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INTRODUCTION

The text that follows will explain some of the key concepts of my theoretical interests and point out how these are adapted in my recent work, the Satumaa\(^1\) trilogy. The trilogy consists of films concerning my own status as a Swedish speaking Finn and the history of processes of exclusion in a national community, in this particular case Finland. These processes are in my home country working both outside and within the national borders and are parallel to the French structuralist Michel Foucault's investigations of a discourse.

What a discourse does, according to Foucault, is to restrict our creativity in language and our possibilities to speak of the reality surrounding us\(^2\). A discourse contains restrictive structures, such as rejection and division\(^3\), which separates it from surrounding discourses. What lies beyond the borders of the specific discourse is considered false. In fact, one of the main dividing mechanisms in a discourse is the difference between true and false and an effort to seek out truth. What is true in a specific discourse is not necessarily an objective truth, meaning that both truths and errors can exist side by side and simultaneously be true, thereby supporting the present theories within the discourse. What is presently true is also a limitation to what can be uttered or said.

Applying this to the national idea of Finland, it is easy to see how the own national identity differs from other nationalities, and how its own normative behaviour is considered superior to the Otherness beyond the borders. But according to Foucault, a discourse also contains procedures within itself, to maintain control over itself. These agents are highly conservative, ruling out chance elements\(^4\) and once again limits what can be said or thought within the discourse. I believe that in the fennonationalistic discourse, the Swedish speaking minority is considered to be one of these chance elements, and is therefore divided from the normative community and in some cases even rejected.

The paper is divided into six main topics. The first part will give the reader a quick overview of the contents of the films, followed by an introduction to the political climate in and history of Finland, while the third is a overview of the existential theories which I consider key concepts in my artistic work. The setting of the interpersonal will further explain these existential theories and how they can be adapted in the reading of a political aspect of constructing a national identity. The last topic will briefly touch upon my practical influences from movies and how I use different techniques to push forward a narrative in the triology. The paper is then concluded in a summary.

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1 Satumaa, Finnish for fairytale land
2 Foucault- en introduction, R Nilsson, Égalité 2008, p 56
3 The Discourse of Language, M Foucault, from The Continental Philosophy Reader, ed Kearney & Rainwater, Routledge 1996, p 340
4 ibid. p 346, 347
THE SATUMAA TRILOGY

The first part of the trilogy, which is temporarily named Introduction, takes place on a rowing boat somewhere at the Baltic Sea, and consists of an interview performed with my sister. In the first half of the film, my sister is asked to talk about the language issue in Finland. She talks about this from the perspective of a Swedish-speaker and it is also revealed that we come from different upbringings. I myself am partially raised in Finnish, which she isn’t. The question of language is touched upon from the aspect of it being a unifying factor or not. In the middle of the film, the roles of interviewer and interviewee are shifted as my sister takes the camera and asks me of the intentions of the interview being performed at the Baltic Sea.

The sea has a history of being an inland sea in the Swedish empire, which Finland once was an integrated part of. During this time the sea was a condition of trade and knowledge, connecting the outer parts of the empire to each other. When Finland was separated from Sweden in 1809 and the nation-to-be grew to become a political entity, the Baltic Sea was re-appropriated. From being considered as a unifying factor it became a natural border between nationalities, much as Swedish is thought of as a differing factor between the citizens of Finland. Instead the Swedish language should be thought of as a potential unifying influence between Finland and the rest of the Nordic countries, and even the EU, since Finnish is a minority language in Europe. Swedish is connected to the Germanic languages and is a bridge to the Western history and culture.

The second part of the trilogy, The Earthquake, introduces an alternative interpretation of reality. In early spring of 2011 an actual earthquake took place in the southern parts of Finland, at the time of Finnish government election. In the film, it is stated that the earthquake shook down the Finnish façade, revealing the structures of exclusion, which the Finnish national construction has been built upon, and which are necessary in the forming of the idea of a nation and a people. It is pointed out that the same values that the True Finns represent, has always been potent throughout Finnish history, from the days of the Civil War, until present day. Due to the earthquake, these excluding forces are activated once more and causes the True Finns to be the actual winners of the election.

