

## ENGLISH SUMMARIES

Minna Rainio

**FINNISH NATIONAL ANTHEM  
IN POLYPHONY AND BORDER-  
CROSSING FINNISHNESS**

*Maamme/Vårt Land* (Rainio & Roberts 2012) is a moving image installation in which non-native Finnish citizens sing Finnish national anthem in Finnish and in Swedish. In my article, I contextualize the installation with topical discussions and research in Finland about Finnishness, national identities, multiculturalism and ethnicity, and ask: Who is included in the ethno-landscape of Finnishness, and who is excluded and left outside? What kind of visible and invisible boundaries are drawn during these processes?

I argue that the installation space of *Maamme/Vårt Land* in itself forms a kind of diasporic space (Brah 2007) in which different cultures, ethnicities and transnational social relations encounter and cross each other via image, space, and sound – a ‘choir’ singing the national anthem.

Heta Mulari

**GIRLS ON THE FRONTIER  
Transnationalism and Sexuality in  
*Lilya 4-ever* and *Say that You Love Me***

This article discusses girlhood, transnationalism and sexuality in Swedish films *Lilya 4-ever* and *Say that You Love Me*. The article focuses on how these films imagine Eastern European girlhood, as well as urban, multicultural youth culture in relation to Swedish gender egalitarian girlhood.

The films can be defined as youth melodramas: films that combine conventions from youth film and melodrama. The article suggests that in both of these films ethnically Swedish and immigrant girlhood is foregrounded as symbols of social change and new encounters in the Swedish nation state.

Tommi Röpötti

**”THIS IS ALL FOR YOUR BEST”  
Home, class and generational gap in  
*Bad Family***

The article focuses on generational gap and the breakdown of upper middle class family as depicted in the Finnish film *Bad Family* (Aleksi Salmenperä, 2010). Conflict arises between the wealthy father and his coming of age son, and it relates to the father’s class-oriented expectations and failure in passing on values to his son. The conflict leads the father to construct order through *human waste management*, that is, to shut out those members of family that challenge the order he defines as normal.

The family is considered a miniature image of neoliberal society dictating the conditions of belonging to a community, and the consequences if you do not act the presupposed way. In *Bad Family* the generational gap sets up the criticism of competitive neoliberal society that takes success story as the only acceptable way to live.