

Natalia Murashova

Globalization and Nordic Identity: Vision Through Critical Assessment of Cinematic Landscapes

Master's thesis in Globalisation and Sustainable Development

Supervisor: Gjermund Wollan

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Faculty of Social and Educational Sciences
Department of Geography

Abstract

Globalization and rapid development of technology influence all aspect of our everyday life. Self-identification process within a certain geographical space became an important issue for human geographers. This paper discovers interconnection of socially constructed concepts of identity and landscape with a focus on its dynamic nature. In addition, taking into consideration technological development and growth of globalization trends, the concept of screen cultures is being brought into theoretical framework. Nordic region being one of the most globally integrated and at the same time very locally oriented, offers unlimited opportunities for critical assessment of the landscapes and Nordic identity.

Through visual assessment and textual analysis, I elaborate on screen culture and Nordic identity through different dimensions of a landscape. Lifting up the discussion on the possibility of transmitting Nordic identity through the cinematic landscape, I base my analysis on three selected films (years 2015-2020) produced in Nordic region where certain landscapes represent key-themes of the identity narrative. Using Nordic communicative space, I unfold connections of certain landscapes patterns and main characters identity transformation.

The master thesis represents a comprehensive, contemporary study of Nordic identity through prism of cinematic landscapes, globalization and screen culture.

Foreword

This master thesis is devoted to my aunt Galya, who passed away on 28th of April 2021 after continuous fight with COVID 19. She has always been my support during studies and inspiration for discovering new things in life and not being afraid to fail.

I would like to thank all of my family members for giving me this opportunity to study abroad and gain this great experience in NTNU. Thank you, mom, dad, Tania, Nadia, Rita, Galya, Aleksander, Nastya, Misha, Alena, Ole, Tina, Jon, Simon, Lena, Ira, Sonya, Taya, Tim, Daniel, grandma Valya, Andrei for the support and energy, you have been giving to me throughout these two years. You always have been here for me whenever I needed. I am grateful and proud to be a part of my big family and Northern Russia heritage.

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With the onset of globalization, the analysis of films as products of a specific national industry or cultural context seemed insufficient. In other words, many contemporary films deal with the very issue of trying to define any national identity in the context of a “globalized” world that is characterized by economic, cultural and political exchange across all borders and boundaries (Brown in *Cinemas, Identities and Beyond*, 2009, p. 17).

Introduction

Nordic region have always been a part of a global discussion whether it is geopolitics, art or academia (Syvertsen et al. 2014). Being a home for five nation-states, it is representing a small nation region with quite high living rate, in addition, Nordics are charming global audience not only with great economic situation but also with its breathtaking nature, history and culture. Being a representation of one geographical but at the same time different cultural entity, Nordics are quite distinct from other parts of the globe. Some say that they created their own geopolitical and social “cluster” (Syvertsen et al. 2014) others may consider it as isolation from the global trends and agenda. Contemporary Nordic filmmaking industry, contrary to the widespread notion of it as a result of standardized mass production, represents the opposite. Unique expression of concepts of Nordic dimension focused on the authentic and developed cultural tools, being the key to the qualitative analysis of deep connections of national identity and process of globalization (Hjort 2005, p. ix-xii). In this sense, Nordics offer a complex dimension of global and local prisms of landscape and identity in contemporary cinema. Fascinated by Nordic films and nature I have decided to take a closer look into the way filmmakers are reproducing “true identity” in their works. It turned out that many Nordic filmmakers more than others rely on a landscape as primary tool for transmitting cultural messages.

This master thesis can be characterized as a comprehensive study of Nordic identity through prism of cinematic landscapes, globalization and screen culture. The research is carried out through visual assessment and textual analysis of spatial and temporal forms of art (cinema) and identity-landscape connections within the fields of human geography. At the same time, this paper is based on the latest trends in the representation of the Nordic identity in Global cinema through analysis of secondary data of my colleagues from the field of film, human and cultural geography. Theoretical apparatus is based on a complex

discussion of essentialism and social construction approaches to Nordic identity and landscape. I build up my theoretical framework on essentialism, Massey's approach to the relational space (1994) and Aitken's theory of a landscape as medium, actor and work (2006). For analysis I use Hjort's (2006) "communicative space" approach to small-national cinema and transnational nation-building in Global cinema industry, Andrews' (1999) understanding of landscape organization in Western art, Aitken's (2005) visual assessment of films and Foucault's (1972) discursive approach towards identity and landscape analysis. Besides, this master thesis lifts up the discussion of different perceptions of cinematic landscapes in human geography and Nordic identity in Global screen culture discourse.

Specific focus on the cinematic landscapes highlights deep cultural and spatial connections to Nordic identity. The main goal is to investigate global influence on the Nordic identity through the interconnections of spaces in a form of the cinematic landscapes. Two main research questions are; How does globalization influence small-national cinema and change the techniques for transmitting local identity? Is it possible to capture Nordic identity in the form of the cinematic landscape? In addition, I posed sub questions for expanding the discussion, among those are: How cinematic landscapes transmit the concept of "Nordic identity"? Why Nordic filmmakers choose certain landscapes and what are key-themes are represented by them? How global screen culture influences Nordic landscape and communicative space transformation? The research questions are set to unfold the landscape narrative through global and local prism of Nordic countries and their culture.

In the first chapter, I elaborate on the nature of concept of Nordic identity via essentialism and social constructivism prisms. Interlacing the concept with relational space I bring up different approaches to the concept, I form cross-disciplinary understanding of Nordic identity which I use further in the paper.

Second chapter devoted to theoretical framework of landscape concept in human geography. Here I also elaborate on different dimensions of cinematic landscape brought up in Aitken & Dixon (2006). The purpose of this chapter is to unfold the concept of landscape in a relation to film geography and Nordic identity.

Third chapter “Screen Culture and Globalization in Small-Nation Cinema” discovers connections of landscape an identity to global and local structures. Through the concept of screen cultures, I elaborate on globalization of small-nation cinema and direct influence on it.

In the methodological framework, I represent three section about qualitative approach to the research including pros and cons of secondary data analysis, reasoning behind film selection and textual and visual analysis of the data. I try to highlight the ethical consideration due the fact that I am a foreigner and I am not fluent in any of Nordic languages, therefore the materials are primarily in English. Thus, during the production of this paper, I had a privilege of living in Norway and accessing real life experience of Nordic society and landscape.

The analysis section is based on critical visual assessment of three films produced in Nordic countries (Norway, Sweden, Denmark, Finland, Iceland) from 2015-2020 including “Rams” (2016) by Grímur Hákonarson, “A white, white day” (2019) by Hlynur Pálmason and “Sami blood” (2016) by Amanda Kernell. Following critical visual assessment of landscape, qualitative analysis of created key-themes relevant for each selected landscape, I reveal relational space connection and Nordic identity development through the cinematic landscape and Nordic communicative space. In addition, the analysis represents critical compellation of the different sources including film themselves, academic texts on human and cultural geography, globalization and the cinema discourse, landscape and identity relations.

I. Nordic Identity: Essence or Socially Constructed Concept?

Variety of the approaches towards the representation of identity is very broad due to different scientific fields which are involved into studying the concept; starting from psychology and up to architecture. In this paper, I primary focus on essentialist and social construction theories, building up theoretical framework from classical essential approach towards identity formation up till socially constructed identity in the modern screen culture and human geography. Here I gathered important theoretical knowledge which assists the prior goals of this master thesis. In this chapter I elaborate on the questions related to concept of identity with a focus on the essential and dynamic features of it and its dimensions as a social construction in global context.

During the last decades of globalization, the issue of identity began to transform our society. Due to expansion of global connections through information technologies, transport, migration and development, many people face a crucial problem of self-identification and belonging. As the coincidence a lot of challenges arise while people are trying to discover their local identity and global one at the same time (Hermans and Dimaggio 2007). Contemporary global society, which is being born in the course of modern transformation processes, assimilates to a great extent, a huge variety of cultural and national identities included in the process of creating an integrated world what therefore forces people to look for ways of preserving their right for self-identification and belonging (Batirev 2009).

Identity is a concept which widely used within all possible interpretations. In dictionary, “identity” rooted from Latin “idem” meaning “the same” in a context of preservation of the “essence” through all the transformations (Ricoeur 1991). On the other hand, it can also be used when we describe an existence of “self” within one’s personality and identification with it as a comparison with others, for example. According to Ricoeur, when the concept is used, both meanings are usually confused and can be interpreted differently: identity with “oneself as a self” and identity as “being the same no matter what”. Understanding “identity” through these two categories gives it relative stable integrity as a concept. Important to mention that the concept of identity never stands alone, for many reasons it should be placed in broader theoretical context.

The most classic and traditional way of identity interpretation is a theory of philosophical essentialisms based on concrete “essence” of identity which lies within human nature no matter what. Essentialists view the identity as in-born quality and eternal “essence” of human-being which is homogeneous (Wiggins 1974). The whole discussion of identity is formed around one core-idea of essence which has always been within a human as a part of social or cultural heritage. This idea can be represented by the notion of truth, fate, human nature etc. According to positivists, the main task is to obtain the knowledge, based on an empirical description of the facts (Conn 2003). The existence of essence itself supposed to be proved by pure facts gathered by observation and in accordance with other fields of science. The positivists believe that the knowledge which relies on experience has scientific value. Thus, the logic and foundations of the development of science in positivism consisted in observing, describing and systematizing facts and, on this basis, formulating scientific laws and theories. Analytical approach to observed data allows make scientific conclusions and contribute to a bigger study of identity.

Another perspective for identity definition represented by social constructivism ideas when a concept of identity goes along with a notion of belonging, especially in terms of society or space. People discover their identity through complex sets of meanings and belonging to multiple spaces and collective identity (Duffy 2005). The subject of existentialism is not the fundamental principles of being, not the universal laws of the implementation of natural and social processes, and not even the highest values and ideals of universal human morality, but the unique being of an individual, his existence - his direct experience of his own life, which is the most important for him and the closest reality (Sławkowski-Rode 2020). Denial of the objective nature of identity leads to the idea of an interdependent relationship between an individual and society.

Moreover, identity can be interpreted not as a person's involvement in a community, but as his choice of it through the community (Telnova 2011). Social constructivist describe identity as a complex concept build upon different factors of human life like social surroundings, location or education. Post-modern concept of identity, as Hermans & Drimaggio write, directly connected with a notion of being united by a common idea of which is the self-identification of an individual or a group of people with a bigger group of

people (2007). The concept of identity represents the self-awareness of the individual, endowing him/her with the understanding that the group with which he/she relates has special qualities and can be distinguished from other groups. In this sense, identity cannot be found in the pure essence but it is more of a cultural symbol, the result of learning and discursive practices. Nowadays, a person's identity has become the result of his/her experience of interaction with others and self at the same time. Due to unlimited social adaptive abilities of individuals, the complex process of constructing of identity through society can be represented as never ending “cultural” and “geographical” journey of human-beings. Within this journey, people accumulate variety of set meanings belonging to different cultures, times and geographical locations.

