

**Ydin – uteliaana ajassa**

..... – 8 kertaa vuodessa  
Päätoimittaja *Saska Saarikoski*

**Tilaa Ydin nyt! Lue se Venetsiassa**

Kaikkien **15.9.1993–31.1.1994** kortin palauttaneiden kesken arvotaan matka Venetsiaan. Matka arvotaan 10.2.1994. Voittajan nimi julkaistaan YDIN-lehdessä 1/1994. Vastuullinen matkajärjestäjä Loma-Service, Helsinki.

**Syksyllä Ytimessä:**

Uuden oikeiston varjo • Herra X talousrikosten taustalla • Mutapaini Mäntyniemeen • Sosialismin saattosiskot • Ydinasehistorian salat • Erikoisteema kehitysyhteistyöstä • Unelma nimeltä Kuuba • Muu Maan Media • Uusi irviömäinen sarjakuva

**Loppuvuoden erikoinen: • TOP SECRET: EY ja julkisuus**

**Kyllä: Tilaan Ytimen**       alk. heti     alk.1/1994.

Vuosi / 8 numeroa 160 mk       Haluan Ytimen näytenumeron

Puoli vuotta / 4 numeroa 90 mk       Osallistun vain arvontaan

Opiskelijahinta 140 mk

**Nimi** \_\_\_\_\_ **Puh.** \_\_\_\_\_

**Osoite** \_\_\_\_\_

**Postitoimipaikka** \_\_\_\_\_

00520 HELSINKI

Veturitori

Rauhanasema



Postimaksu 2,30

**Veijo Hietala**

**MALE MASOCHISM  
or, the Classic Masochist Text**

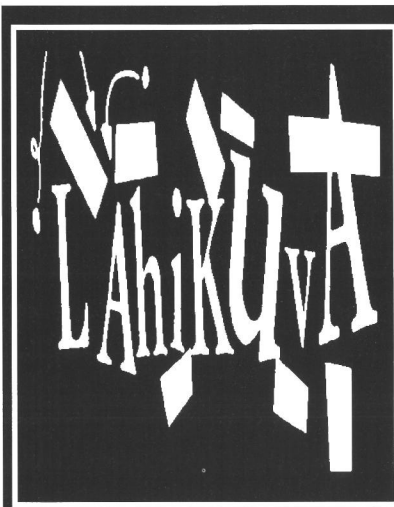
Traditionally, poststructuralist — post-Mulveyan — film theory has defined the male as active sadist and the female as passive masochist. This theoretical stand apparently denies the female a gaze of her own, simultaneously denying the male the possibility of being the object of the gaze.

While many writers have tried to dissolve this hopelessly stagnated situation, the fact that masochism is actually a male phenomenon in many cultures has often passed unnoticed. Consequently many feminist theories have shown interest in preoedipal phases in the development of human subjectivity as the only alternative for the oedipal sadist vs. masochist scenario.

The present paper suggests that masochism and suffering are preconditions of pleasure are inscribed in most cultural grand narratives which constitute our subjectivity. Thus, the Judaeo-Christian tradition presents renouncing earthly pleasures and denial of the flesh as the highest human ideal, while e.g. many branches of Buddhism and Hinduism aim at the halting of desire and fusion with godhead.

In fact, one might surmise that the story of Christ's suffering is the masochistic arche-narrative in Christian cultures, the image of his tortured body the icon of the suffering male. But actually it is a story of vengeance, too. For so much as redemption and forgiveness are emphasized, it is evident that Christ is finally allowed to revenge at the Last Judgement by passing his persecutors to the eternal flames of hell.

Similar story formulas can be discerned in various male oriented popular action sagas, e.g. in James Bond films, where the hero actually follows Christ's foot-



**Lähikuva** on audiovisuaaliseen kulttuuriin ja sen tutkimukseen keskittynyt aikakauslehti. Lähikuvan aiheet liikkuvat varhaisesta elokuvasta virtuaaliitodellisuuteen.

Lähikuvaavoitostaamm. Akateemisesta Kirjakaupasta ja Tiedekirjasta (Helsinki). Lähikuvan voittilatavuodeksi 1993 maksamalla 85 mk (1994: 90 mk) tilille HE 1690 053. Osoitteemme on: Lähikuva, Pl 20, 20111 Turku.

