

Critical Geographer, Northern Art and Contesting of Gendered Northernness

Juha Ridanpää

Department of Geography, University of Oulu, Finland

Abstract: This paper discusses the question of what is the position of a critical researcher in front of his research subject. The discussion starts from the theoretical presumption, based on postcolonial and ecofeminist theories, that the north has attained its imaginative regional 'form' as an outcome of colonialist endeavors, as a part of a historical process which has been fundamentally linked with masculinist ideologies. With this in mind, literature is considered here as a crucial institutional factor in the processes of stereotype construction, while at the same time still offering a deconstructive possibility to challenge the prevailing conceptions. The discussion is based on an interview of Rosa Liksom, one of the most influential northern artists whose literary work has contested the gendered aspects of northern literature and stereotypes related to northernness. The purpose of this paper is to delve self-reflectively into what happens to the theoretical arguments and findings of a critical geographer when they are confronted with the arguments and opinions of the creator of his research materials.

Introduction

Although it may sound like a slightly over-assertive statement, I find it reasonable to argue that the north of Finland has attained its regional and cultural identity through various forms of sexism (Ridanpää 2010). Northernness, as an imaginative regional counterpart to southern Culture Finland, is embedded in (respect for) masculinist values, which is noticeable in basically all forms of northern art and culture life, especially in the wilderness romantics which became an established art genre in Lappish literature in the early 1900s. This is a critical point of view uttered by a critical geographer who bases his arguments on a theory in which the processes of region building are perceived as always

entangled with the problematics of cultural and social inequality and oppression. Through following this logic, the paper first discusses how the north has attained its imaginative regional 'form' as an outcome of colonialist endeavors as well as how this historical process has been connected with masculinist ideologies. As a continuation of this critical viewpoint, the northern literature tradition is perceived as a cultural institution which has played a substantial role in the history of northern colonialism, while at the same time non-traditional artists are approached as deconstructive and emancipatory actors. The ultimate question is, then, what is the researcher's own position in relation to his research object? This subject matter is opened up through findings from an interview with

Rosa Liksom, one of the most influential northern artists who has contested the conventional conceptions of northernness and their gendered nature – or at least she can be considered to have done so if we apply the critical theories of postcolonial studies and ecofeminism. The purpose of this paper is to self-reflectively delve into what happens to the theoretical arguments and findings of a critical geographer when they are confronted with the arguments of the creator of his research materials.

Imaginative geographies of northernness

The process of mapping – the intellectual colonizing of the unknown – can be perceived as an in-built vocation of geography. Especially in the ‘early days’, one of the most crucial motives for furthering geographical research was connected to the exoticism, mythicism and romanticism attached with unknown places, places unconquered. Such regions are romantic before/until their romantic nature is even found (cf. Van Noy 2002). For centuries it has been the continuing mission of scientists and writers, to quote the theme from *Star Trek*, “to explore strange new worlds, to seek out new life forms and new civilizations, to boldly go where no *man* has gone before”. In the case of northern Finland the mapping of the unknown was a practical question. The economic exploitation of Lapland was possible only after sufficient environmental data, for example adequate topographical maps, were collected. Suddenly the need to map Lapland turned into an effectual duty

among Finnish geographers (see Rosberg 1919; Tanner 1928). At the same time, northern nature turned into an object of romanticization and exoticism, and the categorical distinction between northern Nature Finland and southern Culture Finland was established (Ridanpää 2007).

Northern nature romanticism has a long tradition, and its golden years may be traced approximately to the years between the two world wars, the time when the region of Petsamo, later re-annexed by Russia, was a part of Finland. This region’s vast mineral deposits meant that Lapland was economically important to Finland, and an interest and appreciation of Lapland in general consequently arose. The region became an attractive tourist destination, and a number of novelists moved from southern Finland to the North in the wake of the Lapland romanticism. At the same time, Lappish literature developed into a literary genre of its own (see Lehtola 1997). When the Petsamo region was re-incorporated into Russia, interest in Lapland romanticism faded, but the stereotypes which formed the building blocks of this romanticism remained. As is well known, stereotypes are anything but easy to change, and myths have their ‘button-holing characters’ (Barthes 1973: 124). Northern Finland is to this day still associated with the exoticism and enchantment of nature, where admiration for a mythical concept of nature wells up from a deep respect for masculinist values (see Ridanpää 2010).