Both essentialism and social constructivism points of view definitely have its right to exist in the scope of identity research. Each view point represents the identity as a complex phenomenon which consists of different fragments whether they are in-born or acquired. In global society, it is almost impossible to prescribe one angle view to the phenomenon, especially taking into consideration contemporary influence from global community and information technology, human identity can be transformed and changed throughout the time and space.

Both communities and individuals have an identity, it can be a set of multiple identities (national, cultural, religious, spatial, etc.) which complement each other (Geertz 2000). The choice of identity has to represent the interaction of various aspects based on the recognition of the cultural diversity and connection to the global world, so people and nations feel themselves a part of not only their local societies, but of all human kind. Different sciences use the concept within variety of dimensions, for example, in ethnology, it correlates with the concept of ethnos, sociologists have used it in relation to the concepts of roles and social groups. Using the knowledge about place, geographers have an opportunity to combine physical and cultural features which are responsible for identity transformation, therefore show diversity and complexity of the phenomenon.

Arnaut presents two important dimensions which connect geographical space and identity of human being:

Firstly, the notion of a defined locality where we feel familiar and safe; and, secondly, a link with tradition and history, a sense of continuity that exceeds and transcends the individual generation, a link between personal experience and memory and the cultural memory (Arnaut 2017a p. 98)

Therefore, another layer of discussions arises – is identity stable or dynamic concept in terms of temporality. Identity as a concept represents a set of meanings and ideas which belong or being formed within individual according with the experience. Can human-beings have an essential core of identity which is being transformed through time and space? Social space theory of Bourdieu describes people as “biological beings and social agents” who through the process of cognition form an relation towards the space and themselves as well (Bourdieu 2018).

In social geography there are three types of space absolute, relative and relational. In this research, I focus primarily on the relational space because it combines categories of human and social geography which are very important for defining Nordic identity concept. Relational space has a lot to offer in terms of socially constructed theory of identity. Due to global changes and development of trans-national communication the space had become stretched and flexible in terms of social geography (Rodgers 2004). Multilayered structures of spaces around us, represent the nature of the concept. Massey considers a space as a product of dynamic relations between the actors of international, transnational, global and local actions which are compiled all together in one spatial matter (Massey 1994). Due to that connections the space itself represents quite a dynamic structure where individuals are going through the process of becoming (Cresswell 2012, p. 219-222). This process of identification with self and space around is an evolving process which describes it as a dynamic category. Identity always implies the action of the differentiation: a person identifies oneself within the space and the “others”, additionally being perfectly aware of there is something that one rejects identification with, for example different nationality, gender, age or religion.

As a social phenomenon, identity is characterized by multi-quality, relativity, dynamism. Identity in the era of globalization is distinguished by flexibility, mobility, plurality, incompleteness, contextuality. Especially when it comes to connecting identity and natural landscape. Through human contacts (visual) nature becomes closer, embracing and merging important meanings of identity in the films. Combining natural and social aspects

people creating distinguished features which afterwards are turned into character and identity. Ferro brings up the notion of a special philosophy integrated in the Nordic soul (Syvertsen et al. 2014). Particular landscape can influence and produce new identity features which differ Nordic from the rest of the world. Jäger writes about the production of landscape images as central process of nation and “self” formation in nineteenth century (Schwartz and Ryan 2003). Using the landscape and a concept of belonging, the identity took further political and national ideological significance.

Identity as spatial-temporal phenomenon has different dimensions which are quite relevant for globalization of identity discussion. Being a part of Nordic communicative space, which represents deep cultural and geographical connections which Nordic filmmakers retain in order to portrait true and unique Nordic culture in the Global cinema, identity in the film captures specific features of individuals within given natural landscape (Hjort 2005). Built through time and space, the notion of Nordic-ness plays an important role in self-identification process during globalization. Nationality as a category of identity stays quite influential even within global changes and development (Lavi 2013). Taken as a basis for self-identification, the idea of belonging to certain nation or cluster of nations such as Nordics represents a strong defining and unifying feature of Nordic communicative space. Therefor the dilemma of whether identity is locked within Nordic communicative space or is actually a part of its developing construction is essential for this paper.

There are a number of distinctive features of socially constructed identity. First of all, identity can be assigned to an individual an in-birth category which is often determined by the native language and the culture of birth. At the same time, identity as a complex, holistic system unites bigger community identity and identity of each individual in one concept of socially constructed identity (Galmagova and Kokarevich 2018). Lavi states that “acts, gestures and desires produce a change within the core essence of subject” (2013, p. 698) therefore the nature of socially constructed identity seem quite approachable and relevant for contemporary Nordic society.

The core idea socially constructed of identity is the cultural existence of society, which allows it to remain an irreplaceable and unique base of self-determination of the individual. Identity is forming under influence of “self” concept and the knowledge of other available

identities or cultures (Vignoles 2017 in Deaux and Snyder 2019). Accordingly, social surroundings and geographical location also play a huge role in this process. If the Nordic identity is a constructed concept, how do filmmakers manage to capture its true state with help of the framed landscape and cinema?

The possibility of transmitting true Nordic identity through cinema seems a little bit unrealistic due to the fact of difference between global and local categories and dimensions of identity. Identity has its universal form in the communicative structure of society, within which each person is an element of community consciousness, identifying himself/herself with ethical and moral norms, traditions and customs (Elkington and Nestingen 2005). Therefore, finding universal cinematic tool for projecting identity features of the protagonist can represent certain aspects of the Nordic identity for global audience. The notion of being “an exotic” society for a bigger part of a globe, pressures filmmakers produce “local authentic” as to be sold to global market (Hermans and Dimaggio 2007). In this case, filmmakers tend to choose natural features such as a landscape as a source for building up comprehensible apparatus for transmitting Nordic identity in the film. Visualization is working much better due to strong emotional connections and engagement during viewing process (Aitken and Craine 2005). The audience builds up the connection with protagonist and its identity much faster. Bringing up the fact that usually we are able to self-identification with a certain culture only through comparison and knowledge about the others, it is important to mention that globalization is giving that opportunity to the full.

The concept of identity is impossible to study in a vacuum of one leading theory. Having an opportunity to access different approaches throughout the field of social sciences, I have come to conclusion that Nordic identity as a socially constructed concept has its own particular features due to transformation of the relational space. The process of global cultural diffusion enhances the mobility of all types of identity, intensifies the process of cultural interchange and trans-national borrowings (Galmagova and Kokarevich 2018). There is a reverse development of nationally framed traditions, their separation from fixed spatial and temporal frames.

Probably, globalization will influence the pattern of identity development and the globally recognized features will come more forward or Nordics may also follow the global pattern

and develop towards global community and culture. Anyway, nowadays the identity can be comprehended not only through the prism of local perspective but also within a comparison with global, trans-national space where the process of becoming and obtaining “self” represent unique identity transformation through social and spatial-temporal dimensions.

II. Landscape Dimensions in Contemporary Human Geography

Within this chapter I bring on different approaches towards understanding and interpreting the landscapes in the contemporary human geography discourse. Specific focus on socially constructed landscapes highlights inner connections of identity and landscape concepts. The development of social sciences was accompanied by an active study of environment where the world was considered as a single, indivisible unit with its inborn beauty. The issues of harmony have always worried humanity, which determines the increased interest in studying the aesthetic features of the environment around us and its landscape. The spaces around us are usually considered to be objective, real, created by the physical laws of nature. However, the space of an individual exists in subjective and artificial levels, created by his consciousness and imagination. The perception of the world around us can be portrait in different ways; symbols, pictures and pieces of art represent the reflections of life hoods in different geographical areas. Historically, the concept of a “landscape” as the material aspect of culture was introduced in 1925 by Sauer and gained more popularity in early 70-s when different scientific approaches brought new perspective to the landscape research (in Agnew, Livingstone and Rogers 1996). Initially, a “landscape” defines united notion of regional geographical features of nature and association of facts such as human experience of a geographical specific region. By definition, each landscape has its “organic quality” and identity, it is often created by recognizable nature forms, borders (frames) and relation to other landscapes (Sauer 1996, p. 300). Sometimes, specific nature forms make local landscape easily recognizable for other people. Due to interdisciplinary nature of the concept, it has been gradually included in the contemporary discourse of geography, anthropology, archeology, sociology and history (Olwig 2003, p.871). Variety of methodological approaches to landscape raise immense possibilities for research and implementation in different spheres of human and film geography(Aitken and Dixon 2006).

As space, landscape provides an area in which the drama of the film can unfold. As such, landscape is constantly turned into a space of action. Put another way, social space de-centers the importance of locational place allowing narratives to unfold. It is here that mise-en-scene becomes important (Lukinbeal 2005).

Landscape is a much broader concept, encompassing both the way we see and the area and interpret our geographic, social, economic, cultural and emotional experiences; in addition it can be affected by our practical use of the physical environment, nature and territory, as

well our aesthetic judgments, memory and myth, for example, fueled by religious beliefs and references, also historical discourses, politics of gender relations, class, ethnicity (Cosgrove 2008). Often landscape offers a collective experience to its audience and therefore quite dynamic and flexing by its nature (Jäger 2003). On a contrary, often the particular landscape can represent parts of nature which are identified with certain nation and therefore implements a label of a cultural heritage to a certain scenery (Olwig 2014). The concept of a landscape and its meaning have been transforming throughout time and space. Due to the broad variety of lines of research it is important to mention the fact that the process of re-imagining of a concept raises up new perspectives and lines of research, especially during globalization. In globalized world, landscape as concept can represent different interpretations such as physical form, subjective experience of individual, socially constructed text by screen culture or something that is being staged. The main goal of a certain landscape is usually divided into goes two direction whether it a cultural image or just a symbol of physical area (Olwig 2003).

Landscape as physical form is the most common and basic understanding of a concept. Even morphologically “land” and “scape” are representing the core idea of a concept: a nature scene which captures land peculiarities of a region or simply “a form of a land” (Rose 1996). Besides, historically, the landscape was representing a piece of land which human eye can capture and comprehend at a glance (Jackson 1996). Only within years of development the landscape became available on paintings, photos and then living image, which made it more approachable and analyzable form other perspectives. Bluntschli argues that we cannot fully understand the area just though physical landscape without building up connections of land and life in terms of each other (Sauer 1996). Therefore, the landscape is basically just wild natural features if it has not been framed into some sort of relationship to human beings or society in general (Andrews 1999). Not the last to mention, often the landscape is representing civilized natural features as a space where individuals live and are united by common ideas and norms therefore culturally similar (Lewicka et al. 2019).

