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ESTONIAN GRADUATE SCHOOL OF CULTURE STUDIES AND ARTS
CENTRE OF EXCELLENCE IN CULTURAL THEORY

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**TIME AND TEMPORALITY: CATEGORIES, MODELS AND
NARRATIVES**

STUDENTS' ABSTRACTS

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TABLE OF CONTENTS

STUDENTS` ABSTRACTS..... 4
LIST OF PARICIPANTS..... 125

STUDENTS ABSTRACTS

Legislation as a reflection of times and problems

Riin Alatalu

The subject of my PhD thesis – “Heritage in a transitional society. The change of the image of heritage protection from a symbol of rebellion against the Soviet regime to the harassment of private owners” – is related to the period of change in legislation and the way of thinking over several decades.

For this Winter School, I would like to focus on how Conservation Acts and other related pieces of legislation reflect the acute problems of their time. For example, we can read about attempts to preserve endangered buildings from lists of monuments – from 1947, the list of heavily damaged but at that time still recoverable buildings in Tallinn and Narva; in the 1970s, the farm houses; in 1997, the Tallinn City Hall; in 2006, the debate on adding the Sakala Centre to the list etc. The World Heritage Convention from 1972 is strongly influenced by the international effort to save the temples of Abu Simbel.

The expansion of the concept of monuments has provoked numerous debates, many of which are inscribed in legislation. For example, the Operational Guidelines for the World Heritage Convention were complemented with the note, “It is difficult to assess the quality of new towns of the twentieth century. History alone will tell which of them will best serve as examples of contemporary town planning. The examination of the files on these towns should be deferred, save under exceptional circumstances”, after listing the first modern city of Brasilia in 1987.

Working out new legislation for a new and country with newly restored independence, the Swedish model was used as the best one available for the ambitious but still young democracy. But the Conservation Act reflects the new and confusing problems with ownership and cross-references with other new laws. The list of monuments had to be revised, a huge number of ideological monuments were delisted. It must be noted that a lot of them were neglected, demolished, or ruined after the state lost interest in them.

Legislation also reflects the huge changes in organisation, centralisation of responsibility, unification of regulations, and also certain distrust in local authorities and new owners.

A reflection on earlier legislation is due, as just now the Conservation Act is being revised again. We are now dealing with new problems – illegal treasure hunting with metal detectors, and preservation of underwater heritage. The new revision is strongly influenced by private interests, which unfortunately do not correspond in many respects with the public interest, for example in respect of a proposal to allow moving built heritage. The curiosity of this idea is that it has been proposed by the National Heritage Board, although it is in contradiction with international legislation.

Making Estonia: Collective practices as transformers of cultural memory and creators of national identity, ca 1860 – 1918

Marge Allandi

Time and temporality are the main issues when dealing with memory and identity. Time separates us from the past and from the future. The past is past because of time. Time determines that we use the terms “present”, “past”, “future”, and time ties the past, the present, and the future into a whole. Without memory, living only in the present time, time would have no importance. And we become conscious of the past and time thanks to memory.

Cultural memory and identity are interrelated phenomena, which, with their interactions, are some of the most important factors influencing the society. Cultural memory serves as the ground for a similar interpretation of events, which is important for developing a common identity; in other words, identity designates the connection between the members of the community through their shared memories, myths and traditions. Cultural memory guarantees continuity, which in turn is necessary for us to know who we are and where we come from. In other words, cultural memory transmits cultural (national) identity. Based on the constructivist conception of identity, national identity is not pre-existing, and constant “work” is needed for its creation and maintenance. This “work” is done by cultural memory through time, while remembering and forgetting determines what will be preserved and what is put aside.

