

*Elettra Carbone*

**Canzio and Canzio:  
Intertextuality in Aleksis Kivi's *Canzio*  
and the Formative Process of Its Protagonist**

**Introduction**

The trope of the work of art as a living being is an ancient one. We only need to think of Plato's definition of the text as a living being in *The Phaedrus* or of the recurrent representation of the work of art as the 'child' of the artist (Ford, 2002 [cfr. biblio.], p. 247). The root of this comparison lies in the fact that works of art, like human beings, are seen in their process of becoming and in their ability to interact with the world that surrounds them. In line with this parallel between work of art and individual, the way *Canzio* (1869) the drama – written by the Finnish writer Aleksis Kivi (1834-72) – is constructed and the representation of the formative process undergone by Canzio the character bear some similarities. Both the text and the character are, in fact, the result of a complex process of coming-into-being that involves a continuous interaction with the outside world. On the one hand, *Canzio* is created by selecting, reshaping and adapting multiple and varied aspects from a range of other texts. On the other hand, the young Tuscan knight Canzio is represented in the drama as he struggles to affirm his *Self* amid the chaos of people and perspectives around him.

Texts and individuals are constantly embedded in a network of contexts, past and present, of social relations and of communication. In his *Discourse in the Novel* Mikhail Bakhtin stresses that texts are in dialogue with other texts, with past and present social, cultural and historical contexts. As Kristeva puts it, adapting the words of Bakhtin, "[...] each word (text) is an intersection of words (texts) where at least one other word (text) can be read" (Clayton, Rothstein, 1991, p. 19)<sup>1</sup>. *Canzio* the drama is constituted by an intersection of inter-

<sup>1</sup> Note that the word "text" in parentheses is Kristeva's addition to Bakhtin's statement.

textual references created through the use of Latin words, references to classical myths, and passages that seem to allude to Italian literary texts or to phases of Italian history. In order to understand the function of these intertextual elements within the drama it is important to analyse them not only in relation to the texts and contexts from which they are drawn, but also in relation to the set of meanings they acquire once placed in their new context, namely – in this case – *Canzio*. In a similar way, to develop one’s own individuality means to transform the ‘given’ into the ‘created’ (Holquist, 1990, pp. 79-83). The individual learns to make sense of the world by interacting with all that surrounds her/him. This is a gradual process that goes from mere repetition or copying to the ability to re-use what has been learnt in new ways and contexts. The more the individual acquires the languages of the others, the more she/he will be able to develop a complex and original identity<sup>2</sup>. As Holquist explains, according to Bakhtin the process of identity formation could be summarised as follows: “the more of the other, the more of the self” (Clark, Holquist, 1984, p. 206). In Kivi’s drama, *Canzio* has the possibility to develop a complex identity: Rachel, Varro, Claudio and Marcia provide him with different ways of viewing the world, all of which could contribute to *Canzio*’s personal development. Does *Canzio* manage to make their languages his own and to create his own independent and stratified language, or is he overwhelmed by the chaos that is around him?

The aim of this article is to cast light on some of the different intertextual references – mainly drawing on Kivi’s education and reading – that have left a trace in Kivi’s drama, and to examine how – placed together – these disparate elements create *Canzio* the play. I will then move on to analyse *Canzio* the character, paying particular attention to his process of becoming and his interaction with the other characters in the play. How do *Canzio* and *Canzio* cope with this multiplicity of voices?

### ***Canzio*’s intertextuality**

Aleksis Kivi was the first modern Finnish author to write in Finnish and not in Swedish. Although today he is mostly known for his novel *Seitsemän veljestä* (1870, *Seven Brothers*), still a classic in Finnish literature, Kivi started his career as dramatist. His interest in drama is directly linked to one of his university lecturers, Fredrik Cygnæus (1807-1881). Cygnæus, who is considered the father of

<sup>2</sup> Borrowing Bakhtin’s terminology, the term ‘language’ is employed in this article in the sense typifying language used in relation to a particular context.

Finnish literary criticism, was also a literary author and published a series of collections of lyrics as well as a couple of historical dramas (Schoolfield, 1998, pp. 317-8). In 1853 he wrote *Det tragiska elementet i Kalevala*, an essay where he analyses the episode of Kullervo in the Finnish national epic *Kalevala*. This investigation leads Cygnæus to a more general observation that was to influence Kivi's early literary production: in his opinion, the spirit of Finnish literature is not epic or lyrical but dramatic. Not surprisingly, Kivi's first drama is, in fact, *Kullervo*, a tragedy based on the episode narrated in the cantos 31-36 of the *Kalevala*, where, due to his own deeds, Kullervo loses his status of free man and becomes a slave. In 1860 with his *Kullervo* Kivi won a competition organised by the Suomalaisen Kirjallisuuden Seura (Finnish Literature Society) and later published this tragedy in 1864 (Vähämäki, 1978 [cfr. biblio.], pp. 269-91). After his debut, he continued to work on drama, writing both tragedies and comedies: *Canzio* was one of his late dramas, most probably the last one before his novel *Seitsemän veljestä* (Laitinen, 1984, p. 305).