Geographers often use landscape as a source for analysis of human relationship with space and nature through the process of belonging. From this perspective, the landscape is a collective phenomenon of subjective experiences of region’s inhabitants which is based on

relational space and other actors of the identity formation process (Massey 1994). Often the center of the landscape is relationship of people to surrounding environment, nature and vice versa. It is important to take into consideration that landscape does not only represent natural features of geographical region, it also can be representing urban features incorporated into natural ones. Urbanization and change of the lifestyle also influenced the experience of a landscape people are having nowadays. Nature of subjective experience of landscape can also be traced in Rose's attitude towards geography as a science of observation, when the most powerful relationships are occurring between natural environment and society during direct communication and connection to it (1996, p. 342). Observing the landscape without communication with its inhabitants or some historical background turns it into quite random physical features which are irrelevant for human geography.

Referring to global screen culture influence, a landscape often becomes a representation of a nation and in many ways its symbol (Jäger 2003). This brings up a perception of a landscape as socially constructed matter, usually under influence of local and global actors. In the film, landscape is made under influence of various social meanings and practices and uneven power relationship of the landscape and the filmmaker (Aitken and Dixon 2006). In this matter, the landscape and the meaning around it are fully dependent on the film narrative, social construction and relational space because it involves someone's voluntary chosen perspective on a given natural space. The construction of identity in this case is purely build on collective social construction through particular narrative and space involving filmmaker's gaze and the viewer gaze as the main points of identity realization in the film. Taking into consideration global influence and technology development, the concept of landscape becomes an actor on the global arena of national identity and diversity. Having both stable and dynamic features, landscape represents a great tool for describing national social construction and identity in these fast-paced times.

Landscape can be viewed from different perspectives and angles of geography. Considering the nature of this paper, Aitken's ideas in the field of film geography represent three main interpretations of socially constructed landscape – medium, doing work and actor (Aitken and Dixon 2006).

Medium approach represents the idea of a landscape being a medium of interaction between people and natural environment of a certain geographical space (Aitken and Dixon 2006). In this matter, the focus on this relationship forms the landscape as a part of both perspectives, with focus towards transformation of a narrative where culture is a factor and the landscape is a medium. In case of Nordic identity, depending on geographical context, landscape transmits new medium which has been incorporated in contemporary social construction by globalization where local meets global community and how they interact (Schwartz and Ryan 2003). This new outlook represents common natural features of landscape as a part of Nordic identity and often quite recognizable in films. In a broader sense these landscapes are becoming sort of a “trade mark” for Nordic countries and therefore create strong associating with Nordic people and environment. Socially constructed landscapes have the features of a vessel containing social actions and collective memory that can influence both social relations and the characteristics of the landscape itself.

In addition, landscape, as a medium, can represent special capacity for creating the meaning (Beer and Campbell 2020). Given the power of spatial and temporal combination, the landscape includes cultural, social and ecological matters of certain community which are an impression and character of it. The landscape in cinema is purely intentionally produced product made by Nordic filmmakers for global audience. In order to be considered on a global arena, the landscape has to be comprehensible and meaningful for the global audience.

Second interpretation of landscape embodies work and doing work as a part of Nordic community. Historically, the landscapes do not only serve as representation of “people’s practices” (Olwig 2003), but also embrace, to a considerable degree, its hopes for sustainability – cultural and socio-economic development (Harper and Rayner 2010). Cultural and ethnic peculiarities have tremendous value not only for specific ethnic groups, but for the whole human kind. The processes of modernization and economic development constantly been influencing the labour pattern therefore changing cultural landscape of Nordic countries. But on the other hand, it is still represents people’s engagement with land through physical and spatial practices like farming, building or gardening (Setten 2002). Landscape is one of the tools which manifests complex cultural and national background

of the area open to transformation and modernization through labour. Besides, the material landscape manifests human life existence which is being shaped by social surroundings and natural environment (Jones and Cloke 2001). Landscape as a practice can be based on visual ideology of construction of social relations with nature and usually opposed to scenic perspective on landscape rooted in Anglo-oriented human geography (Jones 2006, pp. 3-13).

Connections between the protagonist and the landscape became relevant in 1980-s when geographers started to unfold the narrative of a film as a source for landscape/identity analysis (Aitken and Dixon 2006, p. 330). The understanding that the landscape as an “actor” brought up third line of landscape research in film geography. Referring back to Massey’s (1994) relational approach to space, consideration of a landscape transformation as not “given” but “becoming” brings another perspective on perception of a concept in terms of social and film geography (Dovey 2009, p. 57-78). As an actor, landscape details contain information, emotional content, aesthetic assessment and the position of the author towards construction of the meaning. Being an actor of staged performance, landscape represents not only biological categories of nature but represents the character and its identity through process of unfolding the protagonist’s identity through film narrative and selected space. Being an actor, the landscape participates in the process of building relationship between individuals and particular space, creating links and references in community’s consciousness.

Reflecting upon various stages of identity development and mastering of the surrounding world, the landscape carries great cultural and social meaning (Golovina 2017). The beauty of nature exists independently from a person's idea of it, but it influences his consciousness in every possible way, reminding individuals of world’s eternal being. The concept of landscape is cross-disciplinary and dynamic phenomenon. It includes different geographical, natural and cultural features of community. Depending on what is being analyzed, the landscape can consist of multi-layered meanings and social constructions build by people and communities. Taking into consideration all its dimensions, I have built up a theoretical toolkit for further analysis of cinematic landscape in Nordic films including its socially constructed features and natural essence of Nordic space.

The power of a landscape and existence of meaning behind it is a fact but interaction of landscape and identity under influence of relational space are relevant and challenging for this paper to focus and elaborate on. Through implementing variety of theoretical approaches, it would be easier to analyze identity-landscape connections in contemporary Nordic films and draw a line between global and local influence on the objects of study.

III. Screen Culture and Globalization in Small Nation Cinema

Phenomenon of Screen Culture is relatively new in the field of social sciences. Global influence and the rapid development of technologies led to new era of information delivery. Now, information transmission can be done through all the possible screens and reach billions of people all over the world in a matter of a second. Screen culture allows individuals to enter global information space, expand the variety of choices and increase the speed of connection to an information stream (Syvertsen et al. 2014). Thus, screen culture is a developing system of interlaced elements as film, television and computer, where their uniting feature is the presentation of information in an audiovisual and dynamic form. The concept of Global Screen Culture includes cinema, television, advertising and more content which the main source of distribution is a screen. The world of visual information with the emergence of cinema, and then information technologies in the form of a computer, a poly-screen, has become an inseparable part of the cultural surroundings of modern human.

Cinema gives a tremendous opportunity to capture and express collective experience in different parts of the globe. When an individual watch the film, the mechanism of self-identification with protagonist and connection to others prevail the difference of language and culture (Jäger 2003). Cinematic language has no limit and can be used as a common source for cross-cultural communication. With a proper combination with technologies, it allows us to experience different cultures, places and identities in a reach of a button. Global shift emerged a new type of cinema known as “world cinema” or “transnational cinema” where different global aspects are reflected through national prism (Hjort and Petrie 2007). After Hollywood fever, more and more small nations are going global using cinema as a tool for cross-cultural communication. International film festival from being an exclusive privilege of a group of people becoming more common in daily life of normal people. Using technology, a man can access any type of content produced by any country in the world.

The study of identity in the context of globalization represents an intersection of various, but at the same time closely interrelated scientific discourses of cultural, film geography and anthropology (Haavind and Magusson 2005). Development of screen culture became possible only due to the process of globalization. Representation of national identity on the

global arena is now a “duty call” for people who genuinely care about it and try to capture it for further generations. Visualization of identity values through the screens is becoming an essential feature of the technogenic civilization. Taylor (1992) calls it a politics of recognition when the desire to be considered as a value on both local and global scale leads to stereotyping of cultural identity in small-nation cinema (Hjort 2007). The reality today is that the concept of a “national film” seems to be extremely vague because globalization manifests itself at all stages of the film production beginning from language of the script and till settings and landscapes choices (Hintjens 2008). With regards to national film production, globalization brought different tools for transmitting narrative of identity through landscape. Due to modernization and transformation of the natural features of landscape into new innovative space for people, the question of globalization and its influence on national landscape stands quite forward in contemporary geography study. We do not know if the landscape will be the same is 10 years and what is going to happen to natural feature, therefore capturing it through cinema and encoding local context of contemporary society is a great way of sharing and creating global knowledge.

Cinema can be considered as one of the forms of contemporary identity-making process. Nowadays mythological technologies are actively used in the creation of specific identity in the films. The main purpose of the screen is to wrap each viewer into this conventionally created virtual reality with variety of identity references (Hintjens 2008). Therefore, an individual unwittingly becomes “embedded” into the context of this reality, which represents a system of social and cultural values of different geographical location or community and at some point, it becomes an integral part of his/her inner and outer outlook.

Globalization patterns influence the way people evaluate a landscape in the film (Andrews 1999). An important part in it is that some of the landscape features nowadays reflect essential and unchangeable identity properties as well as socially constructed ones under global influence (Hjort and Petrie 2007, p.7). This can be explained by human desire for a change and at the same time a desire of belonging to something pure native and dear. In this sense, small nations, as like in Nordic countries, are trying to keep up with global trends as progressive nations, and at the same time preserve their Nordic heritage which is unique and original. Creating a set of national clichés, such as landscape references, identity

features, cinematic language, Nordics are focusing on original pattern of collective expectations and experience itself, an imprint of the Nordic culture (Syvertsen et al. 2014).

Moreover, the concept of identity takes on a variety of meanings in terms of spatial and temporal transformations: “*Nordics are tend to create their own cultural cluster of meanings*” which goes along with global dimension as well (Andersen et al. (2007, 14) in Syvertsen et al.). In terms of narrative, small nation cinema is transparently addressing their aspects to a global audience and trying to answer questions which anyone can relate to no matter of their geographic location (Norðfjörð 2007). Putting an emphasis on the human being and its identity as a center of narrative, Nordic filmmakers are making their works transnational and accessible to foreign viewers.

