soviet past? How has the country been represented in various cultural texts? What is forgotten or not talked about? The book consists of chapters by scholars of history, literature and art studies. They look at key themes of the Soviet past in the framework of cultural memory, with topics including space conquest, the superiority of the hockey team, known as the "Red machine", political propaganda, and persecution of minorities.

For Colm Toibin and Carmen Callil there is no difference between literary and commercial writing - there is only the good novel: engrossing, inspirational, compelling. In their selection of the best 200 novels written since 1950, the editors make a case for the best and the best-loved works and argue why each should be considered a modern classic. Enlightening, often unexpected, and always engaging this tour through the world of fiction is full of surprises, forgotten masterpieces and a valuable guide to what to read next. Authors include: Agatha Christie, Henry Green, Frank Hardy, Georgette Heyer, J. D. Salinger, Ralph Ellison, Ernest Hemingway, Bernard Malamud, R. K. Narayan, Flannery O'Connor, John Steinbeck, Evelyn Waugh, Mulk Raj Anand, James Baldwin, Saul Bellow, Raymond Chandler, L. P. Hartley, Rosamund Lehmann, Amos Tutuola, Kingsley Amis, William Golding, Elizabeth Jenkins, Sylvia Townsend Warner, Samuel Beckett, Patricia Highsmith, Vladimir Nabokov, Janet Frame, Jack Kerouac, Elizabeth Taylor, Rebecca West, Chinua Achebe, Olivia Manning, John Updike, P. G. Wodehouse,

Joseph Heller, V. S. Naipaul, Muriel Spark, Patrick White, Maureen Duffy, William Faulkner, Doris Lessing, Edna O'Brien, Katherine Anne Porter, Elizabeth Bowen, John Le Carré, Mary McCarthy, Sylvia Plath, Wilson Harris, Hubert Selby Jr., Frank Sargeson, Wole Soyinka, Margaret Laurence, Jean Rhys, Paul Scott, John Fowles, Christina Stead, William Styron, Ngugi Wa Thiong'o, William H. Gass, Iris Murdoch, B. S. Johnson, Mary Lavin, Mario Puzo, Robertson Davies, Patrick O'Brian, Eudora Welty, J. G. Farrell, Thomas Pynchon, E. L. Doctorow, Ruth Praver Jhabvala, David Lodge, Alistair MacLeod, Graham Greene, Roy A. K. Heath, Ian McEwan, Thomas Flanagan, Martin Amis, J. G. Ballard, Julian Barnes, Anita Desai, Balraj Khanna, Cormac McCarthy, Raymond Carver, Frank Moorhouse, Bapsi Sidhwa, Anne Tyler, Tom Wolfe, John Banville, Oscar Hijuelos, Amy Tan, A. S. Byatt, J. M. Coetzee, Micheal Cunningham, Roddy Doyle, David Malouf, Alice Munro, Pat Barker, Angela Carter, Amit Chaudhuri, Bret Easton Ellis, Timothy Mo, Norman Rush, Iain Sinclair, Patrick McCabe, Donna Tartt, Jeffrey Eugenides, Gita Mehta, E. Annie Proulx, Will Self, Irvine Welsh, Sebastian Faulks, Vikram Seth, Jonathan Coe, Louis de Bernières, Alan Hollinghurst, P. D. James, James Kelman, T. Coraghessan Boyle, Penelope Fitzgerald, Rohinton Mistry, Margaret Atwood, Patrick McGrath, Graham Swift, Tobias Wolff, Jim Crace, Don DeLillo, Philip Roth.