Often ignored or quickly dismissed in most histories of Finnish literature, *Canzio* is a problematic text not only from the point of view of its written form, but also within Kivi's authorship<sup>3</sup>. Why was this drama hardly ever performed? What inspired Kivi to write a tragedy about a young Italian knight? *Canzio's* genesis is a complex one. Two manuscripts of the drama exist. The first one includes all five acts, though in an unedited form, while the second one is a polished version of the last three acts. In other words, no official version of the play existed until 1916 when Aleksis Kivi's *Kootut teokset* (*Collected works*) were published for the first time. In this edition, the editor put together what we might call the standard version of the play, the one used for this article: the first two acts were from the first manuscript, while the remaining three acts were taken from the second manuscript (Ekelund, 1960, pp. 31-3; Laitinen, 1986 [cfr. biblio.], p. 305). *Canzio* became known as the unfinished play and it

<sup>3</sup> A short summary of the plot is provided. Once he has come back home after his training as a sea officer in Naples, Canzio is faced with a dilemma: he has to choose between the angelic Mariamne and the woman he has just met during his journey home who calls herself Marcia. Blinded by passion, Canzio chooses Marcia, without knowing that under the name of Flaminia – a pirate's wife – this woman has killed his father. The consequences of this choice are catastrophic as Canzio brings himself, his family and his followers and friends to ruin. Before discovering the truth, he insults his family, who oppose the union, makes his sister go insane, humiliates his fiancée Mariamne and kills his friend Claudio. Only after learning the truth about Marcia's identity from the dying Claudio, does Canzio seem to be consumed by guilt and finally he kills himself. Canzio's own death is followed by that of his sister Rachel, who is murdered by Marcia, and by Marcia's suicide, as she throws herself into a ravine after being arrested.

is most probably for this reason that it has hardly ever been performed. Part of the drama was put on twice in 1901, but the entire play was only performed in 1959 at the Intimiteatteri in Helsinki (Laitinen, 1984, p. 305).

Unlike his lecturer Cygnæus, Kivi never travelled to Italy. Yet, this did not stop him from setting *Canzio* in Tuscany, more precisely in an unknown castle situated along the Arno. *Canzio*'s Italian setting is not constructed drawing on memories from a journey, but on a series of intertwined intertextual references, deriving especially from Kivi's education. To borrow Bakhtin's terminology, it should be stressed that these references live "on the boundary" between their own context and other, alien contexts, namely contexts that are 'outside' the text but that can enrich it with new meanings (Bakhtin, 1981, p. 284). In *Canzio* "languages of various epochs and periods of socio-ideological life cohabit with one another", they "intersect with each other in many different ways" (*ibid.*, p. 291). As I will demonstrate, through language the classical world, Shakespearean plays, the Italian late Middle Ages and Kivi's contemporary history all become coexisting dimensions of this Finnish drama.

Those that could not travel to Italy often considered a knowledge of the classics as an alternative way to come into contact with Italy or, more precisely, with Italy's 'glorious' past. It is therefore hardly surprising that Kivi's Italian drama relies heavily on classical references. Before I examine these elements in more detail, a brief note about the status of classical culture in the Nordic countries and, more specifically, in Finland is needed at this point. Although the early nineteenth century is often referred to as the "dethronization of classical studies" in the Nordic countries in practice classical learning remained the only acknowledged form of education for university students, officials, members of the aristocracy and of the upper middle class until the end of the century (Skard, 1980, p. 88). In Finland the retreat of the Latin language started towards the end of the 1820s: Latin progressively gave way to Swedish and later to Finnish even in academic circles. However, if the Latin was losing its privileged status, classical culture did not disappear and continued to influence students throughout the nineteenth century (Kajanto, 2000, pp. 303-5).

As Sihvo points out, some of *Canzio*'s characters – mainly Varro – speak in Latin. Latin words are used in order to give a higher tone to some circumstances and dialogues. However, incorrect or placed in an awkward context they end up having an ironic effect (Sihvo, 2002, p. 133). Varro refers to his own head as "flintus", a Latin-sounding word. The term, which does not exist in Latin but is rather of Greek origin – πλιυθός, meaning 'brick' – is a latinisation of the Swedish "flintskalle", baldhead (Kivi, 1984, p. 133; Sihvo, 2002, p. 133). Varro later tries to silence *Canzio* shouting the word "taciturnitas",

'maintaining silence', and uses the word "concilium", i.e. 'council', to refer to his, Claudio and Rachel's discussion with Marcia (Kivi, 1984, pp. 156, 172). In another comical attempt to express himself in Latin, Canzio's uncle mentions the Roman concept of *mores*. This Latin word, meaning 'costumes', is here used to indicate the typical values driving a knight, namely wine, women and song (*ibid.*, p. 168).

