



Kuulah-uv

áijih

Movsháá

muštoid

ISOISÄNI KIELI



OFFICIAL SELECTION
FILMS FROM THE NORTH
34. TROMSØ
INTERNATIONAL
FILM FESTIVAL



MEDIA-ALAN
TUTKIMUSSÄÄTIÖ
thesis stipend

DIRECTOR **JUKKA VUORELA-MOROTTAJA**

2023 / 30 MIN / ENGLISH / FINNISH, INARI SÁMI, NORTHERN SÁMI / DOCUMENTARY



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LOGLINE

ISOISÄNI KIELI is a story told by Inari Sámi woman Ulpu, about how transgenerational trauma can feel even after 100 years and how empowering and healing it is to learn her ancestors and her Grandpa Hannu's language as an adult.

SYNOPSIS

Hannu Mattus / Tirro's Hannu / Movsháá Hannu 4.4.1907 – 12.10.1999

Hannu Mattus was born in 1907 into a Inari Sámi family living in Tirro farm in Inari. Hannu had three younger siblings and an adult sister Anna-maria from his fathers first marriage.

Until 13 year old of age Hannu lived in his childhood home, but in the beginning of 1920s Spanish disease killed one child and all the adults from Hannu's family. Hannu fled into a cowshed with his little sister and -brother because it was the only warm place on the farm. There was no one to warm up the house.

From Tirro farm Hannu had to move to Riutula orphanage where it was forbidden to speak Inari Sámi so he grew up in a Finnish environment.

As an, musically talented adult Hannu played the harmonica and even wrote one song, although in Northern Sámi language. In addition to singing in Northern Sámi, Hannu used the Northern Sámi language as his in his work when for example he was working with reindeer in Utsjoki.

He barely used his first language, the Inari Sámi language, as an adult. Atleast he didn't use it with his children.

The time spent in the orphanage had made it's marks. The Inari Sámi language wasn't passed on.

Ulpun Mattus / Tirro Hannu's Jovna's Ulpu / Movsháá Haanu Joovnâ Ulpu

Ulpu, 40, the mother of three, was born 3.7.1982, into a family living in Ivalo.

To Ulpu, her own identity hasn't always been totally clear. To her Inari Sámi roots she has felt the most connected through her Grandpa Hannu, who was very dear to her. As a child in Ulpu's home the spoken language was Finnish and in school she learned Northern Sámi. Her ancestors first language, Inari Sámi language, she didn't learn as a child.

As at teenager she felt that she wanted to live in bigger place as she did for several years. She lived in various places around the world, in Finland and abroad, whilst trying to find out who she really was. But something was missing. She felt like some inexplicable, important piece, was missing from deep within herself.

After Ulpu started a family she moved back to Ivalo.

Whilst living the family life, Ulpu worked in the Sámi Museum. In the outdoor exhibition of the museum there was an old house that was transported there over 60 years ago for the purpose of preservation. It was Ulpu's Grandpa's old childhood home.

When Ulpu learned a bit more of the history the house, her thirst for knowledge grew. She started a journey that took her from her Grandpa's childhood, from the Tirro homestead, to the roots of her own identity.

Along the way of the journey Ulpu started to reconnect with her Inari Sámi roots by exploring her Grandpa's life, and by studying the Inari Sámi culture and finally the Inari Sámi language.

Slowly Ulpu strengthened her Inari Sámi skills and seeked connected with her ancestors also by writing her own songs.

Now, a year later, Ulpu has finished her Inari Sámi studies and can finally speak her Grandfathers language, but does she finally feel herself as a whole and what will be her legacy to her own children?



The structure

The documantary follows Ulpu's and Grandpa Hannu's story. Mainly we see Ulpu telling the stories while she visits places and people that are important to her. In addition to these scenes the documantary uses archive material such as old photos, videos and other recordings, from Ulpu's own and her relatives archives. Also interview of Ulpu is being used. In the interviews Ulpu us speaking to the audience looking directly through the camera.



A word from the director

For me this story is personally important.

My wife is Inari Sámi and she also learned Finnish as her first language and later the Inari Sámi language. I've also studied Inari Sámi language as an adult and if we are ever blessed with children, then their first language will be Inari Sámi.

It is very important for me to understand the history of the Inari Sámi people and especially important it is for me to understand the history of the language. This enables for me to understand my wife and our future children better.

In general, Ulpu's story is important, because it is very similar to many Inari Sámi people who have been trying to "take back" their family's first language. This experience is shared not only within the Inari Sámi people, but also within other Sámi cultures. Within the Skolt Sámi, for example.

It is important that these matters are being said publicly, so that the people wouldn't feel like they are alone with these issues and that they could find support from peers if necessary.

As a topic, the loss of the language isn't new, but Ulpu's story opens up the world of the Inari Sámi people to the audience at least a little bit. It shows how big and long an influence it has had when only one generation didn't learn Inari Sámi as their first language.

It has been now over 100 years since Ulpu's Grandfather lost his family, home and his language. Since then, three generations have learned some other language as their first language instead of Inari Sámi. And it is not sure that if even the next, the fourth generation, will embrace the Inari Sámi language as their first and emotional language.

ISOISÄNI KIELI – documentary will help the audience to understand why it is very important, that the future Inari Sámi generations will be spoken Inari Sámi language from the very birth if we really want to revitalize the Inari Sámi language.



Jukka Vuorela-Morottaja

Director, writer

I am Jukka Vuorela-Morottaja, filmmaker and a screenwriter from Inari.

Isoisäni kieli -documentary is my first film as a director. Before this I've worked in the film industry as freelancer animator for the Inari Sámi language "Unna Junná" children program and as an assistant location manager in a Skolt Sámi "Je'Vida" feature film produced by Oktober Oy.

I feel that I've been extremely lucky to have been able to work with highly professional people. I've been able to trust that the solution to a problem can be always found near. For that I am grateful.

As a filmmaker and as a storyteller I'm keen to stories that touch me personally. It might sound a bit cliché, but I truly believe that the best stories and movies are made when the filmmaker has a personal bond to the subject.