



RESEARCH ARTICLE

“QUOTATIONS, GIVEN WITHOUT QUOTATION MARKS”: EXPLORING INTERTEXTUALITY AND ELABORATING ITS FUNCTIONS IN HOW IT HAPPENED

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ABSTRACT

This paper explores the intertextual elements in Shazaf Fatima Haider's (2013) *How It Happened*. The study is based on the theory of text and intertextuality proposed by Roland Barthes (1977). This theory suggests that no text ever exists in individuality. All the texts are interwoven, interlinked and dependent to each other by the intertextualelements. No text stands apart and claims to be original, and contains the aspects of creating a mosaic. The intertextuality is used and molded in accordance to the cultural needs, requirements and cultural context. The quantitative paradigm is employed in this research. By employing the descriptive analysis, the technique proposed by Sudaryanto (1993) the Simak Bebas Libat Cakap, is used to analyze the data. The data is selected after perused reading of the novel *How It Happened* (2013). The relevant data is extracted, noted down and further analyzed for intertextual references. The data are further elaborated in function of occupying that particular intertextuality. The findings revealed that strong intertextual elements from various fields, dimensions and realms are present in *How It Happened*. The intertextual references have specific functions to perform, which are traced as elaboration, intensification, humor, irony, comparison, extension and opposition in accordance to the specific cultural scenario.

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INTRODUCTION

The world literatures are interlinked and interrelated to each other in one way or another. The quality, any specific aspect, a glimpse or reflection, a recreation, manipulation of one piece of art and literature is seen in another in any particular aspect. The reason is that no text or a piece of literature can exist in isolation. The process of development in the arts and literatures is like the growth of an organism which is an ongoing process of advancement and addition to the main body. Thus, the present study explores the intertextual elements in Shazaf Fatima Haider's *How It Happened*. Allen (2003) describes that, “intertextuality is the very condition of signification, of meaning, in literary and indeed all language” (p. 82). However, the pleasure of reading enhances with intertextuality and familiarity as Rayner *et al.* (2004) opine, “recognizing the reference in one ... text to another ... texts” (p. 70). Reference and familiarity for the readers with a shared cultural background is different phenomenon. Here, appears the undeniable importance of creating an awareness of intertextuality in the intercultural context, proclaims Furutaka (2009). Though, intertextuality offers a challenge to readers of

a foreign culture which, “can only be understood by reference to another text” (Branston & Stafford, 1996, p. 381; U Hänninen, 1997). Therefore, readers of a foreign culture are deprived of important visions into the target culture, unless not aided by intertextual cross-references. Rayner *et al.* (2004) identified three types of intertextuality, “mimicry”, “parody” and, “homage” (p. 70-73). Mimicry is, “the connotative power of the genuine text” used differently in another medium (p. 71). Parody is the imitation of the original text, humorously presented in a mutual cultural acquaintance, “to enjoy through recognizing the relationship between the texts” (p. 73) and Homage leads to, “importance of the original text by imitating it” (p. 73). Allusion, though not a form of intertextuality, helps in comprehending the media texts which, “cross-reference” other texts (Furutaka, 2009, p. 159) leading to a culture and comprehension in literatures. Kristeva, coined the term intertextuality in ‘Word, Dialogue and Novel’ in 1966 and then in the essay, ‘The bounded Text’ in 1966-67, asserting that, “any text is constructed as a mosaic of quotations” making the text, “transformation of another replacing, “inter-subjectivity” (as cited in Allen, 2000, p. 39). Kristeva elaborates intertextuality as a spot where, “several utterances, from other texts, intersect and neutralize one another” (Allen, 2000, p. 35). Kristeva, 1980, also stated that intertextuality creates, “an individual text and cultural text” which are inseparable from