In recent years there has been a huge amount of both popular and academic interest in

storytelling as something that is an essential part of not only literature and art but also our everyday lives as well as our dreams, fantasies, aspirations, historical self-understanding, and political actions. The question of the ethics of storytelling always, inevitably, lurks behind these discussions, though most frequently it remains implicit rather than explicit. This volume explores the ethical potential and risks of storytelling from an interdisciplinary perspective. It stages a dialogue between contemporary literature and visual arts across media (film, photography, performative arts), interdisciplinary theoretical perspectives (debates in narrative studies, trauma studies, cultural memory studies, ethical criticism), and history (traumatic histories of violence, cultural history). The collection analyses ethical issues involved in different strategies employed in literature and art to narrate experiences that resist telling and imagining, such as traumatic historical events, including war and political conflicts. The chapters explore the multiple ways in which the ethics of storytelling relates to the contemporary arts as they work with, draw on, and contribute to historical imagination. The book foregrounds the connection between remembering and imagining and explores the ambiguous role of narrative in the configuration of selves, communities, and the relation to the non-human. While discussing the ethical aspects of storytelling, it also reflects on the relevance of artistic storytelling practices for our understanding of ethics. Making an original contribution to interdisciplinary narrative studies and narrative ethics, this book both

articulates a complex understanding of how artistic storytelling practices enable critical distance from culturally dominant narrative practices, and analyzes the limitations and potential pitfalls of storytelling.

The Ice Cream Man

The Modern Library

Purge

Puhdistus

Seven Brothers

The Perfect Wife

Amidst the destruction of social order in Helsinki, the journalist wife of poet Tapani Lehtinen goes missing while researching a story on a serial killer with political motivations in this new novel from the Finnish author of My Brother's Keeper. Global Changes - Local Stages investigates the relationships between what happened the last twenty years on the 'world stage' and how theatre life developed on the local level. The subject has been approached from three different angles, each covered by one part of the book: "The Effects of Social Changes on Theatre Fields", "Values in Theatre Politics" and "Localization of Theatrical Values". The group of authors tries to find the links between these three areas. The book profits from the fact that the authors come from two sides of the former 'Wall'. Twenty years after its fall, the

transitional processes in countries of the former 'Eastern Bloc' can be compared, not only mutually, but also with the changes in the Western part of Europe. With its 537 pages Global Changes - Local Stages is the most extensive research of the possible relationships between cultural change, theatre politics and theatre life in smaller European countries.

“You can’t help but fall in love with Lynsay Sands!” —Christina Dodd A most-willing beauty wants to be The Perfect Wife—with everything that entails—to her brave and handsome new groom, but an outrageous series of mishaps seems to get in their way. Fear not, though, for true love will always prevail in New York Times and USA Today bestseller Lynsay Sands’s wicked historical romance romps. Carrying her readers back to Medieval England—centuries before the contemporary romantic affairs of her popular Argeneau vampire family—Lynsay Sands will enchant fans of Julia Quinn and Sabrina Jeffries with this classic tale rich in humor and passion.

The literary field and canon in the Nordic countries are under constant negotiation and transformation, with various alternative literatures having evolved alongside the majority literatures of these nations in recent decades. These new phenomena, constructed around perspectives regarding language, ethnicity, sexuality, gender and social class, have been categorised as migration, minority and queer literatures.

Rethinking National Literatures and the Literary Canon in Scandinavia highlights

these literatures and their histories, roles and impacts on both the literary establishment and (post)modern societies in the Nordic region. It also discusses how the constructions of national literary canons today are challenged by the influence of various critical perspectives, including postcolonial theories, and queer, indigenous, ethnic literary and gender studies. On a broader level, the book showcases the position literature has in the building of national identities in Nordic nation-states, and, in the process, demonstrates that the plurality of perspectives in literary studies has the potential to question the fundamentals of the literary canon, canon formations, national self-understanding, and identity. The book is composed of nine articles authored by literary scholars in Finland, Sápmi, Sweden, and Denmark. It addresses issues such as methodological nationalism in literary scholarship, the uses of concepts such as “transnational” and “immigrant” literature, the ways in which traditional Sámi features are employed in contemporary Sámi poetry, postcolonial representations in Nordic literature, and the ways that political processes of “Othering” are made visible in contemporary literature’s uses of traditional Scandinavian folklore. Read together, these articles provide an overview of some of the challenges and changes in Nordic literature today.

