

**Veijo Hietala:
REMEMBER OR DIE!
- Cinema and Memory**

In the present article I discuss the relation between the cinema and various aspects of memory. At first memory is surveyed as a cultural construction and its relation to the theories of narrative is considered. Drawing on poststructuralist theorizing I argue that memory is both a private and a social narrative where various meanings constantly struggle for legitimation.

Also the cinema as institution and film as a narrative form comply with the same general laws. The most important subject effect of film is, as Hugo Münsterberg once observed, its ability to imitate the workings of the spectator's mind and, as I suggest, temporarily replace and become her or his own memory.

In the second part of the article some memory related films are taken under consideration. My argument here is that they reflect the contemporary conception of the ontology of human being and, simultaneously, address the cultural fears of modernity and postmodernity. Thus the noir flashback films of the forties attempt to restore the cause-effect logic, seriously shattered by war, while the postmodern action films (e.g. *Blade Runner*, *Total Recall*) manifest the increasing fears that the technology will one day irreversibly possess and replace our mind and memory.

**Kari Salminen:
IN THE NAME OF EMOTION, WON-
DER AND MYSTERY
- The Romantic hero and the eclipse of
enlightenment**

In my paper I survey the romantic features in the contemporary cinema. I concentrate mainly on the individualist-hero, typical of Romanticism, and his three incarnations: adventurer, artist, and monster. These characters belong to larger categories which I call romance, artist romance and Gothic romance.

As my concrete examples I have chosen for example such films as *Last of the Mohicans, 1492: The Conquest of Paradise, Dances with Wolves, Far Away* and *Gothic*.

Many of these films have their roots in the culture of the Romantic era. A more important context, however, than the historical connection is provided

by our own time in which the increasing Romantic sensibility seems to yield credibility to Elaine Showalter's thesis of the analogy between fin de siècle and today's culture.

Romance, artist romance and Gothic romance each in their own way undermine the discourses of reason and enlightenment. Romance escapes the evil present and reality to pastoral nature and mythologized national history while artist romance endorses imagination and sensations, unchained by reason. Gothic romance, in turn, flees from enlightenment to the world of the sublime, the cruel and the distorted.

However, the romantic hero retains his identity through all his three transformations. As a hybrid of the human hero of the novel and the god figure of the myth the hero, in his every manifestation, acts somewhere between knowledge and faith, realism and fantasy. Whether Christopher Columbus, artist or the scientist/monster of the Gothic, in one respect the Romantic hero stays always the same: he sees and acts on behalf of "us", embodying thus the cultural doubts about final truths and defending "the rights of emotion, wonder and mystery".

**John Sundholm:
Melodrama as a Neglected Form:
*Terminator 2: Judgment Day***

In my article I discuss the popular film genres as a social historical category. My objective is twofold: on the one hand I survey the genre theories from a dialectical and historical vantage point and, on the other hand, on the basis of this discussion I concentrate on melodrama as the essential popular genre. In the latter discussion I use the film *Terminator 2: Judgment Day* as a concrete example.

Fredric Jameson's work on the dialectical genre theory and Rune Waldekrantz' book *Så föddes filmen* are most central for my argument. From this self-reflective and dialectical model I derive my theory of the melodrama as the original popular genre. This argument is supported by Waldekrantz' research in the various subgenres of the bourgeois melodrama in theatre: western melodrama, criminal melodrama, romantic melodrama etc.

In conclusion I attempt to reflect critically my own arguments. After all, the method I employ is by necessity a construction which requires the exclusion of other perspectives in order to be effective. This contradiction in my proceedings I try to illustrate by demonstrating how the description of the technological science fiction genre is destined to go through a basically impossible definition to be able to complete its narrative.

**Sakari Toiviainen:
ROMANTICISM AND HAPPY END IN
FRANK BORZAGE'S FAREWELL TO
ARMS**

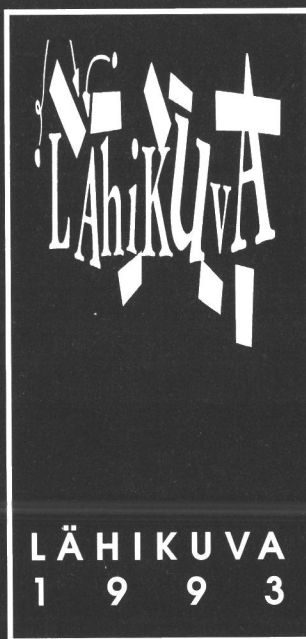
The starting point of my article is an association loosely connected with the theme of Romanticism: two different endings originally made for Frank Borzage's film *Farewell to Arms* (1932) and the necessity of the happy end convention during the contemporary period of transition in Hollywood, with Borzage's auteur image as an "incurable romantic" in the background.

After a brief survey of the mental history and problems of definition of Romanticism I discuss the Romantic heritage in today's popular culture, the relation between Romanticism and fantasy, Borzage's director's image and his manner of adapting Hemingway's text, the two mutually different endings being a culmination in which Eros and Thanatos meet in an ambivalent way. I sketch the history of happy end and the disintegration of the convention into an empty shell, thus concluding that the romantic plot and the end(s) of the film *Farewell to Arms* combine to make visible, in a most interesting manner, the basic polarities of our "suppressive culture"

**Sirpa Tani:
IMAGES OF FINNISH TOWN AND
COUNTRYSIDE: Towards a Geographi-
cal Inter-pretation of Films**

In recent years there has been lively discussion inside cultural geography about the orientation of the scientific field towards the culture defining it. For geographers, interested in researching people/environment relation, art and fiction provide an opportunity to study multiple realities. Movies, for instance, offer interesting material for the analysis of people's relation to locality. In this article I discuss, with the help of examples, the relationship of geography to reality and its various representations.

In art and fiction town and countryside have often been mythically depicted. In the traditional agrarian society countryside and provinciality were represented as a static and safe idyll whose opposite was the town or the city, the symbol of unnatural way of living and dangerous environment. In the postwar period the connotations of town and countryside e.g. in Finnish cinema have changed along with the changes in society: the old dichotomy of good countryside vs. bad town has collapsed. At first, however, the quick urbanization process yielded markedly stereotypical images of town, but subsequently even the town has gradually gained the status of an ordinary living environment. In today's Finnish cinema the country/town opposition does not exist any more, but, rather, Finnishness is often represented in relation to the rest of the world.



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