The communicative nature of cultural memory allows it to strengthen and reconfirm the collective identity. But memory needs the channels through which these processes take place. To study the social nature of memory, we have to examine the acts of transmission which make the common memory possible. Primary channels are family and tribal bonds, surrounding the individual from the birth. But the transmission of traditions, customs, memories to the members of the community also takes place outside the family. It takes place through education, media and relations of power, and also through practices which connect the members of the community. Such collective practices are especially important at times when there is a necessity to create one’s identity. In this triad of cultural memory, identity and collective practices, the task of these practices is to serve as a channel connecting cultural memory and identity. At the collective level, collective activities are the means of maintaining and passing on identity.

In 19th century Estonia, a rise in self-consciousness found a means to express and introduce its objectives through societies. Through these societies, ideas of national awakening spread all over the country. Song Festivals also had an extremely great importance for carrying and maintaining cultural continuity.

Remembering is always a retrospective act; it is not possible for the individual to go back to the past where the event took place and therefore, we remember from the present moment. The present determines what we remember, how we remember, and what we forget. Estonians did not have the memories of a glorious past; however, they possessed the knowledge of the existence of an “ancient freedom” and this knowledge fed the collective consciousness to think about the possibility of sovereignty.

The core of the identity is unchangeable in time and therefore we may call it “identity”. Representation and interpretation of events that remain in the memory of a nation and are part of its identity are closely related to time, because time makes us remember and also forget.

Echoes of European Renaissance humanism in 17th century Estonia: Neo-Latin occasional poetry

Andrea Bochese

My research topic is in the field of comparative literature within the context of Classical Philology studies.

I am investigating, analysing and comparing moral concepts used in the Neo-Latin occasional poetry composed by students and scholars connected with the University of Tartu and by Italian humanists, including students and scholars of Padua University, in the first half of 17th century.

Most of this literary production is in the public domain, duly collected, organised, and edited in an online electronic corpus of Latin (and Greek) academic occasional poetry.

Comparison is not intended here as a way of underestimating a certain culture in relation to another culture; the question is not to judge if a phenomenon taking place at a certain time somewhere in Europe is “better than” or “the best among”. My intention is not tendentious and competitive and I do not want to praise A and stress the level of its performance in comparison to B.

“Occasional poetry” here means a collection of literary genres including wedding songs (epithalamia), funerary poems (epitaphia), farewell poems (propemptica), speeches of welcome on a return (prosphonetica), poems to commemorate such events as birthdays and anniversaries (genethliaca), professions of friendship, verses upon the promotion to rector or professor, the defence of master’s or doctor’s degrees (gratulationes), panegyric and encomiastic poems; in short, written verses composed for particular occasions related to the academic everyday life.

My aim is to find the similarities and differences in a common phenomenon taking place in two realities, which are historically, socially, linguistically and culturally very different. On one hand, there’s 17th century Livland with the University of Tartu as its alma mater, for the first time in this Baltic region a stronghold of highest education and humanistic ideals as far as literary studies are concerned, at that time strongly influenced by Protestantism. On the other hand, Northern Italy with the university of Padua as one of the most ancient and representative academic institutions in the western world, where the great majority of students and scholars were Catholics. It is interesting to analyse their production of poetry in Latin language from the point of view of style, use of the language, contents, motives, topics, and see how both Christian and Classical (pagan) elements are represented and interpreted.

As far as time is concerned, an apparent anachronism is revealed. Academic Neo-Latin poetry flourished in Italy in concomitance with the rediscovery of ancient manuscripts since the 14th century and in a spirit of restoration of the glory and nobility of antiquity, especially of the literary performance of the poets of the Augustean age, in an attempt to imitate and exceed their skills. What is known as Renaissance humanism spread to the European countries North of the Alps and could establish itself in North-Eastern Europe relatively late, after the necessary presuppositions and conditions for its reception had been created, i.e. the foundation of a university or the existence of a court. Renaissance humanism occurred in Tartu (Dorpat) only since the first half of 17th century, which is at least two and a half centuries later than it did in Italy.

It would be interesting within the frames of the workshop activity to focus on the problem of “time shift”, in the sense of time-delayed “rebroadcasting” (reproducing) of the same phenomenon with its local distinctive features.