Lapland romanticism also had a significant influence on how the system of Finnish regional identities developed. The development constituted a blurred basis on which the image of Lapland as a province,

among the other provinces in the national spatial hierarchy, attained its essence (Lehtola 1995). The North was forced into the Finnish region system and the regional identity of the Lapland province was borrowed from old Lapland myths and stereotypes. According to Paasi (1988), the meanings, symbols and images connected with Lapland were impossible to establish before Lapland was created as a provincial entity on the institutional level. The ‘idea of Lapland’ was not based on any shared affinity or feeling of togetherness, but rather was established on a governmental level, through reforms related to regional policy, that is, the creation of the province of Lapland. What is interesting is that the content of the Lappish regional identity was coopted from the romanticized myths which stemmed from old Sámi worldviews (Lehtola 1995: 22).

What I specifically want to emphasize here is that the North and Lapland are two incomparable spatial concepts. Lapland was clearly regionalized through the process of institutionalization, through the stages of 1) the assumption of territorial awareness and shape, 2) symbolic shaping, 3) institutional shaping, and 4) the establishment of territory (Paasi 1997: 42). North, instead, is a cardinal point which has been regionalized (from ‘north’ to ‘the North’) through the complex social and cultural processes of the human imagination. The North is an imaginative region which gained its definition as a geographical entity through colonialist culture politics. This approach comes close to the theories of Edward Said’s (1978) *Orientalism*. Based on the theories of Michel Foucault’s discourse analysis, Said stresses how man’s power to write history is

also a privilege of imagination, with respect to one’s own. From a geographical point of view, Said’s work has been particularly interesting since his main argument is that in geographical terms no such spatial entity as ‘The Orient’ would exist unless it had been imagined/constructed by Western man as a colonialist and imperialist project. Through Said’s work, the concept of ‘imaginative geography’ was absorbed into geographical discussion.

What is also interesting in Said’s argument is how he considers Western literature one of the key social practices through which the Eastern world had become stereotyped and ‘othered’ (Said 1978: 43–44). As Said (*ibid.*: 12, 20–21) stresses, a single work may have a fundamental role in the process of how world history comes to be written. In spatial terms, the Orient did not exist before the West constructed or ‘imagined’ it to serve its own hegemonic needs. Veli-Pekka Lehtola (1997) has followed the ideas of Edward Said in suggesting that ‘Lapland’ and ‘Lappishness’ are concepts which could not have existed without the needs of the South. The Finnish North can be seen as marginalized in relation to the Finnish South in the same way as Edward Said suggests that the global South and global East are marginalized by reference to the global West.

As a literary genre, Lappish literature has been notably marginalized within the field of Finnish literature. Finnish literature, or ‘national literature’ as it was defined when it originated, was born in the South and simply did not exist in the North. The problem was that just as Goethe’s concept of ‘Weltliteratur’ excludes a huge quantity of non-European literary classics (Said 1993:

52), northern literature was unable to fulfill the criteria of national literature. In many cases Lapland literature is reminiscent of a certain kind of mix between travelogues and mystified ethnographic descriptions, and the novels were often valued through their documentary merits rather than through their artistic and aesthetic qualities (see Paasilinna: 1961). In the case of Orientalism, literature's role was to operate as a justification for imaginative myths, and similarly the role of Lapland literature was to put romantic expectations into practice, to give them form and content.

