

A:

1) Nordic countries:

Iceland, Norway, Sweden, Finland, Denmark are the nordic countries that are actual countries, and they're related by a history of being christianized around the same time, as well as a similar pre-christian folklore. Also they all use the nordic cross on their flags.

2) Unreliable Narrator:

An unreliable narrator is a narrator who isn't accurately depicting the events they narrate. This can be a result of lying, intentional omission, being too personally involved with the events, or by hallucination / misinformation.

3) Implied Author:

The implied author is the author that the reader infers exists based on the content of the text.

4) Implied Reader:

The implied reader is the reader that the author assumes is consuming their content. It's essentially the person they're writing to.

5) Murder in the Viking Age:

If you killed someone in the Viking Age you had to be open about it, and compensate the affected parties. If you don't do this you're tried for murder.

Essay: Ariel:

Ariel's central arc of Taisto's conflict is defined by his apathy and silence, but also of a loss of masculinity, and an effort to reclaim it. He loses his masculinity at the same time he loses his job, because a central pillar of the movie's concept of masculinity is the ability to work. He's trapped by both masculinity and his unemployment, and his only way out of an unaiding society is by working outside of its bounds, or to reject masculinity all together.

At the start of the film, when Taisto is robbed of what little wealth he does have, rather than contacting the police or committing to any action that would get it back for him, he drives away. It's not that he doesn't care about the money( as we see when he's confronted with the opportunity to get it back.) It's about rejecting help, and rejecting any opportunity for assurances, because that would be showing weakness. He's uncomfortable, unhappy, but he copes without any hesitation by just smoking a cigarette. Taisto's apathetic to his own health and belongings because if he weren't apathetic, he'd be emasculated. It's this tidal lock between performative masculinity and low social status that continually reinforces his isolation from the world.

The only real way (besides fleeing to Mexico) that Taisto escapes some of the pressures of masculinity and poverty, is by marrying with a woman he doesn't know. It's in those brief moments with her that he's masculine, but it's by association with a woman, rather than through his own merits, which the film almost mocks. He wakes up at gunpoint to a child, and is treated as though the child is his equal. The few moments of happiness he and Irmeli share are always fundamentally uncomfortable: Sunbathing on a rocky beach near factories and enjoying a cup of coffee next to some waste disposal bins outside a meat processing factory. It all culminates to this overwhelming feeling of discomfort for Finland as a whole.

Taisto's final escape from these pressures is paralleled with his escape from Finland. Throughout the film, the climate often reflects how trapped by society he is. Struggling with the cold at the beginning, with his joints tense as he tries to stay warm, to his relaxed posture at the end of the film, never remotely regarding the cold as a possible concern. Mexico is the final escape from this cold, and thus an escape from isolation.