

# ENGLISH SUMMARIES

Jenni Hokka

## **Constable Reinikainen, a bloody good bloke. A diagnostic critique of a social comedy.**

Constable Reinikainen became a memorable police character of the Finnish television history in the turn of the 1980's. This main personage of the situation comedy *Reinikainen* (1982-83) was hailed as a witty, warm and charmingly common-sensed hero both by the critics and the audience. The series represented the so called social comedy that toyed with the viewers' knowledge of social and political ideals and these ideals' poor realization in practice.

The article analyzes the comedy series *Reinikainen* with diagnostic critique in order to see how the series constructs the differences between the "ideal" and the "real". Firstly, the focus is on the relationship between the state and the citizens. Secondly, the article investigates how the comedy discusses the gender order and the ideals of Man. Finally, the article studies the series' position on social hierarchies and makes comparisons to earlier popular-cultural characters in relation to the question of class.

The comedy series *Reinikainen* carries social critique but it is not directed at the prevailing social and political order. Although the series mocks the belief in authorities the ideal of the state is not shaken. Instead, the series jokes about the welfare state system that is represented as controlling, maternalistic and unsuspecting.

The topical discussion on the man's role in society is commented with a light tone. Male characters are not under crisis but only play their part in the indecisive battle between sexes. On one hand, the ideal of the conquering male is represented as myth. On the other hand, the heroic Constable Reinikainen fulfills all the best qualities of working-class masculinity. The representation of the Finnish society is ironical but the series maintains the image of the society as a community where everyone has one's place.

Tuuli Eltonen

## **"On you everything looks good" – The ideal masculinity in Sean Connery's James Bond films**

James Bond played by Sean Connery represented a new kind of screen hero in the 1960s. He was witty, sophisticated, physical and sexual, all at the same time. The alluring sixties let the hero be a charming playboy who drove fast cars, slept with beautiful women, gambled, drank martinis and shook (not stirred) the old asexual, aristocratic and self-sacrificing aura of some of the earlier heroes. Bond represented a form of more liberal ideal masculinity and a fantasy of impossible success in all areas of life. Connery played this British secret agent with a subtle irony and lots of sex appeal. He put his trademark on to the character and even today he still remains in the hearts of many the one and only true Bond.

The article studies those aspects in the representation of secret agent 007, which can be regarded as stretching the boundaries of a traditional male hero: the overall performativity of this ideal masculinity, the irony that Connery uses in performing Bond and also the way Connery's body functions as an erotic object of the look. In addition, I have looked at one particular way that breaks the image of the all-powerful white male hero: Bond sometimes needs to be saved – even by women.

Kaisa Hiltunen

## **Time and Silence. Documentary film *The 3 Rooms of Melancholy* as an ethical space.**

*The 3 Rooms of Melancholy* (Finland, 2004), a documentary film by Pirjo Honkasalo, is a powerful portrayal of the children affected directly and indirectly by the war in Chechnya. Instead of a typical reportage Honkasalo has created a poetic vision of those damaged souls. The film constructs a plea for the human rights of the children through its aesthetic. In this article I ask how the film creates a framework for an ethical space in which the spectator and the film's subjects can meet on an equal level. I do this by considering the film's aesthetic and viewing experience from the point of view of phenomenological film theory and Maurice Merleau-Ponty's philosophy. In order to elicit an ethical and empathetic response

from the viewers the film makes selective use of cinematic methods: close-up narration, long takes and an evocative use of non-diegetic music. The film's unhurried pace emphasises the emotional reactions and personal experiences of the children. The flow of facial shots and music shift attention away from external activities repeatedly, thus implying that the children should be doing something else. The rhythm makes the viewer pause and consider what (s)he sees. The lingering images of young faces make it difficult for the viewer to just dismiss them. The narration does not aim for a resolution, but rather functions as a starting point for the spectators' own thinking. The film invites us to scrutinize the faces, but contains little talk. The faces tell a lot, but otherwise the persons remain inscrutable. I argue that it is partly because of this inscrutability that we see them as valuable human beings. Through its narrative openness and pictorial intimacy the film invites the viewer to engage in an interactive and reciprocal relationship with the film and its subjects.