

English abstracts 36 (2019): 2

Katri Talaskivi: First language and belonging in the language choices of non-dominant language writers in Finland

Is it possible to be a Finnish writer if you write in Spanish or Arabic? According to the experiences of writers who do, it is difficult. Still 24 of the 31 non-dominant language writers that in 2017 participated a questionnaire survey about their work still write and publish in other languages than Finnish or Swedish, the two traditional languages of Finnish literary institution.

Most of the writers that still write in one of their first languages say that their choice of language is based on their ability to express themselves most freely in it. For some, the reason is that their publishing opportunities are better if they still write in their first language. For the writers that have changed their working language, the main reasons for doing so were better funding or publishing opportunities, or experiences of oppression or inequality in their first language.

Matti Tainio: No pain, no gain. Rhetoric and its effects on physical culture

The article deals with the conventions of writing and talking about the physical activity in the contemporary Finnish context. It focuses on the discourse's effect on the understanding of the contents of physical activity. The article shows how different types of text produce varying meanings for physical activity and how they address diverse ends for it.

The dominant discourse emphasizes the external benefits of being active, mainly health and vitality, thus producing a narrow understanding about the significance of physical activities in everyday life, where the health benefits are not the primary justification and motivation for being physically active. In everyday activity, the inner goals of being active – aesthetic experiences and sensuous pleasure – become central. This article analyses disparity between the prevalent physical activity discourse and the everyday experience of it. In addition, the possibilities of new, more comprehensive, way of addressing contemporary physical activities are explored.

Katja Hyry: The difficulty of writing about another's life – What do letters, diaries and photos relate when read together (and what they leave out)

What kind of a story do letters, diaries, and photographs tell – and do not tell – when they are read together? Whose story is one telling when writing a biography?

Iida Eriika Niva was born in Karunki, in 1885. She studied in Helsinki and became a teacher in 1903. She married Aukusti Liakka in 1909, and they went on to have eight children. Iida Liakka died of kidney tuberculosis in 1931.

The article considers letters, diaries and photographs as the sources of Iida Liakka's biography – read together.

A biography always includes the researcher's point of view, their glance. What kind of a glance is it and how is it woven into a biography?

Letters, diaries and photographs are different kinds of sources. Letters document the interaction between writers. They are created when the two writers are separated from each other. Letters protect the presence of the writers in each other's lives, creating a link between them. When photographed, peo-

ple present themselves for something, to be seen. Diaries are written for oneself, but they can also be written for an imaginary reader.

The most difficult part about reading autobiographical sources can be the silence in them, that which is not being said. Is the researcher to fill the silence? Where does the boundary between fictional and ethnographic writing lie?



Rami Mähkä: Tracking Down the Nazi Card: World War Two, Nazis and the Nazi Card in Monty Python's Comedy

The article discusses World War Two, Nazis, and a phenomenon which was later dubbed the Nazi Card, in Monty Python's comedy. The key Monty Python's Flying Circus (BBC, 1969–1974) sketches for the topic are “The Funniest Joke in the World” (1969), “Mr. Hilter” (1970) and “Tory Housewives Clean-Up Campaign” (1972), as well as two *Fawlty Towers* (BBC, 1975, 1979) episodes, “The Germans” (1975) and “Basil the Rat” (1979). My premise is that Monty Python is an example of postwar British generations' tiredness of World War Two in public, media and entertainment, which in their case led to a comedic sub-

version of the subject but without questioning the British war effort as such.

By the time Monty Python formed in 1969, Nazis had become a staple in entertainment, especially in mainstream war films. The striking aesthetics of Nazi Germany were dealt with by Monty Python's comedy, too, adding a parodic element to popular representations of Nazism. However, the Monty Python sketch “Tory Housewives Clean-Up Campaign” clearly uses what was later known as the Nazi Card to criticize British conservatism, comedically subverting media activist Mary Whitehouse (1910–2001), in particular, by likening her to Nazi politics.

By applying Leo Strauss' term “*reductio ad Hitlerum*” (1953), “Goodwin's Law” (1990) and the Nazi Card, the article argues that Monty Python ended up using the Nazi Card in their comedy because of the popularity of Nazis in entertainment and media, and as such their comedy is an historical example of how the Nazi Card became a popular rhetoric tactic later on.