

ENGLISH SUMMARIES



Kate Moffat

SÁMI FILM CULTURE AS AN EMERGING 'NETWORK CINEMA'

The film cultures of the indigenous Sámi people are part of a developing branch of the Nordic film industries. Recent publications (Mecsei 2015; Kääpä 2015) highlight a growing interest in the film and media production of this small population. Currently, the International Sámi Film Institute (ISFI), based in the Kautokeino region of Northern Norway, represents the largest Sámi media organization, providing financial and material support for Sámi filmmakers. Additionally, the ISFI works with small-scale production companies like Bautafilm and Skábma – The Indigenous Peoples' Film Centre in Finland, by providing training and other collaborative opportunities for aspiring practitioners at all levels. This collaborative work highlights both the transregional and transnational 'networking' potential of indigenous filmmaking practices.

Analysing the workings of these small Sámi production companies also helps us to understand what role state support plays in Sámi self-determination. Although these Sámi companies are working to strengthen their regional communication links and form a collective Sámi media outlet, the bulk of their resources come from the respective Nordic film institutes. Drawing on the work of Manuel Castells (1996) and Marijke de Valck (2007), this article considers Sámi film production as part of an emerging 'network cinema', and looks at how network collaboration plays a complex, but nevertheless key role in the sovereignty of this emerging film culture.



Anna Pitkämäki

GENDERED VIOLENCE IN THE VARES AND WALLANDER FILMS

This article examines representations of gendered violence in the Swedish *Wallander* films (2005–2006) and the Finnish *Vares* films (2004–2015). Attention is paid to the manifestations of gender and sexuality in the narration of these Nordic crime films as part of the meanings, explanations, and attitudes connected to violence. The cultural meanings of violence are analysed from the perspectives of feminist media and cultural studies as well as feminist research on violence. The analysis is focused on what kind of violence is portrayed in the *Vares* and *Wallander* films, what are the explanations contributed to the violence, and how do the conceptions of perpetrators and victims in the films lend themselves to interpretation in relation to culture and cultural frames of reference.

Characteristics typical for the Nordic noir genre can be recognised in both the *Vares* and the *Wallander* films. Due to their means of production and narration, it makes sense to examine the two film series together. By using individual characters and scenes as examples, the article brings forward the complexity of the connections between violence, sexuality, and gender in the films' portrayals. The analysis indicates how *Wallander* and *Vares* films, in their own ways, expand understandings and experiences of gender and sexuality in their portrayals of violence. Both film series, albeit through partly different means, challenge as well as repeat the familiar representations in relation to the conventions of the genre as well as to the prevailing societal conceptions of gender, sexuality, and violence. The article also inspires the question of significance of national differences in portraying violence in the *Vares* and *Wallander* films. The portrayals of violence in both film series also enable a different kind of portrayal of violence, i.e. as critique against violence.



Tuukka Hämäläinen

RESEARCHER IN A DISASTER – REPRESENTATION OF SCIENTISTS AND REALISM IN THE DISASTER FILM THE WAVE

The article discusses the representation of scientist characters in the Norwegian disaster film *The Wave* (*Bølgen*, Norway 2015). A film focusing on a natural disaster, *The Wave* is a recognisable work of the genre, and it takes strong influences from Hollywood disaster films. At the same time, however, it abandons some of the typical features of the genre, and subsequently changes the representation of scientific researchers as well.

Previous research has shown that the cinematic representation of scientists is changing to a more realistic and positive direction. *The Wave* can be seen as part of this transition as a Nordic production, which expands the representation of scientist characters within its own genre. By comparing *The Wave* and its leading character with previous research as well as scientist characters in Hollywood disaster films, the article presents the ways in which *The Wave* broadens the representation of scientists to a more realistic direction. The article also shows that, despite its more positive and realistic image of scientists, the film still holds up a few negative attitudes towards science and scientists.