

English Summaries

Translations: Veijo Hietala

Ari Honka-Hallila:

SURFACE ... WRITING ... - On Intertitles in Finnish Silent Film

In addition to the spectator's space and diegesis there is also an active two-dimensional surface in the silent film text. It consisted of multiformed masks which framed the image and provided the channel for verbal information, i.e. the intertitles. Probably the surface was eventually found somehow disruptive, for the sound film abandoned it almost completely.

There are two main types of intertitles: expository and dialogue. In Finnish film there is no such discernible development towards dominance of dialogue as in the American cinema, but, rather, the usage varies from film to film. In short film farces, based on original manuscripts, the amount of commentaries was smallest, whereas it was largest in film adaptations of novels, in which the extent of time and space relations required plenty of narrative commentary. There are also quite a lot of commenting

intertitles in film versions of plays, where stage space was expanded into cinematic space.

Intertitles seem to have great importance for Finnish film humour: for instance, in the film farce *Runoilija muuttaa* ("The Poet Moves", 1927) they are its main source of comedy. In the film version of *Nummisuutarit* ("The Village Shoemakers", 1923), the comic play well-known to the Finnish film audience, the most familiar dialogue lines were retained also in the intertitles, although many of them were also omitted, because of the economical time-saving narrative mode. In the film version of the novel *Ollin oppivuodet* ("Olli's Apprenticeship", 1920) there is a great deal of intertitle commentary. They are used in every function mentioned in Brad Chisholm's classification, except as commentary on narration itself. In *Koskenlaskijan morsian* ("The Logroller's Bride", 1923) commentary is used to create excitement in the rapid shooting scenes and thus to ease visual expression.

Kimmo Laine:

AGAINST RUSSIANS OR UPPER CLASSES? On the Interpretative History of the Pohjalaisia Saga

The article deals with changing interpretations of the different versions of the Pohjalaisia saga. The original play by Artturi Järviuoma had its premiere in 1914 and Leevi Madetoja's opera in 1924. The two film versions were produced in 1925 and 1936. During the publicity campaign of the latter film playwright Järviuoma stated that the play was originally both written and interpreted as a national allegory against the Russian authorities, thus advocating the Finnish struggle for independence. Later, however, it was suggested that the Pohjalaisia saga is rather connected with the issues of social ranks and class struggle than national aspirations.

Methodologically the article aims at finding viable ways of discussing the interpretations of the Pohjalaisia saga with respect to contemporary reception of the various versions. There is scanty

concrete material of the reception, wherefore the question was pursued in a roundabout way by taking up the following issues: 1) Textual changes in the different versions. 2) Contemporary criticism and reviews. 3) Marketing and parapublicity (e.g. reports on the actual filmmaking process in film magazines). 4) Different performance traditions (esp. the different status of the play in bourgeois and workers' theatres). 5) genres (e.g. the ethnological films of the 1920s and the historical films of the 1930s). 6) Historical context (e.g. Finland becoming independent, impact of the civil war and 1930s right wing radicalism on the interpretations of Pohjalaisia).

From the present material one might conclude that there has been a long-running tendency to rework the meanings of the Pohjalaisia saga - in fact, through deliberate guidance. The emphasis seems to have shifted from a folk play to ethnology and, eventually, to national issues. However, one might ask whether the interpretative history was carried along with the saga, thus shattering, even in the 1930's, the seemingly unanimous view of Pohjalaisia exclusively as a depiction of the anti-Russian/Soviet struggle for independence.

Matti Salakka:

MANJA AND MARJA IN STRUGGLE FOR INDEPENDENCE. Varastettu kuolema and Aktivistit as cinematic illustrations of history

I discuss the Finnish filmic representations of the undertakings of the Resistance activists during the so called periods of oppression in Finnish history. As my examples I use two films, *Varastettu kuolema* ("Stolen Death", 1938), directed by Nyrki Tapiovaara, and *Risto Orko's Aktivistit* ("The Activists", 1939). While I analyse these films as historical narratives, I simultaneously consider the impact of these specific films on the contemporary views on history.