Gendered north and ecofeminism

The matter that northern romanticism is a gendered tradition can be easily illustrated, for example, through examining how masculinist the genre of Lappish literature was. All of the genres writers were male; the first northern novel written by a woman, *Poro-Kristiina* by Annikki Kariniemi (1913-1984), was not published until 1952, by which time the general interest in Lapland romanticism had already ceased. Secondly, all the Lappish literature was realist, which is an important detail since to perceive the environment mimetically through the literary genre of realism has generally been regarded as a way perceiving the world through the lens of the masculine rhythm of life (Zimmerman 1986: 175). Although in the genre nature stood primarily for a place of exotic fantasy, the effects of realism as a style of writing were put to good use by the nature romantics. In fact, for the most part Lappish literature was

a mixture of ethnographic research and literary mythology, which became possible simply because the audiences of the era simply had no deeper knowledge, if any at all, about Lapland before reading the works (Lehtola 1997: 235). This also meant that the myths and stereotypes became legitimized as commonly acknowledged 'facts'. As argued by Barthes (1973: 129), the role of a myth is to transform history into nature.

The myths and stereotypes of northernness are firmly based on the romantic excitement of a barren but beautiful natural environment. Nature stereotypes and their relationship to regional injustice represent an interesting question in postcolonial studies, and also for studies of ecofeminism in the present case. A brief definition of ecofeminism would be that it represents a combination of environmentalism and feminism, a perspective for studying the connections between exploitation of nature and various forms of patriarchy (see Griffin 1984; Warren 1994). Sexist oppression and colonial oppression are highlighted as comparable forms of social inequality in ecofeminist approaches and are often appraised hierarchically in relation to each other, to contrast whether one mode of oppression were more oppressive than the other (Smith 1997). In the case of the Finnish North, colonialist oppression often becomes manifested through the ways in which femininity is represented, or rather neglected, in the representations so that the drawing of a distinction between sexist oppression and colonial oppression would in some ways be an inaccurate approach. It is also important to realize that the perception

of the woman–nature relationship as a subordinating one is mainly a western perspective, and an approach to nature from the stance of indigenous peoples' concepts of femininity, for example, would be a much more complex issue (Wilson 2005).

This Janus-faced complexity does not yield easily to the ideology of ecofeminism, in which literary descriptions of nature's passivity are interpreted as conforming to the passivity of a woman, implying that a simple literary strategy for emancipation would be to write novels in which nature is active (see Legler 1997). The wild nature described in Lappish literature, albeit virginally desirable, does not reflect active femininity, but rather the femininity of nature withers when the wilderness is transferred symbolically into a stage on which it is masculinity that is being measured. In the case of northern nature, 'mother earth' has an aggressive aspect which can be interpreted as a literary adoration of active femininity, but on the other hand, surviving nature also means 'taming' it. It is interesting in this sense that the occasions on which men survive their experiences of nature are relatively rare. In Lappish literature the relationship between humans and nature is more or less fatalistic. Whatever the truth, no matter how cruel or aggressive the northern wilderness is, the actor in a work of Lappish literature is always an active man whose supremacy is measured on the grounds of masculinity. The actor is an active man placed in a cold, barren natural environment, while the woman's role is more passive, basically staying at home. The active man and passive woman are the ready-made stereotypic models through which the North can easily

be labelled and justified as a solid microcosm for manly needs (Lehtola 1997: 118-122).

Discussing gendered northernness with Rosa Liksom

To return to the introduction, it is essential to emphasize that the theoretical notions discussed above represent the perspective of a critical geographer who sees the traces of social inequality all around our cultural environment, everywhere. How this critical theory, a theory in which Lapland literature is understood as a colonialist institution maintaining masculinist values, matches with the motives and opinions of the actual artists working in the field, is a completely different question. Addressing this question became possible when I got an opportunity, in a straightforward and direct way, to discuss the matter with an author who has uniquely contested the gendered nature of northern literature and several other stereotypes related to northernness: Rosa Liksom. In her web-page Liksom, the pseudonym of Anni Ylävaara (b. 1958), introduces herself in the following manner:

I was born in Lapland, Finland, in the very far North, in the Meän language area. My parents were farmers and reindeer breeders. At the age of 17 I moved to Helsinki. I had miscellaneous jobs and studied anthropology in the university. I spent my youth (occupying buildings and) living in squats and communes throughout Europe. I lived in Kristiania, Copenhagen for four years and spent many summers in Paris. I also lived in northern Norway

and Island and spent the Breznev era in Moscow. I wrote the first three of my books in Kristiania as I was working in a bakery and helping out at a local store. I moved back to Helsinki, Finland in 1987.

