

SUMMARIES OF THE ARTICLES

Jukka Jouhki

Russia, Ukraine and the fuzzy West: Banal occidentalism in *Helsingin Sanomat*

In my article, I analyze texts published on the editorial pages of *Helsingin Sanomat* in 2014 to find out what kind of image of Western countries they construct. I also examine how the Ukrainian crisis and of involvement of Russia in it reinforce the view of Western countries as a unified agent, despite their heterogeneity. My article suggests that despite (or because of) their geographical vastness and political discord, Western countries are a good example of an imagined community as Benedict Anderson and Michael Billig have described it, a community upheld by the media, word choices and mundane acts, and whose existence is dependent on being believed in and being the subject of repeated narratives that treat it as a unified entity. My analysis also shows how the treatment of the Ukrainian crisis in the editorials strengthens the foundation of Occidentalism, or belief in the West. In the editorials Western countries are portrayed as a “natural” and unified whole whose members are connected by cultural, social and geopolitical factors.

Jarkko Kangas, Markus Ojala & Mervi Pantti

Standing with the West, looking to the East Visual framing of the Ukraine crisis and representations of Russia in the Finnish media

The article examines the visually constructed meanings of the Ukraine crisis by analysing related Finnish media imagery. The research material comprises images from the newspaper *Helsingin Sanomat* and television news broadcasts by Yle and MTV3. We compare the Finnish media representations with the visualisations of three foreign newspapers, *Dagens Nyheter*, *Die Welt* and *The Guardian*. Inspired by Erving Goffman's concepts, we study first how media images frame the Ukraine conflict. Secondly, we focus on the images of the Russian president Vladimir Putin, his visually constructed roles and conceptions of Russia suggested by the representations. Here the analysis is based on earlier research on the Finnish media coverage of Russia. The study identifies four

prominent frames, two of which are considered dominant. The ‘politics’ frame views the Ukraine conflict as a political problem that emphasizes the importance of political leaders and their actions. Whereas the Finnish imagery stressed international affairs, the foreign news outlets focused more on Russia as a single essential actor. The ‘humane’ frame, then, focuses on the human price of the conflict by making visible death, injuries and grief caused by violence. The viewer is offered a way to identify with the pain of the depicted people. Considering Vladimir Putin’s roles, he was depicted as being accused, as a powerful leader, as the arch enemy of Ukraine and as the winner of a political struggle. The visual representations suggested differing political compositions by positioning Putin initially either against the West (MTV3) or Ukraine (Yle) and later merely Ukraine (HS, MTV3, Yle). The findings reflect two key aspects of the image of Russia in the Finnish culture, namely the idea of otherness and framing Russia as an irrational power.

Jukka Pietiläinen

Promoters of consumerism: Glossy magazines in Russia

The first glossy magazines (*glyantseyye zhurnaly*) in Russia came out in the 1990s. Especially after the launch of the Russian versions of *Cosmopolitan* (1994) and *Elle* (1996) in the mid-1990s, traditional Russian women’s magazines were forced to reorient themselves and to become glossy magazines not only in form but also in content. However, they lost readers despite—or because of—the changes. Soon, the concept of a glossy magazine was redefined to a magazine characterised not only by the type of newsprint but also by content. Glossy magazines promote affluent, expensive lifestyles and dreams of beauty, freedom, health, wealth and pleasure. A parallel concept is glamour glossy magazines (*glamurnyye glyantseyye zhurnaly*), where the emphasis is even more on their ideological role promoting expensive consumerism. The Russian edition of *Glamour* magazine started to come out in 2004, and in 2007, the International Association of Teachers of Russian Language and Literature selected the word *glamur* (glamour) as the word of the year. Most glossy magazines are based on Western formats and their titles are written in the Latin alphabet. Glossy magazines have had an impact on the consumer models and attitudes of the Russian middle class. They function in a similar role promoting new forms of social life as did the newspapers and print journalists who at the end of the 19th century promoted modern society.