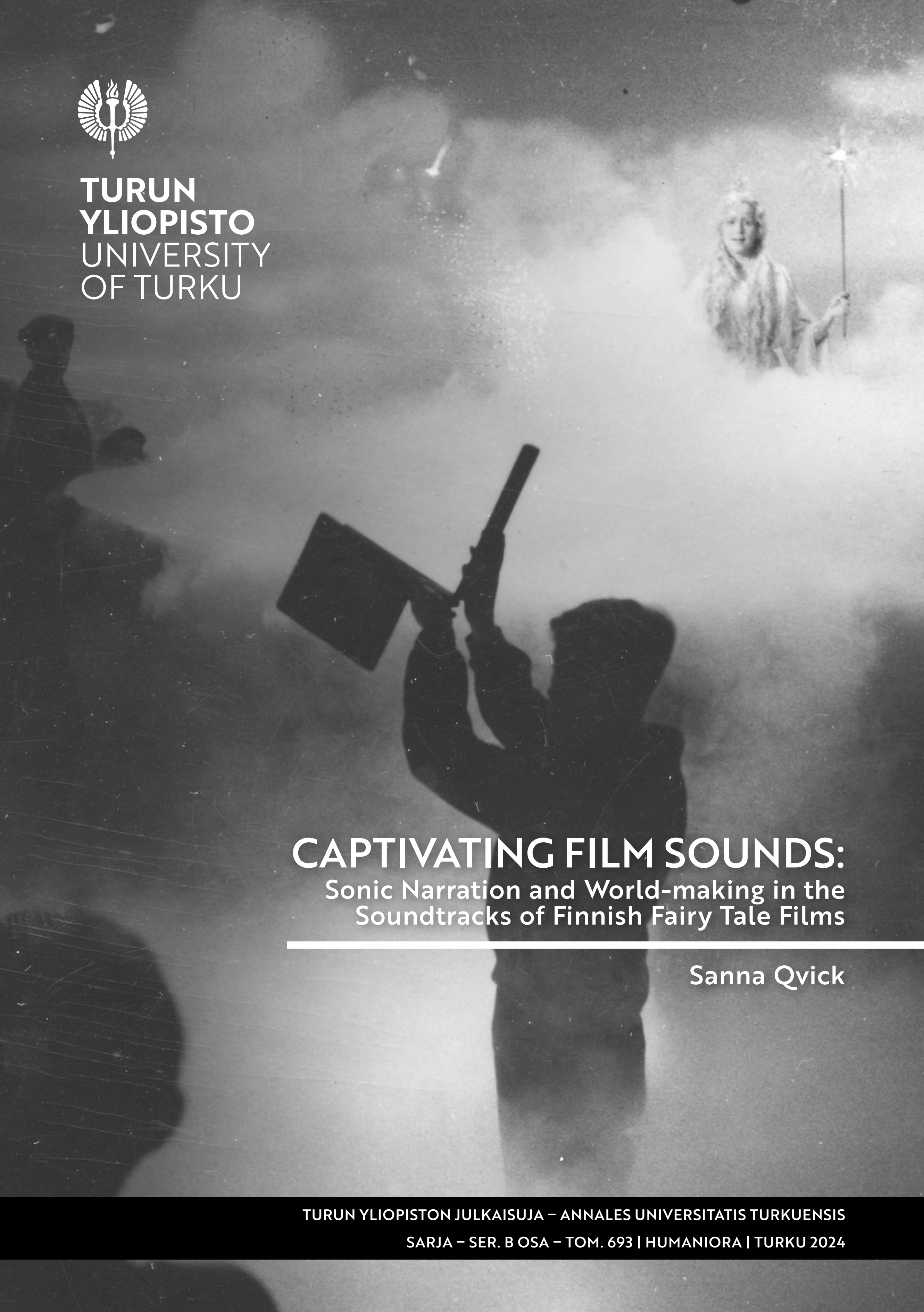


TURUN
YLIOPISTO
UNIVERSITY
OF TURKU

CAPTIVATING FILM SOUNDS:

Sonic Narration and World-making in the Soundtracks of Finnish Fairy Tale Films

---

Sanna Qvick

TURUN YLIOPISTON JULKAISUJA – ANNALES UNIVERSITATIS TURKUENSIS
SARJA – SER. B OSA – TOM. 693 | HUMANIORA | TURKU 2024

TURUN
YLIOPISTO
UNIVERSITY
OF TURKU

CAPTIVATING FILM SOUNDS:

Sonic Narration and World-making in the Soundtracks of Finnish Fairy Tale Films

---

Sanna Qvick

TURUN YLIOPISTON JULKAISUJA – ANNALES UNIVERSITATIS TURKUENSIS
SARJA – SER. B OSA – TOM. 693 | HUMANIORA | TURKU 2024

University of Turku

The Faculty of Humanities
School of History, Culture and Arts Studies
Musicology
Doctoral programme in History, Culture and Arts Studies (Juno)

Supervised by

Professor John Richardson University of Turku Turku, Finland	Docent, University Lecturer Meri Kytö University of Turku Turku, Finland
Professor Susanna Välimäki University of Helsinki Helsinki, Finland	PhD Yrjö Heinonen University of Turku Turku, Finland

Reviewed by

Associate Professor Robynn Stilwell Georgetown University Washington, USA	Professor emeritus Jukka Sihvonen University of Turku Turku, Finland

Opponent

Associate Professor Robynn Stilwell
Georgetown University
Washington, USA

The originality of this publication has been checked in accordance with the University of Turku quality assurance system using the Turnitin OriginalityCheck service.

Cover Image: Prinsessa Ruusunen / KAVI

ISBN 978-951-29-9941-5 (PRINT)
ISBN 978-951-29-9942-2 (PDF)
ISSN 0082-6987 (Print)
ISSN 2343-3191 (Online)
Painosalama, Turku, Finland 2024

UNIVERSITY OF TURKU
Faculty of Humanities
School of History, Culture and Arts Studies
Musicology
SANNA QVICK Captivating Film Sounds: Sonic Narration and World-making in the Soundtracks of Finnish Fairy Tale Films
Dissertation, 197 pp.
Doctoral Programme in History, Culture and Arts Studies (Juno)
December 2024

ABSTRACT

In my doctoral dissertation, I examine the soundtracks of Finnish fairy tale films. My focus is on how sound and music construct the fairy tale worlds of these films, that is, the narrative settings. In other words, I investigate what sound reveals about the fictional environment, and how. The work consists of an introduction (Chapter 1), a background chapter (Chapter 2), an overview of essential theories and concepts (Chapter 3), analyses of the research material (Chapters 4–6), and a conclusion (Chapter 7).

My research lies at the intersection of cultural music studies, narratology, and film music studies. The research material consists of six Finnish films. The films analysed, in chronological order, are *Prinsessa Ruusunen* (1949, directed by Edvin Laine), *Pessi ja Illusia* (1954, directed by Jack Witikka), *Herra Huu – Jestapa epulis, penikat sipuliks* (1973, directed by Jaakko Talaskivi), *Pessi ja Illusia* (1984, directed by Heikki Partanen), *Lumikuningatar* (1986, directed by Päivi Hartzell), and *Pelikaanimies* (2004, directed by Liisa Helminen). The research method used is critical audiovisual close reading, alongside concepts such as the perspective of sound, embodiment, materiality, world-making, and immersion. In my dissertation, I develop the narrative perspective on film music, aiming to explain the captivating nature of these films.

In my research, I concluded that for fairy tale films, their characters and nature are central despite their internal magicality. The soundtracks of these fairy tale films made use of conventional expressive means, but this does not mean that various other expressive tools (such as those used in video games) were not applied. A key aspect of the soundtracks of these films was their unifying, cohesive, and defining role in world-making.

KEYWORDS: cultural music studies; film music; soundtrack; close reading; music analysis; Finnish film; fairy-tale film; adaptation; fairytale world; audiovisuality; immersion; Prinsessa Ruusunen; Lumikuningatar; Pessi ja Illusia; Herra Huu; Pelikaanimies

TURUN YLIOPISTO
Humanistinen tiedekunta
Historian, kulttuurin ja taiteiden tutkimuksen laitos
Musiikkitiede
SANNA QVICK: Captivating Film Sounds: Sonic Narration and World-making in the Soundtracks of Finnish Fairy Tale Films
Väitöskirja, 197 s.
Historian, kulttuurin ja taiteiden tutkimuksen tohtoriohjelma (Juno)
Joulukuu 2024

TIIVISTELMÄ

Väitöskirjassani tutkin suomalaisten satuelokuvien ääniraitoja. Kiinnostuksen kohteenani on se, kuinka äänellä ja musiikilla rakennetaan elokuvien satumaailmaa eli tarinoiden tapahtumapaikkoja. Toisin sanoen mitä (ja miten) ääni paljastaa kuvitteellisesta ympäristöstä. Teos koostuu johdannosta (luku 1), taustoittavasta luvusta (luku 2), oleellisten teorioiden ja käsitteiden esittelystä (luku 3), tutkimusmateriaalin analyyseista (luvut 4–6) ja johtopäätösluvusta (luku 7).

Tutkimukseni sijoittuu kulttuurisen musiikintutkimuksen, narratologian ja elokuvamusiikin tutkimuksen rajapinnoille. Tutkimusmateriaalina on kuusi suomalaista elokuvaa. Nämä analysoitavat elokuvat ovat aikajärjestyksessä *Prinsessa Ruusunen* (1949, ohj. Edvin Laine), *Pessi ja Ilusia* (1954, ohj. Jack Witikka), *Herra Huu – Jestapa epulis, penikat sipuliks* (1973, ohj. Jaakko Talaskivi), *Pessi ja Illusia* (1984, ohj. Heikki Partanen), *Lumikuningatar* (1986, ohj. Päivi Hartzell) ja *Pelikaanimies* (2004, ohj. Liisa Helminen). Tutkimusmetodinani käytän audiovisuaalista lähilukua, jonka lisäksi sovellan muun muassa ääninäkökulman, ruumiillisuuden, materiaalisuuden, maailmanrakentamisen ja immersion käsitteitä. Väitöskirjassani kehitän elokuvamusiikin narratiivista näkökulmaa, jolla pyrin selittämään elokuvien vangitsevuuden.

Tutkimuksessani tulin siihen johtopäätökseen, että satuelokuvalle sen hahmot ja luonto ovat keskeisiä elokuvien sisäisestä maagisuudesta huolimatta. Satuelokuvien ääniraidat käyttivät hyväkseen konventionaalisia ilmaisukeinoja, mutta tämä ei tarkoita sitä, että erilaisia ja uusia ilmaisukeinoja (esim. videopeleissä käytettyjä) ei olisi sovellettu. Oleellista satuelokuvien ääniraidoille oli niiden kokoava, yhtenäistävä ja määrittävä rooli maailmanrakentamisessa.

AVAINSANAT: kulttuurinen musiikin tutkimus; elokuvamusiikki; ääniraita; lähiluku; musiikkianalyysi; suomalainen elokuva; satuelokuva; adaptaatio; satumaailma; audiovisuaalisuus; immersio; Prinsessa Ruusunen; Lumikuningatar; Pessi ja Illusia; Herra Huu; Pelikaanimies

Acknowledgements

The idea of this work came about when I was finishing my master's thesis for University of Jyväskylä, and I noticed that I enjoyed research work. However, with a working-class background and without any close academic model living in my family, I was hesitant to continue, although I claimed the right to doctoral studies with Yrjö Heinonen as my supervisor. At that time, my favourite teacher Riitta Rautio and my fellow student Tuomas Eerola provided inspiration for me. And yet I felt insecure about my research subject. So, the world around me was more alluring and I left the university to work in the field of cultural administration.

Then came the year 2011. With a work history like a patchwork quilt, I was again thinking about the direction of my life when, as a journalist, I was interviewing the newly appointed musicology professors John Richardson of University of Turku and Johannes Brusila of Åbo Akademi University. These heartfelt discussions about their work brought back the enthusiasm I had felt for research, and I decided to take a gamble and apply to University of Turku. I enrolled in 2012 and to my surprise, my old supervisor was also working at the Department of Musicology.

I began my doctoral studies with Susanna Välimäki and Yrjö Heinonen as my supervisors, as well as John Richardson supporting. They all took me under their wing and welcomed me to the work community at the Sirkkala campus. I set to myself goals of catching up on the field of film musicology and acquiring funding for my research. Susanna Välimäki included me in the research project *Finnish Contemporary Music in the 21st Century: Cultural and Social Significance of Art Music in the Postmodern World* which she led. Yrjö Heinonen and John Richardson involved me in teaching, as I was able to assist them both on multiple courses and finally teach a course by myself (during the COVID-19 pandemic). But things never stay the same – situations changed and both of my supervisors left the university (not simultaneously and of different reasons). John Richardson and Meri Kytö rose to the challenge, and they carefully tended my final steps with this work. I cordially thank them all for their dedication and forbearance, as well as sharp advice and needed support.

During my many postgraduate years I was fortunate to benefit from several outstanding researchers, whom I met here in Turku. The first of them was the late

Sheila Whiteley who heard my first public talk in Turku. She was truly encouraging and enthusiastic about my choice of fairy tales. Her positive outlook carried me far. My research plan was also commented on by Freya Jarman, Carol Flynn, Miguel Mera, Claudia Gorbman, Robynn Stilwell, and Carlo Cenciarelli. I am much obligated to all of them for their valuable insights and pertinent questions.

My exchange visit to City University of London in the spring of 2015 allowed me to broaden my knowledge of film musicology further in the vast libraries of London (especially in British Library and Senate House Library). Similarly, the in-depth discussions with Miguel Mera about the theories and concepts that I could employ in my thesis strengthened my conviction that I was on the right field. I wish to extend my warmest thanks to Dr. Mera for those moments. My papers and networking attempts at different international conferences, especially with a topic from film musicology like *Music and the Moving Image* (New York) and *Sound on Screen* (Oxford), helped me to gain new perspectives on academic life around the world, as well as to meet eminent and brilliant scholars like Katherine Reed, James Deaville, Ben Winters, Jonathan Godsall and Nicholas Reyland. I am ever so grateful to you all for those seemingly mundane chats about the challenges of research work and academic life. They cemented my choice of career. And extra praise to Katherine Reed, who was the first person to reference me!

Apart from different conferences, my work has been partially introduced on the national level at the events of the *Finnish Doctoral Network for Music Research* (MuToVe) and at the gatherings of *Finnish National Symposiums of Music Scholars*. Particularly MuToVe's winter schools (some arranged by the efficient Kaarina Kilpiö) in the milieu of Kallio-Kuninkaala, were inclusive and enlightening occasions. There, I got to benefit from the guidance of Helmi Järviluoma-Mäkelä and Juha Torvinen, furthermore I found kindred doctoral student in Salli Anttonen, Kaj Ahlsved, Susanna Laamanen, Grisell Macdonel-Kvist, Henna Nabb, Kim Ramstedt, Katja Sutela, Inari Tilli and Birgitta Äijälä, who are all now spreading their influence in different parts of the world. I am grateful to you all for making me feel right at home with my insecurities and ponderings.

Before I continue to familiar surroundings, from my alma mater (University of Jyväskylä), it is also relevant to thank Katja Kontturi for introducing me to the differences between fantasy and fairy tale, as well as Henna-Riikka Peltola for being such a great role model.

My work has been carried out at the University of Turku, in the School of History, Culture and Arts Studies, at the Department of Musicology. I want to warmly thank all the staff members here in Arcanum's top floor (the researchers in rooms A348 and A319 in particular) for being such terrific colleagues. I am ever so thankful for the worthwhile advice of Kirsi Tuohela and Meri Heinonen as administrative contact persons. I owe my thanks to all my research seminar comrades, particularly Tuomas Auvinen, Laila El Mahgary, Jelena Gilgorijevic, Atte Häkkinen, Steven Jones, Vanja Ljubibratić, Janne Palkisto, Inka Rantakallio and Hanna-Mari Riihimäki, for reviewing my work with your opinions and thoughts. And special commendation to Ringa Takanen who endured with me the freezing temperatures in the writing retreat at Tarto.

Expressing myself with words has never been easy for me. It always seems that the deep diving thoughts that I have, appear to vanish before I get them into paper. This is perhaps the reason why I have also written articles at the same time as my thesis. I wish to express my utmost gratitude to the people who have written with me: Sini Mononen and Anna-Elena Pääkkölä for the article in which we could capitalise on our mutual northern background, Anna-Elena Pääkkölä and John Richardson for sharing with me the book chapter on sensing sounds, Tiina Käpylä, Anna-Elena Pääkkölä and Marjaana Virtanen for including me in the journal editing work, and last, but not least Kaapo Huttunen, who is a wizard with words and shares my passion for film musicology. I tip my hat to you all.

In the process of this work, I have had help from Bruce Johnson, who honed my writing in English. Thank you. My gratitude also goes to Damon Tringham and John Richardson for proof-reading and language-checking the text. I am grateful to the reviewers of my work Professor Emeritus Jukka Sihvonen and Associate Professor Robynn J. Stilwell for their valuable comments. This work has mainly been funded by the University of Turku, Kone Foundation and the Finnish Cultural Foundation. A special thanks to Hannu Salmi, who helped me to see the multiple opportunities post-doctoral life has.

My biggest supporter without a doubt is my marvellous hubby, Matti. He has put up with me and my odd working hours, travels around the globe, and the anxiety of all things related to academic work. He really has been in the target area. I am forever grateful. Lastly, I want to mention my mother, who surprised me by having a clear perception of my work even before I had. Thanks, Mum.

Turku, October 4th, 2024
Sanna Qvick

This work has been funded by

Suomen Kulttuurirahasto

KONEEN SÄÄTIÖ
KONE FOUNDATION

TURUN YLIOPISTOSÄÄTIÖ

OTTO A. MALM donationsfond

OSKAR ÖFLUNDS STIFTELSE

EMIL AALTOSEN SÄÄTIÖ

MUTOve JUNO School of History, Culture and Arts Studies

Table of Contents

Acknowledgements 5

Table of Contents 8
Figures 10

1 Introduction 13
1.1 Outlining the study 13
1.1.1 Defining fairy tale film 14
1.1.2 Aims of the study 16
1.1.3 Research questions 17
1.1.4 Approach of the study 18
1.2 Methodological and theoretical background of the study 20
1.2.1 Fairy tale film studies 20
1.2.2 Overview of narratology 22
1.2.3 Film musicology 23
1.3 Presentation of the research material 26
1.4 Organisation of the study 32

2 Finnish fairy tale films as research data 34
2.1 The definition of fairy tale: History, structure and application 34
2.2 The Finnish fairy tale tradition 42
2.3 How fairy tales were adapted to film 46
2.4 Fairy tale films in the tradition of the Finnish film industry 50

3 Audiovisually composed filmic worlds 54
3.1 The audiovisual world in a story 55
3.2 Corporality and materiality in listening to soundtrack 61
3.3 Immersed in the story world 65
3.4 Soundtrack as world-making mechanism 68

4 Musical world-making in *Sleeping Beauty* and *Snow Queen* 72
4.1 The first filmed fairy tale world in Finland 72
4.2 A fairy tale turned into a musical drama: The music in *Sleeping Beauty* 77
4.3 Falling asleep and wandering the castle 82
4.4 The magic of *The Snow Queen*: Adaptation as a means of modernisation 88

4.5 The Wagnerian tradition in the music for *The Snow Queen* 93
4.6 The immersive Musical Box at the Witch's house 101
4.7 Musically illustrated story worlds 106

5 Mapping out the world of *Pessi ja Illusia* 109
5.1 How worldviews and fairy tale intertwine in the pacifistic fairy tale 110
5.2 The case of *Pessi ja Illusia* (1954) as filmed ballet giving the illusion of nature 113
5.3 Setting the scene: The first audio appearance of the world *Pessi ja Illusia* (1954) on film 116
5.4 A touch of documentary in *Pessi ja Illusia* (1984) 122
5.5 The unified segments of the sounds in *Pessi ja Illusia* (1984) 124
5.6 The story world in sound effects 132

6 Looking for the voice in fairy tale film 134
6.1 *Herra Huu – Jestapa jepulis, penikat sipuliks*: Living as a stranger among us 136
6.2 The colourfulness of songs and speech in *Herra Huu* 138
6.3 *Pelikaanimies*: Looking inside from the edge of society 146
6.4 Establishing the sound world of *Pelikaanimies* 150
6.5 The voice as a premise of humanity 156
6.6 Voice in the world of fairy tales 161

7 Conclusions 163
7.1 Reflections 163
7.2 A captivating fairy tale world and the sonic meanings of its space 166
7.3 Steps forward 171

List of References 172
Research material 172
Research literature 179

Appendices 190
Appendix 1. Glossary. 190
Appendix 2. Finnish children's films between the years 1920–2015. 193
Appendix 3. Translations of the dialogue in the larger analysis figures. 194
Appendix 4. Video clips of analysed films. 197

Figures

Figure 1.1. The study’s applied approaches. 19
Figure 1.2. The study’s research material 27
Figure 2.1. Classification of Stories 38
Figure 2.2. The key elements of fairy tales at a single glance. 42
Figure 3.1. Definition of narrativity and its relationships to narrative and narration 56
Figure 3.2. Michel Chion’s Acousmatic and Visualized Zones of Soundtrack (Chion 1994, 74.) 61
Figure 3.3. Comparison of Types of Immersion according to Adams (2004), Ermi & Mäyrä (2005) and Ryan (2015)....... 66
Figure 3.4. Model of the formation of the film viewing experience and immersion.. 70
Figure 4.1. Prince Florestan and the royal couple from Prinsessa Ruusunen (1949) 75
Figure 4.2. Sets of the village in *Prinsessa Ruusunen* (1949) 76
Figure 4.3. Sleeping Beauty signal (Melartin 1991, 188). 78
Figure 4.4. Fanfare melody of the Wedding March (Melartin 1991, 188–190). 78
Figure 4.5. Tuonetar’s malediction theme (Melartin 1991, 44)............. 79
Figure 4.6. Sleeping theme of The Overture (Melartin 1991, 3–5)........ 79
Figure 4.7. Cue Sheet of the Falling Asleep Scene in Prinsessa Ruusunen (1949) 84
Figure 4.8. Motif A, ascending sequence of The Overture (Melartin 1991, 1). 83
Figure 4.9. Motif B, descending sequence of The Overture (Melartin 1991, 2). 83
Figure 4.10. Sandman with his ‘flower’ descending from the castle’s tower in Prinsessa Ruusunen (1949).................................. 86
Figure 4.11. Sandman puts the whole castle to sleep in Prinsessa Ruusunen (1949).. 86
Figure 4.12. Comparison of narrative themes in Andersen’s fairy tale and Hartzell’s film script (Andersen 1975, 221–263 & Lumikuningatar 1986). 89
Figure 4.13. Colour coding of the different locations in Lumikuningatar (1986) 92
Figure 4.14. Gerda and Kai theme played by piano in Lumikuningatar (Linkola 1986, 1 [Kerttu and Kai]). 95
Figure 4.15. Kerttu is dancing to the gramophone’s tunes at the beach in Lumikuningatar (1986)... 95
Figure 4.16. The sound of Kerttu’s fright in the Witch scene (Linkola 1986 [6]). 96
Figure 4.17. Sorceress theme in Lumikuningatar (Linkola 1986, 2–4 [Velho]). 96
Figure 4.18. The variations of the Snow Queen theme in the orchestral suite of Lumikuningatar (Linkola 1986). 99
Figure 4.19. Close reading of the scene at the Witch’s House in Lumikuningatar (1986) 102
Figure 4.20. Kerttu, Witch and musical box in Lumikuningatar (1986). 104

Figure 4.21. Ballet lesson at the Witch's House in Lumikuningatar (1986) 105
Figure 4.22. The castles in Snow White (1937), Prinsessa Ruusunen (1949) and Lumikuningatar (1986) 106
Figure 5.1. The role of the young girl (Hillevi Saari) creates unity and a viewpoint for the audio-viewer in the film Pessi ja Illusia (1954, dir. J. Witikka), as she is the observer of the film's events. 115
Figure 5.2. Visualisation of dramatic content's intensity on a timeline in different scenes 117
Figure 5.3. Rhythmic drafts for the main characters by composer Ahti Sonninen (Taivaan Pii 1992, 10:00–10:52) 118
Figure 5.4. Pessi's motif introduces the peppery disposition of the character (Sonninen 2002). 119
Figure 5.5. Illusia's melody reflects her atmospheric origin (Sonninen 2002). 119
Figure 5.6. Analysis of the opening of *Pessi ja Illusia* (1954, dir. J. Witikka) film. 121
Figure 5.7. Excerpt from the woodblock's part from the ballet *Pessi ja Illusia*. 122
Figure 5.8. Actor Esa Suvilehto has a double role as Private Pienanen and Father Mouse in *Pessi ja Illusia* (1987, dir. H. Partanen). 123
Figure 5.9. Pessi and Illusia meet for the first time in *Pessi ja Illusia* (1984, dir. H. Partanen). 124
Figure 5.10. The recognisable undulating melody of piano accompaniment at the beginning of Jean Sibelius' lied Song of Orb-Weaver Spider (1898) is repeated throughout the film *Pessi ja Illusia* (1984). 126
Figure 5.11. The analysis of the scene, where Illusia meets Orb-Weaver Spider for the first time (Pessi ja Illusia 1984). 127
Figure 5.12. Analysis of the film's beginning and opening credits (Pessi ja Illusia 1984) 130
Figure 6.1. An anonymous group of children portray the main role in Herra Huu (1973) 138
Figure 6.2. Song categories of Herra Huu (1973) 141
Figure 6.3. The traditional depiction of gender roles in Herra Huu (1973), as the assumed girl prepares breakfast and tends to 'children' (dolls) 142
Figure 6.4. Children sing towards the camera in Herra Huu (1973), which gives the illusion that they are performing and makes their contact with the audience more direct. 143
Figure 6.5. The Blind Man's Bluff scene in Herra Huu (1973). 144
Figure 6.6. The birdness of Pelican is revealed in different ways (for example through reflections, shadows and flashing images) in the film Pelikaanimies (2004, dir. L. Helminen) 147
Figure 6.7. The two screen captures on the left are from Pelikaanimies (2004), the two other screen captures on the right are from Kauas pilvet karkaavat (1996, dir. Aki Kaurismäki; Drifting Clouds) 148

Figure 6.8. Influential people in the Finnish art world make cameo appearances in Pelikaanimies (2004) ... 152
Figure 6.9. A rude awakening for Pelican. Stills from the Park scene (00:12:27–00:13:56) of Pelikaanimies (2004). The nondiegetic music's sound colour and rhythm patterns accompany the different moods of the scene. ... 155
Figure 6.10. The beach scene of *Pelikaanimies* (2004) after the opening titles. ... 157
Figure 6.11. Emil teaches Mr. Lintu, who is revealed to be an excellent imitator, to read. The clearly differentiated sound world focuses the attention of the audience to the dialogue ... 159
Figure 7.1. Reviewed model on the formation of film viewing experience and immersion ... 166

1 Introduction

The study at hand examines fictional film worlds, especially fairy tale film soundtracks, which here are understood as a fundamental part of a film's unified entity. Fairy tales as a form of narration have entertained audiences many hundreds of years and so too have their film adaptations over the last century or so years. Recently, the narrative methods of fairy tales have been modified: where written or told fairy tales use the imagination of their target audience in the visualisation process, fairy tale films offer their own versions of visuality, yet still the audience is similarly amused and immersed in their narration. Fairy tale films' soundtracks likewise express the audio content of a fairy tale differently to a written version. Music and sound can refer to additional information of the plot or give an alternative perspective. Soundtracks have become an inseparable part of cinematographic feature films and their narration strategies. Sound and music add an emotional aspect to the film, allowing an audience member to be more connected to it and engrossed in it, linking their internal world to the external world represented by the silver screen of moving images and the soundtrack (Cohen 2013, 137). The constraining frame of expression here seems to be the story world – in film's case, the film world. My argument is that fairy tale films' soundtracks, although they employ similar, generic strategies to any feature films' soundtrack, have also other conditions of expression, and that these surface in the soundtrack's relationship with the story, or in this case, the filmic world.

1.1 Outlining the study

Because my research lies at the crossroads of many research traditions (mainly musicology, film studies and narratology), it is interdisciplinary by its very nature. In the labyrinth of theories and methods, I agree with cultural theorist Mieke Bal, who proposes in her book *Travelling Concepts in the Humanities* (2002) that researchers in the field of humanities should rely on concepts as their methodological basis rather than theories. She regards concepts as fluid because of their ability to travel across different disciplines. Although the strength or the meaning of a concept can vary, they possess a universal quality – they are the end products of tradition. So, with suitable framing within a discipline, the concepts can be as specific as needed (Bal 2002, 22–28; see also Richardson 2016b). While concepts might have an integrative function from the theoretical perspective, the primary source of interest in this study is the research material (the six fairy tale films which are introduced in section 1.3) and their analysis. In other words, this study is material-based. For example, the research questions originate from the fairy tale films themselves. The concepts used (which are presented in section 1.1.2 and specified in detail in Chapter 3) will be framed from the audio-visual and world-making perspectives, which in turn will have a larger setting in the research traditions of musicology and film studies.

Importantly, I comprehend the soundtrack to include all the sounds of the audio track (effects, noise, sounds, voice etc.), in addition to music. This is a crucial principle in contemporary film music and sound studies (see e.g. Buhler et al. 2010; Richardson, Gorbman & Vernallis 2013; Välimäki 2008). This implies that the soundtrack is considered an audio-visual entity, and as such the sounds cannot be separated from the visuals nor from each other when observing the film in its own right, as well as in the experiences and the perceptions of the assumed audience.[1] This means that the audio and image tracks should be examined together even within musicological studies, where the emphasis is on audio, or to be precise on the soundtrack. (See e.g. Chion 1994; Richardson et al. 2013; Välimäki 2008.)

1.1.1 Defining fairy tale film

Fairy tale is an old form of literary art, which was not considered to be fine art and was originally written for adults (Apo 2018, 18–19). When reviewed as growing-up stories, fairy tales cover many issues that for a child are personal and are connected to a certain stage of life. Therefore, the fairy tale can be regarded as having a major role when discussing the developmental psychology of children (see Bettelheim 1991; see also Zipes 2011; Nikolajeva 1988). In his book *The Uses of Enchantment* (1991), psychologist Bruno Bettelheim points out that fairy tales give children modes of conduct, stating, "While it entertains the child, the fairy tale enlightens him about himself, and fosters his personality development. It offers meaning on so many different levels and enriches the child's existence in so many ways" (Bettelheim 1991, 12). Literature theorist Jack Zipes has a more critical view, for he sees the classic fairy tales as strengthening the unyielding patriarchal attitudes towards sexuality and gender by portraying stereotypical behaviour in young males and females (Zipes 2011, 19). However, fairy tales can also have a socially critical role when speaking about children's culture more widely (see Nikolajeva 2002; Qvick 2016).

---

[1] In this study, I will only be concerned with films. Their analyses will be at the centre of this study. This is not a reception study of soundtracks as such, although the analyses can be seen as mirroring the theoretical ideas of perception. Hence, the audience is consistently viewed as a theoretical construction. My analyses are of course subjective even though my ambition is to remain as objective as possible.

Many studies of children's film (and culture) display critical outlooks on how children and films intersect – that is, when children are considered as subjects of illustration or objects of consumption or members of the target audience (see, for example, Cvetkovic & Olson 2013; Parry 2013; Elmhorn 1981; Street 1989; Wojcik-Andrews 2000). This is understandable, as children's film cannot be defined as a film genre of its own. Traits like the ostensible naivety of the films, simplified storytelling or use of young main characters are hard to consider as genre features of either a productional or artistic nature. (Rosenqvist 2003, 184.) On the other hand, though children's film targets a child audience, this does not necessarily guarantee their spectatorship (Wojcik-Andrews 2000, 19). Children are an omnivorous audience. Their interests are diverse, just as adults' interests are. As stated, the genre specifications of fairy tale film vary greatly and are derogatory in tone. Therefore, this study will treat the concept of fairy tale films as similar to other children's film: fairy tale films target child spectators, but they are viewed by people of all ages. Hence, the concept of genre and using children as a target demographic are not the most useful measures to define a fairy tale film, and they are not considered defining factors in this study.

Since fairy tale films are at the centre of this study, any definition should originate from them. All films analysed in this study can be specified using the following criteria. My definition of fairy tale films is as follows:

1) Fairy tale film is either an adaptation of a fairy-tale-like film script or a fictional text, usually a fairy tale, also called a wonder tale or tale of magic (in French conte merveilleux, in German Zaubermärchen; see Apo 2018, 12)[2]
2) The story of the fairy tale film includes fantasy, i.e. fantastic elements, which are different from the known, surrounding real world (for example places, events or creatures), and the story is set in this one self-contained world (see Nikolajeva 1988, 13; Ryan 2014, 34–36)
3) They are feature films, over 60-minute-long fiction films[3]

Even though studies of fairy tale film (see, for example, Greenhill & Matrix 2010; Wojcik-Andrews 2000; Zipes 2011; see also Greenhill & Rudy 2014) have been undertaken, Finnish fairy tale films have not been researched at length, especially from the perspective of the sound and music usedin connection with the story world.

---

[2] The concept of fairy tale will be outlined in greater detail in Chapter 2 (section 2.1.).

[3] The same length is used by KAVI (National Audiovisual Institute in Finland) in their catalogue of Finnish films *Finnish National Filmography* for feature films (see SKF 2019).

1.1.2 Aims of the study

The Finnish fairy tale films in this study are literary based, long fiction films, which include acting and differ from rotoscoping and animation films. The filmic worlds, in which the stories are presented, are mentally, emotionally and audio-visually projected environments, which capture the attention of audio-viewers by giving them an alternative reality. This make-believe nature of the filmic world might explain in part their immersiveness. At least, establishing the stories in their own world largely explains the immersiveness of the narrative, in the sense of their ability to carry one into a different time and place (Herman 2011, 570). Though filmmaker Daniel Frampton speaks in his book *Filmosophy* (2006) about a 'filmind', a film-being of sorts, which oversees film by creating its world, plot and style, his point with this term is not to replace the concept of narration, but to remind us of its inadequacy in films, for "we cannot see what is 'in' the film without seeing in the way the film thinks it" (Frampton 2006, 113–114).

On the other hand, these filmed fairy tale worlds are bound in principle by the same parameters as the reality around us: they have physical boundaries (or at least the film provides them), living conditions and a temporal dimension, as well as being inhabited by objects. Regarding cinematic worlds, these spaces are 1) set in scenes (time) and settings (space) (which can be enhanced in post-production by different visual effects, and 2) depicted / filmed, in other words we are given the film camera's view as our *point of view* (POV, see Appendix 1.). The story worlds can also be 3) verbally described (Buchholz & Jahn 2008, 552–553; see also Bordwell 1985, 100–104). In this study, I intend to demonstrate that the story worlds can also be 4) voiced with sounds and music. For this reason, the first aim of this study is to illuminate the filmic world of fairy tale and its connection to sonic narration.

The common factor of fairy tales and their film adaptions is the use of fantasy-based canons[4] – imaginary worlds, fictional characters and/or unreal events. In Chapter 2, I will discuss more fundamentally the features of fairy tales and their adaptations. The fantastical elements of fairy tale films are part of their reality, which makes this alternativeness alluring. As a second aim, this study seeks to exemplify the relationship of the visual to the audial in the filmic world, especially its sonic characteristics and immersion.

---

[4] In section 1.2.1, I will cover the differences between fantasy and fairy tale films.

On a wider scale, as this study is producing new knowledge about the meanings of music and sound in fairy tale films, especially in Finnish films, my subsidiary aims are to:

1) investigate, systematise and register the main principals of sonic expression of Finnish fairy tale films;
2) outline observations on the audio-visual analysis method for soundtrack narration, especially concerning the story world;
3) provide the people involved in audio-visual materials with an analysis tool or aid, which can help to analyse and illuminate the expressions used in their analyses; and
4) take part in the discussion on augmented listening experience and immersiveness.

1.1.3 Research questions

My research interests lie in both the concept of immersion and the sonic creation of the fictional, projected story world (see Herman 2011, 570). My assumption is that the soundtracks of fairy tale films are broadly known to be conventional and tradition–based, as the fairy tales themselves are, and that the fairy tale films have inherited this character of conventionality both from their ancestral literary forms and from the practices of fictional films (particularly in the techniques of cinematography and editing), as well as the traditions of narrative film music. This does not explain why the interest and fascination expressed towards this kind of film has increased manifold in recent years, which can be seen in a subtle increase of production volume and raised ratings (see Qvick 2020, 56).

Through the following research questions, I will examine the chosen films and their filmic world-making strategies through the method of close-reading, and I will ask 1) *What role does the soundtrack play in constructing the story world of fairy tale films?* Film as an over 100-years-old art form has at its disposal specific techniques and technologies: cinematography, editing and the manner of connecting image and sound (= audiovisuality) have for a long time been film's three unique modes of narrational expression. Although technical advances have been made in productions and performances of both image and audio track, narration is still at the core of fictional films. This is why I will explore more closely the relationship between the audio track and narration through my second and third research questions: 2) *How do these soundtracks and their world-making strategies contribute to creating immersion?* and 3) *What is the relationship between immersion and the (fairy tale film) soundtrack?*

Via these research questions, I seek to demonstrate the intrinsic connection between fictional feature film's audio and image, the immersive power of the soundtrack in respect of story worlds, and how the diversity of dissimilar soundtracks can express similar issues. My hypothesis is that those soundtracks with comprehensive sound designs are constructed not only to mimic, contrast and fortify the film's action and/or emotional content, but their more hidden agenda is to build as perfect and as plausible a story world as possible, which is either so familiar to us that it is as fascinating to us as the reflection was to Narcissus, or so curious that it intrigues us to focus on seeking all the knowledge there is of this other world, thereby forgetting the surrounding world and immersing ourselves in the film. This described dyadic connection, or suture (see Appendix 1) as it is called in film theory terms, is based on discourse which drifts between all-encompassing joy and observation of visual framing (Silverman 1992, 10–11; see also Oudart 1977).

1.1.4 Approach of the study

To help me find answers to the research questions, I will analyse in detail my research material (six Finnish fairy tale films listed below) and examine these analyses with the relevant set of interpretive concepts like *diegetic, intradiegetic,* and *acousmatic,* as well as notions of *fidelity* and *synchronicity* (which are defined in more detail in Chapter 3; for short definitions, see Appendix 1). These concepts have their own theoretical background and history; in other words, they have not been developed by me; instead, my research approach sets out to fortify them with new research material. This does not exclude the possibility of discovering alternative ways to use these analytical tools. However, as my main interest lies in the films and their soundtracks, I consider the emphasis of my study justified. In this study, I am making some generalisations from my observations, but I am not forming a theory. This would, in my opinion, require far more data and might be the subject of further studies. Since I consider the different kinds of concepts to be my prime theoretical research aids, in the analysis of my research material I will use the method of *audio-visual close reading*.[5] Close reading is also known as cultural analysis of a specific cultural object, for example a text or phenomenon (Bal 2002, 8). Because my main interest lies in the sonic elements of the film's audiovisual narration, I could also use the term *close listening* for my applied method, but since my analyses rely on many disciplines, and my purpose is to uncover the narration streams (audio, narrational, visual) and their combinations, as well as fusions, the term *close reading* might be more appropriate. Audiovisual close reading of music (see Richardson 2012; Richardson 2016b; see also Herrnstein Smith 2016) has influenced my analytical thinking, just as has the hermeneutic analysis of audiovision (see Chion 1994).

---

[5] The method of audio-visual close reading and how it relates to the concepts of the study are outlined in Chapter 3, section 3.4.

Otherwise, my study has its roots in the cultural study of film music and sound (for example Välimäki 2008; Välimäki 2015; cf. also Richardson 2012; Richardson 2016a), and especially in the narratological study of film music and sound (for example Gorbman 1987; Kalinak 1992; Heldt 2013; cf. also Juva 2008). My narrative perspective focuses on the story world (see, for example, Fludernik 2009; Meister 2013) and in particular its creation in film with music and sound (see Ryan 2015). In the story's world-making, *materiality* (tangible perceptibility) is an essential quality of sound (see Barker 2009; Leppert 1993; Marks 2002; Mera 2016a), and particularly the *corporality* of sound (meaning sounds in connection with the human body) is a significant attribute that connects the audio-viewing with the *immersion* (see Appendix 1). Finally, although I examine soundtracks using each film's projected audio, *the point of audition* (POA, see Appendix 1) can be imagined as dichotomous. Spatial POA is how the audience hears their space-related position while viewing, and subjective POA is the film character's own auditory experience, which the audience can also imagine hearing partially.

To sum up, theoretically and methodologically my study is a combination of several approaches, which I have listed below in Figure 1.1 *Study's applied approaches*. In the segment 'Why I apply them', the figure provides a short overview of the approach in question and in italics the reasoning for its application to this work.

The approaches	**Why I apply them**
Cultural musicology (including qualitative research)	This approach examines music in the cultural, sociological and historical context; *In the analysis of data, description and observation are considered more important than measuring and quantifying.* (see Alasuutari 2001; Richardson et al. 2013; Välimäki 2008.)
Film musicology (including sound studies)	The discipline understands music and sound as central and integrated parts of a film's audiovisual entity; *Provides developed analytical concepts for the study of soundtracks.* (see Buhler et al. 2010; Chion 1994.)
Narratology, as applied to narrative film & film musicology	Defines narrational concepts (see Fludernik 2009; Meister 2013; Herman 2012.) Sees film as an art form, which has its own, typical expression modes. (see Branigan 1992; Altman 2008; Verstraten 2009; Bordwell 1985.) Sees the soundtrack as an independent narrator of the story. (see Gorbman 1987; Kalinak 1992; Heldt 2013.) *Definition of filmic space, story world and narration.*
Audiovisual close reading (including music analysis)	Method aims at an objective view of research material with various perspectives and projects that aim at a larger cultural, sociological and historical context; *Analysis is connected to the larger context* (see Bal 2002; Herrnstein Smith 2016; Richardson 2012, Richardson 2016.)

Figure 1.1. The study's applied approaches.

1.2 Methodological and theoretical background of the study

In the next sections, I will introduce the previous studies in the research fields that have been the most influential on this work and its conceptualisation, as well as in the forming of the research questions. My study lies at the intersection of fairy tale film, narration and film musicology. These research areas have been widely studied. My study aims to combine these three study fields, their theoretical approaches and concepts evenly so that they will all be complemented. As a result, I can say that I am applying old, well-established means to new material, which is, according to literature scholar Wendy Laura Belcher, one type of published study (Belcher 2009, 50–53). The novelty of this study therefore lies rather in the specific and unique research material (six Finnish fairy tale films) and my analyses of their soundtracks. This research focuses on generating empirical information, which is filtered with selected concepts to produce insights into both the research material and popular expressions of film music.

1.2.1 Fairy tale film studies

If the fairy-tale-like stories found in Egypt, written in hieroglyphs 3000 years ago (Apo 2018, 25), are considered the first (or among the first) ever written, it can be said that literary fairy tales have a long history; unfortunately, their questionable reputation as old wives' tales has kept these stories in the shadow of more mainstream literary genres (Apo 2018, 18). Only the wider implementation of printing technology in the early 16th century and the later surge of folk tale collection made it possible for fairy tales to become both popular reading material and an interesting research topic (Apo 2018, 36, 39 & 42–43). However, how should one define a contemporary fairy tale regarding its written form? Although folk tales can be written down and published as books, written (literal) fairy tales have a printed tradition usually referred to as 'art fairy tale' in literature studies. Art fairy tales might employ folk and fairy tales as a means of inspiration, but they are always an independent work composed by a named author. In the study field of Finnish fairy and folk tales, pioneering studies have been made, for example by Antti Aarne (1973 [1961]) and Satu Apo (1995), who both classified Finnish folk tales.

Fairy tales are regularly mistaken for fantasy, which is a complex literary and /or cinematic genre. The task of distinguishing fairy tale from fantasy is difficult, because fantasy does not have such an established, all-encompassing definition as fairy tale does, and a large number of researchers define it differently. (Voipio 2010, 12.) The diversity in fantasy's themes (horror, science fiction, ghost stories, futurism etc.) does not help in establishing its genre boundaries. It seems that anti-realism is the only trait that connects fantasy's themes. In his book, *The Fantastic*, literary structuralist

Tzvetan Todorov defines fantasy's genre through the readers and their reactions when encountering an uncanny event (Todorov 1975, 157), that is, a phenomenon which defies the laws of realism. In fairy tales, these fantastical phenomena are commonplace and nothing to be wondered at (Nikolajeva 1988, 13). According to literary scholar Maria Nikolajeva (who specialises in children's literature), the differences between fairy tale and fantasy are easier to observe from their spatiotemporal conditions. Events in fairy tales happen in an exclusive enchanted world, which is separate from our own space and time (Nikolajeva 2003, 141; see also Neemann 2008, 157). She sees this distinction as affecting the structure of the fairy tale. In a fairy tale, everything is possible: the world of fairy tales is perfect and highly conventionalised. For example, people can fly, any kind of wish can come true and above all the characters of the fairy tale are not amazed by these surrounding supernatural phenomena, which are actually part of the natural order of the fairy tale's closed world. On the contrary, in fantasy, both a realistic (primary) world and a magical (secondary) world usually exist in parallel spaces, and the main character travels between these worlds. Differences between these worlds are highlighted in many ways, for example through the amazement of the character travelling between them. (Nikolajeva 1988, 11–13; see also Voipio 2010, 15.) This classification can also be seen to apply to film adaptations of fairy tales and fantasy.[6] The films included in this study have their own story worlds, which operate according to their internal logic. These alternative worlds create a heightened reality by augmenting natural settings with emotion-provoking cinematography and sound elements (Butler 2009, 79–80), and while some of them could superficially seem real, they always have one or more details which separates them from our surrounding world, be it magic, talking animals or a sense of timelessness, to name a few.

While I agree with Nikolajeva (1988) that fairy tale and fantasy can be separated by the descriptions of their worlds, I understand the omnipotent characteristics of the fairy tale world as fantastic. Magic, the supernatural and incredibility are fantasy features of fairy tales, and even though they are ordinary occurrences for the characters in the fairy tale world, to the reader or to the film's spectator they are astonishing and curious things that will be wondered over. Even if the examined films cover serious themes, such as loneliness, one's parents' divorce, death and even war, the end note of all fairy tale films is positive and if not happy, then pleasing or consoling. This positivity is reflected in fairy tale films and in children's films in general.

---

[6] On the other hand, the distinction between fairy tale and fantasy is not as clear anymore when connected to contemporary culture due to works that mix these established genres. For example, in J. K. Rowling's *Harry Potter* books (1998–2008), the magical world is situated alongside (in the same space as) the real world, and those with magic abilities can sense it. (Qvick 2016, 45). The only one apart from the reader, who wonders about this co-existence is the main character, Harry Potter.

Fairy tales have been studied from different perspectives. They have been indexed in different ways (see, for example, Propp 2012 [1928]; Todorov 1987 [1975]; see also Aarne & Thompson 1973 [1961]), and they have been observed with the help of other disciplines, such as psychology (Bettelheim 1994) or cultural history (Apo 2018). Jack Zipes has written a relatively extensive review of fairy tale films entitled *The Enchanted Screen: The Unknown History of Fairy-Tale Films* (2011), in which he examines the usage of well-known fairy tales in film from their early days to recent years. He also lists fairy tale films made all over the world, although the emphasis is on Anglo-American, French and German productions. This is perhaps why, unfortunately, only one film of this study's research materials (*Lumikuningatar*, 1986, dir. P. Hartzell) is listed in Zipes' book,[7] or perhaps fortunately, because it allows room for this study.

1.2.2 Overview of narratology

In the humanities, narratology examines the logic, principles and practices of narrative representation (Meister 2014). Since narratology was developed first and foremost in the disciplines of literary studies (structuralism & semiotics) and linguistics, its influence in these research areas is still strong. However, today the field of narratology is wide, as its theories, concepts and methods have been adapted and applied to many different research areas. For example, concepts of narrative and narration as therapeutic tools have increasingly been used in the disciplines of psychology (including music therapy) and medicine, and agency, perspective and narration have been employed in the interests of various fields of art and culture, that is, art history, musicology, film studies and folkloristics (see Herman, Jahn & Ryan 2011, ix–x).

The same applies to film music regarding its technological and aesthetic evolution. For example, the music of the golden era of Hollywood has recognisable narrative strategies, as Claudia Gorbman's analysis of Max Steiner's film music has shown. In her book *Unheard Melodies: Narrative Film Music*(1987), she created a model to describe Steiner's work in his compositions during his active years. Also, in her book *Settling the Score: Music and the Classical Hollywood Film* (1992), film music scholar Kathryn Kalinak writes about both the role of music in films and the narrative use of music. She illustrates her viewpoint on the structural conventionality of music with analyses of different films, for example *Captain Blood* (1935, dir. Michael

---

[7] The listing also contains another Finnish fairy tale film: *Kuningas jolla ei ollut sydäntä* (1982, The King without a Heart), which is directed by Päivi Hartzell and Liisa Helminen and based on Mika Waltari's fairy tale of the same name.

Curtiz) and *Laura* (1944, dir. Otto Preminger) (see Kalinak 1992). In his book *Music and Levels of Narration in Film. Steps across the Border* (2013), film musicologist Guido Heldt examines narrativity in a wide range of films (from different countries and decades) and forms a conceptual tool kit.

Narratology scholar David Herman argues that the act of narration could be seen as a cognitive, mental process, and as such it can also inspire spatialisation of the story world (Herman 2002, 263; Herman 2003, 163–192; see also Cohen 2013, 163). I find his ideas intriguing, and at the same time his arguments on narration's properties provide support for my idea that the film's story world is an apparatus of immersion,[8] for it, as a form of deep assimilation, is by its very nature a mental phenomenon. On the other hand, film scholar Rick Altman in his book *A Theory of Narrative* (2008) speaks about film narratives and the following-units (in his case, mainly character(s) of the film to whom the spectators' observations are attached and towards whom they can feel sympathy or empathy) that create the spectator's concentration, or in other words the viewing experience. As there can be from one to any number of following-units, the focus of film viewing can be either focused of scattered (Altman 2011, 21–22). This to my mind intensifies the sensation of the perceived story world's permanence and presence. As one possible following-unit, the story world has an overarching function as a fundamental condition of a film's diegesis, and it facilitates the audio-viewer's orientation towards spatialisation.

1.2.3 Film musicology

Western art music had a powerful global influence in the late nineteenth and early twentieth centuries at the very same moment that cinema was developed and film music evolved (Kalinak 2010, 10). The relationship of Western art music and film music has been mutually influential, as some of the early film composers came from this art music tradition (see Cooke 2010; Hickman 2006), and today film music is commonly accepted into concert programmes to be listened to separately from its original function.

When engaging with a film, it is good to remember that the audio and the visuals demand our attention simultaneously. This of course is a perplexing task, as our eyes observe the space over a period of time, and during this same period of time our ears receive information transmitted in space (Sonnenschein 2001, 151–152). Although the two senses work together, complementing, imitating or even counterbalancing each other, their collaboration is so intensive that differences of perception between them can either be almost undetected or they can affect one another (Chion 1994, 134;

---

[8] I will deliberate in more detail upon the concept of immersion in Chapter 3 (section 3.3).

see also Jolij & Meurs 2011). This might mean that sometimes our perception is confused. What is heard and seen can be mixed up, or what is seen can be influenced by what is heard (Jolij & Meurs 2011). Hearing and sight are not the only senses we use to glean information from our surroundings, for as conscious corporeal beings our body is a large collector of sensory information. It can be tactile, kinaesthetic, or proprioceptive data, as they are part of our haptic perception (Marks 1998, 332). So, hearing can also be affected by other senses than vision. Here, I am talking particularly about the materiality of sound.[9]

This transgressed element of music has a nomadic ability to attach itself to, and become a part of social formations, for example. Music can vary its articulations and rhetoric depending on the occasion as well as the audience or location in which it takes place. (Said 1991, 70.) Music can be interpreted in many ways. In other words, when speaking about film music, it obtains part of its ability to make meaning from its different codes: firstly, as a musical practice keeping to the features, qualities and rules as organised sound, secondly as a cinematic practice working together with visuals, and lastly, the codes as a construction of a culture (Gorbman 1987, 13). And of course, there is the physiological response to music (Kalinak 2010, 9). However, film music's connections to culture and society are contextual, which can be observed both in the making and in the viewing of a film.[10] The cultural meaningfulness of film music is not the same as being narrative. How then would we define narrativity in the case of film music? Is it enough that music is part of the film world? That is, when the film is narrative, is music then assumed also to be narrative as a by-product of the film? Or is it a consequence? Has the film music intrinsic attributes that make it narrational? This study, for its part, seeks also to clarify this.

In the field of film musicology, many significant article collections have been published in the last twenty years: *Music and Cinema* (2000, eds. Buhler, Flinn and Neumeyer) continues in the footsteps of Claudia Gorbman and Kathryn Kalinak in bringing a detailed survey of classical film scores and their connection to the golden age of Hollywood film. *Beyond the Soundtrack: Representing Music in Cinema* (2007, eds. Goldmark, Kramer and Leppert) moves the discussion to the soundtrack's musical role by focusing on the meanings, agencies and the identities it creates. *Lowering the Boom: Critical Studies in Film Sound* (2008, eds. Beck &

---

[9] I will be introducing materiality and concepts related to it in more detail in Chapter 3 (section 3.2).

[10] In this sense, my method (close-reading analysis of film music) is a double-edged sword. When examining the film and its music objectively, it is hard to not be affected by one's own perspective and the efforts of the film's creators, which are connected to one's own and the creators' individual cultural and social backgrounds.

Grajeda) expands the observations to sound and voice in cinema by adding the perspective of filmmakers, especially sound designers. *The Oxford Handbook of New Audiovisual Aesthetics* (2013, eds. Richardson, Gorbman and Vernallis) takes us to the area of contemporary film and the other recent audiovisual means of expression and interaction of different media (for example animation, music videos, installation art, and video games). *The Oxford Handbook of Film Music Studies* (2014, ed. Neumeyer) and *The Cambridge Companion to Film Music* (2016, eds. Cooke & Ford) both provide a comprehensive overview of film musicology's wide-raging discipline from the viewpoint of theory, analysis, history and genre to name but a few. *The Routledge Companion to Screen Music and Sound* (2017, eds. Mera, Sadoff and Winters) among other aspects introduces additional ways that music and sound interact with narrative, and adds to the discussion perspectives of production, process, culture and aesthetics. One of the most recent works, *Voicing the Cinema: Film Music and the Integrated Soundtrack* (2020, eds. Buhler & Lewis) explores the roles of voice and music in the unified soundtrack, and lastly, *The Oxford Handbook of Cinematic Listening* (2021, ed. Cenciarelli) focuses on the diversified processes of audiovisual experience.

While the study field of studying soundtracks is international, there are also accomplished Finnish scholars who have published studies in Finnish: musicologist Susanna Välimäki's *Miten sota soi? Sotaelokuva, ääni ja musiikki* (2008, How does war sound like? War film, sound and music[11]) opens up the meanings of film music and sound design in well-known war films and how those meanings relate to society and culture. Film music historian Anu Juva wrote a musicological PhD dissertation titled *"Hollywood-syndromi", jazzia ja dodekafoniaa. Elokuvamusiikin funktioanalyysi neljässä 1950- ja 1960-luvun vaihteen suomalaisessa elokuvassa* (2008, Hollywood syndrome, jazz and dodecaphony: A function analysis of film music in four Finnish films from the 1950s and 1960s[12]) on film music's functions in four Finnish films. It is a cultural-historical study of four film composers, who all reformed the idioms of 1950s and 1960s film music. Ethnomusicologist Antti-Ville Kärjä in his PhD dissertation entitled *Varmuuden vuoksi omana sovituksena: kansallisen identiteetin rakentuminen 1950- ja 1960-luvun taitteen suomalaisten elokuvien populaari-musiikillisissa esityksissä* (2005, With one's own arrangement to be on the safe side: Founding national identity using the popular music performances of Finnish films at the turn of the 1950s and 1960s[13]) has also carried out film musicological research on the same time period in Finnish film as Anu Juva, but he examined the composition of national identity in the film performances of popular music. Music education scholar Pirkko Martti did her PhD dissertation titled *Äänen retoriikkaa lastenmainoksissa. Musiikki, äänitehosteet ja puheen ei-kielelliset elementit vaikuttamisen välineinä* (2013, The rhetoric of sound in children's commercials), and she discovered that music, sound effects and voice as non-linguistic elements of speech have the means to influence the soundscapes of children's commercials, which are strongly gender oriented. Finland-based musicologist John Richardson has written extensively about audiovisuality and film music in several publications. For example, his book *An Eye for Music: Popular Music and the Audiovisual Surreal* (2012), for example, exposes with case studies of *La belle et la bête* (1946, dir. J. Cocteau) and *Yes* (2004, dir. S. Potter), how modern-day music consumption has become more visual and spatial, practically cinematic. More recent PhD dissertations are from musicologist Anna-Elena Pääkkölä, who examined films with different auditive representations of sadomasochistic erotica in her thesis *Sound Kinks: Sadomasochistic Erotica in Audiovisual Music Performances* (2016), and musicologist Sini Mononen, who studied sonic stalking mainly in 1970s films in her thesis *Soiva vainotieto: Vainoamiskokemuksen lähikuuntelu neljässä elokuvassa* (2018, An aural understanding of stalking: Close listening of the experience of stalking in four films). All the above-mentioned works of film musicology have been influential in my orientation towards the research field of film musicology.

---

[11] Title translation my own.
[12] Title translation my own.
[13] Title translation my own.

1.3 Presentation of the research material

Today, fairy tale films are one of the most influential adaptations in contemporary culture alongside graphic novels, videogames and television series, to mention a few. In fairy tale films, music, together with sound, decisively creates both the magical world of the fairy tale and narrative pathways for messages on cultural values, norms and attitudes. The research material of my study consists of six Finnish fairy tale films (see Figure 1.2), which have not been comprehensively studied, although interest towards national films, especially children's films, has risen during recent decades, in the 2000s and 2010s. This phenomenon is visible in the larger quantity of completed films and the growing attendance rates (Qvick 2016, 41–43). The degree of Finnishness in the study's subject is partly due to practical concerns, which was mainly obtaining access to primary research materials (films, original sheet music etc.), and my decision to delimit the research material resulted from this.

My study leans on *Elonet*'s[14] definitions of Finnishness: a film is Finnish when it is either made principally in Finland or the role of Finnish creators is significant (SKF 2019).

Original Finnish title (English title[1])	**Year**	**Director**	**Composer**	**Mode of soundtrack**
1) *Prinsessa Ruusunen* (Sleeping Beauty)	1949	Edvin Laine	Erkki Melartin	Original music (Musical)
2) *Pessi ja Illusia* (Pessi and Illusia)	1954	Jack Witikka	Ahti Sonninen	Original music (Ballet)
3) *Herra Huu – Jestapa jepulis, penikat sipuliks* (Holy Jumpin' Jimminy! Said Mr. Who)	1973	Jaakko Talaskivi	M. A. Numminen	Original music (Singspiel)
4) *Pessi ja Illusia* (Pessi and Illusia)	1984	Heikki Partanen	Kari Rydman, Antti Hytti, Jukka Linkola & Jean Sibelius	Compilation (different genres)
5) *Lumikuningatar* (The Snow Queen)	1986	Päivi Hartzell	Jukka Linkola	Original music (Leitmotifs)
6) *Pelikaanimies* (Pelicanman)	2004	Liisa Helminen	Tuomas Kantelinen	Compilation (art music quotes)

Figure 1.2. The study's research material

To build a cultural, historical and societal context for my subjects of research, that is to say, to obtain an overview of the history and field of fairy tale films in Finland, I conducted a background survey of Finnish children's films made over the period 1920–2015 (see Appendix 2. Finnish Children's Films 1920–2015). According to my research, there were 59 Finnish children's feature films[15] made during this time. Of these films, 42 were adaptations. This means that the screenplays of these films are based either on a previously written story or a literary character (see Hutcheon 2006; Sanders 2006). Thirty of these films are fairy tale films according to my definition and categorisation (see the above section 1.1.2. *Definition of fairy tale film*).

---

[14] *Elonet* is a database containing information on films and other visual programs screened in Finland and on the people and companies involved in making them. During the autumn of 2019, KAVI (National Audiovisual Institute in Finland), which handles the administration of Elonet, opened its film archives in part for VOD (video on demand) service.

[15] A feature film is understood here as live-action, which "involves real people or animals, not models, or images that are drawn, or produced by computer" (Cambridge Dictionary 2019).

To ensure varied research material for this study, I chose the six fairy tale films listed below (see also Figure 1.2. *Study's research material* above). The diversity derives from different issues: a) As the films represent several different decades, they present the aesthetics of different eras, starting from the age of studio films and finishing with the modern era of digital technology. b) The fairy tales upon which the films are based are either classics[16] or contemporary. c) All the chosen fairy tale films are set in their own unique magical fantasy worlds. d) Musically, their soundtracks represent various expressive types, beginning with traditional (musical, ballet and leitmotif-based orchestral music) and ending with present-day strategies (a compilation soundtrack, popular music genres).

1) The film *Prinsessa Ruusunen* (1949, dir. E. Laine; Sleeping Beauty) is a production by the prolific actor-director Edvin Laine. The film is based on a multigenerational adaptation of the classic fairy tale[17] *Sleeping Beauty* (also known as *Briar Rose),* of which the best-known literary version was published in 1811 by the brothers Wilhelm and Jacob Grimm. This musical adaptation is based on another version, *Prinsessan Törnrosa* (1870), which was more famous in Finland when the film was made. This version was written by a Swedish-speaking Finnish author (with the sobriquet "Fairy Tale Uncle") Zacharias Topelius. He compiled both Charles Perrault's and the Grimm brothers' versions of the tale with his own dramatisation by creating more active fairy godmothers and adding various levels of humour. (Apo 2018, 168–169.) The black-and-white film uses a lavish classical score composed by Finnish art music composer Erkki Melartin (1875–1937). Stylistically, Melartin's compositions represented the late Romantic period, even if he combined impressionistic and folk music materials into his music. A noteworthy point is that his contemporary, the internationally better-known composer Jean Sibelius (1865–1957), had no impact on Melartin's works. In contrast, Melartin's symphonies are mainly related to Gustaf Mahler's works (Salmenhaara 2001a; see also Räihälä 2000).

The score of *Prinsessa Ruusunen* (1949) can be considered a musical following film scholar Rick Altman's definition of film musicals. In his book *The American Film Musical* (1987), he points out that the plots of film musicals more or less follow a linear, psychologically motivated model (Altman 1987, 17), and that fairy tale musicals are known for dance interludes (Altman 1987, 133). These two depictions apply to the film *Prinsessa Ruusunen*, where the main story line is muddled with strong supporting roles (for example the role of Sanna, who exemplifies the passing of the hundred years) and scattered ballet as well as song scenes, all of which interrupt the main story line. These characteristics transport the spectators to different musical and sonic locations. This is why the film *Prinsessa Ruusunen* is an interesting specimen when it comes to the concerns of the present study.

---

[16] From the standpoint of the history of literature, fairy tales which were at first a part of oral tradition and later committed to paper by historically known authors (Apo 2018, 17). The writing tradition of fairy tales was then continued by authors of their own right. These old literary fairy tales are referred to as classics (see Chapter 2 for details).

[17] Today, the French version of the fairy tale *Sleeping Beauty* (*La Belle au bois dormant)* is also widely known. Charles Perrault published it in the collection of stories *Histoires ou contes du temps passé* in 1697. This version was adapted by the Grimm brothers (Apo 2018, 161).

Moreover, when examining the soundtrack of *Prinsessa Ruusunen* in more detail, it is important to acknowledge the condition of the audio-track of the currently available version of the film. Although the film has been converted to DVD, unfortunately the restoration has not been sufficiently extensive as to remove all clicks and abrasions from the film's soundtrack. Due to this lack of sound restoration, the soundtrack of *Prinsessa Ruusunen* also has some omissions: for example, some of the sound effects have become faint. I will return to this in more detail in Chapter 4.

2) The 1954 film version of the fairy tale *Pessi ja Illusia* (1954, dir. J. Witikka; Pessi and Illusia) is based on Finnish author Yrjö Kokko's (1903–1977) fairy tale and a ballet of the same name composed by Finnish art music composer Ahti Sonninen (1914–1984). The popular ballet was composed two years before the film's release. This film adaptation is not a direct recording of the ballet performance, although almost all the performers are the same as in the prior ballet version (Pessi ja Illusia 1954a). The ballet's music was used almost in its entirety as the score of the film. Musicologist Erkki Salmenhaara notes that the style of Sonninen's music rests on colourful orchestration with international influences, to which he combines national themes, and that he is said to follow the tradition of Finnish impressionist composer Uuno Klami (1900–1961) (Salmenhaara 2001b).

In this dance film adaptation, the use of a frame story (different from the fairy tale) and voice-over are narrative strategies that are used to establish the film as a fiction film and differentiate two story worlds (the realistic and fairy tale world) from each other. As the film is shot on a stationary set and with static cameras, the music has the a strong role as illustrator as well as narrator. Together with the ballet dancing, the music's main task is to create movement, 'life-likeness', in the filmic space.

3) My third case is an experimental fairy tale film: *Herra Huu – Jestapa jepulis, penikat sipuliks* (1973, dir. J. Talaskivi; Holy Jumpin' Jimminy! said Mr. Who). The film was directed by Jaakko Talaskivi and is based on the fairy tale book about Mr. Boo[18] by the Finnish author Hannu Mäkelä (1943–). While the Mr. Huu books

---

[18] Mr. Boo and Mr. Who are two different English translations of the name of the main character (in Finnish *Herra Huu*) and thus refer to the same character. Mr. Boo is the translation by Anselm Hollo, and Mr. Who is the translation of the film's production company. "Huu" is pronounced similarly as "Who", but the meaning of the name is nearer to "Boo". I will be using Mr. Huu in this study.

themselves are full of fantasy and magic, the style of the film's cinematography is realistic, almost documentary-like, with avant-gardist and camp aesthetic elements (see Sontag 1964). The music supports this, as the score almost totally consists of popular music songs written chiefly by the main character's (Mr. Huu) actor, M. A. Numminen (1940–), who is also a famous Finnish popular singer-songwriter (see Numminen 1973; see also Numminen 1999). Numminen's musical style is very eclectic and consists of various popular music genres. He began his career as jazz musician. But during his university study years, he became interested in social issues and wrote protest songs, as well as surrealistic songs (for example *A Schottische on How to Clean a Horse*, in Finnish 'Jenkka hevosen puhdistamisesta' [1967], or *Wovon Man nicht sprechen kann* [1989], a song with lyrics about Wittgenstein's thoughts). He also shocked the art music world when he performed Schubert's lieder with his eccentric, untrained voice, which he created himself (see Numminen 2020). For almost 50 years, Numminen has acted as a strong promoter of children's music by performing his children's songs dressed as a hare.