Corpus Linguistics for Translation and Contrastive Studies

True

Until the End of Time

How Theatre Functions in Smaller European Countries

When the Doves Disappeared

Crossing Borders and Telling Lives

In the waning years of the Soviet Union, a sad young Finnish woman boards a train in Moscow. Bound for Mongolia, she's trying to put as much space as possible between her and a broken relationship. Wanting to be alone, she chooses an empty compartment--No. 6.--but her solitude is soon shattered by the arrival of a fellow passenger: Vadim Nikolayevich Ivanov, a grizzled, opinionated, foul-mouthed former soldier. Vadim fills the compartment with his long and colorful stories, recounting in lurid detail his sexual conquests and violent fights. There is a hint of menace in the air, but initially the woman is not so much scared of or shocked by him as she is repulsed. She stands up to him, throwing a boot at his head. But though Vadim may be crude, he isn't cruel, and he shares with her the sausage and black bread and tea he's brought for the journey, coaxing the girl out of her silent gloom. As their train cuts slowly across thousands of miles of a wintry Russia, where "everything is in motion, snow, water, air, trees, clouds, wind, cities, villages, people and thoughts," a grudging kind of

companionship grows between the two inhabitants of compartment No. 6. When they finally arrive in Ulan Bator, a series of starlit and sinister encounters bring Rosa Lixsom's incantatory Compartment No. 6 to its powerful conclusion.

Hughes and Noble bring together a collection of studies exploring how photography has intersected with history and the human story from its invention in the 19th century to the computer age.

Two years after the end of World War II, a director sets out to mimic real life by creating a film without a script, where the actors learn the story and their part in it as they go. The tale unfolds of a young couple on the run during the Nazi occupation, but soon the characters they play begin to take on lives of their own. As the lines between fiction and reality blur, the Secret Police become convinced that the director holds information that could compromise the nation's security, and they decide to interrogate him about his fictional plot. Fear and desire merge in this imaginative world where coincidence is never just that, and overlapping identities and unconventional romance offer a playful notion of truth. Winner of the 2013 European Union Prize for Literature.

Sofi Oksanen is the most visible and widely discussed Finnish author of

the 21st century, yet her novels have gained less attention than her public performances. This study shifts the focus from the author's persona to her literary art, proposing to read Oksanen's fiction from the methodological viewpoint of the rhetorical theory of narrative. Accordingly, Oksanen's six novels published to date – *Stalinin lehmät*, *Baby Jane*, *Puhdistus*, *Kun kyyhkysset katosivat*, *Norma*, and *Koirapuisto* – are considered as examples of authorial rhetoric and ethics, as narrative and textual constructions, and as affective readerly experiences. Instead of only following the rhetorical theory's emphasis on character, plot, and progression, however, the study develops a new kind of narrative rhetoric, which also pays attention to language and politics. In the study, Sofi Oksanen emerges as a feminist narrative artist, who employs fiction as a serious rhetorical resource in order to say something worthwhile about the past history as well as the contemporary world.

Multilingualism and Multiculturalism in Finno-Ugric Literatures 2

Dog Park

The Healer

The Howling Miller

The Times and Life of Larry A. Thorne

How We Survived Communism & Even Laughed

Patrik Ourednik's first novel to be translated into English is a unique version of the history of the twentieth century.

There Are Jews in My House is one of the most striking debuts of recent years. Tracing the lives and aspirations of Russians living in Moscow and Brooklyn, these poignant, sad and funny stories create a luminous new literary world. In the title story, set during the Second World War, Galina, a gentile, offers refuge to a Jewish friend and her daughter, only to find herself increasingly resentful of their presence in her home. In "Mistress," a nine-year-old boy, new to America, escorts his grandmother to her weekly doctors' appointments to interpret her myriad complaints. At the same time, he becomes aware that his grandfather may be involved with another woman. And in "Love Lessons-Mondays, 9 A.M." a young math teacher assigned to teach a sex education class becomes all too aware that her students are more experienced than she is.