Kysy ilmaista indeksiä vuosien 1987-92 numeroista!

prints: the Father (M) sends the Son (Bond) to fight the forces of Satan (the villain, or, the evil Father), after much anguish and perhaps torture in the hands of the villain Bond prevails, destroys the opponent and "possesses" the evil Father's woman (=Mother), the Bond girl. Also many revenge westerns show a similar pattern: in *One-Eyed Jacks* (1961), directed by Marlon Brando, the relation between two bank-robbers, Dad (sic!) and Rio, has a strong oedipal-masochist overtone, with revenge.

Translation: Veijo Hietala

Anu Koivunen:

**THE ROMANCE OF ALL TIMES — Kulkurin valssi and the Charm of Spectacle**

In our cultural memory *Kulkurin valssi* (1941) is the romance of all times, the seventh and probably the most memorable encounter of Ansa Ikonen and Tauno Palo, the most loved couple in the Finnish cinema. A more detailed study shows, however, that the film is actually a "Tauno Palo-Show" with series of episodes, where Tauno Palo sings, dances, flirts and fights in disguise.

Hence the film can be connected with the problematics which modern study and criticism often call the spectacle — without defining the concept more clearly. The purpose of this article is through close-reading *Kulkurin valssi* to clarify the explanatory power and usefulness of the theories and definitions used in connection with spectacle.

On the one hand, various definitions seem to refer to the elements essential to the analyses of pleasure created by *Kulkurin valssi*: visual and auditive pleasures in songs, dances, impressive stage setting, fabulous costumes, Palo's spectacled body and self-confident masculine performance. In addition, the link between spectacle and

consumerism renders a historical perspective on aesthetics: the emphasis on the film's visual elements makes it a part of the evolution of a broader consumer-centered culture. The concept of the spectacle also provides a positive alternative to analysing films labelled as "only" romance and costume drama. The spectacle also offers an alternative to simplifying escapist and compensation theories, or to analyses concentrating only on the therapeutic power of romance.

On the other hand, different definitions of the spectacle do not tell us much about HOW films entertain. Also many obscure definitions of the spectacle turn out to be problematic: if the concept explains everything (Genre, style, technique, society), does it then explain anything? The article concludes that Finnish films should be studied more widely concerning the study of narrative strategies and that the concept of spectacle should be specified in relation to the Finnish context.

Translation: Annu Laukkanen

Mervi Pantti

**"WHAT REALLY HAPPENED — The Finnish new wave and the demand for social involvement"**

The article discusses the crisis of national cinema in Finland through film journalism of the 1960s. When defining a new wave and its handling of new themes and especially when studying the demands for social commitment, my starting point has been to connect this crisis to the social change generated by rapid urbanization and changes in way of life in general. As a result of this change national cinema lost its entertainment monopoly and became culturally marginal.

The roots for new social-mindedness and realism in the film journalism derive from the reception of neorealism in the beginning of the 1950s. The

actual ideological basis, however, was founded in 1961 by an essay "*Suomalainen elokuva vuonna nolla*" (*The Finnish Cinema Anno Zero*) written by Jörn Donner. The essay deals with the burning issues of justification and tradition of the national cinema of that time. *The Finnish cinema Anno Zero* also divided national cinema into the "old" and the "new"; the division which was essential for the identity of the new wave. The film journalism of the 1960s regarded the old national cinema as unrealistic and alienated from society. In 1961 a national film award was created. Without the award national filmmaking would not probably have continued.

The new wave cinema emphasized almost exclusively the content of a film. In practice, new wave films adopted modern urban imagery and the problems of urban people with their identity and human relations crises. The problems deriving from the structural change of society were not so much at issue. The point of my study is in the discussion of film journalism about the "right" and the "wrong" way of approaching social problems. When the new wave film was under discussion, the accusation often heard was that serious themes were exploited by commercial opportunism. In addition, the films were considered to concentrate excessively on the description of middle class life style and to forget working class.

Not until 1968 Jaakko Pakkasvirta's *Vihreä Leski* took a new approach to the interaction between individual and society. *Vihreä leski* integrated an individual's social differentiation into the evils of social changes which especially include building of suburbs. *Vihreä leski* launched the most hectic film political debate. Film critics' opinions divided following the colours of political newspapers as they argued whether *Vihreä leski* described an individual case, in other words "The portrait of one Finnish Woman", or whether it had broader social connotations as an analysis of the ill-effects of suburban life.

Translation: Annu Laukkanen