In “Small nation, global cinema” Hjort mentions creation of unique Nordic communicative space as counter-globalization action of small-nation cinema (2005). An idea of exploration of cultural heritage of Nordic countries through cinema can provoke new wave of social development and interlace present and the past (Hjort 2005, p. 159). Considering the peculiarities of identity and landscape in Nordic countries, filmmakers are using common cinematic mechanisms to promote and present their small-nations on transnational scale.

Visualization of the information through the screens became a common way of communication for most people. Avoiding the old transmission of the meaning through artist - artwork - artistic perception, now it is corrected by the mediator in each of the stages and it is the screen (Schwartz and Ryan 2003). Cinematic globalization in the North considered as a real challenge to filmmakers who are trying to preserve “true” Nordic identity in their films and at the same time being heard and understood by the rest of the world. It is hard to define only positive or negative influence of screen culture on small nation cinema and culture in identity development perspective because our society has never in the whole history been more connected and transformed as today. Over all, only because of globalization, the opportunity to see and feel Nordic identity and landscape became real for practically anyone with a computer and internet.

Small nation cinema provides a great opportunity for creating diversity on the screen through identity and landscape expression (Hjort 2007). Globalization challenges

individuals and their traditional structures of society, given an opportunity to consider both local and global identity, people are to choose which pattern to follow and it is both great and challenging opportunity for individuals and local communities (Hermans and Dimaggio 2007). But on the other hand, it seems like globalization is washing away the essential part of Nordic identity while trying to fit in transnational context. This makes Nordic filmmakers to invent new ways and mechanism of transmitting the uniqueness of their identity on screens. Global information and knowledge development represent a crucial challenge for humanity but also an opportunity to get a better understanding of what is our “self” and “identity” not only on local but a global level as well.

IV. Methodological Framework

A thorough study of concepts of “identity”, “landscape” and a question of global influence on small nations requires the application of an integrated and multidimensional approach, which includes cinematographic, sociological, discursive, geographical and comparative analysis. Qualitative research toolkit includes huge variety of techniques with a basic principle of obtaining data through social settings in selected geographical space with certain relationships and responsibilities (Dowling 2016). That will provide wide range of data for analysis. Speaking about the means of approaching and understanding cultural code imbedded in a landscape it is important to mention the fact that there will always be an issue of subjectivity due to the different cultural and emotional backgrounds (Smith 2010). Qualitative methods are a big assert when it comes to unfolding such concepts as “cultural identity”, and “global influence” (Murashova 2019) and deep understanding of reasons and personal motivation behind human actions.

In order to build system of meanings of the research, I apply qualitative textual analysis for describing power relationship with discursive approach towards the interpretation of the main concepts of the thesis. Joining spatial and temporal relationship into landscape discourse forms social meaning of identity and discovers its essential part (Foucault 1972). Another valuable assert of the qualitative approach is deep engagement with object of study and ability to find out more details in order to create a bigger perspective on the researched subject. Visualization through the film provide particular temporal or spatial context and qualitative tools help to interpret it to the full. Films shows us how people live and exist in certain geographical location, how they communicate through the lens of camera bringing discourses of different understandings of Nordic identity across ethnic, gender and socioeconomic boundaries.

The research goal is to unfold the interconnections of film landscape and identity in Nordic social construction through visual assessment and textual analysis of Nordic films. These methods will help me to find answers for two main question of the research:

1. How does globalization influence small-national cinema and change the techniques for transmitting local identity?

2. Is it possible to capture Nordic identity in the form of the cinematic landscape?

In addition, I posed sub questions for expanding the discussion, among those are: How cinematic landscapes transmit the concept of “Nordic identity”? Why Nordic filmmakers choose certain landscapes and what are key themes are represented by them? How global screen culture influences Nordic landscape and communicative space transformation?

Considering variety of cultural analysis from the perspective of a “outsider” I pay a lot of attention to ethical questions of my research paper. Cross-cultural research is an exciting opportunity to study another culture from my own perspective through the prism of academic literature and visual images. Hay bring up the “moral imagination” as one the tools of geographers doing qualitative research (2010, p. 35). Awareness of cultural research ethics includes deliberated reasoning behind the discovered data and a respectful way of its communication to a wider audience. Due to the nature of analysis it represents my personal critical examination of chosen Nordic films and outlook towards the concepts which is based on broad, topic related literature search and review.

In this chapter I elaborate on strengths and weaknesses of secondary data usage in my research, reasoning behind my choice of Nordic films and how to make sense of landscape and identity through textual analysis with discursive approach.

i) Pros and cons of textual analysis of secondary data

Secondary data research has certain limits associated with the availability, adequacy, accuracy and sufficiency of the data. The main problem for researchers using the secondary analysis method is the comparability of previously obtained results. It is a separate methodological problem to determine the reliability and comparability of data obtained by someone else (Cope 2016). A large number of studies are carried out as part of the individual solution applied problems in different geographical regions, cultures or institutions. In some of these cases, data was produced on purpose for specific needs of ideology which therefore questions the pure nature of the data and its application. Another con is disability to figure out the methods which have been used in gathering the data. Not

to forget that the data obtained was most likely collected accordingly with the author's theoretical position which can differ from mine.

Being a cultural artefact, secondary data is perfect for elaboration on globalization of identity topic. Among the strengths of secondary data analysis Clark highlights proven quality and reliability and relatively cheap way of getting data for primary research (2005, p. 58). Besides, I can choose the specific range for analysis within three overlapping fields: geographical location, historical and social-economic settings (Clark 2005). Due to the fact that the concepts of the research are quite hybrid, secondary data will allow me to analyze landscape and identity from national-scale perspective of a certain area, in this case Nordic countries. Taking into consideration not-static nature of secondary data, it will be easier to discuss changing and dynamic concepts of landscape and identity in global perspective. In addition, secondary data allows to see the difference in special and social contexts of the research.

When I use sources in Nordic languages, which is foreign to me, I can miss on some details during translation as well. But due to the nature of material of analysis it becomes easier to implement secondary data. Using Nordic films, I assume that the authors use "language of cinematography" which makes their work accessible and analyzable. Narrowing down the time to years 2015-2020, I make sure that the context of the film is relevant with contemporary reality. In addition, I analyze critics' film reviews in order to get the whole overview on the data. Israel and Hay introduce "critical reflexivity" as great tool for analysis which is difficult but rewarding (Hay 2016, p. 34-35). Awareness of cultural codes imbedded within a landscape involves deep theoretical and ethic engagement with a secondary data. Crucial point of the process is to stay neutral in discussion and offer as much analytical perspectives as possible.

ii) Reasoning behind film selection

I have chosen three film from the period of 2015-2020 which have been produced in Nordic countries and by Nordic filmmakers. These are

- “Rams” (Hrútar) of 2016 by Icelandic film director and screenwriter Grímur Hákonarson,
- “A white, white day” (Hvítur, Hvítur Dagur) of 2019 by Icelandic director Hlynur Pálmason
- “Sami blood” (Sameblod) of 2016 by Swedish, Southern Sami director and screenwriter Amanda Kernell.

Modern visual culture is an effective toolkit for the complex study of individual development through the surrounding world in its social, psychological, artistic and intellectual dimensions (Arnaut 2017b). Taking into consideration following criteria, I have tried to choose the most prominent works in terms of visual representation of Nordic identity through the landscape. Among the criteria for selection of Nordic films a strong protagonist profile as two stubborn brothers in Rams united by farm heritage and free spirit; this point is mostly chosen because of common myth of strength and strong will of Nordic people as ancestors of free spirit and courageous Vikings (Østergård 2002). Therefore, the protagonist is supposed to be an individual who is going somewhere in terms of personal development and achieving outer goals. Another focus is an interdependent connection of protagonist and the landscape, like for example, in never-ending season change and mental struggles of an Icelandic policeman in “A white, white day”. Considering the connection of the main character and the landscape I take into consideration a communicative space which is being built through these interactions. Besides, choosing the most recognizable landscapes, I refer to small national cinema signals which are available for transnational audience to understand. Through highlighting the concept of identity and cultural belonging within Nordic counties themselves I analyze the relationship of the landscapes and Sami girl who is forced to abandon her indigenous identity for the sake of new Swedish society. This also focuses on perspective of local influence of globalization and true identity abandoning.

Even by looking at the film posters at Picture 1, it is easy to notice strong connection of the protagonist with the landscape behind. In this sense, the feeling of the landscape as a power which embrace protagonist’s struggle and turns them into new self and unfold their true identities. The choice of such poster can be considered as desire of a filmmaker to stress the meaning of a landscape in the formation and development of the main character.

Figure 1. Film Posters



All the films have been presented in the international film festivals what makes them a subject to global discussion and evaluation. These films represent independent, contemporary perspective on important issues in Nordic society, including the problem of globalization influencing small local farming communities, the issue of indigenous people's self-identification and not the last to mention, mental pressure from modern trend of being "alike". Through the films it is easier to read and decode cultural peculiarities unfold global influence on identity and landscape. These films have played a great role in the development of contemporary Nordic image through reflecting complex and contradictory social processes and exerting a constant impact on the socio-cultural change on a global scale.

iii) Making sense of identity and landscape trough visual assessment and textual analysis

In 21st century the landscape became the new text for exploring the narratives of contemporary society, its metaphors and connections with geography (Lukinbeal 2005). And one of the main tools for film geographer is visualization. It can be maps, paintings, pictures which represent the narrative of one's location. Visual knowledge and its critical assessment is vital for analysis of landscapes portrayed in films (Aitken and Craine 2005). Through critical assessment of visual image and combining it with key-themes, I focus on power relationship between identity and landscape which are imbedded in social settings of Nordic countries. Choosing the method of textual analysis, I apply multidimensional approach to visual landscape and place it in the textual utterings (key-themes) which are

relevant to the concept of Nordic identity. Prior focus of critical assessment lies in the visual perception of chosen cinematic landscapes and then assigning key-themes to them.

Following Aitken's suggest I started analysis process with watching the films and studying historical and geographical contexts of it (Aitken 2005). In case of textual analysis, I come back to the film as often as possible, in order to capture different reflections at different stages of research. Besides I follow my reflections in the research diary in order to understand my examination of the concepts throughout the analysis. For example, the first viewing usually forms basic impression of whether it is likeable or not, it also builds emotional connections to film's protagonist, narrative and landscapes. More I engage into seeing the landscapes in the film more efficient data it brings to the research. An important part of textual analysis is to position myself within theoretical framework on the landscape and identity constructions. Theoretical standpoint brings transparency to methodology and often clears up analytical discussion of the research (Clifford, French, and Valentine 2010, p. 17-24). Following social constructivism ideas of a landscape, it is obvious that it comprises a metaphor for geographers to understand space, cultural context and role of a landscape. In this case, textual analysis deeply connected with process of "signification" when certain landscape is given additional socially constructed meaning. Semiotics can be also used in order to understand the landscape through decoding inner message within a particular landscape (Aitken and Craine 2005). Interesting fact is that the sign which is introduced through the context also can be defined as a single, indissoluble unity of meaning and manifestation. Therefore, landscape basically represents nothing without social or cultural settings.

