

ENGLISH SUMMARIES

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Zombie – A Human threat

Zombies are placed between life and death, humanity and non-humanity, chaos and culture. The contemporary explosion of cultural interest on zombies highlights their symbolic potentialities. These undead characters force humans to face their fear of death and the limited scope of humanity. They also represent resistance to cultural practices.

In my article I compare two different zombie characters - The Haitian voodoo zombie that dominated the Hollywood film scene during the classical period (1930s to 1940s) and the postclassical human flesh eating zombie that was introduced to the public at 1968. I use Victor Halperin's *White Zombie* (USA 1932) and George Romero's *Night of the Living Dead* (USA 1968) as examples.

Zombies as characters create a mental and physical threat to the living. The fear of losing one's identity makes people avoid or violently confront the undead. On the other hand the activity of these monsters exposes the structural problems of society, such as women's position, enslaving, failing authorities or disintegration of family values.

As products of society zombies turn against it. They stand for chaos, anarchism and are often scapegoats for societal problems. The existence of zombies reveals the darker side of humanity and society. Often the threat caused by undead characters is not as severe as the human actions taken in these situations. Zombie films reveal

how badly a human being can treat others in the name of fear and otherness. Especially in postclassical horror films the narrative role of humans has become more monstrous and the final solution (exclusion of monsters) has been replaced by insecurity. In these films human beings have become more threatening than zombies.

Gustaf Molander

Brokeback Mountain - emotionalism for today's taste

Brokeback Mountain is one of last winter's most discussed and awarded movies. It is based on a short story by Annie Proulx and was directed by Taiwanese film director Ang Lee, who received an Oscar for his work. The film focuses on the intense relationship between two cowboys, Ennis (Heath Ledger) and Jack (Jake Gyllenhaal). It also reflects upon their relationships towards their wives and children and the surrounding society. The story takes place between the 1960's and 1980's in Wyoming and Texas.

In this article, the contents of the movie and the attention it has attracted are analyzed and interpreted from an emotional perspective. The aim is to examine why the film has provoked emotions among the audience to the extent that it has done in the Western world. The approach is psycho-social and mental historical. The method of analysis is intertextual. Encyclopedic knowledge and subtitles in different languages as well as the translations of the short story are used in the analyzing process.

At the beginning, the pastoral and Christian themes in the movie are interpreted as emotional contexts for the viewers. The main topics in the storyline are then studied through the essential emotions linked to them. These are passion, fear of losing one's masculinity, fear of sexual failure, shame, feelings of being excluded by others, longing for somebody you love, the anguish of relinquishing the one you love, followed by grief and hope. Finally, the magnetism of the film for the viewer of today is discussed from a postmodernist angle. The German sociologist Gerhard Schulze's theory of the Experience Society published in the 1990's is used as a frame of reference interpreting the emotional reactions of the audience. The present ideal of self-fulfillment and using emotions as a means of entertainment are scrutinized.

The main characters in the movie are capable of loving and the consequence of this is a lifelong yearning. Life is contradictory and you just have to cope with it. This is the central message of the film - or, as Ennis concludes, "If you can't fix it, you've got to stand it".

Janne Rovio

Technology and the body in Blade

The article explores the film *Blade* (1998) as an exemplum of popular cinema produced by a "technological society", in which machines, cyborgs and computers replace human agency and heroism. However, *Blade* is a genre hybrid, spawned by multiple narrative traditions, including Gothic vampire fiction and martial arts cinema. Therefore, even though *Blade* consciously attempts to celebrate the triumph of technology, it simultaneously depends upon certain generic conventions whose inclusion into the film's technological elements effects both ideological and aesthetic contradictions. The problematic co-existence of technology and martial arts is analyzed, as well as the film's intertextual connections to the founding texts of martial arts film and vampire fiction. Finally, the relationship between the combat "techniques" of martial arts and Heidegger's concept of *techne* is explored and an argument presented that despite the violence commonly featured in martial arts films, the genre nevertheless represents what might be called a humanistic or anti-technological tradition in popular culture.