The last part of the trilogy, Satumaa, is much a blend of the former films. Since Satumaa has a more evolved narrative it uses these techniques in a more classical manner to push forward the story of me going back to my childhood home to find the Finnish storybooks given to me as a child. This trip is also a contemplation of the problematics given in the two first parts of the trilogy, given a voice through the professor in history Janne Holmén. Throughout the film I am constantly trying to find out which part of the Finnish population, the Swedish speakers or the Finnish speakers, is the excluding agent. This is presented in a parallel story of the monster, the monstrous Other, which will be discussed later on in this paper.

Both the second and the third part of the trilogy uses phenomenons in popular culture to explain a deeper underlying structure, a story of the unsaid and the present discourse of the national identity of Finland.
Due to its geographical position, Finnish land has been ground for various displays of power and rivalry between the sovereignties of Sweden and Russia, hence Finnish history bears traces of both. It is of great importance to point out that during the Swedish era, Finland was not considered an independent political entity, but rather an integrated part of Sweden. Finns were not Finns, but Swedish citizens and there was no concept of a Finnish unified people differing from the rest of the people of the Swedish empire.

Being defined as one nation under a unified culture is not free of risk, it is rather an excluding reconstruction of an illusion. As clear as the national borders has been drawn, the borders between who is and is not a Finn must be set. There is always a difference between Us and the Others in the construction of a nation, and the first steps towards a political and cultural difference were taken when Sweden lost Finland to Russia in 1809. This placed the Finnish people in an awkward position between two cultures, one which was no longer a political part of the Finnish identity, and the other culturally much too different.

Finally in 1917 Finland was declared an independent nation after being ceded to the Russian tsardom for more than a hundred years. Even before the birth of the actual Finnish nation, Finnish culture had been defined and constructed under the pressure of Russianization, and its full impact had at times threatened to even wipe out Finnish culture in favor for a united Russia. The visionary foundations of Finnish identity had been molded throughout over fifty years and were now ready to be set in action.

Not long after being declared an independent nation, the Finnish Civil war broke out due to political tensions between two major groupings within the country; the Red Guard with its support from socialistic East and the bourgeois Whites supported by the Germans. The semantic history of this war is ambivalent, and teaches us many unclearities which for years thereafter were silenced. It has been called the War for Freedom, though it was never clear who's freedom it was fought for or if it was ever achieved. It has been called the War of Brothers, and it was indeed a war where families were often split in two fractions and brothers and sisters found themselves fighting on opposite sides. The Finnish Revolution resulted in warcrimes rather to be forgotten, in mass graves, labour camps and ravished cities, and in the end the complete defeat of a butchered Red Guard.

This is nationbuilding in its most extreme, where an outside enemy is being constructed. In the Finnish case it was the socialists, which, as I see it, were considered the last occupying remnants of the Tsardom, that were excorsized from the new nation. But though this enemy was driven out, I believe that a society always seeks out new outsiders to expell, in order to unite the nation.

In 1995 the True Finns rose from the ruins of the populistic Finnish Rural Party and thereby claimed the very same vision of Finland that once shattered the nation in the civil war. The Finnish flag, dragged through the dirt by the Other, was now to be cleansed and raised in the conviction of a true and unperverted Finland was still to be found somewhere between Sweden and Russia, and True Finn party members became its defenders and warriors.

This is the background of my effort to seek out how national identity is constructed by exclusion of the Other, what agents are active in a process like this and what necessity the people's unification may bear.
The work of Satumaa intends to reveal the structures which are constantly excluding an outsider, or even a monster. These structures are not new to the Finnish people, but the very same as in the Civil War of 1918.

A parallel history is that of the Swedish speaking Finns' history, how they, due to construction of the national identity, have been both excluded and included during different periods in Finnish history. During the mid 19th century at the time of nationalistic awakening, Finland split into two linguistic and political fractions; the Svekonationalists who wanted to keep the Swedish language the official language of Finland, and thereby acknowledge the traditions and culture adapted in Finland from the Swedish era. The Fennonationalists claimed that a new identity as the Finnish, had to originate from something which was specific for the geographical site of the nation-to-be, and this specificity would be the Finnish language.

