

Mervi Pantti

CONTROLLED REBELLION

The rise of the youth and the generation gap in the Finnish cinema in the 1960s

The Finnish film industry had difficulties in disengaging itself from the myth of a uniform ideal audience of agrarian origin. Still in the 1950s making films for a specific audience, such as young people, was considered to be financially impossible. Neglecting to portray modern Finnish youth was, however, one of the arguments raised by the new generation of film critics, who had begun their career in the early 1950s, in their attempt to make, from the point of view of the cinema culture of the 1960s, an esthetically and ideologically important distinction between the traditional escapist Finnish cinema and the socially committed new wave.

In the 1960s the number of films dealing with the youth was relatively high. This article discusses the image that the Finnish films of the 1960s convey of the rise of modern youth and how they represent the "reality" of the young people of that time. When outlining the image of the youth, this article aims at following the history of youth research and taking into account the different ways in which youth has been defined in each era. The strengthening of the general sociological importance of the youth in the 1960s does not alone explain the juvenilization which took place in the choice of themes for films. As the Finnish studio system collapsed and the audience fell off, the film makers turned to the group which was still assumed to have use value for the cinema. Thus, in the Finland of the 1960s, cinema became more and more a part of the youth culture, and as a result of the structural change in the society, especially culture for the urban young.

In this article, I will look at the development of the image of the youth through the concept of the generation gap, which was important for the cinema culture of the 1960s and especially for the youth culture. This concept is based on Karl Mannheim's notion of the way in which each generation differs from all other generations on the basis of its different basic experiences and is thus a

product of its own historical and social experience. Ilkka Heiskanen and Ritva Mitchell have observed that the "controlled panic" of media publicity seems to present the youth mostly from the point of view of deviance. This article discusses the way in which films directed at adolescents represent their subjects as a social problem or as a problem relating to order. The antagonist of films which focus on deviant teenagers is the ideal image of the youth closely related to the idealism and the radicalism of the 1960s. According to this image, the journey into adulthood goes through positive rebellion.

Over the short period of time which is dealt with in the article, clear changes in the image of the youth constructed by the cinema can be seen. These changes are illustrated by the development of the central themes of films portraying the youth; rebellion, sexuality and alienation. In the background of the changes which the representations of the youth have undergone is, on the one hand, the increasing tolerance of the society, which is why the cinema has always attempted to redefine the needs of its audience. On the other hand, the politicization of all ideological and esthetic norms of Finnish cinema culture towards the 1970s has also influenced the representations of the youth.

Translation: Helena Karunen

Kari Kallioniemi

A PRODUCT, A STAGE AND A MIND-EXPANDER - MUSIC VIDEO AND THE ULTIMATE EXPERIENCE OF POP MUSIC

Music videos have far too often been observed merely from the point of view of the images while the sound has been delegated to a secondary position. It is, however, important to study this phenomenon, which is closely linked with pop music, through the relationship between images and sound on the one hand, and between music and visualization on the other hand. This article discusses those stages of industrial popular music where images have been combined with the music to emphasize or visualize the mood and the sounds of the music and the ways of experiencing music at different

times.

The history of combining music and image is closely associated with the 19th century music folkloristic notion of authentic and unauthentic music performances. As far as popular music is concerned, this has often led to the juxtaposition of mechanically or electrically produced music and live music. Since pop music, ever since the beginning of this century, has in many ways been connected with the new media and popular culture through mechanical and electric reproduction, the visualization of music and the combining of music and image has also been seen as an artificial phenomenon. Throughout this century a trend can be seen where popular music as a product and popular music as a form of self-expression are constantly being juxtaposed.

In the history of pop music this juxtaposition was especially explicit in the 1960s when psychedelic culture and pop art influenced the visualization of pop music through cinema, experimental promotion videos, stage performances, television, and record cover art. On the other hand, the rock ideology of the 1960s wanted to draw a clear distinction between pop music as a product and pop music as the self-expression of a rock star. In the 1970s and in the beginning of the 1980s it became evident, however, that it is extremely difficult to distinguish between these two aspects in pop music culture and in the production of pop music.

In the 1980s Music Television and the production of music videos influenced the visualization of pop music by absorbing the history of different styles and images of popular music which had evolved over the century. In addition to the development of media technology and revolutionary changes in the music industry (digital technology, new recording formats), the visualization of music moved to the media culture which emphasized the product nature of pop music in the 1980s. In the 1990s the situation is clearly developing in the direction where the visualization of music is being brought back into the physical space, in the 1960s and 1970s style, to the dance clubs and the rock stages, where the idea of pop music as "more authentic self-expression" is more concretely present than through the peephole of the television screen.