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each other (Allen, 2000, p. 36). The addressee's response and interpretation of it are intertwined into creating rewritten text. Thus, the rewriter becomes a reader first, who ties together the reading and writing (as cited in Tinah, 2012). Barthes (1981) employs his poststructuralist approach in intertextual theory to challenge the part the author plays in building the meaning and granting liberty to readers while objecting to the conventional power of the author who is considered dead. Barthes (1977) further elaborated that the theory of the text includes a theory of intertextuality, because the text gives multiple implications and is intertwined of several dissertations and prevailing values so the text reader is, "at a loose end" (p. 159). Barthes, 1981, proclaims that the aimed inspired work is always primary and the inspiring text stands, secondary (Allen, 2000). Barthes, 1977, had already suggested that intertextuality may consist of citations, references, echoes, cultural languages, ancient or contemporary (Allen, 2000). Bazerman (2003) extends Barthes view by elaborating various levels of intertextuality ranging from reference of prior texts, explicit quotes, popular sayings, less explicit beliefs, issues, ideas, general circulated statements, recognizable language, phrases, genres, language forms, language resources and phrases of that particular time and cultural trends, particular people; to direct or indirect quotations mentioning a person or documents and patterns of expressions and registers. Allen (2000) adds the echo and play of previous stories and classic texts, genres as the romance, detective stories and contemporary culture with ideological structures. Allen (2003) adds to the list literature and realism too, used to elaborate implication through intertextuality. Barthes asserts that the plurality of meanings in its intertextual relations could not be stabilized, profoundly traced and recorded (Allen, 2000). The intertextual holds every text and that it should not be confused with the genuine text as, "the citations are quotations without inverted commas" (Barthes, 1977, p. 145). The intertextuality theory remodeled the apprehension of inspiration in literature as all the prime sources depend on cultural index with domestic and foreign literatures mingled in precise linguistic and literary systems (Juvan, 2008; Mai, 2010).

MATERIALS AND METHODS

The study manifests a descriptive investigation as a qualitative research kind. The data collected is words, phrases, clauses and sentences spoken by the characters in the novel under study. While collecting the data, the researcher used the technique from Sudaryanto (1993, p. 134) that is Simak Bebas Libat Cakap technique. In this technique, the researcher does not directly collect the data from the novel. The researcher applied reading and observing the conversations in the novel under study. After the relevant data is collected, it is explained descriptively to elaborate the function and significance of the intertextual references that are used.

Data Analysis

How It Happened provides a plethora of intertextual references from various sources. As Barthes (1970) suggests that there is no foundation of the meaning of a literary text as the intertextuality in it combines the already existing textual elements, thus creating a tissue or a fabric of quotations. The nature of the intertextual references is multiple, and comes from various resources. The various instances of intertextuality in *How It Happened* are stated and elaborated in separate paragraphs.

Haider (2013) explains Dadi's steadfastness and determination in the matter that all the obedient girls in their family would marry boys chosen by their families, and refers Dadi to, "Sacred Proclamation like Yoda from Star Wars" (p. 7). Star Wars, a world popular T.V. serial during 1980's, depicted Yoda, who was authorized to give proclamations and prognosticate future, give verdicts and decisions in the light of unchallenged prudence. Barthes (1970) suggestion in the theory of intertextuality that the author is not the creator of meaning as any meaning has no longer an origin of its own, a famous regional reference is made with regard to the religious commitment and fervor of Dadi during Moharram and her zeal is compared to, "Indus river during the monsoon" (p. 192). Dadi's religious fervor also rises and falls with the arrival of Moharram and in the ordinary days of the year. Haider (2013) describes the occasion of Malaika Phupoo's proposal, when she declared in front of her family and the prospective candidate for marriage, "in a dramatic fashion, 'Ye Shadi Nahi Hogeel'" (p. 16) and instantly received a slap as a common reaction to the use of this rebellious sentence. Haider (2013) utilizes a very famous film phrase which has almost gained the status of a proverb, frequently used in parodies and mimicry of the Pakistani films. Haider (2013) intensifies and magnifies the situation of the occurrence of this sentence by explaining that Malaika Phupoo created a dramatic ambiance which is a totally unexcitable occurrence in reality. Parallel to the theory of intertextuality which suggests that the existence of the text is meaningful when it is produced by the new reader, Haider (2013) depicts the instance of Haroon's confirmation of admission in New York University. In amazement, Saleha at this occasion performs the, "Scooby Doo" jig she watched on, "Kid's Hour" (p. 21). Scooby Doo is a popular cartoon mystery serial, staging particular dance movements. Kids Hour is the time confined for the children's programs on various channels.

