

Antti Sankari

## The Intermedial Adventures of Hercules

The article puts forward some provisional notes on intermediality, i.e. intertextuality crossing media boundaries, and employs them in reading the Disney film *Hercules* (1997). 'Intermediality' is here supposed to imply that in late modern culture various forms of media texts are both produced and received in the context of intertextual relations, increasingly crossing medial boundaries.

Consequently, Disney's *Hercules* makes meanings as well in relation to classical mythology, modern super heroes, other Disney films as the public images of the actors, lending voice to the animated characters. Signification process is also affected by such commercial by-products as books, soundtracks, computer games, toys and hamburger meals. Thus *Hercules* can be read as symptomatic of a future trend where the mediatisation, globalization and reification of culture result in increasing intermediality both in production and the cultural meanings of products.

Janne Mäkelä

## Seeing and Being Seen. John Lennon's Granny Spectacles as Representation of a Major Change in Popular Music

The present paper surveys the star image of John Lennon (1940-1980), the famous member of The Beatles, and a change in it in the mid-1960s. This change is here analyzed mainly through a single object, viz. Lennon's spectacles. Short-sighted as he was, Lennon had earlier refused to wear spectacles in public. In 1966 he, however, began using – at first, partly because of a film role – round granny spectacles which soon became his familiar trademark.

This change in Lennon's image was connected to a turning-point in popular music in which

the concept of authenticity emerged as the ideal characteristic of a rock musician. By assuming the spectacles as a part of his new, more "intellectual" and individual public image Lennon wanted to distinguish himself from the earlier Beatle image. Wearing spectacles was also connected to changes in fashion: spectacles did not indicate necessity, weakness or "femininity" any more but, rather, personal style. The designs were often adopted from the past which reflected the larger nostalgia wave in popular culture and fashion. Also Lennon's grannies reminded of recent history and his own childhood: they were provided free by the post-war public health care. Consequently the spectacles indicated also the aesthetics of poverty, one of the prominent themes and signs of distinction in the contemporary hippie fashion.

Sakari Pesola

## Play 'Humppa' or Die? – Finnish Popular Music Between Tradition and Internationality in the 1930s

The present paper discusses the tension between modern foreign and domestic popular music, on the one hand, and between those and traditional Finnish popular music, on the other, in the new production publicity of the 1930s, viz. records, films and Yleisradio (= The Finnish Broadcasting Company). Could the later tendency of "turning inwards" in Finnish popular music go back as far as to the 1930s or was there a possibility to a more international trend, in the fashion of Sweden? The research material here consists mainly of the directory of Finnish records (Strömmer-Haapanen 1981), Suomen kansallisfilmografia (Finnish National Filmography), the annual reports of Yleisradio and various magazine articles.

The paper argues that in the 1930s the Finnish record industry was dominated and unified by the "schlager" style of Dallapé Orches-

tra and Georg Malmstén which by the mid-1930s acquired more "rural" characteristics (later known as 'humppa'). The Finnish cinema joined forces with "schlager" in the film *Meidän poikamme merellä* (Our Boys at Sea, 1933), starring Georg Malmstén. Foreign films, in turn, had impact on Finnish popular music, esp. on the jazz subculture of Helsinki, thus creating rivals for Dallapé. Yleisradio made possible the founding of Rytmi-Pojat, radio band playing light music, in 1934, thus contributing to the emergence of a bit more modern music on radio waves. Following its educational attitude Yleisradio, however, concentrated on refining the listeners' taste through other means than popular music. Modern foreign popular music was not much broadcast on Yleisradio, Swedish programmes as an exception, which means that the company indirectly supported the status of the traditional Finnish "schlager", with the success of Finnish films following suit. Consequently, the music tastes of countryside and the capital district were inclined to drift apart.

However, towards the end of the 1930s international trends increasingly began to reach Finland, esp. the capital region. The World War II cut this development short: foreign record import was stopped and arranging dance events was prohibited. Besides, the postwar taxation of entertainment and import duties on foreign records isolated Finland from international music trends. Thus Finland danced into the rock age to the rhythm of polkas and jenkas of the 1950s.

Sari Elfving

**Meanings of Cracking: From Hopelessness to the Return of the Magician. – Images of Men in British and American Police Series**

The article compares the English tv favourite *Cracker* and its American remake *Fitz* in order to analyze the differences between the two cultures. The most conspicuous is the difference in representing males: the English series displays the social production of the category of the male (as well as race) and shows the harmful effects of

its assumption for the individual. The manner of the males' speaking of themselves is alienated in the programme. *Cracker* also criticises the opposition of the social categories of the man and the woman and presuppositions connected to homosexuality.

In the British series the individual is represented also through televisual means as a part of her or his social surroundings. The camera shifts between long shots and close-ups, and the background constructions – the male-centred institutions like police forces, modern family and church – as concepts actually rise above the background. In the British programme the quilty party is eventually the environment. The main character's cynicism is a part of the disbelief in the political systems of race, sex and religion, characteristic of the series.

In the American counterpart the social explanations of crime are turned into individual ones. Compared with the British programme the American series appears as a myth: it tends to connect social problems with nature – psychology or even physical weaknesses of an individual. The American *Fitz* is a hero who, by analyzing the male's dark psyche, discovers the roots of criminality there. Thus the American programme endorses the popular belief in the difficulty of the male's emotional life, criticised in *Cracker*. In the British series there is no talking cure for the male, for the causes of problems are to be found outside him.

The American series represents the woman as opposite to the male: the woman has the primary access to the sphere of emotions. Here the problems between genders do not result from social structures but from characteristics originally in human nature. *Fitz* emphasizes action and represents the male as hero. The conservative series articulates the family-centred values: the family is just what is missing in the life of criminals.

Marko Lamberg

**In the Name of the Father – Reflections of Traditional Society in Television Serial Dallas**

The paper deals with *Dallas*, the 1980s tv favourite, which in many respects seemed to reflect the structures and values of pre-industrial societies. Previous content studies of *Dallas* – e.g. in the field of soap opera research – have mainly focused on the issues of spectatorship and structure of its audience.

The ostensible male-centredness of the serial which has elicited much negative response is only one of its traditional features. The Ewings' countryside life was characterized by a spirit of communality which was manifested by the division of internal space in the Southfork main building: there was not much opportunity for being alone. The same spirit was also enhanced by the unified 'name policy' of the family which has become rare in the 20th century western culture. Here, as in preindustrial societies, membership of the family was not derived from blood kinship but the identity and surname of an individual were determined by the clan inside which she or he grew up. The central family units used to be matrifocal, i.e. the next generation was raised in mother's home irrespective of the mother's marriage to the biological father. The emotions and needs of an individual were, however, sacrificed in favour of the collective importance of the family, the intactness of the family property being essential. The Barnes and Ewing families were, however split by their mutual power struggles – and even among the latter.

Although intentional, many of the traditional characteristics of the serial resulted also from the format: e.g. the Ewings' communal life-style was dictated mainly by the production budget. The central character of the serial, J.R. Ewing was, however, consciously represented as traditionalist. In the televisual narration this was manifested besides by its male-centredness also by the main character's desire to please his mythical father figure whose posthumous impact was continued by his portrait. This relationship was unique in the world of the great melodramas of the 1980s.

Translations by Veijo Hietala