These are the Faroe Islands as they were some fifty years ago: sea-washed and remote, with one generation still tied to the sea for sustenance, and a younger generation turning towards commerce and clerical work in the towns. At the post-hunt whale-meat auction, the normally cautious Ketil enthusiastically bids

for more meat than he can afford. Thus in his seventieth year, Ketil and his wife, along with their youngest son, struggle to repay their debt. They scavenge for driftwood and stranded seals, and knit up a storm of jumpers to sell in town. A touching novel that deftly captures a vanishing way of life. 'The Faroese voted this their book of the 20th century; by any nation's standards it's a classic.' Financial Times

Orphaned into an unforgiving foster home and raised as an outsider, Weird-Eye shoulders her unflattering nickname. She relies on her vivid imagination to sustain her work as a midwife bringing newborns into the world while World War II overruns her native Finland, desecrating life. She finds herself drawn to the handsome, otherworldly Johannes Angelhurst, a war photographer working for the SS. To be near him, Weird-Eye--whom Johannes lovingly calls Wild-Eye--volunteers to serve as a nurse at the prison camp where he has been assigned. From the brutality of the camps to the splendor of the aurora borealis above the Arctic Sea, The Midwife tells of a stormy romance, the desolate beauty of a protective fjord, and the deeply personal battles waged as World War II came to an end.

A Novel

Born a Soldier

romaani

The Czar's Madman

tragedia

Not Before Sundown

This book examines phenomena from Finnish and Finnish-Swedish literature written in the years between the 1980s and the first decade of the new millennium. Its objective is to study this interesting era of literary history in Finland and to sketch some possible directions for future development by identifying literary turning points which have already occurred. The nine articles found in the anthology are written by some of the most prominent literary scholars in Finland. These distinguished authors examine such varied topics as postmodern allegories, feminism, historiography, autobiographic writing, modern subjects in postmodern conditions, metalyrical poetry, realistic involvement in the novel, successful children's literature, and the intertextuality of Sofi Oksanen's famous novel *Purge*.

Mikael, a young gay photographer, finds in the courtyard of his apartment block a small, man-like creature. It is a young troll. Mikael gives the troll a name, Pessi, and takes him home and hides him. The first thing Mikael does is to research everything he can about trolls from the internet, from folklore, nature journals and

newspaper cuttings. What Mikael does not discover is that trolls exude pheromones that smell like a Calvin Klein aftershave and that this has a profound aphrodisiac effect on all those around him. Shooting an assignment for an ultra-hip make of jeans, Mikael finds himself fast-tracked into a dangerous liaison with Martes, the art director of the advertising agency, while others around him become obsessed with him because he carries the troll's scent. However, what Mikael fails to learn, with tragic consequences, is that Pessi the troll is the interpreter of man's darkest, most forbidden desires.

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Vinder af Finlandiaprisen (2008)