Besides writing books, I've also painted and made short films since 1985. I've made comic books, a coloring book and children's books. Writing and creating all kinds of art is a way of life for me. I do all of this because I (simply) enjoy it so much (enormously). (<http://www.rosalik.com/biography>)

Although this is only a brief characterization of her artistic background, it gives a clear picture of her position as an active participant in the field of arts, implicitly dropping a hint of her agency as an emancipatory actor within the context of northern marginality. Liksom was introduced to the wider national literary audience as a dyslexic girl from a northern village of eight houses (see Hurme 1996: 46; Kantokorpi 1997: 7), which automatically attached marginality to her artistic image. In a certain sense, Liksom has left her northernness behind, or at least has tried to do so, though not by discarding it. Liksom started her artistic career in 1985 by publishing a collection of short stories, *Yhden Yön Pysäkki*. Since then, Liksom has published 16 literary works which have been translated into several languages. She has won several awards, including the Finlandia Prize in 2011, the most prestigious literary award in Finland. Being a respected female artist from the North

can be considered as an emancipatory move as such, but Liksom's unconventional artistic performance has been something which could never have been expected from a northern author. Her manner of perceiving northernness through irony was an extremely unconventional literary solution in a cultural sphere where all forms of representations concerning human activity have been approached through their serious and masculine nature (Ridanpää 2007, 2010).

In Liksom's first novel *Kreisland* (1996) there are several fine examples of reversed gender roles: a northern man spends his time with knitting felt boots (Liksom 1996: 168), looking for his potato-harvesting gloves (ibid.: 236), frying some turnips (ibid.: 217-218), playing with a cat and taking care of the laundry (ibid.: 158-159), while the female character of the story becomes a war hero. A man in women's clothes is an old joke, but here the humor functions when it is understood within the context of northern patriarchalism. At the same time that the clichéd nature of northern romantics becomes implicitly questioned, the meaningfulness of categorical geographical distinction between Nature-Finland and Culture-Finland is also revealed. The joke turns into a sociopolitical argument. Or at least this is one way to interpret and comprehend her literary irony. Completely another question is how she personally perceives her position as an 'emancipatory project'. Liksom is famous for her steadfast refusal to give interviews, but I managed to put some questions to her and elicit some answers by e-mail on August 13 and 18, 2007. So let us let her briefly describe her opinion

about the gender nature of northern art as well as her own position as a female artist from the North:

J.R.: Personally I consider northern heritage to be manly and masculine. Do you agree? What do the old northern tradition with the northern lights, cold winter nights and joik singing by the Sámi mean to you?

LIKSOM: The northern tradition, as I have lived through it, is patriarchal and manly. Women and children have no say in anything, but the men order and determine everything. A woman in the northern culture is a workhorse who slogs her guts out for her family. The men are often drunkards, incompetent and lazy, whose mission in life is to whip their wives and scold them. The man's word is unquestionable and he is an autocrat in his family.

J.R.: Of what importance is it to you that you are a woman? (Would it have been easier for you as a northern author, for example, to have got your first work published if you had happened to be a man?)

LIKSOM: The fact that I was born a girl and had been treated accordingly in the masculine culture is very important. As a man I would have written totally different books. As a man I would have written a conqueror's history, whereas now I write loser's histories.