While the title role in the film *Herra Huu – Jestapa jepulis, penikat sipuliks* (1973) and the voice of M. A. Numminen are prominent, the group of children, who actually are not individualised in the end credits, act in the film as the voice of reason, in other words as a counterbalance to Mr. Huu's whimsicality. These child actors were cast from different parts of Finland, which can be heard in their dialects. The screen play was largely suggestive, for it was formed while filming as a group effort (Herra Huu 1973a; see also Numminen 2020, 275–276). This can be seen in the numerous shots of children playing yard games. An important point is that the children's own dialects vanish when they start to act as adults. In this film, the voice has been dealt with in diverse ways, and its references are multiple.

4) My fourth case study is another film adaptation of Yrjö Kokko's fairy tale *Pessi ja Illusia.* This version has the same title, but the similarities to the previous film adaptation end there. In this new version of *Pessi ja Illusia* (1984, dir. H. Partanen; Pessi and Illusia), director Heikki Partanen has taken a more literal approach to the story of Yrjö Kokko's fairy tale and combined both realism and fantasy in the film. He shot the fairy tale outdoors, in a forest setting, in order to join the layers of fantasy (fantasy characters of a gnome and a fairy) and realism (nature) together, and he added the creation story of the fairy tale as a sub-plot, inserting another layer to the realism in the film (the world of humans).

The score of this *Pessi ja Illusia* (1984) is a compilation of pre-existing music and original music. Kari Rydman (1936–), Jean Sibelius (1865–1957) and Antti Hytti (1952–2021) are named in the end credits as responsible for the film's music. But upon examining the material more closely, a fourth composer emerges. This additional composer, Jukka Linkola (1955–), has not been credited at all. These four composers have different roles: Jean Sibelius is the composer of the important preexiting music, namely the lied titled *Sången om korsspindeln* (op. 27, 1898; The Song of the Spider), which is a song about the one of the main characters. Kari Rydman was in charge of the original music and hence composed almost all of the original score. Otherwise, Antti Hytti, who composed one piece of music (Martesin kuolema [Death of Martes]) for the film, was responsible for arrangements, like Jukka Linkola, who arranged the pre-existing music from different genres (Pessi ja Illusia 1984a). Even though the score of this *Pessi ja Illusia* (1984) is wide-ranging in music genres and orchestrations, the score is not the most fascinating sonic aspect of the film. All of the levels of the soundtrack are equally complex. For example, the pre-existing music is used in specific scenes of human activity, the realistic filming of nature is emphasised with embodied sound effects, and the actors disguised themselves as animals with spoken words, mimicking gestures and dance steps.

5) Director Päivi Hartzell's film *Lumikuningatar* (1986; The Snow Queen) is a cinematic adaptation of Danish author Hans Christian Andersen's (1805–1875) classic fairy tale of the same name (1845). The colourful film *Lumikuningatar* (1986) has been filmed in various exotic locations (such as Iceland, Austria and the Canary Islands) (Lumikuningatar 1986a). The dream-like cinematography of the film is generated with long takes, close-ups and smooth, indistinguishable editing, among other elements.

Art and jazz music composer Jukka Linkola composed a luscious score for *Lumikuningatar* (1986). He was awarded a *Jussi* prize[19] for his original music for the film. Another *Jussi* prize was given to Reija Hirvikoski's visual design for the film (Lumikuningatar 1986a). Just as the play of colours is a unique feature of the film, the film's score uses a clear strategy of leitmotifs known from the Western art music of the 19th and 20th centuries (especially the operas of Richard Wagner) and the film music of the golden era of Hollywood. In *Lumikuningatar* (1986), the leitmotifs describe, for example, feelings, places and characters.

6) In this study, *Pelikaanimies* (2004, dir. L. Helminen; Pelicanman) is the most contemporary of the analysed films. The film is an adaptation of Leena Krohn's (1947–) book entitled *Ihmisen vaatteissa. Kertomus kaupungilta* (1976; In Human Clothing: A tale of the cit*y*), which has been described as a fairy tale for adults, because of its fantasy elements and philosophical nature. The film tells the story of a Pelican who is intrigued by humans and therefore wants to be a human – dress, act and live like one. The *Pelikaanimies* film's (2004) original music is written by art music composer Tuomas Kantelinen (1969–), and its sound design was crafted by sound editor Paul Jyrälä (1941–2007), who was also in charge of sound designs in the

---

[19] The *Jussi* is the Finnish equivalent of an award such as the Bafta of the British Academy of Film and Television Art, or the Oscars of the Academy of Motion Picture Arts and Sciences.

films *Herra Huu – Jestapa jepulis, penikat sipuliks* (1973) and *Lumikuningatar* (1986).

The film's score combines the original music of Kantelinen with known pieces of classical art music, such as the overture to W. A. Mozart's (1756–1791) opera *The Magic Flute* (1791) and *Dance of the Swans* (Tempo di valse) from Pyotr Tchaikovsky's (1840–1893) ballet *Swan Lake* (1877). These quotations of pre-existing music are always associated with a certain setting. Also, the original music is employed well to sustain the emotional context (see Qvick 2016). Even though the music is utilised imaginatively in the film, and its multisensory sound world brings forward the experience of the sound effects, I have to admit that I find the use of the voice the most interesting. As the Pelican starts to behave like a human, he starts to use language as well. Finding his own individual voice and the world of words, is actually a great adventure for the Pelican.

While completing my analyses of these films, I have had available to me either the original versions of the films or DVD copies, and some background material (mainly clippings from newspapers and periodicals concerning the making of and publication of these films), which were provided by the National Audiovisual Institute's (KAVI) archives, digital database and library, as well as the archives of YLE (the national broadcasting company of Finland). Some of the films are available on commercial DVDs, and at the moment one film is on Elonet's VOD service. I have also had the chance to familiarise myself with the scores of the films *Prinsessa Ruusunen* (1949), *Pessi ja Illusia* (1954) and *Lumikuningatar* (1986), all of which have been placed at my disposal from the collection of the Finnish Music Information Centre (FIMIC), in addition to the published song book of the film *Herra Huu – Jestapa jepulis, penikat sipuliks* (1974) (Numminen 1973).

1.4 Organisation of the study

In this *Introduction* chapter, I have presented a summary of the previous research relevant to my study and framed my approach with the help of my key concepts and research aims, as well as my research material. In Chapter 2, I will introduce the background issues which are pertinent to my work. These topics are, a) the related cultural-historical context of the Western tradition of fairy tale narration, b) Finnish fairy tales, and c) their film adaptations in the world of Finnish cinema.

After setting the scene with the general introduction and contextual overview of the academic field relevant to my research materials, in Chapter 3 I will open up the theoretical and methodological concepts that are pivotal in the process of analysing the selected research material with close reading. In the analytical chapters (Chapters 4–6), I will attach the chosen films to their cultural-historical context and continuum using a background of newspaper and feature articles, and I will provide an analytic close-reading of them with highlighted examples, which will particularly emphasise their sonic and musical narration and world-making features. The six films have been paired from the standpoint of the soundtrack's different parts (see Buhler et al. 2010, 7–10): In Chapter 4, I will concentrate on the music of the fairy tale films. Here, two classic fairy tales well-known in Western culture stand as examples: *Sleeping Beauty* (see Topelius 1982) and *The Snow Queen* (see Andersen 1975). While these films are musically dense – over 80% of their viewing time is underscored (accompanied by music, see Appendix 1), I will discuss only those aspects of the score that have associations with world-making and the story world. In Chapter 5, I will bring forward two interpretations of the fairy tale *Pessi ja Illusia*. For both of these films, I will examine the sound, more specifically the sound effects and the sound design of the story world. In the last analytical chapter (Chapter 6), I will discuss the use and role of the voice in the fairy tale films *Herra Huu – Jestapa jepulis, penikat sipuliks* (1974) and *Pelikaanimies* (2004), especially how the voice has been used as an indicator of position, regionalism and otherness, as well as place. Lastly, I will conclude the study with deductions and reflections on the analyses which I undertook in previous chapters and consider some possibilities for further study. As a final note, I want to emphasise that this is not a study of soundscapes per se, which would usually imply the analysis of ethnographical data with a view to shedding light on actual sonic environments in the real world. The sound spaces of fairy tales are fabricated and, in many respects, reproducible. They are set in elaborately constructed make-believe settings to which the audience is transferred, even though the loudspeakers might give the impression of occupying a space continuous with that of the audio-viewer. I also want to highlight that this study is not, first and foremost, intended to be a cultural-historical study, even though the research material spans a time period of over 50 years (from 1949 to 2004) and the films are situated in their relevant time frame with the help of media articles and features. In the present study, the prevailing cultural conditions of societal change through modernisation and digitalisation are examined mainly as aesthetic more than socio-political shifts. In conclusion, this film musicological study is a qualitative, descriptive and reflective analysis of the soundtracks of Finnish fairy tale films.

2 Finnish fairy tale films as research data

In this chapter, I will define more precisely the concept of fairy tale as a literary genre and how it is approached and applied in this study. This premise has affected the selection of films examined. Throughout the study, the term ‘fairy tale’ is understood to mean its literary version (where the authorship is clear), if not otherwise mentioned. In the first section of this chapter, in addition to defining the fairy tale, I will compare it as a literary genre to folk tales and fantasy, which are imbricated with the fairy tale to a confusing degree. With the explicit knowledge provided by the literary fairy tales’ origins and history, it is also easier to understand the interweaving differences of these above-mentioned literary genres, and how the fairy tale film can eventually be defined on its literary basis. In the second section, I will introduce the tradition of literary fairy tales in Finland by listing the most noted authors of the genre and outlining the themes they employ. This will give the reader a first glimpse into the background of the fairy tale films analysed from the perspective of the original text and its author. In the last section of this chapter, I will review fairy tales’ adaptations to film in greater depth, and how the fairy tale worlds are depicted in general. Here, the main focus is on Finnish film culture, but because Hollywood practices have also influenced the conventions in Finland, these influences will be concisely identified and itemised due to their wide distribution. Importantly, the following section will offer a definition of fairy tale, and the whole chapter will provide background and justifications for the research materials chosen.

2.1 The definition of fairy tale: History, structure and application

The Finnish leading researcher of fairy tales, Satu Apo, presents a comprehensive overview of fairy tales as a research subject in her most recent book, *Ihmesatujen historia* (2018; The History of Wonder Tales[20]). She points out that scholars have been arguing about the origins of fairy tales for hundreds of years: was the beginning of fairy tales in the oral tradition of tale-telling, or should its history be seen to start from the first written versions? (Apo 2018, 327–343). While the origin of fairy tale's oral tradition is hard to ascertain, the first written fairy-tale-like stories can be traced back to the ancient Egypt of 1200 BCE, where they were used by scribes as writing exercises for hieroglyphs (Apo 2018, 25; see also Teverson 2013, 43; cf. Hosiaisluoma 2016, 824). This status would imply that the fairy tale was not considered an elevated craft. Even Plato (429–347 BCE) and other authors of antiquity called them old wives' tales, because one of the perceived shortcomings of a fairy tale was that the storyteller / author could have been also a woman. (Apo 2018, 19; see also Teverson 2013, 83.) This seems to imply that fairy tales have existed from a long time ago, but they have struggled for survival at the margins of high culture as a written art form because of their low status, and the authors of these works have been long forgotten.

---

[20] Title translation my own.

What today is considered as a fairy tale (I will define this shortly) has its roots partly in the invention of the mechanical printing press and the fact that in consequence this lowered the prices of printed titles to the general public and positively affected the availability of texts altogether. As different kinds of texts circulated as loose leaflets, literacy was becoming the only hindrance for these texts spreading to all classes of society. (Apo 2018, 36.) However, although fairy tales have been proven to have a long history, these older texts do not actually entail the modern idea of the fairy tale genre, as cultural historian Andrew Teverson (2013, 44) points out. The formation of the literary fairy tale as a genre has been traced to 16th century Italy and to the authors Giovanni Francesco Straparola (1480–1557), with his collection of stories *Le tredici, et piacevoli notte* (1550–1553; The Pleasant Nights), and Giambattista Basile (1566–1632), with his collection – it goes under many names, but it is perhaps best known as *Pentamerone* (1634–1636; *Lo Cunto de li Cunti,* The Tale of Tales) (Apo 2018, 37–38; see also Teverson 2013, 45). It was clear even from the early days that fairy tales offered a different kind of escape from the harsh reality of both the authors and the audience – solace in the form of a Utopian world and the possibility of suggestively critiquing the surrounding societal circumstances (Teverson 2013, 47–48).

The technological development of printing also brought another revolution to the art of literature in the late 17th century, as women authors began to leave their mark. In France, in the Versailles court of Louis XIV, the Sun King, the noblewomen began to hold fairy tale sessions, where they collectively composed fantasy stories.[21] There, the most renowned author of fairy tale writers was Baroness Marie-Catherine d'Aulnoy (1651–1705). Her book *Histoire d'Hypolite, comte de Duglas* (1690) contains the first fairy tale of French literature called *L'lle de la Félicité* (The Island of Happiness) (Apo 2018, 38–39). For posterity, the fairy tales of her contemporary, Charles Perrault (1628–1703), are better known. Perrault's book *Histoires ou contes de temps passé avec des moralités* (1697; Stories or Tales of Past Times with Morals, also known as Tales of Mother Goose) consists of such well-known fairy tales as *Little Red Riding Hood*, *Cinderella, Bluebeard* or *Puss in Boots* in addition to *The Sleeping Beauty.* (Teverson 2013, 56–57; see also Apo 2018 115–118; Harries 2003, 52–56.)

---

[21] It is good to remember that all fairy tales are fantasy stories, but not all fantasy stories are fairy tales (Apo 2018, 20). I will tackle this discrepancy shortly.

The next culmination of fairy tales was in the 19th century, when the ideas of nationalism captivated Europe. After the Revolution had obliterated the French court culture and, in the process, also eradicated refined aristocratic fairy tale customs, different nationalist movements began to search for their own equivalent to the then dominant French fairy tale model. These advocates were motivated to find "authentic" national identity through "authentic" tale-telling tradition.[22] Even though scholar-brothers Jacob Grimm (1785–1863) and William Grimm (1786–1859) were not the first to harvest the German tradition, they were the most influential. (Teverson 2013, 61–62.) Their work inspired both professional and amateur collectors in different corners of Europe to follow their example, those of Ireland being some of the first.[23] Simultaneously, novelist, poets and other authors began to see the unharnessed possibilities of these collections of local lore for their artistic work. (Teverson 2013, 72–73.) This meant the birth of the art tale.[24] One of the earliest authors of the genre, and still eminent, is Danish novelist Hans Christian Andersen (1805–1875) (see Teverson 2013, 73).

From the time of the Brothers Grimm (1812–1857[25]), fairy tales have been a subject of study. While the brothers did revise their tale collections with additions to suit their own ideas of authentic German culture, idealism and aesthetics (Teverson 2013, 70; see also Zipes 1994, 55–58), they were among the first to pay scholarly attention to this genre from the viewpoint of the oral past and fictional literature. Folklorists Johannes Bolte (1858–1937) and Jírí "Georg" Polívka (1858–1933) in their book *Anmerkungen zu den Kinder- und Hausmärchen der Brüder Grimm* (1913–1932) gave the Grimms' publications much needed cultural references, classifications and interpretations, which elevated their work to the research-oriented level (Toelken 1996, 14; see also Jones 2002, 6). In Finland in the early 20th century, folklorist Antti Aarne (1867–1925) took a step further with his book *Verzeichnis der Märchentypen* (1928 [1910], The Types of Folktales), where he presented a classification of tales that he developed while editing the Finnish collection of folk tales (Aarne & Thompson 1973, 5; see also Jones 2002, 6) and in consequence began the Finnish school of fairy tale study. This seminal work was enlarged first by American folklorist Stith Thompson (1928, 1961) and later by German literary scholar Hans-Jörg Uther (2004) (Teverson 2013, 98). These extensions resulted in the ATU index (Aarne–Thompson–Uther Index), which is widely used today in the study of tales. Aarne's classification of story types based on the inner motifs of the stories was criticised emphatically, due to not acknowledging female protagonists, for example. One of the known critics of this work was structuralist Vladimir Propp (1895-1970) (see Propp 2003, 10–11), who published his own classification of folk tales based on the action content of the stories in his book *Morphology of the Folktale* (2003 [1968])[26] (Teverson 2013, 98–99). While the original work of Aarne notably contained all kinds of folk narratives (levels I–IV and A–D; see Figure 2.1 below) from Finland and other neighbouring countries of northern Europe (Aarne & Thompson 1973, 5), Propp's work concentrated only on Russian fairy tales (1855–64) collected by A. N. Afanás'ev (Propp 2003, xxi).

---

[22] Quotation marks are from the original text of Teverson.

[23] Thomas Crofton Croker's *Fairy Legends and Traditions of South of Ireland* was published 1825–27 (Teverson 2013, 72). The most noteworthy collections were gathered later, starting from the 1840s (Apo 2018, 42; see also Teverson 2013, 72).

[24] The art tale (in Finnish 'taidesatu') is created and perfected by an author. Thus, it has not developed from the oral tradition of tale-telling in the way that folk tales or fairy tales have (Kolu 2010a, 16; see also Kolu 2010b, 36–38)

[25] The first collection of fairy tales entitled *Kinder- und Hausmärchen* collected by the Brothers Grimm was published in 1812, and the last part of the large collection in 1857 (Teverson 2013, 64–67).

Figure 2.1 shows how fairy tales are generally categorised in the tradition of stories. Fairy tales can be found under *Ordinary Folk Tales* with the title *Tales of Magic* (circled in Figure 2.1). Henceforth, this subcategory will be referred to in this study as *Fairy Tales*. For a long time, it was unthinkable to separate the two modes of telling (oral and written), as the tradition of tale-telling included them both (Thompson 1951, 4–5). While tale-telling recycled stories through the ages, as well as far and wide, the indication of pervasiveness and timelessness became clearer when stories with the same tale types and narrative motifs were found in many places (Thompson 1951, 6). The story material collected by the Grimms from the beginning of the 19th century has been traced back to over thousand-year-old sources from India, and they are presumed to have migrated with traders, crusaders and other travellers (Booker 2013, 10). Additionally, stories that are reminiscent of contemporary Cinderella have been traced further afield geographically, including China, Malaysia and Indonesia (Apo 2018, 305). On the other hand, the Asian and African stories of folklore, which have been collected in contemporary times, have been analysed as being based on Grimm's fairy tales with local dressings (Booker 2013, 10), and thereby adapted into different cultural settings. So, one thing is certain: stories travel as they capture the imagination of their readers. Similarly, today literary fairy tales and fairy tale films are distributed all over the world; hence, they blend into each other so that it is almost infeasible to separate them due to media convergence.[27]

---

[26] Vladimir Propp's original Russian-language *Morphology of the Folktale* was published in 1928 (Propp 2003, xxi).

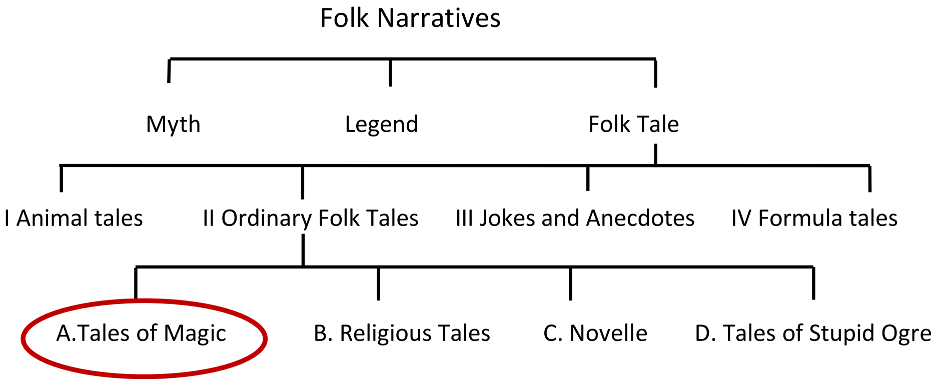


Figure 2.1. Classification of Stories (Teverson 2013, 21; see also Aarne & Thompson 1973, 19–20). Fairy tales can be found under category A. Tales of Magic (circled). (Emphasis mine.)

The above classification of stories (see Figure 2.1) does give us a starting point in the specification of fairy tales. It itemises different stories into different categories. However, when examining the fairy tale more closely from the viewpoint of their content, fairy tale scholar Harold Neemann in *Routledge Encyclopedia of Narrative Theory* (2008) proposes three details that a fairy tale usually comprises:

> "1) a correction of a misdeed or lack;
>
> 2) a demonstration of characters' exemplary destiny according to a moral system clearly divided into good and evil; and
>
> 3) a fairy tale microcosm serving as a self-sufficient system of reference."
>
> (Neemann 2008, 157)

---

[27] Media convergence is a theory in communications where every mass medium eventually merges to the point where they become one medium due to the advent of new communication technologies (see Chakaveh & Bogen 2007). It can also be understood as a continuous action, not as fixed connection (Jenkins 2006, 282).

However, these three details could also describe writings of other literary genres, so elaboration is needed. When talking about 1) righting a wrong, many scholars talk about encountering a problem by undertaking a quest (Jones 2002, 14; see, for example, Bettelheim 1994, 19), which might seem governing, but can actually signify a relatively ordinary act, such as trying prevent a friend making a mistake (for example, Gerda's search for her friend Kai, who is helping the Snow Queen in her plans for world domination in the fairy tale film *The Snow Queen* (1986)), or helping a person in distress (such as in the fairy tale film *Sleeping Beauty* (1949) when Prince Florestan awakens Princess Aurora from the sleeping spell).[28] This entails that 2) the characters of the stories are not unique, but ordinary (Bettelheim 1994, 16), and as a result the fairy tales mimic real life (Jones 2002, 9). However, this might merely seem so due to uncomplicated portrayals that lack any deeper understanding of protagonists' motivations or goals (Neeman 2011, 158; see also Teverson 2013, 32). This transparent presentation of the main characters helps the audience in the identifying process (Jones 2002, 17; Bettelheim 1994, 17) and makes us see their personal life as similar to our own (Jones 2002, 9; see also Bettelheim 1994, 20). This apparent ordinariness of fairy tales might be misleading, for Teverson reminds us in his book *Fairy Tale* (2013, 30) that "the magic is formative in fairy land." So, 3) at the core of fairy tales is the portrayal of a marvellous world in which the extraordinary is a normative occurrence. There, the most pertinent feature can be said to be the attachment of fantasy, which is an outcome of the unconscious, intuition and imagination. (Jones 2002, 12.) This is why I have chosen in this study to focus on the fairy tale world itself and examine how this is sonically composed in film.

Fairy tales are fictional short stories in which magical creatures and bewitching episodes are a standard (Teverson 2002, 33; see also Kivilaakso 2010a, 9). Fairy tales are saturated with fantasy elements in such a way that the involvement of magic or wonder in the story world or its events is quite quotidian and compelling (see Jones 2002, 10; Neeman et al 2011, 158). This ubiquitous world of marvel is not solely to do only with fairies – the author and philologist J. R. R. Tolkien reminds us that the definition of "stories about fairies is too narrow, even if we reject the diminutive size, for fairy-stories are not in normal English usage stories *about* fairies or elves, but stories about Fairy, that is *Faërie*, the realm or state in which fairies have their being"[29] (Tolkien 2001, 9; cf. Tolkien 2008, 321–322; see also Jones 2002, 9; cf. Teverson 2013, 31–32). To my mind, this quotation solidifies the viewpoint of this study.

---

[28] Both of these films will be covered in more detail in the analyses of Chapter 4.

[29] Emphasis can be found in Tolkien's original text.

On the other hand, it is worthwhile noting that in many European countries there is a separate word for fairy tales, differentiating them from other stories: in German the word is *Märchen*, in Swedish *saga,* and in Finnish *satu*, whereas in English (and in French) tale or story (conte, histoire) can mean any kind of story. (Apo 2018, 16; cf. Teverson 2013, 31; Thompson 1951, 7–8.) This is why English needs the prefix 'fairy' (and French the suffix 'de fees'). In the old sources of the Finnish language, the word *satu* has also meant nonsense or a tale which is not true (Apo 2018, 16). So, while other tales are told as if they might be true, fairy tales have always been considered to be fictional (Teverson 2013, 25–26; see also Hosiaisluoma 2016, 824) to the extent of being absurd due to their magical elements.

In his book *The Fairy Tale: The Magic Mirror of Imagination* (2002), English philologist Steven Swann Jones considers the happy ending (for example, a successful resolution of the problem or difficulty) to be a fundamental and significant condition of a fairy tale.[30] So much so that he regards it to be a defining element, as it would seem to force a childlike, immature viewpoint of the world (Jones 2002, 17–18). This might explain why children are acknowledged as the appropriate audience for fairy tales, and why fairy tales have been adapted to a more child-friendly format (Tolkien 2001, 33–35; Tolkien 2008, 347–350). This tendency began in France in the latter part of the 18th century, when Perrault's legacy (meaning *Tales of Mother Goose* and its illustration) in part provided the inspiration to use fairy tales as didactic aids in children's socialisation and moral education. The shift in attitudes towards fairy tales from entertainment to pedagogy meant that fairy tales could be used in propagating manifold societal, mainly bourgeois values, which set them at the heart of children's literature during the 19th century. (Teverson 2013, 59–60; see also Harries 2003, 11.)

At the turn of the last century, this predominance of fairy tales as educational aids was largely obliterated when adult audiences discovered fairy tales again, and not only in their parental role. While classic fairy tales have been criticised for their dominant popularity and impact, today these fairy tales have been utilised creatively. For example, the fairy tale collection of English author Angela Carter entitled *The Bloody Chamber and other stories* (2009 [1979]) unmasks the misogyny of traditional fairy tales, and at the same time employs uncanny expressions of gender, while using famous fairy tales as hypotexts.[31] (Teverson 2013, 137 & 148.) Granted, intertextuality is not a new discovery, but today it appears to be more entangled than ever before with notions of intermediality. For example, the characters of the classical fairy tales of the Grimm brothers (for example *Kinder- und Hausmärchen* [1812]) have continuously been given new roles in popular culture, such as in the adventure TV series *Once upon a time* (2011–2018, ABC, United States), or in the graphic novel series *The Fables* (2002–2015, United States) by comic artist Bill Willingham, or in the science-fiction book series for young adults *The Lunar Chronicles* (2012–2015) by author Marissa Meyer. These new interpretations have revised the traditional fairy tale characters and altered them to be more contemporary, while allowing them to be recognised by their familiar attributes. As a result, the old analogy of fairy tales and childhood is no longer meaningful (see Harries 2003, 11), and this is why in this study fairy tales are not understood to be exclusively a part of children's culture.

---

[30] This might be true to the generations who have grown up with Disneyfied (this concept will be covered shortly) versions of old fairy tales. For example, H. C. Andersen's original fairy tale *The Little Mermaid* (1837, Den lille havfrue) has a quite different ending to Disney's adaptation (see Andersen 1975; *The Little Mermaid* 1989).

[31] According to Genette's view, a hypotext is the reference text, upon which a new text builds. The new text can also contain fragments of the hypotext (the earlier text). (Herman et al. 2011, 229.)

On the other hand, fairy tales, while entertaining, can also delight, encourage and comfort. They resonate with compassion, anger and joy, and while children might not always understand the multi-layered meanings of a fairy tale as adults can, the identification or the process of relating is almost intuitive (see Ylönen 2000, 126). The Austrian psychologist Bruno Bettelheim in his book *The Uses of Enchantment* (1991 [1976]) writes, "Fairy tales, unlike any other form of literature, direct the child to discover his identity and calling, and they also suggest what experiences are needed to develop his character further" (Bettelheim 1991, 24). Thus, Bettelheim connects fairy tales and the emotional development of children. He justifies his reasoning by comparing the narrative style of fairy tales and the thought process of children (Bettelheim 1991, 58; see also Teverson 2013, 119; c.f. Jones 2002, 11).

In summary, while presenting the history of fairy tales and its modern adaptations, I have also defined fairy tale. To review and elaborate my definition further, I present below a figure outlining the focal components of fairy tale (see Figure 2.2. *The key elements of fairy tales*). In the figure, the core characteristics of the fairy tale are in the centre, the tripartition of semi-circles with the bold text type, answering the key questions what, who, where and when. The surrounding three loops list the fairy tale's accessory features, which have a supporting role. They are concerned with issues of background, motifs and emotions. This study concentrates on one part of this core threefold nature, on the marvellous world of fairy tale and its sonic manifestations.

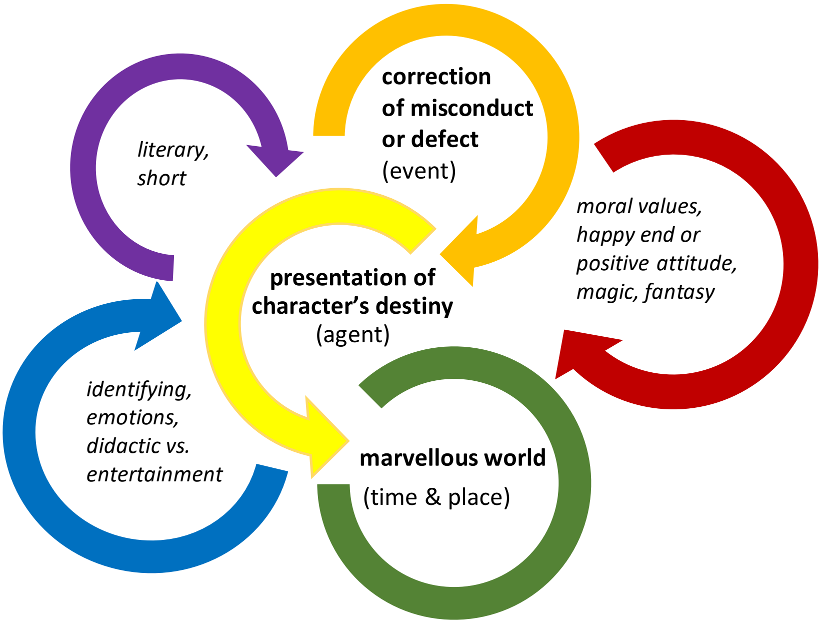

literary, short
correction of misconduct or defect (event)
moral values, happy end or positive attitude, magic, fantasy
presentation of character's destiny (agent)
identifying, emotions, didactic vs. entertainment
marvellous world (time & place)

Figure 2.2. The key elements of fairy tales at a single glance.

2.2 The Finnish fairy tale tradition

All the films examined in this study are based on classic fairy tales, even though they were published in different eras, and almost all the adapted fairy tales are of Finnish origin. The exception is Andersen's *Snow Queen,* and a borderline case is *Sleeping Beauty*, which is truer to the play adaptation by Topelius than Grimms' (or Perrault's) fairy tale.[32] Once the understanding of what a fairy tale is has been established (as discussed in the previous section), it is possible to extend the discussion by observing the occurrences of fairy tales in the socio-cultural climate of Finland. The roots of Finnish fairy tales can be found in the fieldwork of scholar and Fennoman Eero Salmelainen (née Rudbeck, 1830–1867), who edited his notes from Eastern Finnish storytellers into the first collection of Finnish folk tales, called *Suomen kansan satuja ja tarinoita* (1852–1866; Fairy tales and other stories of Finnish people). Unfortunately, his collection was left in the shadow of the publication of the national epic *The Kalevala* (1839–1849). (Apo 2018, 43; see also Kivilaakso 2010a, 10.)

---

[32] I will elaborate more on this in the analysis chapter on the film in Chapter 4.

The first eminent author of fairy tales in Finland was the historian, journalist and scholar Zacharias Topelius[33] (1818–1898), who is said to have raised Finnish children's literature to the international level and advanced its appreciation here in Finland by the end of 19th century. His well-respected eight-part collection of fairy tales *Läsning för barn*[34] (1865–1896; Reading for Children; see Topelius 2010) was written over a period of 50 years alongside his more serious writing. While Topelius was interested in pedagogy and teaching, he always remained a Romantic as a writer, for the recurring themes of his works were his homeland and its history,[35] nature and God, as well as the fight between good and evil. Topelius adapted internationally known fairy tales (including the Grimms' works)[36] and Finnish folk tales in his writings. Hans Christian Andersen can be viewed as his paragon. (Huhtala et al. 2003, 20–24; see also Hjelt 2014, 109–110.) At the same time, for a long time Topelius was a role model for children's literature authors in Scandinavia, especially in Finland and Sweden (Suojala 2001, 32; see also Huhtala et al. 2003, 31). For example, Swedish Nobel-Prize-winning author Selma Lagerlöf (1858–1940) wanted to follow in Topelius' footsteps and created her own educational fairy tale novel *Nils Holgerssons underbara resa genom Sverige* (1906–1907; Nils Holgersson's wonderful journey through Sweden), which later became more famous than her mentor's works due to an international animated series[37] (Dieckmann 2010, 234).

The landscape of Topelius' fairy tales lies partially in the reality of the author, partly in the age-old imaginary world of fairy tales with a Finnish colouring (Lehtonen 2003, 25). From the early days to the present day, Finnish fairy tales have had a connection to the Finnish forest with its flora and fauna. Author, journalist and translator Anni Swan (1875–1958) continued Topelius' work ato be the first prominent Finnish language fairy tale author (Suolaja 2001, 33). With narrations full of sensations, she created a different kind of fairy tale, one where she combined Finnish mythological references and nature with symbolistic themes and motifs (especially flower symbolism and the synaesthesia of colours, odours and sounds). Apart from Topelius, Swan was also inspired by the works of Andersen and the Brothers Grimm, as well as other Scandinavian and European literature classics. In her collection of fairy tales *Anni Swannin sadut* (1933; Anni Swan's Fairy Tales, written in 1905–1923), she brought out her beliefs in natural values and gender equality. (Kivilaakso 2010b, 200–207; see also Kivilaakso 2003a, 59.) The most focal milieu of Swan's fairy tales is the forest, which offers shelter to heroes and heroines at the same time as harbouring mysterious life as such goblins, evil spirits, elves and wood nymphs. Another author, and Swan's contemporary, who created exciting and romantic adventure fairy tales placed in forest and sea settings, was Aili Somersalo (1887–1957) with her books *Päivikin satu* (1918; Päivikki's Fairy Tale) and *Mestaritontun seikkailut* (1919; Adventures of Master Elf), both of which expanded the concept of the fairy tale to the scale of literary novel. (Suojala 2001, 34.) Somersalo's latter book in particular already represented the more modern Finnish fairy tale type, combining nature with adventure and philosophy (Huhtala 2003, 40), which will be also perceptible in the fairy tale films analysed in this study.

---

[33] His wife, Emilie Topelius, was the illustrator of his first collection of fairy tales, titled *Sagor* (1847). She is considered to be the pioneer in the illustration of children's books in Finland (Laukka 2003, 90).

[34] The first language of Zacharias Topelius was Swedish, and he did the main body of his work in Swedish, but all his works, including the fairy tales were translated into Finnish soon after their publication. His fairy tale collection's translation was released with the Finnish title *Lukemisia lapsille* over the period 1874–1905. This ensured that Topelius became a favourite among both Swedish and Finnish speaking readers. After him, only the artist and author Tove Jansson has managed do the same (Huhtala et al. 2003, 20).

[35] Note that this was before Finland became independent. Topelius lived during the time when Finland was under Russian rule, but notwithstanding this he thought of Finland as its own country.

[36] From Zacharias Topelius works, the play adaptation of the Grimm Brother's Sleeping Beauty is analysed in Chapter 4.

[37] The animation series *The Wonderful Adventures of Nils* (1980–1981; original Japanese title Nirusu no fushigi na tabi) was a Japanese production with multiple directors and visual artists (IMDB Nils 2018).

In addition to being close to an animist view of nature, Finnish fairy tales can be funny, using parody, surrealism and burlesque as expressive means (Kolu 2010a, 85). While the romantic writing style of fairy tales at the beginning of 20th century was founded on the traditions of Topelius and folk tales, there was one contemporary who diverged from this model – the author Jalmari Finne (1874–1938) with his carnivalesque book series about the family *Kiljuset* (2009, originally written between 1914 and 1925) (Suojala 2001, 36). In their adventures, the family Kiljunen questioned the traditional role of parenthood and other established societal institutions. These books have been heavily influenced by the comic art of early silent films, cartoons and the book *Max und Moritz* (1865) by author Wilhelm Busch (1832–1908). (Huhtala 2003, 40–42.) The exploits of the Kiljunen family mainly happen in authentic realistic city environments, but the descriptions of these surroundings are unrealistic, because society is criticised by means of satire and parody (Rättyä 2003, 266). The comic heritage of Finne continued, for example, in the fairy tale books by authors Kirsi Kunnas (1924–) (*Tiitiäisen satupuu* [The Tumpkin's Story Tree], 1956), Marjatta Kurenniemi (1918–2004) (*Onneli and Anneli* [Jill and Joy] books, 1966–1984), Elina Karjalainen (1927–2006) (*Uppo-Nalle* books, 1977–2005) and Hannu Mäkelä (1943–) (*Mr. Boo* [Herra Huu] books, 1973–2011), all of whom use nonsense as a mode of expression. Characteristic of this nonsense in fairy tales is word play (puns), withdrawal from the logic of the real world and carnivalesque rampage. (Suojala 2001, 37–39.) All of the above-mentioned authors use colourful and playful language, which approaches poetical expression, or they employ poems as a part of their palette of expression. In particular, Kirsi Kunnas in her fairy tale poem book *Tiitiäisen satupuu* widens the traditional verse to include rhyme, rhythmicality, resonance and word wizardry. She is considered to be the reformer of Finnish lyrical language and fairy tale themes. (Grünthal 2003, 210.) In a similar way, Lewis Carroll utilised the English language as a medium of playful humour by manipulating words and their meanings in his Alice books (see Sutherland 1970, 21–28).

Of the authors mentioned above, Kunnas, Kurenniemi and Karjalainen belong to the fairy tale author generation who began their work after the Second World War. This traumatic episode ruptured the *Topelian* tradition, since these authors were influenced by the changed post-war world view, a more fluid notion of the child and the international winds of modern literature. This could already be observed in the notable fairy tale *Pessi ja Illusia* (1944) by author and veterinary surgeon Yrjö Kokko (1903–1977). (Suojala 2001, 40.) This pacifistic fairy tale was born on the battle fields of Second World War, during the Finnish Continuation War (1941–1944), as a Christmas letter for Kokko's children. *Pessi ja Illusia* mixes elaborate portrayals of forest life with fantasy figures, yet the frame narrative of war surrounds it all. For Kokko, humans are a part of nature and the war is a side-effect of man's ambition to become the master of nature.[38] (Saukkoriipi 2003, 162–164; see also Kivilaakso 2010a, 18.) Also, the script of Tove Jansson's (1914–2001) first Moomin book *Småtrollen och den stora översvämningen*[39] (1945; The Moomins and the Great Flood) was written during the Second World War, during the winter of 1939 (The Winter War). This was a modest beginning for the internationally celebrated book series, where the fairy tales are intertwined at first with a collective threat of destruction (comet, flood), and later with more personal themes of internal growth and maturation. (Volotinen 2010, 175–177.) The Moomin valley brings another kind of enjoyment of scenery and nature to Finnish fairy tales. Although the original Moomin world, its mythical universe, clearly has its source in the southern coastline of Finland and its south-western archipelago, there are features that are unique to it, such as volcanos, high tides and mountains, which are not part of Finnish nature (Orlov 2003, 182–183). Jansson's visual thinking has had an effect on her writing: in her writing, the created spaces establish the mood (Happonen 2003, 200).

---

[38] Chapter 5 is dedicated to a deeper discussion and reading of the filmed adaptations of *Pessi and Illusia*.

[39] *Småtrollen och den stora översvämningen* (1945) was not translated into Finnish (by Jaakko Anhava) until 1991, when Jansson agreed to a Finnish language facsimile edition (Volotinen 2010, 175; 179). Her later books had been translated more quickly.

Modern times introduced new themes to the Finnish fairy tales, such as philosophical reflections about environmental protection and people's place in the world. At the same time, societal issues, as well as personal growth and the acceptance of difference, became more commonplace as topics. The dissimilarity of the characters is already displayed in the Moomin books with their range of odd figures, and *Pessi ja Illusia* envisages the fantasy persons as inhabitants of woodland, but there are also kinds of, perhaps more plausible, fairy tale characters in the Finnish fairy tale tradition such as Hannu Mäkelä's fairy tale character Mr. Huu, who displays difference in relation to others and society as an abrupt recluse living on the periphery, or in essayist Leena Krohn's (1949–) fairy tale book *Ihmisten vaatteissa: Kertomus kaupungilta* (1976; The Pelican's New Clothes) the Pelican, who masks himself with clothes out of inquisitiveness towards humans and humankind.[40] The same kind of curiosity about the human living environment is exhibited by two inanimate toy bears called *Urpo and Turpo* in the books of the same name by author Hannele Huovi (1949–). (See Heikkilä-Halttunen 2003, 229; Bengtsson 2003, 257; Suojala 2001, 46–50.)

It is clear that there is almost always a deeper level in fairy tales, which offers food for thought. Taking care of others, accepting difference, finding one's own identity and responsibility for the environment are the major themes that can be found in Finnish fairy tales time and time again (Suojala 2001, 52). In order to be raised to the status of a classic, a fairy tale is expected to be timeless and resonate with readers even though the world is changing around them (Suojala 2001, 30); on the other hand, one of the most important conditions of being a classic surely is that the writing makes an impact on both child and adult reader alike (Heikkilä-Halttunen 2003, 170; see also Volotinen 2010, 177).

2.3 How fairy tales were adapted to film

An adaptation is an art object or cultural product which is based on a prior work, or acknowledged to be an equivalent body of work, such as a novel, a film, a play or an opera, for example. This means that the original work is moved from one art form, genre or media to another. However, if the existence of the prior work is not realised (i.e., known from antecedent readings or viewings), then the work cannot be comprehended as an adaptation (Buchbinder 2011 128; see also Hutcheon 2006). When the relationship is recognised, the original source and adaptation converse with each other and this makes adaptation appealing. Researcher of English and comparative literature Linda Hutcheon argues in her acclaimed book *A Theory of Adaptation* (2006) that the pleasure comes from a) the convention of mimesis, b) the experiencing of either recognition or remembrance, and c) the surprisingness of the change. The adaptations bear with them the *Benjaminian* aura of the prior work. (Hutcheon 2006, 4.)

---

[40] The Mäkelä and Krohn fairy tales mentioned are the subject of study in Chapter 6.

Adaptation could be compared to translation, but unlike in adaptation, the original text of a literary translation has a distinctive authoritative power, a primacy (Hutcheon 2006, 16). Adaptation does not have this kind of relationship to the original, for adaptation is a process of appropriating and redeeming, giving an impression of the original (Hutcheon 2006, 20), not copying it. As Linda Hutcheon points out already in preface of her above-mentioned book: “Because adaptation is a form of repetition without replication, change is inevitable, even without any conscious updating or alteration of setting” (2006, xvi; see also Buchbinder 2011, 129–130). That said, this change, for example in the expression mode, could be interrelated with the conventional notion that an adaptation is somehow subordinate to the original, albeit being an original work per se. This applies especially if the prior work is well-known. Then, the value of the adaptation is discussed in terms of its degree of fidelity to the original (Hutcheon 2006, xii, 29; Stam 2000, 55). This degree in the end is connected to the reasons behind why the adaptation was developed in the first place (Buchbinder 2011, 129).

Adapting a text to film requires changing the manner of expression from reading or telling to showing, in other words from print to performance. Texts, even play manuscripts, do not tell the performers how to gesture, which specific expressions or what tone of voice to use, when modifying the written form into a credible play (Hutcheon 2006, 38–39). When discussing fairy tale films, it is good to remember that adaptation methods are diverse, for example according to the filming techniques used: there are techniques of the silent black-and-white films, animations of (wooden or clay or any other material imagined) puppets, paper cut-outs or drawn figures, live-action films, mixed-media or digital films and so on. After the chosen technique, the fidelity of the target fairy tale comes into question (Zipes 2011, 8–9). For example, the Cinderella story can be found in the story line of *Pretty Woman* (1990, dir. Garry Marshall), where the Fairy Godmother has been changed into a man with a credit card and the ball to a polo match (Butler 2009, 49). This only tells us that fairy tales might be the most crucial staple in filmmaking, for we learn to connect with them very young (Zipes 2011, 14). As Jack Zipes notes in his book *The Enchanted Screen* (2011, 14), “They are at the source of human cognition”. He actually sees fairy tales historically as the original source of film narration (Zipes 2011, 20; see also Greenhill & Matrix 2010, 5). Regarding the techniques or the rendering of fairy tale adaptation addressed in this study, the films under analysis are all live-acted films, and they have a high degree of fidelity to the original text.

The French film director Georges Méliès (1861–1938) is considered to be the first fairy tale film maker, for he filmed three famous Perrault fairy tales (*Cendrillon* [1899, Cinderella and the Glass Slipper], *Le petit chaperon rouge* [1901, Little Red Riding Hood] & *Barbe-bleue* [1901, Bluebeard]) at the turn of the previous century (Buther 2009, 49; see also Greenhill & Matrix 2010, 5; Zipes 1994, 76). Of 520 of his films, about 30 can be called fairy tale films; that is, these films were based on either Perrault's stories, 'féeries'[41] of melodrama, operetta or vaudeville, or written fairy tales, as well as his original screenplays. Yet Méliés' films are difficult to label, because he used magic tricks and wonderous transformations in almost all of his fiction films, and they all could also be described as fairy-tale-like (Zipes 2011, 36). The contemporaries of Méliès probably appreciated more his technical accomplishments and his intuitive desire to experiment, but it is not until recently that he has been recognised as a prominent pioneer of early film (Zipes 2011, 35). Méliès had a vital role in the transformation of fairy tale from the oral and the written traditions to film. Owing to his theatrical background, he recognised a good story and made use of them in all of his films. (Zipes 2011, 47–48.)

Of course, there were others during the early days of film who also experimented with fairy tales and cinematic expression, such directors as Ferdinand Zecca (e.g. *Ali Baba et les quarante voleurs* [Ali Baba and the Forty Thieves] 1902), Gaston Velle (e.g. *La Poule aux œufs d'or* [The Hen That Laid the Golden Eggs] 1905) and Albert Capellani (e.g. *Cendrillon ou la pantoufle merveilleuse* [Cinderella] 1907) (Fairy Tales 2012). Also, recent studies of this era have uncovered unsung professionals such as the first female director Alice Guy-Blancé (1873–1968), who filmed fictional scenes, for example *La Fée aux Choux* (1896; The Cabbage Fairy), at a time when all the other directors were mainly filming what media and culture studies scholar Katherine A. Fowkes calls "slices-of-life" shorts (Green 2018, 0:24:19–0:25:20).

The first feature length animation, *Snow White and the Seven Dwarfs* (1937, dir. David Hand), produced by Walt Disney (1901–1966),[42] is considered the next significant development in the history of fairy tale films after Méliès. The production of this 1.4-million-dollar film took over three years, and film critics began to call it *Disney's folly* (Wills 2017, 1). In addition to new visual techniques like the multiplane camera to achieve an impression of three-dimensionality (Wills 2017, 8–9), Disney utilised the latest innovations in sound and music to advance synchronisation with the visuals (Zipes 1994, 87). From the very beginning, he understood the importance of music as a timing tool and storytelling medium, and thus the tight synchronicity of sound and image, in other words the frame-by-frame matching of visuals to sound, is nowadays known as *mickey-mousing*[43] (Wills 2017, 34).

---

[41] Féerie was a French theatrical genre known for fantasy plots and spectacular visuals, including lavish scenery and mechanically worked stage effects. These narrative shows blended music, dance, pantomime and acrobatics, as well as magical transformations created by designers and stage technicians. The genre developed at the beginning of 1800 and became more popular in France throughout the 19th century, influencing the development of burlesque, musical comedy and later film (see Singer Kovács 1976, 1–7).

[42] Although Walt Disney was a quite good with pencil and brush, unknown to the general public he gave up sketching already in the late 1920s (Wills 2017, 28).

Furthermore, *Snow White*'s script was Disney's own, for he had dismantled the Grimm Brothers' version to suit his own ideology and style (Zipes 1994, 87). Concerning Disney's carefree stand on fidelity to the literary sources, scholar of Gender Studies Pauline Greenhill and researcher of Film and Media Sidney Eve Matrix state the following in their edited book titled *Fairy Tale Films* (2010): "Though the Grimms edited out the nasty bits of sex, they sometimes added or expanded the violence: from cannibalism to matricide. Walt Disney picked up the censor's scissors where the Grimms left off, further whitewashing the folk and fairy tales." (2010, 6.) The world according to Disney is full of fluffy and cute creatures, domestic divinities and a whistle-while-you-work attitude. The film conveyed conservative politics, teaching its viewers the value of traditional gender casting and pure morality. It possessed childlike unpretentiousness and sentimentality, which made it fun for the whole family. (Wills 2017,9–10; see also Zipes 1994, 141.) The Disney world is delightful, charming and comforting in its simplicity. Although Jack Zipes calls this occurrence the Disney spell (see Zipes 1994, 72–95), it is better known as *Disneyfication*.[44] To *Disneyfy* refers to adapting or altering an item into something superficial or even facile, and it can be associated with trivialisation and sanitisation (Bryman 2004, 6).

Using shrewd marketing, technical superiority, catchy tunes and infantile humour as well as emotionality, Disney combined the novel ideas of childhood, the progress of television and cinema, the expansion of consumerism, and the national fondness for nostalgia and utopia to his advantage (Wills 2017, 18). *Snow White* used to be European fairy tale; it was reinvented by Disney and exported to both US and international markets. It can be said that Disney's *Snow White* established cultural globalisation. (Wills 2017, 11.) Today, with its theme parks and other merchandise, Disney offers a fabricated and hyperreal world: a three-dimensional space created from two dimensional animations, a land of imitation and facsimile (Wills 2017, 39). Nonetheless, it is good to remember that due to Disney, children and adults alike are more prone to be acquainted with film versions of fairy tales than they are with the literary ones (Zipes 2011, 22).

---

[43] For definition, see Appendix 1.

[44] Disneyfication should not be mistaken for Disneyization, which addresses the commercial side of Disney company, and manifests itself particularly at Disney theme parks. To compare, the same kind of concept has been developed from the corporate culture of McDonald's – McDonaldization, which implies the company creating a world of homogeneity and uniformity. In contrast to MacDonaldization, Disneyization seeks to create variety and difference, for it seeks to put aside customers' fulfilling of their basic needs and instead to create new desire combinations of wish fulfilment and consumption (Bryman 2004, 2–5).

When discussing the conventions of fairy tale film, the equilibrium between the comfort of familiarity and the thrill of the unforeseen is a key element (Greenhill & Matrix 2010, 15). While Disney standardised the style and expression of American fairy tale films and by extension also affected productions in the scope of Western culture, there have been challengers to Disneyfication. One of the earliest was French director Jean Cocteau and his *La Belle et la bête* (1946). His reading of the story is rational, for Cocteau was making a fairy tale film for adults, although not without the marvels of serving hands, spontaneously illuminating candelabra or living decorative motifs to name a few. Cocteau's sensual tale is told in these surreal settings and an uncanny atmosphere with a sedate tempo and with the help of chiaroscuro on the lush settings and costumes, as well as with the magical effects. *La Belle et la bête* is a model example of how a literary fairy tale can yield to sensuous audiovisual narration. (See leaflet of *La Belle et la Bête* 1946; see also Zipes 2011, 228–232.) Unfortunately, at the time of its release Cocteau was dismissed by the surrealist movement (led by poet André Breton) and his film was passed over by the critics and ignored by the public; however, it has steadily acquired the interest of scholars, and it now enjoys cult status among cinephiles (Zipes 2011, 228).

2.4 Fairy tale films in the tradition of the Finnish film industry

In the preparation of this study and to familiarise myself with the selection of Finnish fairy tale films, I compiled a catalogue of Finnish children's films from the years 1920–2015 (see Appendix 2). I used as my sources the 12-part book series of *The Finnish National Filmography* (1989–2005, Suomen kansallisfilmografia), which includes information about all Finnish films from 1907–2000, and the database *Elonet* with specific search words (long fiction, children's film) (Elonet 2020). This database is administered by *The National Audiovisual Institute* (Kansallinen audiovisuaalinen Instituutti), and it is part of *Finna.fi*, which provides free access to material from Finnish museums, libraries and archives. *Elonet* contains updated information about all Finnish films (including the most recent), in addition to copyright-free audiovisual material.[45] To support the above-mentioned sources, I cross-referenced the data with the books *Valkokangas soi!* (1995; Sounds of the Silver Screen) by film music scholar Anu Juva and *Kuviteltuja lapsia* (1987; Imaginary Children) by media studies researcher Jukka Sihvonen.[46] Both books list Finnish films with additional information suited to my research: Juva's interest lies in Finnish film music in general, and Sihvonen examines the depiction of children and childhood in Finnish films. From my compiled data (see Appendix 2. Finnish children's films between the years 1920–2015), it is evident that adapted screenplays had been used from the early days since even the first Finnish silent film for children, *Ollin oppivuodet* (1920, dir. Teuvo Puro; Olli's Apprenticeship) is based on the youth novel of the same title by author Anni Swan (see Kivilaakso 2003b).[47] Though films for children were produced before the first Finnish fairy tale film *Prinsessa Ruusunen* (1949, dir. Edvin Laine, Sleeping Beauty), these pragmatic films are clearly made by adults to educate or amuse children, as the films' mindset and their original scripts are pedagogical. Precocious children appear in leading roles, or they are shown as a faceless group. (See Sihvonen 1987.) After *Prinsessa Ruusunen*, fantasy themes were also accepted as plot material.

After the release of these serious-minded films and the farce film series *Suomisen perhe* (The Suominen family*)* from the 1940s and 1950s and *Pekka ja Pätkä* (Pete Blockhead and Runt)[48] from the 1950s to 1960s, the 1970s ushered in a change in the production of Finnish children's films – there was a search for something new and different, which would represent children's own culture. The film *Herra Huu – Jestapa jepulis penikat sipuliks* (1973, dir. Jaakko Talaskivi; Holy Jumpin' Jimminy! Said Mr. Who), which is based on the main protagonist of Hannu Mäkelä's books, and the film based on Oiva Palonheimo's book of the same name called *Tirlittan* (1958, dir. Maunu Kurkvaara; Tweet, Tweet) broke the traditional model of narrative film structure: the former does it with a combination of improvisational filming of children's play and a loose plot (Kejonen 2011, 5–8), while the latter achieved the same end by mixing documentary and fictional film materials (part of the footage filmed in the Linnanmäki amusement park is comparable to documentary filming). This change aimed at approaching children's internal world (Kejonen 2011, 8).

---

[45] For example, one of the studied films can be viewed freely using Elonet's VOD service. *Prinsessa Ruusunen* (1949, dir. Edvin Laine, Sleeping Beauty) can be found there: https://elonet.finna.fi/Record/kavi.elonet_elokuva_113168 (accessed 13.5.2020)

[46] The English titles of Juva's and Sihvonen's books are my own translations.

[47] Anni Swan wrote eleven YA (young adult) books (Kivilaakso 2003b, 63). Three of them have been adapted to the silver screen: the previously mentioned *Ollin oppivuodet* (1920), *Tottisalmen perillinen* (1940, dir. Orvo Saarikivi; The Heir of Tottisalmi) and Swan's most popular novel, *Iris rukka* (1916, Poor Little Iris) under the title *Pikku Suorasuu* (1962, dir. Edvin Laine; The Little Straight-Shooter).

[48] These farce film series did not target an audience of children, but their infantile, slapstick humour has spoken to children and still does. Because the targeted audience was adults, these films are not listed in Appendix 2.

From the 1980s to the 2000s, children's films with socially educational and elevated themes shifted to the more global topics of pacifism, environmental consciousness and other diversified issues as in *Pessi ja Illusia* (1984, dir. Heikki Partanen; Pessi and Illusia). For example, the film *Rölli ja metsänhenki* (2001, dir. Olli Saarela; Rollo and the Spirit of the Woods) deals with the matters of death, war and peace, as well as living in a community, and *Pelikaanimies* (2004, dir. Liisa Helminen; Pelicanman) addresses both difference and tolerance. At the same time, these films also highlighted themes that were close to the assumed audience's own world, such as friendship, love and relationship break-ups. In addition, the film *Onnelin ja Annelin talvi* (2015, dir. Saara Cantell; Jill and Joy's Winter) also handles the current themes of homelessness and exile.

For this study, I have chosen six Finnish fairy tale films from various decades. My idea is not to compare how the cinematic mode of expression has changed over the years. The criteria behind the film selection were above all to choose 1) professionally made fairy tale films that were also 2) influential and iconic films during the time of their release and in the tradition of children's culture, and 3) above all had interesting and exemplary soundtracks. Two of the studied films are based on old, classic fairy tales with international roots: *Prinsessa Ruusunen* (1949) is an adaptation of Topelius' fairy tale play, and *Lumikuningatar* (1986, dir. Päivi Hartzell; The Snow Queen) is a faithful adaptation of Andersen's fairy tale of the same name. Both of these two films have the most internationally known screenplays, in addition to opulent and lavish settings, along with lush and sumptuous soundtracks. The screenplays of the other four films are Finnish fairy tales. They contain deeper, philosophical themes of pacifism, tolerance of difference and ecology. The two film adaptations of Yrjö Kokko's *Pessi ja Illusia* (1954 & 1984) discuss the matter of life and death in harsh conditions. The film pair in Chapter 6 tackles the motif of humanism: *Pelikaanimies* (2004) brings an interspecies viewpoint from the animal kingdom to the discussion, and *Herra Huu – Jestapa jepulis, penikat sipuliks* (1974) provides a perspective of isolation from the margins of society. All these films received a significant amount of publicity, some even before they were released. Additionally, some of them are shown on national television at regular intervals, especially during the Christmas season, and thus are reaching new generations of audiences. The three more recently released films have also toured many film festivals, national and international alike. It can therefore be stated that they all are influential and iconic – even today. All of the soundtracks differ from each other to some extent and will be examined more closely in chapters 4, 5 and 6.

3 Audiovisually composed filmic worlds

When discussing the story world, the diegetic or filmic space (which are synonymous), in my study, it is more than understandable that these concepts have been comprehended and defined differently depending on approach and discipline. For example, space has been explained as a social construct, which alters human behaviour. This relational view of space is shared, for example, by the philosophers Pierre Bourdieu, Michel Foucault and Edward W. Said (see Hubbard et al. 2004, 60, 124, 238). Film theorist David Bordwell, however, approaches space, especially its sonic qualities rendered by film, mainly from the visual perspective, as it outranks the auditory material in the system of human perception, and as a result, the spatial information of the sound has been altered to suit the viewing experience (1985, 119). All the previously mentioned researchers have treated space as its own construct. Sound designer David Sonnenschein examines film's space in terms of agency. His model of psychoacoustical space in cinema uses the film's protagonist as a reference point when examining six tiers of sound spheres in relation to them (Sonnenschein 2011, 13–27). Although his approach is meticulous, he does not solve the question of whose point of audition is the most relevant when examining the filmic space or its relationship to immersion. A different approach is that of film music scholar Beth Carroll, who combines philosophy and aesthetics in her book *Feeling Film. A Spatial Approach* (2016, 12), in which she explores the audience's interaction with the film, especially in musicals, and how, for example, film aesthetics, music or cinematography can influence this relationship. In this study, I will be following Beth Carroll's approach, for in her theorising she uses haptics and proxemics, which give tangibleness to the concept of space (2016, 37–43).

In this chapter, I will inspect more thoroughly some theoretical concepts of narratology and film musicology that are pivotal to my analyses, and I will introduce the analytical method employed. This four-part chapter will firstly address the narratological view of the story world and the narrative strategies of the soundtrack. Secondly, I will discuss the concreteness of the story world in its cinematographical expression from the viewpoint of concepts such as corporality and materiality in sound. Next, I will turn to the concept of immersion, its general definitions and how it is understood and utilised in this study. Lastly, before proceeding to the analyses, I will lastly provide a summary of introduced concepts and their connection to filmic world-making together with a presentation of the critical close-reading method.

3.1 The audiovisual world in a story

Music semiotician Eero Tarasti presents a rather open definition of narrativity when determining that narrative's minimal condition is the transformation of an object or situation into something else through a certain period of time (Tarasti 2004, 283). Thus, change is essential in narrativity, as it is also in spatiotemporal art forms, such as music and film. Theories of narratology[49] have been historically linked with French and Russian linguistics and literary research, for example with the works of literary theorist Gérard Genette (1994 [1983]) and folklorist Vladimir Propp (2003 [1968]).

This structuralist-orientated research tradition has deepened our understanding of the concept of narrativity with a duality that divides it into *narrative* and *narration* (see Appendix 1). Researcher of rhetoric Seymour Chatman explains narrativity as comprised of *'what'* (narrative, in his words *story*) and '*how'* (narration, in his words *discourse*) (Chatman 1980, 19; see also Fludernik 2009; Herman et al. 2011). In other words, narrative is the plot of the film, the story of the book; narration is the way the plot or the story is expressed. To give a substantive example, in films the techniques of narration are editing, *mis-en-scène*, camera angles, sound design and so on. This ensemble of techniques is specific to the art of film. Narrative is the object which is presented with the technology of film. And due to the transient quality of filmic narration, the narrative (plot) is only present during the viewing and can only be perceived as a coherent entity after the viewing. The purpose of narration is first of all to frame the narrative in a certain time (the duration of the film, historical time) along with place, and secondly, to manage the narrative content (characters, action, time and setting) in a coherent manner. Figure 3.1 below demonstrates how I understand these divisions of narrativity and their inner relationships. Note that *world* (place, space) is situated in multiple locations in the diagram.

The story worlds are created both to locate the stories within certain settings (to demarcate them), and to identify them as belonging to a certain cultural, social and historical background. David Herman has defined story worlds as mentally and emotionally projected surroundings, where the reader (in film's case the audio-viewer) is absorbed mentally and emotionally (Herman 2011, 570). His definition accentuates the audience's subjective relationship towards the story. Virtual reality and narratology scholar Marie-Laure Ryan defines the story world according to the components of which it is comprised. Firstly, in the story world there should be 1) *characters and objects* that are significant to the narrative (plot). Their existence should be settled in 2) *a space, setting*. They should be governed by 3) *physical laws* (internal logic) and have 4) *social values* as well as value structure. In this kind of world, there should be 5) *time limited events*, which alter the conditions of being, and these palpable events cannot be understood without 6) the *mental reactions of the characters* (emotional content). (Ryan 2014, 34–36; see also Ryan 2004, 8–9.) Her perspective on the story world stays within the boundaries of the silver screen. Filmmaker Daniel Frampton describes film in similar terms as being "not *of* the world, film *is* a world.[50] Film is not simply a reproduction of reality; it is its own world with its own intentions and creativities." Frampton goes further in his conceptualisation and speaks about the film as an entity, a filmind (Frampton 2012, 5–7.), which constructs everything seen and heard in a film, generating it all: characters, buildings and settings (Frampton 2012, 77). To my mind, the main difference between Ryan's and Frampton's definitions of the story world is the point of view; where Frampton looks from top-down (from his large construction to its parts), Ryan explains circumstances from the bottom-up (from fragments to wholeness), and both views have their uses.

---

[49] Narratology is generally understood as study of 'texts', but in recent years and in the field of humanities the approach has extended to the logic, principles and practices of different forms of narrative representation (Meister 2013).

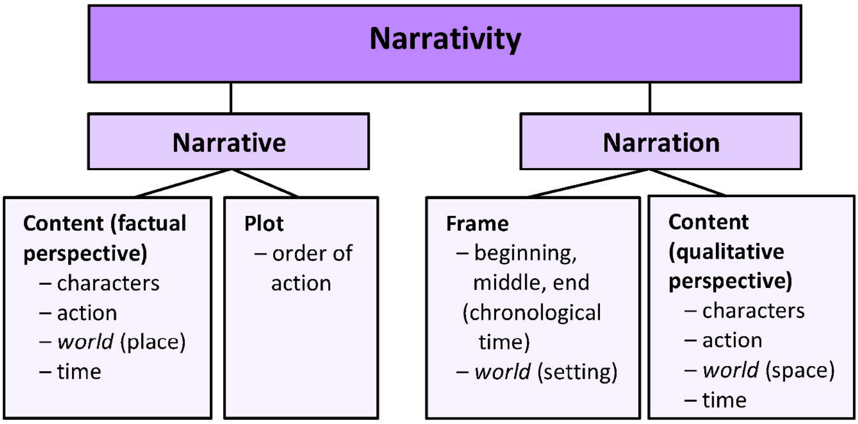

Narrativity
Narrative
Narration
Content (factual perspective)
– characters
– action
– world (place)
– time
Plot
– order of action
Frame
– beginning, middle, end (chronological time)
– world (setting)
Content (qualitative perspective)
– characters
– action
– world (space)
– time

Figure 3.1. Definition of narrativity and its relationships to narrative and narration. Note the double role of narrational 'world' as framing the story and giving content to it.

Depending on the media which is in use, the story world's space can be scenically presented (theatre), depicted (film) or described (text) (Buchholz & Jahn

---

[50] The emphasis is Frampton's.

2008, 553). These default approaches usually rest upon tradition when it comes to narrative (unlike new media or virtual reality), but in this study, I want to broaden this conception beyond the mainly text-based focus of expression and make a case that story worlds can be heard and voiced with sounds and music. In other words, the story worlds can be discovered through audio data.

The tradition of Western film music (soundtracks of European and Hollywood films) can be said to partially originate from Western art music, which was considered to come to its culmination as concert repertoire at the turn of the 19th and 20th centuries and which is echoed in the classical Hollywood scores of the 1930s, 1940s and 1950s (see Gorbman 1987, 70–98; Kalinak 1992, 66–110; Cooke 2010, 67–130). This tonal art music operates on different levels: tonality and melody perform the most prominent part, while timbre, harmony and rhythm in the background provide their support. This music works by producing tension (dissonance) and release (resonance), as it moves alternately away from and towards its tonal centre. Melody often takes the form of a leitmotif.[51] A leitmotif can consist of any kind of musical material (a distinctive rhythm, for instance), although Hollywood composers have tended to construct leitmotifs through melody. They are either as a short as a few notes or extend to a theme of many bars. (Kalinak 2010, 10–12; see also Link 2009, 180–193.) This has led to discussion among film music scholars about whether film composers actually use a leitmotif like Wagner himself or whether they are just paying homage to him (see Cooke 2010, 80–83; see also Joe & Gilman 2010). The use of leitmotifs is generally considered a flexible and practicable method of composing for the films, because a leitmotif's essence is to be bifurcated between musical and emotional characteristics and developmental through reflective and narrative connection (Bribitzer-Stull 2015, 10–18). At the same time, musicologist Theodor Adorno and composer Hans Eisler called attention to the film music's character of discontinuity, which arises from film's narration, and which does not allow the same scale of development and elaboration of the Wagnerian leitmotif (Adorno & Eisler 2007, 2).

However, leitmotifs have been used abundantly in films, especially during the golden era of Hollywood. As Hollywood was considered an inspirational paragon in the middle of 20th century, the practice was also used in Europe (likewise in Finland). However, audio-visual aesthetics has changed since the 1950s and not only due to technical developments. The demands and changed tastes of spectators, the wide variety of distribution channels and the interlocking of texts and/or media have set the scene for a new audio-visual expression, which can be seen as reflections and adaptations of earlier forms (see Richardson & Gorbman 2013, 20–31). Recent developments in cinema sound reproduction and immersive sound design (for example, Dolby Atmos [2012]) have also increased the possibilities of content interpretation.