Besides the use of Latin terms, Kivi's drama is enriched by other allusions linked to the classical tradition: in the drama characters and settings are often compared to real or mythical classical people or places. When Canzio rejects Varro's idea of conviviality, he is contemptuously compared to Heraclitus. By calling Canzio "jörömielinen Heraklit" (sulky Heraclitus), Varro is here probably referring to the dark and melancholic aspect traditionally attributed to the personality and work of the Greek philosopher (Geldard, 2000, pp. 10, 25; Kivi, 1984, p. 156). His thought has in fact often been perceived as being characterised by "harsh criticism and intentional obscurity" as well as by "blows and riddles" (Geldard, 2000, p. 103). Theophrastus also attributes Heraclitus' lack of coherence to his melancholia (Kahn, 1979, p. 21). Canzio not only refuses to celebrate with his family and friends but also appears to be deeply confused. Canzio later compares himself and his situation to that of Heracles and Mark Antony: he is not the first to abandon a woman for the love of another woman. Heracles left his wife Deianira for Iole and Antony his wife Octavia for Cleopatra. Compared to that of these great men his choice to marry Marcia instead of Mariamne is a far less serious affair: he is leaving his fiancée and not his wife (Kivi, 1984, p. 163). If Canzio uses these classical references to justify his behaviour, Angelo, the student of nature, employs another classical simile to convey his admiration for the beauty of the valley of the Arno. The beautiful fields of perfumed and colourful flowers and the forests are a divine vision: in his opinion, this is what the Olympus must look like (*ibid.*, p. 137).

Besides references to classical culture, *Canzio* contains elements that may be connected to Kivi's studies on Dante. The drama is set in Tuscany somewhere on the river Arno, a geographical location that cannot but create a connection with Dante's home city, Florence. Moreover the historical and political background briefly sketched in Kivi's play bears some similarities with that of Dante's Italy. The destruction of Canzio's family takes place within a context of great political chaos.

CLAUDIO: Kaunis on Arnon laakso, kaunis Italia, mutta raskaasti painaa sitä kovan onnen käsi. Tässä ylpeä ruhtinas vastoin ylpeätä ruhtinasta riehuu, alammaisen veri vuotaa heidän kujeitensa tähden

ja talonpojan maja riistetään. Ja siinä, missä ruhtinasten valtikka on voimaton, saarnaa paavi, jonka valta niinkuin myrkyllinen tuuli, hengittää kuolemata, ja niin hävitetään hengen perustus ja terve ydin. Nimitys Jumala on ainoastaan ilveen keppihepo, turhan kunnian pyytö ja kostonhimo johdattavat puheen, vuorten luolat täyttyy ryöväreistä. Niin käy nyt Italiassa, sankarten ja nerojen entinen koto (*ibid.*, pp. 187-8).

CLAUDIO: Beautiful is the valley of the Arno, beautiful Italy, but the hand of the severe Fate oppresses it. Here a proud prince fights against another proud prince, loyal blood of their subjects is spilt due to their evil tricks and the peasant's house is stolen/taken away from him. And there, where the sceptre of the prince has no authority, there the Pope preaches, whose power, like a poisonous wind, breathes death, and so the foundation and healthy core of the spirit are destroyed. The name of God is only the favourite subject of jokes, requests for useless honours and thirst of revenge are the most common topics of discussion, the caves are filled with bandits. This is what goes on in Italy now, the former home of heroes and geniuses [...] <sup>4</sup>.

Claudio's words are reminiscent of Dante's attack on the Italy of his time. This passage is in fact particularly reminiscent of Dante's so-called "Apostrofe all'Italia" in Canto VI of *Purgatorio*, vv. 76-126, beginning with the famous invective "Ahi serva Italia, albergo di dolore [...]" (Dante, 1992, pp. 104-8). Dante condemns Italy's decay: citizens of the same city are constantly fighting with each other and nowhere in Italy is there peace. This chaos is due to the lack of a suitable political guide, but also – as he later stresses in Canto XVI, vv. 82-114 – to the lack of separation between temporal and spiritual power. The Church – displaying its interest only in material wealth – gives a despicable example and is thus unable to direct its followers in spiritual and moral matters (*ibid.*, pp. 279-82). In addition, given the time when *Canzio* was written, it should be stressed that Claudio's attack on the Italian political chaos is also a clear reminder of the political situation of Italy at Kivi's time as well as of Finland's own status. In 1869 Italy was waiting for the final step towards its unification, the annexation of Rome, which was part of the Papal State. Finland, on the other hand, was part of the Russian Empire and, like Italy in *Canzio*, was still

<sup>4</sup> Note that the translations from Finnish into English are all my own. I am grateful to Dr Riitta-Liisa Valijärvi (University College London) for her invaluable assistance. Any mistakes or misunderstandings in this article are my own.

a long way away from achieving political stability and independence.