At the time of this debate, the Finnish language was still developing. The Fenno- nationalistic influences pushed it further and further away from the more Swedish inspired dialect which was spoken in the Western parts of Finland. The new linguistic center became Eastern oriented, and parts of Karelia, which are nowadays Russian, were the Fennonationalistic hub of the time. A lot of the Finnish culture which was constructed during the 19th century saw its daylight here, and the Finnish national epic Kalevala is for instance a collection of Karelian legends.

An interesting fact is that the question of whether Finnish or Swedish should be the official language was mainly discussed in Swedish. Since the academies of Finland where founded during the Swedish era, Swedish was still the academic language and the Finnish intelligentsia was completely Swedish speaking.

When founded as a nation, Finland came to have two official languages, both Swedish and Finnish, but the language question has been heavily debated from time to time ever since. One could say that with the development of the elementary school during the beginning of the 20th century, hence the education of the masses, the Swedish language came to step away as an educationally based language in favour for the more populistic Finnish. Today the Swedish speaking population is less than 5% of the Finnish population.

The triology of Satumaa is partially an effort to talk about the language question, which is as old and older than the Finnish nation, but from a more personal and nuanced perspective. The Swedish speaking Finns are without a doubt an abrasion for the True Finlandic, and to some, or large, extent also for the general Finnish dream factory, by being a manifest marker for a history preferably to be forgotten. For the neofennomans the genuine Finland seems to originate from a long lost era, before being an incorporated part of the Swedish sovereignty, and though this reality's so often referred to in common life, there seem to be no accurate definition of it. Still in these specific political arenas it is pointed out that the Swedish language should lose its status as an official language in favour for a more unified nation and the language question is up to this day a burning topic.

The Finnish constitution is directly adapted from the Swedish constitution.
WHO IS WHO? - AN EXISTENTIAL READING

In Satumaa there are two general subjects; the Finnish nation and the Swedish speaking Finns. To fully understand the philosophical plot in my theories of the construction of a nation, I will now give a quick introduction to my own reading of the problems of the Self and the Other as presented in existential philosophy.

In the search of the Other one could use a number of methods, such as choosing how to define a subject. This method would make the Other a negation of the Self, which is why I choose to rather find the line between the Self and the Other, than making any attempts on defining one or the other in this initial stage. The space between the Other and the Self, which is the differing line mentioned, is what I believe one could call loneliness.

Loneliness is never loneliness by means of lack of the Other, the German philosopher Martin Heidegger explains, but rather an ongoing and never-ending communion with the Others. In that sense, the mood of loneliness is always a mode of “being-with”, which is also constitutional for the Heideggerian concept of the human entity. Nevertheless people do experience loneliness whether it is due to an actual lack of company, or an existential crisis irrespective to physical manifestation of the same mode. I believe that there is a flaw in Heideggers theory, or more accurate, there seems to be more to loneliness than just the Heideggerian concept of it.

I understand loneliness as a phenomenon which constitutes the outer frontiers of the Self, constantly reminding us of something different to our selves, but at the same time exactly the same; the Other. The Other which is at the same existential conditions as the Self, but also in complete opposition to it. This is the main point where the concept of loneliness by Heidegger meets opposition. Ruling out loneliness is at cost of the independency of the Other from the Self, in other words equaling the Other with the Same. By accepting the Other as a complete stranger, the “l’absolument nouveau” as Heideggers philosophical opponent Immanuel Levinas puts it, one maintains not only the existential rights of the Other, but also of one self.

Accepting the Other as an equal entity as oneself might lead to fear, as described by the French existentialist Jean- Paul Sartre. The gaze of the Other is always a threat to the Self, as it might make of the Self what the Self might make of the Other; the Same, or even more terrifying; an object. Hereby I do not think that Sartre by using the gaze as a specific example of this process, literary means the gaze, but rather a way of relating and identifying in a social context.

Loneliness could be seen as a consequence of the human mode of existence, as an aspect of self-reflection and self-awareness. Loneliness is a state of mind in which the Self dwells and is closely connected to processes of exclusion, rejection and division, which are constantly activated in the subject.