The space can be conceptualized only when one is deeply immersing self in other human experiences. Often film landscape represents much broader ideas of identity, ideology or cultural code. In many cases it helps to determine the main message or a theme of a landscape to take into consideration a subtext of a landscape. But what to be considered as a landscape and how to find it in the film? Lukinbeal suggest to treat a cinematic landscape as "a space of action where drama unfolds" (2005, p. 6) taking into consideration that it should not steal the show and let the protagonist exist in the social context and dialogs with others. Landscape usually sets the geographical narrative of a film, and in case of Nordic production everyone expects big mountains, sea or a lot of snow. Categorising Nordic

landscapes and framing it into specific cultural reference is the main tool of global screen culture. Expanding the spectrum of media influence helps to overcome geographic, economic, cultural and spiritual boundaries in order to create one communicative space.

In my analysis I apply “Nordic communicative space” concept which was introduced by Hjort (2005) in “Small nation, Global cinema”. Referring to creation of Nordic heritage in cinema, Hjort highlights the importance of constructing common communicative space through national heritage and contemporary concerns of people in small nation countries like Denmark, Iceland or Norway (2005, p. 159). The need for Nordic communicative space emerges when the small nation cinema appears on transnational arena and competes with other productions due to globalisation of cinema. In fact, global screen culture pushes Nordic countries to establish their own unique communicative space, easily recognisable everywhere. Does Nordic communicative space truly focus on bringing the best of small nations or building framed outlook reachable for transnational audience? Another interesting argument is that Hjort calls Nordic communicative space a “counterglobalisation” move from Nordic countries in order to represent themselves on a global area as independent and unique.

Selected films and certain landscapes can reveal coded information about historical and cultural background of Nordic society, its “shape” and “purpose” (Dentith 2015). Apparently, a landscape is a raw material which is waiting for an artist to capture it and create the inner message for the others. With no doubt, every landscape in the film has purpose and structure. Without cultural and historical background, it turns into shapeless features of nature and has nothing to say to the audience. Andrews suggest following factors of landscape organization which I have considered for the analysis (1999, p. 5):

- Outer boundaries which give the “definition” and landscape framing;
- Relation to non-landscape (e.g. human figure, action, human-made artifacts etc.)
- The discourse /theme or argument behind the landscape.

Accordingly, through visual assessment and textual analysis of landscape structure, the features of Nordic identity can be unfolded through organization of cinematic landscapes in the film. Let’s take as an example of landscape organization form Figure 2. The discourse

frames the landscape through the camera lens and gives us the information which the filmmaker wanted us to see. It usually involves geographical location or some spatial relations of the protagonist and the area he/she inhabits. Non-land scape relation represents the space of action which was mentioned earlier by Lukinbeal, this relation transmit the main theme of a landscape and unfold the narrative for the audience. For instanse the cinematic landscape with the farm in the middle of mountains represents the theme of civilization of wilderness by mean of agriculture and development. While choosing the landscape for analysis I was primarily focusing on nature-human interactions in the scenes in order to be able to capture human relationship with certain Nordic landscapes. In addition, I tried to pick up some of the most stereotypical landscape for Nordics in order to show globalisation influencing small-nation film production.

For critical assessment of identity through the landscapes, I have created a visual figure for each film. This helped to create neat and clear structure for critical analysis. Chosen landscapes, non-land relation and key-themes of each narrative closely related to the concepts of landscape and Nordic identity. Putting words behind each of a landscape, I am trying to make more sense out of it, so the readers does not have to watch films themselves. Besides, identifying key-themes will help to systemize the knowledge and make sense of landscape and identity interconnections (Cope 2016).

The figure includes four columns which are a number of landscape cluster, a landscape definition, non-land scape relation and key-themes. Number of landscape cluster will make it easier to guide the reader through the analysis and build up correct references. Landscape definition includes a selection of the cinematic landscapes which are united by a common theme or method of landscape framing. For example, in Rams (2015) many of the landscape are captured through open windows and doors, this defines the boundaries for the views, give a proper definition to natural features of a landscape. Non-land scape relation captures the external sense of something or someone belonging or existing within certain landscape. And the last part is theme or discourse of a landscape, which represents the narrative and the main idea behind chosen framed landscape. In order to create the categories for thematical division, I have captured cinematic landscapes in the film and through the narrative confronted them with certain features of Nordic identity. Following patterns of Nordic construction of identity, I used the landscape is as an important resource for

communities in “maintaining a sense of national or ethnic identity, in which they express their nostalgia for the homeland” (Lew and Cartier 2005). Among common Nordic landscapes are wide mountain with snow on top of it, endless wild fields, deep and dark forests with green pines. Even reading through the landscape gives a great feeling of a certain type of identity belonging to all these settings but visualization of it has much more power.

Assessment and classification are the most challenging part of the study of the aesthetic value of landscapes. Until recently, the ability to determine the type of landscapes was laborious and required field studies as a part of data gathering process. The development of computer technologies makes it possible to access landscape visually basically from any point in the world, evaluate its characteristics and perform analysis. Besides, globalization and screen culture also contribute to the possibility for filmmakers to build up the landscapes of any complexity and layout in the films in order to transmit the meaning to the audience.

The landscape as signifier represents the form in which the sign is transmitted, it can be endless sea, huge mountains with snow on the top and what not. These can signify different cultural codes formed by global film industry and contemporary screen culture. Discourse analysis of certain signs in the film discovers the nature of one landscape connecting it to other cultural phenomena in Nordic society. If we refer to a landscape as a sign of some sort of identity feature then it becomes real to understand its power relation and interconnections. It is not easy to determine main idea or theme due to its multidimensionality and multifunctionality of the phenomenon itself. Therefore, the analysis mechanism is essentially reduced to following stages first find the key-theme or sign through signifier in the context, then determine its nature; make groups and reveal the meaning of both individual and their group through analysis (Dentith 2015). Due to strong theoretical framework of the research, I managed to conclude several themes for each landscape cluster. In some cases, the themes were interlaced even though the tools for their representation are different in each film. This can support the argument of common Nordic identity represented in selected films.

The main part of analysis is critical assessment and connection of the main concepts of the study – “identity” and “landscape”. Through textual analysis with discursive approach it is possible to interlace properties of cultural and social geography in order to come to cross-disciplinary conclusions (Aitken 2005). Being more specific, Parker defines discourse as an interconnected set of texts, as well as the practices of their production, distribution and reception, which together form objects for analysis (1992). Foucault approach to the discourse can be described as a complex and differentiated practice represented by the unity of the linguistic form of the text, the meaning of the text, as well as a complex action (such as a communicative act). Archeological approach refers to rewriting history from a new point of view – describing discourse as “practice, in its density and practical materiality”, analysis of social systems of different spatial and temporal spheres of life and society from the point of view of the prevalence of certain discourses, subordination of various discourses to each other, specific types of discourse (1972).

In this paper, as a discourse, I study contemporary selection of Nordic films and their narrative in terms of global screen culture. One of the strong features of discursive approach is possibility to interlace the social-constructivist theory and explore the connections between text, discourse, and context. Despite the fact that studies differ significantly depending on the degree of combination of text and context, discourse analysis assumes that it is impossible to separate discourse from its broader context, and has various tools for analyzing texts as expressions of the discourses in which they are integrated (Grant, Keenoy, and Oswick 1998). It is impossible to consider all aspects of discourse and therefore I inevitably forced to choose a limited set of texts for research tasks. Anyway, this approach allows to consider discourse surface where various codes are often used for constructing social and geographical meanings (Daniels and Cosgrove 1993).

Taking into consideration the fact of producing a certain type of reality, while applying a discursive approach to textual analysis, it is essential to keep in mind to my role as a researcher in the constitution of categories and boundaries that produce reality of a certain kind. My role here is not to create a specific and globally recognized type of identity in the landscape but rather read though and try to understand existing categories in the contemporary culture and society of Nordic countries. Sorting out the landscapes into key-

theme categories will help to provide categories to which readers can relate to and follow up through the paper event if they have not seen the films.

In case of power relation there are several points of methodological discussion to be brought up. First, giving a respect to people who are consider themselves one's representing and carrying Nordic identity, it is important to mention the fact that I am an outsider who has been living in Nordic countries for quite a short period of time. Therefore, my observations and conclusions upon the researched topic are quite subjective and supported only by academic research of my colleagues of human geography field and others. Being involved in identity research, I fully comprehend my responsibility as a researcher and all ethical issues related to the topic. In this paper, I evaluate and elaborate on the landscape – identity connections only for pure research purposes. Secondly, the only way of getting quality data for research and dealing with subjectivity is by means of using critical reflexivity as main tool for analysis and landscape assessment (Dowling 2016). Taking into consideration my “outsider” qualities and broad cross-cultural, the possibility of overlapping racial, gender and socio-economic characteristics can bring surprising and unexpected conclusions for research and it is one of the strongest sides of qualitative research.

While building up methodological apparatus of my research I tried to consider all important aspects of qualitative research in human geography. Carefully choosing the landscapes and critically reflecting upon them seems to be the best way of dealing with subjectivity due to the nature of the topic. Considering the depth and intertextuality of the main research concepts, I pay a lot of attention to ethical issues and power relationship in my analysis. Due to the cross-disciplinary nature of the research, there is strong connection with other study fields such as cultural geography, anthropology and film studies. Thus, the integration of the different approaches of geography research leads to the strengthening of an integrated approach, which is in high demand in the era of globalization. The importance of multidimensional, critical assessment of identities through the landscape is highlighted in Aitken's works in film geography:

Some filmmakers take local nuances and re-write them with global impact and therefore local actions can change a global corporate structure (Aitken and Dixon 2006, p. 334).

Qualitative research of the contemporary Nordic identity shift through small nation film industry allows to access multidimensional variety of data through textual analysis and visual assessment of selected films. The influence of screen culture on small nation cinema is based on the evaluation of the degree of globalization evidence in certain areas of human life relevant for Nordic region. The discussion about global influence on local identity and global shift of Nordic communicative space in small nation cinema bring up new perspectives to the study of globalization impact on local communities. Critical assessment of cinematic landscapes is a great opportunity to analyze socio-cultural aspects of chosen area and discover the meanings they produce in the transnational communicative space.

