ENGLISH SUMMARIES

Rami Mähkä

**MONTY PYTHON'S COMEDY AS
COUNTER-CINEMA**

In 1972, English film theorist Peter
Wollen launched the term "counter-
cinema" to describe films of Jean-
Luc Godard, which Wollen saw as
oppositional to the mainstream cinema
of Hollywood. The key idea in counter-
cinema is that it constantly reminds
the spectator that (s)he is watching a
film as a constructed representation,
not as cinematic "reality", which is the
objective of mainstream cinema. In the
article, Wollen's arguments are applied
in an analysis of Monty Python's
comedy, which has a strong counter-
cinematic style to it. It is notable that
Monty Python's comedy and the
discussion on counter-cinema were
contemporaneous phenomena.

Monty Python parodied New Wave,
and Art Cinema in general, in their
sketch comedy series *Monty Python's
Flying Circus* (UK 1969–1974).
However, as they became filmmakers,
they were also highly influenced by Art
Cinema. The article analyses sketches
of the *Flying Circus* and the feature
film *Monty Python and the Holy Grail*
(UK 1975), the most counter-cinematic
of troupe's films, as comedies with
parallel objectives to counter-cinema:
keeping the spectator conscious of
the constructed world on screen, and
thus preventing identification with it.
However, it is crucial to understand that
there is a key difference, too: unlike
counter-cinema, Monty Python is
comedy. Hence, Wollen's later typology
of counter-cinema (1982) is applied
to Monty Python with regard to that
important difference.

Henry Bacon

**TOWARDS COMPARATIVE
STYLISTIC FILM ANALYSIS**

Cinemetrics internet tool, together with
related developments, has created an
objective basis for the measurement,
classification and enumeration of some
of the most central parameters of film
style. Many crucial aspects cannot be
thus captured, and so we will always
need description, contextualisation
and interpretation in order to fully
account for how film style does its
job. Nevertheless, there now exists a
sufficiently firm basis for developing
a standard procedure of film analysis
which allows for practising conceptually
clear comparative stylistic analysis.
Such techniques were developed for
the project, "A Transnational History of
Finnish Cinema", which serves here as
an example of a practical application.