While in a Finnish context northernness represents a counterpart to culture and civilization, the northern woman can be conceived of as denoting a 'double otherness'. Sinikka Tuohimaa (1997: 47) has outlined the double otherness of

northern female authors through a scheme in which 'male' and 'female', 'South' and 'North', 'center' and 'periphery', 'culture' and 'nature', are perceived as coexistent categorial opposites. For many postcolonial critics, especially among the subaltern studies group led by Ranajit Guha (see Guha 1982; Spivak 1988), sexism is a crucial part of subalterning social and historical processes. In her answer to the question concerning the masculinity of the northern tradition, Liksom was fairly outspoken in making it clear how she perceives the position of northern women, but there is another side to her way of understanding northern heritage. Her answer continued:

LIKSOM: The cold winter nights and the northern lights, they are part of the northern landscape. They are true, and they [are] natural phenomena and always equally startling and stunning. Nature in Lapland is really astonishing, it still is, and the effect of these natural phenomena on the human psyche is really remarkable. The sharp changes of light and darkness make the inhabitants of arctic regions truly original. Nature also shapes the culture, which is why the culture and way of life and the world of ideas are so unique.

Liksom points out how masculinist the northern tradition is, but, importantly, not in the same manner as I do. It seems that for her the northern tradition, with its exotic stereotypes, does not represent distorted values lying behind the social structure of the North, but rather, as she says, these things are 'true' and not a representation of the masculinist way of perceiving Finland as split into Nature Finland and

Culture Finland. Is she therefore actually admiring the heritage that I presumed to be a self-conscious, goal-oriented focus of her criticism? Instead of emphasizing their stereotypic and clichéd nature, Liksom says that the cold winter nights and northern lights are natural phenomena, and she also implies that romanticizing them is justified because northern nature is simply so astonishing. But even so, she is not trying to write authentic northern literature but rather a parody of it. When asked directly, she would not admit to making a mockery of the Lappish heritage, but rather the opposite:

J.R.: How do you personally regard the old Lapland literature (Paulaharju, Järventausta, Itkonen, Järvinen, Koskimaa, etc.)?

*LIK SOM: Of those that you mention, I have only read Itkonen and Paulaharju. I really respect Paulaharju and he has been one of my idols. As an ethnologist and folklorist he did remarkable work. I often thumb through his books, and I have paid ample tribute to him in *Kreisland*, for example, by 'imitating' his way of seeing the Lappish landscape.*

Parody is commonly referred to as an act of duplication in which the copy is used self-reflexively as a joke (Hariman 2008; Hutcheon 1985). Parody is "a form of repetition with ironic critical distance, marking difference rather than similarity" (Hutcheon 2000: xii). Irony and sarcasm function as rhetoric tools through which the process of genre imitation is made to appear humorous, that is, parodic, although

to distinguish the difference between 'the original' and its (humorous) duplication (the ironic wink of an eye) may in some occasions be highly difficult to notice. Like in the case of Liksom's art, when irony is used as a style of literary humor, it is often very difficult to discern whether the author is being serious about the stereotypes or just laughing at them. It should also be noted that the two are not necessarily mutually exclusive. In addition, ironic and non-ironic, e.g. realistic, readings can both be sensible and workable for understanding the same book. The reader also has every right to misunderstand or overlook the parodic nature of literature (Waugh 1985: 98). Actually, it is rather disturbing to think that authentically described romantic scenes would have anything to do with parody, but in the case of Liksom, who is known as an ironic 'project' named 'Rosa Liksom', the reader tends automatically to think that it has something to do with irony no matter what she says. The reader of 'authentic' northern romanticism probably notices how naïve and distorted the stereotypes actually are, but to the author's mind they are not necessarily 'distorted' but 'true'.

Following postcolonial theories, my personal stance, implied several times here, has long been that Liksom has/is a socially charged critical project (see more in Ridanpää 2004). But how does Liksom herself perceive this critical, theoretically charged argument?

J.R.: Have you consciously tried to change or restrain the generalizations and attitudes attached to northernness? Does Rosa Liksom have an agenda?