V. Nordic Identity Through Communicative Space: Landscape Analysis and Discussion

In the era of globalization, small nation cinema tries to incorporate global trends with local “views” in order to reach out bigger audience and make the production profitable. The only way of doing it successfully is creating something distinctive and “anomalous” even among other Nordic neighbors (Norðfjörð 2007). Nordic films are performing quite remarkably on the international arena, including big film festivals, putting forward unique domestic features and social-political realities (Hjort and Lindqvist 2016). Due to increased demand for locally produced films, more and more public is engaged into exploring new countries through screen culture. Nordic filmmaker are the ones who not afraid to capture and transmit national issues through setting global against local – in some cases it is the only way to claim their existence and visibility in global film industry. In this chapter I present critical textual analysis of three Nordic films produced within 2015-2020 timeframe by Iceland, Norway, Sweden and Denmark.

The analysis covers several concepts which are relevant to discussion of landscape, including Nordic identity, communicative space, screen culture and globalization. While approaching the landscape for analysis I have been focusing on different human experiences and perspectives which produce cultural constitution of a landscape as prior source for discussion (Andrews 1999). In analysis I elaborate on critical perception of the landscape in terms of identity and its connection to Nordic communicative space. It is obvious that for each region certain assessment techniques should be developed along with common approaches since the properties of landscapes are different in natural complexions and their value for people. The estimating of the aesthetic properties of landscapes can be associated with some difficulties, since it is necessary to consider both the objective criteria of the landscape properties and the subjective criteria for the perception of personal experience of individual (Holloway and Hubbard 2001).

i) Rams (2015) and dilemma of landscape framing and communicative space in Nordic countries





In generally, landscape represents a raw material which is waiting for an eye to be captured it and coded to create a layer of meaning. Every landscape in the film has purpose and

structure. Without cultural and historical background, it turns into shapeless features of nature and has nothing to say to the audience. Andrews suggest following factors of landscape organization which are to be considered for its analysis (1999, p. 5). Outer boundaries which give the “definition” and landscape framing, relation to non-land scape (e.g. human figure, human-made artifacts etc.) and the narrative/theme or argument behind the landscape. In this part I follow Andrews’ structure and unfold Nordic identity through the landscapes presented in featured in Icelandic film “Hrútar” (Rams, 2015) through communicative space and framing.

The story of two brother farmers is unfold in the middle of wild Icelandic landscapes where they peacefully live until the scrapie disease hits the area (Hákonarson 2015). The narrative is focused on small farming community in Iceland which coexist with environment and enjoys their life alongside with high mountains, wide fields and clear sky. Due to the deadly disease transmitted unknowingly in between the farming community they have to kill all the sheep and wait for two years for the land recovery. Being pressed by vets from the “big city”, local community is facing a big challenge of their connection with the land and the work they are doing here. The local community is represented by two brothers in conflict Kiddi and Gummi who live five feet apart and have not been talking for almost 40 years. Due to challenging situation with unique Icelandic breed one of the brothers, Gummi, courageously decides to keep the healthy stock in his basement in order to save it. As the time passes by this secret becomes revealed and the vets are on their way to kill the stock. Leaving the dispute aside the brothers are reuniting in order to save their sheep and rebuild family relations.

Throughout the narrative, Hákonarson locates brothers on one side of a river and the other farm community on an opposite side. The long distance from others formed their image as isolated, devoted to their work men who behave themselves like children when it comes to family communication. It takes time for brothers to “reach” the town for a coffee, hospital or rams contest. This also creates some physical boundaries for them and makes them isolated form the community in terms of communication and building up good relationship. Brothers are living far away and their only connection with other inhabitants of this area is the bridge over the river which takes them to the town. The civilization of the landscape assists the protagonists in reaching out and becoming a part of a bigger community. The

communicative space of the protagonists is physically limited with a landscape of the bridge and the river. What would they do without this connection to others?

Figure 2. Rams (2015) key-themes for textual analysis and landscape organization			
№	Landscape definition	Non-land scape relation	Themes
1		Others (strangers from the south), they obviously do not belong to these landscapes.	<ol style="list-style-type: none"> 1. Global and local interaction 2. Community identity 3. Nordic communicative space
2		Farm in the middle of a mountain, cars, fences and technical equipment brothers use to manage the land.	<ol style="list-style-type: none"> 1. Civilization of landscape 2. Human-nature relationship 3. Geographical bordering
3		Snow blocking the way of the protagonist; cold and bad weather.	<ol style="list-style-type: none"> 1. Human-nature relationship 2. Transformation of identity
4		Landscape framing through doors, windows. People are a part of a scene but power relation with landscape are not reciprocal.	<ol style="list-style-type: none"> 1. Landscape framing 2. Cultural bordering and ordering 3. Reflective prism of Nordic landscape 3. Identity and landscape dilemma

Would that make them hermits? Is their identity dependent on farmer community they belong to? Through that these details it is possible to trace character's identity formation and development.

One of the central concepts for analysis of this film is the Nordic "communicative space" which was introduced by Hjort. She brings up deep cultural and geographical connections of Nordic heritage retained in small national cinema in order to portrait true and unique identity in the film and make it reachable for transnational audience (Hjort 2005, p. 158-160). There are different ways of its transition such as cinematic landscapes, cultural references, places and spaces in the film. For instance, in *Rams*, Hákonarson used all potential of the Icelandic nature to transmit the identity of the main characters. Field fences, bridges and farm are showing brother's communication habits which are a part of their relationship with physical and social environment of location – the landscape is a visual representation of this relation (Andrews 1999).

The story of two brothers who have not been talking to each other for 40 years even though they live five feet apart from each other and do sheep farming is immersed into picturesque Icelandic landscapes. The way we see them in this natural surroundings describes their social borders and geographical belonging of the protagonists to this very space (Smith 2002). The clothes they wear, the way they treat the environment around them – all shows how dear and close protagonist with the landscape. The type of a landscape can unfold protagonist's belonging to national identity. Sörlin is sure that attractiveness of a landscape is directly connected to national memory and collective image of a country formed throughout historical and cultural processes (1999). For instance, when the bank representative from the big city is trying to assimilate to the surroundings of a farm, the author shows us his inability to naturally belong to this very landscape (Figure 2, №1). They follow the idea of an internal "other" as a deliberate positioning of their community that is different from the rest, including national norms and values. The process of realizing the difference between them and "the others" establishes strong farming community ties based on geographical location and cultural belonging. Here, landscape being a medium between human and natural, the self and the other, deeply rooted in drama's narrative and Nordic communicative space (Andrews 1999, p.15). Sense of belonging to this landscape makes Kiddi and Gummi a part of a bigger notion of identity. The filmmaker in this case

articulate their identity through the landscapes and brings his own perspective on Nordic communicative space.

The collective approach to identity describes its remarkable aspects through collection of unique features such as landscapes, culture and organizes it into united notion of a nation (Sörlin 1999). For example, Icelandic identity features of a landscape are shown as open, rebellious and free, just like the main characters of the film. Using wide and unreachable landscapes, the author transmits identity features through his characters and geography of the film. To a certain extent the emphasis on collective mindset is also a big part of Nordic identity.

According to Krivtsun, an individual is always seeking for human nature features in the physical world through feelings and thoughts of pictorial images, therefore the act of self-identification happens via the “illusion of possession of this world” (2006, p.64). In the film, Nordic landscape has been transformed and “conquered” by two brothers in conflict Kiddi and Gummi (Hákonarson 2015). They lived there from childhood, they run a farm, they own sheep and land itself. From Andrews’ point of view, they made the landscape dependable on them through inhabiting it and settling sheep farm there: without them it would be complete wilderness and space silence. The theme of civilized landscape is opposed to the wilderness around the household, the way the landscape is physically transformed tremendously influences small nation societies. Often anthropogenic change in landscapes has a significant impact on the formation of the community and the way landscape is perceived, it is closely related to the presence of accents on historical and cultural and aesthetic value. Limitless fields and high mountains landscapes are the best possible way to express the unswerving gravitation of Nordic people to break through into unknown spaces, which is a part of unceasing human instinct to civilize new geographical spaces. According to Fromentin (1996) the landscape corners of the northern countries “with water, forests and sea horizons” are fitting into a global scale because they represent “a whole universe in miniature” (in Kapor 2005).

No landscape exists without a frame – whether it is a painting, picture or film landscape. Many shots of the film are built through framing certain landscape with cultural references. Landscape as “work” and “doing work” still considered as a prominent feature of Nordic

social construction (Rykiel 2017). Civilized landscape as a man-made product may include central essence of identity as tradition and custom but it has features socially imprinted in it. The image of a household in the middle of a landscape unfold the idea of “tamed wilderness” brought up in “Landscape and Western Art” (Andrews 1999). The idea is formed around the landscapes which have been civilized by people and for people. The transformation of space is a universal human need and an inevitable result of various activity such as the manipulation of "nature" through the development of agriculture, architecture and landscape work (Friedland 1992). Precepting such landscape as “work” and “doing work” reflects the nature of it. Civilization of the landscape is transmitting the possession of land by the protagonists. They are mutually dependable: brothers cannot live without their farm and land and the land by itself is wild and forgotten. Making a social landscape of it they mirror their identities and cultural peculiarities.

Many cinematic landscapes are captured through open doors or windows (Figure 2, №4). Possibly, it can be referred to geographical and cultural bordering of protagonist’s identity within the life situation they are in. Being in conflict with each other, brothers are trying to build up boundaries not only through their relationship but also through physical landscape. Therefor the landscape is becoming a part of their psyche throughout the narrative (Aitken and Dixon 2006). Fencing, bridges, snow, small houses signifies the never-ending inner fight of the protagonist with themselves and natural environment. In addition, framed landscape refers to cultural bordering.

Through the landscape framing in the film it is obvious that Iceland as a small nation country is squeezed between global and local norms and therefore self-identification becomes a main issue. Group of landscapes number 4 (Figure 2) demonstrates the shot framing which may also define “the outer” gaze on the communicative space where the landscape as a way of seeing contrasted to the landscape of practice (Lukinbeal 2005). Performing the way global society looks at the small local communities of Iceland. As Helgason stated that “Iceland is the kind of a country that sometimes there and sometimes it is not” therefore the times when it is representing Iceland through cinema it has to be specific and unusual for global audience (Norðfjörð 2007).





ii) Globalization and screen culture in Icelandic Hvítur, hvítur dagur (2019)

In “A white, white day” the protagonist is a family off-duty policemen whose wife died in the car accident and he is pulling his life back on with building a new house and creating a peaceful, isolated space for himself and his family (Pálmason 2019). With some time, Ingimundur starts to suspect another local man in having an affair with his wife before she died and this idea drives him crazy and occupies him all over. Dealing alone with this idea and being isolated from the geographical point of view, makes him do brutal choices in terms of choice of methods for bring the truth to the surface. Transformation from a loving grandfather into brutal and furious man under the influence of information flow which Ingimundur is getting is perfect case for analysis of everyday life Nordic landscapes, global screen culture and its influence on identity.

