

ENGLISH SUMMARIES

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MOMENTS IN THE FLOW OF LIFE
Narrative and experiential time in
The River

Jarmo Lampela's film *The River* (*Joki*, Suomi 2001) narrates six simultaneous and intersecting stories in which small town characters are faced by important choices and life-changing events. Through the characters of differing ages *The River* outlines the course of a human life.

In this article I ask how time is manifested in *The River*. I examine the many dimensions of time that can be reached through cinema. On the one hand, time is examined as a part of film form, and on the other, as experiential. Moreover, the article asks how *The River* thematizes time through its philosophical content.

In *The River*, narrative time is emphasized, because its structure with six storylines deviates from the typical linear and unitary narrative. The six simultaneous events in *The River* are told as subsequent episodes. David Bordwell's concept of network narrative is used to analyze this episodic structure. Film theory and Paul Ricoeur's theory of narrative are used to address questions related to narrative time.

The spectator becomes conscious of time when she has to figure out what the relationships between the storylines are. Cinematic time is invariably experiential, because it is constructed for the spectator, and comes into existence in the encounter of the film and the spectator. In *The River*, time is experiential also in the sense that its narrative expresses the personal experiences of its characters that are temporal in nature. This experiential dimension of cinematic time is examined in the framework of phenomenology of time and film theoretical adaptations of phenomenology.

Time in cinema is more than a narrative phenomenon. Thus, the article examines how time is manifested both as a narrative and a non-narrative element in *The River*.

Anna Kinnunen

A HAPPY MENTAL HOSPITAL PATIENT?
Deviance and Seeking its
Boundaries in the Finnish Movie
Princess

Finnish drama *Princess* (*Prinsessa*, 2010) is one of the latest audiovisual media representations concerning people with serious mental illnesses. It is a roughly true-based story about a long-term mental hospital patient who claims to be a real princess. In this article, the movie is discussed as a contemporary part of a long historical continuum of representations of insanity in the western (media) culture. The tone of the representations has traditionally been negative and emphasizing the deviant and potentially violent nature of people suffering from psychiatric problems. Yet, during the past two decades, there have been some signs of more positive portrayals.

In the article, I argue that the general tone of the film is emancipatory and critical towards medicalization. The boundaries between normality and deviance and also between health and illness are represented as wavering, unclear, and strongly tied to the different perspectives and contexts. This is achieved by challenging the traditional hierarchy and differentiation between the doctors and the patients by questioning, for example, health and so called normality of a chief physician. However, the reflection of serious mental illnesses, like schizophrenia, has no significant role in the movie and with most main characters, their diagnoses remain unmentioned. That, on the one hand, emphasizes the difficulty in seeking and defining the boundaries between health and illness, but on the other hand, begs the question whether the sympathetic portrayal is valid only for mild mental disorders or merely marks personal differences without a label of sickness, thus further marginalizing serious mental illnesses.

Outi Hakola

UNRULY WOMEN
Repositioning Women in *Orange is the New Black*

Orange is the New Black (Netflix, 2013–), a women's prison drama-comedy, has inspired critical discussion on the diversity of its representations of women. The series has been claimed to both break down and reproduce existing stereotypes of class, ethnicity, race and gender. Varied interpretations are partially explained by the serial format: every episode re-frames characters, their motivations and histories by using changing narrative perspectives and contradictory flashbacks.

The constant adjustment of representations emphasizes also the unruliness of the characters. In this series, being a woman has no fixed meanings. The main characters move past the gendered norms and challenge existing gender roles, for example by welcoming criminality into the womanhood. Additionally, intimate imaginings of everyday bodily functions, varied sexualities, and bodies of different shapes, races and ages redefine idealized femininity in American popular culture.

In this article, I analyze from feminist and intersectional perspective how the serial format of Netflix affects the representations and narration of women in *Orange is the New Black*. I will bring forward the narrative solutions that imagine women who at the same time are identifiable and challenge existing gender practices by breaking down the expectations for socially desired behavior.

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Eliisa Vainikka

KEYS TO INTERPRETING INTERNET MEMES

Memes as a Transnational Media Phenomenon

Ambiguous internet memes are increasingly seen in the mainstream public where they stand as commentaries on current affairs. Internet memes are a transnational media phenomenon connected to online subcultures, youth culture, and political humour. They are cultural content that spreads through copying and imitation. This article maps out ways to analyse internet memes. In order to do this, I study two popular memes that have appeared on a Finnish anonymous image-board. I build on the work of media scholar Limor Shifman.

I define internet memes as a part of media culture, and reflect on their transnational online circulation. Transnationalism connects to globalization, and refers to global and cross-national economic, social and political connections between people, places, and institutions. The concept can also be used as an academic approach. I argue that the analysed memes express distinctly Finnish elements while incorporating global content. Of the two memes analysed here, 'Sad Frog' is a piece of 'sticky' and spreadable content which is often used to express difficult feelings. The other meme, 'Flame Beanie and Speed Goggles', can be understood as a carnivalesque commentary, and as mockery of a social class. Memes are often intermedial, containing movement of meaning across media genres. For this reason, the characters represented in the memes have constantly evolved, and their original meanings have transferred into something different. The carnivalesque mockery evident in memes is often random, and ultimately, the ironic edge of the meme depends on the context in which it is placed.