

English abstract

The Poet in the Composing Room: A Genetic Study of Aaro Hellaakoski's *Jääpeili*

The present work is a genetic study of Hellaakoski's typographically experimental collection of poetry *Jääpeili* (Ice mirror, 1928), commonly regarded as a classic and forerunner of Finnish modernist poetry. The study places *Jääpeili* in its literary historical context by investigating its relation to the tradition of visual poetry, and the contemporary discussion of modernism and book arts in Finland.

The main focus of the study is the genesis of the poems and experimental typography of *Jääpeili*. By applying the methodology of genetic criticism, the study investigates the manuscripts and proofs of *Jääpeili*, providing a detailed view of the various stages of Hellaakoski's writing process and the development of the work's typographical design in collaboration with typesetters.

The study argues that *Jääpeili's* distinctive modernism – combining both modernist and more traditional means of expression – rests upon an esthetic of media purity according to which every art form has its own distinctive means of expression. The concept of media purity determines Hellaakoski's critical stance towards the avant-garde, as well as his views on book arts, and the practical implementation of the typography of *Jääpeili*.

As such, the poetics of *Jääpeili's* experimental typography differs essentially from the avant-garde visual poetry of such poets as Guillaume Apollinaire or F. T. Marinetti, who strive to transgress the boundaries between literature and visual art. In contrast, Hellaakoski worked within the constraints of letterpress typography and in this respect is more akin to the poets Stéphane Mallarmé and Pierre Reverdy, for example.