The reference to, "Mr. Galliano's Circus" (p. 52) occurs when Saleha in a complete eastern fashion massages Dadi's back by standing on her back and balancing herself as if she was a rope walker in the circus presented in that book. The Circus, 1938, is a three-book series by British children's author Enid Blyton. As Barthes (1970) opines that the text is an intertwined phenomenon which is made up of quotations and references which keep on echoing throughout various texts. Born in 1757, William Blake English poet, painter and printmaker, now is regarded a seminal figure in the history of both the poetry and visual arts of the Romantic Age. When Dadi declares that all the working girls trap when into marriage, Zeba opposes and says, "to generalize is to be an idiot" and awakes the wrath of Dadi for revolting and opposing her statement. Zeba justifies herself that it was not she who says so, but, "Blake did" (p. 55). Zeba wishes to correct the view of Dadi that all working girls do not trap and blackmail the boys. But to oppose Dadi is defined to arouse her anger and Zeba does not fear that. The intertextuality theory insists that the text is always based on with the already written and they already said. The religious reference of, "munkar-nakeer" explains the religious significance of two, "little pixie-like creatures" whom Dadi often consults in taking her decisions. Actually, they were not the guiding spirits, but as many Muslims believe they only record our deeds. But for Dadi they were, "Allah's omniscience" (p. 57). Sir Cliff Richard, 1940, a British pop singer, musician, performer, actor and philanthropist whose hit song Congratulations, appeared as the UK entry in the Eurovision Song Contest 1968. At the moment of receiving an

affirmative call from the parents of Saima for Haroon's proposal, Saleha jumped with exhilaration and started to sing the 1960's merry song and yelled, "yes!!" (p. 66). The reference to, "NTM channel" (p. 21) depicts the time period of the early 1990's when NTM was the most popular T.V. channel in Pakistan, famous for its dramas and amusement programs. The reference clearly depicts the era when the families would not have multiple channels to choose from but would stick to a couple of channels amongst which NTM was the prime choice of dramas for viewers.

Similarly, the reference to, "McDonalds" (p. 22) explains the popular fast food international chain, also present in Pakistan. Dadi suspects some haram meat products to be sold in the restaurant. So, she rebukes the idea of dining in the place. The intertextual affects depicts the false concepts of the natives, especially elders regarding an international food chain and despise eating out unhealthy food. The concept of Haroon is becoming, "an inveterate New Yorker" (p. 31) highlights the idea of youngsters adopting the tradition and thinking of the advanced people of New York. The use of the phrase rightly depicts the doubts of the family that after Haroon goes to America, he will surely forget his values and will return back carrying the trend of the Western world. In accordance to the theory of intertextuality, the quotations in a text are made up of what is anonymous and irrecoverable yet what is already read. Barthes (1970) describes these quotations as the ones without quotation marks. At another instance, Dadi is described looking for a suitable girl for Haroon. Haider (2013) describes a complete scene of iguana preying on dragonflies, a scene captured from, "National Geographic" (p. 31). The documentaries on National Geographic's are a reliable source to understand animal hunt behavior. Another intertextual reference of, "National Geographic" is in context of dodging the, "girl hunters" (p. 193). Saleha and Zeba adopt a technique of dodging the mothers of eligible bachelors and crediting their achievement in the teaching of the channel.

The intertextual reference to an Indian drama, "Kyunke Saas Bhi Kabhi Bahu Thi" (p. 39) explains many intricacies. The relation of mother and daughter-in-law is very sensitive in the sub-continent. The famous Indian play had been the favorite among the Pakistani housewives during 1998-2002, depicting the domestic politics, schemes and plans to degrade the in-laws. Haider (2013) explains the sensitive though seemingly smooth relation of Dadi and Ammi, which reaches the climax of criticism and purgation while they watch the drama.

Haider's (2013) insight into the political scenario is seen when she refers to the dress of a prospective candidate's dress for Haroon. Commenting on the dress she was wearing, we are told that she looked like an MQM candidate, as she wore, "White kurta with a red dupatta and green bangles" as if she was celebrating her favorite leader, "Altaf Hussain's birthday" (p. 46). The intertextuality of this reference suggests multiple implications. The political scenario of Pakistan, where MQM (Mahajir Qaume Movement) is the leading political party in Sindh, and the devotees wear the flag colors in their dress as a symbol of dedication. On the occasion of inspecting candidates for Haroon, the brother of the girl who was under consideration, shifted the proposal towards Saleha, to which the angry and embarrassed Saleha utters about that man, "He's no Sean Connery" (p. 49). Sir Thomas Sean Connery, a British actor and Academy Award winner, symbol of masculinity and a Scottish producer. Saleha's calling that pimply faced man