---

[51] A leitmotif is an identifiable and recurring musical pattern (Buhler et al. 2010, 428; see also Link 2009, 180–193; Appendix 1.)

Narrative metaphors can also be used to talk about music, as Marie-Laure Ryan observes. The connections between music and narrative are manifold: for example, dramatic scripts or narrative texts have been set to music (opera, lieder, cantatas etc.), instrumental compositions have been known to illustrate well-known narratives (including *The Sorcerer's Apprentice*, by Paul Ducas), or sketch new ones (*Night on Bald Mountain*, by Modest Moussorgsky). There is also verbally narrated music (*Peter and the Wolf*, by Sergei Prokofiev), and the nondiegetic music[52] influences the mood in film and drama (Ryan 2004, 267). Otherwise, in the case of tonal art one might think that the meaning or intentions of the composer, which the composition tries to convey, are like an abstract plot (composer = author). Nevertheless, there are scholars who believe that music as such does not tell us any stories; it is only listeners who attach their personal associations and meanings to the music and soundtrack (see Tarasti 2004, 283). So, is the sound's narrationality externally conditional? Looked at differently, film music scholar Ben Winters recognises that film music issues from the filmic world, as he recalls it together with other story elements (Winters 2010, 232). Such discussions bring us to the challenge of defining how music and sound relate to narrative.

In the tradition of film musicology, the concept pair of *diegetic* and *nondiegetic* referring to the triangular relationship of sound, image and narration in films, is now well established (Neumeyer 2009, 27; Winters 2010, 224–230; see also Heldt 2013, 19–20; Buhler et al. 2010, 66–71). The concept pair has been employed by narrative film music scholars such as Claudia Gorbman, Kathryn Kalinak, and Robynn J. Stilwell, but these concepts have also been shunned by scholars of the same field. The most established of the latter has been cultural studies scholar Anahid Kassabian, to whom "the distinction between diegetic and nondiegetic obscures music's role in producing the diegetic itself" (Kassabian 2001, 42). In this study, diegetic refers to the sounds and music that have a connection to the film's diegesis, especially to the story world (internal filmic space). Here, I agree with Ben Winters, who understands film diegesis as concerning more space than levels. For audio content to be determined as being part of the filmic world, it is not essential for the characters to react or not to the sounds or music but instead to appear to exist in the space and time frame of the film diegesis or to narrate it, is (Winters 2010, 236–237). At the same time, the nondiegetic sounds and music are lacking this particular

[52] Marie-Laure Ryan uses the term 'extra diegetic music' instead of 'nondiegetic music'. By this, she means the music that does not originate in the fictional world but refers to a diegetic outside the presented one (See Gorbman 1987, 22; Heldt 2013, 49).

connection or at least it is different, and yet these are an integral part of the larger cinematic texture and experience (Gorbman 1987, 14–26; see also Stilwell 2007, 184). In other words, nondiegetic music is external to the filmic world, but the manifestation of such music during film diegesis is acceptable, if only to intensify the fictionality of the world created on the screen (Winters 2010, 229). Then again, the sounds and music of film advocate different types of continuity (temporal, depth, thematic, dramatic, rhythmic, structural and so on) (Gorbman 1987, 25–26) to the flatness of the screen, the same way that they enliven the diegesis. Above all, the diegetic in cinema is created with reference to filmic conventions, not according to the mundane rules of the actual world, which does not include a soundtrack for our actions (Winters 2010, 243).

To hopefully clarify the manifold and multi-level position of nondiegetic sounds in relation to the story world, I will also apply the concept of *intradiegetic*. Intradiegetic sounds and music are audible to characters of the film in the film's story world (Verstraten 1009, 154–155, cf. Winters 2010, 237), even though the sound source is not visible, and music is not heard by all characters. An example of a partial intradiegetic is in the opening scene of *The Piano* (1993, dir. Jane Campion), where after the opening credits accompanied by nondiegetic music, the main character of the film is introduced. Her viewpoint and that of the audience are the same, as it appears we are looking through her fingers at the world. As the camera angle turns towards the main character, the voice-over starts to narrate. The voice is her mind's voice and only audible to her. Hence, the usually nondiegetic voice-over in this case is also intradiegetic.[53]

These kinds of definitions in the film music's conceptualisation are quite explanatory and might simplify the complex functions of the concepts, as Robynn J. Stilwell points out in her notable text *The Fantastic Gap between Diegetic and Nondiegetic* (2007, 184–202). She notes that the frequent movement between diegetic and nondiegetic sounds (including music) actually awakens interest towards this action and consolidates the difference between these concepts. Stilwell describes (as does also film music scholar Jim Buhler) the ambiguity of diegetic and nondiegetic, their liminality, with the term 'fantastical gap'. When such a shift happens, in her view it always means something, and therefore should be noticed. (Stilwell 2007, 184–187, see also Buhler 2019, 168–169.)

Film theorist and composer Michel Chion has another viewpoint on these blind spots connecting sound and vision. He calls those film sounds with unseen sources

---

[53] David Bordwell and Kristin Thompson in their book *Film Art* (2019, 290) divide diegetic sound even further into external and internal diegetic sound. The scene from *Piano* (1993) described demonstrates internal diegetic sound, which only one character can hear, not the others. For external diegetic sound, a physical sound source is needed.

'acousmatic' regardless of their relationship to the film's narration. Figure 3.2, *Michel Chion's Acousmatic and Visualized Zones of Soundtrack*, shows how he considers offscreen and nondiegetic sounds to be comparable due to their shared acousmatic nature. (Chion 1994, 71–74.) When examining the filmic story world, this might seem restrictive due to the idea of concretism, meaning that the world is only what is in the sector of the audio-viewer's gaze. That is why the perception of our surroundings, the reality, is highly inadequate if we rely only on sight, and the same applies to the perception of film's story world. When Chion speaks about acousmatic sounds and more precisely the acousmêtre, by which he means acousmatic character,[54] he touches upon the nature of an acousmatic sound. Because acousmêtre can be perceived only with hearing, its connection to the screen or to the plot can appear ambiguous. For example, the character of a fiction film's voice-over is regarded as dubious due to its broad powers of ubiquity and omniscience, as well as being all-seeing. (Chion 1994, 129–130.) Then again, the voice-over could be seen as a narrative character behind the so-called fourth wall of a film, the border between the real and imagined world (screen). Film theorists have commonly supposed that if the spectators' presence is acknowledged by figures on the screen, the illusion of the story world is destroyed (Lim 2021 ,77). This breaking of the fourth wall, addressing the audience directly, is one element of director Bertolt Brecht's concept of *Verfremdungseffekt*, which aims at creating aesthetic distance though juxtaposition and defamiliarisation (for example, presenting common things in an unfamiliar or strange way) (see Brecht 1991 [1967], 152–160; see also Monaco 2009, 60–62). This corresponds with Winter's idea of a film diegesis (and by extension its soundtrack also) or story world that "should not be evaluated in terms of fidelity[55] to reality" (Winters 2010, 243). Then again, this act of approaching could also be interpreted as inclusion, which in turn could reinforce immersion. Regardless, fairy tale films are an epitome of this fictitiousness. Their diegeses and soundtracks are committed on presenting a coherent world with sight and sound. They are true to themselves.

---

[54] By acousmêtre, Michel Chion means an unseen being who can be perceived only through with hearing the voices and sounds, which they produce. For example, a voice-over or a character with a mechanically transmitted voice (over phone or recording) can be these kinds of characters. (See Chion 1990, 129–131; Chion 1999, 17–29; Chion 2019, 201; see also Appendix 1).

[55] Fidelity when speaking about sound is related to the degree to which the sound is loyal to its source. So, the faithful sound fulfils our expectations when it confirms a visual cue and vice versa (Bordwell & Thompson 2004, 365–366).

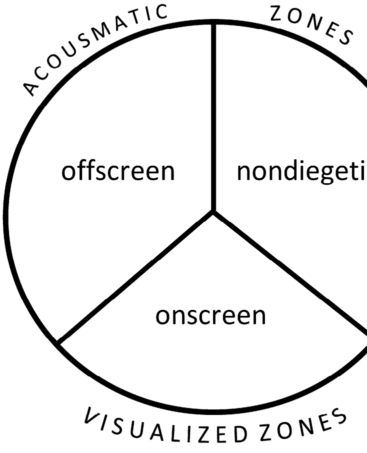


Figure 3.2. Michel Chion's Acousmatic and Visualized Zones of Soundtrack (Chion 1994, 74.)

3.2 Corporality and materiality in listening to soundtrack

As Claudia Gorbman has noted, diegesis is basically the "narratively implied spatiotemporal world of the actions and characters" (Gorbman 1987, 21). Still, the cinematic world extends beyond what is seen on the screen at any given time, although the assumption is that the characters of the film can only see and hear what is audible and visible on screen (Branigan 1992, 35). In a way, the screen is a giant peephole into the story world. It acts as a frame to the audience's perceptions. The question then is, whose narrational point of view (POV) is the audience seeing? The view offered by the camera, point of camera (POC, if you will), has generally been recognised in film theories as POV before Michel Chion supplied another. For him, POV means the spatial perspective given to the audio-viewer, which can occasionally be the same view of a character, but not necessarily (Chion 1994, 90). But can we perceive spatial information about the story world from this restricted eye view? Sound helps us in this situation, for it has no spatial limitations – in principle. The dimensions of a film's recorded sound are background–foreground, left–right and up–down in the film or story world (Aro 2006, 16) in the surround-sound world. With these headings, sound maps the audio-visual space for the audio-viewer. Then again maybe we should be exploring the point of audition (POA). Here, Chion postulates the two following questions when analysing the POA, "from where do I hear, from what point in the space presented…?" (spatial sense) and "which character is (apparently) hearing what I hear?" (subjective sense) (Chion 1994, 90). Chion's definition allows POA the possibility of being either objective or subjective. Media theorist Rick Altman does not see this kind of duality, because for him POA places sound in the frame of a specific spatial space, where a character acts as a medium. (Altman 1992, 60.) Hence, Altman regards POA as subjective.

On the other hand, we could examine this fictional audio space with the same properties as actual acoustic space, for example the psycho-physical features of a concert hall. These sound characteristics are, for example, intimacy, presence, spaciousness, clarity, warmth and loudness, to name a few (see Beranek 2004). These qualities also tap into other senses than sight and sound, such as touch, balance, and nociception as well as the sense of space, which are (or at least should be) detectable in modern multi-modal films (see Richardson et al. 2021, 387–388). The feeling of space is traditionally linked to the stereophony of the sound reproductions. At present, multichannel sound systems (like Dolby Atmos or 7.1 surround sound) have created the effect of sonic envelopment (virtual audio reality), which assists in immersion. (Aro 2006, 21; see also Dyson 2009, 107.)

Although hearing is not voluntary, listening itself is an active act. The supposition is that hearing describes the functioning of the ear, hence it is corporeal, while listening is connected with cognition, more precisely consciousness and the attentiveness of our minds (Kassabian 2013, xxi). This action might not seem to exist when observing an immobile listener, but the quantity of brain activity involved in the process of listening is enormous, from mental images to anticipations (Sloboda 2003 [1985], 151). So, when thinking of music perception, the body's connection to this process is assumed to be only the receiver and carrier of information, and thereafter everything is relayed to the musical mind. This music activity can be observed with brain imaging and even with eye-tracking (see Tervaniemi & van Zuijen 1999; Mera & Stumpf 2014), but we should not forget the body's role in the shaping of our reality, for it is our body, and its movements and interactions that form our knowledge of the surrounding environment, and enable us to become more accurately aware of our spatial and temporal orientation (Bowman 1998, 296–297). That is to say, our mind does not work separately and in a confined way. It reflects and compares not only to past but also to present and future experiences, utilising linear narrativity (see Kassabian 2013, xxiii).

Michel Chion divides listening into three modes, all of which treat the act of listening differently. Firstly, *causal listening* is at the most basic level because it deals with the recognition of the sound source. Secondly, for *semantic listening*, additional information to knowledge of the source is needed since it requires possible codes for unravelling the potential message. Lastly, *reduced listening* is the most detailed mode of listening, as it centres on the qualities of the sound automous from the source or the messages it is forwarding. (Chion 1994, 25–30; cp. Kassabian 2013, xi–xxx.) Reduced listening approximates, to my mind, what is understood by the method of close reading[56] (see Richardson 2012, 13–14; Bal 2002, 8–10; see also thick description: Titon 2012, 78–79). On the other hand, Chion's three listening modes exhibit how engaged and committed the listener is. But could immersive listening be a fourth mode? Listening in the immersive state drops the phase of comparing the differences of fictive and real surroundings, which is a subsidiary act of the above-listed listening modes while audio-viewing a film.

Recent multisensory studies of sound and music (see Chion 2014; Mera 2016a; Mononen et al. 2016; Richardson et al. 2021) have brought to our attention the different attributes of sound and listening. Film musicologist David Neumeyer has listed four sound registers (potentially menacing and non-menacing present sounds in addition to the film's diegetic and nondiegetic sounds) which the audio-viewer uses while listening in the cinema, and assesses the relationship between the sound heard and their own wellbeing (Neumeyer 2009, 29–30). Although today the soundscapes of modern cities, the surrounding sounds, are not considered life threatening, listeners will attach different kinds of emotions (whether consciously or subliminally) to what they have heard or are hearing, starting from the crude division of familiar and unfamiliar. The more the heard sound is processed, the more elaborate the emotional contact is (see Kassabian 2001, 56–60). Examining the research material of this study, we have already established that the diegesis does not have the same fidelity level as real life (see Winters 2010, 243). So, when analysing the sounds of the filmic space of fairy tale film, the fidelity of the sound might be open to question, and verisimilitude might be the answer. In other words, it is enough for a sound to be believed rather than it be realistic or truthful. There are many sounds that audiences have accepted as being truthful, for example the sound of a *lightsaber* clicked on or of a door opening on *Starship Enterprise* without any experience of such things. The sounds of war or a tornado might not be part of someone's lived experiences, but still their sounds in filmed form can be trustworthy. (Chion 1994, 107.)

The voice can be considered the most intimate part of the soundtrack, as it is assumed to originate from the human body. It connects the audience to the film on a corporeal (human) level. We (humans) give the greatest attention to the voices of other humans, and this happens even before we are born. A mother's voice vibrates through all the corporeal sounds that babies hear in the womb (Sonnenschein 2001, 134; see also Chion 1999, 27). Audio-viewers also have the same kind of physical relationship to the film, as their bodies and the film share some tactile structures, which render it possible not only to see the film but also to feel it as an embodied entity (Barker 2009, 145). This corporeal effect can come into play in the sounds of breathing or groans or sighs and their implied intimacy (Chion 1999, 51–53). Also, it is good to remember that speech stimulates different areas of the brain when compared to other sounds. To recognise different speakers, it is not only the spoken language that is essential, but there are also several other qualities assist in this process, for example frequency and timbre. (Sonnenschein 2001, 134–135.) It is commonly assumed that someone's life and personality can be heard in their voice (Frith 1996, 184–185; see also Frith 1996, 187–199). Philosopher Roland Barthes speaks about the grain of the voice, by which he means not only the timbre (quality) of the voice, but the body (physicality) of it (Barthes 1986, 267–277). These amount to recognisably personal and individual voices. Musical elements such as rhythm, pitch or volume, among others, can be essential to emotional expression in the human voice, as the sound qualities of voice are as important to the communication as the symbolic meaning of the words (Sonnenschein 2001, 138–140).

---

[56] This analysis method will be discussed in greater detail in the last section of this chapter.

Returning to the corporal film experience and expression, philosopher Laura U. Marks speaks about the haptic visuality of being as a seeing mode, which utilises the eyes as sensing organs. For her, the hapticity of filmic space correlates to the image being an object, which is perceived through its embodied and material qualities. (Marks 2004, 80–82; see also Marks 2002, xiii; Harrison & Glover 2013, 3.) This is why, in contrast to optical visuality, haptic visuality extends to the other senses, such as kinaesthesia and touch, and both modes of seeing are vital (Marks 2002, 2–3). On the other hand, film theorist Vivian Sobchack reminds us that "the film experience is meaningful not to the side of our bodies but because of our bodies." She sees duality in the sensuous content of the cinema experience: this occurrence has an on-screen location of semiotic manifestation and also one that is off-screen in the audio-viewer's incorporeal psychic formations. (Sobchack 2004, 59–60.) Sobchack comprehends the body as a databank of carnal memories, sensations, feelings and senses. Using the body to gain knowledge of one's surroundings has been applied historically to linear measurements, for example. Learnt and unconsciously maintained patterns of proxemics[57] can also reveal things about the space occupied by people. There are eight dimensions which influence culture-specific proxemic behaviour, examples being thermal, olfactory, kinaesthetic or touch codes. (Hall 1963, 1003–1018.) As I see it, these multifaceted corporal characteristics of sound and music play an essential role in the world-making process of a film and affect the process of immersion.

---

[57] Proxemics is the study of personal use of space and its effects on behaviour, communication or social interaction and population density in general (Hall 1963, 1003–1026).

3.3 Immersed in the story world

According to the Oxford English Dictionary (2023), *immersion* can have many definitions, but the most common ones repeated in the research texts are “dipping or plunging into water or other liquid; and transferred into other things; and absorption in some condition, action, interest, etc.” In this study, immersion is seen as a combination of the two latter definitions: transference into another psychic position. I comprehend immersion as a purely mental phenomenon, a by-product of the audio-viewer’s imagination (Ryan 2015, 61). It is a cognitive notion, which tries to take hold of the mental engagement of an experience (Agrawal et al. 2021, 656). Immersion includes intense focus, which can lead to loss of self, as in a distorted sense of time and place. When reading is immersive, the mental image of the narrative (the story world) is built upon real-life experiences, inferential mechanisms, cognitive models and cultural knowledge (Ryan 2015, 63). The situation is similar with film viewing, although immersion in this setting requires a cinematic sensibility as well (Richardson & Gorbman 2013, 6; see also Mera 2016b, 159–161), which could be seen as the art of audio-visual reading. Film’s expression of space can be observed through the immersivity it creates. Immersion is described as a state of participation, which is defined by diminishing distance to what is shown and in the increasing emotional engagement to what is happening (Grau 2003, 13).

The study of immersion has been an important research topic in video game and virtual reality studies but has been applied to a number of other areas too – studies in literature and films, to name a few (Agrawal et al. 2021, 656). Traits of momentariness and experientiality provide some research challenges such as how one can grasp the transitory moment when a phenomenon occurs. Immediate post-experience surveys can reinforce our understanding of this event. A group of Danish researchers noticed that when their subjects were asked to rate immersion in an audio-visual experience the answers described immersion as a non-binary concept (not like flow, all or nothing), and also that there can be different levels of immersion. (Agrawal et al. 2021, 667.) Whether those levels are of intensity, content or other elements is another matter. Immersion has also been compared to other similar cognitive experiences like engagement, engrossment and flow, as well as presence (see Brown & Cairns 2004; Douglas & Hargadon 2000; McMahan 2003).

When speaking about films, video games and their correspondence in audio-visual expression, might we assume that the findings of these video game studies are applicable to films? Is the filmic immersion similar? When examining the circumstances connected with film and the layers of film experiences, it is noticeable that the audio-viewer of films is passive in the sense that they or their actions do not have any influence on the filmic world, which is quite different to the challenges of games and gamers’ constant need to prove competence. However, in video games, music can enhance immersion when it is encouraging commitment to the story of the game. At the same time, music can also enrich the worlds of games and assist players to move around in different game spaces, which is essential to videogame actions that create meanings. Games are contingent on the cognitive associations between different interpretation of music genres, causality, physicality and characters. (Whalen 2004, 23.) So, sound and music have additional functions in games compared to films.

In Figure 3.3, I have collated three categorisations of immersion from different studies. Two of them are from video game studies (marked with the yellow background colour; Adams 2004, 1–5; Ermi & Mäyrä 2005, 1–14), and one is narratological (Ryan 2015, 85–114). According to these studies, immersion has different kinds of adhesive surfaces at its disposal, and the act is based on different mental qualities. Adams' *narrative*, Ermi & Mäyrä's *imaginative* and Ryan's *emotional* immersions are all attached to the story. This kind of immersion requires emotional coupling either to the setting (the world) or to the characters, to whom subjects begin to bond. For Adams, his *narrative immersion* is similar to the immersion achieved when reading a book or viewing a film. The *imaginative immersion* of Ermi & Mäyrä emphasises the emotional connection with characters, as does Ryan's *emotional immersion*. The next category of immersion relates to sensual data and is in short portrayed as being there. The overwhelming load of perception information of fictitious surroundings brings on this immersion (which is

Descriptions of immersion	**Adams** (2004)	**Ermi & Mäyrä** (2005)	**Ryan** (2015)
- feelings for or identifying with the characters - absorbed with the story and the world (setting, place, space) (*emotional*)	Narrative immersion	Imaginative immersion	Emotional immersion
- being there (cp. presence) - embodied, impressive audio-visuality, multidimensionality (*perceptual, experiential*)	Strategic Immersion	Sensory immersion	Spatial immersion
- specific for games, performance-related (pleasing balance between challenges and abilities) (*physiological*)	Tactical immersion	Challenge-based immersion	
- what keeps readers turning pages, audience speculating (see engagement, flow) - narrated time, logic of the story, expectations (memory) (*conceptual, logical*)			Temporal immersion

Figure 3.3. Comparison of Types of Immersion according to Adams (2004), Ermi & Mäyrä (2005) and Ryan (2015).

indicated in Ermi & Mäyrä's and Ryan's category names). Adams' *strategic immersion* highlights use of place or space in winning a gaming strategy and could also be in the last time-related category, where the logic of the story plays a role, but as it relies also on embodied and perceptual information, I have placed it in the space-related immersion category. The third category connects to game-playing and its physiological as well as mental challenges. The last category is only mentioned in Ryan's categorisation, and this *temporal immersion* toys with expectations and can be associated with the internal logic of the story. This categorisation will help me in the final determination of a filmic story world's features, especially in the subjects of this study.

When it comes to sound and music, however, according to film composer and musicologist Miguel Mera the aim of present sound technologies "is to generate a sense that one has left the real world and is 'present' in the virtual environment" (2016b, 93). Is the sound-generated immersion then immersion at all? Perhaps a better word is 'presence'. Researcher of media psychology Werner Wirth and his team have developed a model on the formation of spatial presence (2007, 493–525). Their concept of spatial presence[58] is equivalent to spatial or sensory immersion, which was introduced in Figure 3.3 above. Wirth's model proposes a two-step construction for the formation of this kind of presence: the first step is the perception of being physically located within virtual surroundings. The second step refers to the opportunities to take action there. (Wirth et al. 2007, 497–498.) Wirth's team therefore sees in spatial presence two phases of absorption: initial engagement and total immersion. They also take as their premise the argument that the state of spatial presence is binary (on/off) (Wirth et al. 2007, 497), and this is perhaps due to immersion's ability to influence the subject's concept of time. This study also categorises films and books as low-immersive media, but it does not offer an adequate explanation of how only motivation is needed to be engage with them so that immersion is gained, nor if alternatives to motivation exist. This to me implies that immersion can be achieved voluntarily and can be planned, which in my experience is quite the opposite.

The act of grounding narratives into the story worlds partly explains their immersiveness (Herman 2011, 570), and their connection to experienced involvement (Ryan 2014, 43). However, it is also in part the tradition of adaptations and franchises associated with sequels, prequels, variations etc. of the same story that offers the instant feeling of familiarity and enables immersion into the known story world without requiring the effort to build (imagine) the world from scratch again. This is true in the story worlds of a film series like *The Lord of The Rings* (2001–2003, dir. Peter Jackson) and / or *The Hobbit* (2012–2014, dir. Peter Jackson), for example. (Ryan & Thon 2014, 1.) I argue that this applies also to fairy tale films. Adapted fairy tales are familiar to audiences, or at least their narrative is sufficiently conventional in Western culture. Either way, these filmed stories are recognised and read with the procedure of naturalising them. Here, I am using Seymour Chatman's concept of *naturalise*, which he explained regarding (fairy tale) films as understanding them more directly while forgetting their conventionality, being absorbed into them and filling in the gaps as necessary for coherence and verisimilitude. (Chatman 1980, 49.) Naturalising happens also when we are watching any other fiction film, for we do not conceive that viewing a film refers to the film camera documenting events, but rather we feign that the camera is our visual route into the story world (Ryan 2014, 38). In my opinion, the same holds true in the case of the sounds and music of the film. Therefore, we not only recognise the sounds and music, as well as their sources, but we also assume that they are inherent to the story world either physically or mentally, especially in the case of nondiegetic music.

---

[58] In addition to being the intensified enjoyment of using entertainment media, spatial presence can also be something concrete, as in medical teleoperation or in simulation-based learning (Wirth et al. 2007, 495).

3.4 Soundtrack as world-making mechanism

> Our brains are programmed to tune into stories with an intensity that can obliterate the world around us (Murray 1998, 98).

In their early days, films were considered larger than life, but as they have become more and more mundane, the audio-visuality has stretched out closer and closer to us, as the above quote by digital media researcher Janet H. Murray describes. First, television came into our homes and cinema lost its ethereal existence. When computers began to use graphic interfaces, audio-visuality spread beyond entertainment and art. Most recently, different kinds of audiovisual devices such as hand-held tablets and smart phones have invaded our everyday life and the way we communicate. This process has been challenging to say the least to the production of films and other audiovisual artworks (e.g. video art, multimedia, installation and artificial reality). Because of all these developments, films have had to develop their own distinctive expressive modes. Audiovision has not been enough. The other senses have had to become involved. Films of new audiovisual aesthetics evoke sensations of other senses, such as touch (see Marks 2002, 18–20; Richardson & Gorbman 2013, 21).

In the adaptation of a literary source to film (in the case of this study – in fairy tale film), the text's inherent world is given organoleptic properties. Whatever sensory knowledge was built in the text is presented selectively in a film adaptation. Applying philosopher Nelson Goodman's thought, the (world-)making is remaking

(1978, 6). I see fairy tale film's story world as a remake of its written forerunner. Hence, the act of world-making in adaptation can be seen as management of alternatives, reinterpreting, selecting or augmenting the present into other similar but unique worlds (see Clark et al. 2017, 12). Concerning sound and music in film, my presumption is that although the soundtrack employs various sonic and musical ways to interlock with the diegesis, it is actually the fundamental qualities of the sound, such as the materiality or the locational information of an audible sound which hold a key position in determining the spatiality of stories. These qualities of sounds and the structural character of music are also designed to have an emotional impact in addition to being linked to our cognition, especially to our sonic memory, which has traces from our biological past, for instance the fight-or-flight response (Sloboda 2003 [1985], 265–268) and episodic memory.

Film sounds can utilise different kinds of codes. Claudia Gorbman has listed the following film music codes as (1) cinematic (sounds in connection with cinematic narration, particular to film), (2) cultural (sounds revealing the socio-historical connections and references of the film) and (3) pure musical codes (sounds employing their inner properties and qualities) (Gorbman 1987, 12–13). She defines them from the analytical viewpoint of the soundtrack, and keeps the sound as a starting point, but I would argue that all these codes are relevant from the point of view of film narration also. For example, taking the story world as the starting point for sound narrative, 1) the cinematic codes are linked to the location (the set) and to their sonic sources in the film's story world (framing the world). 2) The cultural codes lie in the colour and tactile qualities of sounds, as they are then interpreted through culturally bound ideas of aesthetics and emotions. 3) The musical codes deal with the acoustic nature of the sonic material. This interpretation represents the sounds of the story world as direct objects of hearing, emphasising the immediacy of sound. These sounds and their codes can be perceived in a short period of time, and are therefore more direct in their effect. This directness in turn has an emotionally greater impact, and it affects the process of immersion.

The narrative can interpret larger sound bodies. For example, it is good to acknowledge the three sound spheres of the film, which are blended in the viewing and listening experience: firstly, there is the fictionally created inner sound world *the diegetic space* of the film. Secondly, the *nondiegetic space* of the film is the sound orbit of most fictional sounds, as they are the added adornment to the story world. Thirdly, the *space of audition*[59] comes closest to the audio-viewer, for there the unity of all soundscapes will be heard – be it the cinema auditorium, one's living room or public space (Carroll 2016, 56). In this study, I will be mainly analysing the film's diegetic and nondiegetic spaces with regard to how they affect the diegesis, especially the story world. Although all the spaces together create the comprehensive filmic soundscape, the borders might be difficult to differentiate and specify (in section 3.1. the related concepts are defined). The audience on the other hand does not just hear passively, as humans have the learned ability to listen and comprehend, in other words to determine and hierarchise sounds. Its opposite is known as the 'cocktail party' effect (cacophony of sounds). On the other hand, film viewing is spatially dislocated, since the experience is divided between the distant projected visual image and essentially enveloping sound. (Stilwell 2001, 169 & 173.)

---

[59] The space of audition should not be confused with the point of audition, which is understood as the hearing point of the character (see Annex 1: POA).

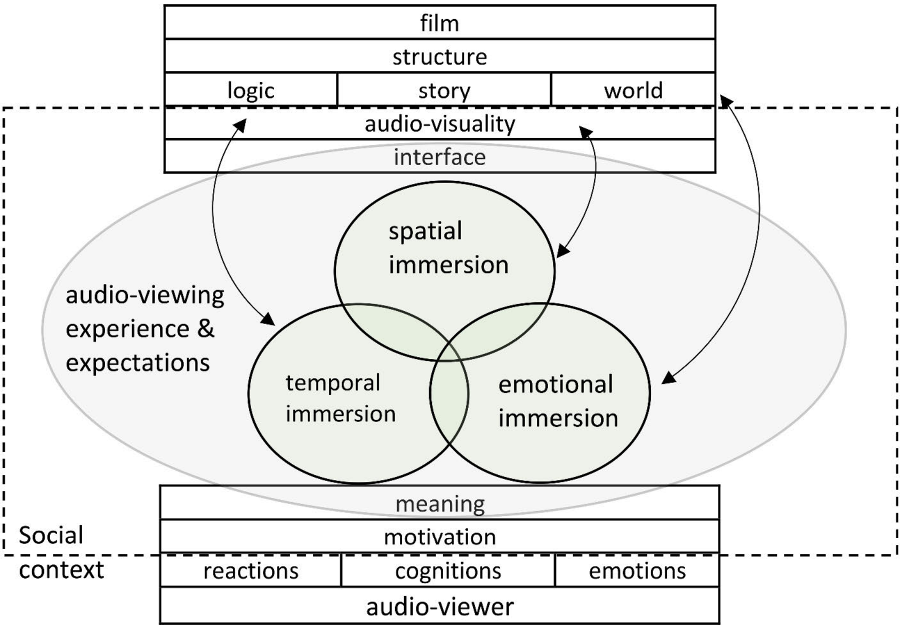

film
structure
logic
story
world
audio-visuality
interface
spatial immersion
audio-viewing experience & expectations
temporal immersion
emotional immersion
meaning
motivation
Social context
reactions
cognitions
emotions
audio-viewer

Figure 3.4. Model of the formation of the film viewing experience and immersion. Based on the SCI model (Formation of gameplay experience) (Ermi & Mäyrä 2005, 8) and varieties of immersion (Ryan 2015, 85–114).

Figure 3.4 is my model of the formation of the film viewing experience and immersion. I have adapted Ermi's and Mäyrä's SCI (sensory, challenge-based and imaginative immersion) model which illustrates the formation of gameplay experience (Ermi & Mäyrä 2005, 8), and Marie-Laure Ryan's varieties of immersion, which she has observed while examining different narratives (Ryan 2015, 85–114), to produce a design that illuminates the process of film viewing from the mental viewpoint. As this study explores the story world of fairy tale films and its relationship with the occurrence of immersion, this model clarifies how, when and showcases how different modes of immersion are in conversation with the film during this, and how the large social context affects the phenomenon, the film and the audio-viewer. The model also places the audio-viewer in this process of experiences and expectations. At the same time, the audio-viewer could also be perceived as the position of the researcher, as readings should be founded on experiences. In other words, the method of close reading takes into consideration those meanings that are produced by objects, performances and events embedded within a cultural context. (Richardson 2017, 5.) Close reading could be described as careful observation and attentive analysis of items and phenomena. Larger objects of study can be approached sequentially, for instance symphonies through their parts and films through their scenes (Richardson 2017, 19). Close reading often concentrates on the importance of apparently minor details as elements generating meanings (Richardson 2017, 27). The final essential phase of close reading is interpreting and finding relevancies and connections.

Lastly, another trait of audiovisual sound is familiarity both by virtue of structure and quality. By structural means, I refer to the placement of music or sound in particular sections of a film, for example in scenes that deal with great emotions or in action scenes. This also implies that certain sounds are excluded from some scenes, which could be characterised as a conventional way of using music. This common distribution of sound and music is inherited, a historical remnant, and it is also something that is learnt by viewing films. By familiarity of sound quality, I refer to the main principle of the sound design: the authenticity (fidelity) of a sound is not as important as its quality, that is, the sound of it. For example, Foley[60] artistry is based on this verisimilitude principle. Convention in this study is understood as a habitual mode of behaviour or expression, which can appear in narrative patterns / schemes (see Propp 1984), or for example in Western art music as tonal structures (see Dahlhaus 1990). This multilevel familiarity of fairy tale films and their music inspired me to study their soundtracks more carefully. Could the narrational and musical conventionality facilitate or even afford naturalisation and thence immersion?

---

[60] Foley sounds refer primarily to the noise made by the sound actor's movement in synchronisation to either a shown film or a heard radio play (Sonnenschein 2001, 41–42). Today, in colloquial use, Foley sounds are beginning to signify all sound effects (see Appendix 1).

4 Musical world-making in *Sleeping Beauty* and *Snow Queen*

In this chapter, I will analyse two Finnish film adaptations of internationally well-known fairy tales, *Prinsessa Ruusunen* (1949, dir. Edvin Laine; Sleeping Beauty) and *Lumikuningatar* (1986, dir. Päivi Hartzell; The Snow Queen). In addition to their imaginative scenery, abundant costumes, and vivid cinematography, both of these films are known for their soundtracks. For example, the Wedding March of *Prinsessa Ruusunen* is today one of the most popular wedding marches in Finland, and there is an orchestral suite of *Lumikuningatar*'s film music, which can be described as a symphonic poem (Huida 2005). The film music in the other case studies of course has its own merits, but these two chosen examples clearly draw on specific film music traditions: *Prinsessa Ruusunen* on the tradition of film musicals and musical theatre (see Altman 1987), and *Lumikuningatar* on the leitmotif technique of Western art music of the 19th century, which was exported to Hollywood with composers of European descent (see Cooke 2010). Furthermore, particularly in these two films, music has an important role in the creation of the fairy tale film world's elevated mood. Using these two case studies, *Prinsessa Ruusunen* and *Lumikuningatar*, as my examples, I will demonstrate the musical existence of this ideal world of classical fairy tales, and how music can act as a common denominator in this construction. After introducing the films, I will read example scenes more closely and present the combined findings at the end of the chapter.

4.1 The first filmed fairy tale world in Finland

Prinsessa Ruusunen (1949, dir. Edvin Laine; Sleeping Beauty) is a 93-minute-long, black-and-white film with mono sound and in the aspect ratio of 4:3. Although the film is not the first Finnish film which uses an adapted script or addresses child audiences,[61] it is the first feature film based on a classic fairy tale. The film's plot

---

[56] The first Finnish film with an adapted script and a target group of children is the silent film titled *Ollin oppivuodet* (1920, dir. Teuvo Puro). This is based on Anni Swan's novel of the same title. (Ollin oppivuodet 2020, see also Appendix 2).

utilises themes from various versions of the Sleeping Beauty story. Repeated themes include a royal couple's childlessness, the malediction received at the naming ceremony, a spindle's prick, a 100-year-long sleep and a rescuing prince. The film also employs traditional imagery from old fairy tale books – a pseudo-historical fantasy style combining rococo-like costumes and baroque-like scenery. The soundtrack is based on a symphonic orchestra score, and its musical style seems to imitate Hollywood's golden age model (see Gorbman 1987). Music has an enormous role in the film. This is not only due to the fact that approximately fifty per cent of the film is accompanied by music.

Screenwriter Toivo Kauppinen adapted this over fifty-year-old eponymous[62] stage play by Zacharias Topelius for the film. This tale of a princess who cannot wake up has lived in European literature for over 600 years (Apo 2005, 139; Apo 2018, 143), and Topelius was not the first to rewrite it as his own adaptation: for example, over 220 years before Topelius, the Italian Giambattista Basile wrote his version of the story (*Sole, Luna e Talia*; Sun, Moon and Talia) to be included in his story collection; 60 years after him, the Frenchman Charles Perrault edited his own version of Basile's tale (*La Belle au bois dormant*; The Beauty Sleeping in the Forest), and lastly 100 years after Perrault, the reins were taken by the Brothers Grimm, who wrote down a popularised version of the story (*Dornröschen*; Little Briar Rose) told by their friend Marie Hassenpflug, a descendant of French Huguenots (see Apo 2005, 146–163; see also section 2.1).

When *Prinsessa Ruusunen* was released on April 8th, 1949 (Prinsessa Ruusunen 2020), it was clearly a noteworthy event within the Finnish film industry. Critics noted that this film was produced with a healthy budget (Hällström 1949; see also Etelä-Savon Sanomat 20.4.1949), which could be observed in the use of grandiose sets and luxuriously glimmering costumes in the post-war poverty-stricken period. Unfortunately, the film was not shot in colour, to the disappointment of the creators (e.g. Laine 1983, 26) and the audience. Years later, director Laine revealed the financial reality of the film production in his memoirs titled *Tuntematon sotilas ja Pylvässänky* (1983):

> There was no money. No funding source saw it as their duty to support film making in any way. In that situation, we film-makers were helpless

---

[62] This film adaptation is well-known in Finland even today. This is due to regular broadcasting by YLE [National Broadcasting Company in Finland]. Over the last 20 years, the film has been seen 10 times and today it can be found on the web site of Elonet. There had even been a screening of an earlier unknown version of Sleeping Beauty in Finnish cinemas as far back as 1908–09 (Prinsessa Ruusunen 2020).

> […] No one has made a fortune by film-making in our country. Not even the producers. Business failures, yes, those have occurred. In the case of *Prinsessa Ruusunen,* the lack of money ate away at me more sorely than usual. For the creations of a gifted set designer went in a way to waste." (Laine 1983, 26–27. [Translation by author.])

In these circumstances, inventiveness and resourcefulness were needed. During the filming, director Laine used technological devices and clever camera angles in novel ways (Veistäjä 1949; see also Hällström 1949; Etelä-Savon Sanomat 20.4.1949). In this regard, especially the smoke machine seemed to have aroused interest among critics, who did not know what to call its vaporous output (cloud, fog, fumes), but they agreed that it was the cause of the fairy tale veil which wrapped the film in its own magical embrace (Etelä-Savon Sanomat 1949; see also Veistäjä 1949). Some of the journalists were even concerned about the amount of smoke used – maybe it was excessive for dream-like expression (Hällström 1949), or perhaps there was so much smoke that the actors and actresses were being asphyxiated (Kataja 1990). The hand-held smoke generator used by the boy playing the character of Sandman in the 'Falling Asleep' scene (discussed below) was a novelty mentioned by critics.

The film's reviews after the premiere were quite positive, praising the mood and spirit of the old *Topelian*[63] fairy tale, which was conveyed to the attending audience. The acting was the preferred target of critical evaluation in the reviews. The child actors were mainly praised for their likeableness, but the voice production of some of the adults was remarked on as being too rigid. Nevertheless, the casting seemed to be accurate, for the actor (Martti Katajisto) playing prince Florestan was mentioned in the reviews as being fanciful, and the royal couple (played by Aarne Laine and Mirjam Novero) seemed as if from a deck of cards (Hällström 1949; Veistäjä 1949; Etelä-Savon Sanomat 20.4.1949; Satakunnan Kansa 4.5.1949; see Figure 4.1.). The appearance of royal characters therefore was regarded as polished and lavish, as they seemed to echo the traditional fairy tale imagery still in use even today.

---

[63] The term *Topelian* refers to author Zacharias Topelius, who wrote the first Finnish fairy tale. He is introduced in the previous chapter 2, section 2.2.

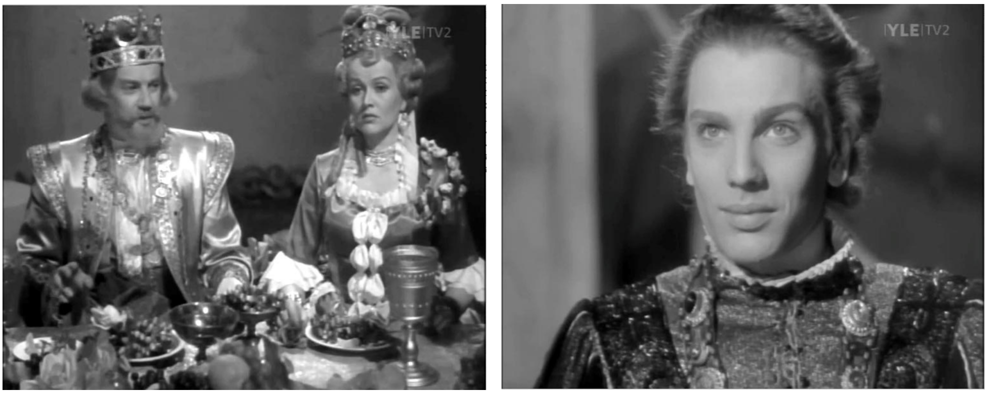


Figure 4.1. Prince Florestan (left, Martti Katajisto) and the royal couple (right, Aarne Laine as king, Mirjam Novero as queen) from Prinsessa Ruusunen (1949).[64] Note the extravagance of the costumes and curly hairstyles, which make reference to the conventional illustrations of fairy tales (see Bodmer 2003; Doussot 2011).

In 1870, Topelius published his Swedish version (translated to Finnish in 1893) of the fairy tale as a children's play of three acts. Where the first act of this *Prinsessan Törnrosa* (Princess Briar Rose)[65] follows Perrault's version, the second and the third acts are founded on Grimms' variant (Apo 2018, 168; Apo 2005, 170). During the first act, the baby princess receives her christening gifts from six kind fairy godmothers and a prophecy of doom from a malicious one. The second act is about the realisation of the prediction and the princess falling asleep. In the last act, Prince Florestan arrives and awakens the princess chastely with a kiss to her forehead. The play ends with a party celebrating their engagement. Topelius embellished the otherwise quite short story by adding a row of interesting side characters: like the over-worked kitchen boy Sam, who dreams of a full beard, and the poor village girl Sanna, who testifies to the passing of time. (Apo 2005, 170.) Topelius also attached humour to the fairy tale, not only via the part of Sam but also by stereotyping the adult characters. For example, the unpretentious King disapproves of the priggishness of the court ladies and orders them to use woollen socks with their silk shoes. The suspense of the story is connected to the augmented role of the malicious, dark-eyed fairy Mörköga (in Finnish, Tuonetar, the name I will use henceforth),[66] who is said to be the daughter of death. For example, in the last act, when observing the prince's arrival, she and the good fairy Ljusöga (Light-eyed; in Finnish Valotar) count the minutes to the full 100 years, because after that moment the princess and her court would be in sleep for all eternity. (Apo 2018, 168–171; Apo 2005, 170–172.) This Sleeping Beauty play version by Topelius was familiar to the Finnish audiences from the many stage productions,[67] but also from his story book series *Läsningar för barn* (1865–1896; see also section 2.2).

---

[64] Although these screen captures are from a copy broadcasted in Finnish television (channel YLE 2), I have made my observations from the original DVD of the film.

[65] The Swedish name of Topelius' fairy tale is a nod to the Grimms' version and to the roses with thorns, but the Finnish translation is more neutral in its meaning and reminds one of Perrault's titles (Apo 2005, 139). This is why I have chosen to use either the Swedish name or the internationally known English name while analysing the film.

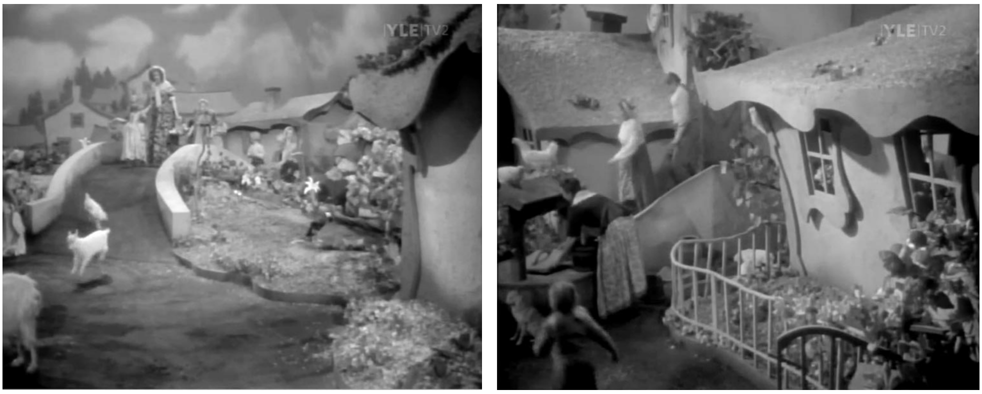


Figure 4.2. Sets of the village in *Prinsessa Ruusunen* (1949). The curvy lines of the stage props and painted backdrop resembles the animated world of Disney's cartoon films. Live animals (chicken on the left, jumping goat on the right) give the illusion of being outdoors.

When Toivo Kauppinen wrote the screen play adaptation, he diversified the stage play by adding other locations besides the primary set – the castle (Prinsessa Ruusunen 2020). In Topelius' play, the scenes happen either inside the castle or outside of the castle wall (Topelius 1982, 2–22). The added locations were settings in the garden, different parts of the castle itself (not only the banqueting hall) and the tower of the castle, as well as various sites in the nearby village. Filming was done on the set without any exterior shots. Live animals, for example goats, pigs, chickens, ducks and doves, were brought to animate the imagined outdoor village scenes (see Figure 4.2. above). As a set designer at the Finnish National Theatre, Leo Lehto did painstaking work on the scenery, for his first endeavour on a film set.[68] (Prinsessa

---

[66] Literally, the translation of the fairy's Swedish name is Dark-eyed. The Finnish translation of the name Tuonetar refers to her connection to the underworld. (Apo 2018, 168–169.)

[67] The digitised copy of the score contains markings of theatrical performances at least in 1931, 1934–35, 1937–38 & 1944 (Melartin 1904a).

[68] Leo Lehto received a Jussi award (see section 1.3, footnote 23) for the best set design on *Prinsessa Ruusunen (1949)*'s designs.

Ruusunen 2020.) "No one who was shooting the film will forget his rich colour pallet," recalled director Laine in his memoirs (Laine 1983, 26). Maybe it was Lehto's background in the theatre that shone through in the scenery of *Prinsessa Ruusunen* (1949), for reviews belittled his sets as stylisation with papier-mâché roses and cardboard pillars (Etelä-Savon Sanomat 1949). The rounded castle halls, doll-like gingerbread houses and the multitude of paper roses in a cramped park brought theatre-like charm to the studio film, said one of the reviews (Hällström 1949). Perhaps it is this artificiality and its pervasiveness which acted as an estranging feature in the film, or which called into question the surrounding reality and allowed the audience to believe in the fantasy of the fairy tale world (see Figure 4.2.).

4.2 A fairy tale turned into a musical drama: The music in *Sleeping Beauty*

The well-known Finnish composer of art music Erkki Melartin composed the incidental music for *Prinsessa Ruusunen* op. 22 as early as 1904,[69] and the music had already gained some popularity. Later, the play music was performed in various arrangements, created either by the composer himself or others (see Poroila 2020, 57–62), and as an orchestral suite, which consists of the following parts (if the original names of the Teosto play score differ, they are in brackets with the page numbers [Melartin 1991[70]]): 1. *Overture* (pp. 1–12), 2. *Minuet* (Liverworts, pp. 68–80), 3. *Waltz* (Roses, pp. 81–96), 4. *Moonlight Ballet* (Water lilies, pp. 97–107), 5. *Grand Waltz* (Christmas candles, pp. 108–138), and 6. *Wedding March* (pp. 188–207) (Melartin 1999; see also Poroila 2020, 57–62; Melartin 1904b).

When film composer Heikki Aaltoila took on the task of arranging the film's music, he was faced with a challenge. Aaltoila ended up using all of the parts of the orchestral suite and also other parts of the original play score (not all), while also adding his own music to the soundtrack ensemble. A significant change to the original music was that Aaltoila did not follow Melartin's narrational or dramatic ideas.[71] For example, during the opening credits, Aaltoila does not use Melartin's *Overture* but instead employs Melartin's theatrical ending, the *Wedding March* (Melartin 1991, 188–207), which Melartin considered to be the conclusion of the story. This was not the only dramatic change: Aaltoila also hacks the march movement into pieces (signals and melodies) and utilises them in scenes which are dramatically different from each other. For example, the opening signal of the French horns in bars 1–3 (see Figure 4.3, transposed to sounding pitch) is always used whenever there is a royal announcement to the villagers or royalty is arriving. This motif-like signal is heard approximately 20 times during the film. It could therefore be recognised as almost an idée fixe by Aaltoila.

---

[69] Melartin received a commission from Suomalainen teatteri (the Finnish Theatre Company in Helsinki) in autumn 1904. The work was done quickly before the end of the year, so that it had its premiere at the Finnish National Theatre on the 4th of January 1905. (Poroila 2020, 57.)

[70] In the text, from now on I will be using the original names of the Teosto play score. My main analysis material is of course the film itself, but I have also taken advantage of the Teosto play score (Melartin 1991) and the recording of the above-mentioned orchestral suite (Melartin 1999) as my main assistance in analysing the music. I have also cross-checked my interpretation with a known listing of the film music in the Elonet database (Prinsessa Ruusunen 2020; see also Poroila 2020).

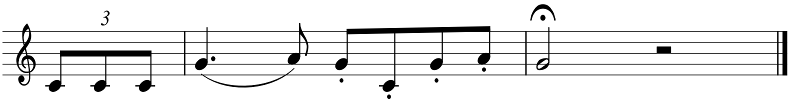


Figure 4.3. Sleeping Beauty signal (Melartin 1991, 188).

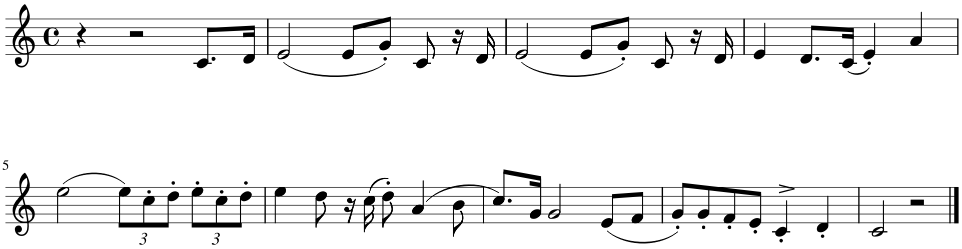


Figure 4.4. Fanfare melody of the Wedding March (Melartin 1991, 188–190).

The melody of the *Wedding March* in bars 5–13 (see Figure 4.4, played by oboe) is played during royal processions, even when the Queen is strolling alone (0:05:17–0:05:37) in the castle garden or stating the arrival of foreigner Prince Florestan (1:16:03–1:17:39). It seems Aaltoila used some of Melartin's melodies leitmotifically, because the melody of the *Wedding March* is not the only one which is exploited in this way. For example, the ominous melodic theme (see Figure 4.5, played by first violin) which accompanies Tuonetar's malediction (0:30:03–0:31:06) is also heard when the prediction is almost at hand (1:00:23–1:02:02) and at the end, just before the prince arrives at the castle (1:18:35–1:20:58), when the curse is almost complete. In a similar way, the sleeping theme of the *Overture* played by violincello (see Figure 4.6, transposed to treble clef and an octave higher) is a signifier of sleep or falling asleep. It is first heard when the baby princess is sleeping in her cradle before her naming ceremony (0:22:38–0:24:12), a second time when the princess has fallen asleep as predicted after the spindle pricks her (1:07:11–1:12:32), see next section 4.3 for a detailed analysis of this scene, and for the last time when Prince Florestan arrives at the dormant castle after climbing over its wall and seeing the effects of Tuonetar's malediction (1:21:05–1:23:05).

---

[71] Note that at the time of filming, Erkki Melartin had been dead for over ten years, as he died in 1937.

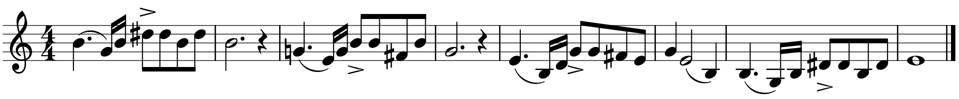


Figure 4.5. Tuonetar's malediction theme (Melartin 1991, 44).

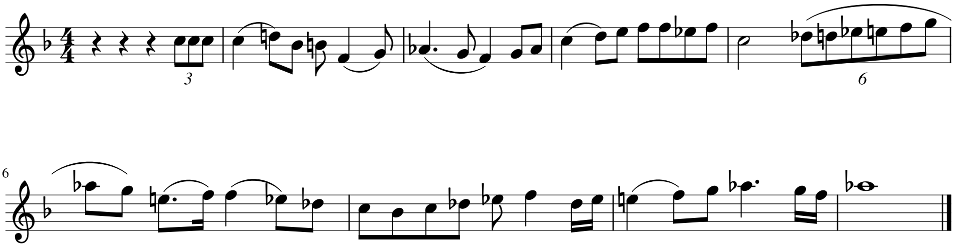


Figure 4.6. Sleeping theme of The Overture (Melartin 1991, 3–5).

Although in their book *Composing for the Film* (2007 [1947], 1–2) Theodor Adorno and Hans Eisler considered the leitmotif to be a bad habit of film composers of the classical Hollywood period,[72] a great deal of time had passed, and the application of the leitmotif had changed. While Aaltoila does employ Melartin's melodies in music the same way as Adorno and Eisler claim, he does not modify or develop the melodies like leitmotifs as they were used in the art music of the 19th century, but instead leaves them as independent entities, which are easy to observe, even sing along with (Adorno & Eisler 2007, 2–3). Film music historian Roger Hickman speaks of such cases as borrowing, either as direct, recognisable arrangements or as more altered adaptations (2006, 38). I prefer to describe them as quotations. I argue that Aaltoila applies these melodies in a narrational, semantic manner, which could be interpreted as the symbolic nature of the leitmotif. A good example of this is the sleeping theme, for when it is first introduced (0:22:41–0:24:15) in the image track the nanny shushes the valet, the cup-bearer and the lord chamberlain for speaking too loudly in the corridor while the princess is sleeping.

---

[72] By classical Hollywood I am referring to the Golden Age of Hollywood, from the early 1930s to the mid 1950s (Cooke 2010, 68).

The association of the theme with sleeping is reinforced when the lord chamberlain breaks the fourth wall by his shushing directly of the audience.

As demonstrated, Aaltoila reuses Melartin's music for his own purposes, but he also draws from it, for he applies some of the songs in their original narrational points, that is in the correct scenes. This happens in two instances with four songs: at the birthday party of the 5-year-old princess, during the song and dance programme, two songs (see the songs of *Little Gardener* and *Fishermen*: Melartin 1991, 54–62) are performed in succession (0:53:53–0:55:22). The last two Melartin songs are sung just before the pivotal moment in the drama, when the spindle pricks Ruusunen's finger and she falls into her 100-year-sleep. At first, the malevolent fairy Tuonetar provokes the princess with a song to take the spindle into her hands (1:04:21–1:05:23; see Melartin 1991, 140–143). On the latter occasion, Ruusunen sings happily while spinning and enjoys the spindle's action (1:05:25–1:06:08; see Melartin 1991, 144–147). The film also contains three other singing scenes, which I presume are either composed by Heikki Aaltoila or improvised by the actors. I draw this conclusion because in the case of these three songs I was unable to locate their notation either from the Teosto play score of Erkki Melartin (1991) or Poroila's extensive catalogue of Erkki Melartin's works (2020). Why then is there improvised singing, if Aaltoila has written additional music? As the production schedule was short as well as tight, there were scenes that could be seen as encouraging improvisation. The first assumed improvisation moment is in the castle garden scene when the shoemaker (actor Arvo Lehesmaa) introduces his dancing thread by dancing and singing along with the first phrase of the folk song *Ah, du Lieber Augustin* (0:07:18–0:07:24), and the second moment is when the princess finds the spinner Liisa in the castle tower by following her singing voice (1:02:02–1:02:50). However, in the latter scene, it is difficult to make out either the melody or the lyrics of the song sung – it sounds like she is humming. It has been noted on the film's web page on the Elonet database that there is *Liisa's Spinning Song* (composer Heikki Aaltoila, lyrics Toivo Kauppinen; Prinsessa Ruusunen 2020). If this hard-to-hear song is this named song, then it is Aaltoila's, and not improvised at all. The third and distinct scene involving social singing happens during the village visit of the 5-year-old princess. There she calls at the cobbler's workshop, where she finds a shoemaker singing with his apprentices a working song, *Cobbler's Song* (composer Heikki Aaltoila, lyrics Toivo Kauppinen), while finishing her shoes (0:35:38–0:36:08; see Prinsessa Ruusunen 2020). These three singing scenes are situation-specific, and the songs derive their origin from the action of the diegesis.

Prinsessa Ruusunen (1949) also contains dance scenes, which are interweaved into the narration of different celebrations. These moments bring forward groups of child and adolescent dancers, who mainly act as the entertainers at the festivities: The first dance scene is during the opening of the film, when a feast is organised for the Queen's recovery in the castle garden. There, villagers bring gifts to their Queen and entertain her; that is, a group of young dancers perform a dance to the music of Erkki Melartin (0:08:01–0:09:00). Here, Heikki Aaltoila has arranged Melartin's solo piano piece *Tarantella* from his suite *Miniatures for Piano*, op. 23 (see Melartin 1957, 10–11). The second scene follows this feast, when the King and Queen have heard from the fairy Valotar about the arrival of a baby girl. They embrace the news in a gazebo and behind them a group of girls begin to dance in a mist with a boy masked as the satyr Pan. The music in this scene is Melartin's *Minuet* (0:12:18–0:14:01; see Melartin 1991, 62–80). The last scene, which consists of many dance performances, is the birthday party of the 5-year-old princess: a group of gnomes (child dancers), young dancers with flowers and the courtiers, as well as the little princess herself, dance. This celebrational scene begins with the music of Melartin (*Fanfare Melody of Prinsessa Ruusunen*; see above Figure 4.4; and *Gnome Dance*; see Melartin 1991, 63–67), and intertwines with Aaltoila's dance music, which is stylistically similar to Melartin's for the sake of unity of soundtrack (see the entire scene 0:45:19–0:57:43).

With such a rich content of distinct musical numbers, why has the film not been described as a film musical? In his seminal book *The American Film Musical*, Rick Altman states that according to the industry the film musical is defined as "a film with music, that is, with music that emanates from … the diegesis, the fictional world created by the film" (1987, 12). The dance and song scenes of *Prinsessa Ruusunen* do spring from the narrative of the film. They have a narrational pretext, or almost all of them do. The second dance scene with Pan and the mist seems imposed on the story, but if one acknowledges that the film is a fairy tale film with fantasy components like fairies, a wheel of time, or a lock that can fall asleep, the dance scene could be justified along these lines. But Altman does later define the film musical more thoroughly and distinctly than above quote lets us believe (see Altman 1987, 102–110). *Prinsessa Ruusunen* could then be regarded as a film musical following some of Altman's criteria, for it is a narrative, feature-length film with dance, songs and dialogue. However, when it comes to Altman's syntactic definitions of film musical, *Prinsessa Ruusunen* falls short. Although it is a romantic story (ending in engagement), two thirds of the film are centred solely on the life of the princess, and when during the last third of the film her romantic interest does appear, she is asleep for the most part. So, there is no romantic coupling until the end of the film – that is, dual-focus or parallelism is not the narrative strategy of *Prinsessa Ruusunen*. The same applies to the syntactical use of music. Not all of the film's songs or dances have an explicit affective expression (Tuonetar and Ruusunen are exceptions), which would convey strong emotions like joy or sadness. Furthermore, these scenes do not disrupt the narrative action, even though they hinder the progress of the plot. (Altman 1987, 102–110.) The only song scene that has this kind of communal enjoyment of the music's rhythm and movement which

Altman is after, is the Cobbler's song. Therefore, *Prinsessa Ruusunen* cannot be labelled a film musical. While its status as a fairy tale film is clear-cut, the musical performances in the film are hard to place into a particular film genre. Therefore, I would define the film as a filmed drama with musical features.

4.3 Falling asleep and wandering the castle

Examining the soundtrack of *Prinsessa Ruusunen* more closely, some deficiencies are noticeable: firstly, the sound effects have diminished to the point of being almost silent. A few are audible, but I surmise that there could have been more. Of course, it is good to remember the film's technical limitations when audio-viewed over 70 years after its completion. The original sound is mono. Playback was used at least in the recording of the songs (Prinsessa Ruusunen 2020). So, it would be reasonable to assume that some sounds or sound effects could have been added, or at least it was becoming a practice, as it was passed on from vaudeville, British music hall and radio theatre practices, during the production of the film (see Ament 2014, 3–21). Unfortunately, only Yrjö Saari (1908–1983) is credited from the sound crew, thus it is impossible to know the extent of post-production sound work. Secondly, the film contains a lot of music, and due to the aesthetics and techniques of the 1940s it is kept in the background of dialogue. Further, when the audio-track of the film is as worn as it is in the case of *Prinsessa Ruusunen*, in some of the accompanied dialogue scenes it is difficult to analytically hear the music. Lastly, one of the impacts of this wear is that it affects some registers more than others, which makes it difficult to differentiate by ear which musical instruments in the orchestra are playing. This is why my main help in my close reading has been Melartin's musical score (the Teosto play score) (Melartin 1991) and the recording of his Sleeping Beauty Suite, op. 22 (Melartin 1999), both of which have been helpful.

Regardless of the audio track's condition, to demonstrate the diversity of the *Prinsessa Ruusunen*'s soundtrack I here analyse the *Falling Asleep Scene*, as it is also narratively one of the key scenes (in addition to the malediction and the waking up with a kiss). As the falling asleep affects all those living in the castle, it has been utilised to demonstrate the different locations of the castles, and this is done with part of the *Sleeping Beauty Suite, The Overture* (Melartin 1999; see also Melartin 1991, 1–12). The scene begins when the princess spins the thread with the help of a spindle and sings joyfully of how it feels. When she hurts herself with the spindle,[73] she stops singing and the nondiegetic music starts even before she falls asleep. From here onwards, the orchestral suite's overture is the musical basis of the scene, for it seems to dictate the flow and tempo of the scene by impacting the editing and smoke effects, in addition to the lights (see the whole scene analysis in Figure 4.7. *The analysis cue sheet of the Falling Asleep Scene in Sleeping Beauty* [1949]). When comparing the scene's music to the Teosto play score, in the film the music has an added repetition after the first 35 bars (mark D is the repetition point) (Melartin 1991, 1–6). Also, the opening three bars and the final seven bars have been edited out, which is the arrangement work of Heikki Aaltoila, as his cue was to harmonise the soundtrack to image track.

---

[73] In Finnish, the spindle is actually an active object. When the princess gets hurt, she utters "Your spindle pricked me" and thus blames the spindle for the act (1:06:13–1:06:15; see also Topelius 1982, 16).

In the image track, the scene begins with a close-up of Ruusunen's (played by Tuula Usva) hand holding the spindle, and it seems to prick her. After this, the confused Ruusunen, the sleeping spinner Liisa (played by Elsa Turakainen) and a very pleased, malicious fairy Tuonetar (played by Enni Rekola) are shown in a montage of medium shots. The music begins at the same time, when the image moves from a close-up of the hand holding the spindle to medium shots of the above-mentioned persons. The music starts with an ascending melody, which is constructed from a sequence of motif A (see Figure 4.8). While this is happening, we see Ruusunen settling in her chair to sleep. The ascent of motif A is stopped by the harp's arpeggios (rolled chords), which could be interpreted as a mark, the sound topic[74] of a magical act. This is also a starting point of the descending sequence of motif B (see Figure 4.9), which seems to illustrate the heavy breath of a sleeper. On the image track, Tuonetar retreats and closes the door. Then Sandman (unknown child actor) with a huge, mist-emitting flower appears (see Figure 4.10). His actions are underscored by a warbling flute, which is presumably improvising, in other words it does not appear in the orchestral suite (Melartin 1999) or in the Teosto play score (Melartin 1991). After this, a mysterious sleeping theme by solo cello (see Figure 4.6 above) with a static tonal background of clarinet, bassoon and French horns change the mood. An ominous timpani and harp play piano–pianissimo dynamics (very quietly), which is why they are almost out of hearing range.

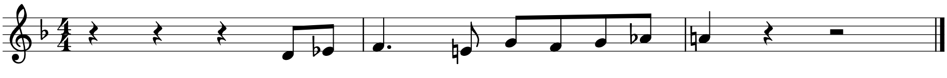


Figure 4.8. Motif A, ascending sequence of The Overture (Melartin 1991, 1).

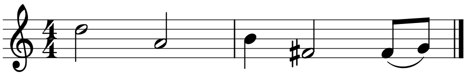


Figure 4.9. Motif B, descending sequence of The Overture (Melartin 1991, 2).

---

[74] Sound topic refers to the sound's effective quality of characterisation, i.e. having different kinds of cultural and semantic meanings (Buhler, Neumeyer & Deemer 2010, 213–214).

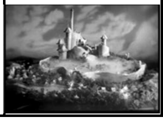
Time	Image	Narrative	Music: Overture (pp. 1–12)
1:07:14		Close-up of Ruusunen's hand with spindle	Quiet moment
1:07:16		When she hurts herself, T. is pleased	Music starts with a climbing
1:07:19		Ruusunen is wondering what happened to	sequence (upbeat to bar 3)
1:07:22		Liisa, who is asleep and doesn't hear	(played with strings and woodwinds)
1:07:29		Ruusunen is getting sleepy, settles to sleep	climb stops with a harp arpeggio,
1:07:42		Tuonetar is satisfied and leaves	when R lays her head
1:07:56		Sandman sprays sleep dust all around the	impro flute starts bar 14 (first R)
		castle, starting from the tower room	cello solo from bar 18 (image of R)
1:08.39		The court sits nodding and yawning	accomp. by clar., bassoon & F. horn
1:09:21		The King wants to eat	plus timpani's crotchet triplets
			Sequence again and larger orchestra
			(from bar 28)
1:09: 51		Sandman enters ball room, sprays around	
		No one notices him, all fall asleep,	When Q & K fall asleep, cello solo
		candles go out	(jumps to bar 3: repetition)
1:10:47		Sam is filling a cake and yawning	
		He falls asleep, leaning into the cake	
1:11:02		Cook arrives in kitchen and notices Sam	
1:11:07		Sam wakes and yawns with a foam beard	
1:11:09		Cook hurries to punish Sam, but…	
1:11:19		Sandman sprays him before he gets to hit Sam	
1:11:38		The garden is coverd with mist	sequence again, more volume
1:12:00		Sandman sprays the guards, closes the gates	(continues forward from D)
1:12:32		He sprays the lock on the gate	
		the lock closes its eyes and falls asleep	
1:12:55		Roses begin to grow over the castle	trills with piccolo, high and low
1:13:14		Mist covers the whole castle and garden	range instruments (end 3 bars from G)
1:13:32		Miniature castle in the mist	Sleeping Beauty signal (arr.)