Taken to another level, I identify the structures of the Self as the same structures of a group identity and how a group makes up rules or boundaries as to who or whom can be considered a

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6 Being and Time, Martin Heidegger, chapter 4, § 26
7 Being-with is nuanced by caring which is unifying for the human entity, Dasein. Being- with could be read as an interest in the world.
8 In this context I use the term “Self” in its most lose meaning, as an opportunity to selfreflection and selfawareness, not as equal to a cartesian Self.
9 Emmanuel Levinas, P Kemp, Daidalos 1992, p 40 (the absolute new, authors translation)
part of it. In the Finnish example one could read the loneliness, or rather the existential mode of loneliness, as a structural cause of a national identity. There is a strong feeling of the Self, in this case the Finnish community, being different to Others. This feeling will make possible the claims of independency, which are the first dividing agents to activate. Thereafter, everything said and done in the name of the Finnish community will furthermore define a group within and a group outside the national borders.

But as offered in the Satumaa Triology, there are also excluding elements within a community, alienating its own members. In the third film, Satumaa, the historical and cultural relationship between Swedish- and Finnish speakers is discussed, revealing tension between the two groupings. In the manner of exclusion the role of a monster, the monstrous Other, is created and throughout the film this role is being tried on by both sides, in what one could call a role-play. In the overview of horror cinema, Horror, Brigid Cherry quotes her american college Robin Wood;

“Otherness represents that which bourgeois ideology cannot recognize or accept but must deal with ... in one of two ways: either by rejecting and if possible annihilating it, or by rendering it safe and assimilating it, converting it as far as possible into a replica of itself.”

Further on it is claimed that in American horror films the normative society comes into conflicts with minority groups in the form of a monster. I believe that these theories can also be adapted outside of the cinema, and I see similarities between the Other and the Monster. There is an unspoken fear of the Other, which in my opinion is constantly mystifying and rejecting this Otherness. This fear is often based upon a lack of knowledge and understanding of the Other, much similar to the very nature of the Monster; a nature beyond the normal, the human and the comprehendable. As the Monster must be expelled, I believe that a society rejects what is not normative. When Wood speaks of the American horror film, he also touches upon the same group psychology which is active in the construction of national identity; the outsider must either be rejected or converted.

Hereby I must claim that neither the Finnish nor the Swedish speakers could be said to be a monster. It is the mere monster-making in the dilemma which is monstrous, but still somewhat a necessity. Otherness is always a consequence of separating off what is not a part of the subjective, in this case a national community. In other words, as I claim in the second part of the triology, the Earthquake; “In order to control a country, you have to divide people”. But I still feel that we have a responsibility towards the unknown and ourselves, to overcome the monster and to deal with our differences by accepting them and each other. I do hope that in time, when globalization has undermined the idea of nationality, national communities will be able to meet at the same existential terms, thus making the monster superfluous.
THE SETTING OF THE INTERPERSONAL

The interpersonal field, which stretches out between two subjects, or even between two groups or discourses, is my main interest in my artistic practice. By examining the Other on the basis of theories laid out by existential philosophers I hope to find out more about the subject and its relationship to the Other, or to be more precise, the relation between the Other and the Other.

In the specific case of the Satumaa triology, the relation between the national community and the outside is examined by an inside and overall point of view. I examine my role as a representative of the Swedish speaking Finns in an interpersonal field within the country, which is constructing an Otherness in itself, and also my role as a general Finn, with it's more apparent consequences of Otherness in a manner of foreigness.

The boundaries creating a Self and an Otherness are easy to live with in an everyday life, as they are somewhat intuitive but it is my belief that how we choose to identify ourselves, may it be a conscious decision or not, also affects how we make up the structures of a civilized society and the ethics and laws that controls it, since a society is a reflexion of the normative individual inhabiting it.

In similar manners Heidegger warns us of Das Man\textsuperscript{11}, which is a product of societies conformism and ideal normative behavior and a restraining force used on and by the subject. By detecting and identifying these structures, aiming at a collective self-awareness starting from the individual, social and cultural paradigms could be shifted in advantage for a social progression, in the same way as postcolonial theorist Fanon identified and detected the subject described in existential philosophy, as the partial subject of a white man.