*Canzio* – like most of Kivi's dramas – also includes elements that display the author's interest in Shakespeare's plays. *Canzio* does not draw on a specific Shakespearean drama. Kivi seems to have borrowed aspects of events and characters from various tragedies, re-shaping and adapting them. Similarities with Shakespeare's works go beyond the name of characters such as Claudio or Gregorio. Canzio's duel with Claudio, his best friend, has, for instance, traits in common with the duels between Tybalt, Mercutio and Romeo in *Romeo and Juliet* (Ekelund, 1960, p. 32). The clearest connection is, however, that with *Hamlet*. Both *Canzio* and *Hamlet* are, for example, characterised by the figure of the brother of the dead king, Varro and Claudio respectively. Ophelia appears to have been the inspiration for the creation of both Rachel and Mariamne. Like Ophelia, Mariamne is rejected by her beloved. Yet, it is Rachel that, like Polonius' daughter, loses her mind after being insulted by her brother and having witnessed the killing of Claudio by Canzio's hand (*ibid.*, p. 32; Tarkiainen, 1915, p. 385; Sihvo, 2002, p. 225). While Kivi's play clearly contains many of the tragic plots and intrigues present in Shakespeare's tragedies, it should be noted that some of its characters seem to have an ironic twist. As I will explain in the second part of this article, on the whole I find Ekelund's analysis of Canzio's characters convincing, as he states that Canzio is represented as "en egoistisk lycksöckare" (a selfish opportunist), Rachel as "en karikatyr av Ofelia" (a caricature of Ophelia) and points at "Varros dryckenskap och lågkomiska svada" (Varro's drunkenness and comical volubility) (Ekelund, 1960, p. 32).

An analysis of intertextuality in *Canzio* highlights not only some of the mechanisms behind the creative process behind a text, but also the wide range of meanings that language can convey moving across boundaries of time, contexts and ideologies. Kivi's drama emerges as a "mosaic of texts, a patchwork quilt of intertextuality", bringing together many of the aspects – such as the classics, Dante, Shakespeare – that played a crucial role in the formative process of the Finnish writer (Krasner, 2004, p. 12). At the same time, the intertextual references examined above, show how language can be used creatively. Within the context of the play, simple Latin words can express pompousness and irony at the same time. Dante-sounding words can be reminiscent of Italy's and Finland's nineteenth-century political situation. Typically Shakespearean tragic characters are re-shaped to the extent that in *Canzio* they become almost caricatures.

### Canzio's confusion

Just as Kivi's education is at the centre of the genesis of this drama, Canzio's own training and formation receive particular attention in the play from the very beginning: Canzio is away from home because he has been training in Naples to become a sea officer. His return is eagerly awaited by his family and close friends. What they expect to see is a young man that has matured, benefited from the training and strengthened his positive qualities. Yet, what they see on his arrival is a disrespectful and self-centred boy. What has triggered this change?

As I anticipated in the introduction, according to Bakhtin the process of identity formation is, to a certain extent, similar to that of text creation. In order to develop the individual needs to be able to formulate her/his own *language*, namely to be able to transform the *given* – i.e. the “material everything”, all that is ready for us to use, all that surrounds us – into the *created*, namely into something new and original (Holquist, 1990, pp. 79-83). The development of the self is a movement from the social to the individual. The individual has to orient herself/himself amidst the multiplicity of languages of the other individuals. In order to cope with this multiplicity, the individual initially tends to accept the language of others as it is and thus expresses herself/himself through mere repetition of what she/he has heard. Then she/he progressively ‘internalises’ the voices of the others. She/he learns to ‘translate’ the speeches of the others into a simplified language, eliminating what she/he thinks superfluous. Finally, the individual who has managed to absorb the languages of the others is able to explain them in her/his own words and to apply them to new contexts (Danow, 1991, pp. 61- 2). In other words, selfhood develops through the acquisition of perspectives (Bakhtin, 1981, pp. 243 ff.).

How does young Canzio cope with the multiplicity of languages around him? Throughout the play, each character becomes representative of a language, an ideology, a way of life. All these, at times, contrasting languages seem to be the cause of chaos in Canzio's mind. Yet is he able in the end to find an order in this confusion of languages, to control them and create his own original identity? In order to answer this question, it is necessary to examine Canzio's becoming bearing in mind the process of identity formation explained above. Does Canzio merely repeat what he hears from others or does he become progressively more aware of the different viewpoints around him? Which are the languages that surround him and who is using them?