Figure 4.7. Cue Sheet of the Falling Asleep Scene in Prinsessa Ruusunen (1949), which illustrates how Sandman's activity around the castle ties up the different locations of the scene, and the whole castle falls asleep. (Abbreviations: T = Tuonetar, R = Ruusunen, LiW = Lady in Waiting, AW = another woman, K = King, Q = Queen, F = French.) Note Figure 4.7. extends to second page.

Sound effect	**Voice / Dialogue**	**Voice / Dialogue (translation)**
	Ruusunen : Sun kehräs pisti minua	*Ruusunen* : Your spindel pricked me
	(to Liisa)	(to Liisa)
Flute imitates the device		
not always in synchronicity	*King* : Ei nyt, minä en jaksa enää odottaa	*King* : Now I can't wait any longer for
	Ruususta. Minulla on kuninkaallinen nälkä.	Ruusunen. I am royally hungry.
The King's and Queen's copper	Hyvä herrasväki, aloittakaamme. (yawns)	Dear gentlefolk, let's begin. (yawns)
dishes clank	Anteeksi. On aivan ihmeellistä, kun	Pardon. This is quite amazing to be
	nukuttaa ennen päivällistä.	so sleepy before dinner.
	Queen : Hohoijaa. Ilmassa on ukkosta.	*Q* : Ho-hum. Must be thunder in the air.
	LiW: Liikavarpaani ennustavat sadetta.	*LiW:* My corns predict rain.
	AW : Tosiaan ilmassa on ukkosta.	*AW* : Yes indeed. Thunder in the air.
	King : Ojentakaa (yawn) minulle tuota	*King* : Pass (yawn) me that
	herkullisen näköistä (yawn)...	delicious looking (yawn)...
Steps are heard on the stairs	*Cook* : Sam, Sam!	*Cook* : Sam, Sam!
Lock clunks	*Sandman:* Ai, nyt lukkokin nukkui eikä	*Sandman: Oh, now lock also sleeps.*
Trombone marks the lock's movement	tänne pääse kukaan sataan vuoteen	And no one can enter for 100 years.
Fanfare		

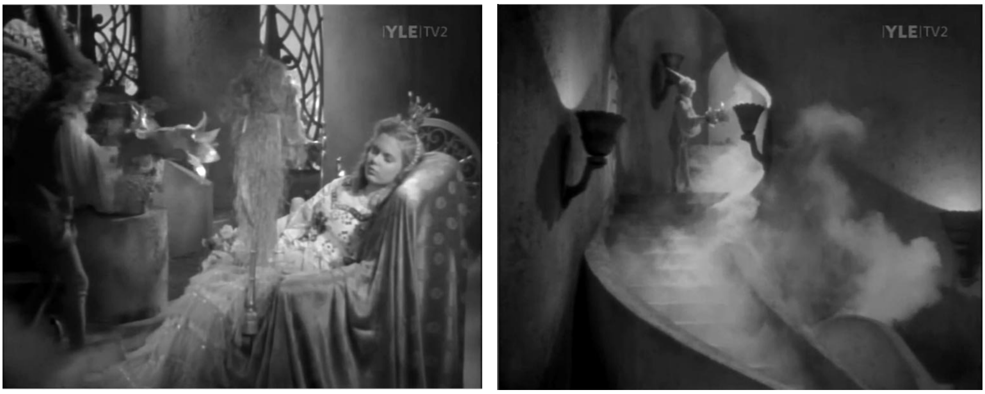


Figure 4.10. Sandman with his ‘flower’ descending from the castle’s tower in Prinsessa Ruusunen (1949). The operations of Sandman’s smoke device are accompanied by an impromptu flute, while a violoncello is playing a tranquil melody in the background.

Sandman continues his visit while descending from the castle’s tower and puffing the sleep smoke as he moves forward skipping (see Figure 4.10). The flute appears to imitate the movements of Sandman with its twirly melody. The visuals segue to the banqueting hall, where the King and Queen with the royal court are waiting for the princess to join them, yawning, nodding and dozing. During the dialogue, the repetition of *The Overture* starts with a larger orchestra and greater volume, as if the music was amplifying the somnolence of the situation. This time the harp indicates Sandman’s arrival at the banqueting hall. After the dialogue and the King’s encouragement to start eating, everyone seems to relax and soon they all fall asleep, including the royal couple, and even the candles which have been illuminating the hall die down. After the repetition, *The Overture* continues past mark D, as the scene changes (see Melartin 1904a).

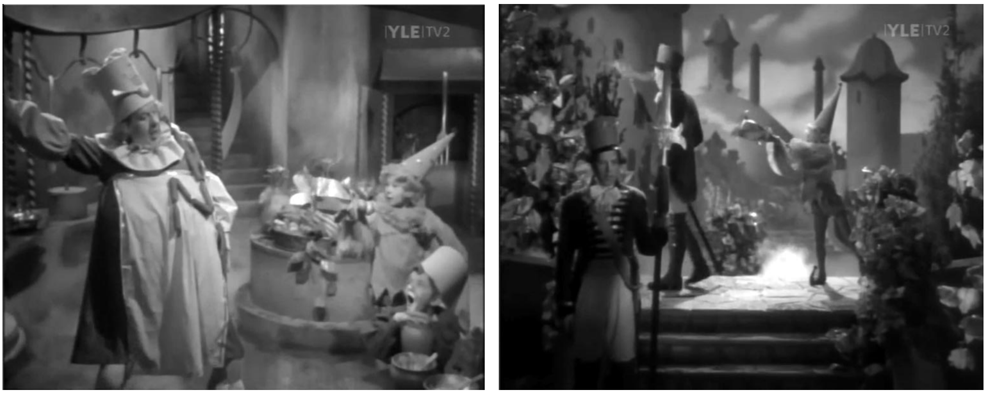


Figure 4.11. Sandman puts the whole castle to sleep in Prinsessa Ruusunen (1949). Sandman’s movements around the castle are accompanied by a slow melody which repeats with a gradual crescendo.

Sandman continues to the kitchen, where the cook (played by Uuno Montonen) is about to give a thick ear to kitchen assistant Sam (played by Birger Kortman), who is nodding off into the mousse cake as he fills it (see Figure 4.11). Luckily, Sandman arrives in time to send a spurt of the sleep dust towards the cook and Sam, who both fall asleep. As the music continues onwards from mark D, woodwinds join doubling strings. Sandman carries on to the garden, where a fountain slows to bubbles and squirts. When he reaches the castle gates, the guards fall asleep (see Figure 4.11.), in addition to the padlock, which is marked with the slide sound of a trombone. This is another sound topic, an effect accomplished with musical instruments, such as the harp's arpeggios at the moment Ruusunen falls asleep while the warbling flute mickey-mouses (see Appendix 1) the movements of Sandman. When the sleep mist spreads and becomes more intense, the volume of the music also seems to increase incrementally. This is confirmed in the score, for at the end of *The Overture* a tutti orchestra is playing. The scene ends when Sleeping Beauty's signal is played (see Figure 4.3 above) by the trumpet and the trombone, as the image track shows a miniature model of a castle being encircled by the mist. The spell is complete.

To conclude, the falling asleep is musically portrayed firstly with the ascending sequence, which might seem odd for a marker of retreat and relaxation, but if one pays attention to the accompaniment of lower strings, which sounds almost like a pedal, it is perhaps indicating the forthcoming stillness of sleep. Perhaps this range of melody and accompaniment indicates a similar distance between sleeper's mind and body. All instructions regarding body movement are not conveyed to the dormant muscles. Regardless, it is curious that the ascending sequence has been chosen to illustrate the first minutes of falling asleep, when the following descending sequence with its half notes resemble the heavier breathing of a sleeper. When the solo cello begins to play the sleeping theme, the half note movement continues in the accompaniment of the wind instruments, indicating that the sleeping stage of Ruusunen's enchantment has occurred. Finally, the scene contains dialogue in addition to music. So, in a way it is noisy for a scene about falling asleep, sleep and sleeping. The lack of sound effects and other sounds is notable, in spite of some descriptive usage of instruments: a flute marks the spraying of Sandman's gadget and a trombone imitates the padlock falling asleep. Maybe this paucity of sounds and sound effects reminds us that falling asleep is actually a fairly quiet activity in itself: a motionless body, stabilised breathing and the breath becoming heavier and heavier. Either way, I was expecting to hear at least one or two snorers to give an authentic impression of a sleeping crowd.

In my discussion of the next analytic example, *Lumikuningatar* (1986), I will examine its sound expression more closely. Both *Prinsessa Ruusunen* (1949) and *Lumikuningatar* (1986) continue the generic tradition of fairy tales as stories about princesses, although these two ambitious productions have their own take on this narrative tradition, which is best recognised in their soundtracks as analysed above and below. Their soundtracks give to the fairy tales nuances and depth of experience, which differ from the visual glitter and splendour.

4.4 The magic of *The Snow Queen*:[75] Adaptation as a means of modernisation

Lumikuningatar (1986, dir. Päivi Hartzell; The Snow Queen) is an 88-minute-long, widescreen (aspect ratio of 16:9) colour film with stereo sound (Dolby Digital). Before making *Lumikuningatar,* director Päivi Hartzell was already known in the film industry for co-directing a fairy tale film entitled *Kuningas jolla ei ollut sydäntä*[76] (1982; The King Who Had No Heart) with another female director, Liisa Helminen. Before Hartzell's reading of Hans Christian Andersen's *Snow Queen* (1845), there had been at least two film adaptations in the Soviet Union (Russia, 1958 and 1967) (Lumikuningatar 2020), and after Hartzell's film, the story has more recently inspired other adaptations, for example Disney's production of the animated film *Frozen* (2013, dir. Chris Buck & Jennifer Lee),[77] which is loosely based on the story, portraying two sisters with opposing personalities (Stilwell 2020, 136). More accurately following the story line is a TV film *Die Schneekönigin* (2015, dir. Karola Hattop), which was partly produced and filmed in Finland (Die Schneekönigin 2020). With her *Lumikuningatar* (1986), Hartzell has created a film about a battle between good and evil featuring a boy and a girl, whose affection, trust and love for each other overcomes every obstacle: the boy, Kai (played by Sebastian Kaatrasalo), falls victim to the charms of the malevolent Snow Queen (played by Satu Silvo), who has a role for him in her plans for world domination. The girl, Kerttu (Outi Vainionkulma), will not abandon her friend but begins to search for him. She travels through forests and snow-covered wilderness, over mountains and water, and meets enchantresses, troublemakers and betrayers, as well as helpers. The critical reception was positive, and the audience praised the film for its rich colour palette and its psychological layeredness (Fränti 1986; see also Wettenhovi 1986).

Director Hartzell's script is in line for the most part with Andersen's fairy tale (more details see Figure 4.12). She has substituted some motifs and characters with her own, for example Andersen's crows have been changed into the Jester and his

---

[75] The Snow Queen is the film's English title (Lumikuningatar 2020). In the text, I will be using the Finnish title *Lumikuningatar* when I am speaking generally of the film. I will refer to the title character by her English name.

[76] This fairy tale was written by Finnish author Mika Waltari in 1945 (Könönen 2010, 52).

[77] The box office success and favourable reviews together resulted in a sequel entitled Frozen II (2019, dir. Chris Buck & Jennifer Lee). It is notable that this animation film utilises indigenous Sámi people to represent the fictitious tribe of Northuldra, and the film was dubbed into northern Sami (spoken also in Finland). (IMDB Frozen II 2020.)

Ladylove, and Kerttu's empowering item (in Andersen' story they are her red shoes, in Hartzell's version her doll) is treated differently – in the fairy tale Kerttu loses her shoes, in the film she always travels with her doll. In general, while the film keeps the narrative on a symbolic, almost allegorical level, the original fairy tale concentrated on ordinary, mundane details. To the makers of the film, the story had a more profound meaning, and in their mind was the idea that children can work through (beyond) their own problems with fairy tales (Kejonen 1989; see also Kämäräinen 1986; Bettelheim 1991 [1975]).

The original fairy tale	**Hartzell's adaptation**
Distorting mirror, broken into shards	Assembled crown of Evil, green stone missing
Balcony kitchen garden as playground (roses)	Picnic at a sandy beach (magical buttons)
Christian message	Moral approach
Kai catches the mirror shards in his eye and heart and turns wicked	Kai is kidnapped by Snow Queen, no one witnesses this or that he is turning wicked
Red shoes	Doll
Witch with cherries and flowers: Combing the hair induces oblivion	Ballet enthusiast witch: Eating chocolates induces oblivion
Playing	Dancing
Flowers tell their tales and about death: When Kerttu leaves, the witch's spells are exposed	Kerttu discovers the witch's spells herself: rose girls warn her and help her to escape
Big crow and his crow bride	Jester and his lady-love
Bandits kill, mug and kidnap	Bandits mug, embarrass and kidnap
Wild doves talk about Kai and that Snow Queen's castle is in Spitsbergen	When Snow Queen's castle is referred to, a glacier is shown
Bandit girl allows the reindeer's trip to Lapland	Kerttu steals the reindeer
Wife from Lapland (lives in a little cottage) and Finnmark help Kerttu	The sorceress of the North helps Kerttu: she lives underground
Snow Queen has a park	Snow Queen has a realm
Snowflake guards and animals keep guard	Wind figure guards the castle's gate
Angels fight the snowflakes	Kai fights the evil (polar-bear-headed) person
When aeon is spelled with building blocks, freedom comes; Kerttu's tears remove the mirror shards	The green stone is set into the crown, Kai fights with the last magical button
The warmth of the feelings makes Snow Queen retreat	Snow Queen is destroyed
Return trip, passing of time (three years), growing up	The buttons are buried in sand, final festivities, no mention of the passage of time

Figure 4.12. Comparison of narrative themes in Andersen's fairy tale and Hartzell's film script (Andersen 1975, 221–263 & Lumikuningatar 1986).

The Finnish Film Foundation (Suomen elokuvasäätiö, SES) endorsed Hartzell's work from autumn 1984. After many script versions and lengthy production planning, the filming of *Lumikuningatar* began in January 1986 and continued until September of the same year. (Lumikuningatar 2020.) The total budget of a little under seven million Finnish marks (FIM; approx. 1 777 000 euros in today's money) was unheard of for a fairy tale film, or even for a children's film. This allowed the use of a full orchestra and exotic foreign filming locations. (Tastula 1986a.) These included the glaciers and geysers of Iceland, the sandy dunes of Playa del Ingles in Grand Canaria, and the majestic Neuschwanstein castle in Bavaria (Germany) giving the film a magical, fairy-tale-like atmosphere, as these faraway places are tied to Kerttu's journey. Similarly, various Finnish manor houses and country estates together with the historical scenery of Suomenlinna, the old town of Naantali (Mannerheiminkatu) and the Botanical Garden of Helsinki (see Figure 4.13.) also contributed to the film's dream-like quality. (Lumikuningatar 2020; see also Fränti 1986, Massinen 1987, Oma markka 1986, Tastula 1986a.) In *Lumikuningatar* (1986), these iconic places create the sense of a fairy tale world, a magical space. Marie-Laure Ryan writes about the contrast between space and place while quoting geographer Yi-Fu Tuan, stating that this "opposition is one of abstraction versus concrete environment invested with emotional value. Space is infinite, while place is limited by boundaries." (Ryan 2015, 86.) The definition of space or place require them both, because with the physicality of place we become aware of the psychic nature of the space (Tuan 2011 [1977], 6).

The diverse locations which Kerttu visits during her quest each seem to have a distinct identity, which is connected to the resident(s) of each place. The cold and dark landscape of glaciers and mountains is clearly the Snow Queen's realm, as they are married in the visual narration at the beginning of the film. Thence, later in the film just shots of this snowy wilderness are utilised to refer to Snow Queen herself, her castle or her character. The Snow Queen's castle itself gives an impression of vastness, emptiness and coldness, as it looks like there are no walls, furniture, not even a throne – only icy glass screens. These formidable attributes attached to the Snow Queen's character can all be experienced with the body or its reactions to them (see Sobchack 2004): coldness can cause goosebumps just like strong emotions, fear included, or tickling. This might explain the use of instruments such as chimes, harp, and glockenspiel in the accompaniment of the Snow Queen's theme. In contrast, the dowdy Witch lives in a colourful, dilapidated house with a tower and greenhouse, which appears to match her motley outfit from the turn of the 19th and 20th century. The Princess and Prince's castle, where Jester takes Kerttu, is pompous and filled with skimpily dressed male servants. There pink is a common colour (See Figure 4.13. for screen captures of these places). In the camp of the bandits, which is situated in rocky terrain, the main colours are black, white and red. The Sorceress of the North lives underground, which is revealed by the bones and dirt surrounding her cave, which is made out of dark, burned timber. The dampness of The Sorceress's cramped dwelling has been achieved with lighting, smoke effects and shimmering paint, but it is also seen on the skin of the actors. Quoting Laura Marks' concept, the scene capitalises on *haptic perception*, which is experienced both as a touch of the skin and inner sensation (Marks 1998, 332). In other respects, it is noteworthy that Kerttu travels in abundant woodlands between the various locations she visits, until she reaches the bandit camp. Although these scenes were filmed in Finland, for example the forest scene after Kerttu has escaped the Witch's enchantments and before she meets the Jester (0:38:23–0:39:55), the sound world of dripping water in the foreground, as well as the background animal and bird cries unfamiliar to Finnish nature do reveal that these woods are not in Finland and that they are somehow magical, otherworldly. The tactile audio perception of dripping water on to something hard and rock-like gives a cavern-like sensation, which differs from the lush undergrowth of the forest depicted. This distinct sound communicates that we are not in a familiar neighbourhood (see Marks 2002, 12), but at the same time, the fact that it is a sound of nature provides us with enough information of verisimilitude, hence acceptable to the mis-en-scene and is in no way disturbing. After the retreat from the bandit's camp, Kerttu's travelling scenery is more rugged, mountainous and partially covered in snow, since that part of the film was shot in Iceland.

In an interview before the premiere of the film, Päivi Hartzell called for a new kind of visualisation, pointing out that "fairy tale imagery often has become stuck on the clichés of 18th and 19th century settings." With *Lumikuningatar,* she with her team has "wanted to create strong contrasts by combining the fairy tale world of the Romantic period with the materials of the contemporary space-age." (Aamulehti 1986.) Admittedly, Hartzell assembled her team of professionals from their individual fields: for example, make-up artist Helena Lindgren, sound recordist Paul Jyrälä (he also did the film's sound design with Tuomo Kattilakoski), cinematographer Henrik Paersch, editors Anne Laakanen and Olli Soinio, art director (set and costumes design) Reija Hirvikoski and composer Jukka Linkola, as well as many others.[78] (Lumikuningatar 2020.) Critics had noticed the ambitiousness of the project and adopted a positive attitude to this modernisation, although while some saw this as advancement from the times of over explaining, some saw it as too unimaginative and philosophical (Sundström 20.12.1986; Lindqvist 1987; Kämäräinen 19.12.1986).

---

[78] The professionalism of the film was rewarded with two Jussis: for the best visual design (Hirvikoski) and for the best film music (Linkola). (Lumikuningatar 2020.)

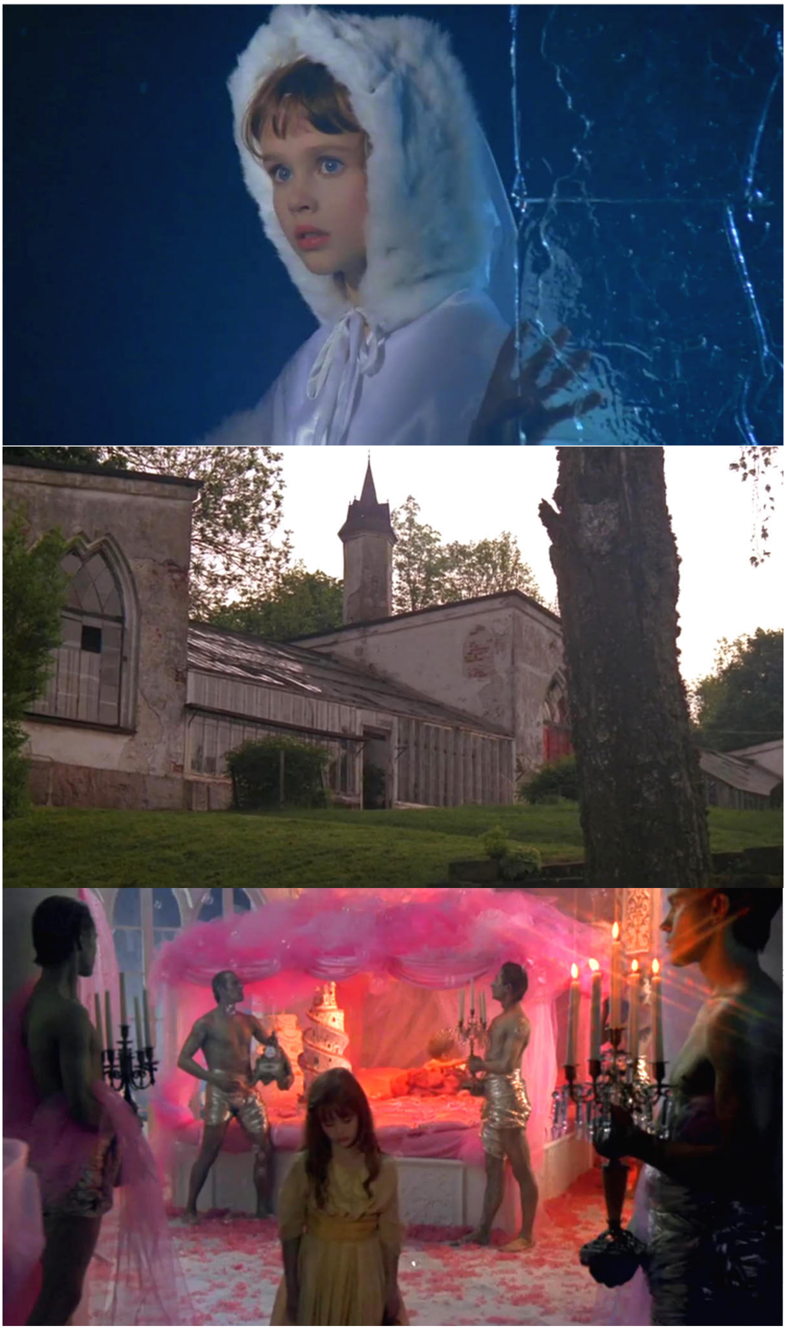


Figure 4.13. Colour coding of the different locations in Lumikuningatar (1986). In the top still image, Kerttu is shown in the Snow Queen’s ice castle, the middle screen capture depicts the Witch’s run-down house, and at the bottom, Kerttu is leaving the dream-like castle of the Princess and Prince (Lumikuningatar 1986).

The leading child actors were sought with the help of over 100 screen tests. Roles were given to Outi Vainionkulma (born 1976; the role of Kerttu) and Sebastian Kaatrasalo (1974–2003; the role of Kai), both of whom had stage presence and experience as ballet dancers.[79] In director Hartzell's mind, this meant that they had the perseverance needed to work on films. (Lumikuningatar 2020.) Both Vainionkulma's and Kaatrasalo's performances were called "genuine" and "charming" in reviews (Kämäräinen 1986; see also Fränti 1986; Wettenhovi 1986). Vainionkulma's eyes even gained extra attention when a reviewer commented: "Vainionkulma's fountain-deep eyes bewitch the boys as well as the fathers." Noted actress Satu Silvo was also praised for bringing a physical element of beauty and cruelty to the title role (Fränti 1986). A league of accomplished Finnish actresses made some supporting roles memorable: Tuula Nyman as the ballet-loving and children-snatching Witch, Elina Salo as the Sorceress of the North, Pirjo Bergström as Jester's singing Ladylove, and Saara Pakkasvirta as the rumbustious queen of the bandits (see Wettenhovi 1986). After the cinema performances, the film continued to interest audiences, for during the first national television broadcast on December 26th, 1988, it had over half a million viewers, and since then, like *Prinsessa Ruusunen* (1949), it has been regularly seen on Finnish television. (Lumikuningatar 2020.)

4.5 The Wagnerian tradition in the music for *The Snow Queen*

Journalist Maarit Tastula described the first viewing experience of *Lumikuningatar* (1986) with following words:

> The fairy-tale-ness of *Lumikuningatar* (1986) is born when Jukka Linkola's music and Henrik Paersh's images find each other[…] The film's aesthetic character is so overpowering that to enjoy it feels frankly initially sinful, but one gets rid of one's puritanism, especially when the film towards the end becomes free of the enchantment of traditional fairy tale rococco and romanticism, and ventures to be inventive. (Tastula 1986b.)

Deviating from the traditional role of film composer, Jukka Linkola was involved early in the production of *Lumikuningatar* (1986), for he wrote the music before the film's shooting simply on the basis of the mature and inspirational script.

---

[79] Both Vainionkulma and Kaatrasalo presumably also had backgrounds in music, since they used their own wages to purchase musical instruments: Vainionkulma bought a flute, and Kaatrasalo was saving for new piano (Tuppurainen 1987).

Linkola used his conversations with director Päivi Hartzell, the colour sketches of art director Reija Hirvikoski and the screen test shots of the forests, castles, rivers and glaciers of Iceland as clues to the world of *Lumikuningatar* (1986). (Tuomisto 1987.) His music was also used as a temp track during the shooting (Linkola 1992).

The style of Linkola's music for *Lumikuningatar* (1986) could be described as impressionistic, which manifests itself in unresolved chords and in coolness and brightness of timbre. His style could also be described as neoclassical, for although his tone painting is modern, it is based on melodies. Also, the pounding rhythmicity, which appears in places, and more generally the strong emphasis on rhythm brings to mind the compositions of Igor Stravinsky. The music of *Lumikuningatar* (1986) operates on two levels: in a linear manner with melody and rhythm, and in a vertical way with thick harmonisation, strong tone colours and versatile orchestration. (Qvick 1997, 35.) The film score is interpreted by a classical symphony orchestra strengthened with harp, piano and an augmented percussion section. This kind of orchestration could suggest the conventions of traditional Western tonality but due to Linkola's background as a performing musician it has a jazzy twist. In this composition, Linkola also detaches different kinds of ensembles from the larger orchestra as he uses a variety of ensemble combinations, from duos to full orchestra. Similarly, he treats instruments in an unusual way: for him, the piano is a rhythm instrument which can produce clusters. Conversely, the rhythm instruments can play melodies, for example four tom-tom drums are tuned in different pitches, delivering part of the melody in Kai's last fight scene (1:15:41–1:16:45). (Qvick 1997, 39–41; see also Linkola 1986, 1–11 [Struggle of Light and Darkness], Linkola 1987 [track 20].)

The music of *Lumikuningatar* (1986) is mainly nondiegetic. The few scenes with diegetic music are exceptions: the opening scene at the beach, where Kerttu and Kai are introduced, also features a recurrent theme, the *Gerda and Kai* theme (see Figure 4.14.). At the scene, Kerttu dances beside a picnic blanket, on which there is an old gramophone playing a record (see Figure 4.15.). Later in the film, the melody of *Gerda and Kai's* theme discloses the times when Kerttu is thinking of Kai and remembering this happy occasion. The other scenes which show objects producing music are Kerttu's departure scene (cellist in the background) and the final (flautist peeking behind a tree) carnival, as well as a ballet-dancing situation at the Witch's house to the tune of a musical box. (This latter scene will be examined in more detail in the next section [4.6.] of the text) Narratively, the most detached diegetic music is in the song scene, which briefly stops the narrative action, as songs in musicals do. The bandits (performed by, among others, lead singer Ismo Alanko and bassist Jouko Hohko of the Finnish band *Sielun veljet* [uncredited]) perform the song *Rosvojen juhlat* (At the Robbers' Feast). A notable fact of this scene is that the song is placed in the golden section of the film's narration (the song begins at 54:53 and the film is 88 minutes).

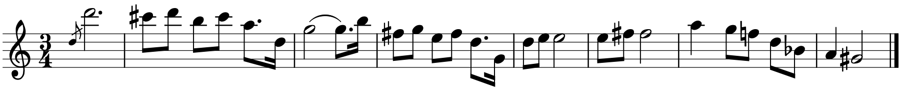


Figure 4.14. Gerda and Kai theme played by piano in Lumikuningatar (Linkola 1986, 1 [Kerttu and Kai]).

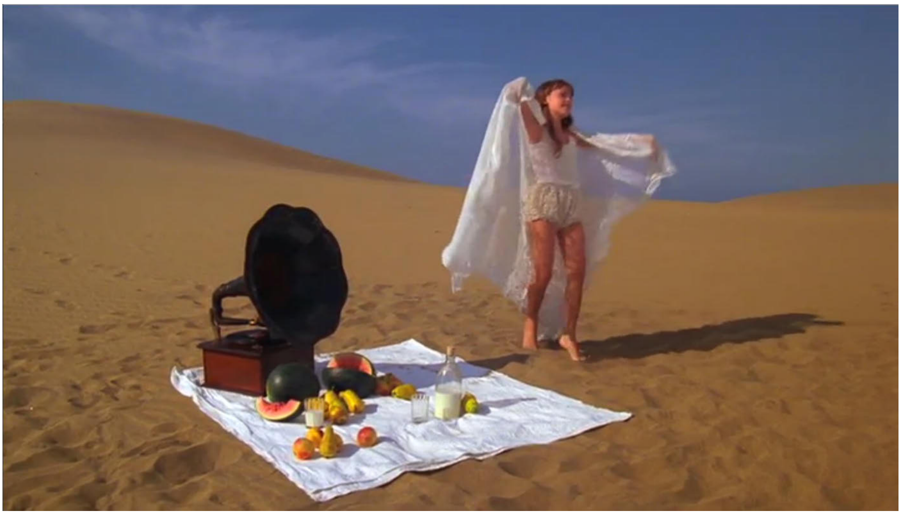


Figure 4.15. Kerttu is dancing to the gramophone's tunes at the beach in Lumikuningatar (1986). The piano's undulating melody (Gerda and Kai theme) has a waltzing accompaniment of stings and slow cascading ocean waves.

As noted above, Jukka Linkola composed most parts of the music prior to the shooting of the film and finished the last parts of them just before the final cut. He had a clear perception of how the narration of the music was to progress and develop, but the final sound design was done by others (Paul Jyrälä and Tuomo Kattilakoski). Linkola admits his disappointment by noting that the finished film had too much repetition. (Linkola 1992.) Clearly, the music would have been more complex if he had been in charge and he would have been content with the end result, however the sound crew with designers, mixers and engineers made a soundtrack, which draws on the traditions of earlier film music by fortifying the audiovisual conventions. (See Qvick 1997, 46–47.) This can be observed in the film music's functions, whether it is: 1*) parallel*, in other words the music closely accompanies the image track,[80] such as in in *Lumikuningatar* (1986) when Kerttu discovers that the Witch has put a spell on her (0:27:09–0:27:30) and the music imitates her dread with tremolo violins' collective ascending and descending glissando motions played in ponticello, as well as the piano's abrupt, but soft cluster (see Figure 4.16.); 2) *contrapuntal*, opposing, such as when Kerttu happily accepts the Witch's innocent invitation to tell her more about her adventures thus far (0:14:30–0:15:45) and the music utilises many means of expressing suspense, such as suspended tonality, half step movement in high register and a wide gap in the instruments' registers; and, finally, 3) *interactive* use, such as when Kerttu meets the mysterious Sorceress (1:09:05–1:09:30) and we hear a slow moving, eccentric melody played by clarinet (see Figure 4.17.), which seems to pique more curiosity in Kerttu towards this new character than fear. (Lumikuningatar 1986; see also Gorbman 1987, 14–16; Qvick 1997, 46.)

---

[80] An exaggerated version of parallel use of music is mickey-mousing, which was common in old animations (Gorbman 1987, 88; Kalinak 1992, 85–86; see also Buhler et al. 2010, 85 & 428; Prendergast 1992, 228, Appendix 1.).

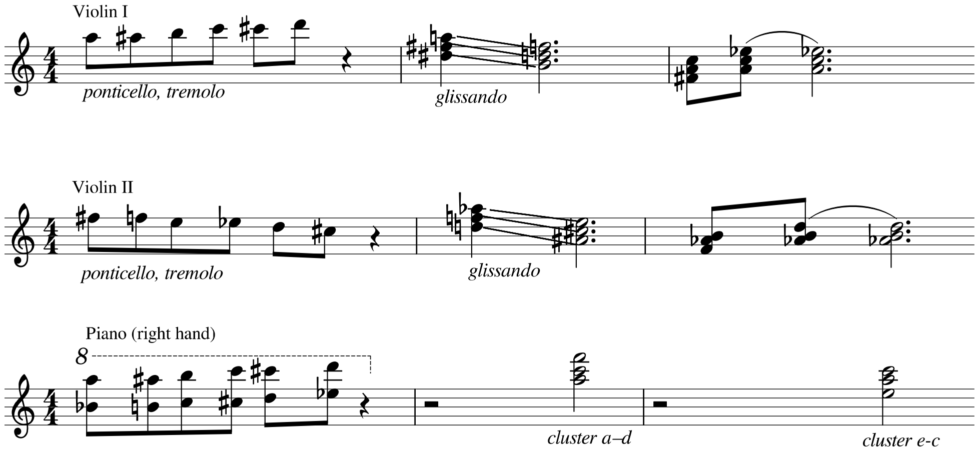

Violin I
ponticello, tremolo
glissando
Violin II
ponticello, tremolo
glissando
Piano (right hand)
8
cluster a–d
cluster e-c

Figure 4.16. The sound of Kerttu's fright in the Witch scene (Linkola 1986 [6]).

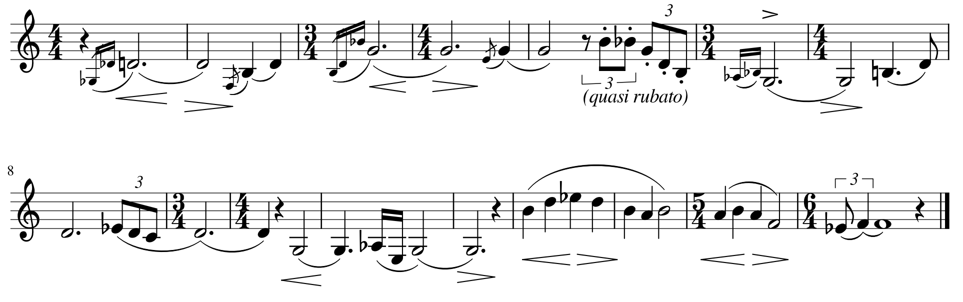

3
(quasi rubato)
8
3
3

Figure 4.17. Sorceress theme in Lumikuningatar (Linkola 1986, 2–4 [Velho]).

Although the use of music in *Lumikuningatar* might seem old-fashioned, the soundtrack as a whole is comparable to the contemporary integrated soundtrack (see for example Buhler & Lewis 2020; Greene & Kulezic-Wilson 2016). This polished outcome has been in part accomplished with stylised and simplified dialogue, which was kept to the bare minimum (Kejonen 1989). The voices of the actors were also narratively important in this respect, since the voice of the bandit girl (played by Marja Pyykkö) in the soundtrack had been changed in post-production to the more mature female voice of Elina Hurme (Lumikuningatar 2020). All the sound effects make an essential contribution in the uniformity and completeness of the film's soundtrack. Foley sounds and the filmed sounds usually form the story world's corporeality, but in *Lumikuningatar* (1986) there are also in other added sounds (SFX, ambiance), which would qualify as acousmatic entities, for their sources are unseen and their existence is justified by the narration (see Chion 1994, 71–75). For example, just before Kerttu finds another of Kai's buttons, when she is at a crossroad of forest paths and uncertain which way to continue, we hear a continuous tinkling of chimes in addition to the quiet background music of *The Forest* (Linkola 1987 [track 13]) and the combination of dripping water and bird cries (mentioned earlier in this section). The chimes seem to attract Kerttu, and she moves towards the source of sound. Kerttu finds Kai's button, which although powerful does not seem to generate any sound or movement (0:39:05–0:40:02). This unexplained, intradiegetic sound of chimes brings to mind the responsive sounds of video games and their dynamic audio track (see Collins 2008; Appendix 1.). As the sound which triggered Kerttu's curiosity seems not to have a source, it is a sound with an acousmatic feature (see Buhler, Neumeyer & Deemer 2010, 88; Chion 1994, 129; Appendix 1).

Even though the final cut of *Lumikuningatar* (1986) does not follow Linkola's original musical ideas, can we still find in the melodies (or themes) evolutions or variations that are essential to leitmotifs: bifurcating and developmental qualities (Bribitzer-Stull 2015, 10–18; see also Eisler & Adorno 2007, 2–3; Buhler et al. 2010, 200–202)? Although Linkola's film music is melody-rich, there are only two narratively supported melodies or themes in the film's soundtrack which have been employed like leitmotifs. The first is the *Gerda and Kai* theme (see Figure 4.15 above), which always visually refers to the happy opening scene at the beach (0:02:07–0:04:26). When the theme is heard for the first time, it is played by piano and accompanied by strings. This appending orchestration is used again in the remembering scenes (0:28:44–0:29:00 and 1:03:08–1:04:13), and after the final conflict, when Kerttu and Kai go back to the beach to bury the buttons (1:22:58–1:23:50). These remembering scenes return also to the same visual material. In the Musical Box scene, the image track also returns to the beach, and the *Gerda and Kai* theme is embedded in the scene's own music, as a cor anglais plays it (0:17:58–

0:18:12) melancholically. Another *Gerda and Kai* theme variation can be heard in middle of the Princess' and Prince's Castle scene (0:47:40–0:48:11). This variation is played with a trumpet giving it more bravery. At the Final Carnival scene, which is a continuation of the last beach scene, *Gerda and Kai's* theme is initially played by a flute and accompanied softly by pizzicato strings reinforced with triangle, but after a while the orchestration grows into a full symphony orchestra and the music turns out to be Linkola's *Carnival* part (1:23:50–1:24:55), in which the *Gerda and Kai* theme is also embedded (Linkola 1987 [track 22]). (See also Qvick 1997, 35–37.)

A second leitmotif-like theme is more overpowering and more complex. The Snow Queen theme appears throughout the film, recognisable either by ear or from notation. Most characteristic of this theme is a specific melodic pattern at its start: At the beginning of the theme, there is a long note, followed by a note a semitone lower and a jump of either a fifth or a sixth. Then, there is a pause or a breath. The next long note is whole tone lower than the first one, followed by another semitone movement down, and this continues in various ways downwards before rising again at the end. This typical start of the *Snow Queen* theme can be noted in the first line of Figure 4.18 (see below), which illustrates all the variations of the theme in question in the orchestral suite of *Lumikuningatar* (Linkola 1986). The case is clear in the seven first examples but is perhaps more difficult to perceive from the notation in examples 8 and 9. There, the similarity is easier to recognise by ear. The first notated example (*Space*) acts as a point of reference, for it appears first (with repetition) in the film, just after the opening titles, when the Snow Queen is speaking (0:01:07–0:01:57). (See also Qvick 1997, 35–36 & 56.) The *Snow Queen* theme emerges punctually every time she (the Snow Queen) is seen on the screen: for example, when kidnapping Kai (0:4:47–0:05:32, 2nd variation); when sledge riding with Kai (0:07:52–0:08:37, 4th variation) and a last time when the fight is over (1:22:04–1:22:47, 7th variation). Almost all of the orchestral suite's variations have been used in the soundtrack; only the 9th variation is missing. In Figure 4.18, the names of the variations and the bar numbers refer to Linkola's score (Linkola 1986). The same names can be found in the recording of the orchestral suite *Lumikuningatar* (Linkola 1987). These two sources and the film itself have been my main materials in my analysis.

When paying attention to the slight differences of the Snow Queen variations, which lie either in the rhythm or intervals of sequential tones, it is important to also note the tone colour of the variations. Be it coincidence or intentional choice, the Snow Queen theme is interpreted four times out of nine by oboe (or the cognate instrument cor anglais, alto oboe [Abrashev & Gadjev 2000, 263]), which has an identifiable sound due to its reed mouthpiece. Might this instrument's tone colour also have a bearing on the choice of instrument in the case of the embedded *Gerda*

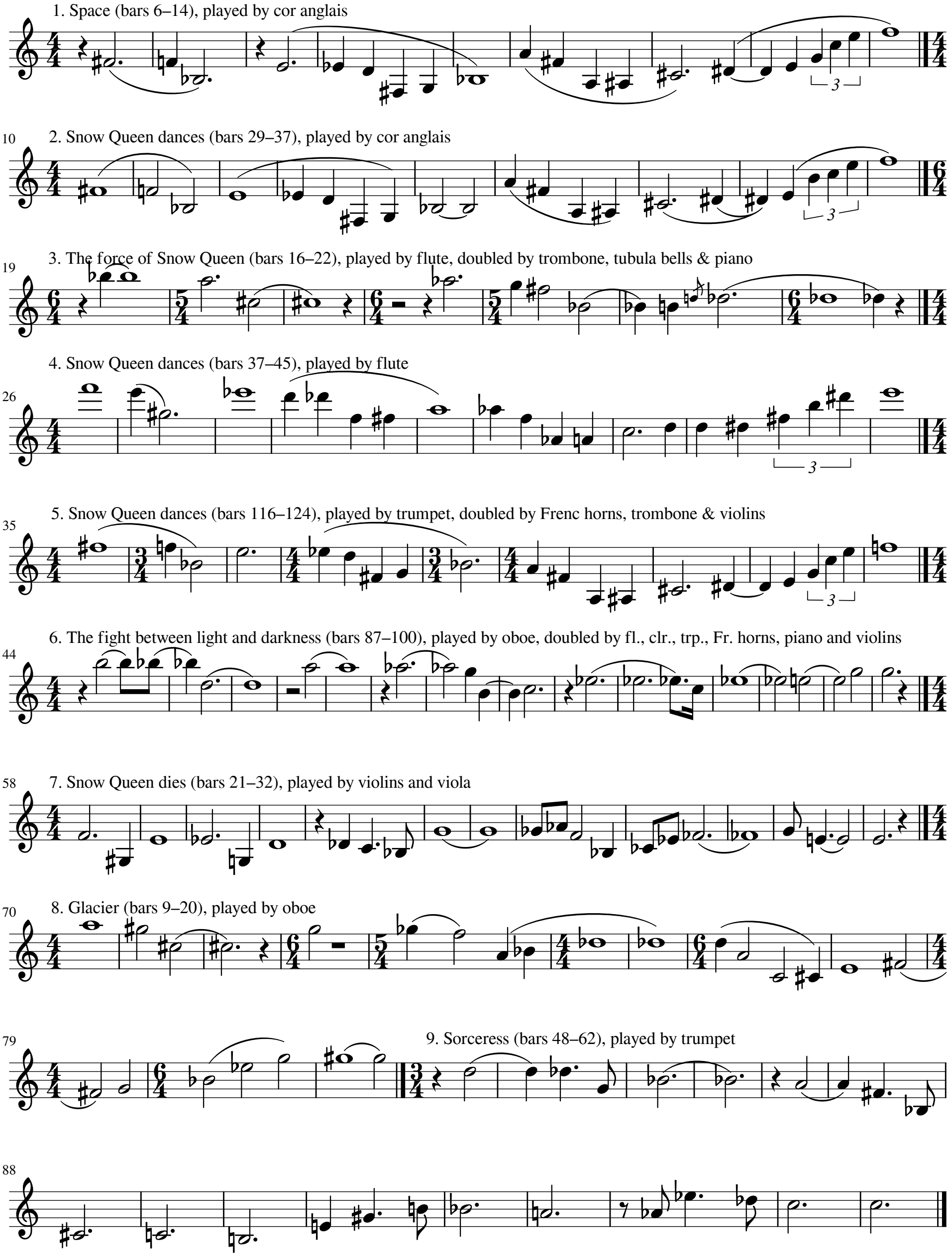

1. Space (bars 6–14), played by cor anglais
10
2. Snow Queen dances (bars 29–37), played by cor anglais
19
3. The force of Snow Queen (bars 16–22), played by flute, doubled by trombone, tubula bells & piano
4. Snow Queen dances (bars 37–45), played by flute
26
35
5. Snow Queen dances (bars 116–124), played by trumpet, doubled by Frenc horns, trombone & violins
44
6. The fight between light and darkness (bars 87–100), played by oboe, doubled by fl., clr., trp., Fr. horns, piano and violins
58
7. Snow Queen dies (bars 21–32), played by violins and viola
70
8. Glacier (bars 9–20), played by oboe
79
9. Sorceress (bars 48–62), played by trumpet
88

Figure 4.18. The variations of the Snow Queen theme in the orchestral suite of Lumikuningatar (Linkola 1986).

and Kai theme mentioned earlier? There, a dark-toned cor anglais plays the theme, and although it is bolstered with a visual cut to the sunny beach, this sound colour choice tells the observant audio-viewer that something is awry. For it is certain that

Linkola is aware of the mysterious quality of this instrument's sound and how it has been used by other composers, for example Jean Sibelius in *Tuonelan joutsen* (1895, The Swan of Tuonela); where it is the carrier of the main theme together with violincello. In this music, the cor anglais portrays the mythical bird's glide across the surface of the river of the Underworld. With this instrument choice, Linkola might have wanted to add some finality to the relationship of the main characters, as the tone colour of this instrument is also melancholic. Speaking about the *Snow Queen* theme, which is almost always played by a wind instrument, the one time that only strings are playing it is a pivotal moment, for then Snow Queen dies. (See Qvick 1997, 39–40.) This has not been missed by the sound design crew, for in the film, the music *Snow Queen Dies* is playing while Kerttu is about to freeze to death (1:22:04–1:22:47), and this could be read in such a way that when Snow Queen allows Kerttu to be killed, she is parting with the last remaining parts of humanity she had in her.

In his music for the orchestral suite *Lumikuningatar* (1986), Jukka Linkola maintains long, symmetrical melodies as his foundation. Although his melodies are initially lucid, he sometimes develops and modifies them extensively, as seen in the case of the *Snow Queen* theme. Nonetheless, Linkola strives for integrity, a melodic consistency that lasts the entire orchestral suite. The film's final sound design follows his ideas to a degree, but the repetition Linkola calls our attention to (Linkola 1992) is subtle, and for someone who is not acquainted with the orchestral suite, the soundtrack of *Lumikuningatar* (1986) gives the impression of employing the narrative functions of classical Hollywood soundtracks (see Gorbman, 73–91). In particular, Linkola's music with its repetition brings unity and continuity to the film. This is because of the music's recognisable sound colours and rhythmic patterns, while the leitmotifs themselves signify specific characters (or in the *Gerda and Kai* theme's case, the connection the characters share) and mirror their emotions (or lack thereof). Musically, Linkola seeks and achieves certain narrational tone colours that require usage of diverse musical instruments. His melodies have tonal accompaniment, even though Linkola utilizes modern techniques like clusters, large section glissandos, long chromatic ascents with crescendos, repetitive rhythm accompaniment figures (ostinato), stacked major and minor chords, overlapping different time signatures, polyrhythmism and constant, but irregular usage of accents. Through these methods, Linkola strives to weaken the tonal centre. His harmony is bitonal, even polytonal. (Qvick 1997, 40–44.) Perhaps the pieces of Linkola's music that were not included in the film's soundtrack were too modern, too complex, or just too contrapuntal in relation to the image track.

4.6 The immersive Musical Box at the Witch's house

When examining the audio-visual narration of the film *Lumikuningatar* (1986) more closely, it is evident that a great amount of detailed work has been done. The film depicts many locations, as the story is an episodic journey portrayal. This makes it hard to choose a scene to analyse from the point of sonic world-making. To be fair, any of the other locations and sets could have met the requirements, so this choice is part due to personal selection and, of course, to the complexity of the scene, as we will discover. The multifariousness of this scene is created by integrated flashbacks and the music within them, making it an example of multi-layered narration.

We are led to the scene by the same music as in the previous scene, which Linkola names *Gerda's Journey* (Linkola 1986, Linkola 1987 [track 6]). It uses repetitive tinkling sounds from a glockenspiel and a high register piano (assisted by a harp in places) through the whole part. At first it appears charming, but the recurrence begins to command one's attention like an alarm clock. Second violins, violas and violincellos create a unified tone carpet and together playing: firstly 1) an aimless melody in a moderato tempo, then 2) a section glissando (together with first violins and contrabasses), before the violins together play 3) tremolo sequences and even tremolo with the ponticello technique (bow very close to the bridge – tone colour changes). These two instrument sections (piano, harp and glockenspiel vs. strings) form the basis of the part. There are guest appearances from chimes and some wind instruments, for example a flute mimicking a bird. *Gerda's journey* accompanies the scene for two minutes (with repeat), until the musical box with the figurine of a ballet dancer is introduced, and its music begins (Linkola 1986 [*The Charm of the Music Box*], Linkola 1987 [track 8]) to illustrate it. Here, the flute and clarinet play an upbeat, persistent melody. These two parts (*Gerda's Journey* and *The Charm of the Music Box*) comprise the scene's principal music.

In the other audio segments of the soundtrack, the dialogue is dominated by the Witch's monologue. Kerttu utters only one question, in addition to a word of consent. The majority of the sound effects are interrelated with the image track, but the scene does begin with the attendance of an unknown acousmatic sound (as described earlier). The added windy or ghostly sounds, which are produced with an electronic sound synthesiser, could be understood as a noisy draught, if there were either a slightly open window or door or moving curtains visible, or some ghostly presence. It seems Kerttu does not hear these sounds, as she does not seem to be afraid or alarmed – only a little tongue-tied while eating chocolates.

Figure 4.19 introduces the close reading of the scene where Kerttu meets the Witch, who appears to be pleasant, and joins her for a little chat. After a while, Kerttu agrees to ballet lessons and has unnoticeably agreed to stay with the Witch. The scene

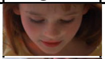
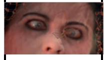
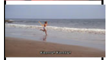
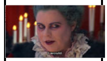
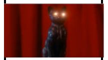
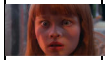
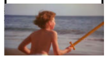
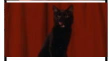
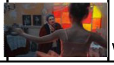
Time	Image	Narrative	Voice / Dialogue	Sound / Effects	Music
0:15:47		Kerttu in close-up looking at a chocolate,		added windy sound effect	The transition to the scene with *Gerda's*
		she picks it up, opens the tin cover		rustle of the candy wrapper	*Journey,* from bar 29 (violin section
0:16:13		Kerttu discovers there is a ring inside:			glissandos point to danger)
		puts it on her little finger, witch smiles	*Witch:*		
0:16:18		Witch offers more and asks her to stay	Ota uusi suklaasydän, mon cherie…	windy sound forward	Music moves to the background, when
0:16:27		Kerttu chooses another one	Etkö jäisi vähäksi aikaa minun luokseni?	added echoes	dialogue begins
0:16:34		Kerttu turns her head to answer no	Minä olen hyvin yksinäinen, sillä minulla		ponticelli violins
		Images of Kerttu and Witch alternate	ei ole ystäviä. Eikä täällä käy juuri		
		Kerttu sits and eats the chocolats,	kukaan… unohda hupsu seikkailusi.	rustle of the candy wrapper	
		Witch gestures grandly (underlined)	Noin hurmaavalle nuorelle neidolle		
0:16:57		Spider pops out from her hat	pojista on pelkkää harmia.	poing	
		She puts out of sight	Minä tiedän. Minä olen nähnyt		
		Witch applies powder	maailmaa ja maailma on nähnyt		repeat from bar 15 (ponticelli violins)
			minut. Minä olin kerran balettitanssija-		
			tar, prima ballerina, kunnioitettu tanssin		word "tämä" increases music's volume
			kuningatar. Nyt minulla on jäljellä vain		(glockenspiel & harp)
0:17:40		Witch sets the music box to the table	muistot.. Ja..tämä.. suloinen.. soittorasia	New music begins when the	earlier music moves to the background
0:17:44		The music box in close-up		music box is set on the table	when the new Music Box part begins
0:17:53		Kerttu looks at it hypnotised (close-up)			flute melody, bassoon leads to transition
0:17:59		Camera moves closer to Kerttu eyes			*Gerda and Kai* theme begins with image
0:18:01		Flashback to the beach and Kai	*Kai* : Kerttu, Kerttu…		memory: cor anglais plays melody
0:18:06		The music box in close-up	*Witch* : Eikö se olekin kaunis? … Etkö sinä		piano and horn echo
0:18:17		Kerttu is mesmerised	tahtoisikin tanssia yhtä ihanasti?		
0:18:20		Close-up of Witch	*Kerttu* : Tahtoisin.		
			Witch : Ars magica credo imun diapolo…		Glockenspiel
0:18:27		Black cat with glowing eyes (statue)			Tremolo violins play rising tune
0:18:28		Back to Witch	Unohda…		
0:18:33		Close-up of Kerttu with shadow ballerina			
0:18:43		Kai is running away at the beach			
0:18:47		The whole screen goes white			Harp glissando
0:18:48		The music box in close-up			

Figure 4.19. Close reading of the scene at the Witch's House in Lumikuningatar (1986). The scene's close-ups and secretive music intensify the emotional content of the scene. The Witch uses a heightened voice (Richardson 2016a, 488–489). Her emphasised words are underlined. Markings in the music column refer to Linkola's score (Linkola 1986). (Abbreviation MB = Music box) (For English translation of the dialogue, see Appendix 3.)

0:18:49		Sleepy eyes of Kerttu			Music ends with sound of cymbal
0:18:51		Witch winks		cat's mew	Pause in music
0:18:54		Cat is licking it's mouth (real cat)		another mew	
0:18:56		Kerttu jerks			With harp glissando, *Music Box* part
0:18:58		Witch and Kerttu in the same picture	Sinun ei tarvitse milloinkaan lähteä		begins again in the background
			täältä. Minä olen aina kaivannut sinun		
			kaltaistasi pikkutyttöä. Saat nähdä, että		Music until mark F
0:19:10		Witch takes the doll and puts it away	me olemme onnelliset yhdessä. ...	Doll's cries two times	Harp glissando, music ends
0:19:27		Witch takes out a present, Kerttu tries	Minä annan sinulle lahjan. Hah... gui...		
		to catch it, cat licks itself		cat's mews	
0:19:35		Witch is behind a red curtain, peers in	Valmis -		
0:19:38		Witch pulls the curtain	nyt! Taivas, miten suloista!	curtains, applause & cheers	
0:19:40		Kerttu as ballerina on stage	Oh, charmant! Minä pyörryn.	chair creaks	
0:19:44		Witch admiring, Kerttu stands	Ja nyt, ma cherie,		
0:19:53		Witch starts the MB and hits tempo	katso nukkea. Noin, ja kädet	soft thumps of the stick	*Music Box* part starts from mark F
0:19:58		Witch and Kerttu in the same picture:	korkealle pään yläpuolelle. Noin ja		music repeats from bar 41 to 65
		Kerttu dances on stage and	pyörähdys, pyörähdys... Ah, perfecto,		
		Witch mimics	täsmälleen. Taivuta, *taivuta* sivummalle		
			päätä. Noin. Ah, miten kaunista, che bella.		
0:20:20		Kerttu stops and looks at herself in the m	*Kerttu:* Olenko minä yhtä kaunis kuin		
			soittorasian nukke?		
0:20:26		Witch agrees	*Witch*: Olet, oi olet yhtä kaunis ja taitava...		Tempo accelerates a little
0:20:30		Kerttu continues to dance	Da capo illutsione... Hoplaa. Pyörähdys.		
		Witch dances until she rips her dress	Hoplaa... Aijaa... Bravo,	rip of fabric	
			bravo. Miten kaunista.		
0:20:56		Witch leans on her stick	Kyllä taide on ihanaa. ...		sudden break in music after dialogue

begins with an extreme close-up shot of Kerttu's face hovering over a silvery plate of candy-wrapper covered chocolates containing play rings. The plate appears to attract Kerttu's entire attention. The Witch starts to chat about how lonely she is, how she does not have any friends or visitors, how she used to be a world-famous ballerina, and that all she now has is this ballerina figure musical box. This monologue is filmed mainly with close-ups and medium close-ups of both: The Witch talking and Kerttu eating the chocolates. When the Witch places the musical box on the table in front of Kerttu (see Figure 4.20.), the mood of the scene changes, as the added sounds (windy echoes) disappear and the music transforms from *Gerda's Journey* into *The Charm of the Music Box* (Linkola 1986, Linkola 1987 [track 8]). Kerttu's interest in the musical box is filmed with extreme close-ups. As Kerttu looks mesmerised, the music moves to the embedded *Gerda and Kai* theme (see Figure 4.14.) played by the cor anglais, and the image track responds with a jump cut. On the screen, Kai is running on the beach with his sword in hand and cries out for Kerttu. Before the theme ends, the image jump cuts back to the extreme close-up of the rotating ballerina figurine. The Witch asks if Kerttu would like to dance as beautifully as the musical box's ballerina, and when she consents, we hear in the music a harp's glissando and a glockenspiel start to play. The Witch utters Latin-sounding words, and we hear tremolo violins slowly ascending. When the woodwinds start their hasty melody, there is another jump cut in the image track to the beach, where Kai seems to run away from the viewer. The moment ends in a white screen in the image track, and the music appears to stop for another harp's arpeggio and a cymbal's clang.

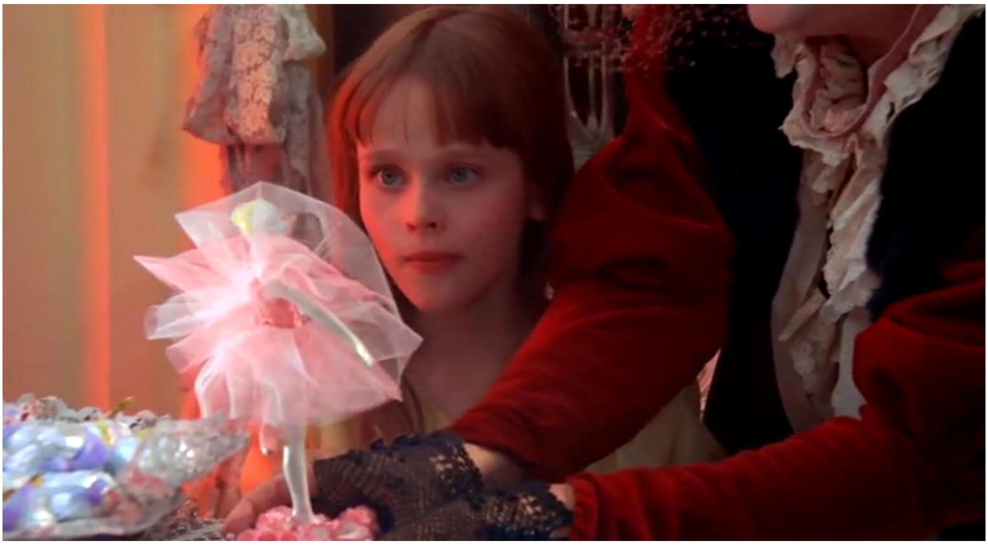


Figure 4.20. Kerttu, Witch and musical box in Lumikuningatar (1986). When the musical box starts to revolve, we hear a melody played by a flute, accompanied by glockenspiel and xylophone, which together mimic the mechanical sound of a musical box.

After a couple of cat's miaows with another arpeggio, the music starts again a bit more softly and Kerttu rouses from her hypnosis. The musical box continues to rotate the whole time (it is not synchronised with the music). Another arpeggio stops the music totally and the Witch gives Kerttu a gift – a ballerina's outfit. After a soundless montage, we see the Witch peeking through a red curtain, and soon she opens them by pulling a cord. Then it is time for the underlining acousmétre (see Appendix 1). As Kerttu comes into view on a stage wearing the ballerina costume complete with ballet shoes (see Figure 4.21.), we hear applause and cheers, but we do not see the sound source. The camera gives us the first view of the surroundings at the Witch's house. The previous shots had all been close-ups and medium close-ups, as well as an extreme close-up, which together with the intimate closeness of the characters gave the impression of cramped quarters, but now we see that this is not the case. Even the extreme close-up shots of the musical box are accentuated with music, which is edited into the foreground (and middle), when in the previous shots the music had remained in the background, making use of the stereophonics. The room certainly appears to be sufficiently spacious for dancing, as both the Witch and Kerttu dance. Foley sounds (applause) set the scene for Kerttu as though she were performing. The music of the musical box begins again and Kerttu starts to dance, while the Witch advises and prompts. Neither music nor sounds imply acoustically how roomy the space is, for there is no echo. The quick tempo of the musical box's tune accelerates slightly towards the end of the scene. In this 5-minute scene, a lot happens audiovisually, and the various minute gestures have a deep bearing and construct meanings in the narration and its world-making.

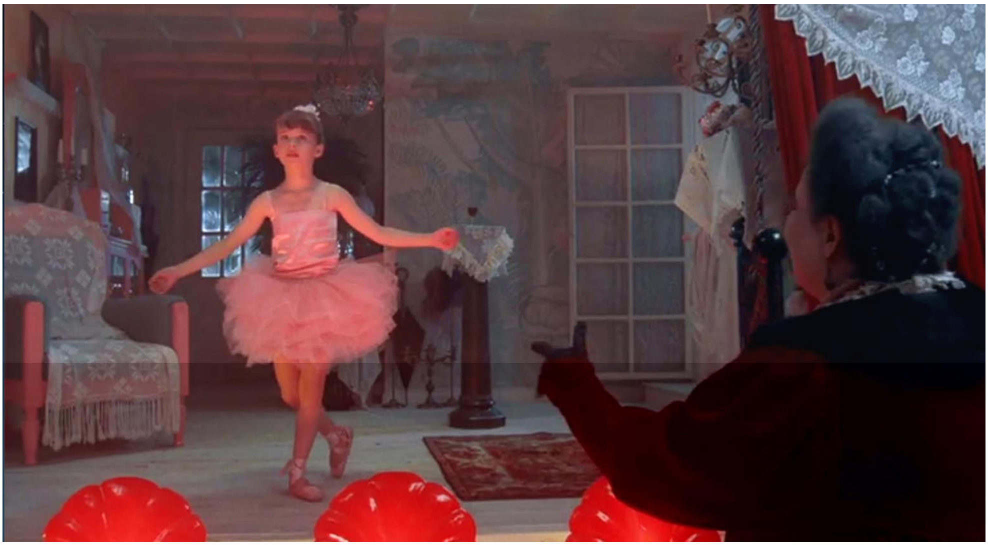


Figure 4.21. Ballet lesson at the Witch's House in Lumikuningatar (1986). Kerttu dances to a Musical Box tune. Flute and clarinet alternate playing the melody. A pizzicato string section accompanies.

4.7 Musically illustrated story worlds

Music and sound design are usually added to the picture at the film's post-production stage, signifying that visual narration is then almost completed, if not fixed. Any divergence from the normal production process order of a film could be seen as a sign of uniqueness or a challenge. In this sense, three of my case studies are exceptional. The origins of the film music of *Prinsessa Ruusunen* (1949) and *Lumikuningatar* (1986)*,* which we have just examined in this chapter, and the score of the older *Pessi ja Illusia* (1954), which we shall explore next in Chapter 5, are all different, although they share the similarity of being part of the production before filming. When the play *Prinsessa Ruusunen* and ballet *Pessi ja Illusia* were composed, neither of them was intended to be filmed. The composers only had knowledge of the stage productions. Only Linkola knew that his music for *Lumikuningatar* (1986) was going to be in a film. In this sense, not only the stories of *Prinsessa Ruusunen* and *Pessi ja Illusia* were adapted to film but also their music. The creators of these two films might have seen the earlier stage productions and that may have influenced the outlook of their films. This was certainly the process in the case of *Pessi ja Illusia* (1954), as it is a direct film adaptation of the ballet itself (more on this in Chapter 5). Linkola did his composing alone with no inkling of what was to come or knowledge of the filming locations. His work also affected the filming, as it was played to the actors during filming, because the director of *Lumikuningatar* (1986) Päivi Hartzell wanted to provide a musical footing for the actual filming (Qvick 1997, 13). Hence, the music of *Lumikuningatar* (1986) took part in the film's world-making process, not only during filming, but also by giving sound colours and emotional content to the finished film's different locations and characters. In contrast, the music of *Prinsessa Ruusunen* (1949) is bound to the action locations of the film (song and dance).

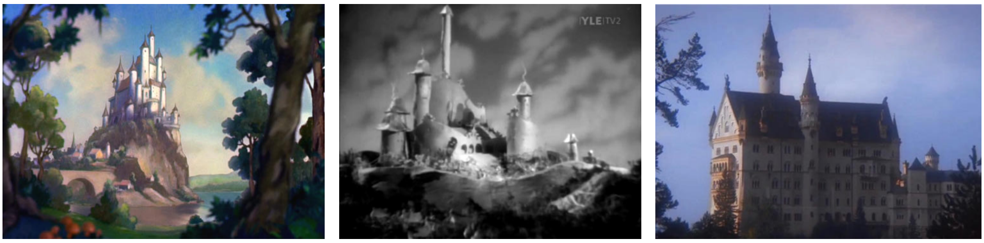


Figure 4.22. The castles in Snow White (1937) (left), Prinsessa Ruusunen (1949) (middle) and Lumikuningatar (1986) (right). Note the similarities of the castles in the roundness of the towers and the structure's elevated, secluded location.

It is clear that both films examined in this chapter continue to a degree the visual tradition of fairy tale films set by the early silent fantasy films based on well-known fairy tales and, of course, Disney's animation *Snow White* (1937). This regard for tradition can be seen, for example, in the similarity of the films' castles (see Figure 4.22.), which does not seem to exemplify any historical architectural period or trend, but conveys the idea of eclecticism and fantasy. The imagery of early fairy tale films has its roots in the nineteenth century illustrations of fairy tale books and collections, which were done by anonymous illustrators. When this standardised artwork proliferated, it marked a considerable change in the scope of fairy tales. (Zipes 2011, 19–20.) These three outlined castles (see Figure 4.22.) possess eclectic architectural features, the most notable of which are the pointed and rounded towers, standing detached from everyday life, somehow hidden or forgotten like the old fairy tale books which they are referring to while presenting the idealised past. They are one of the essential locations for classical fairy tales, but as concrete buildings, we can ask whether they are presenting magical realism or realistic fantasy of the fairy tale world. It is clear that they are exaggerated examples of their paragons (except the castle on the right, which is an actual palace, Neuschwanstein Castle in Bavaria[81]), which is understandable due their inherent disposition as products of fantasy and thus outcomes of imagination (see Jones 2002, 12).