In their ideological premises these films notably differ from each other and, in addition, they represent different modes of production. In both *Varastettu kuolema* and *Aktivistit* national aspirations are spiced with excitement and romance. Neither of these films depicts long historical trends, but, rather, they are "moments in urban youths' life". When comparing these films my theoretical framework consists of Marc Ferro's classification of social statements of (historical) films, on the one hand, and David Bordwell's dis-

inction of the four narrative modes in the history of fiction film, on the other. While *Aktivistit* approaches the Finnish struggle of independence from the vantage point of administrative institutions, also its narrative and visual modes in depicting the activist enterprise are open and public. In *Tapiovaara's* film, in turn, the activists act like members of the resistance: hidden, underground and in darkness. Consequently, the contrahistorical themes and the viewpoint of the subordinated groups, which are typical of narration and historical analysis in *Varastettu kuolema*, are also aesthetically displayed.

Aktivistit and *Varastettu kuolema* are not, eventually, as different in their interpretation of historical events as they are in their analysis of the present and of such transhistorical relationships as humans' to God or to their native country. Both films offer interesting material for research in narratives of the Finnish independence struggle and also in, say, the mental climate of the late 1930's.

Joachim Mickwitz:

STOP THE CARNIVAL! The Finnish Documentary Film of the Early 1920s as an Anticarnivalistic Reaction

The present article discusses Finnish documentary film of the 1920s as part of the effort to harness the cinema into the service of high culture. For the cultural élite of newly independent Finland the commercial film melodrama represented - in Mikhail Bakhtin's terms - carnivalistic buffoonery and bad taste. With their imagery of upper class decadence films seemed to encourage provocation and antagonism towards Culture.

The objectives behind this high culturalization of the cinema were, on the one hand, to win new market shares among the middle class, equipped with purchasing power, and, on the other hand, to educate the lower classes to value the national heritage. Two methods were primarily employed in the effort to renew the film culture: firstly, measures were taken to produce fiction films of higher quality and respectable subjects, in accordance with middle class taste. Secondly, non-fiction films with educative aims were produced.

In the present paper mainly three documentary films of the early 1920s are examined. Häiden vietto Karjalan

runomailla ("Wedding Celebration in Carelia, the Land of Runes) attempts to enlighten spectators on the roots of the national culture, i.e. the folklore of Kalevala. *Finlandia*, produced on the initiative of foreign ministry, exhibits scenes of Finnish nature, culture, people, industry and military forces, in its attempt to justify Finland's status among the sovereign nations. *S.O.K.*, in turn, makes propaganda on behalf of cooperative movement as a unifying force of social classes, contributing thus to the stability of the prevailing social order.

Helena Honka-Hallila:

Ethnological film research - towards a definition of its scope and limits

From the ethnological point of view film is both a document of life and a part of it, which means that it can be studied like any human action or its results: how films are made, how they are watched and consumed and how they influence people's everyday life.

One of the ethnological research interests is work: work processes, working methods and working groups. Also filmmaking can be studied from this viewpoint, e.g. by following the development of film industry and the changes in the nature of the work of various work teams both before and behind the camera.

For documentary and source purposes one may use both documentary and fictional films, in which various indoor and outdoor milieus are recorded either deliberately or accidentally. However, the source value of a fiction film must always be checked carefully, because e.g. many Finnish provincial films of the 1920's contain plenty of folklore.

Besides the actual films, ethnological methods can be applied to spectating situations, film theatres and spectators. Alongside the spectating culture a fan culture was born, with fans collecting pictures and showing interest in the life of film stars and also imitating their dress and hair style. In magazines stills of films were used as dress models and set decorations of films even as models for interior decorations of houses.

The ethnological viewpoint is noteworthy both in the studies considering the Finnish film as a national phenomenon and in those studies which analyze the impact of foreign films on Finnish film industry, its products and on Finnish culture at large.