

Abstracts

Joonas Pörsti

The Legacy of Empire in the National Front's Anti-Islamic Rhetoric

After the Algerian War, nearly one million people of European descent (pieds-noirs) emigrated to mainland France. They carried the colonial social order with them – its norms, beliefs, and language. The National Front, a French far-right party, found its first strongholds in Southern France, which had a substantial pied-noir population.

This article examines how the segregation, and religious and ethnic hierarchies, of the colonial system were manifested in the National Front's political programs, as well as the speeches and writings of its president Jean-Marie Le Pen, from 1972 to 1989. A rhetorical reading of the sources reveals more continuity between colonial legacies and the later anti-Islamic positions than has been previously assessed. The National Front's rhetoric used the colonial social imaginary, which according to Charles Taylor's theory relies on the presumptions and historical experiences of a society.

Riikka Taavetti

Freedom on display. Narratives of independence in the Finnish Museum of Liberty and the Estonian Museum of Freedom and Occupations

This article addresses exhibitions held at the Museum of Freedom and Occupations in Tallinn and the Museum of Liberty, located at Labour Museum Werstas in Tampere. In particular, it scrutinizes the concept of freedom as it is depicted in these representations of Estonian and Finnish national history. The article utilizes Alison Landsberg's concept of prosthetic memory to analyze the experiential elements in the exhibitions and the opportunities they offer to experience historical empathy. It analyzes the historical period covered by the exhibitions, the subjects of freedom, and the meanings given to the concept of free-

dom. The article states that even though the exhibition at Werstas expands the concept of freedom to a greater extent, in Vabamu the concept comes under more explicit consideration. Both exhibitions utilize versatile means of contemporary exhibition design, and they contain experiential elements, but there are differences in what kinds of pasts the visitor is invited to experience. As the launches of both exhibitions were linked to the celebrations of national independence centennials, in Finland in 2017 and in Estonia in 2018, they were contextualized by the representation of national history. Even though the exhibitions widened the understanding of what is included in national history, this frame also limited with whom the visitor was invited to empathize.

Isla Parkkola

The agency of the Kalevala and interaction across time in Timo Parvela's fantasy trilogy Sammon vartijat

Timo Parvela's children's fantasy trilogy Sammon vartijat (2007–2009) has a strong intertextual connection to Elias Lönnrot's the Kalevala (1849). In addition to introducing characters, places and events inspired by the Kalevala, the trilogy uses quotations and imitations that link it directly to the epic. This article asks how the Kalevala functions in Parvela's books and how they portray interaction between different times. Based on an actor-network theoretical understanding of agency and text analysis, the article shows that the Kalevala's agency operates on two levels. Firstly, the real Kalevala participates in the creation and interpretation of art together with the author and the readers. Secondly, the fictional version of the epic affects the course of events as a co-agent in the fantasy world. The article also shows that by juxtaposing a mythical past with a modern setting, Parvela's books challenge the linear understanding of time in their fictional reality and beyond.