Oneiron

Intersections of Photography and Narrative

Storytelling and Ethics

Europeana

Nodes of Contemporary Finnish Literature

The Unknown Soldier

INTERNATIONAL BEST SELLER • Set in Ukraine and Finland, a captivating story of intrigue, betrayal, and murder in the global fertility market--from acclaimed writer Sofi Oksanen, "an international publishing sensation frequently likened to Stieg Larsson" (The Guardian). Helsinki, 2016. Olenka sits on a bench, watching a family play in a dog park. A stranger sits down beside her. Olenka startles; she would recognize this other woman anywhere. After all, Olenka was the one who ruined her life. And this woman may be about to do the same to Olenka. Yet, for a fragile moment, here they are, together--looking at their own children being raised by other people. Moving seamlessly between modern-day Finland and Ukraine in the early days of its post-Soviet independence, Dog Park is a keenly observed, dark, and propulsive novel set at the intersection of East and West, centered on a web of exploitation and the commodification of the female body. Sofi Oksanen brings fearless psychological acuity to this captivating story about a woman unable to escape the memory of her lost child, the ruthless powers that still hunt her, and the lies that could well end up saving her. Elsa is dying. Her husband, Martti, and daughter Eleonoora are struggling to accept the crushing thought that they are soon to lose her. As Elsa becomes ever more fragile, Eleonoora's childhood memories are slipping away. Meanwhile, Eleonoora's daughter Anna spends her time pondering the fates of passersby. For her the world is full of stories. But the story that will change her forever is the one about Eeva, her mother's nanny, whom her grandparents have been silent about for years. Eeva's forgotten story, which Anna first learns of when she discovers an old dress of Eeva's, is finally revealed layer by layer. The tale that unfolds is about a mother and daughter, about how memory can deceive us--and sometimes

that is the most merciful thing that can happen.

A blowfly. Unusually large, loud, and eager to lay its eggs. It was lying in wait to get into the kitchen, rubbing its wings and feet against the curtain as if preparing to feast. It was after meat, nothing else but meat. Deep in an overgrown Estonian forest, two women, one young, one old, are hiding. Zara, a murderer and a victim of sex-trafficking, is on the run from brutal captors. Aliide, a communist sympathizer and a blood traitor, has endured a life of abuse and the country's brutal Soviet years. Their survival now depends on exposing the one thing that kept them hidden... the truth.

When Finnish mushroom entrepreneur Jaakko discovers that he has been slowly poisoned, he sets out to find his would-be murderer ... with dark and hilarious results. The critically acclaimed standalone thriller from the King of Helsinki Noir... ***Shortlisted for the Petrona Award for Best Scandinavian Crime Novel of the Year*** ***Shortlisted for the CrimeFest Last Laugh Award*** 'Right up there with the best' Times Literary Supplement 'Deftly plotted, poignant and perceptive in its wry reflections on mortality and very funny' Irish Times 'Told in a darkly funny, deadpan style ... The result is a rollercoaster read in which the farce has some serious and surprisingly philosophical underpinnings' Guardian

A successful entrepreneur in the mushroom industry, Jaakko Kaunismaa is a man in his prime. At just thirty-seven years of age, he is shocked when his doctor tells him that he's dying. What's more, the cause is discovered to be prolonged exposure to toxins; in other words, someone has slowly but surely been poisoning him. Determined to find out who wants him dead, Jaakko embarks on a suspenseful rollercoaster journey full of unusual characters, bizarre situations and unexpected twists. With

a nod to Fargo and the best elements of the Scandinavian noir tradition, *The Man Who Died* is a page-turning thriller brimming with the blackest comedy surrounding life and death, and love and betrayal, marking a stunning new departure for the King of Helsinki Noir.

————— 'The deadpan icy sensibility of Nordic noir is combined here with warm-blooded, often surreal, humour. Like the death cap mushroom, Tuomainen's dark story manages to be as delicious as it is toxic' *Sunday Express* 'An offbeat jewel ... relentlessly funny' *Don Crinklaw, Publishers Weekly* 'A bizarre, twisty, darkly comic novel about a man investigating his own murder ... a tightly paced Scandinavian thriller with a wicked sense of humour' *Foreword Reviews* 'Smart, sensitive, and engaging, and guaranteed to be unlike anything else in your crime fiction library ... the perfect blend of thrills, investigation, character development, and comedy' *Crime by the Book* 'Hugely entertaining and satisfying ... like Carl Hiassen transported to Finland. It's full of black comedy and has an unlikely hero in Jaakko, who you'll root for to the very end' *Kevin Wignall, author of A Death in Sweden* 'A delightful mad caper of a story, which will make readers snort out loud with laughter and would have made an excellent 1930s screwball comedy directed by Frank Capra' *Crime Fiction Lover* 'Combines a startlingly clever opening, a neat line in dark humour and a unique Scandinavian sensibility. A fresh and witty read' *Chris Ewan, author of Safe House* 'Dark and thrilling, funny and intelligent, this Fargo-like novel contains lethal doses of humour ... and mushrooms' *Sofi Oksanen, author of Purge* 'A book I will never forget' *Matt Wesolowski* 'This one is a winner right from the first sentence' *Booklist* 'Antti Tuomainen is a wonderful writer, whose characters, plots and atmosphere are masterfully drawn' *Yrsa Sigurðardóttir* 'An original and darkly funny thriller with a Coen Brothers-esque feel & tremendous style' *Eva Dolan/div*

