

ENGLISH SUMMARIES



Rami Mähkä

MONTY PYTHON'S COMEDY AS COUNTER-CINEMA

In 1972, English film theorist Peter Wollen launched the term “counter-cinema” to describe films of Jean-Luc Godard, which Wollen saw as oppositional to the mainstream cinema of Hollywood. The key idea in counter-cinema is that it constantly reminds the spectator that (s)he is watching a film as a constructed representation, not as cinematic “reality”, which is the objective of mainstream cinema. In the article, Wollen’s arguments are applied in an analysis of Monty Python’s comedy, which has a strong counter-cinematic style to it. It is notable that Monty Python’s comedy and the discussion on counter-cinema were contemporaneous phenomena.

Monty Python parodied New Wave, and Art Cinema in general, in their sketch comedy series *Monty Python’s Flying Circus* (UK 1969–1974). However, as they became filmmakers, they were also highly influenced by Art Cinema. The article analyses sketches of the *Flying Circus* and the feature film *Monty Python and the Holy Grail* (UK 1975), the most counter-cinematic of troupe’s films, as comedies with parallel objectives to counter-cinema: keeping the spectator conscious of the constructed world on screen, and thus preventing identification with it. However, it is crucial to understand that there is a key difference, too: unlike counter-cinema, Monty Python is comedy. Hence, Wollen’s later typology of counter-cinema (1982) is applied to Monty Python with regard to that important difference.



Henry Bacon

TOWARDS COMPARATIVE STYLISTIC FILM ANALYSIS

Cinematics internet tool, together with related developments, has created an objective basis for the measurement, classification and enumeration of some of the most central parameters of film style. Many crucial aspects cannot be thus captured, and so we will always need description, contextualisation and interpretation in order to fully account for how film style does its job. Nevertheless, there now exists a sufficiently firm basis for developing a standard procedure of film analysis which allows for practising conceptually clear comparative stylistic analysis. Such techniques were developed for the project, “A Transnational History of Finnish Cinema”, which serves here as an example of a practical application.