Sean, is ironical. Haider's (2013) intertextuality depicts the author's insight into history. On the occasion of settling date for Haroon's wedding day, Dadi rejected the idea to have the function on 21st as it would be, "the martyrdom of the seventh Imam" (p. 86). Haider (2013) through this intertextual reference depicts the religious faith of this region of South Asia, where auspicious dates are assigned for occasions like wedding, to reassure blessings and good luck upon the event. Secondly, observing mirth on these historical days is regarded as a bad omen. The historical reference to the narration of, "story of Karbala, in a majalis on the ninth of Moharram" (p. 193) marks a very important religious ritual observed by the Shia community in Pakistan. The ninth Muharram, was the succeeding third day without water in Imam Husain's camp. The day is remembered as a memory of the great sacrifice made for the glory of Islam by the participants in the Karbala against enemies of Islam. The reference to yet another religious ritual observed by the Shai community, is the gathering in, "Nishtar Park" (p. 192) and according to the customs, the gathering was observed after the dawn. The Nishtar Park at Soldier Bazar, Karachi, Sindh, Pakistan, is named after Sardar Abdur Rab Nishtar, who was a popular leader of Pakistan Movement. The biggest gathering of Shia Muslims also takes place in Moharram along with other religious and political gatherings.

In accordance to the theory of intertextuality, the text references direct our attention towards the cultural discourses; besides the rituals, the general reference to the observance of Moharram as a, "busy month" with, "Quran to be read and the clerics to be heard on television" and the customary, "three majalis to attend at the Imam Bargah" (p. 192). Muharram, the first month of the Islamic calendar is associated with Shia Islam. Majalis are conducted and the event leads to the memory and the anniversary of the Battle of Karbala. Further ahead, the intertextuality suggests the reference of, "Halakoo Khan and Hitler" (p. 86). Abbu mentioned randomly two names from the history to exaggerate the situation when Dadi rejected the idea of observing any function on the day of martyrdom of seventh Imam. Hulagu Khan, in How It Happened mentioned as Halakoo Khan, was a Mongol ruler who conquered Southwest Asia. And, Adolf Hitler was an Austrian-born German politician and leader of the Nazi Party. These references are applied to mock Dadi's superstition about settling an auspicious day for the event. A classical reference is seen in Dadi's declaring Haroon, the only grandson and her pride in family, "a brown skinned Adonis" (p. 18). In Greek mythology, Adonis was a good-looking young man and in beauty, incomparable. For Dadi, Haroon was above common standards. The classical reference to, "Odyssey" (p. 99) rightly describes the journey of life Alam and Mansoor ascribe to partake by travelling all the way from Canada to, "explore the world and find out the meaning of life" (p. 99) by starting from Karachi. The Odyssey is one of two major ancient Greek epic poems attributed to Homer. The intertextual reference compares the journey of the two brothers looking for a life partner, in fact preying and hunting for a girl and on the other hand the real Odyssey depicts the journey of finding the self and identity. The intertextual reference to, "Herculean feat" (p. 103) rightly describes the physical condition of Alam Bhai, a short statured candidate for marriage, who in vain tried to fold his legs while sitting. It required him great strength and vigor as his short legs fell short of length to be comfortably folded. Haider (2013) ironically intertextualizes the example of Hercules with non-comparability of Alam Bhai due to his

extraordinary short body. The reference to the, "evil Siamese cats in *The Lady and the Tramp*" (p. 119) magnifies Saleha's description of her sly and cunning cousins, Rob and Maw. The crafty cousins trap Saleha and confuse her with their concoct conversation and artful smile like Siamese cats in the movie, which are known for their tricks and craftiness. *Lady and the Tramp* is a 1955 American animated romantic musical comedy film, presenting two trouble-making Siamese cats, Si and Am, which are extremely terrifying looking and unfriendly. The intertextual reference to the financial system of the country, i.e. the, "Habib Bank" and, "on I. I. Chundrigar Road" (p. 122) elaborates the hair doughnut of the mother of a prospective candidate of Zeba. The exaggeration in the description of chignon magnifies the image of the hair style in the minds of the readers. The intertextuality is used to describe arrogance and pride of an eligible bachelor's mother, whose haughtiness of mind is overtly seen in the height of her hair bun. Barthes (1970) opines that it is the reader who has the liberty to produce the structure of the text. Another reference of intertextuality is, "the Eye of Sauron on Frodo Baggins" (p. 129). It is used to describe the eagle eyes of the mother of a prospective candidate for Zeba, which were impossible to escape. To exemplify the situation, the author used the reference of the Sauron eye from the movie *The Lord of the Rings*. Sauron's eye is an icon implemented by the Dark Lord, believing that only few could tolerate the eye's dreadful stare. Similarly, it was impossible to tolerate the powerful stare of the mother.