Neuvostoliitto muistoissa ja mielikuvissa

The Master of Hestviken, Vol. 1

Compartment No. 6

Negotiating Identities in Nordic Migrant Narratives

Kertomus, etiikka, retoriikka

The 200 Best Novels in English Since 1950

'This book is stunning, phenomenal, wow.' Cecelia Ahern, author of **P.S. I Love You** **WINNER OF THE FINLANDIA PRIZE** Seven women meet in a white, undefined space seconds after their deaths Time, as we understand it, has ceased to exist, and all bodily sensations have disappeared. None of the women can remember what happened to them, where they are, or how they got there. They don't know each other. In turn they try to remember, to piece together the fragments of their lives, their identities, their lost loves, and to pinpoint the moment they left their former lives behind. Deftly playing with genres from essay to poetry, Oneiron is an astonishing work that explores the question of what follows death and delves deep into the lives and experiences of seven unforgettable women.

This edited volume takes an interdisciplinary approach to the

question of how identities are negotiated and a sense of belonging established in a world of increasing migration and diversity. Transcending field-specific approaches and differences in foci, the authors investigate how identity is constructed and mediated in face-to-face interactions (in real time and fictional writing), how writers use narratives to express their reorientation and their identity negotiation in a new homeland, and how material objects convey layered meaning to identity and belonging. This engagement with spoken, written and material mediation of identity resonates with recent sociolinguistic investigations on how language is connected to and intersects with embodiment, materiality and time. The volume will be of interest to students and scholars of globalisation and migration studies, sociolinguistics and narrative analysis, anthropology and cultural studies. Pia Lane is Professor of Multilingualism at the Center for Multilingualism in Society across the Lifespan (MultiLing), University of Oslo, Norway, and her research interests include narrative analysis, language policy, language shift and language revitalisation. She edited Standardizing Minority Languages (with Costa and De Korne) and is co-editor-in-chief of

Linguistic Minorities in Europe. Bjrghild Kjelsvik is Associate Professor of Norwegian Language at the Department of Teacher Education, NLA University College, Oslo, Norway. She holds a PhD in Linguistics. Her research interests include discourse analysis, linguistic anthropology and narrative analysis. She has published research on asylum interviews as oral narratives. Annika Bstein Myhr is Associate Professor of Norwegian Literature at the University of South-Eastern Norway. Myhr holds a PhD in Comparative Literature and has published extensively on Russian and Scandinavian literature. She is the editor of Twist (2021), and co-editor of Sarbarhet og litteratur [Vulnerability and literature] (2021, with Dancus and Linhart).

A couple destined to be together forever meet an untimely demise and wind up reincarnated as a hardened New York City publisher and a shy Amish woman writer, both of whom feel an uncanny attraction to each other.

When Gunnar Huttunen turns up in a small village to restore its run-down mill, its inhabitants are wary. Gunnar is big. He's a bit odd. And, strangest of all, he howls wildly at night. If Gunnar is different, then he must be mad, the villagers decide. Hounded from his home, he

must find a way to survive the wilds of nature and the greater savagery of civilization. The Howling Miller is a dark fairytale of community, conformity and our place in the world.

The Ethics of Storytelling

The Midwife

The Axe

What Pooh Might Have Said To Dante and other futile speculations

Literature, Visual Arts and the Power of Narrative