Contextualizing Das Man in a political field of today, we can see its potential danger in populist movements which state a collective idea of the people of which the parties are claimed representatives. I believe this situation to be much similar to the problem of what comes first, the chicken or the egg, but what populist parties do, is to secretly construct the egg and thereafter release the planted idea as something which the people think of as a truth with it's own valid history.

Acknowledging accepted truths as plastic and relative expressions is of significant importance in the analysis of discourses and must be implied on the discourse itself, as well as on the rejecting and dividing agents activated within the it. I consider national identity to be a discoursive truth which must be thought of as something everchanging, and as a term with different meanings to different groups within a national community. But does this acknowledgement indicate a lack of truths in their objective meaning, by means of being the product of a discourse?

Foucault suggests that there is something beyond the discourse, a void\textsuperscript{12}, where a truth can be

\begin{footnotesize}
\begin{enumerate}
\item Being and Time, Martin Heidegger, chapter 4, § 27
\item An utterance outside of the discourse is not limited to the rituals and signs of the same, but free from it and will get to the deeper and intuitive meaning of the words and the symbols. Therefore the discourse will extensively lack a language to contextualise, validate or falsify the utterance. Because of this, the utterance can be seen as something somewhat objective, which in time will be woven into the discourse. This shift could be seen as some thing which evolves it, or rather makes the discourses plastic and slowly everchanging. As an example one could say that the fact of the Earth being round has not always been true, but became a fact when the discourse evolved the rituals and signs to represent this utterance.
\end{enumerate}
\end{footnotesize}
uttered. Critics and skeptics might say that the void is actually situated in another discourse that hasn't been identified by the observer. But there are impulses and reflexes which are directly rooted in the corporeal and do not form a part of a discourse before they have been formulated and recorded.

This could be seen as a parallel to cartesian theories on knowledge, identifying a rational knowledge deriving from what cannot be doubted, and therefore implying an arbitrary knowledge such as argued for by the German theorist Alexander Baumgarten\textsuperscript{13}. This arbitrary knowledge is described as “scientia cognitionis sensitivae”, knowledge of the senses rather than of the mind.

What is argued for in a discussion of national identity one might say that the specific culture and history of a region is to color the very knowledge and action of the inhabitans, and that this may be the essense of national identity. But this is to be dissolved in a global community, where people are moving around more and more freely, constantly making the borders between countrys abstract and diffuse. When the economical crisis and a new way of economical thinking is added, it is easy to belive that forces of populism and racism will be a result of the equation.

The void is also the reason why I choose to discuss these political and philosophical theories using art as my platform. Comparing rational and arbitrary knowledge to truth found in and outside a discourse, gives art as the subjective and immediate scene of images, symbols, metaphors and kinetic movements the characteristics of a speculative playground which generates greater truths than any other field in a reality where not even the theory of relativity is absolute. It is in the immediate experience of the spectator where truth can be found, in a void not yet accounted for, where the self- formation is not operating. This is not truth in the objective or traditional sense, it is an interpersonal truth, the truth of the Other, the subject and what lies between. I want to give the spectator a sense of my feelings toward my own political setting and position in my homeland. It is my belief that what I say is not more of an objective truth than anything else, but a subjective and plastic truth which will conceptually be true to itself when uttered within the field of art.

\textsuperscript{13} Baumgarten and the Birth of the Modern Estetics, Ewa J Emt, published in Konsten och konstbegreppet, Kairos 1996, p 18
DISSOLVING THE SELF, SUBJECTIVITY AND ITS NEGATION IN FILM

By operating in the void, as described by Foucault, one could approach the Other by dissolving the boundaries of the Self. This is often used in film structures, by either indicating a strong subjective point of view or switching between different view points, thus making the viewers identification a floating movement between different characters. This is an interesting tool of storytelling, especially in the domains of the political, making different standpoints more understandable for the spectator.