ROSA LIKSOM: *I don't focus so hard on the North but rather on human beings and on living and being human. My project is to understand the species. I concentrate on that in my work. On human beings and their recent history.*

J.R.: *Do you think that your art can still change human thinking about northerness, whether you want it to or not?*

ROSA LIKSOM: *It could be. I cannot say what people think when they read my books. I'm not really even interested in that, because this is my way of crawling onwards and I have to do it regardless of what other people think or feel. I write about things that I feel to be important and that I am familiar with.*

As I have read Rosa Liksom, I have become more and more confident that she does have an emancipatory project in her effort to deconstruct the masculinist values through which the northern wilderness is admired as well as the distorted and subjugative categorization through which northern Nature-Finland and southern Culture-Finland has been justified. Liksom does not admit that she was consciously making an ideological effort to modernize the traditional concepts of northerness, but it is well known that authors themselves are often unaware of, or even 'blind' to, their own ideological messages. It is important to stress that an author does not have to represent and write about a certain ideology programmatically, but rather the message of the 'ideology' transfers itself into the text automatically. In fact, it is often argued that

the institutions behind the author and his or her art are perhaps even more important 'gatekeepers' than the authors themselves: i.e. the publishers, libraries, bookshops, literary critics, reviewers and customers. To make sociocultural emancipation possible, there should be major fundamental changes in the gatekeepers' ideological way of thinking, but in many cases in human history it has turned out that the conventional policies are simply easier to adopt (and sell) than more innovative and unconventional forms of art (Phillips 2001: 132-134).

Afterword

It is true that making categories, groupings and simplifications are necessary stages for basic human communication. In addition, stereotypes are essential conceptual and structural tools through which the mishmash of all levels of meanings can be arranged and comprehended. The exact point at which making simplifications and stereotypes turns into a subjugating practice is difficult to define. For instance, in humor, innocent joking through oversimplified stereotypes may at a certain point turn into an insult, especially from the viewpoint of the 'target' of the humor, that is, its 'victim'. In the case of northern Finland this became topical during the 1980s when Pirkka-Pekka Petelius' and Aake Kalliala's Sámi-humor in TV series *Hymyhuulet* and *Pulttiboys* provoked fierce criticism from Sámi audiences. Rosa Liksom also makes fun of northerness and it is known that at a local level not all of her jokes have been well received, but still I want to believe and

underline that Liksom's humor contains a hint that there are alternative manners of approaching northernness.

Although in postcolonial criticism there is a conscious goal to emancipate sociocultural structures through research, there are two ways in which the theoretical analysis of a critical geographer may more or less collapse. First, there is a possibility to indulge in over-interpretation. The argument that the north of Finland has attained its regional identity through various forms of sexual oppression overlooks several other viewpoints through which northernness can be perceived. In addition, as illustrated through the discussion with Liksom, northern romantic and feminist critic are not mutually exclusive perspectives, regardless of whether northernness is approached from the viewpoint of postcolonial and (eco)feminist theories or not.

Secondly, as a conscious attempt of postcolonial criticism is to contest prevailing stereotypes and hegemonic ideologies, a flipside of this aim always entails the possibility that the critic just continues repeating the model of perceiving the world through categorical simplifications. In fact, it has been often argued that socially critical interpretation often turns into a prisoner of its own endeavors, and the carried research may only strengthen stereotypic conceptions instead of deconstructing them (Crush 1994; Mishra & Dodge 1993: 288). For example, the discussion over the self-determination of Sámi culture, i.e. the power of an indigenous people to define their own identity (e.g. Stoor 1999; Magga 1994), is ultimately based on the premises of perceiving Sámi people as 'other', a

perspective which, albeit critical, also sustains basic colonialist ideologies, models and structures (see Lehtola 1997: 167, 1999: 23). It can be argued that as long as critical research approaches northern identities from the perspective of feminist readings, it remains impossible to get rid of those very same ideological models which the criticism was directed at in the first place.

