

ENGLISH SUMMARIES



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TRACING BERGSONIAN FILM THEORY

The philosophy of Henri Bergson has been a significant influence for many film theorists. Yet, Bergson does not actually express any genuine film theoretical ambitions in his writing. He mentions cinema only in passing in *L'Évolution créatrice* (1907), when he illustrates the habitual functioning of human consciousness by comparing it to the cinematographical apparatus. In the context of Bergson's philosophy such a comparison implies a somewhat pessimistic view of expressive powers of film: cinema is restricted to the reproduction of habitual forms of perception and thought, whereas philosophy should, on the contrary, undo and transcend these forms and thus strive to capture the world as it is, before it becomes human experiential reality. Hence, film and philosophy appear somewhat conflicting practices of mapping reality, which would call into question the whole notion of the feasibility of a specifically Bergsonian film theory.

The article suggests that such a negative interpretation of cinema's potential can nevertheless be avoided when attention is paid more widely to Bergson's philosophy, especially to his key concepts of image, movement, and time. Similar concepts and problems come up rather naturally in theories and practices directly connected to cinema. Thus, a quite essential connection is established between Bergson's philosophy and film theory. This connection is also visible in Gilles Deleuze's philosophy of film. For this reason, the article lays particular stress on the filmic ontology that Deleuze develops, where the structure and central differentiations of Bergsonian metaphysics are correlated with certain fundamental elements of filmic expression as their precise counterparts.

Deleuze's theoretical application of Bergson's philosophy connects to a

wider tradition. Already in the 1920s, Jean Epstein and Béla Balázs, among others, made use of Bergson's ideas in their film theories. They defined cinema as a mechanism of perception that is not at all tied to the forms of human "natural" perception. Instead, it has the ability to make known the conditions of possibility of such human experience. In this sense, they affirm the power of cinema to carry out the methodology of Bergson's philosophy in practice. There are, admittedly, significant differences between the theories of Epstein, Balázs, and Deleuze, but they all embrace Bergson's demand for philosophy to rid thought of the intellectual habits determined by human perception, and they adopt this view as the starting point for film theory.



Antti Pönni

EINSTEIN, EPSTEIN, EISENSTEIN: THE FOURTH DIMENSION IN CINEMA

The article analyzes the idea of a fourth dimension in cinema in the writings of Sergei Eisenstein and Jean Epstein, including Eisenstein's "The Fourth Dimension in Cinema" (1929), and Epstein's "On Certain Characteristics of Photogénie" (1924) and *The Intelligence of a Machine* (1946). Their notion of the fourth dimension stems mainly from Albert Einstein's relativity theory, but it is also discussed in relation to other conceptions of the fourth dimension that were popular in the beginning of the 20th century.

While Eisenstein's and Epstein's ideas are largely based on their understanding of the contemporary science, in their thinking there is also a significant aspect that could be described as "mystical". This tension between science and mysticism in their writings is analyzed by following R. Bruce Elder's idea that a crisis of cognition precipitated by modernity engendered, by way of reaction, a peculiar sort of "pneumatic

epistemology" that was prominent in avant-garde art and cinema in the 1910s and the 1920s.

Eisenstein's main goal is to influence spectators through cinematic means. He associates the idea of fourth dimension to the movement in the image, which he sees as an instance of "overtone montage". Eisenstein sees visual "overtones" as reflexological stimuli, which affect the spectator in a strictly materialist and determinist way. However, Eisenstein is not able to incorporate all cinematic effects to his reductive model, and therefore he ends up loosening his model and introducing more or less "mystical" elements to his thinking while still trying to remain within the framework of dialectical materialism.

Epstein follows Einstein's idea of space-time (or time as the fourth dimension) more closely and consistently than Eisenstein. Epstein's goal is not to influence the spectator but rather to bring forth an encounter between spectator and another, non-human "thinking" or perception of the world, that of the cinema-machine. Unlike Eisenstein, Epstein introduces mystical elements to his writings from the outset, especially in his early book *La Lyrosophie* (1922). While scientific-rational aspects have a prominent place in Epstein's writings, he is not trying to efface the mystical (or affective) elements but rather to integrate the two into a larger whole.



Helena Oikarinen-Jabai

"I ALSO HAVE FINNISHNESS IN MY UNCONSCIOUS": YOUNG PEOPLE WITH SOMALI BACKGROUND EXPLORING FINNISHNESS

This article deals with a performative, participatory research project focusing on how a group of young men and women with Somali background explored their senses of belonging and their positionings in the audio-visual productions conducted in the project.

The performative research setting and the physical and metaphorical spaces of encounter it created offered the participants a possibility to negotiate the form and content of the productions. And in this way it gave an opportunity to contribute to the process of creating “unfinished knowledge”.

It appeared that in their productions the participants moved in “landscapes of longing”, both in their memories and in real places. In exploring their multiple, intersecting experiences of transnational belonging and home, they at same time challenged and partly broke into pieces certain stereotypical images of Somalians versus Finns, and of “us” and “them” that in their opinion are often produced by the audio-visual narratives produced by media and popular discourses. Audio-visual approaches helped the participants to produce hybrid narratives, in which many kinds of experiences of belonging and identification are simultaneously present. The participants also created imagery and dialogue that can challenge, parody, and transform national representations of Finnishness. On the other hand, sharing their experiences made it possible for us, the other participants, to critically reconsider our own interpretations, practices, and epistemological standpoints.