Variety called this film an important voice of emerging generation (Debruge 2020) and it has something to do with contemporary screen culture. Cinematic experience is an effective tool for building up a complex identity through development of a human being in the surrounding of social, moral, psychological and geographical dimensions. Among the main focuses on the narrative is grief and jealousy fight within protagonist’s identity. Analyzing the origins of identity, I take into consideration the concept of the social construction of reality around the narrative. Although in the process of identification, the protagonist mostly constructs himself on the basis of some knowledge, he also constructs the image of society, its reality in a certain social space.

Manifestation of identity through the landscape occupies a great place in the film. The structure of identity is dynamic and changes depending on how its constituent elements of it increase or, conversely, decrease. Just like a three-minute scene in the opening part of the film where the landscape transformation occupies the whole frame. Representation of masculinity transformation describes the medium of “received” identity as tradition and “socially constructed” one (Smith 2002). Through the landscape change we can see that Ingimundur is changing as well and the question is whether society influence this change, nature and relational space or everything? Process of globalization is integrating the external social space, enhance its identity differentiation, following the desire of humankind to achieve global unity while preserving cultural diversity.

Figure 3. A white, white day (2019) key-themes for textual analysis and landscape organization

№	Landscape definition	Non-land scape relation	Themes
1.		<p>House in the wilderness as protagonist's identity "temple".</p>	<ol style="list-style-type: none"> 1. Transformation of landscape 2. Transformation of identity through narrative 3. Civilization of a landscape
2.		<p>Physical framing of the landscape through human-made objects; Nordic communicative space boundaries.</p>	<ol style="list-style-type: none"> 1. Landscape framing 2. Cultural bordering and ordering 3. Cultural outsider 4. Reflective prism of Nordic landscape
3.		<p>Human is the main source of a landscape transformation and civilization of wilderness.</p>	<ol style="list-style-type: none"> 1. Dimensions of landscape 2. Landscape as doing work 3. Civilization of a landscape
4.		<p>Observation of life events through the screens/others perspective on it.</p>	<ol style="list-style-type: none"> 1. Global and local interaction 2. Screen culture and Nordic identity 3. Landscape and identity

It is hard to realize without changing the perception of common cultural paradigm of human development. In this part under society/others I also consider “contemporary screen culture” of getting the knowledge from visual sources which are created and verified by the global society and agenda.

In several studies it was proved that Nordic media sector was extremely globalized (Syvertsen et al. 2014) and this can only lead to huge transformation of Nordic identity through adaptation to global screen culture. The way the main character learns about an affair is very important for globalization perspective of this research. His main source of knowledge are old pictures left from his wife and video recording which he watches on the tv. He gets himself mentally caught and bordered by screens and framed landscapes. Only these things are needed for Ingimundur to make conclusions and therefore transform his attitude to his friends and family. The contrast of a family man who is always there for his favorite grandchild – Salka and his masculine cruelty in front of her, reveals the controversial struggle of the inner “true” identity and the one which has been formed under “the screen” influence. Having a tremendous force, it fills Ingimundur with fear, forcing to create identity borders somehow limiting, ordering, taming him, this is what screen culture fights for, the power it seeks to seize (Foucault 1972).

Landscape number 2 in the Figure 3 describes a huge influence of the screen culture as a source of information and collective ideology development in the film. Without human contact, Ingimundur’s window to the world and the truth is the screen and his own imagination which determines the possible interactions and the complexity of Nordic social construction. In addition, his identity is also transformed as a result of social and spatial interactions between him and other people of the area. Nordic narrative is minimal, it mostly focused on seeing, hearing and touching (Norðfjörð 2007) and drama of “Hvítur, hvítur dagur” is a great proof of that. Putting the emphasis on personal character and nature around him, the author captures Nordic identity through cinematic landscapes. Ingimundur’s reality is constructed by the traditions and meanings adopted in a given society or environment in which the individual was formed. The destruction of this environment also means the disintegration of social reality and, accordingly, the identity of the protagonist (Batirev 2009).

Landscape framing through the man-made objects such as windows, doors and screens reflects the limit of people's everyday experience due to different geographical location (Smith 2002). Different perspectives create quite subjective realization of the process in general but on the other hand the film itself is a product of one particular filmmaker and his communicative space transmission. Capturing the moveless landscape into the man-made object the filmmaker poses a question about stable or dynamic nature of identity. Framing the scene and specific landscape supports the narrative of screen culture presence in everyday life of Ingimundur (Schönfeld 2002).

Geographical imagination represents a powerful tool for connecting different aspects of identity and landscape in a visual format. Describing the relationship of these two it is important to remember historical and cultural connections of the concepts. Having a character, a landscape expresses particular nature pattern combined with cultural factors (Andrews 1999). The landscapes are often presented through the windows or as a reflection in them. The landscape is haunting the protagonist wherever he goes and whatever he does: it is sneaking from the police station window, spreads behind his back during work. The immense pressure of Nordic views is still and determined just like the protagonist.

In the film there are several prominent landscape characters, for example the landscape as reflection of dynamic change of protagonist. In the very beginning of the narrative there is about 3 minutes of pure landscape and its change which is happening through the time (Figure 3, №1). Ingimundur is building his "temple", a place of peace and grief where he is going to live alone after wife's death. Could it be his identity which he is collecting from small pieces, getting rid of the thing he does not need anymore, getting rid of the walls and turning them into "window to the wilderness", or it is just the settings of the lifestyle he is investing in. His physical struggle of civilizing the landscape and re-building a house for him and his family can be interpreted as a global challenge for people to fit in contemporary society. Ingimundur is trying to preserve the old landscape and stick to what is true but the information flow he is getting is driving him crazy transforms his identity through the narrative.

Bringing up the question of whether the landscape is a setting for the drama in the film or it is a part of a bigger identity perspective? Here, the landscape is definitely a big part of

main character's identity. Seeing a three-minute piece of landscape transformation in the beginning of the film, there is a sense of inner fight and difficulties with self-identification. Going through this process the protagonist discovers new aspects of himself and the natural world around him. Screen culture plays an important role as well; due to the complexity of the identity concept, often connections that arise between various components of Nordic and Global social constructions are in continuous interaction both permanently and temporarily, in addition, they are directly dependent on the circumstances arising in the process of self-identification (Hermans and Dimaggio 2007). Such connections are easier to notice within a particular film. The protagonist, as a typical Nordic man, has strong but peaceful features at the beginning of the narrative and due to the social and spatial circumstances he loudly manifests outrageous and wild features which have been provoked under the influence of a collective mindset.

iii) Sami blood (2016) and indigenous identity through landscape contrasts

Sami blood is a Scandinavian film about a young Sami girl from Lapland who, at her young age, faces cultural assimilation and racism with further transition into modern Swedish society of the 1930s (Kernell 2016). 14-year-old Elle Marja, growing up in a remote Sami village, attends boarding school for Sami kids where she learns Swedish language and culture. There she gets an understanding of city life and all its perks; therefore she decides to change her name to Kristina and go to Uppsala to get an education. Through the conflict with her family, physical struggle and humiliation as an indigenous person she finally moves to Uppsala and builds up her life there. Without the fear of losing her unique and original identity, Kristina absorbs new cultural orders and follows others' rules. Decades later we see old Kristina at her sister's funeral where she finally realizes the price she paid for trying to assimilate to a culture strange to her own. A woman who gets out of her own culture into a new world of big city life finds her peace only after returning back to her rural homeland after years of missing.




The film is built on different contrasts: old Kristina and young Elle Marja, city landscapes of Uppsala and rural Sami village, Sami heritage and Swedish modern culture (Figure 4, №2). This drama unfolds its narrative through wild and endless Nordic landscapes which are a part of the complex identity of the protagonist. The dilemma of belonging and cultural self-

identification can be traced via landscape change and interlacing. Wide and spacious Lapland, squeezed in bricks, polished Uppsala. Kristina is running from her cultural legacy through fighting with her own identity and land. The city on a contrary also can be reviewed as an environment but of a different nature (Schönfeld 2002). Construction of identity in this case is Elle Marja's relation to natural and urban Nordic landscapes of Sweden. Interesting to note that positive and first-sight impression of Uppsala is gradually changing as protagonists is facing cultural segregation and language barriers.

Landscape being an association of facts (Agnew, Livingstone, and Rogers 1996), reflects Kristina's imagination of freedom – urban landscapes are compared to rural and wild spaces. Nature dictates to protagonist a metaphysical and eternal state, a new existentiality, while the city is responsible for the non-contemplative state of the social and the momentary; and even if urban contemplative metaphysics does arise, it is certainly of a different kind. Though the narrative the protagonist is getting social signals of being a stranger and being excluded from a bigger Swedish city society missing all privileges of it like higher education, possibility to choose your own clothes etc.

Barth in Brubaker's "The social organization and political contestation of cultural difference", describes ethnic boundaries as the main category of social and cultural difference of contemporary society (2018). Taking into consideration the time-lapse of the film, focus on uniting people into one cultural cluster makes more sense. Back then, the tendency of being alike with the bigger society or more progressive one was a common thing. Only nowadays, growing anti-globalization trends are associated with the fact that some people do not want to be a part of a bigger global community, but rather a bearer of a specific ethnocultural, national identity (Moffat 2016). Different time brings different trends and this shift is a great example of dynamics of the identity concept throughout time and space. Burning Sami clothes (Figure 4, № 3), Kristina going through ritual where she gets rid of her past and therefor her essential identity. The ritual fixes the alleged efficacy of meaning, its effect on those to whom they are addressed (Foucault 1972). Choosing the way of constructing her new identity through new society she faces the most superficial and visible form of the systems of limitation. It defines the qualifications required by the "new society" including speaking manners, defining gestures, behavior, circumstances and other signs that should accompany the new identity discourse.