So, what happens to the theoretical arguments and findings of a critical geographer when they become confronted with the arguments of the creator of his research materials? The researcher may be blind to the theoretical pitfalls of one's own arguments, just as the artist can be blind to the social content of his/her works. Still, no matter how questionable it is to indulge in over-interpretation and in the repetition of the very same stereotypes one was supposed to criticize, I find postcolonial critical reading a highly important task, as such. And the researcher does not need the artist's permission to proceed with it. As seen from the discussion with Rosa Liksom, the researcher and the artist, the one behind studied material, work in different spheres but still share several opinions about the masculinist nature of northern discourses. There may be several weak spots in this sort of research, but I still consider that there is, or should be, a social demand for it. In order to contest the stereotypic conceptions through which Finland can be categorized as spatial counterparts, northern Nature-Finland and southern Culture-Finland, we need to delve more deeply and critically into the works of unconventional artistic performances, those which include either an explicit or an implicit politically charged message. This requires that these works are considered as being

politically charged, while at the same time acknowledging that this viewpoint is just one viewpoint among several others.

References

- Barthes, R. (1973). *Mythologies*. Paladin Grafton Books, London.
- Griffin, S. (1984). *Woman and Nature: The Roaring Inside Her*. Women's Press, London.
- Crush, J. (1994). Post-colonialism, Decolonialism, and Geography. In Godlewska, A. & N. Smith (eds.): *Geography and Empire*, 333–350. Blackwell, Oxford.
- Guha, R. (1982; ed.). *Subaltern Studies I: Writings on South Asian History & Society*. Oxford University Press India, New Delhi.
- Hariman, R. (2008). Political parody and public culture. *Quarterly Journal of Speech* 94: 3, 247–272.
- Hurme, J. (1996). Hyvä tappaja. *Image* 1996:4, 44–47.
- Hutcheon, L. (1985). *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*. Methuen, New York.
- Hutcheon, L. (2000). A New Introduction, an Old Concern. In Hutcheon, L. (ed.): *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, xi–xvii. Reprint. University of Illinois Press, Illinois.
- Kantokorpi, M. (1997). Kymppi juksauksessa. Rosa Liksomia lukiessa. In Kantokorpi, M. (ed.): *Muodotonta menoa: Kirjoituksia nykykirjallisuudesta*, 7–29. WSOY, Porvoo.
- Legler, G. T. (1997). Ecofeminist Literary Criticism. In: Warren, K. J. (ed.): *Ecofeminism: Woman, Culture, Nature*, 227–238. Indiana University Press, Bloomington and Indianapolis.
- Lehtola, V.-P. (1995). Polut kahden kulttuurin rajalla. In: *Pohjoinen identiteetti Euroopassa: Lapin tiede- ja kulttuuripäivän 1995 alustukset*, 20–27. Lapin yliopistopaino, Rovaniemi.
- Lehtola, V.-P. (1997). *Rajamaan identiteetti: lappilaisuuden rakentuminen 1920- ja 1930-luvun kirjallisuudessa*. Suomalaisen kirjallisuuden seura, Helsinki.
- Lehtola, V.-P. (1999). Aito lappalainen ei syö haarukalla ja veitsellä. Stereotyytiat ja saamelainen kulttuuritutkimus. In: Tuominen, M. et al. (eds.): *Pohjoiset identiteetit ja mentaliteetit, osa 1. Outamaalta tunturiin*, 15–32. Kustannus-Puntsi, Rovaniemi.
- Liksom, R. (1996). *Kreisland*. WSOY, Porvoo.
- Magga, O. H. (1994). Sami Past and Present and the Sami Picture of the World. In Heininen, L. (ed.): *The Changing Circumpolar North: Opportunities for Academic Development*, 13–20. University of Lapland, Rovaniemi.
- Mishra, V. & B. Hodge (1993). What is Post(-) colonialism? In Williams, P. & L. Chrisman (eds.): *Colonial Discourse and Post-Colonial Theory*, 276–290. Harvester Wheatsheaf, New York.
- Paasi, A. (1988). Suomen Lapin muodostuminen maakunnaksi ja sen nykyinen identiteetti. In Lotvonen, E. (ed.): *Lapin tutkimusseuran vuosikirja XXIX*, 4–12. Lapin tutkimusseura, Rovaniemi.
- Paasi, A. (1997). Geographical perspectives on Finnish national identity. *GeoJournal* 43: 1, 41–50.
- Paasilinna, E. (1961). Pimeän piiri: Lapin kirjallisuuden vaihteita. In Holappa, P. et al. (eds.): *Nuori Ikaros IV: Nuoren Voiman Liiton Julkaisu*, 24–32. WSOY, Porvoo.
- Phillips, R. (2001). Politics of reading: decolonizing children's geographies. *Ecumene* 8: 2, 125–150.
- Ridanpää, J. (2004). Kirjallisuus, yhteiskunta ja uusi pohjoinen: Onko Rosa Liksomilla projekti? In Mäntysalo, R. (ed.): *Paikan heijastuksia: Ihmisen ympäristösuhteen tutkimus ja representaation käsite*, 199–218. Atena, Jyväskylä.
- Ridanpää, J. (2007). Laughing at northernness: postcolonialism and metafictional irony in the imaginative geography. *Social & Cultural Geography* 8: 6, 907–928.
- Ridanpää, J. (2010). A Masculinist Northern Wilderness and the Emancipatory Potential of Literary Irony. *Gender, Place & Culture* 17: 3, 319–335.
- Rosberg, J. E. (1919; ed.). *Petsamon maa. Suomen alue Jäämeren rannalla. Hieman historiaa ja maantiedettä*. Otava, Helsinki.