Canzio's first and most important guide is Rachel, his sister. Having taken care of her brother after their mother's death and their father's disappearance

at war, Rachel represents self-sacrifice and dedication. She has been a parent rather than a sister to her brother. While explaining the reason for her great affection towards her brother, Rachel calls herself Canzio's "sisäräitinsä" and "äiti-sisärensä" (Kivi, 1984, p. 128; 'sister-mother' and 'mother-sister'). Varro later confirms Rachel's role as parent explaining that she has been able to educate Canzio's conscience and mind and maybe she has made him into a too kind **[gentle?]** young man: Canzio has to learn to face the battle of life. Varro even seems to be hinting that, when he left for Naples, Canzio was unprepared for his meeting with the complexity of the outside world. Before his arrival, Canzio is therefore represented as an obedient and respectful young man with one weakness: that of being *too* good-hearted, *too* vulnerable. Yet, when we finally meet Canzio he appears to be nothing of what we have heard from his family: he is impulsive, irascible and quickly starts to insult his entire family. As Claudio comments, he has completely forgotten his sister's teachings:

CLAUDIO: [...] Tässä on hänellä sisär, joka hellimpänä äitinä on häntä hoitanut ja kasvattanut, viettänyt hänen tähtensä monen unetoman yön, mutta nyt on kiittämätön lapsi unohtanut äitinsä ja menettänyt ainiaaksi hänen elämänsä onnen, pimittänyt hänen sielunsa valon [...] (*ibid.*, p. 170).

CLAUDIO: [...] This is his sister, who like a dearest mother has cared for him and brought him up, and has spent many a sleepless nights for his sake, but now the ungrateful child has forgotten his mother and has lost forever happiness in his life, has concealed the light in his soul. [...]

Away from Rachel's influence and unable to be reminded by her of her values, Canzio has become estranged from her ideology. Marcia, his newly found lover, has clearly gained the upper hand on Canzio. Represented as a woman ready to do anything to ensure her own welfare, Marcia has erased from Canzio's mind any memory of his life before their meeting. In Act I it is only when Marcia asks Canzio of her fiancée **[about his fiancée?]** that he suddenly remembers that he has a wife-to-be. Even when Rachel and Mariamne are in front of him, he does not seem to notice them and keeps on talking to himself. Marcia has managed to subdue Canzio to her will. Just as Marcia warns Claudio that she is ready to do anything to spend the rest of her days provided for, Canzio threatens anybody that tries to stop him from marrying Marcia. Throughout the drama, Rachel tries to reaffirm her authority, initially appealing to Canzio's fraternal feelings and later confirming her role as mistress of the house, but she

soon realises that she has lost control over her brother. In a moment of rage Canzio insults his sister, causing disbelief in Claudio and Varro and ultimately triggering Rachel's madness. Yet, while all the characters present at that moment are starting to understand that Canzio has changed dramatically, Canzio himself does not seem to be fully aware of what he is saying and doing:

CANZIO: Pois, portto! (*Rachel bellittää*)

RACHEL: Portto? Sanoitko niin?

CANZIO: Niin luulen.

RACHEL: Suokoon Jumala syntisi anteiksi kerran! Mitä sanoit?

CANZIO: En muista. (*Ubaaten*) Claudio! (*Claudio seisoo liikkumatta*)

VARRO: (*Noustuansa ylös*) Onko tämä mailma heittänyt kupperkeikkaa! Onko kaikki nurinniskoin, sekamelskassa! Haa! sinä kiukkuinen pedon penikka, mitäs teit? [...] (*ibid.*, p. 175).

CANZIO: Go away, whore! (*Rachel lets go of him*)

RACHEL: Whore? Did you say that?

CANZIO: I think so.

RACHEL: May God forgive you for your sin! What did you say?

CANZIO: I don't remember. (*Threatening*) Claudio! (*Claudio is standing still*)

VARRO: (*Having stood up*) This world has turned somersaults. Has everything turned topsy-turvy, in shambles? Oh! You furious cub of a wild beast, what have you done? [...]

Struck by a sudden madness caused by Canzio's refusal of her authority, Rachel gradually undergoes a regression, as she starts behaving like a child in need of looking after **[who needs to be looked after?]**. Only at the end, once he has discovered Marcia's deception and realised his own guilt, does Canzio seem to regain his memory as he re-accepts the wisdom of his sister. Choosing once again to express himself through Rachel's language, Canzio is however only able to repeat her earlier warnings – which have now become a reality – and not to formulate them in his own words:

RACHEL: Muista tämä: yksi rikos, kerran tehty, vetää seurassansa legionat toisia, kuin aaltoja myrskyssä, kunnes vaivumme pohjattomaan syvyyteen (*ibid.*, p. 163).