Film as a media could be seen as a constant flood of images and in order to keep up with the imagery, the spectator is forced to negotiate its own self in advantage of the Self suggested in the film. Different tricks are used, such as music, lighting, point-of-views and compositional effects, to dissolve the spectator and mold him or her into the role of the fictional character in the film. The field which films create also enables the spectator to take on a number of different "Selves", to sympathize with different characters, thus offering the spectator an understanding of the Other which in reality might be impossible.

As an example the tv-show Dexter\textsuperscript{14} focuses on a psychopathic serial killer which the viewer is set to sympathize with, though in reality one hopefully never relates to such a criminal. In traditional slasher movies, an almost exclusively for the genre point-of-view is used; as the camera focuses on the to-be victims point-of-view, a jump in the narrative takes place and the camera is all of a sudden the eyes of the killer, often lurking in the bushes, outside the window or just around the corner, observing the victim. The spectator becomes the killer, watching his or her prey.

In the same manner, film can also be used to alienate the spectator from the main character. In the Swedish film “Apan”\textsuperscript{15} (“The Monkey”) a middle-aged man wakes up in a bathroom, his clothes soaked in blood. He walks down the corridor to the living room, where the walls are also covered with blood, suggesting something horrible has taken place. Throughout the film the spectator is constantly made to question if the main character is a cold blooded killer or a victim of a terrifying crime. There is no clear answer to this, and the techniques used to tell the story are constantly alienating the spectator from the leading character by simple compositional tricks as over-exaggerated 3/4-shoots from the rear, where the eyes of the character is never fully seen.

These filmistic tricks hold a similarity with the structures of propaganda. Martin Buber suggests that there are two types of self-dissolving techniques, pedagogics and propaganda, which is used by the Self to control the Other, making the Other the Same. In pedagogics the Other is learned to act and respond in the same way as the Self which in this case is the tutor. In propaganda the Other is forced to take on the shape of the Self or a group identity. By breaking the illusion of truth made in films, as they claim to represent reality, one could also avoid the approaches of propaganda if this is relevant to the story.

In Satumaa I have used a number of the techniques described above. The first part is filmed with a handheld camera, suggesting a strong subjective and intimate point of view. This is to emphasize an autenticity of the somewhat staged situation, to make clear the personal bond between me and my sister and our discussion being a personal and subjective story which is a part of a bigger political setting.

\textsuperscript{14} Dexter, James Manos, Jr, 2006 to present
\textsuperscript{15} Apan, Jesper Ganslandt 2009
In the second part the narrative is closer to propaganda. The personal has been stripped down suggesting an all-knowing point of view. The tempo is high and subliminal messages are used. The Earthquake is not made with the intention of problematizing or to nuance a discussion, but to tell an unobjected truth, or rather to tell a truth which at the first glance seems to be an objective non-personal truth.

As said earlier in this paper, the third part holds a more classical narrative, and I have deliberately worked with the fictional, though the film is based on actual facts. The camera is used as a subjective eye, sometimes hand held, and sometimes the editing suggests a staged fictionality though the film has a documentary character.
SUMMARY

It is my firm belief that no cultural uttering is a coincidence, whether it is said consciously or subconsciously. Everything is by all means said in a discourse, and is thereby a symptom of the present same. Every suggested statement is a deduction of the individual and collective knowledge and experience. This would be the very conditions for whatever can be said.

I find the subconscious statement more interesting than its counterpart, since it, as often thought of as coincidental and impulsive, reveals more of its discourse. It is a truth connected to a group or society, which is uttered without being contemplated. It will therefor take no notice of the consequences of its own existence.

I discard nothing as being meaningless, and try to make out what knowledge and moral views the subconscious statement is based upon. I base my work on the existential views laid out by last century philosophers, such as Heidegger, Sartre, Foucault and others, and integrate popular culture as phenomenons of example of philosophical theories concerning the subject, the Other, and the relationship between these two, and also what makes this relationship even possible. The consequence of these interpersonal structures is also basic for the structures of modern society.

I do not find it necessary to deliberatly work with theories as such, but it has become my method and a way of testing my theoretical knowledge. Theories are always a part of a discourse and there is little chance of getting around them, so either you know what's defining your way of thinking, or you don't. The discoursive knowledge will be there anyway and dictate your actions and thinking.
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