Figure 4. Sami blood (2016) key-themes for textual analysis and landscape organization

№	Landscape definition	Non-land scape relation	Themes
1.		<p>Individual is a center of Nordic landscape – culturally and socially</p>	<ol style="list-style-type: none"> 1. Transformation of identity 2. Transformation of landscape 3. Coming back to essential identity
2.		<p>Countryside – city contrast (clothes, architecture, traditions)</p>	<ol style="list-style-type: none"> 1. Contrast of culture 2. Contrast of landscapes 3. Global and local interaction 3. Transformation of identity
3.		<p>Breaking free from the identity framing – ritual; Sami clothes/urban outfits</p>	<ol style="list-style-type: none"> 1. Cultural identity 2. Belonging to a landscape 3. Socially constructed identity 4. Global and local interaction

Kernell puts the main character in the middle of all the landscape through the narrative (Figure 4, №1) (2016). Here she follows traditional Hollywood narrative pattern, in

addition she builds up the story in a way to tell the audience that “this is a film from Scandinavia and non-Nordic audience cannot exclude that fact”.

By doing that director places the Nordic identity of human being into a center of life course and prescribes it a major meaning within the culture. In this case, landscape represents kind of a prism through which the audience sees major aspects of Elle Marja identity. Following Aitken’s chart of landscape dimensions (2006), here the landscape is an actor in the process of transformation of Elle Marja into Kristina. Landscape is behind the protagonists being the front message to the audience about these transformations. Going through difficult transition from indigenous legacy into Swedish culture, she carries the struggle of self-identification through her whole life. Being a central focus – identity changes along with the landscape on the screen.

Throughout the life the landscape around is changing as we are but we always come back to the roots at some point. In *Sami blood*, cinematic landscape determines a lot of aspects of Elle Marja identity from teen years up to the senior age. While she is trying to adjust in urban society the landscape is adjusting as well, as a shadow of her identity. Unfortunately, as we see, the swift change of landscape does not particularly mean swift response from the identity perspective. Fast-paced transformation of the landscape and globalization make self-identification process much harder for people all over the world. Nordic identity is just one example in vast and never-ending challenge of “self” search journey. Having solid threshold of indigenous identity, it becomes easier for Kristina to remember where did she came from and where she always will be welcomed.

All three films represent strong protagonists’ profiles which are interdependent with Nordic landscape. Landscape as a tool for identity description plays a huge role in contemporary Nordic filmmaking. Being medium, actor and practice, landscape reveals the true nature of inhabitants of this particular geographical area through building strong connections to space and cultural features. Having different dimensions, Nordic cinematic landscapes represent rich and unique cultural and social diversity of all Nordic people, their distinctive approach to life and freedom. Of course, globalization creates previously undiscovered opportunities for the development of communities and individuals, but on the other hand, it also bestirs the crisis of self-identification and perception of local and global reality.

Destabilizing the identity, screen culture and global influence miss on contributing to the sustainable development of identity.

In global environment of ambiguity, new self-identification opportunities opened up for all the individuals, it has become a personal responsibility to define “self” and an attitude to the surrounding reality. Nowadays the search for “true identity” is based on sticking to the local essence of the space and acquiring global constructions within. Focusing on the socially constructed identity, the main source for an individual is social and cultural settings around. By addressing the organization of cinematic landscape, Nordic identity becomes complex and dynamic phenomenon of contemporary society on both global and local levels. Being represented in films through the landscape, identity acquires new features of both local and global screen culture.

Culture is primordial phenomenon of past and future world history. Its content and interaction with other individual cultures unfold the whole meaning of existence. Each great culture possesses a secret language of world perception, which is understandable to those whose soul belongs to this culture (Spengler 2006, pp. 169-170, 255)

VI. Conclusion

Nordic identity has many dimensions due to constant global influence and development of the screen culture. Critical assessment of selected landscapes allows to take an insight into small nation cinema and its organization in term of transmitting local identities to a wider audience through the screens. Challenges of globalization pose many questions to human geographers especially when it comes to self-identification within certain geographical space. In this chapter, I elaborate on how globalization and screen culture influence Nordic landscape and communicative space transformation and change the techniques for transmitting local identity; what are the possibilities for capturing Nordic identity in the form of the cinematic landscape. I conclude all the chapters written above and make a prospect towards a future research.

i) Globalization, identity and small-nation cinema

Nordic countries definitely have their own approach towards globalization and identity. Everyday life experience of individual represents a distinctive unit within global arena due to interconnection of global and local agendas in Nordic social construction. With no doubt, globalization has a tremendous influence on identity, its search, development and building. Cultural diversity and small nation's "self" existence are being questioned today due to global model of development which sometimes impose global agenda as the only correct one. Therefore, natural reaction of local people is to protect themselves, their uniqueness and culture by creating their own communicative space where all the cultural and geographical peculiarities are inherited from past generations and transmitted in the form of art, writing or cinematography.

Communicative space of Nordic countries is a protection and anti-globalization move. Small nation film industry is visible only when it offers unique and unusual product to

global film market (Elkington and Nestingen 2005). Including diverse aspects of culture, traditions and society, Nordic filmmakers successfully make people all over the world see and feel Nordic identity, its challenges and beauty. Carrying specific ethnocultural features, Nordic communicative space grows into identity through the landscape and the filmmakers are successfully capturing it in their films (Jäger 2003). One of the conditions of small nation cinema existence in a changing world has become the definition of ambiguity, when the transformation of identity, embodied at the collective and individual mindsets, interlaced with geographical location and nature around (Hjort 2005).

Taking into consideration global processes of unification, it is crucial to have small nation cinema represented in the global arena. Collecting the experiences from local places of Nordic countries, filmmakers are creating unique and diverse representations of identity through the landscape and its further transformation. Considering uniqueness of the natural potential of Nordic countries, it is obvious that global audience is quite that hooked on the Nordic communicative space and landscape. Using globally recognized cinematic landscapes as a tool for transmitting a message to a wider global audience, Nordic filmmakers manage to create strong protagonist features and express their understanding of Nordic identity.

Globalization allows Nordic films to be presented and understood in other regions. Developing transnational cinema, we as global society, addressing contemporary issues of self-identification to a broader audience. It is important to be heard by other cultures and communities because that are the points of humankind unification and celebration of our diversity. Bringing forwards small nation cinema, global society gives a chance to others to be different and be proud of it through embracing local identities and landscapes.

ii) Cinematic landscape and Nordic identity

Nature has always fascinated people in any form of it, whether it is photography, moving pictures or painting art. Individuals are trying to create additional meaning to the beauty of natural forms and therefore forming new realities and identity patterns according to their social and cultural experiences. Landscape in cinema has a special place in contemporary human geography and film discourse. Having strong visual image, landscape transmit a lot

of extra meanings and allows filmmakers to get rid of dialog in order to describe/represent the protagonist. Through social constructivism prisms and critical assessment of selected films, I have managed to find points of connection of the concepts of identity and landscape and came across following conclusions.

Identity is a complex and social phenomenon with a core meaning of a self which is being inherited within the place of birth and then transformed and continuously modified through finding or rejecting the sameness with other people on spatial and temporal levels. Small-nation filmmaking represents a vivid manifestation of local identity existence and presence in this globalized world of screens. Possibility to transmit local identity to a big global audience brings up opportunity for diversity and inclusiveness of small nation cultures into global screen culture. Being quite a dynamic concept, Nordic identity captured in locally produced films represents an effective set of personal characteristics coded within a specific type of a landscape. For example, framing the landscape in man-made objects lifts up the discussion of Nordic boundaries as within local and global society. Or fast changing landscape as a rapid transformation of local Nordic identity into something else due to globalization and big city influence.

Using visual assessment and textual analysis of created key-themes of landscape organization in the film, I have discovered real possibility of capturing identity through the prism of a cinematic landscape. Through capturing a specific type of a landscape such as wild field, deep forest or remote mountains, the filmmakers are putting a protagonist in middle of identity dilemma. As the landscape is giving a choice for a change to the main character or an opportunity to stay the same. Among the main themes of the landscape organization are global vs. local interaction, civilization and transformation of the natural landscape, human-being as a center of the landscape, identity shifts.

The process of transmitting Nordic identity is interlaced with representation of the natural landscape, cultural and spatial processes which are included into unique Nordic communicative space. This space plays as a big role in contemporary Nordic filmmaking industry. The tools which are used for transmitting these meanings are quite unique in Nordic filmmaking – they usually represented by variety of natural landscapes where it can be medium, actor or practice (Aitken and Dixon 2006). Using the landscape as a medium,

the authors are relying on natural and social features of the landscape as the medium of Nordic identity and its starting point. Landscape of practice, being a common part of Nordic communicative space represents contrast of small communities of the Nordics and big cities of the same region – how far they have become due to the globalization and society development. Being an actor, Nordic landscapes are unique and inseparable part of identity in general. Nature is incorporated in the Nordic identity per say, due to historical and cultural ties with it. Filmmakers use all three dimensions of a landscape in order to create a compound and full picture of protagonist's identity in the film and by that contributing to global representation of Nordic identity.

In a global perspective, landscape is a common language for all regions which can be easily understood without a need for words and sentences. Carefully choosing the material for analysis, I have pointed out following criteria for representation of the Nordic landscape in Global screen culture: easily recognizable definition of a landscape such as mountains, rivers and architecture in general, strong non-land relation including free willed character of the protagonist, human-made objects as a center of scene and inner meaning/story behind the landscape such as family relationship or self-identification and belonging to the society. The collection of this landscapes represented broad cultural and social meanings interlaced with Nordic communicative space. It seems that filmmakers are primary choosing the natural landscape in order to transmit globally known issues and practices and squeeze in Nordic settings by framing specific and well-known types of Nordic landscape.

Highlighting Nordic communicative space through cinematic landscapes, filmmakers create diverse and recognizable identity patterns which can be accessed by other cultures. Usage of global trends and technologies in filmmaking, allows transmit These tendencies are, in my opinion, have great positive significance and are a natural reaction of peoples to the processes of universalization and standardization.

iii) Further research

Globalization has just started to manifest a distinctive and easily noticeable results on a local level. As the landscape is changing, the identity within it will be always adjusting to global trends. Does it mean that we all going to find the “sameness” no matter what

geographical location we choose? Or anti-globalization movement and region's communicative space will take over?

Finding Nordics as one the most dear and charming regions it is unfortunate that due to the size of the thesis I did not have an opportunity to unfold each small nation identity within the whole set of Nordic countries. Through the films, it is obvious that each of the Nordic counties has a specific communicative space which is here to be discovered and discussed through the prism of cinematic landscapes and global screen culture.

This paper is a great opportunity to question the origins of the local identity and make your own conclusions. It is also a good start for profound and detailed research of global influence on local identity shift in Nordic countries. Theoretical and methodological frameworks can be applied to any region or specific country in order to investigate connections. I feel that as we face global call challenges this research topic is very relevant and has its future in human geography discourse.

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