Translation: Helena Karunen

Boris Vidović

PARAMETRIC CINEMA AND THE BOUNDARIES OF NARRATION

The notion of parametric cinema was introduced into film theory in the mid-70s by the American theorist David Bordwell, Kristin Thompson and Edward Branigan. The concept was fully explained some ten years later in Bordwell's *Narration in the Fiction Film* as one of the narrational modes. The term, borrowed from Noel Burch, is connected to similar concepts in theoretical writings concerning other media: the total serialism in music, Barthes's "third" meaning, Gombrich's "sense of order" in the abstract and decorative art.

For Bordwell and Thompson parametric narrative films are those that foreground certain film techniques or procedures. That characteristic places parametric narration between the narrative and experimental non-narrative cinema. I argue that it is difficult (even for Bordwell and Thompson) to construct a distinct parametric mode of narration which would be as well argued as, say, the classical mode. Because the concept is useful, however, it might prove its own validity

in terms of parametric film analysis which could then be applied to the different types of film making — narrative and non-narrative alike. Such an approach would also deter from Bordwell's ahistorical conception of parametric cinema.

Outi Heiskanen

GLEAM IN TV'S EYE

- Twin Peaks as a postmodern genre

The paper discusses the methods that *Twin Peaks*, defined mainly as a detective serial by the media, made use of in combining the typical conventions of e.g. detective, melodrama and horror genres. As a widely intertextual text *Twin Peaks* did not concentrate on following a single narrative line or producing genre-ritualist pleasure, but, rather, presupposed a spectator who mastered a multifarious narrative network.

Due to the postmodern nature of the serial, defining its implied spectator is difficult. Recurrent transgressions of generic

borderlines lead to infinite interpretations. As fantasy *Twin Peaks* was a

utopia, which turns into a dystopia as the narrative gaps are filled in. In this respect the serial might be regarded as a metaphor of today's American society, whose problems seem to demand almost supernatural methods to get solved.

Because of the possibility of endless interpretations no unambiguously happy narrative closure can be found in *Twin Peaks*. The pleasure of the serial derives mainly from its internal nostalgia. Its internal dynamics, in turn, is characterized by contrasts. For instance, nostalgia, the comfort of the past, was contrasted with the chaos ensuing Laura Palmer's murder, the doubles were simply agents of either good or evil, etc. Love and fear were dominant emotional states of the main characters.

Besides nostalgia also camp prevails in *Twin Peaks*. Its camp laughter did not discriminate between people or things and therefore elicited reactions of both sympathy and disgust in spectators. The presence of camp made the spectating experience easier, when such serious matters as incest were dealt with.

Translation Veijo Hietala

LÄHIKUVA JA TIETOVERKOT

Lähikuvalle on keväällä 1994 perustettu oma osasto Turun yliopiston gopheriin. Gopher-palvelin on eräänlainen sähköinen ilmoitustaulu, jota voi selata paitsi Suomen myös muiden maiden yliopistoista käsin. Ehtona on, että selailijalla on pääsy esimerkiksi jonkun suomalaisen yliopiston keskustietokoneeseen. Tähän ovat henkilökunnan ohella oikeutettuja myös opiskelijat, jotka voivat anoa käyttäjätunnusta ja salasanaa oman yliopistonsa laskentatietokonekeskuksesta. Kun salasana on hankittu, gopheria voi selata myös kotoa käsin modeemin avulla.

Lähikuvan osasto on perustettu Turun yliopiston elokuva- ja televisiotieteen oppiaineen gophertietojen yhteyteen. Lähikuva-otsakkeen alta löytyy lehden perustiedot, tulevien numeroiden dead-linet ja teemat sekä tähän mennessä julkaistut englanninkieliset tiivistelmät (numerosta 3/92 lähtien). Tarkoituksemme on vähitellen kerätä tiivistelmistä tietopankki, jota voidaan mainostaa myös kansainvälisissä tietoverkoissa. Gopherin kautta Lähikuvan tiivistelmiä voi jo nyt selata vaikkapa Singaporesta tai Costa Ricasta käsin.

Turun yliopiston gopherissa Lähikuva-osasto löytyy seuraamalla polkua: Tiedekunnat ja laitokset/ Elokuv- ja televisiotiede/ Lähikuva. Muista yliopistoista käsin polku on: Muut gopherit/ Suomen gopherit/ Turun yliopisto/ Tiedekunnat ja laitokset/ Elokuv- ja televisiotiede/ Lähikuva.

Lähikuvan englanninkielisillä tiivistelmillä on myös aktiivista tietoverkkojakelua. Joka numeron tiivistelmät lähetetään elokuvahistorioitsijoiden kansainväliseen keskustelupiiriin H-Film, jolla on tällä hetkellä 500 seuraajaa 18 maassa. H-Film on yksi tuhansista tietotekniikan mahdollistamista keskustelu- ja tiedotusfoorumeista. Nämä foorumit perustuvat ns. listserveriin, jossa tietty kone välittää sinne lähetetyn viestin tietyn postituslistan mukaisesti. H-Filmin keskustietokone sijaitsee University of Chicagossa, ja se on osa laajaa historia-alan H-Net-verkostoa.

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