Regardless, both *Prinsessa Ruusunen* (1949) and *Lumikuningatar* (1986) exhibit the ideal world of classic fairy tales with traditional castles, an abundance of greenery in rose gardens (*Prinsessa Ruusunen*) and lush forests (*Lumikuningatar*), as well as with the safety of cosy little villages (*Prinsessa Ruusunen*) and their own hideaways (*Lumikuningatar*). Magic is present and can be found in curious places: *Prinsessa Ruusunen* (1949) has sleeping candles, fountains and locks, along with a beard that grows on to a young boy's face. As for *Lumikuningatar* (1986), a self-propelling rowing boat, flying reindeer with a sledge, a hypnotic musical box, an invisibility cloak, magical buttons or world-dominating crown are but a few of the marvels of its fairy tale world that have both a physical and also some audio-visual presence.

This chapter has introduced the strategies of two films, both of which employ music as their fantasy element and integrate the magic into the story through music. Here, I am speaking about the usage of themes as narrative cues (Gorbman 1987, 82–89), which was present in both of the films. Claudia Gorbman speaks about referential and connotative narration. A referential cue guides audio-viewers' attention to different targets, be they characters or places, whereas a connotative cue can employ melody or orchestration, for example, to depict or interpret events

---

[81] Neuschwanstein Castle (1869) was commissioned by King Ludwig II of Bavaria, who was an admirer of Richard Wagner's music. The palace earned him the sobriquet 'fairy tale king' (der Märchenkönig). (See Neuschwanstein 2019.)

(Gorbman 1987, 82–89). This means that a referential cue refers to a point of view, whereas a connotative cue has more to do with expression. In *Prinsessa Ruusunen* (1949), both *Fanfare Melody* and *Sleeping Theme* are connotative as they are connected to a specific episode, while the referential *Tuonetar's Malediction* theme focuses attention on the disposition of Tuonetar. On the other hand, in *Lumikuningatar* (1986), the leitmotifs *Gerda and Kai* and *Snow Queen* are clearly character-oriented and refer to their namesake characters and their relationship to each other and to their surroundings. The same applies to the melody of the musical box. It would not be far from the truth to say that the main part of the music of *Lumikuningatar* (1986) is connotative, for the film has a variety of orchestrated music attached to every different location, giving to the places and spaces their own sonic uniqueness, even though these leitmotifs rely on feelings of isolation and lightness.

Replacement of music in a film is revealing when observing it, especially the dichotomy of diegetic and nondiegetic. For example, the leitmotifs in the nondiegetic music of both these films binds them to the film's narration and naturalises them as part of the story world. Similarly, the intradiegetic music in the dance and song scenes of *Prinsessa Ruusunen* (1949) is a detailed part of the story world, even though the source of the accompaniment cannot be seen. The movements of the dancers, the gestures of the singers and the reactions of the filmic audiences discloses the diegetic music as also intradiegetic. Here, film scholar Jeff Smith calls attention to the ambiguous in-between phase of diegetic and nondiegetic (cf. Robynn Stilwell's *fantastical gap*) by stating that the gap should "be considered as an effect of film narration rather than as a condition of the narrative per se" (Smith 2009, 6). He also speaks about spatial and temporal displacements of sounds and music. *Gerda and Kai* leitmotif's variants after its introduction could be understood as these kinds of temporal displacements, more accurately aural flashbacks (Smith 2009, 14; see also Appendix 1.). That said, different kinds of sound bridges[82] are more common temporal displacements. Sound bridges are understood as sonic transitions between scenes (Buhler et al 2010, 92–27). They are utilised in both films, for example in the analysed *Scene at the Witch's House* of *Lumikuningatar* (1986), there is initially a sound lag (*Gerda's Journey*) and in the middle a sound match (*Music Box*).

---

[82] There are five different types of sound bridges: sound advance, sound lag, sound link, sound match and hard copy (Buhler et al. 2010, 92–97; see also Appendix 1).

5 Mapping out the world of *Pessi ja Illusia*

Sound effects[83] can easily be overlooked by sensory perception in routine listening due to their quality of ubiquity. In the case of fairy tale films, they differ from the mundane soundscape of the real world, as sound effects have also either a narrative or dramatic role in the film's soundtrack. When it comes to audio-visual significance, sound effects have the closest connection to the image track in the sense that their existence is usually explained visually. Sound effects are noticeable when their synchronicity is off, that is they are not brought into focus by their image counterpart, or when they are missing even though expected because they are either referred to by narration or filming. (See Sonnenschein 2001, 151–152). How closely the sound effects work together, in other words how simultaneous the heard and the seen are perceived to be, will relate to how realistic or believable the film is for the audio-viewer, and also how the film will be categorised in its film genre. While synchronisation and verisimilitude (see Chapter 3; Appendix 1) might be a common and well-studied way to approach the sound effects, there are other possibilities. Because of this, the current chapter will understand the sound effects more diversely, for example as givers of cultural meanings. Hence, they will be explored not only from the perspective of their acoustic and sensory capacities, but also from the viewpoint of the narration and their connection to meaning-making.

As analytical examples, I will be using the two film adaptations of the fairy tale *Pessi ja Illusia*, written by Yrjö Kokko (1903–1977). The two films represent two different decades, as the former was released during the post-war reconstruction period of Finland in 1954 and the latter in 1983, at the beginning of the economic boom of the 1980s, and also their different modes of expression. This choice in favour of more abstract expression might have been affected by the proximity of the Second World War, but also the time period of the filming, because the 1954 version emphasises the story's aspect of escapism by filming entirely in a studio setting and using ballet as an added layer of alienating expression. Maybe this escapism is not surprising, the World War being in recent memory. The 1983 version savours the dichotomy of the original story by juxtaposing the fantasy (the presence of a fairy and pixie, as well as talking animals) and reality (war, humans and nature). While the scenery of the film is filmed realistically, the animals that inhabit this woodland, are mainly unexpectedly brought to life by actors. There was a need for another kind of escapism, because the 1980s was the era of the Cold War and the threat of another World War was real. As the creators of both films have employed poetic licence in their own adaptations, their scripts and soundtracks are quite different, yet the core message of the humanistic story remains pacifist, which is compatible with the treatment of the nature theme and the attendant philosophical messages in the tradition of Finnish fairy tales (see Kivilaakso 2010a, 9–20).

---

[83] In this chapter, when I am speaking about sound effects, I am referring to a wide range of film sounds. So, sound effects relate to all the other audio data except music and voice.

5.1 How worldviews and fairy tale intertwine in the pacifistic fairy tale

Author Yrjö Kokko began to write the fairy tale *Pessi ja Illusia* as a Christmas present for his children, Olli and Ami, during the Finnish Continuation War.[84] (Parkkinen 2004, 188–189, see also Heikkilä-Halttunen 2000, 265.) He wrote it as a pastime while the other men were making knives (Parkkinen 2004, 203–204). In his wartime autobiography titled *Sota ja satu* (1964, 40–45; War and Fairy Tale), Kokko reveals how one night as a watchman and while his fellow soldiers slept, he typed the first nine pages and had outlined the themes for the forthcoming fairy tale novel. He also included in the story the moment how he found the subject matter:

> The cold was harsh, and our breaths froze to the front windowpane of the car. I tried to polish the frost away with a linen patch dipped in glycerine, but it helped only for a moment… I rubbed frost the from the windowpane again with the cloth. Suddenly my hand stopped. I saw in the window a little finger-height figure, whose features came into clear focus more and more. It was a little rosy-cheeked girl wearing a snow-white fur coat. The girl smiled at me and pointed to another similar-sized creature that I had not noticed. There was a smiling forest pixie, of which I had seen illustrations in fairy-tale books.[85] (Kokko 1944, 12–13; cp. Kokko 1964, 41.)

---

[84] In Finnish history, the Continuation War is one of the wars that Finland fought during the Second World War.

[85] Translation is the present author's own.

The opening text of the fairy tale had come easily for Kokko, and at first, he illustrated the pages with drawings (Kokko 1964, 44), but as the war continued, he extended the short-story-length fairy tale into a longer novel and took wildlife photographs, endangering his life at the same time on the front lines. Kokko modelled the book after Paul Eipper's *Freunde aller Tiere* (1937), as he thought mistakenly that Eipper had done all the book's illustrations himself (Parkkinen 2004, 192–197 & 207–212). The *Pessi ja Illusia* fairy tale's first publication of 1944 was a review and sales success: two weeks after its publication, the book had sold 40 000 copies,[86] and during the first year three additional reprints were made (Heikkilä-Halttunen 2000, 266, cp. Parkkinen 2004, 229–231). Even Walt Disney took an interest in the fairy tale and wanted to adapt it into animation feature. Why Kokko turned the offer down, is unclear, but it would have meant large media exposure for the story. (Kukkonen 2011, 49.) The book was awarded the literary award of the government of Finland (Valtion kirjallisuuspalkinto) the following year, and it has been translated into many languages (for example, Swedish in 1945, Danish in 1948, Dutch in 1949 and even Japanese 1975) (Heikkilä-Halttunen 2000, 269). The version of *Pessi ja Illusia* with Kokko's photographs has been reprinted eleven times. The last, 12th, edition was issued in 1984.[87] In addition to the analysed films, the tale has inspired artists and musicians all over the world, for example Pessi ja Illusia has been published in Japan as graphic novel (Saukkoriipi 2010, 138).

The fairy tale *Pessi ja Illusia* tells the survival story of the lustrous winged fairy Illusia, who as a curious creature has left her home in the rainbow for the forest, where the hairy pixie Pessi and others woodland beings live. These opposite personalities, the worrying pessimist Pessi and the carefree innocent Illusia meet and befriend each other, as Pessi introduces the forest, the animals and the harsh realities of forest life to the unsuspecting Illusia. At the end of the day, Illusia cannot find her way home (that is, to the rainbow), so she has to stay in the woods with Pessi. As the rainbows are flickery, one does not appear again the next day, and Illusia's dreams of returning home are destroyed irretrievably when the Orb-Weaver Spider steals her wings. Winter is coming, and how is barely-clothed Illusia going to manage the cold and snowy winter, the white death? The forest animals help Pessi and Illusia to build a nest by gathering provisions for them. Snow comes, and the forest is shaken by the war of men. Pessi and Illusia survive the winter, and the spring arrives with the new-born hairless and wingless princess, a new human. The novel uses both Pessi's and Illusia's story and the autobiographical parts as a conjunctive narrative to the other woodland tales of different animals and plants, as well as an account of the changing seasons.

---

[86] The facts of the first edition are contradictory. Researcher of literary studies Päivi Heikkilä-Halttunen claims that the number of copies printed was 40 000. The author of Kokko's biography Jukka Parkkinen writes that the number given was 8 000, which I find more plausible as the date of publication was during the war. (Heikkilä-Halttunen 2000, 266; cp. Parkkinen 2004, 229–231.)

[87] Kokko also abridged the book into more child-friendly edition in 1963. According to researcher of children's literature Päivi Heikkilä-Halttunen, the minor alterations to this edition that Kokko made can be seen as evidence of how personal the novel was to him. (Heikkilä-Halttunen 2000, 270; see also Parkkinen 2004, 486). This 1963 version was illustrated by painter Aleksander Lindeberg (1917–2015). The fairy tale's latest edition from 2001 contains Kokko's original text with drawings by graphic artist Kristina Segercrantz.

Though the contemporary reviewers judged Kokko's fairy tale as being directed mainly at an adult audience, the readers of the novel also saw the other levels of the story: for children, *Pessi ja Illusia* presented a pure fantasy world with the life story of a fairy and a pixie. To teenage readers, the novel was suitable as a biology textbook, and adults could enjoy its worldly wisdom and portrayals of the recently fought war. (Heikkilä-Halttunen 2000, 267–268.) The story can also be seen to have the sub-plot of a coming-of-age novel.[88] Innocent, childish Illusia has to grow up fast in the harsh surroundings of the forest and weather conditions. Or the fairy tale could be perceived as a reversioned creation myth, as researcher in literary studies Kukku Melkas proposes, while juxtaposing the inquisitive females Eve and Illusia since she sees numerous scenes in the story of *Pessi and Illusia* as referring openly to sexuality. Melkas reads that the wingless fairy transforms from a magical being to a profane one as she inevitably becomes a sexual creature. (Melkas 2011, 129–130.) On a thematic level, *Pessi ja Illusia* is also full of contrasts: good versus evil, love versus death, imagination versus reality, optimism versus pessimism, and so on. This can be seen as taking the fairy tale to a mythical level, but it is worth remembering that whereas myths have pessimistic plots, fairy tales are by nature generally optimistic (Bettelheim 1991 [1975], 37) – even though some features of fairy tales can be serious, melancholic, or even frightening, like *Pessi ja Illusia* or the original H. C. Andersen's *The Little Mermaid*, not to mention the Brothers Grimm's fairy tales.

Pessi ja Illusia covers a variety of emotions portrayed by both principal characters and the forest animals with subconscious messages relating to pacificism and environmentalism. The pacifistic view in particular won over the audiences of both films (see, for example, Linnus 1954; Sailo 1984), as the former film (1954, dir. Jack Witikka [1916–2002]) was made during the recovery period following the various conflicts of the Second World War,[89] and its hopeful happy-ending and simplified interpretation of the surrounding world[90] spoke to people living in austere conditions. Illusia's optimistic world view and imaginary scenery, as well as the ethereal costumes together with the stylised body language of ballet complement one another and contribute to the escapism of the film. With the support of Ahti Sonninen's music, the film concentrates more closely on the emotional content of the fairy tale, which is conveyed in the movements and expressions of the dancers. The latter film (1984, dir. Heikki Partanen [1942–1990]) utilises the dual settings of the original fairy tale when positioning the fantasy world of fairies and the real world of war in opposition to each other. Besides reminding the audience of those bygone wartimes, the film could be seen as unmasking the idea of a possible Third World War in the midst of the Cold War. At the same time, it spoke loudly on behalf of nature and environmental values. Both films had a positive impact on the popularity of the original fairy tale (Heikkilä-Halttunen 2000, 270).

---

[88] Coming-of-age novels are also known as Bildungsroman in literary studies (McCarthy 2008, 41–42; see also [Introduction of] Meek & Watson 2003).

5.2 The case of *Pessi ja Illusia* (1954) as filmed ballet giving the illusion of nature

The breakthrough work of composer Ahti Sonninen (1914–1984) was the vivid ballet *Pessi ja Illusia* (Sonninen 1952). The work was a commission of the director of the Finnish National Opera Alfons Almi (1904–1991), who had fought in the war beside Yrjö Kokko and had already even then had the idea to turn *Pessi ja Illusia* into a ballet (*Taivaan pii* 1992, 14:12–14:46, see also Parkkinen 2004, 363–364[91]). Yrjö Kokko, who had chosen the composer from a group of three (*Taivan pii* 1992, 06:47–07:13), wrote the libretto for the ballet, which follows the narrative of the title characters, from their first encounter to having a child. The dramatical suspense and counterbalance was created by the good-and-evil struggle between Orb-Weaver Spider (evil) and Hymenoptera (good). Kokko's original libretto contained five acts, but as the composition progressed Sonninen reworked the ballet into three acts.[92]

---

[89] During the Second World War, Finland actually fought three wars: the Winter War (1939–1940), the Continuation War (1941–1944) and the Lapland War (1944–1945). That is why the plural is used at this point.

[90] The war aspect of Kokko's fairy tale is omitted from Witikka's film (see Kurikka 2020, 93).

[91] Whose idea the ballet originally was is under debate, for in the document *Taivaan pii* (1992) ballet dancer and wife of Alfons Almi, Doris Laine claims that the idea was born in the battle field with Almi and Kokko fighting together, but Kokko's biographer Jukka Parkkinen argues that it was actually Colonel Edgrén, Alm's comrade-in-arms, who was father of the idea (*Taivaan pii* 1992, 14:12–14:46; Parkkinen 2004, 363–364). Be that as it may, it was undoubtedly Almi who commissioned the ballet.

[92] As expected, Sonninen received Kokko's approval for all the changes. (Parkkinen 2004, 397–398.)

(Parkkinen 2004, 397–398.) The ballet's choreography was done by Irja Koskinen (1911–1978) (Helavuori et al. 1997, 30; see also Makkonen 2017). The première of the ballet *Pessi ja Illusia* was in 29.5.1952 in Riihimäki, when the soloists of the National Opera were on tour in Finland (Makkonen 2017). The ballet had young, celebrated principal dancers: the role of Pessi was danced by Heikki Värtsi (1931–2013) and Illusia by Doris Laine (1931–2018), Orb-Weaver Spider by Maj-Lis Rajala (1930–) and Hymenoptera by Uno Onkinen (1922–1994). On tour, the ballet was performed 47 times in 43 different places, of which the southernmost was Maarianhamina and the northernmost Kemijärvi. Over 7 000 people attended the performances. (Parkkinen 204, 413.) Thus, there were high expectations for the première in the Opera House of Finnish National Opera, which was and still is the regular performance stage of the Finnish National Ballet. The première in Helsinki was in the following autumn on 23.10.1952 (Makkonen 2017) with altered staging and different costumes, designed by artist Tove Jansson (1914–2001). This second première had a mixed reception: the critics were stern, but it was enthusiastically received by audiences. (Parkkinen 2004, 426–428, see also Makkonen 2017.) This performance was also shown on Finnish television, and the ballet was also later taken Stockholm and performed for the Royal Swedish Opera (Salmenhaara 2001), although the staging and costumes were changed again to designs by artist Tuulikki Pietilä (1917–2007) (*Taivaan pii* 1992, 16:10–18:33).[93] The ballet has also been performed later, for example the dance theatre Glims & Gloms produced a modernised version of the ballet in 2009 with new choreography by Tuomo Railo and the orchestra music arranged for four musicians (Miettinen 2009). Sonninen's *Pessi ja Illusia* is still the most performed ballet in Finland and the third Finnish full-length ballet (Makkonen 2017).

Director Jack Witikka's black and white film *Pessi ja Illusia* (1954) was filmed mostly with the same artistic crew as the ballet production itself. Only the settings were changed from the stage set to Roy's[94] more three-dimensional design (Pessi ja Illusia 1954a). The film was filmed in Otaniemi sports hall, which could be used only during the night-time (*Taivaan pii* 1992, 25:49–26:00; see also Pessi ja Illusia 1954a). The filmed scenery is quite limited and bare, in places only suggestive. The story's colourfulness and lightness, as well as its tragic side are left to the imagination of audio-viewers. However, close-ups of the dancers' faces and actor

---

[93] These performances were the heyday of Sonninen's ballet, for it also went on tour, for example to Brussels and Wiesbaden (Makkonen 2017, see also Taivaan pii 1992, 20:40–20:56), in addition to Stockholm.

[94] Roy is the famous Finnish artist pseudonym of Tapio Vilpponen, who, for example, designed the settings for 27 films, drew costumes for five films and wrote screen plays for eight films. Vilpponen has been awarded five Jussis. (Roy 2014.)

Leo Riuttu's voice-over convey the film's required intimacy, a quality which addresses the audience directly and thereby differentiates the film adaptation from the stage production. Director Witikka used an unusual narrative structure for the ballet: the film can be understood as being the dream of a young girl (played by Hillevi Saari). At the beginning of the film, she reads a book entitled History of Nature, falls asleep and begins to dream the events of the ballet. She is not left in the role of an outsider, but is an active participant as observer in the setting of the ballet (see Figure 5.1) in this way serving as a viewpoint and object of identification for audio-viewers. (Sihvonen 1987, 181.) Nevertheless, the camera angles are limited on the small set of this adaptation, which can also be interpreted as giving a sense of intimacy or a voyeuristic sensation depending on the viewpoint, but can come across as repetitive to a modern audience.

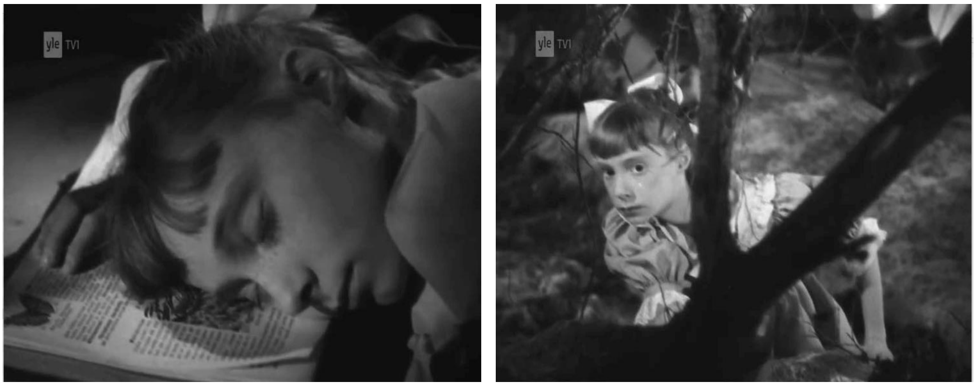


Figure 5.1. The role of the young girl (Hillevi Saari) creates unity and a viewpoint for the audio-viewer in the film Pessi ja Illusia (1954, dir. J. Witikka), as she is the observer of the film's events.

Pessi ja Illusia (1954) was the first, and remains the only, film adaptation of a ballet in Finland (Kukkonen 2011, 57). This mixture of two art forms (film and ballet) encountered disappointment after its initial popularity. Reviews (see Iltasanomat 23.4.1954; Uusi Suomi 1.5.1954; Savon sanomat 9.5.1954; Huvudstadsbladet 9.5.1954) of the film's premier lambasted its cinematography: the filming was said to be lifeless and shabby. The expressive movements of the dancers' feet or hands had been framed out, as the dancers were filmed mainly from the waist up and using close-ups. The expressive capacity of their legwork and the airiness of their jumps had been left to the imagination. The camera had been left stationary or its latitude was limited to only a few metres, noted critics. I agree, for it seems that the cinematography has had more weight here than the choreography. As the dance occurs in space, it needs room for its expression (Lehikoinen 2014, 101–102). So, it is understandable that the reception of this film adaptation was excoriating. The film is categorised as a filmed ballet, not a ballet film. Director Witikka himself reminisces about the filming in an interview (Elokuva-Aitta 24 /1955): “The conditions for making *Pessi ja Illusia* were impossible. One had to take 408 shots from one angle only. Practically, the camera could not be moved anywhere. To produce with that a moving image, I should have taken a more abstract approach to the whole film.” (Pessi ja Illusia 1954a). When it comes to the creation of a story world, the key problem with this adaptation is that the restricted set and the immobile camera give the opposite illusion to a vast landscape of pristine nature. The same applies to the dance movements when the flow of the dance is constricted. The audience cannot fully observe the dancers and their bodies as complete entities – unable to see when and where they move or the pauses between the movements, neither the relations between different dancers nor their bodies or their movements in connection to each other, not even an individual dancer’s body shape in relation to the movement (see Lehikoinen 2014, 114), which is essential to the audience’s enjoyment of dance. This of course is a challenge in any screen adaptation of dance. So how does this affect the sound and the audio-based world making? In the next section, I will examine more closely the film’s soundtrack, Sonninen’s ideas and how they have been adapted to dance movements, as well as one of the film’s pivotal scenes.

5.3 Setting the scene: The first audio appearance of the world *Pessi ja Illusia* (1954) on film

Witikka’s *Pessi ja Illusia* (1954) film rests musically solely on composer Ahti Sonninen’s ballet music,[95] which is played by a large symphony orchestra. This means that the film is through-composed, and the few pauses in the music coincide with the changes of acts. The first act is the longest, lasting almost half of the film’s duration, nearly 42 minutes. This act introduces the characters and depicts how Illusia loses her wings following the mice’s wedding celebrations. The second and third acts are almost equal in length: the second act portrays underwater life and how autumn affects nature, and the third starts with a winter scene, which soon turns into a rendition of spring’s arrival and revelations over new-borns and the death of evil (Orb-Weaver Spider). (See Parkkinen 2004, 398–399.) In the libretto’s storyline, Kokko has kept the fight between good and evil as a connective theme, to which the love story of Pessi and Illusia is a softer sub-plot (Parkkinen 2004, 399). Compared to the novel, both the ballet and subsequently the film have fewer depictions of different animals, which might be a narrational or dramatical choice. For example, the various birds of the fairy tale do not appear in the ballet visually as characters.

---

[95] Where Sonninen’s symphonic ballet has music for two hours (Parkkinen 2004, 413), the film is 94 minutes long (Pessi and Illusia 1954). This means that cuts were made. The largest removal of music is from the beginning of Act III. 28 pages of the score have been cut, hence the film’s Act III starts from rehearsal number 17. (Sonninen 2002.)

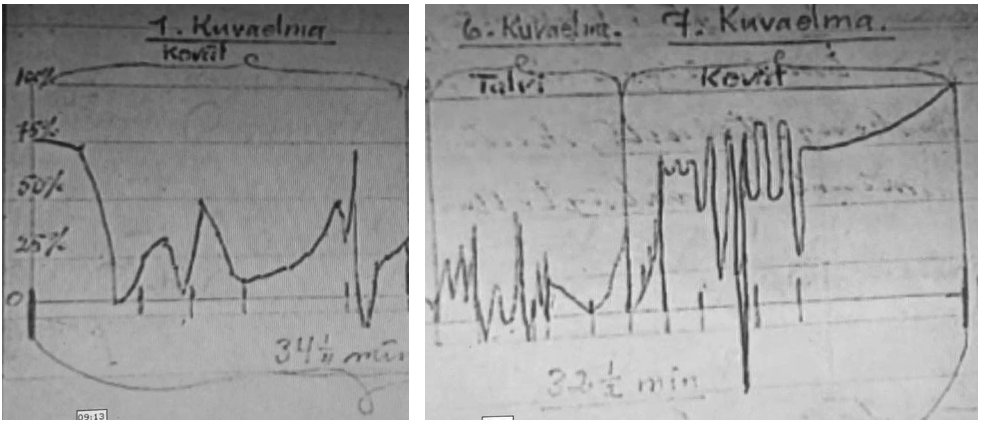


Figure 5.2. Visualisation of dramatic content’s intensity on a timeline in different scenes. Excerpts are preliminary notations from the notebook of composer Ahti Sonninen (Taivaan Pii 1992, 09:13–09:25). The left screen capture is the beginning, the right one the ending.

Composer Ahti Sonninen received a grant from the Finnish National Opera for composing the ballet, and he started the work by familiarising himself with the international ballet repertoire of Stockholm, Paris and London (Parkkinen 2004, 363–364). In his own words, he wanted to explore which ballets were good, and which were weak because ballet was a new composition genre for him. To this preliminary work, he also added observations on how dance and drama connected with music. (*Taivaan pii* 1992, 08:04–08:32.) Sonninen began his composing with a graph which indicated, for example, the length of the dance scenes (see Figure 5.2.). In the document *Taivaan pii* (1992, dir. Sini Helin & Matti Lehti), he speaks about the composing process of *Pessi ja Illusia*, how he came up with the ideas and how he approached them. Rhythm was an important starting point for him: for example, during a ballet performance of his field trip he heard a dry, but rhythmic cough. For him, that cough was a motif, a starting point, from which he developed the whole scene *Dance of the Flowers*. This process is partially traceable from his notebooks, which contains drafts of the musical and dramatical ideas for the ballet (see Figure 5.3.). (*Taivaan pii* 1992, 10:00–10:52.) These rhythmical ideas in Figure 5.3 can be found in the final version of the ballet, as they have been assigned to a certain instrument and given a melodic form, for example Pessi’s motif (Lystikäs in Figure

5.3.) is played by bassoons, which play the motif in seconds, giving to the sound a unique sharpness (for the final theme, see Figure 5.4.). The dotted eight notes have the same sharp effect of crookedness, which also appear in the angularity of arms and legs in Pessi's (Heikki Värtsi) dance movements (see 0:04:30–0:06:55). The motion language of Pessi differs from those of Illusia (Doris Laine) (and of the Flowers) at the beginning of the film but smoothens later into a more classical balletic expression, similar to Illusia's (see 0:06:55–0:09:30). Dance can therefore be viewed from different angles, not only as physical behaviour: "the body or its parts contract and release, flex and extend, gesture and move from one place to another." Dance is also cultural, social, psychological and communicative behaviour. (Hanna 1987, 3–4.) In the *Pessi ja Illusia* ballet, conveying the story music and dance also expresses features and traits of the different characters and, through them, their surroundings, in other words the fairy tale world.

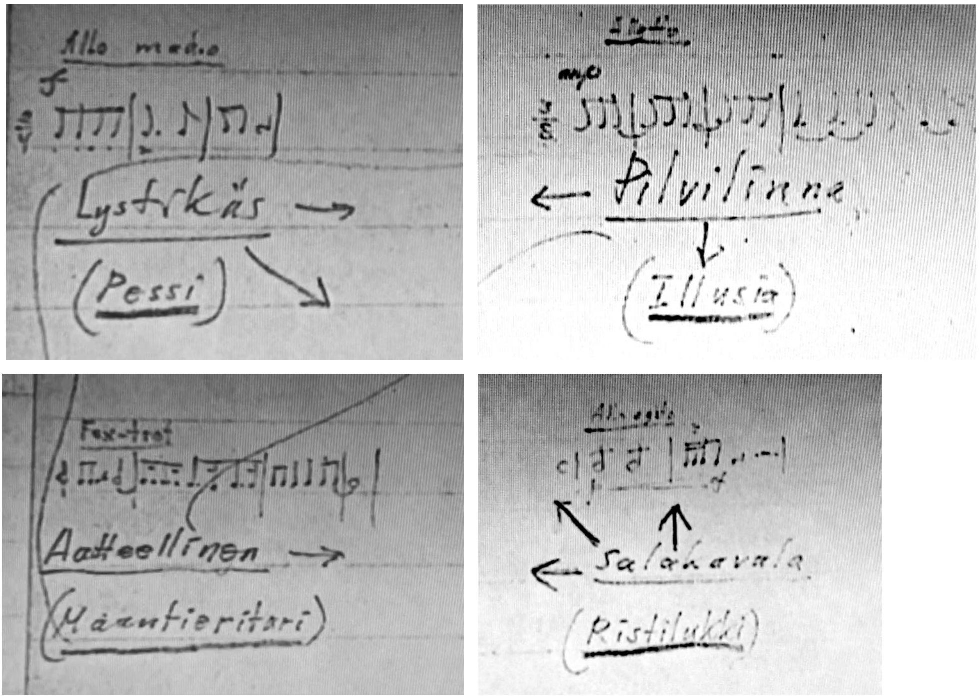


Figure 5.3. Rhythmic drafts for the main characters by composer Ahti Sonninen (Taivaan Pii 1992, 10:00–10:52): (top left) Pessi's word is 'droll' (lystikäs), (top right) Illusia's 'castle-in-the-air' (pilvilinna), (bottom left) Hymenoptera's 'idealistic' (aatteellinen) and (bottom right) Orb-Weaver Spider's 'insidious' (salakavala). Note the difference in each character's rhythmic characterisation.

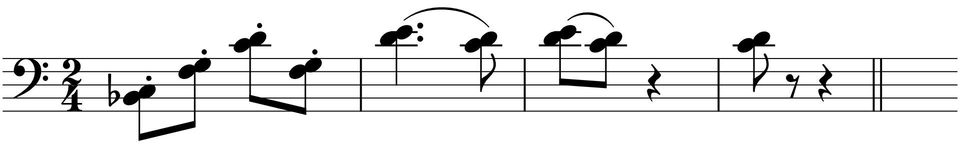


Figure 5.4. Pessi's motif introduces the peppery disposition of the character (Sonninen 2002).

When examining the music and especially the communicative motifs of the main characters (see Figure 5.3.) more closely, there is a slight tempo difference, since Pessi's motif has the tempo marking *allegro moderato* and Illusia's *allegretto*. In theory, they could be the same, but the difference is indicated in the tempo wording and in the melodic form. Illusia's ascending melody (see Figure 5.5.) is mainly played by flute, but it can be doubled by violins. This gives a varying tone colour to the melody. Its syncopated rhythm masks the meter; hence, this gives prominence to the melody's ascent, which could be construed as mimicking Illusia's ability to use her wings, as like the dance movements, the extended use of dance en pointe could be interpreted as evidence of Illusia's lightness or weightlessness as well as other-worldliness (otherness).

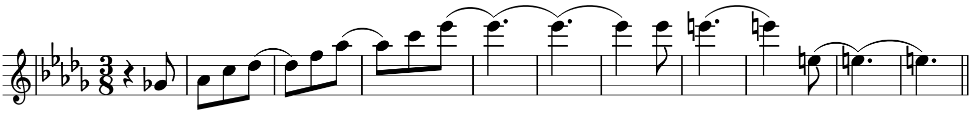


Figure 5.5. Illusia's melody reflects her atmospheric origin (Sonninen 2002).

The themes of the other main characters (Hymenoptera and Orb-Weaver Spider) can correspondingly be found in the score, so in this way the soundtrack bears a resemblance to the classical Hollywood scores and their leitmotifs. In a manner similar to Pessi's and Illusia's dance movements, both Hymenoptera and Orb-Weaver Spider have their characteristic motions: Hymenoptera (Uno Onkinen) exploits high jumps (0:14:24–0:14:39) and Orb-Weaver Spider (Maj-Lis Rajala) operates with stiff limbs, stretching them diagonally and with expressive claw-like hand gestures (0:15:23–0:20:55).

The foundation pillars of dance analysis are movement, dancer (person, body), space and sound (i.e. audio-visual setting). These components create clusters (combinations of different components), which are observed. (Lehikoinen 2014, 75.) Of these components, the body is the focal point and the most expressive with its presence and dynamism (Lehikoinen 2014, 84). The costumes and other accessories usually reveal the clusters of body and motion. For example, the pointe shoes give airiness to ballet dance. Furthermore, costumes refer to the performances in a certain historical, cultural or social context of reality or fantasy world. (Lehikoinen 2014, 104–105.) The costumes of the film juxtapose the main quartet: Pessi's furry patches give an opposing sensation to Illusia's smooth dress with its silky lustre. Idealistic Hymenoptera has a presumably colourful[96] and clear-cut patterned outfit, whereas the insidious Orb-Weaver Spider is dressed in all black with a typical spider's pattern on her back.

When the film begins, it starts with a blank, black canvas (see the analysis in the chart in Figure 5.6.). The music reveals that the film has begun. The opening credits (0:00:09–0:02:09) start to scroll from bar 4 of the ballet suite. Initially, the title and the composer's name are shown with nature scenery. Then the History of Nature book and Yrjö Kokko's name appear with a cross-fade and an oboe solo begins (upbeat to bar 12). From this point forward, the image track has a clear dual-focus as in the foreground the opening credits scroll, and in the background, the frame story begins to emerge. The little girl flips the pages of the book without any sound, and finally she falls asleep silently, her head resting on the book.

In the ballet score, this moment is marked with the word *Curtain* (esirippu), a nod to the stage performance.[97] This is an important point also in the film, as the voice-over starts to tell the story of Pessi and Illusia, introducing first the main characters Illusia, Pessi, Orb-Weaver Spider and Hymenoptera, as well the minor characters as groups (the Flowers, Butterflies and Mice). When the voice-over mentions the characters, they dance into view on the image track. The music and the voice-over are the only sounds which accompany this opening scene. After the character presentation, the narration settles on Pessi, who is shown interacting with the woodpecker and surrounded by dormant flowers. The woodpecker is mentioned in the voice-over. It is not seen, only heard in the score (see Figure 5.7.). Autumn winds are expressed in the pianoforte's fast-moving triplets, whereas the xylophone's quick eight notes and sixteenth notes accompany the frosty boy's dance. Hence, here the sound colour has an important role, as both instrument's tone colours and physical sounds appeal to the sense of touch. Whereas the pianoforte is played with the fingers and its connection to the body is tactile (it could be understood that it is an indicator of wind pressure) (see Sobchack 2000), the xylophone is played with mallets and, depending on the quality of the mallets' padding, its tone can be quite sharp, hard even, bringing the associations of chattering teeth, in other words the coldness of the winter.

---

[96] The film is black and white, so the different shades of bright pattern lead us to assume that different colours are in use.

[97] Other nods are the two endings of the ballet score: the stage version ends in diminuendo (and pianissimo), whereas the alternative concert ending brings forward the full sound of the orchestra with forte and ritardando (Sonninen 2002).

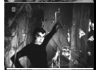
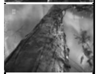
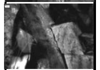
Time	Image	Narrative	Music	Voice (Sound)	Voice translation
0:00:00		Blank screen	Music starts from the begining of the ballet		
0:00:09		Opening credits			
0:00:28		History of Nature book is shown	Oboe solo		
0:00:43		The book is open on the table			
0:00:57		Image zooms to the book, hand flips pages. Image zooms out, and shows a girl, who falls asleep on top of the book			
0:02:01			Melody changes to flute and violins, hence softens		
0:02:12		Sleeping girl in close-up			
0:02:22		Cross-fade to Illusia		Olipa kerran keijukainen Illusia, joka asui sateenkaarella isänsä Illusionin kanssa. – Pessi, metsässä asuva, Pessimistin poika – Ristilukki, joka kadehti ja pyydysteli niitä, joilla oli siivet – Pistoampiainen, maantieritari, joka etsi pahuutta, koska hän uskoi, että siitä voisi taikoa jotain hyvää –	Once upon a time there was a fairy, who lived on the rainbow with her father Illusion. – Pessi, living in the forest, son of Pessimist – Orb-weaver spider, who envied and captured all those that had wings – Hymenoptera, knight of the land, who was looking for evil, because he believed that from that it was possible to conjure something good –
0:02:29		Yawning Pessi is settling in			
0:02:37		OWS creeps into the shot			
0:02:42		H. runs behind the trees and jumps on a log.			
0:02:47		Droopy flower			
0:02:50		Another flower	Woodblock's rhythm	Kukkia ja kukkien sieluja… (woodpecker)	Flowers and souls of flowers (woodpecker)
0:02:51		The girl sitting on a rock, dancers go by			
0:02:58		Mice appear in the background		– Hiiriä ja niin paljon muita…	– Mice and a lot of others…
0:03:11		The girl looks up			
0:03:12		Tree trunk is shown			
0:03:15		Overview of the stage, where flowers sleep		– Olipa kerran kevät ja palokärki oli jo aloittanut työnsä korkealla puussa herättääkseen luonnon…	Once upon a time, it was spring and the woodpecker had started his work on the tall tree to wake up the nature…
0:03:25		Camera moves towards rock formation	Clarinet solo		
0:03:33		Shadow appears			
0:03:36		Pessi walks to the camera yawning			
0:03:42		He notices the woodpecker and starts to dance (tell a story)			
0:04:32			After Tutti ff, Pessi's music starts introducing his motive, clarinets respond		
0:05:00		The girl is shown to watching Pessi dance and smiling			

Figure 5.6. Analysis of the opening of *Pessi ja Illusia* (1954, dir. J. Witikka) film. (NB: OWS = Orb-weaver spider, H. = Hymenoptera.) Note the combined voice and sound columns (sound is in brackets).

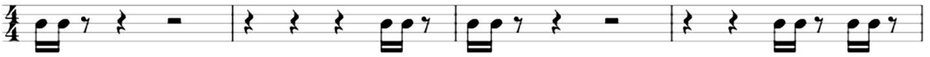


Figure 5.7. Excerpt from the woodblock's part from the ballet *Pessi ja Illusia*.

5.4 A touch of documentary in *Pessi ja Illusia* (1984)

The film production of *Pessi ja Illusia* (1984, dir. Heikki Partanen) has a mixed history compared to the ballet discussed above and its screen adaptation. Director Heikki Partanen had plans to make the fairy tale his first feature film, but Yrjö Kokko objected to the project. After the death of the author (in 1977) and after finishing his other filming engagements, Partanen was able to progress with the project (Pessi ja Illusia 1984a).

Partanen had clear ideas about highlighting the three levels of the storyline: the realism of the war, the fantasy of the fairy tale, and the biological authenticity of nature. In this adaptation work, he also utilised Kokko's memoir *Sota ja satu* (1964, War and Fairy Tale), and in addition the fairy tale novel itself. (Pessi ja Illusia 1984a; see also Sihvonen 1987, 181). For example, the original fairy tale *Pessi ja Illusia* has the framing story of war (WWII started in the summer before the Russian invasion of Finland began the Winter War), when the author's daughter asks her father about the existence of fairies (she has doubts) (Parkkinen 2004, 237; Kokko 1944, 9–11). This has been adapted into the beginning of the film, even before the opening credits (0:01:50–0:02:08), where the central figure, Captain (Raimo Grönberg) is recalling a discussion with his daughter, who insists on seeing fairies.

This discussion is communicated in the voice-over, while the image shows soldiers entering the forested battlefield. Futhermore, after Pessi (Sami Kangas) and Illusia (Annu Marttila) are introduced in the film, this idea is brought out again in a modified way with the character of Private Pienanen (Esa Suvilehto), who has seen Pessi and asks his Captain if there are pixies or not (0:05:38–0:06:33). In this way, the fairy tale fantasy aspect has been introduced into the war scene. With the modern war equipment (for example, the helicopter, jet and landing craft), some of which are seen at the beginning of the film and even before the fight scenes, Partanen wanted to emphasise the timelessness of war (Pessi ja Illusia 1984a; see also Kurikka 2020, 94). The Captain, who is writing a fairy tale on the front line, is the narrative frame of reference in the film: he is the structured link, who aggregates all its multi-layered relations. This is necessary because the film muddles the narrative levels by using the same actors in the storylines of both the war and the fairy tale (for example, the same actor has the roles of Private Pienanen and Father Mouse, see Figure 5.8). (Sihvonen 1987, 182.; see also Kurikka 2020, 100.)

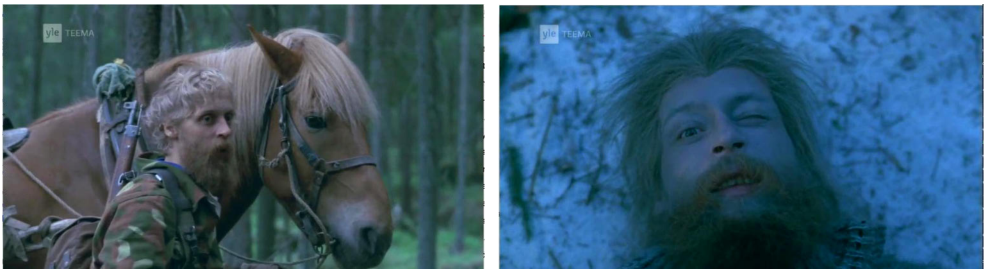


Figure 5.8. Actor Esa Suvilehto has a double role as Private Pienanen (left) and Father Mouse (right) in *Pessi ja Illusia* (1987, dir. H. Partanen).

Although Partanen has taken some small liberties with the script, the general atmosphere and the rich character gallery of the fairy tale have been retained in the adaptation to the film; in particular, the furriness of Pessi and the ethereality of Illusia (see Figure 5.9.), as well as the insidiousness of Orb-Weaver Spider, have been achieved with close-ups and use of light. I would argue that director Partanen has affixed the third story level (the biological authenticity of nature) to the film with his naturalistic cinematography (with animal shots by Kari Soveri), since he employs snippets of nature documentary footage, such as close-ups of insects (see, for example, Figure 5.11, at the ending of this analysis), birds or beavers (see Kurikka 2020, 91). Above all, as the fairy tale is set in a forest, the filming was done on site, in a forest (mainly in the primeval forest of Evo, Lammi) (Pessi ja Illusia 1984a). This underlines the idea of authentic nature and our wish to preserve it. Partanen's film follows Kokko's idea of representing the different realities with contrasts: meaning that the war is seen as fairy tale like, and the fairy tale as true (real) (Sihvonen 1987, 181). On the other hand, the fairy tale underlines Kokko's central idea of empowering nature, that is, wildlife forces humans to confront their own internal reserves and gives new sources of strength to them. For him, longing for nature was part of humanity. (Saukkoriipi 2010, 139.)

The critical reception of Partanen's *Pessi ja Illusia* (1984)'s openly acknowledged the film's merits – introducing difficult issues such as death and war as acceptable themes for impressionable audiences, even though this was done from a humanist standpoint (Stålhammar 1984; Lehtola 1984; Eteläpää 1984). Illusia's and Pessi's relationship counterbalances the death scenes the film entails because the film also speaks for true feelings and empathy (Tuominen 1984). While the film covers serious issues, it also has humour and irony, which might speak more to adult audiences (Ylänen 1984). Even internationally known film director Aki Kaurismäki admits that *Pessi ja Illusia (1984) "*is a very ambitious and beautiful film for a person who hates children's films" (Kaurismäki 1984). The objections focused principally on the target audience, which was not made clear enough, because the film was thought to be too naïve for adults and too conceptual for children (Pentti 1984). Clearly, critics emphasised the divergence of taste in the audience of different ages.

Figure 5.9. Pessi (foreground) and Illusia (background) meet for the first time in *Pessi ja Illusia* (1984, dir. H. Partanen).

This mainly positive reception led to the accolades of Finnish cinema: *Pessi ja Illusia* (1984) was filmed in 62 days during all four seasons in five locations (Kankaanpää, Siuntio, Lammi, Kirkkonummi and Helsinki). The film received four *Jussi* awards in 1984: for best direction (Heikki Partanen), best cinematography (Henrik Paersch), best male supporting role (Jorma Uotinen, as Orb-Weaver Spider) and best female supporting role (Eija Ahvo, as Mother Mouse / Entertainer). (Pessi ja Illusia 1984a; see also Panula 1984.) When it comes to the sound world of *Pessi ja Illusia* (1984), a lied entitled *Song of Orb-Weaver Spider* (1898, op. 27) by composer Jean Sibelius (1865–1957) was the inspirational song for the fairy tale for Yrjö Kokko (Parkkinen 2004, 272). Hence, it might have been also the starting point for composer Kari Rydman, who was in charge of completing the film's diverse soundtrack. In the next section, we will dive into the specificity of the *Pessi ja Illusia* (1984) film's sound world.

5.5 The unified segments of the sounds in *Pessi ja Illusia* (1984)

Pessi ja Illusia (1984, dir. H. Partanen) has an eclectic compilation soundtrack that borrows from the traditions of popular, folk and art music (see Hickman 2006, 38–40). Almost all of the music written for the film was composed or arranged by Kari Rydman. Notable arrangement assistants were composers Antti Hytti and Jukka Linkola (uncredited): Hytti arranged some of Rydman's compositions and Linkola arranged two quotations of existing music. (Pessi ja Illusia 1984a.) The selectiveness of the soundtrack emerges from the difference between the incorporated music genres: there is a popular music borrowing – '*Put Your Head on My Shoulder*' (0:57:29–0:59:43), a short excerpt of baroque-like music (0:39:25–0:40:12),[98] and quotations from Finnish folk music such as *Kukko ja kana* (0:56:30–0:57:25) as well as the lullaby *Uni ulkoa kysyvi unen poika porstuvasta* from Kanteletar[99] (1:05:24–1:06:48). Such use of existing music has a particular function in *Pessi ja Illusia* (1984) as expressions of mood or situation or of space and time: the first and third songs are diegetic, performed during the scene about the evening entertainment for the troops (0:56:30–0:59:43), although both of them play with the fantastical gap of the scene (see Stilwell 2007), altering from diegetic to nondiegetic and vice versa. This scene (0:56:30–0:59:43) reverses the position of the music frequently, as the image track jumps between two locations. More precisely, the song *Kukko ja kana* starts as an on-screen diegetic performance (sung by Eija Ahvo and Sinikka Sokka) but soon changes to being off-screen and intra-diegetic when the camera moves outside of the entertainment tent. During an interruption by the fireworks outside, the entertaining tune changes to *Put Your Head on My Shoulder*. It begins as off-screen music, but the similarity in acoustics to the previous song allows us to presume that the song is intra-diegetic. This is soon confirmed, as the music changes to diegetic when the camera returns to the inside of the tent, and then back again. The lullaby *Uni ulkoa kysyvi unen poika porstuvasta* is sung by the Mother Mouse (Eija Ahvo) in the middle of a combat scene (1:05:27–1:06:50). Her singing is in the background, but it becomes louder after the fighting ceases and quietens down, as well as when Pessi discovers Private Pienanen dead. In addition to clear emotional content, these music quotations themselves have a narrative relation to the story world and plot. They reveal and strengthen the different place-based actions that are shown. For example, the lullaby is sung at Pessi and Illusia's nest, making it a safe and intimate place within the surrounding battleground.[100] Similarly, the aforementioned fast-tempo baroque style music not only accentuates the action of the characters' absurd running, but it also highlights the varying terrain and altering scenery.

---

[98] In the scene, Father Mouse is dying at the hands of White Death (a weasel) and fast-tempo baroque style music is used to set the pace to their running around. In the list of the film's music, this excerpt is entitled "Mouse Father Dies", and the composer is Kari Rydman (Pessi ja Illusia 1984a).

[99] Kanteletar is a collection of Finnish folk poetry. The poem composition was compiled by folklorist Elias Lönnrot in 1840. Together with Finnish national epic The Kalevala, it has been a source of inspiration for different artists.

[100] This intimacy is also expressed with close-ups of Illusia's and the Mice's faces.

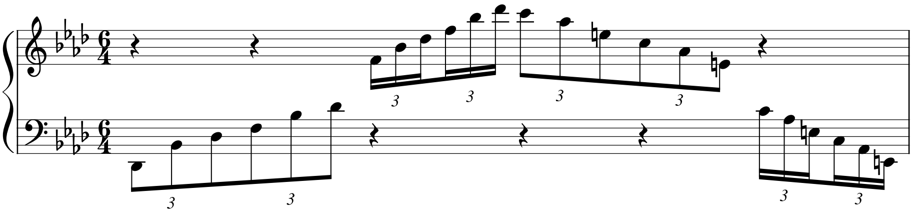


Figure 5.10. The recognisable undulating melody of piano accompaniment at the beginning of Jean Sibelius' lied Song of Orb-Weaver Spider (1898) is repeated throughout the film *Pessi ja Illusia* (1984).

In contrast, the recurrent melody of Jean Sibelius' *Song of Orb-weaver Spider*[101] could be seen as the main overarching theme of the entire soundtrack. In the film, the writer's daughter plays it twice: at the beginning, slowly picking out the undulating melody (see Figure 5.10.) with a grand piano, and at the end, performing it as a finished recital. The melody with the Finnish lyrics of Erkki Pullinen is also partly sung by an entertainer (Riitta-Anneli Forss) with piano accompaniment (Jarmo Savolainen) in the scene about the evening entertainment for the troops as a first, more serious art number (0:55:27–0:56:08). Otherwise, it is used as a musical citation in two scenes related to Orb-Weaver Spider and Illusia's wing: the first scene at the beginning of the film introduces the Mayflies and the Orb-Weaver Spider (0:06:56–0:08:24, see Figure 5.11. for scene analysis) to Illusia. Here, the music of Sibelius and the sound-effect-like distorted synth sounds can be heard as separate audio elements, as their musical codes (mainly rhythm, tempo and dynamics) are different. The music also underlines the intensity of the meeting with the conventional means of crescendo, tremolo and an ascending chord progression. In the later scene, Illusia visits Orb-Weaver Spider's lair (0:51:55–0:53:39), and she discovers who had stolen her wings. In this scene, the melody of the music is contorted and warped with accompanying strings and extra synthesised sounds (chords), which also partly distort and dominate the music. In these scenes, the woodwinds (mainly either oboe or clarinet) play the melody recognisably; only in the latter scene is the clarinet replaced by a vibraphone, imparting to the scene a sinister sensation. Both of these scenes contain dance, as the movements and motions of Orb-Weaver Spider are dance-like. In the later scene, the spider's lair is pictured as cramped and illusory, with numerous sets of transparent curtains and well-placed mirrors. Only the spider's and Illusia's dance duet and the sound effects of dripping water with a cave-like echo give a sense of space in the darkness of the lair.

---

[101] Jean Sibelius composed this song for a historical play called King Christian II, op. 27 (1898). He used Swedish lyrics by Swedish author Adolf Paul for it. (Sibelius 2019.) The song lyrics were later translated into Finnish by author Aarni Kouta. Even though the lyrics talk symbolically about a tyrant king, the Finnish audience of 1898 interpreted it in a more contemporary manner (the king was to them the tsar of Russia). (Piispanen 2015.)

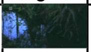
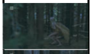
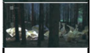
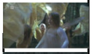
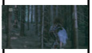
Time	Image	Narrative	Music	Sounds / Effects	Voice / Dialogue
0:06:34		Close-up of a pond	archpeggio leads to	nightinggale and	
0:06:36		Camera tilts, P & I walk by	synth chords	other birds singing	
0:06:38		Mayflies by the water			– Päivänkorennoiset olivat
					tähän päivään asti
0:06:43		Mayfly runs through the woods			eläneet toukkina pimeydessä,
		to join others in the light			lammen pohjassa…
0:06:47		The group starts to flap			Nyt ne nousivat ylös
0:06:49		Close-up of Illusia and Pessi			auringonlaskun valoon
					tanssimaan….
0:06:52		Mayflies in a circle flapping			(man's voice-over)
0:06:55		Illusia is interested and joins in	Music starts		
0:06:59		Ilusia moves among the mayflies	Woodwinds & strings		– Voi kuinka kaunista!
0:07:04		OWS is observing still	play arrangement of	distorted synth chord	*– Ne kuolevat pois*
0:07:09		Close-up of Illusia's face in shock	Sibelius' Song of OWS		
0:07:11		OWS comes to Illusia			*Minun verkkoni on haa-*
					veiden siipiä täynnä
0:07:18		OWS grabs a MF and dances		some steps	
0:07:24		OWS sits on rock infront of Illusia		distorted synth chord	*Pikkuneidilläkin on korennon*
					siivet
0:07:30		Pessi moves closer to Illusia			
0:07:31		OWS circles Illusia	crescendo & tremolo		*Ammattityötä!*
		admiring her wings	ascending		
0:07:38		Pessi pulls Illusia away		rustles	**– Hän on paha.**
0:07:44		Illusia and Pessi stop, but don't			– Jokaisella on hyvä haave
		let their gaze drop	risoluto		sydämessään. Isä sanoi niin.
0:07:48		OWS comes towards them and			*– Kukas se tämä kaikkitietävä*
		strokes Illusia's hair	slowly		*isä on..* – Illusioni
0:07:59		OWS is startled and moves away			sateenkaarelta
0:08:00		At the same time P & I pull away			
0:08:02		OWS grabs a MF with his net	archpeggio chords	distorted synth chord	
0:08:12		Illusia looks worried			
0:08:13		OWS goes away with MF in his net			
0:08:15		P & I move in the other direction	music quietens down		
0:08:19		A real spider has caught a dragon-			
0:08:25		fly, which tries to escape (close-up)		buzzing of dragon fly	

Figure 5.11. The analysis of the scene, where Illusia meets Orb-Weaver Spider for the first time (Pessi ja Illusia 1984). Distorted synth chords accompany the dance-like movements of the spider. Note: P & I stand for Pessi and Illusia, OWS is Orb-Weaver Spider, MF is Mayfly. In the Dialogue column, Orb-Weaver Spider's lines are in italics, Pessi's in bold, and after the scene's voice-over part, all unmarked lines are Illusia's.

Returning to the Orb-Weaver Spider's introductory scene (Figure 5.11), it is sonically intriguing on many levels: 1) the scene (as mentioned earlier) employs the Sibelius lied as a starting point for the music. Although the melody refers to the piano version at the beginning of the film, the arrangement in this scene gives it a novel aspect, 2) Orb-Weaver Spider's nature is underlined as wicked through both Pessi's comment and 3) the usage of distorted synth chords, which appear to accompany the (dance) movements of the spider, and 4) the episode is enveloped with audible nature sounds (at the beginning, birds with a nightingale, at the end, the buzzing of a dragon fly). At the same time, through changing locations and camera angles, this short scene visually elevates the importance of the outdoors as a setting. The scene even ends with Kari Soveri's shot of a spider's web, where a real spider catches a dragonfly.

However, the overall quantity of soundtrack music is quite minimal in *Pessi ja Illusia* (1984). Only a quarter of the film's entire length, a little over 19 minutes of its 81-minute duration is accompanied by music. This might suggest that those scenes with music in the soundtrack have an important narrative role. The auditory difference to Witikka's ballet adaption is enormous, not only in the amount of music but also the other levels of audio track, especially how the voice-over has been applied. In Partanen's reading, the dialogue has a vital narrative role: it deepens the story, provides background and explains the motives of the characters, whereas Witikka's voice-over mainly depicts what is seen. It has an explanatory, descriptive role. Partanen's voice-over actor is Raimo Grönberg, who plays Captain (a character in the film), and because of this the otherwise acousmatic voice-over becomes corporeal. Here, the fantastical gap between diegetic and nondiegetic (see Stilwell 2007, 184–202) is in use, for there are slides between Grönberg's roles as voice-over and Captain. For example, in the beginning of the film Captain's discussion with the soldier Pienanen ends one scene, and in the next the voice-over continues to talk about mayflies (0:08:45–0:08:55), hence Grönberg's voice carries over to the next scene giving to the voice-over a body and a face.

Partanen also employs the voice dramatically, for when we look at the role of Pessi, the most characteristic feature of this role is its dumbness (his silence): Pessi has only one line in the script ("He is evil") and he utters it when Illusia meets Orb-Weaver Spider for the first time (see Figure 5.11). In this way, Pessi can be seen as a romantic hero who does not trust language, only direct action (Sihvonen 1987, 182.), and a Finnish one, in that reticence is often seen as a virtue. Moreover, Partanen also utilises acousmêtre voices for dramatic effect in two scenes: At the beginning of the film, there is a voice-acted scene of Captain and his daughter discussing the existence of fairies. At the same time, the image track shows Captain drinking from a brook in a forest setting. (0:01:50–0:02:07, see also Figure 5.12.) Towards the end of the film, where Illusia meets her father again, the only omnipotent (acousmêtre) role, is introduced.[102] This is the role of Illusia's father. The scene begins with a musical cue and Illusia running towards the camera and uttering the word "Isä!" (Father). Then she moves off camera and a discussion between father and daughter is not shown, only heard. (1:08:14–1:09:21.) *Pessi ja Illusia*'s (1984) soundtrack has also elevated sound effects to a narrational role. This actually becomes clear at the beginning of the film, because the film opens (see Figure 5.12.) with distant sounds of steam and petrol engines. Nothing is seen, only sounds are heard. This gives the audio-viewers an opportunity to observe the sounds before the visuals – to imagine them. Soon, the camera shows a scene of war machinery, which acts as an explanation for the mechanical sounds. The next quick shots relate the context: the central figure of Captain is introduced with a flashback to his family, which he seems to be reminiscing about in a train carriage. In the flashback, his daughter is linked with *Song of the Orb-Weaver Spider*, for she is rehearsing the song with a grand piano, though at this point the song is not likely recognisable, because the girl is mainly presented visually (the keyboard and sheet music are not properly shown) and she only fumbles while trying to play the music. However, as the scene continues and Captain with his troops enters the woodland, Captain also remembers her voice while enjoying water from a brook. The narrative immerses itself more deeply in the woodland scenery while depicting its inhabitants, and at the same time, music is included in the palette. The filming of the woodland establishes both the fantasy (Pessi and Illusia) and factual elements (ravens) as equal narrational elements. The same happens in the soundtrack, as the music intertwines with the sounds of nature (cawing, bird singing). At this moment, the biological aspects of nature are seen as fantastic due to the soundtrack, but when Pessi sees a rainbow and Illusia, the music is brought into the foreground (the volume increases) and the sound effects are subdued into silence. When Pessi and Illusia have interconnected (Illusia puts her finger in Pessi's open mouth and Pessi knocks his head on a tree trunk), the music ends, as if returning the audience simultaneously to reality and to the beginning of the fairy tale. This is reinforced in other parts of soundtrack too, when the birdsong turns into the distant booms of warfare, and the voice-over recites lines which refer to the past and undone deeds. When it comes to sound effects and other sounds relating to nature and war, the soundtrack of *Pessi ja Illusia* (1984) is eclectic. In addition, quietness has its place in this story world. This means that in contrast to the ballet version, which is characterised by absence of diegetic sound, every action in the story world can also be heard. This kind of sound design is noticeable in the film from beginning to end.

---

[102] That is, if the voice-over is understood as Captain's voice.

In this film, audio and silence are used throughout as a medium of narration, and all the elements of the soundtrack are in line with this strategy. As a contemporary listener, I have to call attention to one fact: stereo sound has not been exploited to the maximum, because the sounds are generally stacked in the middle, which might make the sound space of the story world seem narrow. As a result, all sounds seem to come from only one direction. Then again, this sound design attaches the sounds to the visuals more strongly and enhances their corporeality and tactility.

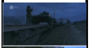
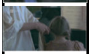
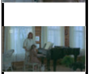
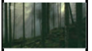
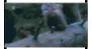
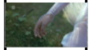
Time	Image	Narrative	Music	Sounds / Effects	Voice / Dialogue
0:00:00		Blank, black screen		Steam engine in the	
				background, moves closer	
0:00:06				Mechanical movement added	
0:00:12				Engine sounds	
0:00:20		Soldiers are loading a train with tanks		Volume increases	
0:00:23		Close-up of caterpillar tracks		Moving tank	
0:00:27		Long medium shot of the loading	Long low synthesizer	Moving truck	
0:00:52		Close-up of railway track	chords	Clatter of changing rail	
0:00:53		Girl, back towards camera, playing piano			
		slowly, someone is braiding her hair	slow piano melody		
0:00:57		Full shot of woman, piano-playing girl,			
		bunnies and dog under the grand piano			
0:01:02		Animals move around, woman braids…			
0:01:06				Moving train comes forward	
0:01:07		Man looking out from open train window	bit of piano melody slips		
0:01:13		Man shuts the window and sits		Train sound is muffled	
0:01:20		Shot of passing train		Whistle blows, rails clonk	
0:01:26		Soldiers walking in the woods: they have		Steps on soft terrain,	
		gear, a horse with a cart, bicycles		clatter of the gear	
0:01:38		The man looks into the distance		wooden crunch is heard	
0:01:40		Tree moves			
0:01:41		Other man is ready to shoot with his gun			
0:01:43		Tree tumbles		Thump of a falling tree	
0:01:46		Third man with a horse takes his cap off		Silence, birds singing	
0:01:50		1. man leans over to drink from brook			
0:02:01		Camera moves to close-ups of this			– Isä (child's voice)
0:02:02		Water on a hand	Oboe starts to play		Minä näin tänään keijukaisen
					– Eihän keijukaisia ole
0:02:06		Misty woodland in long shot	Oboe imitates bird song		olemassa (man's voice)
0:02:08		Camera rises to the light			– Onpas (child's voice)
0:02:14		Opening titles in orange-colour letters		birds singing	

Figure 5.12. Analysis of the film's beginning and opening credits (Pessi ja Illusia 1984). Note how the mechanical and natural sounds intermingle when the men walk into the woods. Another point of interest is how the music highlights the first encounter between Pessi and Illusia without the sound of nature. Note Figure 5.12. extends to the following page.

Time	Image	Narrative	Music	Sounds / Effects	Voice / Dialogue
0:02:20		Camera tilts down			
0:02:27		Pessi is laying in the ground yawning		Woodpecker drums	
0:02:39		Pessi scratches himself		Ravens caw	
0:02:45		Five ravens on tree trunks, one more		Feathers ruffle	
		comes into shot, one flies			
0:02:50		Full shot of the whole flock, which scatters		Intense feather sounds	
0:02:52		Pessi runs on a tree trunk and		footstep on wood	
0:02:56		he drinks from the brook (m. close-up)	twinkling (chimes)	sounds of slurping	
0:03:03		rainbow in the middle of the forest	bright synthesizer chords		
0:03:08		Pessi is gazing at something			
0:03:14		he turns and Illusia is shown to slide with	volume of chords intensifies		
		her wings flapping	oboe slows and quietens		
0:03:16		Pessi retreats stumbling	down		
0:03:18		Illusia descends with light flickering in her	synth sounds convert to		
		wings	strings		
0:03:22		astonished Pessi's face in close-up			
0:03:24		Illusia walks towards Pessi and passes him	flute melody begins		
0:03:28		Illusia kneels to examine a flower			
0:03:33		Pessi stands up and Illusia turns (both in			
		full shot, Pessi in the forefront)			
0:03:38		Illusia walks towards Pessi			
0:03:42		Illusia points at Pessi's mouth			
0:03:44		Pessi is surprised, leans back knocking his	flute melody breaks off	thud	
		head, turns away rubbing his head	no music	birds singing	
0:03:49		Close-up of Illusia			– Odota (Illusia)
0:03:53		Pessi walks away, Illusia rushing		booming sounds	
0:03:58		behind him			– Mitä jäi sanomatta, mikä
					perintö jakamatta, mikä viesti
					lähettämättä, mikä tarina
0:04:14		Pessi and Illusia walk away from the shot			kertomatta (man's voice)

5.6 The story world in sound effects

The daughter of Yrjö Kokko, Ami Kokko, reminisces on the simultaneity of publication and other similarities between Antoine de Saint-Exupéry's *The Little Prince* (1943) and her father's book: "Like The Little Prince, Illusia arrives from above (from elsewhere) among us, and she has clear values, which are challenged by her experiences" (Taivaan Pii 1992, 0:4:21–0:5:13). These books were written worlds apart: *The Little Prince* (1943) in the USA (New York) and *Pessi ja Illusia* (1944) in Finland. Still their two starry-eyed characters (Little Prince and Illusia) were quite alike (*Taivaan Pii* 1992, 0:4:21–0:5:13). This chapter has examined two film adaptations of Kokko's fairy tale *Pessi and Illusia* (1944).

Both these adaptations retained the same main focus (highlighting the relationship of Pessi and Illusia), although their approach to creating a story world of their own differed. Their soundtracks emphasise the importance of sound in the world-making in different ways: Sonninen's ballet music is so overwhelming that it creates its own narrative space as a wall-to-wall soundtrack (see Hickman 2006, 36). The ballet music is so comprehensive that even the soft-sounding voice-over doesn't break the music's flow or its immersiveness. On the other hand, Partanen lets the sounds of the forest and other sound effects in his film act as wallpaper (see Winters 2012, 46) by blending sound effects and sounds produced by musical instruments, corresponding to the presence of Sonninen's music.

The music and dance together also generate an alternative space for the protagonists to meet (Vize 2003, 26). Although the film as an audiovisual medium consists of moving images, it is the dance that highlights the movement in these films. Both of the films also comment on the corporeality of the characters. Through its soundtrack, the first version of *Pessi ja Illusia* (1954) achieves an effect of weightlessness in the dancers, since there are no sound effects attached to the dancing. The use of the pointe shoes likewise enhances the illusion of intangibleness and sylph-likeness. In the later version of *Pessi and Illusia* (1984), Orb-Weaver Spider is in principle the only dancing character (the only exceptions being winged Illusia and the Mayflower figures), although he does take Illusia in his arms and dance with her in the depths of his grotto. Dance is basically the spider's mode of movement, and it gives a sense of the character's corporeality, his otherness. These motions and the non-human behaviour of Pessi and Illusia both (like the next chapter's Pelican) demonstrate that the story in question is a fairy tale, and not an animal fable using anthropomorphised animals to depict otherwise realistic human behaviour (Jones 2002, 9–10).

From the viewpoint of sound effects, these films were challenging to study, as the 1954 version contained too few of them and the 1984 version had an excessive amount that belonged to different worlds (fairy tale, war time, forest grounds). Generally, both soundtracks function like classical film music from the Hollywood golden era, for example the music becomes quiet and moves to the background when either a voice-over or dialogue is heard. The compilation soundtrack of *Pessi and Illusia* (1984) uses also other traditional tricks, like stingers.[103] In conclusion, in both these examples the conventional use of audio material in accordance with the style of the era grants a feeling of familiarity, and it is the most immersive power of these soundtracks.