RACHEL: Remember this: one crime, once committed, is then accompanied by legions of others, like waves in a storm, until we sink in a bottomless abyss.

CANZIO: Mitä sanoi eilen ennustava neito? “Rikos kerran tehty vetää seuraansa heti muita ja he rientävät yksi toisensa jälessä kuin aallot myrskyssä” (*ibid.*, p. 217).

CANZIO: What did the prophetic girl say yesterday? “Once a crime has been committed, another one follows immediately and they hurry in each other’s footsteps like the waves in the storm”.

Only towards the very end of the drama does Canzio seem to be starting to reflect on Rachel’s words, applying them to his situation. Quoting one of her teachings, “Love thine enemy”, Canzio – interpreting this sentence to the letter – realises that this lesson is suitable to describe his own case: he has in fact fallen in love with his greatest enemy, Marcia, the murderer of his father. He also appears to sense that this expression has indeed a deeper meaning, but he is not able to put this into words. He is too bewildered to be able to express himself clearly:

CANZIO: [...] Ja mitä oppia virtasi ennen, ennen hänen huuliltansa pienen Canzion korviin? Korkeata, ihmeellistä oppia; nyt huomaan sen. “Rakasta sun vihamiestäs”. Se on oppi! Ken aatteli tämän aatoksen? Ihmisenko aivo? Mahdotonta! Se syntyisin on lemmen maasta. “Rakasta sun vihamiestäs”. Eriskummallinen aate ja kuitenkin ihana, mittaamattoman suuri. [...] (*ibid.*, pp. 219-20).

CANZIO: [...] But what lesson was poured before, before, from her [i.e. Rachel’s] mouth into the ears of little Canzio? A high and miraculous lesson; I noticed it now. “Love thine enemy”. This is the lesson! Who has thought of this idea? Was the brain of this person mad? Impossible! It was born in the country of love. “Love thine enemy”. A strange thought and yet marvellous, immensely great.

Canzio’s inability to fully grasp the significance of this biblical reference is also linked to his changed attitude towards religion. In a discussion with Claudio in Act II he declares that during his stay away from home he has lost his Christian faith. The young man is confused also on religious matters: as he states, he believes and, at the same time, he does not seem to believe any more. He believes in the existence of a higher spirit that is wise and powerful, but not benevolent (*ibid.*, pp. 152-3).

Rachel is not the only authority Canzio rejects because of Marcia’s dominant influence. On his arrival he is quick to criticise his uncle’s ideology. From the very beginning Varro presents himself as a follower of the values represented

by Bacchus. Considering the images of Bacchus in Nordic culture, Vilhelm Andersen states that Bacchus and wine come to represent the source of a renewed joy of life, of an often temporary but powerful enthusiasm, and the possibility to forget sorrows, at least for as long as the inebriation lasts (Andersen, 1904, pp. 84-5). In the drama, Varro – a lover of wine and women – becomes the spokesperson for this Bacchus ideology, which he sums up in a short song:

VARRO: [...] Rutto kimppuus, poika! Nuori ritari toimia näin? Mutta niinpä on täällä lemmen hanskoissa nuori mies. Ja mitä ei tehdä korean tytön tähden, tytön ja viinin? (*Laulaa*)

“Medchen, vein und sang,  
Trallalaa!  
Medchen, vein und sang”.

Nyt olen juuri parhaassa tuulessa kuranssamaan häntä, ja minäpä hänelle opetan kavaljerin *mores*, opetanpa hänen tanssimaan, tanssimaan ihan kohteliaasti takasin tämän tanssin ja oikein Kniggen fasonia mukaan (Kivi, 1984, pp. 167-8).

VARRO: [...] Plague on you, boy! Is this how a young knight behaves? But the young man is here, in the hands of love. And what don't we do for a beautiful girl, a girl and wine? (*He sings*)

“Girl, wine and song,  
Trallalaa!  
Girl, wine and song”.

Now I am just in a better mood to drag him in the mud, and I will teach him the *mores* of the knight, I will teach him to dance, to dance quite courteously again this dance and in the manner of the real knight.

When he notices Canzio's change, Varro immediately attributes this to the women of Naples who seem to have injected demons in his blood. From his perspective, his nephew's only hope of recovering his youthful enthusiasm is to give in to the Bacchus way of life, typical – according to Varro – of any respectable knight. For this reason, as a remedy for this confusion and internal turmoil, Varro thus proposes wine, a suggestion that a disgusted Canzio rejects with vehemence:

CANZIO: Helvettiin kaikki juomalaulut ja runoniekat, jotka käytelevät lauluksi niin viheliäistä ainetta kuin tämä: veressämmä

myrkyn vaikuttama, sairaloinen epäjärjestys ja häiriö, joka kalvaa elämämme lankaa ja himmentää järkemme valon, tämä narrikuume, jossa puhumme ja teemme hulluuksia, joita seuraa aina myöhä katumus. Ja kaikkea tätä koristaa laulun lahjalla! Kuinka luonnotonta!

