

ENGLISH SUMMARIES



Mikko-Olavi Seppälä

**STOLEN DEATH (1938) AS
A POLITICAL FILM**

The article examines Nyrki Tapiovaara's film *Stolen Death* (1938) as a political commentary on the tension between the leftist activists of the 1930s and the State police. The article analyzes the occupation of the roles of the film and presents new information, especially in relation to the amateur theatre group Workers' Stage.

The article shows that Tapiovaara sought role-specific types whose civil role – social background or personal history – was relevant to role-selection. This is particularly apparent by the attachment of former Reds, Communists, and members of the Workers' Stage to the roles of soldiers, gendarme, and secret police. References to the civilian role of performers or to the director Tapiovaara's own personality are also apparent in the movie in small details. In the article, this is seen as the director's program-based ironic approach that served to identify the film as a commentary on the contemporary society.



Noora Kallioniemi and Elina Karvo

**IDLE MAN AND HOMOSOCIALITY
DURING THE ECONOMIC
DEPRESSION IN FINLAND IN
PEKKO AIKAMIESPOIKA FILMS
(1993–1997)**

In this article we study the character of Pekko Aikamiespoika and his friends as representations of positive idleness and homosocial community that looks after its members. The films about Pekko (1993–1997) were produced during the economic depression of the 1990s in Finland, which also acts as a temporal context for our study and interpretation.

In the public debate of the 1990s, the unemployed were considered being in fault of their poor position in society, and unemployment was seen more as a personal trait of an individual, rather than an issue present in the society. An idle unemployed person did not participate actively enough in self-development or improving the economic situation. At the same time, Finnish studies of men and masculinities pointed out how men were given unrealistic role expectations regarding the constant survival in economically tough times.

Pekko Aikamiespoika and his friends represent positively idle men, who are active agents in promoting matters that they consider important. They are interested in self-improvement and are respected members of their own community. They are, in fact, exemplary innovative citizens, but they focus their initiatives and activity towards matters that are considered useless by the society.

The character of Pekko, created by Timo Koivusalo, is intermedial and draws from earlier Finnish film types and genres, such as "rillumarei" and logger films. Like another idle unemployed film character, Uuno Turhapuro, Pekko offers viewers a

fairytales-like world, where it is possible to set aside everyday worries. Film critics in the 1990s highlighted how far away the gloomy reality of the economic recession seemed to be in the idyllic Finnish countryside of Tyräaho village. When the comedic tradition is cross-read with the social context of the age of depression, we can see the relevance of Pekko's idle attitude towards life.

ENGLISH SUMMARIES



Miina Kaartinen

RETURNING TO HOIKKA: THE NARRATIVE CONSTRUCTION OF SURVIVAL IN THE TELEVISION SERIAL *METSOLAT*

Television serial *Metsolat* gained extremely high viewer ratings in Finland during the 1990s. Academics explained the success of the serial by arguing that the nostalgic rural setting of *Metsolat* spoke to the viewers who were suffering from the economic recession. In this discussion *Metsolat* was interpreted mainly on the symbolic level in a way that ignored the social meanings of the serial.

The article returns to the world of *Metsolat*, but this time from the perspective of social work and cultural studies. The focus of the article is on the multiple survival stories told in the series. The survival stories are examined as cultural narratives bearing implications with regard to the everyday life of real people. This is why the stories should be taken seriously. Article focuses on the stories of the two main characters, Erkki Metsola and Risto Metsola. By analyzing these stories the article asks how the phenomenon of survival is constructed in *Metsolat* and what kinds of elements it is constructed from.

The survival constructed in the survival stories of *Metsolat* is a complex phenomenon that should not be understood simply through specific cultural story types such as stories of personal triumph. By contrast, survival is a continuous process of life in *Metsolat*. The article points out the human side of cultural survival stories and this way demonstrates the universal and current meanings of a decades old television serial.



Sanna Kivimäki

TAKING AGED PEOPLE INTO ACCOUNT IN MEDIA STUDIES

The article discusses the relations between media, media studies and age. It argues that the “age question” is usually marginalized in media studies. However, the relative number of aged people is increasing all over the world – the term “aged” usually referring to people over 65 years. Thus, they form a bigger part of the media users and audiences everywhere. In addition to this, an increasingly greater part of media contents are directed to them as well.

The article asks what kinds of research questions and methodological challenges aged people pose to media studies. The concept of media is understood widely, including both traditional media and social media, and media as technology, content, use, and interaction with other people. The author argues that research questions regarding media and age can be divided at least into three areas: 1) questions on media generations and the everyday use of media, 2) questions on technology and digitalization, and 3) questions related to meanings of age produced and renewed in media contents.

Age is always intertwined with other significant differential categories, such as gender, ethnicity, social class, and religion. These intersectional differences are discussed by paying special attention to examples regarding aged Finnish women. In conclusion, the article sums up the ideas to take into account in research on media and the aged.