

Tarja Rautiainen

## **Singing as a Medium of History – Finnishness and Affects in Finnish Popular Music**

In the article I analyse the ways in which singing voice is connected with ideas of nation and national culture and how different voices are located in the sonic history of national popular music. The frame of reference of the article can be found in studies that focus on the representation of the body and affect in musical experience. Following the theories formulated by Julia Kristeva I am interested in how a singer creates meaning operating at the same time in the fields of (1) semiotic rhythm, inflection and image and (2) language.

As an example, I use two singers: Carola (Carola Standertskjöld, 1941–1997) and Georg Ots (1920–1975). The songs of both singers are still remembered today, although they did not gain such wide popularity as for example some Finnish tango singers have. They both have a special position in the field of Finnish popular music. Carola did not sing Finnish dance music (waltz, tango) but mostly cover versions flavoured with Latin American and Mediterranean influences. Ots was an Estonian artist, but he visited Finland several times and made recordings here. His repertoire consisted mainly of Russian-styled waltz-romances that he sang in Finnish.

I examine these singers using Simon Frith's model in which he analyses the voice as an instrument, as a person, as a character and as a body.

My main argument is

that the popularity of Carola and Ots followed from their ability to put their own will into the songs: they could change the mode of singing in a way which was fairly unique in Finnish popular music of the 1960s. On the other hand, they gave listeners an opportunity to meet the Other. Ots represented the communist East and Carola the exotic, sensual Other, which was located somewhere between the Mediterranean and Afro-American culture. Carola's image was also quite often connected with gipsy culture, the everyday Other of Finnish culture of that time.

In the 21<sup>st</sup> century the historical location of these artist is changing: the affects of their songs are linked more and more with media spectacles and the commodification of culture.

Sari Elfving

## **The Danger and Seduction of Close-ups in *Peyton Place*. Constructions of Television Audience in the Finnish Press**

This article examines the social construction of television audience in journalistic writing about television melodrama in the Finnish press during the 1960s and 1970s. By approaching journalistic writing about television as a polyphonic sphere of speech, the article analyses discourses that were used to discuss the American melodrama series *Peyton Place* in the newspapers *Aamulehti* and *Helsingin Sanomat* and television magazines *Antenni* and *Katso*.

In the 1960s and 1970s Finnish television culture was going through an era

that John Ellis calls an era of scarcity, and television had a major influence on the audience's knowledge about global issues. In newspapers and magazines television critics constructed the discourse of otherness, in which identification was seen as a threat for national culture as a part of the process of Americanization. The discourse of otherness was also a form of negotiating national identity, which gave the press (especially the newspapers) an opportunity to enforce its own identity as a national medium and to take distance from the popular and international world of television.

In television critique the melodramatic mode of address was seen as unrealistic and un-Finnish and alienating and as a threat to the audience. Articles based on interviews or gossip about *Peyton Place*'s actors (in *Antenni* and *Katso*), however, worked against the ideas that were articulated in television critique: melodramatic hyperbola was extended to real life outside fictional series and used as a way to enforce identifications by the audience.

Talking about watching *Peyton Place* was a discursive sphere of confession, shame and redemption, which can be explained by two cultural forces (identified by Ian Ang) – intellectual ideology and populist ideology. A short comparison to later television critique of melodrama indicates that television melodrama is still seen as a non-valuable, but at the same time dangerous form of narration, that is in conflict with ideals of rationality and enlightenment.

Tarja Laine

## **Kaurismäki's Finland: Communal Identification and the Historical Subject in *Drifting Clouds***

In this article I present a way in which cinematic emotions can be dealt with from an intersubjective perspective. I show how emotions depend on a cultural and historical framework to come about, while at the same time they have individual resonance and personal meaning. As Jean-Paul Sartre

has shown us, an emotion is a state in which the subject encounters and is positioned in the world intentionally. "Social" emotions like shame (or pride, envy, empathy, or guilt) that are based on the subject's capacity to see itself as seen by another's eyes in a certain social context position the subject in a social world, since they arise through an intersubjective process in relation with another subject that share the subject's social world. This means that emotions – in the cinematic as well as the everyday world – always arise both from without and from within, being a mixture of personal psychodynamics on the one hand and a cultural-historical framework on the other.