---

[103] A stinger is a short, surprising cluster of sounds (accent) that indicates a dramatic turn of events or the end of a scene (see Buhler et al. 2010, 431).

6 Looking for the voice in fairy tale film

The human voice guides our listening of the soundtrack, as it reminds of our own existence. The voice gives us viewpoints: it can explain, clarify, deceive or mislead our reading of the story world. In these analyses, I am not concerned with the recording and production of the voice, only how it sounds, although I admit that those elements can impact upon the quality of the sound. In other words, what can be heard in the voice is the basis of the chapter. The intention is to search for meanings and allusions attached to the heard voice, its quality, colour, loudness, and so on, as well as to the content of the speech. In addition, the analysis will shed light on the world-making nature of the voice. I chose two fairy tale films, *Herra Huu – Jestapa jepulis, penikat sipuliks* (1973, dir. Jaakko Talaskivi: Holy Jumpin' Jimminy! Said Mr. Who)[104] and *Pelikaanimies* (2004, dir. Liisa Helminen: The Pelicanman), as examples of the employment of the voice in Finnish fairy tale films, because they highlight the role of the voice in different ways: in *Herra Huu – Jestapa jepulis, penikat sipuliks* (1973) the leading role is played by a performer (M. A. Numminen) known for his peculiar singing voice, while in *Pelikaanimies* (2004) the main character is a bird who is interested in people so much that he wants to act, look and speak like a human, to become a human being. Through these examples I mainly explore the spatial and sociocultural meanings of the voice.

It is commonly assumed that someone's life and personality can be heard in their voice (Frith 1996, 185–186). While listening to the voice we actually hear a lot more, not only the words with their linguistic message. Adapting philosopher Roland Barthes' words from his book *The Responsibility of Forms* (1985, 254–255), the voice is one human part we base our recognition of familiarity, and especially how the voice reveals a person's physique and their psyche. It is listening to the voices of others and producing one's own voice that enforces this experience (Gorbman 1987, 6). It can be said that using the voice, particularly when singing, because of its corporality must be one of the most subjectively revealing acts with its direct connection to one own physicality and identity. When we hear a voice, there is always a presupposed body attached to it. This is why the voice can also be understood as part of a performance or perhaps also an identity strategy, which combines with individual style and fortitude. (See Hawkins 2009, 121.) Barthes spoke about the 'grain' of the voice as the body in the singing voice (Barthes 1985, 267–277).

---

[104] The artist who had the leading role in the film, M. A. Numminen has translated the film's name as *"Gor Blimey! – The adventures of Mr. Who"* (Numminen 2018). I will be using in this study the "official" translation of KAVI (Elonet – Herra Huu 2018).

This physicality and resonance of the voice have invariably been the basis of added value to performers, especially for actors and singers. Through the ages, they as well as public speakers have harnessed these powers for personal gain. But it was not until the modern age of radio and film, when there arose a profession that uses only the audible voice without a body – voice acting, a true acousmatic (See Appendix 1.; see also Chion 1994, 221) profession. As a human being, it is easy to sympathise with the sounds of one's own kind: human voices. The human voice also entails also its own unique psychological content: it comforts, amuses and appeals; it can lash out, make one cry and turn stomachs. The voice of a popular music performer is commonly considered more personally and emotionally expressive than the trained voices of singers in art music, where the emotion and character are mainly dictated by the score and performance conventions. This is also connected in part to differences in sound conventions and meaning-making. (Frith 1996, 186–187.)

In *Performing Rites* (1996), socio-musicologist Simon Frith tackles the voice from multiple angles. He sees the voice as 1) an instrument, which requires skills and techniques to master it. To him, the voice is always 2) a part of the body. So, the voice is 3) a physical phenomenon, which involves breathing and muscle control. Frith sees the voice 4) as conveying a recognisable personality (with colour, register, huskiness etc.), and it has 5) culturally coded characteristic. (Frith 1996, 187–199.) I agree with him that the voice is a multilevel operator, and that vocalisation utilises intersubjective communication. In our perception, therefore the voice acts as an anchor in the sound world of film, for as humans we direct our attention firstly to the voices of the members of the same species, and second to other sounds. This was enforced before the era of modern sound systems with sound design, as the music and other sounds were silenced when someone was speaking. As a conveyor of desire, the voice is ambiguous, because one of its functions is to translate aural representations into many meanings (Hawkins 2009, 124). On some level we humans feel some level of sympathy towards the voices of other humans, and we lower our guard. This explains the use of the voice-over strategy. This is why the voice helps to start the process of immersion, which I see as the phenomenon of losing one's sense of a real place and time (see Mera 2016b, 91–111; see also Dyson 2009, 107–135).

6.1 *Herra Huu – Jestapa jepulis, penikat sipuliks*: Living as a stranger among us

When director Jaakko Talaskivi started to plan his film *Herra Huu – Jestapa jepulis, penikat sipuliks* (1973) (henceforth *Herra Huu*), there had been a gap of eleven years in the production of Finnish children's films (see Appendix 2. Finnish Children's films 1920–2015.). So, his film was both filling a void and answering a need, as was highlighted in many features and reviews of the film (see, for example, Hämäläinen 1973; P.R. 1973; Savo 1973; S.T. 1973; Uusitalo 1983). Without taking a stand on the film's reviews,[105] one fact is clear – the film ended up being the only Finnish children's film which was produced in the 1970s (Appendix 2. Finnish Children's films 1920–2015; see also Fränti 1983), which makes the film an important picture of the times. *Herra Huu* (1973) is based on author Hannu Mäkelä's books about Mr. Huu.[106] I will be using the original Finnish version of the character's name – Huu, when speaking of Mäkelä's creation. In the English title of the film, the character is named Mr. Who (Herra Huu 1973a). The English word 'who' and Finnish 'huu' are pronounced similarly, so to differentiate them (especially Mr. Who) from the perhaps more famous British popular culture icon and television character Dr. Who, I will use the name Huu in this study.[107] (see Mäkelä 2002). Mäkelä wrote his first Mr. Huu book in 1973 and his latest in 2020, so it can be assumed that the character of Mr. Huu was not fully developed during the release of the film *Herra Huu* (1973), which in turn might explain the different translations (see footnotes 106 and 107).

In the children's book, Mr. Huu is described as a little man living in an old wooden house. His job, scaring children, is not really for him, for he is timid and actually likes children. However, as it is the family business and an obligation for Mr. Huu, he tries his best with the help of magic tricks based on old beliefs, but he fails. (Mäkelä 2013). Director Talaskivi with his production crew wanted to create a film adaptation, where the fairy tale substance and everyday reality would interweave so that particularly the smallest viewers would be intrigued (Fränti 1983). In the film, Mr. Huu's attempts to scare them collide with the children's common sense. On the whole, his behaviour is regarded as foul, and this is why the children decide to train Mr. Huu to be a considerate friend (Lapin Kansa 1974; Järvenpää 1973). This is the major story line of the film, which consists of divergent, extended scenes of children acting. Unfortunately, Talaskivi's vision was not understood by audiences, for the reviews emphasised the film's incoherency and said that the storyline was non-existent (for example Savo 1973). The contemporary viewer who is well-acquainted with varied narration styles of feature films, would probably characterise *Herra Huu* (1973) as an episodic film (see Law at al. 1998, 185). It can be said that the film was ahead of its time in the sense that episodic films did not become popular until the 1990s with films like *Short Cuts* (1993, dir. Robert Altman), *Pulp Fiction* (1994, dir. Quentin Tarantino), *The Ice Storm* (1997, dir. Ang Lee) or *Magnolia* (1999, dir. Paul Thomas Anderson) as independent directors began to experiment with the narrative constructions (Bordwell & Thompson 2010, 481). Today, episodic children's films are still a rarity. Of course, there are known exceptions in animations such as *Fantasia* (1940, dir. James Algar et al.) and *Fantasia 2000* (1999, dir. James Algar et al.).

---

[105] The film's reviews were inconsistent (see text below), and after a short theatre season and only a few television broadcastings, the profits of the film were nominal.

[106] The first Mr. Huu book was released in 1973 (a year before the film's publication). Mr. Huu is now an internationally known character, for there is also a Soviet puppet animation of the same character (Kejonen 1983; see also Herra Huu 2020). In 1990, under the name Pan Huu, the character appeared in a Czechoslovakian short animation series (dir. Tomás Horovic & Václav Borovicka), which was also dubbed into Finnish (Pan Huu 2020). Likewise, the Polish translations of Mr. Huu books are popular in Poland, and he is known there by the name Pan Huczek. Due to the popularity of the books, a new short film of Pan Huczek was released in 1997. (Pan Huczek 2020; see also IMDB Pan Huczek 2020.)

[107] In the English translations of the Mr. Huu books, the character has been translated into Mr. Boo. However, 'boo' in English is an indicator of discontent or disapproval. It is also a word that is used when scaring or startling people.

In his own words, director Jaakko Talaskivi took a calculated risk when he made *Herra Huu* (1973) using such an unorthodox method. Without a detailed, through-written screenplay or a meticulous shooting timetable, director Talaskivi, the crew and the cast consisting of filmmakers and both adult and child actors went to countryside (to be precise to Joutsijärvi[108]) (Tapaninen 1973; see also Kaleva 1973), where the main part of the film was shot and a local deserted agricultural school was used as the main location. The children, who were from Helsinki (urban area) and Kemijärvi (rural area), spent their time there as if at a summer camp. The objective was that "all members of the crew would be equal. Children got to decide what was filmed and how it was done after the stimuli was given to them, or if the filming was done at all. Children were not directed or told to do certain things."[109] (Kaleva 1973). This was the guideline for the whole filming crew, who had started up a production company together called the Finnish Film Cooperative (Suomen Elokuvaosuuskunta). They believed that the film would foster children's imagination and spontaneity. This production group had the ideal that this film would speak for a child-centred and non-violent life, and they wanted to support different ways of employment in the film industry. (Aamulehti 1972; see also Kaleva 1973.) These idealistic views shine through both in the cinematography and soundtrack. Since the 1970s, childcare in Finland emphasised both social equality and fluid gender positions, all the children despite their gender look alike in the film with their long haircuts and colourful clothes (see Figure 6.1.). On the other hand, author Hannu Mäkelä actually became furious at director Talaskivi's added politics concerning working-class ideology, and he banned screenings of the film (Numminen 2020, 275–276). This might explain why the film has been broadcasted on Finnish television by YLE only three times (Herra Huu 1973a). The ideological background emerges also from the lyrics of the songs, which I will discuss in greater detail in the following section.

---

[108] Joutsijärvi is part of the county of Kemijärvi, about 25 km from Kemijärvi town centre and little over 900 km from Helsinki.

[109] The translation of the direct quotation is by the author.

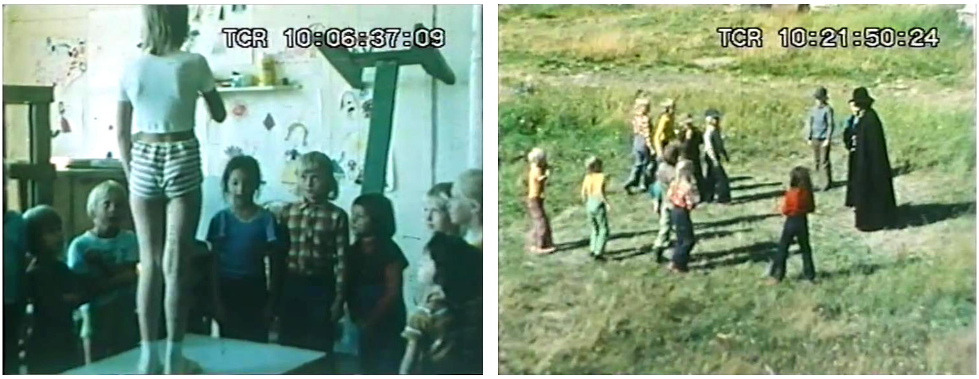


Figure 6.1. An anonymous group of children portray the main role in Herra Huu (1973). They play, for example, blind man's buff (right) and cite nonsense poems to select a role in a game (left).

6.2 The colourfulness of songs and speech in *Herra Huu*

The film *Herra Huu* (1973) realistically portrays the 1970s Finnish countryside, children's culture and society. This realism can be seen as a continuation of Italian Neorealism (1942–1951), and especially also the French New Wave (1959–1964) and its techniques of free camera movement, as well as improvisatorial scenes, or as a mixture of fiction and documentary film (see Bordwell & Thompson 2010, 473–477). Either way, the music plays an important part in the film: 56 minutes of its 70 are filled with music.[110] The main composer of the film's songs is musician M. A.

---

[110] There are different versions of the film in circulation: 1) The original film, which premiered on 20.12.1973 in Kemijärvi and was shown in major Finnish cities, was 70 minutes long. 2) a 43-minute long version of the film, which is the one that can be viewed in KAVI (National Audiovisual Institute) library's internal database. This is the version that was edited by director Jaakko Talaskivi for television broadcasting in 1983 and 1984. (Elonet – Herra Huu 2018.) 3) A 60-minute-long version for festival viewing also exists according to archives of KAVI. I have not seen this version. 4) Additionally, a film-length version which has been edited into three parts is in the archives of YLE (Finnish Broadcasting Company). It is banned from public screening, but I was able to watch it in the archive (YLE visit 27.3.2019).

(Mauri Antero) Numminen, who was at that time mainly known to the wider audience as a performer of his social critical songs, and from his avant-garde, jazz and schlager (iskelmä) recordings. Numminen's trademark is his odd-sounding singing voice, which of times seems to crack like the breaking voice of a teenage boy. This is not his "own natural voice". He has developed it as a parodic means of expression. (Numminen 2018.) At the preproduction stage, composer Pekka Jalkanen was also linked to the film (see Aamulehti 1972; Kaleva 1973.), but M. A. Numminen and arrangers Seppo Hovi and Jani Uhlenius eventually ended up on the soundtrack (Herra Huu 1973a; see also Numminen 2020, 275–276). There are only three exceptions to this of the film's 21 songs (see Herra Huu 1973a): 1) *Maailman lapset* (Children of the World), which was composed by the screen play writer Antero Helasvuo, 2) *Herra Huu satua se on* (Mr. Huu is a fairy tale) composed by Sari Kinnunen, and 3) *Apina ja gorilla* (Monkey and gorilla), which was created by musician Rauli "Badding" Somerjoki (music) and author Jarkko Laine (lyrics). M. A. Numminen had earlier published *Kuka koskaan uskoo satuja* (Who ever believes in fairy tales) and *Ihmisruumiin jäsenet* (Song about human body parts) on his children's music album *Niemisen pojat ja naapurin äijä – Suutari Joonaksen iltapäivä, osa II* (1971, Love Records; Nieminen Boys and the Man Next Door – The Afternoon of Shoemaker Joonas, Part II). The rest of the songs (16) were new and composed for the film. All the film's songs grew more popular with a soundtrack recording and sheet music publication, both of which were published in 1973 by Love Records with the title *Jestapa jepulis: Herra Huun ihmeelliset seikkailut* (Holy Jumpin' Jimminy: Mr. Huu's amazing adventures[111]). Recognition continued when some of these songs were published in song books used by Finnish schools (see, for example, Heino et al. 1988, 136–137).

The songs in *Herra Huu* (1973) are sung by actress Sinikka Sokka, pianist Seppo Hovi and M. A. Numminen, as well as the Child Choir of Vuosaari with its unnamed child soloists. They are accompanied by the orchestra of arranger Jani Uhlenius. Apart from the songs, there is hardly any other sound material that can be called music. Some instruments are used as sound effects: for example, the running of the children in the scene after the opening credits is marked by a snare drum (0:04:21–0:04:27); Mr. Huu's magical escape movements are accompanied with a slide whistle (for example, 0:49:27–0:49:35); or more extensively during the ghost play scene, the atmosphere is accentuated first with slow hits of different drums from the drum set, following the walking bass of the double bass and the chromatic descending melody motion of wood winds (flute and oboe), and onomatopoeic singing of child choir (0:23:30–0:24:22; for comparison, listen also to the first 30 second of *Aavepoikasten tanssi* (Dance of Baby Ghosts) on the CD *Jestapa jepulis: Herra Huun ihmeelliset seikkailutI* [1999]). The sound effects onscreen which emerge from the background noise, seem to be isolated and highlighted. This might be due to the conditions of recording on location (or the state of the viewed film copy). The same effect is observable with the audibility of the singing and speaking voices of the children. For the sound recording group, this was an impossible task. Because of the sudden and energetic movements of the children and the spontaneity of their speech, it was unfeasible to catch every voice at the same level of precision compared to adults' voices. So, some of the lines are inaudible – even during the premiere of the film. (See Järvenpää 1973; Savo 1973; S. T. 1973.) The presumed practice of non-miking the children can also be viewed in terms of how the children were treated as a group (collective) rather than as individuals. In the credits, children are mentioned only by their first name, compared to adults, who were referred by their full names. Claims that adults and children were equal during the filming process did not permeate through the whole process, nor was it reflected in the reviews (see, for example, Pihlström 1974; Fränti 1983).

---

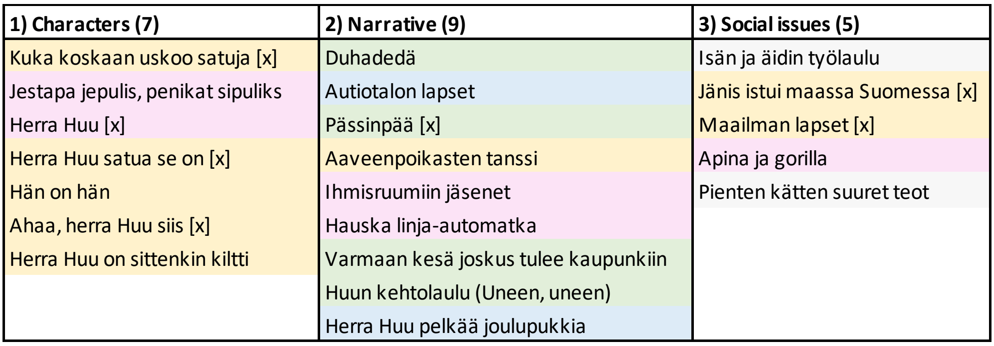
[111] All the Finnish names of songs and publications are the author's own translations.

As mentioned, the number and also the variety of the songs is vast for a film that was not listed as a musical. Or could it be? The features and new articles of the film written before its making did actually name the upcoming film either a film musical (Aamulehti 1972) or a child musical (Kaleva 1973). More compelling as evidence is perhaps one of the working titles, *Lasten elokuvamusikaali* (Children's Film Musical) (Herra Huu 1973a), which tells us of the intentions of the filming crew and director Talaskivi. This was perhaps one of the reasons why M. A. Numminen was employed both as a composer and an actor in the leading role. Talaskivi had acquired the filming rights for Mr. Huu from the author with the stipulation that M. A. Numminen should be cast in the role of Mr. Huu (Numminen 2020, 274). In any case, the film does contain trademarks of film musicals, especially American film musicals with their dual-focus narrative (Altman 1987, 16–27). For example, in the introduction scene (0:03:43–0:05:39), Mr. Huu and the children are presented as opposing parties: Mr. Huu as an adult (ghost, mystical being) is filmed in the darkness of indoors, and the hive of children is shown playing in the sunny outdoors. Another essential attribute of the dual focus narrative in film musical is that both parties sing (see Altman 1987, 19), and they sing about each other: children about Mr. Huu, for example, in the songs *Ahaa, herra Huu siis…* (Ah, so Mr. Huu…); *Herra Huu satua se on* (Mr. Huu is a fairy tale); and *Hän on Hän* (He is He), and Mr. Huu about children in the song *Jestapa jepulis, penikat sipuliks* (Holy Jumpin' Jimminy[112]). Futhermore, both parties sing about Mr. Huu in the title song *Herra*

---

[112] Here, I have used Elonet's translation, as the song's title is almost same as the film's title (see Herra Huu 1973a).

Huu. These two opposing sides with their divergent attitudes towards one another are at the centre of the audio-viewer’s focus and overcoming their differences as well as reaching overall acceptance of each other are the goals of the narrative (see Altman 1987, 19–20). Figure 6.2 exhibits all the songs of the film and they are categorised more closely. Here, the most notable factor is that children sing in all the songs.



1) Characters (7)	**2) Narrative (9)**	**3) Social issues (5)**
Kuka koskaan uskoo satuja [x]	Duhadedä	Isän ja äidin työlaulu
Jestapa jepulis, penikat sipuliks	Autiotalon lapset	Jänis istui maassa Suomessa [x]
Herra Huu [x]	Pässinpää [x]	Maailman lapset [x]
Herra Huu satua se on [x]	Aaveenpoikasten tanssi	Apina ja gorilla
Hän on hän	Ihmisruumiin jäsenet	Pienten kätten suuret teot
Ahaa, herra Huu siis [x]	Hauska linja-automatka	
Herra Huu on sittenkin kiltti	Varmaan kesä joskus tulee kaupunkiin	
	Huun kehtolaulu (Uneen, uneen)	
	Herra Huu pelkää joulupukkia	

Figure 6.2. Song categories of Herra Huu (1973). In the titles highlighted with blue (Seppo Hovi) and pink (M.A. Numminen), the solo singing voice is male. Green highlighting indicates where a female voice sings together with the children, or the children sing in the chorus when female voice sings the solo verse. Grey marks those songs where both adult voices sing (although the female voice can be heard more). Children sing also in the remaining songs (marked with yellow). Songs marked with [x] are scenes where the act of singing is shown, and sometimes the fourth wall is broken.

The songs’ musical style rests on Finnish popular dance music: for example, the songs *Jestapa Jepulis, penikat sipuliks* (Holy Jumpin' Jimminy) and *Isän ja äidin työlaulu* (The Father and Mother’s Worksong) are walzes; *Hauska linja-automatka* (A Fun Coach Ride) is a schottische; the songs *Autiotalon lapset* (Children of a Deserted House) and *Ihmisruumiin jäsenet*[113] (Limbs of the Human Body) are foxtrots, and *Maailman lapset* (Children of the World) is a samba. This usage of dance music rhythms could be traced back to the town of Somero[114] and the beginning of M. A. Numminen’s career as a performing musician, for in his teens in 1958–60 he was the drummer in the jazz band of the famous Finnish tango composer Unto Mononen (1930–1968) (Numminen 2016, 14; see also Numminen 2018). Overall, the film’s songs can be assigned to one of three categories, as seen in Figure 6.2. These categories are drawn on the grounds of the lyrics’ subject matter: the first 1) category is characters, for the songs describe the film’s main characters; the second 2) relates to the plot (narrative), because the songs engage in the narration by depicting either the action or the setting of the image track; and the third 3) is about social issues: the song lyrics address many issues, beginning with work, society, authorities, togetherness, the future, gender roles et cetera, that is, the meanings and bearings behind the actions shown. All lyrics are mainly written in rhyme, which leads sometimes to the inversion of the typical word order and/or poetic use of the language, for example the dropping of letters in words like “oisi”, the grammatically correct form of which would be “olisi”.[115] As the highlighting in Figure 6.2 (above) demonstrates, the children sing in almost all the songs. Only seven of the 22 songs are sung by a single adult and in all cases, it is a male voice (either Seppo Hovi or M.A. Numminen). The female voice of Sinikka Sokka is always heard with the accompaniment of the child choir. This arrangement can be seen also in the image track, especially in the children’s games and playing. Although both genders are portrayed as active in the workplaces, they have gender-specific jobs: the assumed girls work as vendors in a grocery store and the supposed boys labour at a construction site (more about this below in the Work Scene analysis). The play home is actually the place where the afore-mentioned mindset is most clear-cut, as the supposed girl is active (taking care of serving [breakfast] and looking after the “children” [dolls]), and the assumed boy is inactive (reading a paper by the breakfast table) as Figure 6.3 illustrates.

---

[113] Interestingly, in this song the last cadence is played with a waltz rhythm.

[114] Somero used to be a lively centre of Finnish dance music, as many Finnish popular music icons hailed from there.

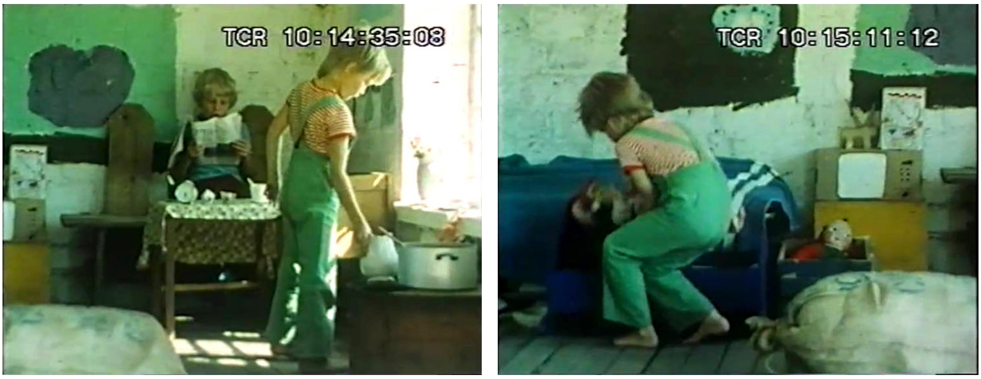


Figure 6.3. The traditional depiction of gender roles in Herra Huu (1973), as the assumed girl prepares breakfast (left) and tends to ‘children’ (dolls) (right).

---

[115] Note that the spoken language is also different: in the script scene, the children speak literary language and in their improvisatorial play scenes, they use spoken language, especially their own dialects.

Another interesting point is how the children are shown to sing. Six out of seven intra-diegetic and onscreen (marked with [x] in the Figure 6.2) songs are shot so that the children sing towards the camera, almost as if performing (see Figure 6.4). Although they are filmed in different postures, either sitting (on a ladder or in a swing), marching or playing, the soundtrack is in almost all of the cases playback (70% of the time). The two on-site recorded exceptions are accompanied by a single mandolin, while in the playback performance versions consist of full orchestra accompaniment with varying orchestrations. In any case, the accompanying musical instruments or their musicians are not visible in either version, so the intra-diegetic presence of musician(s) is plausible. This audible, but unseen music together with the performance-like visuality estranges the audio-viewer from the real towards the fantastic, into the fairy tale world, because the children's direct contact, as seen in Figure 6.4, serves to break the fourth wall of film, turning the cinema hall into the film's setting, or candidly inviting audio-viewers to join in the story world.

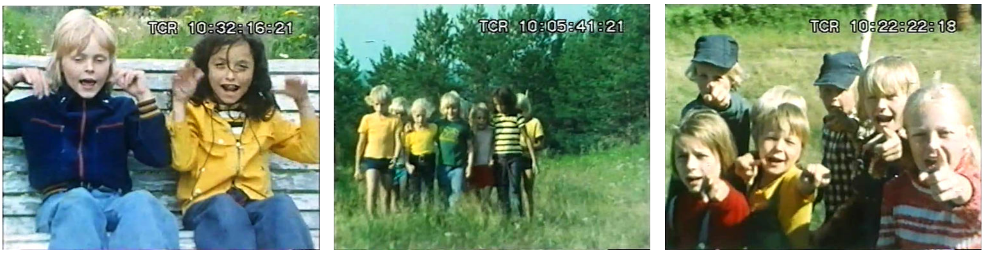


Figure 6.4. Children sing towards the camera in Herra Huu (1973), which gives the illusion that they are performing and makes their contact with the audience more direct.

Michel Chion (2009, 473) explains the simultaneous perception of image and sound as audiovisual concomitance. This relationship can be observed both vertically and horizontally while the film is shown, and both image and sound might (or might not) have an effect upon each other. The audio-visual concomitance of *Herra Huu* (1973) is variable, converting and transforming occasionally, and this fluctuation makes the film's audiovisual narration seem more fictional than factual. For example, in the Blind Man's Buff scene, where Mr. Huu plays together with the children for the first time (0:21:50–0:23:30), the synchronisation (see Chion 1994, 58–65) has been used in an unusual way (see Figure 6.5. below). The sound and image tracks overlap in three different ways in this short scene: 1) when the child choir is singing, in the image track children are mouthing the words (vertical fluctuation), not singing audibly on the location; 2) the lyrics correspond to action as described below in the image track (children dropping down to lay on the grass or Mr. Huu "dancing" – synchresis); and 3) Mr. Huu sings over the soundtrack, though slightly off key, with his own wording and to his own beat (horizontal fluctuation), as the song has been muffled so as to be almost inaudible at the same time. While the audio and image tracks overlap in the ways described above, the playback of the song and its accompaniment mask the image track's locational sounds, as they are muted in the background. The magpie's chatter at the beginning of the scene reminds us that there might be the sounds of nature (crickets, other birds etc.). Only the children's laughter breaks the force of the music. Just as the song gives audible unity, in a similar way the image track also uses centralising techniques like focusing the shots on the characters, obscuring the backdrop and employing unconventional camera angles (filming from above or panning the circle of children). In this Blind Man's Buff scene, the audio-visual concomitance creates its own inner coherence, the sense of an isolated space in a vast world.

Time	Image	Narrative	Sound	Music
0:21:50		children and Mr. Huu are standing on a grass field	magpie chatters	Music starts
0:21:54		Mr. Huu starts to chase the children	laughter	*Pässinpää* song begins
0:22:00		camera to uses close-ups from different angles		female voice stars sing
0:22:17		children sing, pointing at Mr. Huu in a revolving circle		in chorus child choir joins in
0:22:27		play continues with varied close-ups	laughter	
0:22:33		children drop to the ground to lay		when singers sings about lying down on the grass
0:22:44		children are lying on the grass, Mr. Huu is on all fours with a child on his back		in second chorus children sing again in the sound track
0:23:00		Mr. Huu stands up and starts to dance		third verse begins
0:23:04		Mr. Huu starts to sing		female voice in muffled, when Mr. Huu sings
0:23:13 0:23:30		children are lying, singing and pointing: they are filmed with a circulating camera		final chorus children sing

Figure 6.5. The Blind Man's Bluff scene in Herra Huu (1973). The connection between the words and actions is evident, even when the words are not in synch with the music (see Chion 1994).

To obtain an overview of the use of language in the film *Herra Huu* (1973), let us first examine the Work scene (0:13:09–0:15:15), where the assumed boy and supposed girl playhouse. As they wake up and doing their morning routines, it is clear that the language they use is formal and unnatural – literary language. This occurs especially in the lines of the girl, when she uses terms of endearment like “rakkaani” (my love) and “armaani” (my dear) in the correct literary form. These literary words disclose perhaps a sort of idealised adult's language as seen in old films on television, or from books (see Richardson 2016a, 481–484). But as it is the purpose of play generally to practice, to try out things – in this case adulthood and relationships – it is no wonder that to distance themselves from the situation the children use more formal, poetic speech – the language they think that adults use (see Richardson 2016a, 481–484). It is not only the words that are used that reveal this phenomenon, but also the tone and melodiousness of their speech changes, becoming more controlled and composed. In the same scene, when the boy starts to read the political statement from the newspaper aloud, his voice becomes monotonous as if pointing out that this text is unfamiliar and different from the vocabulary he usually uses. This heightened voice is using projection, although on a non-professional level (see Richardson 2016a, 488–489). This Work scene is not the only one to feature formal language. There are others: for example, the Drama scene (0:09:27–0:12:43), where children act on a stage and have a narrator, who at the beginning is seen to be reading the play aloud; and the Shop scene (0:18:00–0:19:28], where the shop assistants address the customers formally. However, when children are portrayed in more relaxed situations, their speech is quite different from this formal language and also from each other. This is due to the differences in their dialect backgrounds. Some dialect words stray into their speech: for example, in the Shop scene (0:18:00–0:19:28), where some of the customers wonder about the weather, or the interview with Baker Lady (0:42:27–0:43:34), where the children talk about their vocational plans for the future. In his article *Between Speech, Music, and Sound* (2016a, 479–501), John Richardson discusses the culturally varied pace of speech, which in the case of Finland has been exemplified by director Aki Kaurismäki in his melancholic films about the quiet way of life and inarticulateness of people. In Finland, the different dialects have their own distinct tempo, rhythm, density and width, as well as level of clarity. Although the children come from different dialect areas (north and south), their speech patterns have only minor differences, for the dialectal main split in Finnish is between east and west (due to influences from Russia and Sweden) (Kotus 2021).

Many of the film's songs were popular and probably known to the people of the 1970s, for example through radio broadcasting or from recordings played on different occasions. I claim that these songs are the building blocks of the story world of *Herra Huu* (1973) that in the end make this world fantastic and fairy-tale-like, together with the visuals, which combine moving images and animation. As the setting and costumes of the film were ordinary to the viewers of the 1970s, and now can be seen as either nostalgic or antiquated depending on the audio-viewers' connection to that time period, it is clear that the image track could be construed as realistic, even documentary-like, apart from the audience-addressing singing scenes. Only the character of Mr. Huu, who walks on roof tops and does magic, provides the necessary fantastical element needed for the film's image track to be fairy-tale-like. In addition, the odd singing style of Mr. Huu's actor, M. A. Numminen, and his use of vocal fry in the vocalisation of his lines (see for example 0:05:10–0:05:13) adds otherness to his character while contributing to the fantasy effect of the voice. The use of language and the voice also play an essential part in the film *Pelikaanimies* (2004, dir. Liisa Helminen), which is the subject of the following section.

6.3 *Pelikaanimies*: Looking inside from the edge of society

Director Liisa Helminen's fairy tale film *Pelikaanimies* (2004; *The Pelicanman*) is based on a fantasy novel titled *Ihmisen vaatteissa: Kertomus kaupungilta* (1976, In Human Clothing: A Tale from the City[116]), which capitalises on multi-levelness and the philosophical reflections of author Leena Krohn. Generally, her writings appeal to readers of various ages because they search for answers to some of the greatest questions facing humanity, such as attitudes towards change (either one's own body or in one's surroundings), encountering otherness or the outside world, and problems of will and morals (Kolu 2010a, 209–210). The style and spirit of Krohn's novel are conveyed in the screenplay of William Aldridge[117] and Liisa Helminen. "I have been fascinated by fairy tale subjects. In the film, there are recognisable everyday matters, but also a strong fantasy level,"[118] says Helminen, whose own life changes also resonated with the film (Peltoniemi 2004; see also Suominen 2004). She admits that it was the novel's fairy-tale-like fantasy and timelessness that intrigued her, and even after just her first reading the novel she thought of filming it, but it was the visual form of Pelican which held her back (Suominen 2004; see also Hällsten 2004; Virtanen 2004).

The film's title character, Pelican[119] (a bird), is fascinated by humans and their culture so much that he decides to try to live among them. The story meanders between the viewpoints of Pelican (played by actor Kari Ketonen) and the other main character, a young boy called Emil (Roni Haarakangas) (see Kolu 2010a, 214–215), who has just moved from the countryside to the city with his mother due his parents' divorce and is feeling lonely without any friends. Emil notices Pelican in human clothing, for with the eyes of an unprejudiced child he can see the real form of Pelican (the bird, not a man), when others (mainly adults) see only what they want to or what they project onto him. Adults lack the imagination needed to see the true Pelican. (Qvick 2016, 49.) Before filming *Pelikaanimies* (2004), director Helminen had earned her spurs as a creator of children's culture in animation with the *Urpo & Turpo* (1996, 1997) short films and in fairy tale film with *Kuningas jolla ei ollut sydäntä* (1982, directed together with Päivi Hartzell) (Kärki 2004; Peltoniemi 2004). In *Pelikaanimies* (2004), she considered animation and digital visual effects as techniques for visualising the pelican, but ended up using shadows, showing webbed footprints, editing and puffing feathers, as well as the head of the pelican (see Figure 6.6.) (Virtanen 2004; see also Hällsten 2004). The rest was conveyed through Kari Ketonen's physical features (innocent charm and small stature) and his acting skills (Virtanen 2004; Ylönen 2004). According to Ketonen, he had modelled his character after Johnny Depp's role in *Edward Scissorhands* (1990, dir. Tim Burton) and Charlie Chaplin's silent film character The Tramp (Hovi 2004). Ketonen also rehearsed mime and gesticulation with the film's choreographer Jorma Uotinen (Kärki 2004; see also Ylönen 2004). "We decided to rely on imagination," as director Helminen puts it (Virtanen 2004).

---

[116] This is a literal translation by the author. The book has also been translated under the title The Pelican's New Clothes – A Story from the City in 2015. See http://dbgw.finlit.fi/kaannokset/teos.php?id=13418&order=author&asc=1&lang=FIN&page=1

[117] William Aldridge (1950–2013) was a British screenwriter who lived in Sweden at the time of the film's production (Suominen 2004). He had worked there on the film adaptations of Astrid Lindgren's works (IMDB Aldridge 2020). Here, Aldridge worked with the Swedish translation of Leena Krohn's novel (Suominen 2004).

[118] In Finnish, the original quotation runs: "Olen viehtynyt satuaiheisiin. Elokuvassa on tunnistettavia asioita arjesta, mutta myös vahva fantasiataso." This translation is the author's own.

[119] When speaking about the main character, Pelican is written with a capital initial. Otherwise, when speaking of the bird pelican, the spelling is normal. The main character, Pelican can also be referred as Mr. Lintu (Finnish for Mr. Bird), which is the name he selects for himself when renting an apartment.

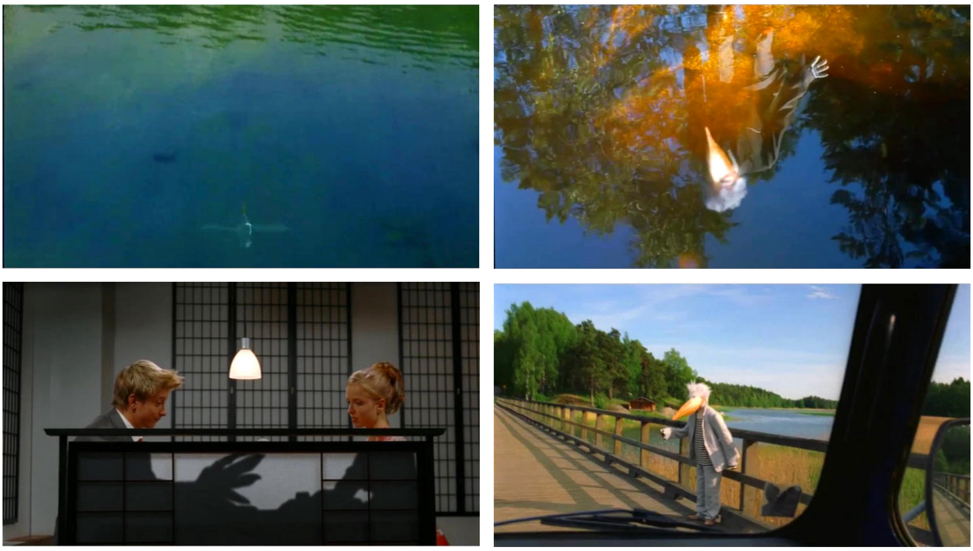


Figure 6.6. The birdness of Pelican is revealed in different ways (for example through reflections, shadows and flashing images) in the film Pelikaanimies (2004, dir. L. Helminen): The upper left image is from the beginning of the film, where Pelican flies over a beach full of people (Pelican's POV); the lower left image shows Pelican (Kari Ketonen) revealing his true form (the shadow of a wing between them) to his love interest (ballerina Anu Viheriäranta); the upper right image depicts the moment on a fishing trip with friends, when Elsa realises that Mr. Lintu is actually a pelican; and the lower right image shows the Pelican appearing to be hitch-hiking, seen from a passing car, in which Emil is travelling with his mother and their belongings as they move to the city.

The feeling of being an outsider connects the main characters, Emil and Pelican, and they become friends. Emil teaches Pelican to how to act like a human and how to use language in multiple ways (reading, writing, speaking). In return, Pelican rewards Emil with sympathy and friendship. This odd couple gets to process their own matters of emotions, as the music admirer Pelican falls in love with a ballerina, who shuns him, and Emil, who feels pain over the divorce of his parents and his loneliness, gains a new friend, a girl named Elsa, who also sees the true nature of Pelican. The significant issue here is that the children see things as they really are. Initially, Pelican admires the life of humans with its practices and institutions, which are observed from the outside by the unprejudiced and critical eyes of a child and a pelican in the film. Gradually, Pelican notices the problems of human culture, right down to wars and the poor moral condition of man. Finally, when people realise that Pelican is actually a bird, not a human being, he is locked up in a zoo, which for him is proof of the violent nature of humans. Emil and Elsa rescue him from the zoo, and in the end, Pelican decides to return to the life of a bird and forget humans. However, among the advantages of being human, Pelican mentions music, dance and imagination – that is, the arts and fantasy. (See also Qvick 2016, 57–58.) The fundamental themes of the film are therefore 1) acceptance of difference and change, 2) humankind's relationship with nature and the environment, 3) the importance of language in bonding with others, 4) a child's ability to experience magic in their surrounding reality, and 5) the latter's relevance

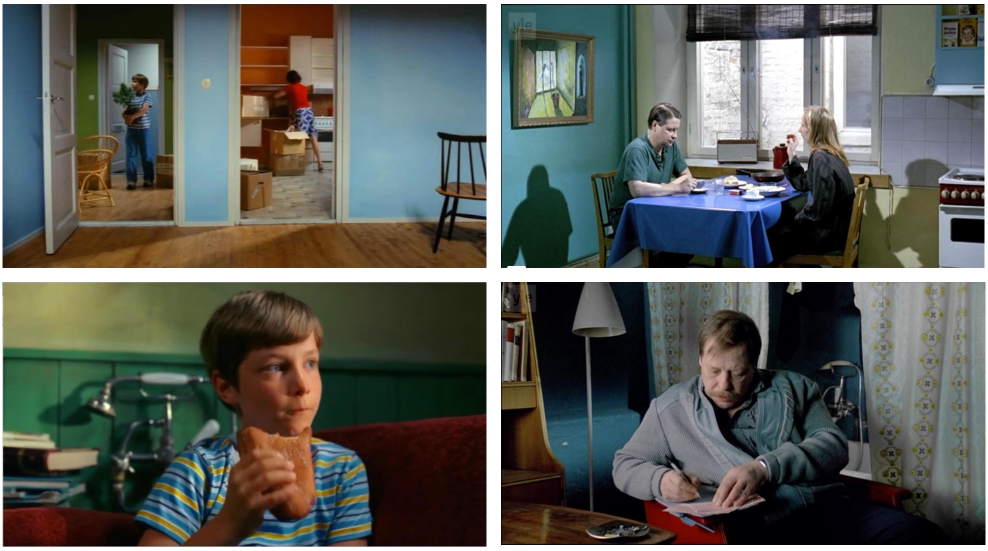


Figure 6.7. The two screen captures on the left are from Pelikaanimies (2004), the two other screen captures on the right are from Kauas pilvet karkaavat (1996, dir. Aki Kaurismäki; Drifting Clouds). Notice in the upper images the clear colour surfaces of blue and in the lower images a shower mixer in a sitting-room.

in the process of managing the true and difficult matters of one's existence (see Qvick 2016, 57).

Among the filming crew and cast of *Pelikaanimies* (2004), there are quite a number of established and distinguished creators and actors. For example, actors Ismo Kallio, Heikki Kinnunen, Jussi Lampi, Kristiina Elstelä, Johanna Järnefelt and Liisa Kuoppamäki have all established their careers in various leading roles in multiple stage, film and television productions (see Elonet 2020). The head of the film's sound department, Paul Jyrälä, earned his fifth *Jussi* award for the sound design of *Pelikaanimies* (2004). The film's other *Jussi* was gained for staging by the team of Jussi Halonen, Samuli Halla and Petri Neuvonen.[120] (Pelikaanimies 2004a.) Director Aki Kaurismäki's[121] trusted cameraman Timo Salminen is in charge of the film's cinematography. This might explain the feeling of resemblance in the interiors of Salminen's cinematography work (see Figure 6.7.) (Ylönen 2004). Director Helminen also admits to embedding homages to other directors in the film, for example Jacques Tati (1907–1982) and Alfred Hitchchock (1899–1980) (Peltoniemi 2004). An example of the first is the beach scene at the beginning of the film, where, clothed for the first time, Pelican walks among the holidaymakers (0:02:32–0:03:19) like Monsieur Hulot in *Les vacances de Monsieur Hulot* (1953, dir. J. Tati), and an example of the second is the escape scene with the attack of the seagulls (1:15:50–1:16:29) in the latter half of the film, which is reminiscent of a similar attack in *The Birds* (1963, dir. A. Hitchcock).

Pelikaanimies (2004) differs from the other films of this study in the magnitude of its distribution and the esteem in which it is held. Although the budgets of fairy tale films grew over the years covered in this study, as the film production's diversified technically and employed larger crews, the *Pelikaanimies* (2004) budget of 2.2 million euros (approx. 2.37 million dollars) was by no means large in the light of the production's scale, and considering that Helminen's co-direction of the fairy tale film *Kuningas jolla ei ollut sydäntä* (1982) with director Päivi Hartzell 20 years earlier had had a budget of 3 079 800 FIM,[122] and Hartzell's own solo direction, *Lumikuningatar* (1986) 6 130 062 FIM (Elonet 2020). In comparison, in 2004 the third international film of the Harry Potter franchise was released: the estimated budget of *Harry Potter and the Prisoner of Azkaban* (2004, dir. A. Cuarón) was 109.9 million euros (130 million dollars) (IMDB Azkaban 2004). Maybe this comparison with an international blockbuster is of limited value, but in 2004, *Pelikaanimies* was the only fairy tale film released in Finland. The previous fairy tale film was *Heinähattu ja Vilttitossu* (2002, dir. K. Rastimo) and the next would be *Unna & Nuuk* (2006, dir. S. Cantell) (see Appendix 2.), each of which would have budgets of 1.3 million euros (Elonet 2020). So, in that sense, *Pelikaanimies* (2004) perhaps had a bigger budget than would have been expected, but as a Finnish-Swedish production (Pelikaanimies 2004a) it had from the outset targeted the international market and audience. Screening permission for the film was sold to 15 countries, and it was circulated for four years in both national (for example, *Oulun kansainvälinen lastenelokuvien festivaali* [2004 & 2006], *Sodankylän elokuvajuhlat* [2005], and *Arktisen Upeeta* [2005]) and international (for example, *Internationale Filmfestspiele Berlin* [2005], *Tribeca Film Festival* [2005], and London Children's Film Festival [2005]) film festivals.

---

[120] In addition to the aforementioned Jussi awards, *Pelikaanimies* (2004) won other awards, such as Best Feature Film for 7-11-Olds (2005) at the London Children's Film Festival, the special prize of Moscow Teddy Bear (2005) at the Moscow Film Festival for Children and Young People, and Golden Cairo (2006) at the Cairo International Film Festival for Children (Pelikaanimies 2004a).

[121] Aki Kaurismäki is a Finnish film director known for his films *Kauas pilvet karkaavat* (1996; Drifting Clouds), *Mies vailla menneisyyttä* (2002; The Man Without a Past), *Le Havre* (2011) and Toivon tuolla puolen (2017; The Other Side of Hope). His minimalistic style has made him well-known internationally. Kaurismäki has received many awards, for example the Grand Prix of Cannes in 2002 (IMDB Kaurismäki 2020).

6.4 Establishing the sound world of *Pelikaanimies*

The soundtrack of *Pelikaanimies* (2004) is interesting in many ways. The key elements of a film's soundtrack are traditionally classified as music, dialogue and other sounds (effects), and this classification can be distinctly identified on the soundtrack of *Pelikaanimies* (2004). However, at the same time it also toys, for example, with the cultural codes of the different genres of film music, or music in general, as well as with the border between diegetic and nondiegetic in its sound effects, which emphasises the fantasy quality of the story world. The soundtrack draws on the classical narrative film music of Hollywood in that it accompanies and illustrates the feelings of Emil and Pelican, depicts the environment and follows or underlines events of the image track. On the other hand, the music and the particular choice of effects also constructs the separate fantasy world from the omnipresent everyday world depicted by the film. Pelican himself proves to be an excellent creator of sound effects, for he is able to mimic sounds he hears like a mockingbird, a subject I will return to shortly. The film's sound design is so extensive that music and sounds are organised musically together as a harmonious entity. Furthermore, the diegetic music scenes (ballet and opera music, as well as the Pelican's song) have an important role. Diegetic music stresses the theme of the film – the important role of the arts, fairy tale, imagination and fantasy in the life of a man, and a child in particular.

---

[122] The FIM (Finnish mark) is an obsolete currency of Finland. These FIM amounts are approximate the following sums in euros: 3 079 800 FIM = 517 985 € (approx. $ 558 180) (*Kuningas jolla ei ollut sydäntä* [1982]), 6 130 062 FIM = 1 031 000 € (approx. $ 1 111 000) (*Lumikuningatar* [1986]).

The pre-composed music of *Pelikaanimies* (2004) is mainly Western art music. In the scenes connected with the opera house we partially hear the overture[123] (00:09:50–00:12:00) and excerpt from the *Aria of the Queen of the Night* (*Der Hölle Rache kocht in meinem Herzen, Act II, Scene 3*.) (0:19:35–0:20:19) from Mozart's opera *The Magic Flute*, moments from *Dance of the Swans* (*Il Tempo di valse* [0:23:36–0:24:53]; *II Moderato assai* [0:47:52–0:48:56]; both from Act II, no. 13, By a Lake) from Tchaikovsky's ballet *Swan Lake*, and part of the movement *The Swan* (1:13:30–1:14:20) from Saint-Saëns' *Carnival of the Animals*. The film's classical music quotations are almost always linked to the opera house, which exhibits the art and culture preferred by Pelican and where he ends up working. (See Qvick 2016, 51–52.) All these above-mentioned quotations of art music have connections to birds: Saint-Saëns' work even has a bird in its title (*The Swan*). The same creature also appears in the title of Tchaikovsky's ballet, and also as numerous characters (ballerinas in swan costumes) in the film itself, too. In Mozart's opera, the bird connection is not so obvious, but one of the main characters of *The Magic Flute* is a bird-catcher (fowler), Papageno, who in the most authentic productions is dressed as a bird, or his attire generally has something bird-like, for example feathers. The same applies to his lady love Papagena's dress. Papageno also plays and sings like a bird, for example the arias *Der Vogelfänger bin ich ja* and *Papagena! Papagena! Papagena!* have a bird motif: the quick, rising and signal-like warble of a piccolo. Thus, the 'birdlikeness' of Papageno's role is constructed audiovisually. In *The Magic Flute*, Papageno is understood to be the personification of nature and represents the antithesis of culture.

Additionally, the contrast in the corpus of pre-composed music can be found in the song and opera aria, which Pelican sings at home, usually while preparing his bath, and which in all probability he has learnt at the opera house. Both the Neapolitan song *O Sole Mio*, (by Eduardo di Capua and Alfredo Mazzucchi) [0:28:28–0:29:09] and the aria *La Donna e Mobile* from opera *Rigoletto* (by Giuseppe Verdi) [1:00:14–1:00:47]) declare love for a woman. Therefore, the music acts as a clue for an art-music-acquainted audience and reveals that Pelican might be thinking of his love interest, the ballerina. For Pelican, the opera house and its sound surroundings form the first ‘home’ he finds in the human world. There, he can feel “normal” and learn his first “steps”, for there he is welcomed regardless of his appearance or abilities. This feeling is intensified when Pelican finds his love interest at the opera house, a ballerina called Helena, who rehearses her role in *Swan Lake* wearing a swan costume. Pelican woos her and sings her a tell-tale song called *Pelikaanitango* (by Tuomas Kantelinen, lyrics Jussi Helminen) (0:51:10–0:52:30).[124] Later, however, when Pelican reveals his true identity to the ballerina, she rejects him with horror. Even though the ballerina mimics birds (for example in *Swan Lake* by Tchaikovsky and *The Swan* by Saint–Saëns) in her work, in reality she is unable to understand a real bird (or birdman).

---

[123] This music has been adjusted to meet the dramaturgy of the scene. The overture's music opens with three tutti chords from the start and then jumps forward to bar 16 to begin a more melodic part introducing the different instruments. (See Mozart 1791. Die Zauberflöte, K620.)

On many levels, the opera house acts as Pelican’s main point of contact with human society. This is highlighted by challenging the fantasy elements of the film. In the opera house, the multiple cameo roles (see Figure 6.8) have the appearance of superimpositions from reality onto the fairy tale world. On the other hand, the choices of previously composed music in the soundtrack support this connection to the outside world, for the classical music quotations employed accentuate the cultural codes of opera houses with their singers, dancers, musicians and personnel, which are characteristic and unique to them. From the perspective of reality, opera houses are gateways to the world of make-believe and fantasy.

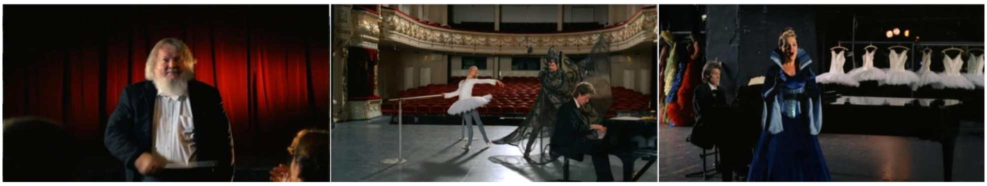


Figure 6.8. Influential people in the Finnish art world make cameo appearances in Pelikaanimies (2004). Conductor Leif Segerstam (left image); ballerina Anu Viheriäranta (middle image, left), choreographer Jorma Uotinen (middle image, centre), Swedish actor Björn Andrésen[125] (both middle image, right and right image, left) and soprano Anu Komsi (right image, right).

Referring back to my earlier discussion of Claudia Gorbman’s cinematic, cultural and musical codes (see Gorbman 1987, 12–13), all these codes utilise the reference relationships inside the film world, but only the cultural codes can also refer to outside of the film and story worlds. The cultural codes are attached to the reference relationships, which each genre or style or even individual piece of music bears historically and culturally. In *Pelikaanimies* (2004), the bird-themed classical music quotations underline the difference, the otherness, of Pelican, his birdness in human clothing. At the same time, they highlight the aesthetically idealised (especially in the works of Tchaikovsky and Saint–Saëns) and entertaining (Mozart's opera) figure of a bird. In human culture, the bird appears as a captivating other and imagined stereotype, but not as an actual subject (being). People (adults) humanise animals (others), but only for their own purposes, without any desire to understand or respect their true nature and agency. In *Pelikaanimies* (2004), the relationship between humans and other animals becomes complex and thought-provoking subject matter.

---

[124] I have analysed this tango scene more closely elsewhere (see Qvick 2016, 54–55).

[125] Björn Andrésen (1955–) is a Swedish actor and musician who is famous for playing the fourteen-year-old Tadzio in Luchino Visconti's film *Death in Venice* (1971).

Composer Tuomas Kantelinen is known for numerous soundtracks as well as works for the stage (for example, the ballets *The Snow Queen* [2012] and *The Mermaid* [2015]) (Kantelinen 2020). In the hands of Kantelinen, the music of *Pelikaanimies* (2004) extends from background music played by a symphony orchestra to diegetic jazz and schlager music of smaller ensembles. His nondiegetic music is heard throughout the film: for example, setting the scene during the opening titles (0:00:00–0:01:36) and continuing to the first scene (0:01:36–0:03:20) by establishing the mood, as well as revealing the emotional content of the last scene (1:19:08–1:21:03). Kantelinen has taken advantage of sound colour and rhythm in his film music for *Pelikaanimies* (2004): for example, the scene after the ballerina has deserted Mr. Lintu (1:01:38–1:02:11). As the Restaurant scene ends in a blazing stinger in the horns, the quietness of the next scene is evident. The camera jump-cuts to a rainy, dimly lit street. The rain shoots out of the gutters, and the squishes of Mr. Lintu's steps seem to be the only sound apart from the rain. The scene is accompanied by a solo piano playing a slow, melancholy melody with an arpeggio harmony, and even when Mr. Lintu stops in front of a bright window through which he sees colourfully-dressed people dancing inside, the music remains the same and is not in synch with the dance movements' rhythm. In other words, the piano music reflects the feelings of Mr. Lintu, as does the rumble of the unseen thunder, rain and the echo of his steps in the quiet street.

The composed soundtrack of *Pelikaanimies* (2004) constructs various meanings in the film via the traditional methods of film music. Mainly, it describes or colours the plot and the emotions of the characters by either narratively accompanying or supplementing. In places, the soundtrack acts as a commentator concerning what is seen, or even as an antagonist when contrasting with humour what is being shown (see Juva 1995, 211–216). Sometimes, it has all these meanings. For example, in the Calm Morning scene[126] the camera moves down from a dawn-tinted sky towards the city and Pelican, who is sleeping on the curved trunk of a birch tree. In the background, there is the sound of idyllic music, which could indicate both Pelican's mood of tranquillity and timidity, but at the same time creates a forceful rhythm for the scene, as well as a touch of commentary (00:12:27–00:13:56, see Figure 6.9 for an image collage of the scene). The paraphrasing music depicts both the park as a little island of nature in the middle of the city and the innocent-looking, sleeping Pelican. In addition to the slow, triple time and downward-floating melody played by an English horn, the calls of sea gulls and fieldfares and the buzzing of flies, as well as the heavy breathing of the sleeping Pelican can be heard, all of which add to the pastoral mood. The clear harmony of strings and harp brings the peacefulness of a lullaby to the music, as it emphasizes the image track.

---

[126] For earlier analysis of this same scene see Qvick 2016, 52–54.

The music quietens down as diegetic steps are heard off-screen, becoming louder as they approach Pelican and ending when the park keeper says, "Wake up!" Pelican awakens, and the park keeper repeats "Wake up!" more loudly. Apologising, Pelican flees the scene when the park keeper starts to demand that he read a sign in the background saying, "Do not step on the grass". The park keeper continues yelling after him: "Get a job. And a home. Like all proper citizens." In this scene, at first the music serves to both paraphrase the park with its plants and wildlife and emphasise Pelican's effortless relationship with nature, which deviates from the attitudes of humans, as manifested by the park keeper and the sign. The music's slow tempo also supports the slow movements of the camera and highlights the heaviness of Pelican's breathing and the depth of his relationship with nature. This pastoral scene is followed by a scene with the opposite mood, one which portrays the restless and busy human society that is so estranged from nature.

The new scene begins characteristically with the park keeper's word "work." Under the park keeper's judgemental lines, we hear the first beats of a timpani and the deep sound of double basses, which signal the start of the next music. This is completely opposite in style to the earlier pastoral music. With this rhythmical, almost mechanical music, the scene switches to a pedestrian underpass, where a grey-shaded mass of people marches forward automatically and inexpressively. The marching steps are synchronised with the pulse of three-part music. Pelican tries to walk against the flow of people, but the strength of the united mass prevents it. Pelican therefore decides to follow the flow. The rhythmic music in the background is a three-part mazurka, where the strings play the first phrase of the melody in unison and proceed to accompany the melody's second phrase, played by oboe and flute. Pelican drifts with the crowd to an ascending escalator, where he begins to observe the people surrounding him; for example, a man seemingly talking to himself, though the visible narrow cord of a hands-free device on his neck reveals the truth. The music changes from the mazurka with its sharp rhythm to a cadenza of strings, and after the figure played by clarinet the music transforms into a double meter and finally quietens down towards the end of the scene.

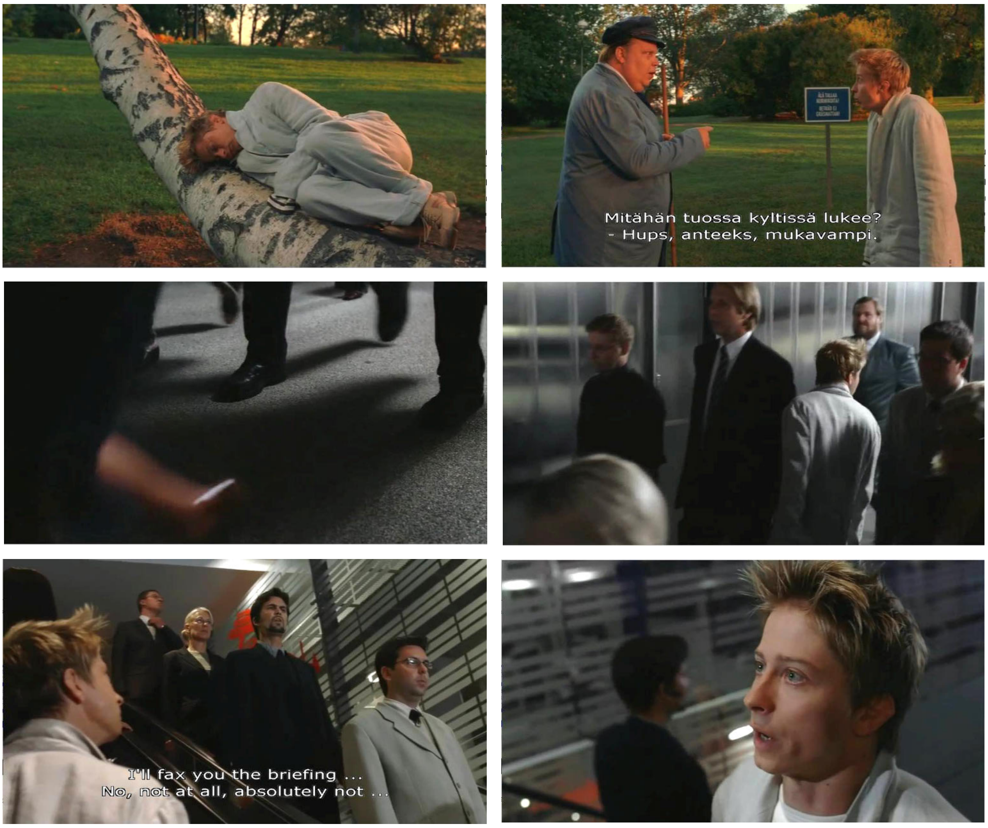

Mitähän tuossa kyltissä lukee?
- Hups, anteeks, mukavampi.
I'll fax you the briefing ...
No, not at all, absolutely not ...

Figure 6.9. A rude awakening for Pelican. Stills from the Park scene (00:12:27–00:13:56) of Pelikaanimies (2004). The nondiegetic music's sound colour and rhythm patterns accompany the different moods of the scene.

The nondiegetic music in this flow of scenes can be understood from Pelican's perspective. In the park, the pastoral music corresponds to the mood of Pelican's sleepy and peaceful emotion in the "arms" of the tree ("Mother Earth"). In the next scene, the rhythmic mazurka music accompanies Pelican's movements and the swirl of the crowd, and at the same time it expresses the normativity and the mechanicalness of the mass of people (society). Again, the music acts as a paraphrase and a polariser, as well as commenting in counterpoint – for example, the three-part mazurka can also be heard as providing contrast to the people marching in marching steps. Similarly, the light melody of the mazurka works as an ironic counterpoint to the portrayal of "hewers of wood and drawers of water". Altogether, the music simultaneously uses many functions of film music: in addition to meaning-making (see Juva 1995, 211–215) the music has important structural meanings. In this regard, it operates according to the conventions of classical Hollywood film music by creating consistency and continuity, setting a rhythm for the image and underlining the action (Gorbman 1987, 73; see also Juva 2008, 49–52). The scenes' highlighted themes of working and being a proper citizen refer to being part of society and acting accordingly, but quite ironically also to being part of a faceless mass and working like a machine. On the other hand, being without work is one form of otherness, difference and deviance, and it can be associated with feelings of exclusion and being left out – precisely what this film scene also illustrates.

6.5 The voice as a premise of humanity

The considerable sound design of *Pelikaanimies* (2004) connects the original music by Tuomas Kantelinen to the image track in an interesting way, for the use of both music and sound effects is very selective, and silence (no music) has a significant role.[127] Where the soundtrack has no music, the other sounds and dialogue are highlighted. For example, when Emil is writing down the results of his bird-watching or a letter to his father, the soundtrack consists of Emil's voice-over (his inner voice) and the pencil scratching the paper as well as faint surrounding sounds such as rain and thunder (0:12:00–0:12:27) or the subdued soundscape of an old-time library (0:19:06–0:19:33). Otherwise, it is quiet. The lack of sounds emphasises the materiality of the sounds heard (see for example, Välimäki 2008, 217; Mera 2016a, 157–164). Furthermore, this obscures the border between reality and imagination: the realistic sounds are very intense and overpowering. Also, the discussions between Emil and Pelican usually happen without music. This underlines Pelican's literary character, which also differentiates him from the other characters and enhances the feeling of fantasy.

Although the park scene of *Pelikaanimies* (2004) examined earlier has intriguing and emotional music as its soundtrack, it is not the only auditory aspect that is worth observing. In this scene, as well as others before and a few after, Pelican demonstrates how he learns to use language, the human communication medium, by reiterating what has been said already in a logical and incisive way. To assimilate human appearance fully, the visual pretence is not enough. As the old saying "if it looks like a duck, swims like a duck, and quacks like a duck, then it probably is a duck" goes, one has also to take behaviour into account. This vocal repetition and imitation on Pelican's part starts at the beginning of the film, from the first scene of the film (see scene analysis in Figure 6.10) onwards. The bird shape of Pelican is shown as a quick reflection in the opening titles, but it is in the first scene where his true appearance is revealed with shadows, loose feathers and webbed prints in the

---

[127] The film's sound designer is Paul Jyrälä (Pelikaanimies 2004a).