VARRO: Kuulkast vaan, mikä siveyden saarnamies ja filosooffi etelästä! Mutta tiedä, meidän jörömielinen Heraklit, että viinillä ja ilosella hummauksella on historjallinen oikeus aina vedenpaisumuksesta tähänpäivään asti (*ibid.*, pp. 155-6).

CANZIO: To Hell with all the drinking songs and the poets who use for their song as despicable a topic as this: in our blood unhealthy disorder and disturbance caused by poison, that gnaws the thread of our life and extinguishes the light of reason, this fever of the fool, during which we say and do insanities, always followed by a late repentance. And to praise this with the gift of singing! How unnatural!

VARRO: listen to him, this preacher of virtue and philosopher of the South! But know, my sulky Heraclitus, that wine and happy celebration have had a historical right from the Flood until our days.

While in the light of his actions throughout the drama Varro's attitude towards life is almost comical, Canzio's reproach against his uncle's behaviour is paradoxical. On the one hand, Varro seems unable to take anything seriously. He is unable to control his attraction towards women even when he sees Marcia, the woman that is destroying his family, and starts flirting with her. Varro's previously mentioned use of Latin words in his speech adds to his comicality. These words, which are supposed to show his superiority and wisdom, placed within a Finnish sentence and mostly used within an inappropriate context, show his pretentiousness. As Ekelund points out, Varro is almost a caricature (Ekelund, 1960, p. 32). On the other hand, Canzio's reaction to Varro's attitude is absurd. Canzio states that he despises wine because of its ability to deprive men of their control over their own minds. Yet, blinded by Marcia's beauty he, like a drunk, has no power over his actions. Moreover, as he later demonstrates, he is no example of virtue and morality: by destroying his family and killing his friend he commits, in fact, far more serious crimes than those supposedly committed by poets that write songs about wine.

Finally, Claudio, Canzio's friend, stands in the drama for all that Canzio should aspire to, namely the perfect knight. He is the best fencer in Italy, he re-

spects and appreciates Rachel and Mariamne's wisdom and he never refuses Varro's invitations to enjoy a drink together. Claudio sees himself as Canzio's teacher and is determined to open his eyes to Marcia's deceit, not by explicitly telling him the truth about her identity, but by making him recognise his mistakes and weaknesses by himself. In Claudio's opinion the entire episode can become for his pupil part of an educative experience. Yet, as Angelo has noticed, Claudio has overestimated Canzio's formative ability:

CLAUDIO: [...] Mutta tämä leikki on melkein toivoani mukaan; saanhan nyt tilaisuuden vähän masentaa hänen nuorta, vallatonta sydäntänsä, joka paisuu korkealle paljaasta itseluottamuksesta.

ANGELO: Elles saata häntä aina hurjemmaksi.

CLAUDIO: Sitä en usko, vaan uskon, että viskasee hän viimein miekkansa ja lähestyy minua ihastuksen katsannolla (Kivi, 1984, p. 188).

CLAUDIO: [...] But this game is pretty much what I wish; now I will get the opportunity to discourage his young wild heart, which rises high out of pure self-confidence.

ANGELO: If it does not make him become even more violent.

CLAUDIO: I don't think so, but I believe that he will throw away his sword finally and will approach me with love.

It is only in his dying moments that Claudio is compelled to reveal the truth about Marcia's past, in the hope of triggering a change in Canzio. However, even after Claudio's death and the exposure of Marcia's plot, Canzio continues to behave ambiguously as – despite admitting his guilt – all he still seems to be thinking of is himself. Although he has only killed Claudio because he had previously been poisoned **[poisoned??]** by one of Marcia's accomplices, Canzio still seems to be proud of having defeated his teacher. He also becomes increasingly worried about how people will react once they realise that he has killed Claudio. He therefore wants to get rid of Claudio's corpse as soon as possible given that his conscience is troubled by the sight of it: "Pois tämä kummitus myös, tämä suolapatsas, jonka katsanto on mielelleni vaivaksi" (*ibid.*, p. 202; "Away also with this ghost, this statue of salt, the sight of which troubles my soul").

So far I have focused on demonstrating how Canzio comes into contact with different languages, trying to establish whether he manages to interact with these or not. On the whole, his young mind appears to have been influenced by Marcia to such an extent that he is unable or unwilling to listen to and in-

ternalise Rachel's, Varro's and Claudio's languages. Yet, when considering the formation of Canzio's identity, there is one final aspect that needs to be addressed. Reflecting on the crucial aspects that have an impact on human behaviour, Claudio seems to give voice to naturalist ideas. He stresses, in fact, that Canzio's character and personality are shaped by "a combination of heredity" and "social environment" (Innes, 2000, p. 6). Canzio is who he is not only because of Marcia's manipulation; he is a product of his environment, of the world he lives in. This point becomes clear thanks to the sentence that concludes Claudio's above-mentioned attack on the political chaos in Italy:

CLAUDIO: Angelo, tänäkin kauniina aamuna on Canzio nousnut vuoteeltansa hengittäen paljasta kostonhimoa, tämä Italialaisen perisynti (Kivi, 1984, pp. 187-8).