In this article I show how emotions – in this case shame – arise in an intersubjective, dialectical process by analysing the film *Drifting Clouds*. Through this analysis, I show that emotions have a central role in subject's relationship with a community, which can actualise in the cinematic experience through a process of identification with the film characters. However, this theoretical assumption

(that is based on Sartre's theory of communality) differs from the Lacanian model in a sense that in the latter the other is seen as an object, a kind of building material for the self, while in the Sartrean model identification is a condition for the encountering the other as a subject.

**Katariina Kyrölä**  
**From a Symbol of Tolerance to a Silicone-Enhanced Wild-Woman. Lola Odusoga as a Gendered Stranger Figure**

When Lola Odusoga was chosen Miss Finland in 1996, she was the first non-white woman to hold the title. Around the same time there was much public discussion on Finnish

racism, but Lola was celebrated in the media as a proof of racial tolerance, especially after her success in the Miss Universe competition. However, in the year 2000 she separated from her long-term boyfriend and shortly after that had a breast implant surgery. These new turns were widely discussed in the media, and Lola's story was quickly turned into a narrative of stained reputation.

In the article I examine how the "different" but beloved girl-next-door beauty was gradually turned into a disapproved, wild sex kitten in the media. Through Lola's popularity the hegemonic white Finnishness was forced under negotiation, but in extremely problematic ways. Thus, I suggest that the

controversial feelings towards Lola can only be understood through considering the complex interconnections between colour, gender, sexuality and nationality in all her media representations. During the Miss Finland period Lola's skin colour was discussed in the media in a mainly positive manner, but this obscured many gendered, heteronormative and racialized power structures. As the tone in the media became more scandalous, skin colour could no longer be mentioned directly, and the "race-neutral" questions of the "natural" feminine body, beauty and moral ideals became central. However, in the visual material many conventions in representing race were maintained.

The turns in Lola's media narrative are inseparable from the post-colonial discourses of tolerance in which racial differences are celebrated and partially domesticated, often without acknowledging the on-going maintenance of many hierarchical structures. In the article I read both with and against the most obvious interpretations of Lola's media performances to construct a different kind of narrative in which silenced hierarchies but also possible points of subversion become evident. The research material consists mainly of popular Finnish newspaper and magazine articles from the year 1996, Lola's period as Miss Finland, and the years 2000-2001, the more "scandalous" period.

Turun yliopiston Mediatutkimus järjestää yhteistyössä Viestintätieteiden yliopistoverkoston, Muuttuvan viestinnän tutkijakoulu Muuvien, Tampereen yliopiston tiedotusopin laitoksen ja Helsingin yliopiston viestinnän laitoksen kanssa

**27.-29.11. 2003 tutkijaseminaarin**

**EI MITÄÄN YHTEISTÄ!?**

**Kokija, kuluttaja, käyttäjä, kansalainen... median tutkijat toimijuuden rajamailla.**

Kolmipäiväisessä seminaarissa lähestytään eri suunnista median ja toimijuuden välisiä kytköksiä ja pohditaan tapoja, joilla ihmisten suhde mediaan on viestinnän ja mediatutkimuksen eri perinteissä julkilausutusti tai piiloisesti ymmärretty ja joilla sitä on niiden piirissä empiirisesti tutkittu. Erityisen huomion kohteena ovat erot ja yhtäläisyydet, joita humanistisesta ja yhteiskuntatieteellisestä ajattelusta ponnistavien lähestymistapojen väliltä löytyy.

Toimijuutta koskevien pohdintojen kautta seminaarin agendalla ovat viestinnän ja mediatutkimuksen kohteita, näkökulmia, tutkimusotteita ja oppialaidentiteettejä sekä tutkijoiden omaa toimijuutta ja tutkimuksen yhteiskunnallista roolia koskevat laajemmat kysymykset.

Seminaari rakentuu ulkomaisten vieraiden luentojen, heidän vetämänsä työryhmyöskentelyn sekä kotimaisten tutkijapuheenvuorojen ja paneelin ympärille. Ulkomaiset vieraat tulevat Lancasterin yliopistosta (elokuvantutkimuksen professori Annette Kuhn) ja Exeterin yliopistosta (tutkija Paula Saukko).

Seminaari on osa Muuttuva viestintä -tutkijakoulun tutkijankoulutusohjelmaa, mutta se on avoin muillekin viestinnän ja media-alan jatko-opiskelijoille ja tutkijoille.

Työskentelykielinä käytetään suomea ja englantia.

Tiedustelut: Seija Ridell (seirid@utu.fi).