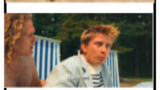
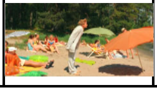
Time		Image	Dialogue	Sound	Music
0:01:36		Pelican's shadow on the sand		wind, flutter of feathers	previous music ends
0:01:37		A child making a sand cake	(mumbling)	waves, patting	
0:01:42		Two girls playing with sand		waves, quacking	
0:01:47		Overview of beach		regular frisbee swooshs	
0:01:48		Men throwing frisbee, behind this			
		man going to a changing hut		clink of the door	
0:01:52		Pelican's shadow is moving		Pelican's calls, fluttering of	
0:01:56				feathers, splashs of steps	music starts with rising pizzicatos
0:02:04		Man (trunks on) comes out of the		clink of the door	hesitant melody, which has
		hut, runs to the water for a swim		splash of water	pauses, ends in a clear cadence
0:02:14		Webbed prints and feathers on			
		sand, a hut spurting out feathers		cries, fluttering	pizzicatos seem irregular,
0:02:26		Hut door opens, clothed P.			played in rubato, varying rhythms
		gets out of the hut, looks around		creak of the hut's door	pizzicatos play a rolling melody
0:02:40		P. exits the hut, frisbee flies by		frisbee swooshes	with harmony. Triple music
0:02:42		boys run past, P. stops			(waltz-like)
0:02:47		P. starts to walk, frisbee flies		regular frisbee swooshs	
0:02:52		Man runs into the P., who falls	- Hups		
0:02:56		man lifts P. up			Music pauses.
0:02:58		P. imitates man, who apologises	*-Krhups.* -Anteeks.		
0:03:03		Left alone P. repeats the words	*Anteeks hups anteeks!*		Music starts again.
0:03:09		P. walks among the beach folk	*Hups, Anteeks...*		Repeats the previous melody
0:03:17		P. leans towards the wind			Scene ends with a cadence

Figure 6.10. The beach scene of *Pelikaanimies* (2004) after the opening titles.

sand. The first glance the audience will have of Pelican is when he exits the changing hut at the beach dressed in the clothes of an unsuspecting third party. Pelican is heard as a physical being equally strongly before the first glimpse of him. His calls (quacks), fluttering of feathers (presumably his) and the sound of damp steps make the visual clues addressed above more coherent and material. After making his outward appearance known and testing its plausibility, his first communication with humans is more by accident than design, as a frisbee player unintentionally bumps into Pelican. The young man apologetically picks Pelican up and delivers the first words (*hups* [whoops] and *anteeks* [sorry]) to Pelican, who in turn repeats them to the frisbee player strengthening his human image. Although Pelican's first words are colloquial language, he will start to use literary language when he becomes a more fluent speaker. Before this happens, audio-viewers will notice that Pelican's powers of deduction are not infallible, as he mistakes a sneeze (0:10:34–0:10:45) and singing (0:19:34–0:20:15) for means of conversation. But when he meets Emil for the first time, while drawing letters on the ground, (0:30:51–0:32:30), he answers in literary language, although using quite a monotone voice and interrupting his phrases. The contrast is clear as Emil uses quite melodic, plain colloquial language while speaking. Pelican's old-fashioned speech style and clear articulation make him an oddity – representative of otherness. It is exactly these musical qualities (tempo, rhythm, contour, density and so forth), which should be observed in addition to the verbal content (see Richardson 2016; Mulder and van Leeuwen 2019). From their first meeting (0:30:51–0:32:30), it is clear that Emil is going to be Pelican's instructor in the human world. Emil agrees to teach him the customs and manners of men (0:32:30–0:34:30) when he finds out how Pelican uses his bath (In the living room for relaxing), fridge (as a storage for shoes) and deep freeze (as a storage for shirts), not to mention his ignorance when it comes to the use of a clock. This leads to more philosophical discussions before the reading lesson (0:34:30–0:36:16, see Figure 6.11 for the reading lesson analysis). During the lesson, Emil also finds out that unlike humans Pelican can use his voice to mimic inanimated things like a flowerpot breaking or a police siren. This again affirms the otherness of Pelican.

All in all, the audiovisual style of *Pelikaanimies* (2004) is largely aesthetised in the image track and soundtrack. The sound effects are closely synchronised, and the soundscape is a powerful and distinctive means to tell the story. For example, at the beginning of the film when Emil moves from the countryside to the city, the soundscape of the city is almost as quiet as that of the countryside. The chirping of the sparrows in the yard of Emil's home apartment building rather gives the impression of the countryside, being close to nature. Sounds associated with the city, such as the noise of traffic or neighbours' voices cannot be heard. In the film, it is

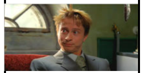
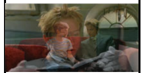
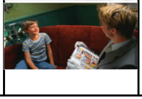
Time	Image	Narrative	Sound	Voice / Dialogue	Dialogue translation
0:34:30		Still life of pastries, clock and lemonade	clock ticking		
0:34:32		Camera zooms and hand takes a pastry	plate clinks	*– Miten sä opit puhumaan?*	*– How did you learn to speak?*
0:34:35				– Matkimalla. Olen mestari	– Mimicking. I am a champion
0:34:37		Camera stops to Emil, who starts to eat	crust of the pastry	jäljittelemään ääniä.	on imitating sounds
0:34:40		Pelican takes a fish from a clothes line,	slimy sucking noise		
		sits down, and eats it (uses napkin)	gulp (soft patting)		
0:34:48		Emil speaks while having food in his mouth	water dribbing	*– Miks sä halusit ihmiseksi?*	*– Why did you wanted to become a human?*
0:34:51		Pelican thinks first, sighs and answers		– Teitä on niin paljon joka paikassa.	– There is so many of you and everywhere.
0:34:57		Emil continues to eat		Se on kiinnostavaa… Ja teillä on musiikkia ja tanssia.	It is interesting… And you have music and dance
0:35:08		(the fish next to Pelican vanishes*)		Ja paljon nappeja, joita voi painaa.* On varmasti	And so many buttons which you can press.* It
		(camera goes back and fort between		hienoa olla ihminen?	must be wonderful to be human?
		Emil and Pelican in medium close-up)		*– Ei aina. Joskus tapahtuu myös surullisia asioita.*	*– Not always. Sometime there occurs sad things.*
0:35:14		Pelican looks serious		– Niinkö. Minkälaisia?	– Really. What kind of?
				– Mä selitän sulle sitten, kun sä ymmärrät vähän	*– I'll explaiin to you, when you understand*
0:35:22		Pelican nods, Emil puts his pastry away		*enemmän*	*a bit more*
0:35:24		Emil and Pelican are sitting on a sofa,			
		(fish repear), there is a book between them		*– No niin, jatketaan.*	*– Well, let's continue*
0:35:31		Emil takes the book and moves closer	clock and water are still audible	*– Sano Iii..* – Iii. *– Sano I.* – I. *Sano I-Mu-Ri.* –I-Mu-	*– Say ii* – Iii. *– Say I* . – I. *– Say I-mu-ri* .– I-mu-ri.
0:35:43		Emil turns the page.	paper rustles	*– Hyvä. Sano U-uu…*	*– Good. Say U-uu..*
0:35:46		Cross-fade to Pelican reading slowly	children playing outside	– Kukakukin kauppaan oli murtauduttu. Kauppa oli	– Kukakuki's shop has been broken into. There
0:35:55		Pelican imitates the breaking of flower pot	breaking sound	sotkettu. Kukkaruukut olivat nurin. – – –	was a mess. Pots were knocked over. – – –
0:36:05		Emil laughs to Pelican's imitations	another breaking sounds	Maljakot olivat kaatuneet – – –	Vases tipped over – – –
0:36:08		Emil rolls about and asks more		*– Saisko lisää?*	*– Would you do some more?*
0:36:11		P's voice starts as speaking voice, but turns	siren sound	– Paikalle saapui… Uuijuiuui…	s
		a siren.	echo in the stairway		
0:36:16		Janitor on stairs hears the siren, looks up	steps		

Figure 6.11. Emil teaches Mr. Lintu, who is revealed to be an excellent imitator, to read. The clearly differentiated sound world focuses the attention of the audience to the dialogue. (Emil's dialogue is in italic, the rest is Mr. Lintu [Pelican].)

Emil who connects these two different environments (the countryside and the city); it can be concluded that the lack of environmental sounds reflects Emil and his inner world. This explanation highlights the fact that the way Emil thinks and feels has an important role in the film and the few carefully chosen sounds embody Emil's experiences. As I earlier stated, the fantasy element of the film can be understood as the boy Emil's imaginings – an imaginary world which helps him to bear the new challenges in his life, such as moving to new surroundings, his parents divorcing and his subsequent loneliness. Hence, the film encourages the children watching to enter a fantasy world, for fantasy – play – is children's work (compare Bettelheim 1994). The seagulls, alongside Pelican, have an active role in the film, whereas other birds, the sparrows and the subjects of Emil's bird-watching, are left as remote objects of observation. It is worth noting that bird-watching is a subject that brings Emil and his father together. It has been their joint hobby, and it is the subject Emil writes about in his letters to his father. This hobby manifests the bond between Emil and his father, which has been stretched to its limit after the divorce and the father's new partner. It is therefore no wonder that Emil's imagination specifically creates a bird as an aide in the difficult situation he finds himself in.

The soundtrack of *Pelikaanimies* (2004) converses with the audio-viewer on many levels. Often it is the music which highlights the film's societal themes. In this regard, the most important meanings created by the film's music (and sound design) are the following: 1) As a part of its substantial sound design, the music constructs the film's pivotal idea that there is some sort of magical or ecological connection that links everything and which manifests itself as experience-based contact with other humans, other animals, nature and all existence. This connection exists everywhere as a type of all-encompassing space – which the soundtrack embodies – but only few notice it (above all, Emil and Pelican). This ecological or magical connection can also be understood as a free space for imagination. 2) The music draws our attention to the expression, communication and approval of otherness and difference. 3) In the film's story world, the music assists substantively in the creation of relationships – be it love, kinship or friendship (for example, the tango sung by Pelican). 4) The music is a manifestation of fantasy worlds and of art. The significance that these hold for children, humans in general and for culture, is strongly underlined by the film.

At the end of the film, Pelican decides to continue his life as a bird, for his experience with humanity has taught him that he has to nonetheless be himself. When Pelican returns to being "eternal," a bird unaware of its own mortality, he instructs Emil to laugh, sing and store his shoes in the fridge. These facts seem to be the most important and fun sides of being a human: play, imagination, fantasy, art. Although the film ends with a bitter-sweet mood, the final farewells of friends, it is the overpowering feeling of optimism that makes the film's humanistic message positive. Both Pelican (a bird) and Emil (a human) experience many things, but only the human will remember his experiences, because he is aware of his mortality.

6.6 Voice in the world of fairy tales

In this chapter, I have discussed two fairy tale films that demonstrate how different uses of voice can both express both the divergence of the fairy tale world from everyday life and act as a mediator between the diegetic and nondiegetic. In both of these films *Herra Huu – Jestapa jepulis, penikat sipuliks* (1973) and *Pelikaanimies* (2004), it is the title character who adds the magic to their surroundings and creates the fairy tale world: Mr. Huu by being peculiar and strange among the normal adults and by conjuring as well as reciting spells, and Pelican by displaying otherness and by wondering at human culture. Both address younger audiences with their ambiguous roles in society. They are both looking for their own "voice" among people.

Both M. A. Numminen's and Kari Ketonen's roles demand physical expression alongside notable voice acting: M. A. Numminen stands out from the other adults of the film with his hat, cape and boots, together with large, clearly articulated marching steps.[128] The grain of his voice is both miaowy and harsh, additionally its pitch varies. The speech itself is explicit because of his clear articulation, and his singing voice in this film is lacking those cracking sounds he is known for and uses as an entertainer. So, his fetishisation of the voice is mild (see Richardson 2016, 489). In his role as Pelican, Kari Ketonen also separates himself from other adults through clothing and gesticulation. He generally dresses formally (at work the uniform of a grip, off duty a fitted suit with gloves), and he uses detailed gestures that reveal his birdness (a rigid body combined with a pecking movement starting from the neck, arms close to the torso). When Pelican learns to speak, his speech is articulated as well, and he seems to speak only when necessary, fortifying the pensiveness of the role. Both of them use the standard language form of Finnish, and from their speech it is hard to register any locality or slang. One might classify it as aestheticised speech (Richardson 2016, 479–481). As Pelican mimics sounds (for example in the lesson scene, see Figure 6.11.), these mimetic expressions are products of post-production, but when Ketonen is producing bird-like sounds it is hard to say how many of them are production sounds and which are ADR[129] (see Buhler et al. 2010, 412–415). As in the case of *Pelikaanimies* (2004), the lines were evidently scripted, so it is small wonder that they sound clear and literal, especially when produced by children, but alternation of scripted and ad-lib lines is a fundamental characteristic of *Herra Huu* (1973), and it is in fact one of the ways of creating the fairy tale world. On the other hand, this kind of spoken language and its discernibility could be interpreted as betraying the lack of experience of the child actors. For example, when listening to the line delivery of Emil and Pelican, it is evident that Ketonen as a professional actor has taken in the lines and is using the normal pitch, rhythm and tempi variations of speech, while child actor (presumably in his first principal role) Roni Haarakangas speaks in a monotone. This is the case of many of the leads in my analysis material, since all the films have child actors and almost all of them feature a child or children in the principal roles.

---

[128] To some, these might recall the walking style of John Cleese from Monty Python's sketch The Ministry of Silly Walks (Monty Python's Flying Circus 1970).

[129] ADR is an abbreviation of automated dialogue replacement. Looping is a synonym for this process of dialogue rerecording to a filmed segment. (Buhler et al. 2010, 425–426.)

As the voice is created in and delivered by a body, it has an irrefutable connection to the human physique. Of course, in the world of films, the acousmêtre does not have this connection, and can be thought of as a magical or ghostly being. Both of the *Pessi ja Illusia* films and *Lumikuningatar* (1986) use a voice-over to provide a background to or an explanation of the occurring events. The second *Pessi ja Illusia* (1984) even has a voice role for Illusia's father, whose essence can only be deduced from his voice.[130] On the other hand, in my research material, there is the character of Snow Queen, for example, who uses the corporeality of her voice when delivering the role. In the scene where Kai has touched the crystal crown (1:08:06–1:08:33), Satu Silvo projects Snow Queen's frustration over Kai's misbehaving with a low and powerful voice, which is manipulated with a noticeable echo. The music accompaniment supports Silvo's voice acting with slow ascending chord passage. The echo of the voice dwindles, as Silvo's voice register rises and softens. Snow Queen's frustration changes to worry that her schemes are in danger. At the end of the scene, she addresses Kai with a lot of breath in her whispering voice, as she is miked closely. The voice therefore reveals different kinds of features about its source, it can expose emotional content or it can induce emotional reactions, but ultimately the voice's connection to filmic space is acoustical and source-related.

---

[130] At the same time, the lead character Pessi in this film is voluntarily mute, as he speaks only once, giving importance to his words.

7 Conclusions

At the heart of this study has been the idea that sound in all filmic manifestations can affect our perception of cinematic space, especially in the case of the fairy tale film world. In other words, I have been concerned with explicating how the soundtrack builds the magical elements of the space and place presented in fairy tale films. In this study, I have not presumed that there is a set story world onto which the sound can be projected. I started from the presumption that sound, like cinematography or editing, also creates the story world. This is why in my analysis of the cinematic space I have taken into consideration the characteristics of film sound and music from a more integrated perspective. In this sense, while sounds have inherent spatial aspects, our conceptions of the filmed world based both on our corporeality and the film's perceived artificial surroundings have a significant bearing on these aspects and on creating space.

7.1 Reflections

In the study at hand, I have been absorbed by the concepts of Finnish fairy tale films and their sonic film world. My aim has been to examine film music's and film sound's ability to construct an immersive and narratively coherent filmic world of Finnish fairy tale films. The six films studied continue the same traditional story patterns of fairy tales since none of them deviate from the adapted source material greatly. In Chapter two, I have provided a definition of the concept of fairy tale and an overview of the brief tradition of fairy tales in Finland. I chose five stories, which all give different perspectives on fairy tales, not only with regard to the Finnish subject matter of this study: Hans Christian Anderssen's *Snedronningen* (1845) is set partly in Lapland which can be presumed to be northern Finland or North Scandinavia; Zacharias Topelius' *Prinsessa Ruusunen* (1871) itself is already a play adaptation of the well-known classic story with added characters and humour, as well as the Finnish setting of the film (an example of this is the white tree trunks of birches); Yrjö Kokko's *Pessi ja Illusia* (1944) combines depictions of Finnish nature and landscape with the world of pixies and fairies; Hannu Mäkelä's *Herra Huu* (1973) and Leena Krohn's *Ihmisen vaatteissa* (1976) both add the character's viewpoint to the storytelling and their take on their surroundings.

The filmic adaptations of these stories span over 50 years, which can be seen in the films as the effects not only of passing time and societal change but also technological development and cultural revolution. Where the oldest films are filmed in black and white, the most recent ones utilise colour and the last even digital techniques. When I became engrossed with my materials, their sources and background information, it became clear that not only did my study subjects present the era when they were released, but they also set a standard of innovative filmic expression, some through working with limited resources, others with more thorough imaginative means, for the generation to come. When it comes to modes of music and sound, the dissimilarity of the soundtracks is notable (see Figure 1.2). For example, Prinsessa *Ruusunen* (1949) and *Herra Huu* (1973) make use of songs, but their songs derive their origin from different sources: *Prinsessa Ruusunen* (1949) from both stage and film musicals with their uplifting attitudes and *Herra Huu* (1973) from the tradition of singspiel utilising everyday popular music. Also, the two compilation soundtracks take advantage of music genres with dissimilar strategies: *Pessi ja Illusia* (1984) contains citations from various genres, whereas *Pelikaanimies* (2004) centres almost exclusively upon one.

However, this study concentrates on the inner world of a fairy tale film, and how sounds and music operate in the making of this world (research question 1). Once analysing these six soundtracks, it was clear that the relationship of music and sounds to the narrative was just one of the starting points in the process of clarifying the auditory filmic world. As I have agreed to the audio-visual contract (see Appendix 1), I have considered everything seen and heard in the film is of the same world (Chion 1994, 222). I have treated “music not as narrating voice but as the product of narration, belonging to the same narrative space as the characters and their world” (Winters 2010, 228). Similarly, “I don’t look at aesthetics in the service of narrative, but rather… within the context of space” (Carroll 2016, 6). This reverberates with observations about the real world, even though musical accompaniment is usually missing from perceptions of actuality. This is why researcher of auditory perception and music cognition Annabel Cohen proposes that the affective qualities of film music might provide something absent in the moving picture world. (Cohen 2000, 366.) Furthermore, music has a role in emotional self-regulation (see Saarikallio 2011), so it is no wonder that the emotional content of music, especially film music, can be collected and ascertained easily, especially when the viewed narrative is plausible and especially relatable, and the artificial milieu is believable.

In the three analysis chapters, I have provided production, critical reception and aesthetical backgrounds for the films and analysed an example scene (or several) to provide a deeper understanding of the sound usage and sonic world-making. While using audiovisual close reading as my method, I have applied concepts related to both tone (corporeality, materiality) and narrational qualities (synchronicity, verisimilitude, fidelity, diegetic, intradiegetic, nondiegetic, acousmatic, POA) in my analyses. In each of the analysis chapters, I have highlighted one part of the soundtrack: in Chapter 4, the music of *Prinsessa Ruusunen* (1949) and *Lumikuningatar* (1986), in Chapter 5, the sound effects of both *Pessi ja Illusia* (1954 & 1984) films, and in Chapter 6, the tone and use of voice in *Herra Huu* (1973) and *Pelikaanimies* (2004).

The merits of this study are intertwined with the six fairy tale films I have analysed. As noted before, fairy tales have the reputation of being old wives' tales, and this dismissive attitude has followed them to their film adaptations, where disparagement has compartmentalised these films as being easy to follow and otherwise lacking an argumentative or suspenseful content. The underlying level of details and the universal theme of maturation that fairy tale films contain probably go a long way towards explaining their success. I have analysed this body of research material with well-established concepts (listed above) of film musicology, making this application the secondary merit of this study.

While reclaiming the concept of immersion or its adaptation in this context as a finding of my research might seem a novel idea, it is not unique, as my discussion in Chapter 3 confirms. I have in this study mainly considered immersion from a theoretical angle. In Chapter 3, I formed and introduced a model on the structure of film viewing experience and immersion, which was based on Ermi & Mäyrä's SCI model explaining the formation of gameplay experience (2005, 8) and Ryan's three varieties of immersion (2015, 85–114) (see Chapter 3, Figure 3.4). After the detailed analysis conducted in my close readings of these six films, I now correct my initial model by adding a fourth cell to the row of logic – story – world. That cell is 'characters' (as fairy tale films have a character-based structure), which in my view would be the strongest factor involved in creating emotional immersion. Furthermore, I would also transfer spatial immersion's arrow, which in the earlier version indicated 'audiovisuality' as its creator, to mark 'world'. Now, all these immersion arrows register the same level and point towards the strongest attachment point. Finally, I would also enlarge the total surface area of the audio-viewing experience and expectations to cover also audiovisuality and motivation because of their close connection to the act of audio-viewing. These modifications have been made in Figure 7.1 below. In the next section, I present my final conclusions on how sound and music act as world-making mechanisms in fairy tale films.

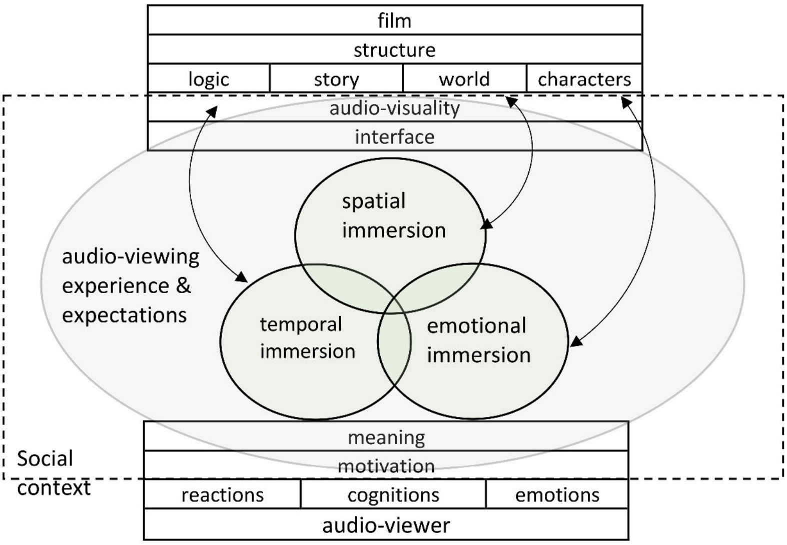

film
structure
logic
story
world
characters
audio-visuality
interface
spatial immersion
audio-viewing experience & expectations
temporal immersion
emotional immersion
meaning
motivation
Social context
reactions
cognitions
emotions
audio-viewer

Figure 7.1. Reviewed model on the formation of film viewing experience and immersion (cf. Figure 3.3).

7.2 A captivating fairy tale world and the sonic meanings of its space

Fairy tales and their film adaptations in general have a specific aura of innocence and naivety. This quality together with the literary heritage seem to determine the possibilities for filmic interpretation. The main characters of these six films are all either children or young adults, so this might explain this specific aura. The youngest of the main characters with lines is 5-year-old princess Ruusunen (played by Annika Sipilä), whose appearance reminds one of Shirley Temple with curly hair and chubby cheeks. This aspect of naïvete is accentuated in both *Pessi ja Illusia* (1954 & 1984) films: the 1954 version uses a framing narrative of a young girl's dream, and the 1984 version has a side narrative involving the soldiers. In both cases, the little magical creatures (a fairy and a pixie) are observed by these humans: the young girl views two young adult dancers (both Doris Laine and Heikki Värtsi were 23 years old at the time of filming) acting the roles of the fairy tale creatures in the 1954 version, and although in the 1984 version the soldiers are adults, Pessi and Illusia were played by 13-year-old Sami Kangas and 11-year-old Annu Marttila. Their exchanged gazes are of pure innocence, just like the duet dance scene of Illusia and Orb-Weaver Spider (in the spider's role an adult male [Jorma Uotinen]; see *Pessi ja Illusia* (1984): 0:51:55–0:53:30.). Today, this could be seen in another way.

As mentioned earlier, modern fairy tale films equally deliberate on serious themes like death and war, as well as more personal issues such as divorce or heartbreak. These permanent residents of fairy tale worlds all go on different kind of quests, which might be physical or mental (or both). However, the change at the end is usually due to inner growth and cannot be reduced to some heroic act. For example, in *Pelikaanimies* (2004), Pelikaani decides to return to bird-life after learning all about being human; or in *Herra Huu* (1973), Mr. Huu elects to relate to and even help other people, after experiencing true loneliness; or in *Lumikuningatar* (1986), after beating the polar bear, Kai alters his perspective when he sees Lumikuningatar hurting Kerttu. Film scholar Jukka Sihvonen understands these kinds of films as depicting the withdrawal from the influence of family and parents towards the future partner. He uses as examples the films *Prinsessa Ruusunen* (1949), which ends in the marriage of Princess Ruusunen and Prince Florestan, and *Pessi ja Illusia* (1984), where Illusia remains with Pessi even after she is offered the option to return home. (Sihvonen 1987, 187–188). I acknowledge these aspirations in fairy tale films, but I see this urge towards maturation more as a desire to become independent than to be bound in another relationship – a subtle difference.

Ultimately, the main characters are meant to be subjects of identification, and as such they might have music cues (cf. *Prinsessa Ruusunen* [1949], *Lumikuningatar* [1986] or *Herra Huu* [1973]). Similarly, the sound effects usually have their POA. The question then is, how can auditory material associated with a character tell us anything about the filmic world? In *Prinsessa Ruusunen* (1949) film, although the Sleeping Beauty signal (see Chapter 4, Figure 4.3.) is named after the main character, it is used indirectly as a general royal signal for various announcements, not only for the princess (even though it is a diegetic sound). Played with trumpets, the signal does carry certain social values as it points out the social status of the royals. At the same time, it refers to time-limited events such as a public announcement or a notice of the arrival of the royals or their guests of honour. Hence, according to Ryan (2014, 34–36), this signal can be included as a sonic component of a filmic world. On the other hand, in *Lumikuningatar* (1986), Snow Queen has the ability to change the appearance of the world by causing sudden snowfall and her transformable leitmotif-like theme (see Chapter 4, Figure 4.18) appears whenever she is on the screen. She has an audiovisual presence; therefore, her musical theme is paraphrasing. In other words, it is tied to her and the presence of snow. In *Herra Huu* (1973), the songs in the film are either location- or character-oriented. The majority of the songs are filmed so that the lyrics relate to the image track, for example the song *Herra Huu pelkää joulupukkia* (Mr. Huu is afraid of Santa[131]) is filmed in segments so that the action is seen first (without music) and then it is heard in the lyrics (while the action continues at the same time), which are sung in sections of verses and refrains. This scene ends up showcasing a cut-up version of the song, where the characters are audiovisually represented. (Herra Huu 1973, 54:43–59:40.) Furthermore, one third of the songs of *Herra Huu* (1973) are filmed like performances, where the songs are sung to the film audience, and sometimes the fourth wall is broken. This act of inclusion is inviting the audience to a sing-along and is thus a powerful method of immersion, which is also used in *Prinsessa Ruusunen* (1949, 0:22:35–0:23:05).

---

[131] Title translation my own.

Another common property of all these films is dance scenes, or scenes encompassing dance steps, or steps that can be construed as dancing: for example, in *Prinsessa Ruusunen* (1949) dancing is connected to celebrations at a ball room at the royal court and other location in the castle grounds. In *Pessi ja Illusia* (1954), the film's dance acts are expressive behaviour, and in its filmic world every living thing dances, even flowers. *Lumikuningatar* (1986) also has ballet dancing in the *Witch* episode (see Chapter 4, Section 4.6), in addition to the festivity scenes at the beginning and end of the film. Likewise, Kai's final fight scene with the polar bear has a very choreographic motion language. In *Pessi ja Illusia* (1984), the dance-like-movements of Orb-Weaver Spider are unusual and stylised, which can be observed when he is walking in the woods in addition to his dancing skills in the duet with Illusia at his lair (0:51:55–0:53:30). Also, other insects and Illusia (when she has her wings) move around with airy dance-like-steps.[132] *Herra Huu'*s (1973) main character uses odd steps and postures, but they could be interpreted as his magical qualities. The line between his characteristic features and dance is a thin one, as can be seen in the *The Blind Man's Buff* scene (see Chapter 6, Figure 6.5). In *Pelikaanimies* (2004), there are two locations that are important for Pelican to become more like a human: the opera house, where dancing opera ballerinas can be found, and his apartment on a housing estate, where he organises a party with dancing and singing (see Qvick 2016). Dancing can be seen as a definer of space and boundaries because of its corporeal features. Dancing with its movements draws the audience's attention not only to the dancer or dancers, but to the space which the dancing utilises. Also, dance-like song scenes pause the narrative, storytelling, and give time to the audience to absorb events and the surroundings. (cf. Altman 1987; Carroll 2016.) These scenes are employed for their emotional and motivational content. The corporeal nature of dance gives another strategy of effectiveness to the immersion, as these aesthetic movements are imaginable to the audience (cf. Sobchack 2000).

On the other hand, dance is not the only mode of movement in these fairy tale films. In addition to dance (as in the examples given above), the films have journeying and playing as spatial activities. These journeys are either purposeful

---

[132] In the film *Pessi ja Illusia* (1984), there is also a party scene with the soldiers which consists of listening performances and dancing, but the dance is more leaning together than using one's body for expression.

(*Lumikuningatar* [1986] is a depiction of Kerttu's journey and the stops she makes along the way) or explorational (*Pelikaanimies* [2004] is based on Pelican's expedition to study humans, and in the *Pessi ja Illusia* [1954 & 1984] films, Illusia carefully examines her new surroundings, life on earth). The most direct sonic expression of travelling is in *Herra Huu* (1973), where the children sing about a fun coach trip (*Hauska linja-automatka).* Otherwise, the sound manifestations of journeys are subtle and usually done with sound effects or musical instruments applied as effects, as at the beginning of *Pelikaanimies* (2004), where the flying movements of Pelican as a bird are shown in reflection but are also heard as flaps and caws (0:00:43–0:02:25, see also Figure 6.10.). Likewise, in *Lumikuningatar* (1986) when Kerttu is travelling on the river, this act is marked by the sound of rippling water on the side of the boat and different nature sounds (bird cries mainly), as well as synthesiser chords (possible meant to indicate wind), but soon these sounds subside, as music and acousmatic creaky sounds, which serve as sound bridges to the next scene, take over (0:11:30–0:13:21). There are other examples also, such as the made-up hoof sounds of Prince Florestan's horse in *Prinsessa Ruusunen* (1949). Playing is more exceptional, although the film *Herra Huu* (1973) has multiple accounts of yard games (some of them containing songs, see *The Blind man's Buff* scene analysis in Chapter 6, Section 6.2, Figure 6.5) and even a short performance of a stage play (0:09:28–0:12:40). The other film of these six that includes a playing scene is *Prinsessa Ruusunen* (1949), with Ruusunen playing with clay in the castle grounds (0:38:15–0:40:58).

While analysing these fairy tale films, it became clear that their settings are comparable in their relationship with nature. Each of the films either represents or portrays nature. Even the films *Prinsessa Ruusunen* (1949) and *Pessi ja Illusia* (1954), both of which are filmed solely in studio conditions, still have imitations of trees and flowers as their outdoor scenery. Fauna is also present: in *Prinsessa Ruusunen* (1949), there are mostly muted live domesticated animals in the village scenes (see Chaper 4, Figure 4.2), and in *Pessi ja Illusia* (1954), which is altogether set in a forest, the ballet dancers perform in the roles of different flowers and animals, with the addition of one of the animals (woodpecker) being only sonically represented (see Chapter 5, Figure 5.7). The other *Pessi ja Illusia* (1984) is mainly filmed in outdoor conditions, but here a different combination of mimicking strategy was in use. Both live wild animals and people render the fauna. Of course, when observing the fidelity of these nature interpretations, it is clear that while some of these presentations are filmed in situ (outdoors), even they in their congruence with nature are subordinate to the narrative, to the fairy tale. The magic of the fairy tale is always present. For example, the weather seems to be always sunny or equivalent to either the mood of the main character (in the film *Pelikaanimies* [2004] when Mr. Lintu is sad, it is raining heavily) or the difficulty level of their tasks (in both films

Lumikuningatar (1986) and *Pessi ja Illusia* (1984), the main characters are travelling to encounter their adversaries in a harsh snowstorm). Regarding the sounds of nature, they are carefully selected, such as in *Pessi ja Illusia* (1984) from nature documentary extracts, with nature sounds, and their limited and eclectic soundtracks (see more in Chapter 5, Section 5.4). Alternatively, they are exhibited as in *Lumikuningatar* (1986); when Kerttu finds Kai's button in the woods, the exotic bird song exposes the woods' true nature (see more in Chapter 4, Section 4.4). The latter scene also demonstrates the use of instrumental sound (in this case chimes) as an agent of magic while applying gamification to the sound design (Chapter 4, Section 4.5). Moreover, music also directly renders places, for example in *Pelikaanimies* (2004) clips of opera and ballet music are employed to establish the different rooms of an opera house (Chapter 6, Section 6.4), or in *Herra Huu* (1973), singing with sighs and chromatism in the music underline the uncanniness of the haunted house (0:23:30–0:24:20).

These six fairy tale films have proven to provide very rich, diverse and multifaceted study material. Through analyses of the films, it is evident that their soundtracks utilise different strategies to engage audiences. What is notable though is that every one of these films is named after the main character (or characters). As Rick Altman argues, the traditional view of narrative sees the plot as the main motivator of the film's structure, but in his view, it can also derive from characters as in American film musicals (Altman 1987, 21). I agree with him and propose that these fairy tale films have the same character-based structure. Fairy tale films are adaptations, and the better known their literary source is, the easier it is for the well-read audience member to have many points of reference. As discussed above, the soundtracks of fairy tale films construct the story world through the portrayal of residents and their surroundings. The verisimilitude of the filmic story world in fairy tale films is not the same as fidelity to reality or even to the original story. The pivotal property of this world is its internal coherency. Anomalies with the physical or natural laws common to us are the unique magical qualities of fairy tale films, such as mythical creatures like the flying reindeer in *Lumikuningatar* (1986), or peculiar beings such as a pelican in human clothing in *Pelikaanimies* (2004), not to mention pixies, fairies, ghosts or fairy godmothers.

Regarding the story world of fairy tale films, this study has shown that the soundtrack acts as an independent expressive factor employing different strategies to indicate the presence of space. Since sound is commonly recorded in a distinct three-dimensional space, and replayed in another, it is possible to sense the differences between these spatial cues, in other words to hear various parts of the sound's unique spatial signature (Altman 1992, 5). This applies to the complete soundtrack also, as the final product is a combination of sounds, music and voices, all of which are recorded in distinct spaces and conjoined to formulate a new whole.

I have utilised different tonal and narrational concepts in my analyses to pinpoint the characteristics of this multi-layered sonic space. Spatial leitmotifs, selectiveness in the use of sound effects and the socioculturality of the voice are the most denotative world-making strategies of the fairy tale film's soundtrack. These world-making sounds capitalise on psychological processes of emotional coupling, which can manifest as verisimilitude, meeting expectations, or resorting to naturalisation. The efficiency and impressiveness of the story world is measured according to the level of its immersiveness (see Chapter 3, Figure 3.3).

7.3 Steps forward

To develop further the concept of immersion in the audio-viewing of films, I would propose some practical experiments. For example, capitalising on eye-tracking technology and adaptable audiovisual material (where the sound or image can be processed) could be one solution. This would generate knowledge about audio-viewers' attention spots, and, combined with a survey, this research would open up new perspectives on the study of immersion and the effectiveness of film sound and music. The applicability of this study is in the hands of the reader, but it is logical to presume that films with a similar kind type of wonder component and imagination (such as fantasy, or science fiction films for example) could produce similar research findings.

At the same time, this research material could be used to study other topics; for example, from an eco-critical perspective, what kind of agency nature has in fairy tale films, whether there have been changes in attitude regarding the depictions of nature in recent fairy tale films, and how these adjustments are sonically indicated. Or it might be fruitful to discuss corporeal expression in these films, as dance or dance-like movements are part of their execution. Dance could be examined from the historical perspective –that is, how the use of the body has changed in dance moves.

As this study has focused on the cinematic and diegetic reality (Chion 2017, 203–204) of fairy tale films, the other films would of course have different kinds of story worlds and probably various kinds of strategies for world-building, such as location neutralisation (a filming location on Earth rendering an unknown planet in space). On the other hand, this study has concentrated on Finnish fairy tale films, so changing the focus to fairy tales of other cultures and countries could create fruitful subject matter. Likewise, studying how the audience, especially children, perceive the filmic fairy tale world, could be another interesting step forward.

List of References

Research material

Subjects of case studies (Films)

Herra Huu – Jestapa jepulis, penikat sipuliks (Holy Jumpi" Jimminy! Said Mr. Who) 1973. 70 min fiction film. Director Jaakko Talaskivi. Music M. A. Numminen & Jani Uhlenius. Story Hannu Mäkelä. Screenplay Jaakko Talaskivi, Antero Helasvuo & M. A. Numminen. Cinematography Vesa Hauhia & Kari Sohlberg. Sound editor Elina Katainen. Editing Elina Katainen & Jaakko Talaskivi. Producer Jaakko Talaskivi. Production Suomen kooperatiivinen Elokuvaosuuskunta. Finland.

Lumikuningatar (Snow Queen) 1986. 93 min fiction film. Director Päivi Hartzell. Music Jukka Linkola. Story Hans Christian Andersen. Screenplay Päivi Hartzell, Jukka Kemppinen & Juha Siltanen. Cinematography Henrik Paersch. Sound Paul Jyrälä. Editing Anne Lakanen & Olli Soinio. Producer Päivi Hartzell. Production Neofilmi Oy. Finland. (DVD: Harollfilm.)

Pelikaanimies (Pelicanman) 2004. 89 min fiction film. Director Liisa Helminen. Music Tuomas Kantelinen. Story Leena Krohn. Screenplay William Aldridge & Liisa Helminen. Cinematography Timo Salminen. Sound Paul Jyrälä. Sound editor Pauli Milnár. Editing Jukka Nykänen. Producer Hanna Hemilä & Anita Oxburgh. Production Lumifilm Oy & Migma Film AB. Finland.

Pessi ja Illusia (Pessi and Illusia) 1954. 94 min fiction film. Director Jack Witikka. Music Ahti Sonninen. Story Yrjö Kokko. Screenplay Jack Witikka. Cinematography Marius Raichi. Sound Evan Englund. Editing Armas Vallasvuo. Producer Ralf Rubin. Production Kansan Elokuva Oy. Finland.

Pessi ja Illusia (Pessi and Illusia) 1984. 81 min fiction film. Director Heikki Partanen. Music Kari Rydman, Antti Hytti, Jean Sibelius (uncredited Jukka Linkola). Story Yrjö Kokko. Screenplay Erkki Mäkinen, Heikki Partanen, Riitta Rautoma, Jorma Kairimo. Cinematography Henrik Paersch. Sound Seppo Anttila, Tero Malmberg, Hannu Koski. Editing Riitta Rautoma. Producer Heikki Takkinen (Heikki Partanen). Production Partanen & Rautoma. Finland.

Prinsessa Ruusunen (Sleeping Beauty) 1949. 99 min fiction film. Director Edvin Laine. Music Erkki Melartin & Heikki Aaltoila. Story Grimm brothers and Zacharias Topelius. Screenplay Toivo Kauppinen. Cinematography Kalle Peronkoski. Sound Yrjö Saari. Editing Armas Vallasvuo. Producer T. J. Särkkä. Production Suomen Filmiteollisuus SF Oy. Finland. (DVD: VLMedia Oy.)

Audio materials & sheet music (scores)

Heino, Terhi; Johansson, Tuula & Sikander, Jari 1988. *Koulun musiikki 3–4*. Helsinki: Otava.

Linkola, Jukka 1986. *Lumikuningatar – suite for orchestra.* Score. Teosto: FIMIC.

Linkola, Jukka 1987. *Music from the Film Snow Queen*. CD, album. Finlandia Records FACD 920. Helsinki: Neofilmi.

Linkola, Jukka 1992. *Haastattelu Linkolan kotona 13.3.1992 klo 20, haastattelijana Sanna Qvick* (1900-luvun taidemusiikin analyysityötä varten). Musiikkitieteen laitos, Jyväskylän yliopisto.

Melartin, Erkki 1904a. *Prinsessa Ruusunen, op. 22.* Score, copy of the Finnish National Theatre. Digitization by Finnish National Library. https://www.doria.fi/handle/10024/47182

Melartin, Erkki 1904b. *Sarja musiikista näytelmään: Prinsessa Ruusunen, op. 22, no.30.* Score, Promotional copy. https://nuotisto.s3-eu-west-1.amazonaws.com/store/7afb4b1852cdde9bc6612b0bfbf0260d704602362a0ead84eb5ac5f8803 Helsinki: Fennica Gehrman.

Melartin, Erkki 1957. Miniatures, op.23 no. 8. In IMSLP sheet music database. https://ks.imslp.net/files/imglnks/usimg/6/65/IMSLP553093-PMLP891930-m23.pdf

Melartin, Erkki 1991. *Prinsessa Ruusunen.* Play score. Teosto: FIMIC.

Melartin, Erkki 1999. *Violin concerto / Sleeping Beauty Suite / Lyric Suite No. 3.* CD, album. Ondine ODE 923-2. Helsinki: Ondine.

Numminen, M. A. 1971. *Niemisen pojat ja naapurin äijä – Suutari Joonaksen iltapäivä, osa II*. LRLP-42, Kalevy 1. Helsinki: Love Records.

Numminen, M. A. 1973. *Jestapa jepulis: Herra Huun ihmeelliset seikkailut.* Sheet music. Helsinki: Love Records.

Numminen, M. A. 1999 (1973). *Jestapa jepulis: Herra Huun ihmeelliset seikkailut*. Audio-CD. Love Records LRCD93. Helsinki: Siboney.

Sibelius, Jean 1995 (1898). *Sången om korsspindeln* (Song about Orb-Web Spider), op. 27, no. 4. Lied with piano accompaniment. Helsinki: Breitkopf & Härtel. Sonninen, Ahti 1975. Pessi & Illusia. Audio-LP. EMI, FIN His Master's Voice, 5E 053-35072.

Sonninen, Ahti 2001. Wedding Waltz of the Mice from Pessi and Illusia, op. 39. In *Northern Pictures: Orchestral classics from the top of the world.* Finlandia Records, LC 1189. Helsinki: Warner Music Finland.

Sonninen, Ahti 2002 (1951–52). *Pessi ja Illusia.* 3-näytöksinen baletti, op. 39. Score. Teosto: FIMIC.

Fictional literature

Andersen, Hans Christian 1975. *Andersenin satukirja.* Translated from H. C. Andersen's Märchen (1963) by Maila Talvio. Helsinki: WSOY.

Aulnoy, Marie-Catherine 1864 (1690). *Histoire ''Hippolyte, comte de Duglas.* Avignon: Offray aîné. Digital copy at: https://gallica.bnf.fr/ark:/12148/bpt6k6325180d

Basile, Giambattista 2007 (1634–36). *The Tale of Tales, or Entertainment for Little Ones*. Translated by Nancy L. Canepa. Detroit: Wayne State University.

Busch, Wilhelm 1925. *Max und Moritz: Eine Bubengeschichte in sieben Streichen*. München: Braun und Schneider.

Carter, Angela 2009. *The Bloody Chamber and Other Stories.* London: Vintage Publishing.

Finne, Jalmari 2009. *Kiljuset.* Helsinki: Otava.

Grimm, Jacob and William 2008. *Grimms' Fairy Tales*. Translated by Edgar Taylor and Marian Edwardes. Online book: https://www.gutenberg.org/files/2591/2591-h/2591-h.htm

Grimm, Jabob & Grimm, Wilhelm 1884 [1812]. Kinder- und Hausmärchen. Berlin.

Huovi, Hannele 1987. *Urpo ja Turpo.* Espoo: Weilin+Göös.

Karjalainen, Elina 1986. *Uppo-Nalle.* 11th edition. Porvoo: WSOY.

Kokko, Yrjö 1953. *Pessi ja Illusia.* 8th edition. Porvoo: WSOY.

Kokko, Yrjö 1963. *Pessi ja Illusia.* Helsinki: WSOY.

Kokko, Yrjö 2001. *Pessi ja Illusia.* Porvoo: WSOY.

Krohn, Leena 1976. *Ihmisen vaatteissa: Kertomus kaupungilta*. Helsinki: Tammi.

Kunnas, Kirsi 1956. *Tiitiäisen satupuu.* 8th edition. Porvoo: WSOY.

Kurenniemi, Marjatta 2003. *Onnelin ja Annelin kootut kertomukset.* Helsinki: WSOY.

Lagerlöf, Selma 1906–1907. *Nils Holgerssons underbara resa genom Sverige.* Stockholm: Bonniers.

Lönnrot, Elias 2008 (1835). *The Kalevala.* Translated by Keith Bosley. Oxford: Oxford University Press.

Meyer, Marissa 2018. *The Lunar Chronicles: Cinder, Scarlet, Cress, Fairest, Stars Above, Winter*. New York: Square Fish, Macmillan.

Mäkelä, Hannu 1973. *Herra Huu.* Helsinki: Otava.

Mäkelä, Hannu 2002. *Mr. Boo.* Translated by Anselm Hollo. Aspasia Children's Book Serie. Helsinki: Otava.

Mäkelä, Hannu 2013. *Huhuu, herra Huu!* Porvoo: Paasilinna.

Mäkelä, Hannu 2020. *Herra Huu ja Unen valtakunta.* Helsinki: Tammi.

Perrault, Charles 1697. *Histoires, ou Contes du temps passé, avec des moralitez*. Paris: Barbin. Digital copy at https://gallica.bnf.fr/ark:/12148/bpt6k10545223

de Saint-Exupéry, Antoine 2013. *Pikku prinssi.* Helsinki: WSOY.

Somersalo, Aili 1918. *Päivikin satu.* Helsinki: Kustannusosakeyhtiö Ahjo.

Somersalo, Aili 1919. *Mestaritontun seikkailut.* Helsinki: Kustannusosakeyhtiö Ahjo.

Straparola, Giovanni Francesco 1597. *Le Tredici, Et Piacevoli Notte.* Venice: Zanetti. Digital copy at http://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb112588531

Swan, Anni 1933. *Anni Swanin sadut.* 2nd edition. Porvoo: WSOY.

Topelius, Zacharias 1982. *Lukemisia lapsille.* Ensimmäinen osa. Porvoo: WSOY

Topelius, Zacharias 2010. *Reading for children: A taste of Topelius.* Translated and selected by Judith E.Gustafson. Mustang: Tate Publishing & Enterprises.

Willingham, Bill 2002–2015. *Fables*. Graphic novel series of 150 issues. New York: Vertigo.

Other audio-visual materials

Barbe-bleue (Bluebeard) 1901. 12 min black-and-white silent film. Director & producer Georges Méliès. Story Charles Perrault & Charles Méliès. France. *Be Natural: The Untold Story of Alice Guy-Blancé* 2018. 103 min documentary. Director Pamela B. Green. Music Peter G. Adams. Script Pamela B. Green & Joan Simon. Cinematography Joshua Lassing & Sebastian Thaler. Editing Pamela B. Green. Producer Pamela B. Green. USA.

Cendrillion (Cinderella and the Glass Slipper) 1899. 6 min black-and-white silent film. Director & producer Georges Méliès. Story Charles Perrault. France.

Die Schneekönigin (The Snow Queen) 2014. 86 min fiction film for television. Director Karola Hattop. Music Gert Wilden Jr. Script Anja Kömmerling & Thomas Brinx, story H.C. Andersen. Cinematography Sebastian Hattop. Editing Ann-Sophie Schweizer. Producer Paul Markurt. Germany (Finland). (DVD: VLMedia Oy.)

Fairy Tale. Early Colour Stencil films from Pathé 2012. 156 min collection of silent French films. Film curator Bryony Dixon. Soundtrack curator Mike Harding. UK. (DVD: BFI.)

Fantasia 1940. Directors James Algar, Samuel Armstrong, Ford Beebe Jr., Norman Ferguson, David Hand, Jim Handley, T. Hee, Wilfred Jackson, Hamilton Luske, Bill Roberts, Paul Satterfield & Ben Sharpsteen. Script Joe Grant & Dick Huemer. Cinematography James Wong Howe. Producers Walt Disney & Ben Sharpsteen. USA. (Disney.)

Fantasia 2000 1999. 75 min animation. Directors James Algar, Gaëtan Brizzi, Paul Brizzi, Hendel Butoy, Francis Glebas, Eric Goldberg, Don Hahn & Pixote Hunt. Music James Levine (arrangements). Script Eric Goldberg, James Fujii, Joe Grant, Perce Pearce, Carl Fallberg, Gaëtan Brizzi, Paul Brizzi, Don Hahn, David Reynolds, Irene Mecchi, Hans Christian, Brenda Chapman, Elena Driskill & Mel Shaw. Art directors Tom Codrick, Dan Cooper, Susan Goldberg, Dean Gordon, Michael Humphries, Pixote Hunt, Carl Jones, Bill Perkins, Charles Philippi, Zack Schwartz & Alison Yerxa. Editors Jessica Ambinder-Rojas, Lois Freeman-Fox, Julia Gray, Craig

Paulsen & Gregory F. Plotts. Producers Lisa C. Cook, Roy Edward Disney, Donald W. Ernst, Patricia Hicks & David Lovegren. USA. (Disney.)

Firm Foundations for Early Literacy [Video file] 2009. Directed Jennie Lindon. Siren Films: Kanopy. https://utu.kanopy.com/video/firm-foundations-early-literacy (seen 12.9.2019)

Frozen 2013. 102 min animation. Directors Chris Buck & Jennifer Lee. Music Christophe Beck, songs Kristen Anderson-Lopez & Robert Lopez. Script Jennifer Lee, story Chris Buck, Jennifer Lee & Shane Morris (inspiration from H.C. Andersen's The Snow Queen). Art director Michael Giaimo. Editing Jeff Draheim. Producer Peter Del Vecho. USA (Blueray: Disney.)

Frozen II 2019. 103 min animation. Directors Chris Buck & Jennifer Lee. Music Christophe Beck. Script Jennifer Lee, story Chris Buck, Jennifer Lee, Mark E. Smith, Kristen Anderson-Lopez & Robert Lopez (inspiration from H.C. Andersen's The Snow Queen). Art director David Womersley. Editing Jeff Draheim. Producer Peter Del Vecho. USA. (Disney.)

Glims & Gloms 2010. 3 min promotional film of the Pessi ja Illusia -production. https://www.youtube.com/watch?v=3g6qhRhvFwM (seen 11.4.2019)

Huomenta Suomi 4.10.2017. *Rapautuuko poikien lukutaito?* Interview of Ilmi Villacís (Lukukeskus) and Jaakko Salo (OAJ). http://www.rtva.kavi.fi/program/details/program/26003589 (seen 22.8.2019)

Huomenta Suomi 10.1.2019. *Lukutaito rapautuu, mikä avuksi?* Interview of Riikka Utriainen (Helmet-lukuhaaste) & Ilmi Villacís (Lukukeskus). http://www.rtva.kavi.fi/program/details/program/30567649 (seen 11.1.2021)

La Belle et la Bête (Beauty and beast) 1946. 90 min fiction film. Director Jean Cocteau. Music Georges Auric. Story Mme Leprince de Beaumont. Screenplay Jean Cocteau. Cinematography Henri Alekan. Editing Claude Ibéria. Producer André Paulvé. Production André Paulvé Productions. France. (DVD: BFI.)

Le petit chaperon rouge (Little Red Riding Hood) 1901. 6,5 min black-and-white silent film. Director Georges Méliès. Story Charles Perrault. France.

Making Waves. The Art of Cinematic Sound 2019. 94 min documentary. Director Midge Costin. Music Allyson Newman. Writer Bobette Buster. Cinematography Sandra Chandler. Editing David J. Turner. Producer Midge Costin, Bobette Buster & Karen Johnson. USA. https://areena.yle.fi/1-50294255 (seen 25.5.2020)

Neuschwanstein: Secrets of a Castle 2019. 51 min documentary. Director Oliver Halmburger. Audio Engineer Andreas Caramelle. Cinematography Tobias Corts. Editing Jan-Philipp Stahl. Producer Susanne Poelchau. Germany: Loopfilm & Bayerischer Rundfunk. https://areena.yle.fi/1-50356598 (seen 26.1.2021)

Once Upon a Time 2011–2018. Fictional TV series. Creators Horowitz, Adam & Kitsis, Edward. USA: ABC Studios.

Snow White and the Sven Dwarfs 1937. 80 min animation. Directors William Cottrell, David Hand, Wilfred Jackson, Larry Morey, Perce Pearce, Ben Sharpsteen. Music Frank Churchill, Leigh Harline, Paul J. Smith. Story Jacob and Wilhelm Grimm. Screenplay Ted Sears, Richard Creedon, Otto Englander, Dick Rickard, Earl Hurd, Merrill De Maris, Dorothy Ann Blank, Webb Smith. Producer Walt Disney. Production Walt Disney Animation studios. USA. (DVD: Disney.)

Taivaan pii: Muistelmia sadusta Pessi ja Illusia. 1992. 65 min document. Directors & writers Sini Helin & Matti Lehti. Music Ahti Sonninen. Cinematography Jarmo Lemponen. Editing Seppo Vakkuri, Kirsti Arppola, Juha Koskinen, Pekka Oksanen & Pekka J. Salo. Producer Harri Valtonen. Finland: YLE, TV2 (asiaohjelmat). https://rtva.kavi.fi/program/details/program/22726026 (seen 15.9.2020)

The Little Mermaid 1989. 93 min animation. Directors Ron Clements & John Musker. Music Alan Menken. Script Ron Clements & John Musker (original fairy tale H.C. Andersen's The Little Mermaid). Art directors Michael Peraza Jr. & Donald Towns. Editing Mark A. Hester. Producers Howard Ashman, Maureen Donley & John Musker. USA. (Disney.)

On-line databases and other internet sources

Aristoteleen kantapää 2017. Sinfoniaorkesterin soitinten nimet (journalist Pasi Heikura & etnomusicologist Timo Leisiö). *https://areena.yle.fi/audio/1-4252009* (accessed 31.12.2020). Streaming page of radio and television programs of YLE. Admin The Finnish Public Service Media Company

Bestsellerit 2018. *https://kustantajat.fi/bestsellerit* (accessed 22.8.2019). Web page of annual best sales list, admin The Finnish Book Publishers Association.

Cambridge Dictionary 2019. *https://dictionary.cambridge.org/dictionary/english/* (accessed 27.8.2019). On-line English dictionary, admin Cambridge University Press.

Die Schneekönigin 2020. *https://elonet.finna.fi/Record/kavi.elonet_elokuva_1567445* (accessed 18.6.2020). Film's web page at Elonet database provided by The National Audiovisual Institute.

Elonet 2020. *https://elonet.finna.fi* (accessed 13.05.2020) Database and vod-service provided by The National Audiovisual Institute (KAVI).

Herra Huu 1973a. *https://www.elonet.fi/fi/elokuva/117844*. KAVI – Kansallinen audiovisuaalinen instituutti. (accessed 28.8.2019). Film's web page at Elonet database provided by The National Audiovisual Institute.

Herra Huu 2020. Soviet television production. *https://elonet.finna.fi/Record/kavi.elonet_elokuva_1594096* (accessed 30.9.2020), Web page at Elonet database provided by The National Audiovisual Institute.

IMDB Aldridge 2020. *https://www.imdb.com/name/nm0017749/* (accessed 14.10.2020). Web page of screenwriter William Aldridge at International Movie Database, admin IMDb.com

IMDB Kaurismäki 2020. *https://www.imdb.com/name/nm0442454/?ref_=nmawd_awd_nm* (accessed 23.10.2020). Web page of director Aki Kaurismäki at International Movie Database, admin IMDb.com

IMDB Nils TV series 2018. *https://www.imdb.com/title/tt0296386/* (accessed 21.4.2020). Nils Holgersson animation TV series' web page at International Movie Database, admin IMDb.com

IMDB Frozen II 2020. https://www.imdb.com/title/tt4520988/?ref_=fn_al_tt_1. (accessed 18.6.2020). Web page of animated film titled Frozen II at International Movie Database, admin IMDb.com

IMDB Pan Huczek 1010. *https://www.imdb.com/title/tt8304384/?ref_=fn_al_tt_1* (accessed 29.9.2020). Web page of short drama film titled Pan Huczek at International Movie Database, admin IMDb.com

Kantelinen, Tuomas 2020. *https://nordicmusic.net/about* (accessed 10.11.2020). Personal web page of the composer Tuomas Kantelinen, admin Bandzoogle.com.

Kotus 2021. Kielitieto: Suomen murteet. *https://www.kotus.fi/kielitieto/murteet/suomen_murteet* (accessed 3.5.2024), Web page of Institute for the Languages in Finland, admin Kotus.

Lexico 2019. *https://www.lexico.com/en/definition/immersion* (accessed 04.12.2019) On-line US English dictionary, admin Dictionary.com and Oxford University Press (OUP).

Lumikuningatar 1986a. *https://www.elonet.fi/fi/elokuva/106945* (accessed 17.6.2020). Film's web page at Elonet database provided by The National Audiovisual Institute.

Makkonen, Anne 2017. https://disco.teak.fi/tanssi/5-2-kaksi-baletin-merkittavaa-naiskoreografia-irja-koskinen-ja-elsa-sylvestersson/ (accessed 16.9.2020).

Kaksi baletin merkittävää naiskoreografia: Irja Koskinen ja Elsa Sylvestersson. In Suomen taidetanssin historia. Teatterikorkeakoulun julkaisuja 57.

Myynti, painetut kirjat 2018. Web page of annual printed book sales list, admin The Finnish Book Publishers Association. *http://tilastointi.kustantajat.fi/PublicReporting/Yearly.aspx?reportName=YearlySalesPcsPrint.xml&language=FIN* (accessed 21.8.2019).

Numminen 2018. *http://www.manumminen.com/en/who* (accessed 3.3.2018). The official home page of M. A. Numminen. Admin M.A.N Productions Oy & Rocktoimisto Siniset Sienet.

Ollin oppivuodet 1920. *https://elonet.finna.fi/Record/kavi.elonet_elokuva_117247* (accessed 10.6.2020). Film's web page at Elonet database provided by The National Audiovisual Institute.

Oxford English Dictionary 2023. https://www.oed.com/view/Entry/91885?redirectedFrom=immersion#eid (accessed 14.12.2023).

Pan Huu 2020. Search in Elonet database with name Pan Huu. *https://elonet.finna.fi/Search/Results?lookfor=pan+huu&type=AllFields* (accessed 29.9.2020). Film's web page at Elonet database provided by The National Audiovisual Institute.

Pan Huczek 2020. Polish page of the film. *https://filmpolski.pl/fp/index.php?film=521000* (accessed 29.9.2020). Admin Państwowa Wyższa Szkoła Filmowa.

Pelikaanimies 2004a. *https://elonet.finna.fi/Record/kavi.elonet_elokuva_1255119* (read 23.10.2020). Film's web page at Elonet database provided by The National Audiovisual Institute.

Pessi ja Illusia 1954a. *https://www.elonet.fi/fi/elokuva/123552* (accessed 27.8.2019). Film's web page at Elonet database provided by The National Audiovisual Institute.

Pessi ja Illusia 1984a. *https://elonet.finna.fi/Record/kavi.elonet_elokuva_119707* (accessed 05.06.2020). Film's web page at Elonet database provided by The National Audiovisual Institute.

Piispanen, Pertti 2015. *Ristilukki on voittoisa – "vaanii ja syö, säde päivän sen vangiksi väijyen käy".* Verkkouutiset https://www.verkkouutiset.fi/ristilukki-on-voittoisa-vaanii-ja-syo-sade-paivan-sen-vangiksi-vaijyen-kay-36133/ (accessed 12.4.2019). Article in on-line newspaper.

Poroila, Heikki 2020. *Erkki Melartinin teosluettelo 2.0.* Helsinki: Honkakirja. http://www.heikkiporoila.fi/hp/teksteja/honkakirja/erkki-melartinin-teosluettelo/ Downloadable Erkki Melartin's Work Catalog on author's web page. (accessed 22.1.2021).

Prinsessa Ruusunen 1949a. *https://elonet.finna.fi/Record/kavi.elonet_elokuva_113168* (accessed 9.5.2020). Film's web page at Elonet database provided by The National Audiovisual Institute.

Roy 2014. *https://elonet.finna.fi/Search/Results?filter%5B%5D=author2_id_str_mv:%22kavi.elonet_henkilo_713055%22* (accessed 16.9.2020). Web page of Roy at Elonet database provided by The National Audiovisual Institute.

Salmenhaara, Erkki 2001a. *Melartin, Erkki (1875–- 1937): säveltäjä, Helsingin musiikkiopiston johtaja.* Kansallisbiografia-verkkojulkaisu. Studia Biographica 4. Helsinki: Suomalaisen Kirjallisuuden Seura. http://urn.fi/urn:nbn:fi:sks-kbg-001500 (accessed 31.5.2021) Composer Melartin's web page at the National Biography of Finland. This online collection of over one hundred Finnish biographies includes famous national figures, politicians and artists. Admin The Finnish Literature Society.

Salmenhaara, Erkki 2001b. *Sonninen, Ahti (1914–1984): säveltäjä, musiikkikasvattaja, professori.* Kansallisbiografia-verkkojulkaisu. Studia Biographica 4. Helsinki: Suomalaisen Kirjallisuuden Seura. https://kansallisbiografia.fi/kansallisbiografia/henkilo/1524 (accessed 20.9.2018) Composer Sonninen's web page at the National Biography of Finland. This online collection of over one hundred Finnish biographies includes famous national figures, politicians and artists. Admin The Finnish Literature Society.

Sibelius 2019. Näyttämömusiikkia: Kuningas Kristian II -näytelmämusiikki ja orkesterisarja. *http://www.sibelius.fi/suomi/musiikki/nayttamo_kungkristian.htm* (accessed 12.4.2019). Webpage of Sibelius' incidental music, provided by The Jean Sibelius website (produced by the Finnish Club of Helsinki).

SKF 2019. *https://elonet.finna.fi/Content/filmography#pitka* (accessed 6.6.2020) Definition of feature film by The Finnish National Filmography. At the Elonet database provided by The National Audiovisual Institute.

SKF: pisteytys 2019. *https://elonet.finna.fi/Content/filmography* (accessed 6.6.2020) Definition of Finnishness by The Finnish National Filmography. At the Elonet database provided by The National Audiovisual Institute.

Press material

Aamulehti 11.12.1972. *Elokuvamusikali kotimaisin voimin.*

Aamulehti 24.8.1986. *Vapauttakaa satu 1700-luvulta!*

Aamulehti 19.10.1987. *Lumikuningatar Oscar-kilpaan.*

Andersson, John 2005. *Pelicanman (Pelikaanimies)(Finland).* Variety 9.–15.5.2005.

Anttila, Eila 1986. *Klassinen satu viehättää.* Oma Markka 8/1986.

Brotherus, Greta 1973. *Herr Huu.* Huvudstadsbladet 29.12.1973.

Eronen, Pekka 1987. *Mietitty fantasia.* Aamulehti 24.12.1987.

Eteläpää, Heikki 1984. *Suuri suomalainen.* Uusi Suomi 9.1.1984.

Etelä-Savon Sanomat 20.4.1949. *Elokuvat.* I.J.

Etelä-Savon Sanomat 29.10.1987. *Lumikuningatar edustaa Suomea Oscar-ehdokkaana.*

Fränti, Mikael 1983. *Jestapajepulis – Herra Huu.* Helsingin Sanomat 30.12.1983. Fränti, Mikael 1986. *Kiehtova satu hyvästä ja pahasta.* Helsingin Sanomat 20.12.1986.

Helsingin Sanomat 13.1.1949. *Etsimme Prinsessa Ruususta!* (mainos) Helsingin Sanomat 10.1.1988. *Lumikuningatar kovassa seurassa.*

Helsingin Sanomat 15.8.2019. *Lukutaito lisää tasa-arvoa ja vähentää köyhyyttä.* Huida, Kaija 2005. *Lumikuningattaren uusi tuleminen.* Satakunnan Kansa 7.10.2005.

Huvudstadsbladet 3.4.1949. *Prinsessan Törnrosa funnen.*

Huvudstadsbladet 9.5.1954. *Savoy – Pessi och Illusia.*

Hällsten, Annika 2004. *Illusionen är en pelikanman.* Huvudstadbladet 14.12.2004.

Hällström, Raoul af 1949. *Elokuvapalsta*. Uusi Suomi 10.4.1949

Hämäläinen, Matti 1973. *M. A. Numminen kummittelee.* Katso, nro 51.

Iltasanomat 10.2.1949. Sa*tupuutarha Liisankadun varrella.*

Iltasanomat 23.4.1954. *Pessi ja Illusia balettielokuvana.*

Järvenpää, Eeva 1973. *Laulaen ja leikkien.* Helsingin Sanomat 22.12.1973.

Kaleva 26.1.1973. *Lapsimusikaali filmataan Joutsajärvellä.*

Kataja, Heikki 1990. *Sadun tuntua savukonein*. Hyvinkään uutiset 3.8.1990.

Kauppalehti 15.2.1949. *500 Prinsessa Ruususen tarjokasta.*

Kaurismäki, Aki 1984. *Pessi ja Illusia.* Filmihullu 2 /1984, p 24.

Kejonen, Pentti 1983. *Herra Huu elokuvana.* Kaleva 30.12.1983.

Kejonen, Pentti 1989. *Lumikuningatar, suomalaisen satuelokuvan jättihanke.* Kaleva 11.11.1989.

Kanerva, Arla 2019. *Mikael Jungner lyttää huolen lukuinnon hiipumisesta: ”Lukeminen on lyhyt välivaihe ihmiskunnan historiassa”, onko asia todella näin?* Helsingin Sanomat 7.8.2019.

Kämäräinen, Aune 1986. *Kaunista ja kylmää.* Uusi Suomi 19.12.1986. Kärki, Anita 2004. *Pelikaanimies pääsi kohdeyleisön tiukkaan tenttiin.* Keskisuomalainen 14.12.2004.

Lapin Kansa 6.12.1974. *Filmiviikkoa Herra Huu Inarissa 7.12. klo 15.15.*

Lehtola, Erkka 1984. *Satu sodan sydämessä.* Aamulehti 6.1.1984.

Linnus, Olavi 1954. *He ovat onnistuneet siinä: Pessin ja Illusian satumaailma elää valkokankaalla viehättävänä ja jännittävänä.* Elokuvat 7/1954.

Massinen, Hannu 1987. *Upea Lumikuningatar.* Etelä-Savon Sanomat 22.2.1987.

Miettinen, Jukka 2009. *Luonto kertoo tarinansa.* Helsingin Sanomat 16.8.2009.

Nevalainen, Juha 1955. *Viikset, piippu ja miettivää tyylikkyyttä.* Witikan haastattelu. Elokuva-Aitta nro 24.

Panula, Rainer 1984. *Pessi ja Illusia – kansainvälinen huippu.* Lapin kansa 25.4.1984.

Peltoniemi, Heli 2004. *Pelikaanimies pohtii avioeroa lapsen näkökulmasta.* Aamulehti 15.12.2004.

Pentti, Pauli 1984. *Pessi ja Illusia, arvostelu.* Suomenmaa 7.1.1984.

Pihlström, Bengt 1974. *Barnfilm med social tendens men: Är det bara vuxa somkan förstå herr Huus budskap?* Nya Pressen 2.1.1974.

P. R. 1973. *Voi jepulis, tais mennä sipuliks*. Aamulehti 23.12.1973.

Pyhälahti, Heidi 2006. *Perinteisellä lukutaidolla ei enää pärjää.* Turun sanomat, 8.9.2006.

Repo, Päivi 2017. *Katkaiskaa netti oppitunneilla.* Interview of Samuel Abrams. Helsingin Sanomat 14.01.2017.

Sailo, Kaija 1984. *Pessi ja Illusia.* Tehy 4/1984. 21.2.1984.

Savo, Martti 1973. *Vakava asia*. Kansan Uutiset 30.12.1973.

Savon sanomat 9.5.1954. *Savoy: Pessi ja Illusia.*

S. T. 1973. *Lapset parasta lastenelokuvassa.* Suomenmaa 30.12.1973.

Stålhammar, Leo 1984. *Pessi ja Illusia valkokankaalla: Elämän puolesta sotaa vastaan*. Suomenmaa 7.1.1984.

