

Hannu Raittila



LAURA MALMIVAARA

(b. 1956) is one of the most esteemed Finnish contemporary writers. His versatile production comprises of novels, essays, columns, radio features, and screenplays. He has been awarded the Finlandia Prize, the Suomi Prize, and the Runeberg Prize, to mention a few. Raittila's works have been translated into seven languages.

RAITILTA writes large scale novels about the modern society of spectacle, impregnated by economy, technology, images, appearances, and performance. Rationalism and idealism collide in Raittila's books, usually in situations where a group of people are being tested in difficult circumstances. Although Raittila depicts skillfully and playfully the functioning of machines, devices, natural phenomena, globalization and networks, the mechanistic image of the world is merely surface: deep down Raittila asks the meaning of it all.

LATEST PRODUCTION AND TRANSLATIONS:

Terminaali, SILTALA 2013 (German)

Marsalkka, SILTALA 2010

Ulkona, SILTALA 2009

Mitä voi sanoa. Keskustelu-kirjeitä kuolemasta, WSOY 2007

Kirjailijaelämää, WSOY 2006

Pamisoksen purkaus, WSOY 2005 (German)

Liikkumaton liikuttaja, WSOY 2004

Atlantis, WSOY 2003 (German)

Rahat vai kolmipyörä ja muita kirjoituksia, WSOY 2002

Canal Grande, WSOY 2001

(German, Czech, Estonian, Turkish)

Linja. Kaksikymmentä ensimmäistä, WSOY 2000

"The center of Raittila's prose has always been an active image of life, the world and the man as dynamic action. This seems rather to steer away from the continental modernism's self-reflecting stranger cast in the world."

– CRITIC MERVİ KANTOKORPI

Praise for Hannu Raittila's books:

"The Terminal is an honestly deformed novel. The airport connects and throws people in different directions. The Terminal doesn't proceed as a straightforward story, but picks up all kinds of trains of thought of its characters. -- Actually, the novel tries to grasp as large part of the world as possible. That is the right and the duty of a novelist, and that is why The Terminal is one of the best works of Raittila." – JUKKA KOSKELAINEN, HELSINGIN SANOMAT

"Aus diesem clash of civilizations bezieht Raittila reichlich finnischen Humor, der -- wie wir aus den Kaurismäki-Filmen wissen -- auf Sturheit und Methodik beruht. (...) Seine profunde Selbst- und Fremdironie macht Canal Grande zu einem wahrhaft europäischen Roman, denn im Kuddelmuddel des kontinentalen Alltags bekommt Wahrheit nur als Relation zwischen stammestypischen Mißverständnissen Gestalt."

– DIRK SCHÜMER, FRANKFURTER ALLGEMEINE SONNTAGSZEITUNG

SILTALA

"Terminaali"



Global Village: The illusion of everything being so near can take you further away from those you love

IN THE 90'S, two school girls, Paula and Sara begin to spend time in Helsinki–Vantaa Airport. Over the years, a whole international subculture has formed around the two, in which young women travel around the globe, from airport to another.

In February 2010, Paula who has been missing for years is returned handcuffed from Morocco to Helsinki–Vantaa Airport, and taken to a mental hospital. Sara, who works at the airport, witnesses the shocking return of her friend who is visibly pregnant. But Paula escapes the hospital and disappears again without a trace.

Paula's father, Commodore Lampen, works as an Officer for the Finnish Border Guard. He divorced Paula's mother before their daughter was born and has never played an active role in her life – so far. Once he learns of his daughter's escape from the hospital, he is compelled to start his own investigation into her whereabouts – and eventually he receives confirmation of Paula's death. In June 2012, to his amazement, he is informed that his two year old granddaughter has been found at a besieged base of Palestinian freedom fighters in Syria.

The Terminal deals with globalization and its direct effects on individuals. In addition this is a saga of a family. Its members may have been apart for decades but suddenly they come to realize what is important in life.

The Terminal is also a story about air travel and information technology, and the illusion of a global community that they help to generate. It leads the reader to ask those all important questions: What is the point of being in touch with everyone, all of the time, and never to meet everyone? How much damage is being done to our souls?

Commodore Lampen brings his granddaughter home from the massacre site at Homs. The girl's name carries the meaning of the world's most important concept in its five letters. Her name has been painted on million placards and printed on as many posters. It is a word which has been shouted out loud in countless post-war demonstrations in Paris: Peace.

The Terminal is set within the years 2011 and 2012, but structure of the novel expands. Its centerpiece is the 11th September 2001, when international air traffic was used as weapon of mass destruction.

In his novel *Canal Grande* Hannu Raittila considered the relationship between the protestant North and the Southern and Catholic countries in the EU. Now with *The Terminal* Raittila has expanded his view point and gone global. At the same time, Raittila, a known interpreter of men and their ways, opens an inner door into the complex minds of young girls.

SILTALA