The situation when Saleha shares her concealed protests against the family and cultural conventions which forbade her to fulfill her desires. Once Dadi refused her to go to a boy's birthday party, and Saleha rebelled by secretly reading the, "Harlequin Romances" her mother's cupboard and indulged in the, "forbidden pleasures" which were, "not allowed for respectable girls from respectable families" but it was, "all sinfully delicious" (p. 153). Harlequin publishes series romance and women's fiction, uplifting real women with deeply desirable men. Saleha has under aged for these books and the imagination of romance filled her with ecstasy which she undertakes as revenge against her family, "boundaries of traditions" (p. 153). Barthes (1970) states that the unity of a text is not in its origin but in its destination where the author and the reader reach and intertextual references lead up to a unity of comprehension between the author, reader and the text by elaborating the various instances. Saleha exclaims that Zeba was humming all the time, even on songs which were even, "unsentimental Shut Up and Drive" (p. 167). The song is sung by Rihanna in her third studio album, *Good Girl Gone Bad* in 2007. Lyrically, it comprises various allusions to cars and car parts. Actually, the reference explains the emotional state of Zeba's mind that in love even the silliest things seem interesting and attractive. A situation arises when Dadi in order to create a favorable impression on Gullan's Amma Rizwi declared that Zeba was, "a veritable Florence Nightingale" (p. 185). Dadi used the reference to amplify the caring and sympathetic nature of Zeba, especially to care for the old, weak and sick. Florence Nightingale (1820–1910), a nurse who spent her night rounds, providing special care to the injured. The intertextual reference fully incorporates the image of Zeba, transforming her into a selfless caring soul. An addition to the above instance is the one when, after meeting Gullan, Haroon finally gives his verdict by declaring that Zeba should not marry him as he was totally inappropriate for her. This final verdict of Haroon felt like the, "arrival of the Apocalypse" (p.

186) for Dadi, who never expected such a rejection of her approval by her Haroon. Apocalypse refers to a great or sudden disaster which causes fear, loss, or destruction. The reference here suggests that as a revelation of unknown stuns everybody with a surprise, so was Dadi at the disapproval of Haroon for her choice of Gullan. Haider (2013) uses a very interesting intertextual reference to explain the courage required by Zeba to declare her attachment with a Sunni boy as the declaration, "was suicidal" (p. 197). Saleha's imagination of the intertextual reference of, "Evil Knieval trying to jump off the Empire State Building without a parachute and hoping to land on his motorcycle and drive a hundred hoops of fire" (p. 197) elaborates the dangerous and impossible situation Zeba was about to find herself in. Evil Knieval was an American daredevil and an icon in the 1970s for his incredible stunts. Haider (2013) utilizes the intertextual reference of, "platonic" feelings (p. 105) which Zeba uses to explain her extent of emotions towards the stalwart Alam. Platonic attachment is conceived by Plato as a close association amid two individuals in which sexual craving either does not exist or is repressed or channeled. Zeba was trying to repulse off the vain attempts of Alam to seduce her into marrying him. The intertextuality theory states that the text is conceived in a space which is polysemic, with infinite possibilities of meanings. The intertextual reference of the *Hobbit* is used to explain the short dwarf like structure of Alam Bhai. The film, *The Hobbit* describes a colony of dwarfs. While sitting on the sofa besides Zeba in a certain posture, "He looked like a hideous, giggling hobbit" (p. 105). The phrase exemplifies the image of the short stature man and when he laughed, the similarity between a repulsive imaginative creature and Alam extended. How It Happened depicts Zeba as outspoken and bold. A parallel to her qualities is suggested by the fact that she is an ardent reader of, "Lolita" (p. 26). Her daring nature matches the novel she reads. The novel *Lolita* by Vladimir Nabokov achieved a classic status and most debatable examples of 20th century literature. The name 'Lolita' signifies a sexually articulate girl.

Conclusion

The intertextual references enhance the imagination of the readers to the vivid and clear level of comprehension. The intertextual likenesses distinguished by the hue of the cultural differences, while depicting situations, giving the novel a separate standing from the text it is inspired by. Haider (2013) proves that the words might be entirely of the original author, and she as a second author, in quoting the writing, has control over exactly which words will be quoted, along with the points at which the quote will be shipped, and the context in which it will be used. The sources used reflect the authors' understanding, interpretation, or spin on the original reflecting a designed purpose. Haider (2013) enjoys the freedom of using the original reference. She knows well the transformation of intertextual relations during borrowing to fit her current motives at a specific time, space and culture. Thus, the intertextual elements are not only from various resources, but they also fulfill several motive and objectives, which elaborated the functions they perform. The multiple nature of the functions performed by intertextual references enriches the text in perception, quality of imagination, adds vividness and clarity to the meanings the authoress wishes to elaborate.

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