- Said, E. W. (1978). *Orientalism: Western Conceptions of the Orient*. Routledge, London.
- Said, E. W. (1993). *Culture and Imperialism*. Chatto & Windus, London.
- Smith, A. (1997). Ecofeminism through an Anticolonial Framework. In Warren, K. J. (ed.): *Ecofeminism: Woman, Culture, Nature*, 21–37. Indiana University Press, Bloomington and Indianapolis.
- Spivak, G. C. (1988). Can the Subaltern Speak? In Nelson, C. & L. Grossberg (eds.): *Marxism and the Interpretation of Culture*, 271–313. University of Illinois Press, Urbana, Ill.
- Stoor, M. (1999). "Enköhän mie itte tiä parhaiten, kuka mie ole": Suomea puhuvien saamelaisten ja nk. lappalaisten etnisyyt. In: Tuominen, M. et al. (eds.): *Pohjoiset identiteetit ja mentaliteetit, osa 1. Outamaalta tunturiin*, 67–80. Kustannus-Puntsi, Rovaniemi.
- Tanner, V. (1928). Voidaanko Petsamon aluetta käyttää maan hyödyksi? Keinoja ja tarkoituksiperiä. *Fennia* 49: 3, 1–122.
- Tuohimaa, S. (1997). Pohjois-Suomen unohdetut naiskirjailijat. In Majasaari, K. & M. Rytönen (eds.): *Silmukoita verkossa: sukupuoli, kirjallisuus ja identiteetti*, 41–55. Oulun yliopisto, Oulu.
- Van Noy, R. (2002). Surveying the Sublime: Literary Cartographers and the Spirit of Place. In Rosendale, S. (ed.): *The Greening of Literary Scholarship: Literature, Theory, and the Environment*, 181–206. University of Iowa Press, Iowa City.
- Warren, K. J. (1994; ed.). *Ecological feminism*. Routledge, London.
- Waugh, P. (1985). *Metafiction. The Theory and Practice of Self-Conscious Fiction*. Methuen, New York.
- Wilson, K. (2005). Ecofeminism and First Nations Peoples in Canada: Linking culture, gender and nature. *Gender, Place and Culture* 12: 3, 333–355.
- Zimmerman, B. (1986). Feminist Fiction and the Postmodern Challenge. In McCaffery, L. (ed.): *Postmodern Fiction. A Bio-Bibliographical Guide*, 175–188. Greenwood Press, New York.