CLAUDIO: [...] Angelo, on this beautiful morning too Canzio has got up breathing pure desire for revenge, the cardinal sin of an Italian.

Canzio's thirst for revenge and confusion mirrors that in the rest of the country. He seems to have breathed in this state of turmoil: he is a product of a more generalised state of chaos. In addition, Canzio is a product of his own parents: he has inherited his restlessness and belligerent spirit from his father (*ibid.*, p. 189). As Varro explains at the beginning of the play, Canzio's father would have been no suitable influence on Canzio: he knew how to use a sword and was expert about government issues but would not have known how to temper Canzio's heart. Together with Marcia's egotistical attitude towards life, the inheritance from his father and the influence of his contemporary Italy have had crucial role in making of Canzio a selfish young man unable to develop an identity of his own.

### Conclusion

Throughout this article I have demonstrated how both texts and individuals are constantly challenged by new perspectives. An examination of intertextual references in *Canzio* highlights how, in the play, elements drawn from a specific context can be re-contextualised and can therefore acquire a multiplicity of other meanings. On the whole, Kivi's drama is much more than a love intrigue that ends in tragedy. *Canzio* is a patchwork of intertextual references which emphasise the relationship between the world in the drama and the world outside the drama. While drawing on Italy's glorious past and therefore giving a needed Italian 'feel' to the text, classical elements also seem to ironi-

cally comment on the function of the classics and to add an ironic aspect to the play. Generally used to demonstrate erudition and to refer to ancient gods, heroes and geniuses, they are in contrast with the context of decadence and chaos characteristic of this play. Similarly, Shakespearean elements are used as the basis for the creation of some characters and scenes, but they are reshaped to fit within the tragicomic tones of the drama. Finally the historical references in the play, which seem to be related to Dante's period, acquire a new meaning in the light of the political situation in Italy and Finland in Kivi's time.

Like the drama itself, Canzio's identity is unveiled through a blending of different aspects. As Claudio explains, Canzio is the 'product' of three different forces:

CLAUDIO: [...] Ensimmäinen on perintö isältä hänen veressänsä; toisen antoi hänelle sisären oivallinen kasvatus; kolmannen loi hän itse kieroitillessaan mailman turulla [...] (*ibid.*, pp. ???).

CLAUDIO: [...] The first one is the heredity from his father in his blood; the second one the excellent education [upbringing?] he obtained from his sister; the third one he created himself wandering in the hardness out in the world. [...]

Claudio also goes on to explain that the first force and the third are constantly trying to annihilate the effect of the second. By the end of the drama Canzio – having found out Marcia's real identity and her deceit – is compelled to reconsider the validity of his family's teachings. He tries to remember his sister's lessons, but shows no sign of having internalised them: all he can do is mechanically repeat her warnings. The young Canzio is still unable to shape his own opinion and thus needs to borrow the language of others to express himself. His limitation in shaping his own voice should, however, not be attributed to Canzio's lack of acumen, but to the confusion that obfuscates his mind. Besides the voices of Rachel, Varro, Claudio and Marcia, a new voice finally emerges, adding to Canzio's mental chaos. Having destroyed his family and ruined his own reputation, Canzio is tormented by the voice of his unconscious which – through a series of metaphors – constantly reminds him of his evil deeds. While hallucinating, he talks about the recurrent image that is daunting him, an image that – as it gradually becomes clear – represents his sense of guilt. Just as for a small bird it will take a very long time to empty a beach by carrying into the sea a single grain of sand every year, it will take Canzio an infinite amount of time to expiate his guilt. Canzio's state of utter bewilderment persists until

his death, as, obsessed by ghastly images and consumed by remorse, he kills himself.

*Canzio* and Canzio represent two examples of how the interaction with the complex outside world can take two very different turns, one towards construction and the other towards destruction. *Canzio* shows how texts are dialogic, namely how they are in constant interaction with other texts and contexts. The intertextual references in this drama create in fact a series of meanings and associations that enrich Kivi's text. The development of Canzio the character, on the other hand, emphasises a 'darker' side, where the multitude of perspectives does not have enhancing effects. Initially led astray by Marcia – a non-benevolent voice merely trying to pursue her own interest – Canzio is overwhelmed and fails to master the divergent voices around him, each one striving to emerge and catch his attention.

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