Suominen, Kari 2004. *Lintu, joka halusi opetella olemaan ihminen.* Turun sanomat 12.11.2004.

Tapaninen, Annukka 1973. *Herra Huun'n ohjaaja: Lasten elokuvien tekeminen uhkarohkeaa*. Lapin Kansa 1.12.1973.

Tastula, Maarit 1986a. *Elokuvavuodella on satumainen loppu.* Aamulehti 19.12.1986.

Tastula, Maarit 1986b. *Lumikuningattaren valtakunta. Nyt.* Aamulehti 20.12.1986.

Tuominen, Tellervo 1984. Vielä suomalaisesta elokuvasta. Uusi Nainen 3/1984, pp. 32–33.

Tuppurainen, Marjaleena 1987. *Lumikuningatar-filmin lapsitähdet: Elokuvantelo oli jättikivaa*. Seura 2/1987.

Turun Sanomat 7.5.1987. *Cannes on valmiina juhlaan.*

Turun Sanomat 7.9.2015. *Monella 15-vuotiaalla riittämätön lukutaito.*

Uusitalo, Kari 1983. *Huh-huh, herra Huu!* Hyvinkään sanomat 30.12.1983.

Uusi Suomi 1954. *Pessi ja Illusia -baletti elokuvana.* Uusi Suomi 1.5.1954.

Veistäjä, Olavi 1949. *"Prinsessa Ruusunen", ensimmäinen suomalainen satuelokuva*. Aamulehti 11.4.1949.

Virtanen, Leena 2004. *Mielikuvitus voittaa tekniikan.* Helsingin Sanomat 17.12.2004.

Wettenhovi, Hannu-Pekka 1986. Lumikuningatar on vuoden paras kotimainen. Pohjalainen 30.12.1986.

Ylänen, Helena 1984. *Satu pienistä ja vaarattomista olennoista.* Helsingin Sanomat 7.1.1984.

Ylänen, Helena 2004. *Kesä ihmisenä.* Helsingin Sanomat: NYT-liite 51 (17.–23.12.) 2004.

Research literature

Aarne, Antti & Thompson, Stith 1973. *The Types of the Folktale. A Classification and Bibliography.* Second Revision. Helsinki: Suomalainen tiedeakatemia.

Abrashev, Bozhidar & Gadjev, Vladimir 2000. *The Illustrated Encyclopedia of Musical Instruments. From all eras and regions of the world.* Translation from Bulgarian Janeta Shinkova. Cologne: Könemann.

Adams, Ernest 2004. Designer's Notebook: Postmodernism and the 3 Types of Immersion. In Gamasutra.com, CMP Media, Inc. *https://www.gamedeveloper.com/design/the-designer-s-notebook-postmodernism-and-the-3-types-of-immersion*

Agrawal, Sarvesh; Bech, Søren; Bærentsen, Klaus; De Moor, Katrien & Forchhammer, Søren 2021. Method for Subjective Assessment of Immersion in Audiovisual Experiences. In *Journal of Audio Engineering Society,* vol. 69, no. 9, pp. 656-671.

Alasuutari, Pertti 1999. *Laadullinen tutkimus*. 3. uudistettu painos. Tampere: Vastapaino.

Altman, Rick 1987. *The American Film Musical*. Bloomington: Indiana University Press.

Altman, Rick 1992. *Sound Theory, Sound Practice.* New York: Routledge.

Altman, Rick 2008. *A theory of narrative*. New York: Columbia University Press.

Altman, Rick (ed.) 1992. *Sound Theory, Sound Practice.* New York: Routledge.

Ament, Vanessa Theme 2014. *The Foley Grail. The Art of Performing Sound for Film, Games, and Animation.* 2nd edition. Burlington: Focal Press.

Apo, Satu 2005. Topeliuksen *Ruususen* eurooppalaiset juuret. In *Topelius elää – Topelius lever*, eds. Apo, Satu & Norrback, Märtha. pp. 139–184. Jyväskylä: Ateena Kustannus Oy.

Apo, Satu 2018. *Ihmesatujen historia. Näkökulmia kirjailijoiden, kansankertojien ja tutkijoiden traditioon*. Helsinki: Suomalaisen kirjallisuuden seura.

Aro, Eero 2006. *Tilaääni.* Helsinki: Idemco.

Bal, Mieke 2002. *Travelling concepts in the humanities: A rough guide.* Toronto: University of Toronto Press.

Barker, Jennifer M. 2009. *Tactile Eye: Touch and the Cinematic Experience.* Berkeley: University of California Press.

Barthes, Roland 1977 (1967). The death of an Author. In *Image, music, text,* Essays selected and translated by Stephen Heath, pp. 142–148. London: Fontana Press.

Barthes, Roland 1986. *The Responsibility of Forms. Critical Essays on Music, Art, and Representation.* Translated by Richard Howard. Oxford: Basil Blackwell.

Belcher, Wendy Laura 2009. *Writing your journal article in 12 weeks. A Guide to Academic Publishing Success.* Thousand Oaks: Sage.

Bengtsson, Niklas 2003. Scifiä ja fantasiaa Suomessa. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia, eds. Huhtala,* Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 248–258. Helsinki: Tammi.

Benjamin, Walter 2008 (1936). The Work of Art in the Age of Its Technological Reproducibility. Second version. In *The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media*, eds. Jennings, Michael W.; Doherty, Brigid; & Levin, Thomas Y. *pp. 19–55*. Cambridge: The Belknap Press of Harvard University Press.

Bettelheim, Bruno 1991 [1975]. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales.* London: Penguin Books.

Bettelheim, Bruno 1994. *Satujen lumous. Englanninkielinen alkuteos The Uses of Enchantment.* Suomentanut Mirja Rutanen. Juva: WSOY.

Beranek, Leo Leroy 2004. *Concert Halls and Opera Houses: Music, Acoustics, and Architecture.* New York: Springer.

Bribitzer-Stull, Matthew 2015. *Understanding the Leitmotif: From Wagner to Hollywood Film Music.* Cambridge: Cambridge University Press.

Bodmer, George 2003. *Arthur Huhges, Walter Crane, and Maurice Sendak: The Picture as Fairy Tale.* Marvels & Tales, vol. 17, nr. 1, pp. 120–137.

Bonde, Lars Ole 2017. Embodied Music Listening. In *The Routledge Companion to Embodied Music Interaction*, eds. Lesaffre, Micheline; Maes, Pieter-Jan & Leman, Marc. London: Routledge.

Booker, Christopher 2013 [2003]. *The seven basic plots. Why we tell stories*. London: Bloomsbury.

Bordwell, David 1985. *Narration in the Fiction Film.* London: Methuen & Co. Ldt.

Bordwell, David & Thompson, Kristin 2010. *Film Art: An Introduction.* 9th edition. New York: McGraw Hill.

Bowman, Wayne D. 1998. *Philosophical Perspectives on Music.* New York: Oxford University Press.

Branigan, Edward 1992. *Narrative Comprehension and Film*. London: Routledge.

Brecht, Bertolt 1999 (1967). *Kirjoituksia teatterista*. Translated from German original "Schriften über Theater" to Finnish Anja Kolehmainen, Rauni Paalanen and Outi Valle. Helsinki: Teatterikorkeakoulu.

Brown, Emily & Cairns, Paul 2004. A Grounded Investigation of Game Immersion. In *CHI Extended Abstracts on Human Factors in Computing Systems* (Vienna), pp. 1297–1300.

Bruce, Graham 1985. *Bernard Herrman: Film music and narrative.* Dissertation. Ann Arbor: UMI research press.

Buchbinder, David 2011. From 'Wizard' to 'Wicked': Adaptation Theory and Young Adult Fiction. In *Contemporary Children's Literature and Film. Engaging Theory*, eds. Mallan, Kerry & Bradford, Clare. pp. 127–146. Hampshire: Palgrave MacMillan.

Buchholz, Sabine & Jahn, Manfred 2008. Space in Narrative. In *Routledge Encyclopedia of Narrative Theory*, eds. Herman, David; Jahn, Manfred and Ryan, Marie-Laure. pp. 551–555. Oxon: Routledge.

Buhler, James 2019. *Theories of the Soundtrack.* New York: Oxford University Press.

Buhler, James; Flinn, Caryl & Neumeyer, David eds. 2000. *Music and Cinema.* Hanover: Wesleyan University Press.

Buhler, James & Lewis, Hannah eds. 2020. *Voicing the Cinema. Film Music and the Integrated Soundtrack.* Chicago: University of Illinois Press.

Buhler, James; Neumeyer, David & Deemer, Rob 2010. *Hearing the Movies. Music and Sound in Film History.* New York: Oxford University Press.

Butler, David 2009. *Fantasy Cinema. Impossible World on Screen*. London: Wallflower Press.

Bryman, Alan 2004. *The Disneyization of Society*. London: SAGE Publications Ltd. Carroll, Beth 2016. *Feeling Film: A Spatial Approach.* London: Palgrave MacMillan Limited.

Cenciarelli, Carlo eds. 2021. *The Oxford Handbook of Cinematic Listening.* Oxford: Oxford University Press.

Chakaveh, Sepideh & Bogen, Manfred 2007. Media Convergence, an Introduction. In *Human-Computer Interaction. HCI Intelligent Multimodal Interaction Environments*, edited J. A. Jacko. HCII, LNCS, vol 4552, pp. 811–814. Heidelberg: Springer-Berlin.

Chatman, Seymour 1980. *Story and Discourse. Narrative Structure in Fiction and Film*. Ithica and London: Cornell University Press.

Chion, Michel 1992. Wasted Words. In *Sound theory / Sound practice*, edited by Rick Altman. pp. 104–110. New York: Routledge.

Chion, Michel 1994. *Audio-vision: Sound on Screen*. Translated by Claudia Gorbman. New York: Columbia University Press.

Chion, Michel 1999. *The voice in cinema.* Edited and translated by Claudia Gorbman. French original La voix au cinema. New York: Columbia University Press.

Chion, Michel 2009. *Film, a sound art.* New York: Columbia University Press. Chion, Michel 2014. Sensory Aspects of Contemporary Cinema. Translated by Claudia Gorbman. In *The Oxford Handbook of New Audiovisual Aesthetics*, eds. Richardson, John; Claudia Gorbman & Carol Vernallis. pp. 325–330. New York: Oxford University Press.

Chion, Michel 2017. *Word on Screen.* Edited and translated by Claudia Gorbman. New York: Columbia University Press.

Chion, Michel 2019. *Audio-vision. Sound on Screen.* Second edition. Edited and translated by Claudia Gorbman. New York: Columbia University Press.

Clark, Tom; Finlay, Emily & Kelly Philippa 2017. Worldmaking. An Introduction. In *Worldmaking: Literature, Language, Culture*, eds. Clark, Tom; Finlay, Emily & Kelly Philippa, pp. 1–12. Philadephia: John Benjamins Publishing Company.

Cohen, Annabel J. 2000. Fim Music: Perspectives from Cognitive Psychology. In *Music and Cinema,* eds. Buhler, James; Flinn, Caryl & Neumeyer, David. pp. 360–377. Hanover: Wesleyan University Press.

Cohen, Annabel J. 2013. Film music and the unfolding narrative. In *Language, music and the brain*, ed. Michael A. Arbib, pp. 173–201. Cambridge, MA: The MIT Press.

Collins, Karen 2008. Game Sound. An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design. Cambridge: The MIT Press.

Cooke, Mervyn 2010. *A History of Film Music.* Cambridge: Cambridge University Press.

Cvetkovic, Vibiana Bowman & Olson, Debbie C. (eds.) 2013. *Portrayals of Children in Popular Culture: Fleeting Images.* Latham: Lexington Books.

Dahlhaus, Carl 1990. *Studies on the Origin of Harmonic Tonality.* Translated from German original by Robert O. Gjerdingen. Princeton,NJ: Princeton University Press.

Dieckmann, Maijaliisa 2010. Zacharias Topelius – Satujen suvereeni kuningas. In *Suomalainen satu 2: Perinteitä ja moni-ilmeisyyttä,* ed. Kaarina Kolu, pp. 228–244. Helsinki: BTL Kustannus.

Douglas, J. Yellowlees & Hargadon, Andrew B. 2000. The Pleasure Principle: Immersion, Engagement, Flow. In *Proceedings of the eleventh ACM on Hypertext and hypermedia*, pp. 153–160. *https://doi.org/10.1145/336296.336354*

Doussut, Audrey 2011. Laurence Housman (1865–1959): Fairy Tale Teller, Illustrator and Aesthete. In *Cahiers victoriens et èdouardiens,* vol. 73, pp. 131–145.

Dyson, Frances 2009. *Sounding new media: Immersion and embodiment in the arts and culture*. Berkeley: University of California Press.

Eisenstein, Sergei 1977 (1949). *Film Form. Essays in film theory*. Translated by Jay Leyda. San Diego: A Harvest book, Harcourt, Inc.

Elmhorn, Kerstin 1981. Film och TV i barnens värld: en sammanställning av forskningsresultat. Stockholm: LiberFörlag.

Ermi, Laura & Mäyrä, Frans 2005. Fundamental Components of the Gameplay Experience: Analysing Immersion. In *Proceedings of DIGRA 2005 Conference: Changing Views – Worlds Play*, pp. 1–44.

Flinn, Caryl 1992. *Strains of Utopia. Gender, Nostalgia, and Hollywood Film Music.* New Jersey: Princeton University Press.

Fludernik, Monika 2009. *An introduction to Narratology*. Translated from the German by Patricia Häusler-Greenfield and Monika Fludernik. New York: Routledge.

Fowkes, Katherine A. 2010. *The Fantasy Film.* Chichester: Wiley & Blackwell.

Frampton, Daniel 2012. *Filmosophy.* eBook. London: WallFlower Press.

Frith, Simon 1996. *Performing Rites. On the Value of Popular Music*. Oxford: Oxford University Press.

Genette, Gérard 1994 (1983). *Narrative Discourse Revisited.* French original Nouveau discours du récit. Translated by Jane E. Lewin. Ithica, New York: Cornell University Press.

Godsall, Jonathan 2019. *Reeled in: Pre-existing Music in Narrative Film*. Oxon: Routledge.

Goldmark, Daniel; Kramer, Lawrence & Leppert, Richard (eds.) 2007. *Beyond the Soundtrack. Representing Music in Cinema*. Berkley: University of California Press.

Goodman, Nelson 1978. *Ways of Worldmaking.* Indianapolis: Hackett Publishing Company.

Gorbman, Claudia 1987. *Unheard melodies: Narrative film music.* London: BFI, Bloomington, Ind.

Grau, Oliver 2003. *Virtual Art. From Illusion to Immersion.* Massachusetts: MIT.

Greene, Liz & Kulezic-Wilson, Danijela (eds.) 2016. *The Palgrave Handbook of Sound Design and Music in Screen Media: Integrated Soundtracks.* London: Palgrave Macmillan.

Greenhill, Pauline & Jill Terry Rudy 2014. *Channeling Wonder: Fairy Tales on Television.* Detroit: Wayne State University Pres.

Greenhill, Pauline & Sidney Eve Matrix, ed. 2010. *Fairy tale films: Visions of ambiguity*. Logan, UT: Utah State University Press.

Grünthal, Satu 2003. Tiitiäisen lumo. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia, eds. Huhtala,* Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 210–214. Helsinki: Tammi.

Gunning, Tom 1989. "*Primitiv" Cinema: A Frame-up? Or the Tric's on Us.* Cinema Journal, Vol. 28, No. 2 (Winter, 1989), pp. 3–12.

Hakomäki, Hanna 2007. *Tarinasäveltäminen taito.* Jyväskylä: PS-kustannus.

Hall, Edward T. 1963. A System for the Notation of Proxemic Behavior. In *American Antropologist*, vol. 65, pp. 1003–1026.

Happonen, Sirke 2003. Kuvan ja sanan taidetta muumikirjoissa. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia, eds.*

Huhtala, Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 196–204. Helsinki: Tammi.

Harries, Elizabeth Wanning 2003. *Twice Upon a Time. Women Writers and the History of the Fairy Tale.* Princeton: Princeton University Press.

Harrison, Bryn & Glover, Richard 2013. *Overcoming Form: Reflections on Immersive Listening.* Huddersfield: University of Huddersfield Press.

Hawkins, Stan 2009. *The British Pop Dandy. Masculinity, Popular Music and Culture.* Farnham, Surrey: Ashgate Publishing Limited.

Heikkilä-Halttunen, Päivi 2000. *Kuokkavieraasta oman talon haltijaksi. Suomalaisen lasten- ja nuortenkirjallisuuden institutionalisoituminen ja kanonisoituminen 1940–1950-luvuilla*. Helsinki: SKS.

Heikkilä-Halttunen, Päivi 2003. Patikkamatka maalta kaupunkiin. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia,* eds. Huhtala, Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 216–232. Helsinki: Tammi.

Helavuori, Hanna-Leena; Kukkonen, Jukka; Raatikainen, Riitta & Vuorenmaa, Tuomo-Juhani (eds.) 1997. *Valokuvan tanssi. Suomalaisen tanssin kuvat 1890–1997.* Oulu: Kustannus Pohjoinen.

Heldt, Guido 2013. *Music and levels of narration in film: Steps across the border.* Bristol: Intellect.

Herman, David 2002. *Story Logic*. Lincoln: University of Nebraska Press.

Herman, David 2003. *Narrative Theories and Cognitive Sciences.* Stanford, California: CSLI Publications.

Herman, David 2011. Storyworld. In *Routledge Encyclopedia of Narrative Theory*, eds. Herman, David; Jahn, Manfred; and Ryan, Marie-Laure. pp. 569–570. Oxon: Routledge.

Herman, David 2012. *Narrative theory: core concepts and critical debates*. Columbus: Ohio State University Press.

Herman, David; Jahn, Manfred; and Ryan, Marie-Laure (eds.) 2011. *Routledge Encyclopedia of Narrative Theory*. Oxon: Routledge.

Herrnstein Smith, Barbara 2016. *What Was "Close Reading"?: A Century of Method in Literary Studies.* Minnesota Review, issue 87, pp. 57–75.

Hickman, Roger 2006. *Reel Music. Exploring 100 years of Film Music.* New York: WW Norton & Co.

Hjelt, Marjut 2014. *Lapsuuden sadut ja seikkailut. Kirja-aarteita viideltä vuosisadalta.* Helsinki: Into.

Hosiaisluoma, Yrjö 2016. *Kirjallisuusoppi: Aapisesta Äänirunoon.* Helsinki: Avain.

Hubbard, Phil; Kitchin, Rob & Valentine, Gil eds. 2004. *Key Thinkers on Space and Place.* London: Sage Publications.

Huhtala, Liisi 2003. Kasvun aika. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia, eds. Huhtala,* Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 38–46. Helsinki: Tammi.

Huhtala, Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria (eds.) 2003. *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia.* Helsinki: Tammi.

Hutcheon, Linda 2006. *A Theory of Adaptation.* New York: Routledge.

Jenkins, Henry 2006. *Convergence Culture. Where Old and New Media Collide.* New York: New York University Press.

Joe, Jeongwon & Gilman, Sander L. 2010. *Wagner & Cinema.* Bloomington: Indiana University Press

Jolij, Jacob & Meurs, Maaike 2011. *Music Alters Visual Perception.* pLoS ONE 6 (4): e18861. https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0018861

Jones, Steven Swann 2002 (1995). *The Fairy Tale: The Magic Mirror of Imagination.* New York: Routledge.

Juva, Anu 1995. *Valkokangas soi! kirja elokuvamusiikista.* Helsinki: Kirjastopalvelu.

Kafalenos, Emma 2004. Overview of the Music and narrative Field. In *Narrative across Media: The Languages of Storytelling,* edited by Marie-Laure Ryan. pp. 275-282. Lincoln: University of Nebraska Press.

Kalinak, Kathryn 1992. *Settling the Score: Music and the Classical Hollywood Film.* Madison: The University of Wisconsin Press.

Kalinak, Kathryn 2010. *Film Music: A Very Short Introduction.* New York: Oxford University Press.

Kassabian, Anahid 2001. *Hearing Film. Tracking Identifications in Contemporary Hollywood Film Music.* New York: Routledge.

Kassabian, Anahid 2013. *Ubiquitous Listening: Affect, Attention, and Distributed Subjectivity.* Berkeley: University of California Press.

Karlsson, Liisa; Levamo, Tiina-Maria & Siukonen, Salla 2014. *Your mango, my mango, our mango. Storycrafting across cultures.* On-line book: https://www.taksvarkki.fi/tv/wp-content/uploads/2014/09/Mango-English-edition.pdf . Accessed 16.4.2020.

Karlsson, Liisa & Riihelä, Monika 2012. Sadutusmenetelmä – kohtaamista ja aineiston tuottamista. In *Sukelluksia lapsinäkökulmaiseen tutkimukseen ja toimintaan*, edited Karlsson, Liisa & Karimäki, Reeli. pp. 169–193. Jyväskylä: FERA.

Kivi, Erkki 2017. *Kuinka kuvat puhuvat – elokuvaäänen pidempi oppimäärä.* Helsinki: Books on Demand GmbH.

Kivilaakso, Sirpa 2003a. Aaltojen salat – Anni Swanin satusymbolismia. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia, eds. Huhtala,* Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 59–62. Helsinki: Tammi.

Kivilaakso, Sirpa 2003b. Metsien kaukainen sini – Swanin nuortenromaanit. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia, eds. Huhtala,* Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 63–65. Helsinki: Tammi.

Kivilaakso, Sirpa 2010a. Suomalaisen sadun varhaisia kehityslinjoja. In *Suomalainen satu 1: Kehittäjiä ja kehityslinjoja*, edited by Kaarina Kolu. pp. 9–20. Helsinki: BTL Kustannus.

Kivilaakso, Sirpa 2010b. Anni Swan – Taidesadun kehittäjä. In *Suomalainen satu 2: Perinteitä ja moni-ilmeisyyttä*, edited by Kaarina Kolu. pp. 200–208. Helsinki: BTL Kustannus.

Kolu, Kaarina (ed.) 2010a. *Suomalainen satu 1: Kehittäjiä ja kehityslinjoja*. Helsinki: BTL Kustannus.

Kolu, Kaarina (ed.) 2010b. *Suomalainen satu 2: Perinteitä ja moni-ilmeisyyttä*. Helsinki: BTL Kustannus.

Kotka, Riika 2011. *Tarinat tunteiden tulkkina. Toiminnallisia ideoita satujen ja draaman maailmassa.* Jyväskylä: PS-kustannus.

Kukkonen, Aino 2011. *Heikki Värtsi – laidasta laitaan.* Helsinki: LIKE.

Kurikka, Kaisa 2020. Sepittäminen ja usko tähän maailmaan – Kolme versiota *Pessistä ja Illusiasta*. In *Sotkuiset maailmat. Posthumanistinen kirjallisuudentutkimus*, eds. Elsi Hyttinen & Karoliina Lummaa, pp. 79–112. Nykykulttuurin tutkimuskeskuksen julkaisuja 129. Jyväskylä: Jyväskylän yliopisto.

Könönen, Marketta 2010. Aikuistenkirjailijat satujen ihmemaassa – satunnaisia vierailijoita ja pidempään viihtyjiä. In *Suomalainen satu 1: Kehittäjiä ja kehityslinjoja*, ed. Kaarina Kolu. pp. 48–66. Helsinki: BTL Kustannus.

Laine, Edvin 1983. *Tuntematon sotilas ja Pylvässänky. Elämäni esirippuja ja valkokankaita*. Helsinki: Tammi.

Lancaster, Lesley 2003. Moving into Literacy: How It All Begins. In *Handbook of Early Childhood Literacy,* eds. Hall, Nigel; Larson, Joanne; and Marsh, Jackie. pp. 145–153. London: SAGE.

Lanza, Joseph 1995. *Elevator Music. A Surreal History of Muzak, Easy-Listening, and Other Moodsongs.* New York: Picador USA.

Law, Jonathan; Fergusson, Rosalind; Isaacs, Amanda; Smith, Martin; and Isaacs, Alan (eds.) 1998. *Cassel Companion to Cinema.* London: Cassell.

Laukka, Maria 2003. Suomalaisen lastenkirjankuvituksen kehitys. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia, eds. Huhtala,* Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 89–136. Helsinki: Tammi.

Lehikoinen, Kai 2014. *Tanssi sanoiksi: tanssianalyysin perusteita*. Helsinki: Taideyliopiston Teatterikorkeakoulu.

Lehtonen, Maija 2003. Puoli vuosisataa lastenkirjailijana – Zacharias Topelius. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia*, eds. Huhtala, Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 20–31. Helsinki: Tammi.

Lim, Wesley 2021. *A Mode of Agitation Between Verfremdungseffekt and Empathy: Breaking the Fourth Wall in Craig Gillespie's I, Tonya*. Canadian Journal of Film Studies, vol. 30, no. 2 (Fall), pp. 75–92.

Link, Stan 2009. Leitmotif: Persuasive Musical Narration. In *Sound and Music in Film and Visual Media. An overview*, eds. Graeme Harper, Ruth Doughty, and Jochen Eisentraut. pp. 180–193. New York: Continuum.

Mallan, Kerry & Bradford, Clare (eds.) 2011. *Contemporary Children's Literature and Film. Engaging Theory.* Hampshire: Palgrave MacMillan.

Marks, Laura U. 1998. *Video haptics and erotics*. Screen (London), Vol. 39 (4), p. 331–348.

Marks, Laura U. 2002. *Touch: Sensuous theory and multisensory media.* Minneapolis: University of Minnesota Press.

Marks, Laura U. 2004. Haptic Visuality: Touching with the Eyes. *Framework: The Finnish Art Review,* 2 (November)*,* pp. 79–82.

Maus, Fred Everett 2005. Classical Instrumental Music and Narrative. In *A Companion to Narrative Theory*, eds. James Phelan & Peter J. Rabinowitz. pp. 466-483. Malden: Blackwell.

McCarthy, Margaret 2008. Bildungsroman. In *Routledge Encyclopaedia of Narrative Theory*, eds. Herman, David; Jahn, Manfred; and Ryan, Marie-Laure. pp. 41–42. Oxon: Routledge.

McMahan, Alison 2003. Immersion, Engagement, and Presence: A Method for Analysing 3-D Video Games. In *The Video Game Theory Reader*, eds. Mark J.P. Wolf & Bernard Perron, pp. 67–86. New York: Routledge.

Meek, Margaret & Watson, Victor 2003. *Coming of Age in Children's Literature. Growth and Maturity in the Works of Philippa Pearce, Cynthia Voigt and Jan Mark.* London: Continuum.

Meister, Jan Christoph 2014. Narratology. The living handbook of narratology., eds. Hühn, Peter et al. Hamburg: Hamburg University. http://wikis.sub.uni-hamburg.de/lhn/index.php/Narratology (view date: 13.7.2020)

Melkas, Kukku 2011. "On syntynyt uusi ihminen". Yrjö Kokon saturomaani *Pessi ja Illusia* eettisenä puheenvuorona luonnon puolesta. In *Tapion tarhoista turkistarhoille. Luonto suomalaisessa lasten- ja nuortenkirjallisuudessa*, eds. Laakso, Maria; Lahtinen, Tomi & Heikkilä-Halttunen, Päivi. pp. 128–137. Helsinki: SKS.

Mellard, James M. 1987. *Doing tropology: Analysis of narrative discourse.* Urbana: Univ. of Illinois Press.

Mera, Miguel 2016a. Materialising Film Music. In *The Cambridge Companion of Film Music*, eds. Cooke, Mervyn and Ford, Fiona. pp. 157–172. Cambridge: Cambridge University Press.

Mera, Miguel 2016b. Towards 3-D Sound: Spatial Presence and the Space Vacuum. In *The Palgrave Handbook of Sound Design and Music in Screen Media: Integrated Soundtracks*, eds. Greene, Liz & Kulezic-Wilson, Danijela, pp. 91–111. London: Palgrave Macmillan

Mera, Miguel; Sadoff, Ronald, & Winters, Ben (eds.) 2017. *The Routledge Companion to Screen Music and Sound.* New York: Routledge.

Mera, Miguel & Stumpf, Simone 2014. Eye-tracking Film Music. In *Music and Moving Image* vol. 7, issue 3 (fall), pp. 3–23.

Moen, Kristian 2013. *Film and fairy tales: The birth of modern fantasy.* London: I. B. Tauris.

Monaco, James 2009 (1977). *How to Read a Film. Movies, Media and Beyond.* Fourth Edition. New York: Oxford University Press.

Mononen, Sini 2018. *Soiva vainotieto: Vainoamiskokemuksen lähikuuntelu neljässä elokuvassa.* Turku: University of Turku.

Mononen, Sini; Anna-Elena Pääkkölä & Sanna Qvick 2016. *Moniaistillinen nostalgian ja kotiväkivallan kuvaus Tumman veden päällä -elokuvan musiikissa ja äänimaisemassa.* Etnomusikologian vuosikirja, vol. 28, pp. 1–29.

Mulder, Johannes & van Leeuwen, Theo 2019. Speech, Sound, Technology. Chapter in *The Oxford Handbook of Sound and Imagination, Volume 1*, eds. Grimshaw, Mark; Hansen, Mads & Knakkergaard, Martin. pp. 473–492. New York: Oxford University Press.

Murray, Janet H. 1997. *Hamlet on the Holodeck. The Future of Narrative in Cyberspace.* New York: The Free Press.

Neemann, Harold 2008. Fairy tale. In *Routledge Encyclopedia of Narrative Theory.* eds. Herman, David; Manfred Jahn & Marie-Laure Ryan, pp. 157–158. Abingdon: Routledge.

Neumeyer, David 2009. Diegetic/Nondiegetic: A Theoretical Model. In *Music and the Moving Image*, vol. 2, nr. 1 (Spring 2009), pp. 26-39.

Neumeyer, David (ed.) 2014. *The Oxford Handbook of Film Music Studies.* New York: Oxford University Press.

Nikolajeva, Maria 1988. *The magic code: The use of magical patterns in fantasy for children.* (Dissertation) Stockholm: Almqvist & Wiksell.

Nikolajeva, Maria 2002. *Fairy Tales in Society's Service*. Marvels & Tales, vol. 16, nr. 2, pp. 171–187.

Nikolajeva, Maria 2005. *Aesthetic approaches to children's literature: An introduction.* Lanham, MD: Scarecrow Press.

Nikolajeva, Maria 2010. *Power, Voice and Subjectivity in Literature for Young Readers*. New York: Routledge.

Nikolajeva, Maria 2014. *Reading for learning: Cognitive approaches to children's literature.* Amsterdam: John Benjamin's Publishing Company.

Numminen, M. A. 2016. *Jazzin meining.* Rajamäki: Aviador.

Numminen, M. A. 2020. *Kaukana väijyy ystävä. Muistelmat I.* Jyväskylä: Docendo.

Orlov, Janina 2003. Pieni suuri maailma: suomenruotsalainen lastenkirjallisuus. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia, eds. Huhtala,* Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 179–195. Helsinki: Tammi.

Oudart, Jean-Pierre 1977. Cinema and Suture. Article in *Screen*, volume 18, issue 4, pp. 35–47. https://doi.org/10.1093/screen/18.4.35

Parkkinen, Jukka 2004. *Yrjö Kokko – sadun ja luonnon runoilija.* Helsinki: WSOY.

Parry, Becky 2013. *Children, film and literacy.* Basingstoke: Palgrave Macmillan.

Prendergast, Roy M. 1992. Film Music: A Neglected Art. A Critical Study of Music in Films. Second edition. New York: Norton & Company.

Propp, Vladimir 2003 (1968). *Morphology of the Folktale.* Austin: University of Texas Press.

Pääkkölä, Anna-Elena 2016. Sound Kinks: Sadomasochistic Erotica in Audiovisual Music Performances. Turku: University of Turku.

Qvick, Sanna 1997. *Elokuvamusiikillisia konventioita Lumikuningatar-elokuvassa*. Unpublished master's thesis. Jyväskylä: University of Jyväskylä.

Qvick, Sanna 2016. *2000-luvun suomalaisten satuelokuvien musiikillinen kerronta ja yhteiskunnalliset teemat: esimerkkinä elokuva Pelikaanimies.* Musiikki nr. 1, pp. 38–64.

Qvick, Sanna 2020. *Totta vai tarua? Lastenelokuvien elämysmaailma.* Nuorisotutkimus-lehti, vol. 38, (1), pp. 54–57.

Richardson, John 2012. *An eye for music: Popular music and the audiovisual surreal*. New York: Oxford University Press.

Richardson, John 2016a. Between Speech, Music and Sound. The Voice, Flow, and the Aestheticizing Impulse in Audiovisual Media. Chapter in *the Oxford Handbook of Sound and Image in Western Art*, ed. Kaduri, Yael. pp. 479–501. New York: Oxford University Press.

Richardson, John 2016b. Close Reading and Framing in the Ecocritical Music Research. Chapter in *Music Moves: Musical Dynamics of Relation, Knowledge and Transformation*, eds. Granger, Charissa; Riedel, Friedlind; van Straaten, Eva-Maria Alexandra & Feller, Gerlinde. pp. 158–193. Hindesheim: Georg Olms Verlag.

Richardson, John 2018. Kielen ja musiikin välimaastossa: Puheen musiikillinen estetisoituminen audiovisuaalisessa mediassa. In *Kirjallisuuden ja musiikin leikkauspintoja*. Edited Kainulainen, Siru; Steinby, Liisa & Välimäki, Susanna. Helsinki: SKS.

Richardson, John & Gorbman, Claudia 2013. Introduction. In *The Oxford Handbook of New Audiovisual Aesthetics,* eds. Richardson, John; Gorbman, Claudia & Vernallis, Carol. pp. 3–35. New York: Oxford University Press.

Richardson, John; Gorbman, Claudia & Vernallis, Carol (eds.) 2013. *The Oxford Handbook of New Audiovisual Aesthetics.* New York: Oxford University Press.

Richardson, John; Pääkkölä, Anna-Elena & Qvick, Sanna 2021. Sensing Time and Space through the Soundtracks of Interstellar and Arrival. In The Oxford Handbook of Cinematic Listening, ed. Carlo Cenciarelli, pp. 385–406. New York: OUP.

Robertson, Robert 2009. *Eisenstein on the audiovisual: The montage of music, image and sound in cinema.* London: I. B. Tauris.

Rose, Jacqueline 1994. *The Case of Peter Pan or the Impossibility of Children's Fiction.* Revised Edition. Hampshire: The Macmillan Press.

Rosenqvist, Juha. 2003. Sallittu lapsille. Lasten- ja nuortenelokuvien uusi aika. In *Taju kankaalle. Uutta suomalaista elokuvaa paikantamassa*. Eds. Ahonen, Kimmo; Rosenqvist, Janne; Rosenqvist, Juha & Valotie, Päivi. pp. 182–195. Keuruu: Kirja-Aurora.

Ryan, Marie-Laure (ed.)2004. *Narrative across Media: The Languages of Storytelling*. Lincoln: University of Nebraska Press.

Ryan, Marie-Laure 2004a. Introduction. In *Narrative across Media: The Languages of Storytelling*, edited Marie-Laure Ryan. pp. 1-40. Lincoln: University of Nebraska Press.

Ryan, Marie-Laure 2014b. Story/Worlds/Media: Tuning the Instruments of a Media-Conscious Narratology. In *Storyworlds across Media: Towards a Media-Conscious Narratology*, eds. Marie-Laure Ryan & Jan-Noël Thon. pp. 25–49. Lincoln: University of Nebraska Press.

Ryan, Marie-Laure 2004c. Music. In *Narrative across Media: The Languages of Storytelling*, edited Marie-Laure Ryan. pp. 267-273. Lincoln: University of Nebraska Press.

Ryan, Marie-Laure 2015. *Narrative as virtual reality 2: Revisiting immersion and interactivity in literature and electronic media*. Second revised edition. Baltimore: Johns Hopkins University Press.

Ryan, Marie-Laure & Thon, Jan-Noël 2014. Storyworlds across Media: Introduction.In *Storyworlds across Media: Towards a Media-Conscious Narratology*, eds. Marie-Laure Ryan & Jan-Noël Thon. pp. 1–21. Lincoln: University of Nebraska Press.

Räihälä, Osmo Tapio 2000. *Erkki Melartin – a symphonic composer of international stature?* Finnish Music Quarterly. https://fmq.fi/articles/erkki-melartin-a-symphonic-composer-of-international-stature# Read 31.5.2021.

Rättyä, Kaisu 2003. Sarjakirjan nousu. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia,* eds. Huhtala, Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 265–272. Helsinki: Tammi.

Saarikallio, Suvi 2011. Music as emotional self-regulation throughout adulthood. In *Psychology of Music*, vol. 39, issue 3, pp. 307–327.

Said, Edward W. 1991. *Musical elaborations.* New York: Columbia University Press.

Sanders, Julia 2006. *Adaptation and Appropriation.* London: Routledge.

Saukkoriipi, Soili 2003. Pessi ja Illusia: uudistava sotasatu. In *Pieni suuri maailma. Suomalainen lasten- ja nuortenkirjallisuuden historia,* eds. Huhtala, Liisi; Grünn, Karl; Loivamaa, Ismo & Laukka, Maria. pp. 162–165. Helsinki: Tammi.

Saukkoriipi, Soili 2010. Yrjö Kokko, osa luontoa. In *Pohjois-Suomen kirjallisuushistoria*, eds. Carlsson, Sinikka; Huhtala, Liisi; Kaskulehto, Sanna; Leppihalme, Ilmari & Märskynaho, Jaana. pp. 138–140. Helsinki: SKS.

Sihvonen, Jukka 1987. *Kuviteltuja lapsia: suomalaisen lastenelokuvan lapsikuvasta.* Helsinki: Valtion painatuskeskus.

Silverman, Kaja 1988. *The Acoustic Mirror. The Female Voice in Psychoanalysis and Cinema.* Bloomington: Indiana University Press.

Singer Kovács, Katherine 1976. *Georges Méliès and the "Féerie".* Cinema Journal, Vol. 16, No. 1 (Autumn, 1976), pp. 1-13.

Sloboda, John A. 2003 (1985). *The Musical Mind. The Cognitive Psychology of Music*. Oxford: Oxford University Press.

Smith, Jeff 2009. *Bridging the Gap: Reconsidering the Border between Diegetic and Nondiegetic Music.* Music & the Moving Image, vol. 2, issue 1, pp. 1–25.

Sobchack, Vivian. 2000. *What My Fingers Knew: The Cinesthetic Subject, or Vision in The Flesh.* Senses of Cinema, 5. http://sensesofcinema.com/2000/5/fingers/ Read 25.1.2020.

Sobchack, Vivian Carol 2004. *Carnal Thoughts: Embodiment and Moving Image Culture*. Berkeley: University of California Press.

Sonnenschein, David 2001. *Sound Design. The Expressive Power of Music, Voice, and Sound Effect in Cinema.* Saline: Michael Wiese Productions.

Sonnenschein, David 2011. Sound Spheres: A Model of Psychoacoustic Space in Cinema. In *The New Soundtrack* 1.1, pp. 13–27.

Sontag, Susan 1964. *Notes on Camp.* Partisan Review vol. 31 (no. 4), 515–530. Suojala, Marja 2001. Taidesatu elää ajassa ja ajattomana. In *Avaa lastenkirja! Johdatus lastenkirjallisuuden lajeihin ja käyttöön*, eds. Marja Suojala & Maija Karjalainen. pp. 30–55. Helsinki: Lasten keskus.

Stilwell, Robynn J. 2001. Soundand Empathy: Subjectivity, Gender and the Cinematic Soundscape. In Film Music: Critical Approaches, ed. K. J. Donnelly, pp. 167–187. Edinburgh: Edinburgh University Press.

Stilwell, Robynn J. 2007. The Fantastical Gap between Diegetic and Nondiegetic. In *Beyond the Soundtrack. Representing Music in Cinema*, eds. Goldmark, Daniel; Kramer, Lawrence & Leppert, Richard. pp. 184–202. Berkley: University of California Press.

Stilwell, Robynn J. 2020. Girl's Voices, Boys' Stories, and Self-Determination in Animated Films since 2012. In *Voicing the Cinema: Film Music and the Integrated Soundtrack*, eds. James Buhler & Hannah Lewis. pp. 127–147. Champaign: University of Illinois Press.

Street, Douglas (ed.) 1983. *Children's Novels and the Movies.* New York: Frederick Ungar Publishing.

Suojala, Marja & Karjalainen Maija (eds.) 2001. *Avaa lastenkirja! Johdatus lastenkirjallisuuden lajeihin ja käyttöön.* Helsinki: Lasten keskus.

Suomen kansallisfilmografia 1–12 1996–2005. Eds. Kari Uusitalo & Sakari Toiviainen. Helsinki: Suomen elokuva-arkisto.

Sutherland, Robert D. 1970. *Language and Lewis Carroll.* The Hague: Mouton & Co.

Tarasti, Eero 2004. Music as a Narrative Art. In *Narrative across Media: The Languages of Storytelling*, edited Marie-Laure Ryan. pp. 283–304. Lincoln: University of Nebraska Press.

Tervaniemi, Mari & van Zuijen, Titia L. 1999. Methodologies of Brain Research in Cognitive Musicology. In *Journal of New Music Research*, vol. 28, issue 3, pp. 200-208.

Teverson, Andrew 2013. *Fairy Tale.* Oxon: Routledge.

Titon, Jeff Todd 2012. Textual Analysis or Thick Description? In The *Cultural Study of Music: A Critical Introduction*, eds. Martin Clayton; Trevor Herbert & Richard Middleton, pp. 75–85. NY: Routledge.

Thompson, Stith 1951. *The Folktale*. New York: The Dryden Press.

Todorov, Tzvetan 1975. *The Fantastic: A Structural Approach to a Literary Genre.* Translated from French by Richard Howard. Ithaca, N.Y.: Cornell U.P.

Tolkien, J. R. R. 2001. *Tree and Leaf.* London: Harper Collins Publishers.

Tolkien, J. R. R. 2008. *Tales from the Perilous Realm.* London: Harper Collins Publishers.

Toelken, Barre 1996. *The Dynamics of Folklore.* Logan: Utah State University Press.

Tuan, Yi-Fu 2011 (1977). *Space and Place. The Perspective of Experience.* Minneapolis: University of Minnesota Press.

Verstraten, Peter 2009. *Film Narratology: Introduction to the Theory of Narrative.* Translated by Stefan Van Der Lecq. Toronto: University of Toronto Press.

Välimäki, Susanna 2005. *Subject strategies in music: a psychoanalytic approach to musical signification.* (dissertation) Helsinki: Semiotic Society of Finland.

Välimäki, Susanna 2008. *Miten sota soi? Sotaelokuva, ääni ja musiikki.* Tampere: Tampere University Press.

Välimäki, Susanna 2015. *Muutoksen musiikki: Pervoja ja ekologisia utopioita audiovisuaalisessa kulttuurissa*. Tampere: Tampere University Press.

Whalen, Zach 2004. Play along – An approach to videogame music. In *Journal of computer game research* (Game Studies), vol. 4, issue 1, pp. 1–29. *https://www.gamestudies.org/0401/whalen/*

Wills, John 2017. *Disney Culture*. New Brunswick: Rutgers University Press.

Winters, Ben 2010. The non-diegetic fallacy: Film, music, and narrative space. In *Music & Letters*, volume 91, number 2, pp. 224–244.

Wirth, Werner; Hartmann, Tilo; Böcking, Saskia; Vorderer, Peter; Klimmt, Christoph; Schramm, Holger; Saari, Timo; Laarni, Jari; Ravaja, Niklas, Gouveia, Feliz Ribeiro; Biocca, Frank, Sacau, Ana, Jäncke, Lutz; Baumgartner, Thomas & Jäncke, Petra 2007. A Process Model of the Formation of Spatial Presence Experiences. In *Media Psychology*, vol. 9, pp. 493–525.

Wojcik-Andrews, Ian. 2000. *Children's Films: History, Ideology, Pedagogy, Theory.* New York, NY: Garland.

Ylönen, Hilkka 2000. *Loihditut linnut. Satujen merkitys lapselle.* Helsinki: Tammi.

Zipes, Jack 1979. *Breaking the Magic Spell. Radical Theories pf Folk & Fairy Tales.* London: Heinemann.

Zipes, Jack 1994. *Fairy Tale as Myth. Myth as Fairy Tale*. Lexington: The University Press of Kentucky.

Zipes, Jack 2006. *Why Fairy Tales Stick. The Evolution and Relevance of a Genre.* New York: Routledge.

Zipes, Jack 2011. *The Enchanted Screen: The Unknown History of Fairy-tale Films*. New York: Routledge.

Appendices

Appendix 1. Glossary.

Ambient sound (see Buhler et al. 2010) – sound or noise connected to the physical surroundings.

Acousmatic sound (see Chion 2003) – Sound which has no visual source. Both nondiegetic sounds and offscreen diegetic sounds can be understood as acousmatic.

Acousmêtre (from acousmatic and Fr. être [being]; see Chion 2009) – Unseen voices in cinema, including uses of voiceover, offscreen characters and characters whose voices are mechanically transmitted (i.e. voices on the phone or the radio). Coming from no place, these voices often carry connotations of otherworldliness and godly omnipotence.

Adaptation (see Hutcheon 2006; see also Sanders 2006) – Where a story, character or expressive form is adapted for use in another, e.g. book to film, film to game. Similar to remediation, only not so closely connected to new media and digital technology.

Added value (see Chion 2009) – For example, the sensory, semantic, structural and narrative content which the soundtrack can cast unto the image track and affect the audience's reading. Works also the other way around.

Audio dissolve (see Altman 1987) – Means of smoothing over these transitions in film musicals between spoken dialogue, song and dance. Audio dissolve makes the song and dance number appear natural and narratively justified.

Audio-viewer (see Chion 2009) – term to the audience member. Underlines the use of sight and hearing in process of film experience.

Audiovisual (see Chion 1994) – involves combinations of auditory and visual media and/or senses

Audiovisual contract (see Chion 1994, see also Buhler et al. 2010) – in film, audio and image have an effect on each other, which the audience instinctively condones.

Aural flashback (see Smith 2009) – in film, prior audio material (dialogue, music etc.) is remembered by a character

Background audio / foreground audio (see Buhler et al. 2010) – sounds that are consciously attended to, or that sink into the background, being secondary to other experiences.

Compilation soundtracks / Compilation scores (see Kassabian 2001; see also Buhler et al. 2010) – soundtracks made up from pre-existing musical recordings. Often but not necessarily using popular songs in addition to music composed to the film. The ratio of pre-existing music can vary. During the silent film era, most of films had compilation soundtracks. Soundtracks can also contain a small amount of original music.

Composed soundtracks – soundtracks, where usually nondiegetic art music forms the greater part of the soundtrack. The music is composed for the film. Can be called also original music.

Counterpoint (see Buhler et al. 2010) – in film musicology, the image and sound act against each other.

Diegesis – synonym to film's plot, the story that film unfolds.

Diegetic sound/music (see Gorbman 1987) – sound or music that is assumed to belong to the film world. Source music is a film industry term for diegetic music.

Dual-focus narrative (see Altman 1987) – type of narrative distinctive to film musicals, where thenarrative action is disrupted by musical numbers, takes place in parallel sequences featuring male and female protagonists.

Dynamic audio / Nondynamic audio (see Collins 2008) – audio in gaming that is adaptive, responds to the audiovisual environment and the actions of the player; nondynamic audio is unresponsive to the gamer's actions (like much film music).

Extra diegetic (see Winters 2010) – similar to nondiegetic, something additional sound or music that doesn't have the same logic as diegesis or the narrative space.

Fidelity – in film musicology, sound's (or voice's) equivalence to what is seen.

Foley sounds (see Buhler et al. 2010) – Named after Jack Foley, sound designer in early "talkies." Sounds are synchronised to filmed images in postproduction. These replace sounds in the filmed environment and create the soundscape of a particular place, including the actions of characters (e.g., footsteps, sounds of physical movement).

Immersion – direct involvement with an audiovisual performance or event; the illusion of being part of the audiovisual world.

Intertextuality (see Herman et al. 2008) – an audiovisual event is intertextual insofar as it requires knowledge of prior audiovisual events in order to be decoded or understood. Intertextuality ranges from general stylistic resemblance (as one would find within genres) to more specific allusions or incorporations.

Intra diegetic (see Winters 2010) – similar to diegetic sound, audio material that occurs in the film's internal world.

Leitmotif – an identifiable and recurring musical pattern (melody, chord progression, rhythm, tone colour etc.). Appropriated from Richard Wagner, who used them diversely in his operas.

Montage (see Monaco 2009) – usually refers to a technique where rapid editing is used to produce a disjunctive or rhythmic effect; commonly associated with audiovisual counterpoint (for example in the films of Russian formalism) and with the techniques of experimental films and music videos.

Mickey-mousing (see Kalinak 1992) strong direct synchronisation of image and soundtracks. Concept originates from animated cartoons, where the technique was developed.

Narrative / Narration (see Fludernik 2009) – these narratological terms are used interchangeably in the common discussion, but in academic dialogue narrative is referring to the story (plot, content) and narration to how story is told.

Nondiegetic sound / music (see Gorbman 1987; see also Winters 2010) – sound or music that is not assumed to the film world but is part of its narrative construction and interprets and mediates that world. Underscore is a film industry term for nondiegetic or "background" music.

Offscreen / onscreen sound (see Chion 2009) – sounds whose sources are not visible because they are outside camera's frame (offscreen); or sounds whose sources are visible on the screen (onscreen). Camera is framing.

Point of audition (POA) (see Chion 2009; see also Altman 1992) – according to Chion, similar to POV (point of view) only relating to sounds, the hearing point of character; according to Altman, sounds that imply a certain position within the audiovisual world; sounds are recognised by their physicality.

Point of view (POV) (see Herman et al. 2009) – concept from narratology that in the context of cinema refers to camera placement and the illusion of occupying the position of a particular character in the film world. Related to concept of focalization in narratology.

Rendering (see Chion 1994; see also Chion 2009) – in Chion's view, soundtracks do not directly reflect the represented world but rather render this world. They form the world and its meanings as much as they reproduce it.

Sound bridge (see Buhler et al. 2010) – an aural, usually smooth transition or overlap between scenes. Can use different strategies like advancement, lagging, hard cut etc.

Sound effects (see Buhler et al. 2010) – film sounds that are not music or voice, cf. Foley or Ambient sounds. Sound effects departments create, manipulate, edit sounds (e.g., the sounds of a monster, lightsaber or swishing doors on a spaceship etc.)

Soundscape – Murray R. Shaeffer's term for the totality of our auditory environment as perceived in daily life. The soundscape of film is artificial.

Soundtrack (see Buhler et al. 2010; see also Monaco 2009 [1977]) – Audio material of the film; music, voice, sound effects and other sounds. Narrowly understood containing only the music (soundtrack recordings).

Suture (Fr) – term of film theory which refers to a process in films whereby the spectator is "stitched into" the film narrative. This immersive effect is achieved by POV shots and continuity editing which by contrast gives the illusion of direct involvement with the characters.

Synchresis (see Chion 1994) – compound word from "synchronisation" and "synthesis." The principle according to which even unrelated sounds and images form a seemingly natural bond when synchronised. (Should not be confused with "syncrisis"; meaning the comparison of opposites; or "syncretic," the combination of different beliefs or practices.)

Synchronicity, synchronisation (see Buhler et al. 2010) – simultaneity of image and sound, affects audience's perception and their relation to filmic space.

Ubiquitous music (see Kassabian 2013)– music that belongs to our everyday environment and often has a background role, e. g. "elevator music" or muzak, music from portable music players, music playing from public address systems.

Underscore (see Buhler et al. 2010) – cf. nondiegetic music, music that accompanies the image.

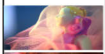
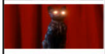
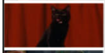
Verisimilitude (see Chatman 1980) – is related to naturalisation and coherence, concept for factual sense, perception of actuality.

Voice-over (see Buhler et al. 2010) – nondiegetic voice that comments on diegetic actions (see acousmêtre).

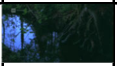
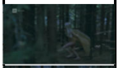
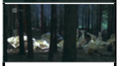
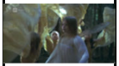
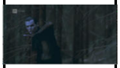
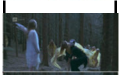
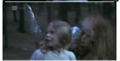
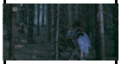
Appendix 2. Finnish children's films between the years 1920–2015.

Title	**Year**	**Director**	**Script**	**Music**
Ollin oppivuodet	1920	Teuvo Puro	Adaptation	(silent film)
Markus setä kertoo…	1938	Vilho Syrjälä, Eino Itänen	Original text	Georg Malmstén
Pikku Pelimanni	1939	Toivo Särkkä	Original text	Boris Sirpo
Tottisalmen perillinen	1940	Orvo Saarikivi	Adaptation	Harry Bergström
Pikku-Matti maailmalla	1947	Edvin Laine	Original text	Heikki Aaltoila
Onnen-Pekka	1948	Edvin Laine	Original text	Heikki Aaltoila
Pikku pelimannista viulun kuninkaaksi	1949	Toivo Särkkä	Original text	Boris Sirpo
Prinsessa Ruusunen	1949	Edvin Laine	Adaptation	Erkki Melartin, Heikki Aaltoila
Pessi ja Illusia	1954	Jack Witikka	Adaptation	Ahti Sonninen
Nukkekauppias ja kaunis Lilith	1955	Jack Witikka	Original text	Simon Parmet
Pikku Ilona ja hänen karitsansa	1957	Jorma Nortimo	Adaptation	Heikki Aaltoila
Pieni Luutatyttö	1958	Toivo Särkkä	Original text	Harry Bergström, Olavi Karu
Tirlittan	1958	Maunu Kurkvaara	Adaptation	Leonid Bashmakov
Skandaali tyttökoulussa	1960	Edvin Laine	Adaptation	Heikki Aaltoila
Pikku Pietarin piha	1961	Jack Witikka	Adaptation	Simon Parmet
Pikku Suorasuu	1962	Edvin Laine	Adaptation	Ahti Sonninen
Herra Huu - Jestapa jepulis penikat sipuliks	1973	Jaakko Talaskivi	Adaptation	M.A. Numminen
Hullu kesä	1981	Tapio Parkkinen	Original text	Jorma Panula
Kiljusen herrasväki	1981	Matti Kuortti	Adaptation	Markku Kopisto
Kuningas jolla ei ollut sydäntä	1982	Päivi Hartzell, Liisa Helminen	Adaptation	Jukka Linkola
Pessi ja Illusia	1984	Heikki Partanen	Adaptation	Kari Rydman, Jean Sibelius, Antti Hytti (Jukka Linkola)
Taikapeli	1984	Hannu Peltomaa	Original text	Harri Tuominen
Lumikuningatar	1986	Päivi Hartzell	Adaptation	Jukka Linkola
Anni tahtoo äidin	1989	Anssi Mänttäri	Original text	Asko Mänttäri
Kiljusen herrasväen uudet seikkailut	1990	Matti Kuortti	Adaptation	Markku Kopisto
Uppo-Nalle	1991	Raili Rusto	Adaptation	Esa Helasvuo, Juhani Karjalainen
Rölli - Hirmuisia kertomuksia	1991	Olli Soinio	Adaptation	Allan Tuppurainen, Antti Hytti, Jarmo Savolainen
Takapihan sankarit	1992	Panu Pohjola	Adaptation	Mikko Mattila
Ronja Ryövärintytär	1993	Arja Nurmi	Adaptation	Jukka Linkola
Jäänmurtaja	1997	Heikki Kujanpää	Original text	Timo Hietala
Poika ja ilves	1998	Raimo O. Niemi, Ville Suhonen	Adaptation	Søren Hyldgaard
Rölli ja metsänhenki	2001	Olli Saarela	Adaptation	Tuomas Kantelinen
Heinähattu ja Vilttitossu	2002	Kaisa Rastimo	Adaptation	Hector
Näkymätön Elina	2003	Klaus Härö	Original text	Tuomas Kantelinen
Koirien Kalevala	2004	Harri Ström, Minna Vainikainen	Adaptation	Jaakko Kuusisto
Pelikaanimies	2004	Liisa Helminen	Adaptation	Tuomas Kantelinen
Ystäväni Henry	2004	Auli Mantila	Original text	Tommi Viksten
Valo	2005	Kaija Juurikkala	Adaptation	Annbjørg Lien, Bjørn Ole Rasch
Äideistä parhain	2005	Klaus Härö	Original text	Tuomas Kantelinen
Suden arvoitus	2006	Raimo O. Niemi	Original text	Sarah Class
Onni von Sopanen	2006	Johanna Vuoksenmaa	Original text	Kerkko Koskinen
Unna & Nuuk	2006	Saara Cantell	Adaptation	Jussi Aronen, V.-M.Mattsson, Herman Rechberger
Joulutarina	2007	Juha Wuolijoki	Adaptation	Leri Leskinen
Myrsky	2008	Kaisa Rastimo	Adaptation	Iiro Ollila
Risto Räppääjä	2008	Mari Rantasila	Adaptation	Iiro Rantala
Hui Kauhistus!	2009	Roope Koistinen, Minna Vainikainen	Adaptation	Jukka Linkola
Risto Räppääjä ja polkupyörävaras	2010	Mari Rantasila	Adaptation	Iiro Rantala
Iris	2011	Ulrika Bengts	Original text	Peter Hägerstrand
Herra Heinämäki ja Leijonatuuliviiri	2011	Matti Grönberg, Pekka Karjalainen	Adaptation	Janne Louhivuori, Heikki Salo, Timo Kahilainen
Ella ja kaverit	2012	Taneli Mustonen	Adaptation	Risto Asikainen
Risto Räppääjä ja viileä Venla	2012	Mari Rantasila	Adaptation	Iiro Rantala
Ella ja kaverit 2 - Paterock	2013	Marko Mäkilaakso	Adaptation	DJ Slow
Rölli ja kultainen avain	2013	Taavi Vartia	Adaptation	Pessi Levanto
Onneli ja Anneli	2014	Saara Cantell	Adaptation	Anna-Mari Kähärä
Risto Räppääjä ja liukas Lennart	2014	Timo Koivusalo	Adaptation	Esa Nieminen
Risto Räppääjä ja Sevillan saituri	2015	Timo Koivusalo	Adaptation	Esa Nieminen
Me Rosvolat	2015	Marjut Komulainen	Adaptation	Janne Strom
Onnelin ja Annelin talvi	2015	Saara Cantell	Adaptation	Anna-Mari Kähärä
Hevisaurus	2015	Pekka Karjalainen	Adaptation	Pasi Heikkilä, Nino Laurenne

Appendix 3. Translations of the dialogue in the larger analysis figures.

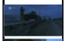
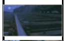
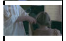
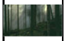
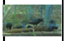
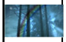
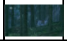
Time	Image	Voice / Dialogue	Voice / Dialogue
0:15:47			
0:16:13			
		Witch:	*Witch:*
0:16:18		Ota uusi suklaasydän, mon cherie…	Take a chocolat heart, mon cherie…
0:16:27		Etkö jäisi vähäksi aikaa minun luokseni?	Couldn't you stay for awhile with me?
0:16:34		Minä olen hyvin yksinäinen, sillä minulla	I am very lonely, for I have no firends.
		ei ole ystäviä. Eikä täällä käy juuri	And nobody hardly ever comes by.
		kukaan… unohda hupsu seikkailusi.	… Forget your silly adventure.
		Noin hurmaavalle nuorelle neidolle	To such a charming young damsel,
0:16:57		pojista on pelkkää harmia.	boys are only nuisance.
		Minä tiedän. Minä olen nähnyt	I know. I have seen the world
		maailmaa ja maailma on nähnyt	and the world has seen me.
		minut. Minä olin kerran balettitanssija-	Once I was a ballet dancer
		tar, prima ballerina, kunnioitettu tanssin	prima ballerina, high regarded queen
		kuningatar. Nyt minulla on jäljellä vain	of dance. Now I only have memories...
0:17:40		muistot.. Ja..tämä.. suloinen.. soittorasia	And this... lovely... music box
0:17:44			
0:17:53			
0:17:59			
0:18:01		*Kai*: Kerttu, Kerttu…	*Kai*: Kerttu, Kerttu…
0:18:06		*Witch*: Eikö se olekin kaunis? … Etkö sinä	*Witch*: Isn't it lovely? Wouldn't you
0:18:17		tahtoisikin tanssia yhtä ihanasti?	want to dance as lovely?
0:18:20		*Kerttu*: Tahtoisin.	*Kerttu*: I would.
		Witch: Ars magica credo imun diapolo...	*Witch*: Ars magica credo imun diapolo...
0:18:27			
0:18:28		Unohda...	Forget...
0:18:33			
0:18:43			
0:18:47			
0:18:48			
0:18:49			
0:18:51			
0:18:54			
0:18:56			
0:18:58		Sinun ei tarvitse milloinkaan lähteä	You don't have to ever leave here.
		täältä. Minä olen aina kaivannut sinun	I have always been missing your kind
		kaltaistasi pikkutyttöä. Saat nähdä, että	of little girl. You will see that we
0:19:10		me olemme onnelliset yhdessä. ...	will be happy together..
0:19:27		Minä annan sinulle lahjan. Hah... gui...	I will give you a present... Ha... gui..
0:19:35		Valmis -	Ready -
0:19:38		nyt! Taivas, miten suloista!	now! Heaven, how adorable
0:19:40		Oh, charmant! Mina ̈pyoŕryn.	Oh, charmant! I am going to faint.
0:19:44		Ja nyt, ma cherie,	And now, ma cherie, look at the doll.
0:19:53		katso nukkea. Noin, ja kädet	Like that, and hands high
0:19:58		korkealle paän yläpuolelle. Noin ja	over the head. Like that, and
		pyörähdys, pyörähdys... Ah, perfecto,	twirl, twirl... Ah, perfecto,
		täsmälleen. Taivuta, *taivuta* sivummalle	precisely. Bend, bend to the side your
		päätä. Noin. Ah, miten kaunista, che bella.	head. Yes. Ah, how beautiful, che bella.
0:20:20		*Kerttu:* Olenko minä yhtä kaunis kuin	*Kerttu:* Am I as beautiful as
		soittorasian nukke?	doll of music bow?
0:20:26		*Witch*: Olet, oi olet yhtä kaunis ja taitava...	*Witch*: Yes, oh you are as beautiful
0:20:30		Da capo illutsione… Hoplaa. Pyörähdys.	and skilled… Da capo illutsione…
		Hoplaa… Aijaa… Bravo,	Hopla. Twirl. Hopla… Oh…
		bravo. Miten kaunista.	Bravo, bravo. How beautiful.
0:20:56		Kyllä taide on ihanaa. ...	Yes. Art is glorious. …

Translation of Figure 4.19. in section 4.6.

Time	Image	Voice / Dialogue	Voice / Dialogue (translation)
0:06:34			
0:06:36			
0:06:38		– Päivänkorennoiset olivat	– Mayflies have been
		tähän päivään asti	until this day lived as
0:06:43		eläneet toukkina pimeydessä,	larvae in the darkness
		lammen pohjassa...	in the bottom of the pond.
0:06:47		Nyt ne nousivat ylös	Now they rose up to
0:06:49		auringonlaskun valoon	the lighht of the sunset
		tanssimaan....	to dance....
0:06:52		(man's voice-over)	(man's voice-over)
0:06:55			
0:06:59		– Voi kuinka kaunista!	– Oh, how beautiful!
0:07:04		– *Ne kuolevat pois*	– *They will die soon*
0:07:09			
0:07:11		*Minun verkkoni on haa-*	*My net is full of the*
		*veiden siipiä täynnä*	*wings of daydreams*
0:07:18			
0:07:24		*Pikkuneidilläkin on korennon*	*Little miss has the wings*
		siivet	*of a dragonfly*
0:07:30			
0:07:31		*Ammattityötä!*	*Professional work!*
0:07:38		**– Hän on paha.**	**– He is evil.**
0:07:44		– Jokaisella on hyvä haave	– Everyone has a kind wish
		sydämessään. Isä sanoi niin.	in their heart. Father says so.
0:07:48		– *Kukas se tämä kaikkitietävä*	– *And who is this know-all*
		isä on.. – Illusioni	*father* – Illusioni
0:07:59		sateenkaarelta	from rainbow
0:08:00			
0:08:02			
0:08:12			
0:08:13			
0:08:15			
0:08:19			
0:08:25			

Translation of Figure 5.11. in section 5.5.

Translation of Figure 5.12. in section 5.5.

Time	Image	Voice / Dialogue	Voice / Dialogue (translation)
0:00:00			
0:00:06			
0:00:12			
0:00:20			
0:00:23			
0:00:27			
0:00:52			
0:00:53			
0:00:57			
0:01:02			
0:01:06			
0:01:07			
0:01:13			
0:01:20			
0:01:26			
0:01:38			
0:01:40			
0:01:41			
0:01:43			
0:01:46			
0:01:50			
0:02:01		– Isä (child's voice)	– Father (child's voice)
0:02:02		Minä näin tänään keijukaisen	I saw a fairy today.
0:02:06		– Eihän keijukaisia ole olemassa (man's voice)	– But there are no such things as fairies (man's voice)
0:02:08		– Onpas (child's voice)	– There are. (child's voice
0:02:14			
0:02:20			
0:02:27			
0:02:39			
0:02:45			
0:02:50			
0:02:52			
0:02:56			
0:03:03			
0:03:08			
0:03:14			
0:03:16			
0:03:18			
0:03:22			
0:03:24			
0:03:28			
0:03:33			
0:03:38			
0:03:42			
0:03:44			
0:03:49		– Odota (Illusia)	– Wait (Illusia)
0:03:53			
0:03:58		– Mitä jäi sanomatta, mikä perintö jakamatta, mikä viesti lähettämättä, mikä tarina kertomatta (man's voice)	– What was unsaid, what legacy undivided, what message unsent, what story untold (man's voice)
0:04:14			

Appendix 4. Video clips of analysed films.

Access to these video clips (listed below in order of appearance) is possible from the web site of the library of the University of Turku. The same location that this work is in PDF format. The clip of Herra Huu is left out for copyright reasons.

Falling asleep scene in *Prinsessa Ruusunen* (1949) 1:07:14–1:13:32 (6 min 18 s)

At the Witch's house in *Lumikuningatar* (1986) 0:15:47–0:20:56 (5 min 9 s)

Opening of *Pessi ja Illusia* (1954) 0:00:00–0:05:00 (5 min)

Illusia meets Orb-Weaver Spider for the first time in *Pessi ja Illusia* (1984) 0:06:34–0:08:25 (1 min 51 s)

Opening of *Pessi ja Illusia* (1984) 0:00:00–0:04:14 (4 min 114 s)

Park scene in *Pelikaanimies* (2004) 0:12:27–0:13:56 (1 min 29 s)

The beach scene of *Pelikaanimies* (2004) 0:01:36–0:03:17 (1 min 41 s)

Emil teaches Mr. Lintu in *Pelikaanimies* (2004) 0:34:30–0:36:16 (1 min 46 s)

TURUN
YLIOPISTO
UNIVERSITY
OF TURKU

ISBN 978-951-29-9941-5 (PRINT)
ISBN 978-951-29-9942-2 (PDF)
ISSN 0082-6987 (Print)
ISSN 2343-3191 (Online)

Painosalama, Turku, Finland 2024