The enhancement of creative potential and language competence

Olga Bogdanova

It has often been argued that time in creativity has paradoxical implications. It is questionable whether creativity is a constant phenomenon and one is creative all the time, or individuals exhibit it spontaneously only once in a lifetime; whether creativity is defined by its products here and now being novel and unique; whether time restraints influence the creative process or in turn limit the free-wheeling and block the creative flow.

As the title of my presentation indicates, I explore the relations of novelty to the concept of language competence and especially to the concept of creativity as I conceive it, namely the premise that the creative process is a set of circumstances where the creative potential might be released by means of assisting tools which allow one to harness one's creative potential and develop specific patterns of thought. This postulate has been put together from an extensive selection of literature ranging from theoretical work on the nature of creativity and more practical reviews of the techniques practiced to enhance creative process.

In what follows, I devote a section to the relations of creativity to novelty and time, and how this essential connection bears on the concept of creativity. Here we shall refer to the conceptual approach to causality, time, and creativity by Crosby, Amabile, Csikszentmihalyi, and others. Time is understood as one of the components for achieving a potentially creative environment along with restrictions (rules) or limitations such as silence (as in the “basic mode of reading”), constant practice for a long period of time, work under the pressure of a stressful deadline (as in a continuous flow of process which is unlikely to stop without achieving the result, hypnosis, and “emptiness” that induce the “creativogenic” climate. Hence, our investigation has the intent to increase awareness of whether or not a time-pressurised situation positively influences the creativity.

Methodologically, our interdisciplinary approach to creativity drives the investigation to tackle issues of functional linguistics, cognitive studies, neurolinguistics, and phenomenology.

The neoliberalisation of nature: A historical institutionalist approach to Estonia's oil shale industry

Alvin Camba

The dissertation studies the neoliberalisation of the nature in Estonia, particularly the country's institutional regulations of the oil shale industry. The topic will be analysed in the socio-political context of the recent European Union (EU) membership status, emerging energy crisis, and the urgency of climate change. The study departs from the point that Estonia's "return to Europe" through its EU membership has stimulated a series of economic, political, social, and environmental reforms which are steered towards developing a neoliberal market economy (Hanulla & Radošević 2006). Even if the acceptance of neoliberalism among Post-Soviet states varies (Birch & Mykhnenko 2006), the Baltics states, most notably Estonia, have exhibited a relatively more embedded neoliberal paradigm (Bohle & Greskottivts 2007). Estonia's oil shale industry—the world's current leader in oil shale production and export—demonstrates a strong historical legacy of having interacted with the environment, economy, and institutions. Interestingly, while most parts of Estonia's economy have been liberalised and privatised, the oil shale industry persisted as a completely state-owned industry until 2006.

Tracing the political development of these institutional arrangements throughout the post-Soviet era will be the focus of this dissertation. The approach of historical institutionalism (HI), with its emphasis on the sequence, timing, and stages of political development, can explain the dichotomy between the development of such institutional structures and processes over different periods of time (Schmidt 2006). HI analyzes the state as the structural context upon which conflicts emerge among social agents (Thelen & Mahoney 2010). The state is not simply treated, as some other approaches do, as an aggregate of material individual interests. In this approach, an understanding of institutional change and continuity requires an analysis of the series of conflicts that emerge in particular sequences and temporal dimensions of the particular social context in question.

Neoliberalism is a series of economic and political reforms designed to structure risk and opportunities in the economy towards the openness of the market (Harvey 2005). The author argues contrary to the theoretical notion that neoliberalism continues to fundamentally restructure Estonia's oil shale industry towards a series of market and environmental friendly reforms, which resulted in the marketisation of "nature" (Castree 2005). The author suggests that the historical institutional configuration of Estonia has produced a completely "compromised" policy outcome; some aspects of the oil shale industry's environmental regulations are neoliberalised while some remain under strong state control. The author makes three bold claims in relation to this argument. First is the competition between various government agencies in Estonia for environmental regulation policies of the industry. A fragmented set of institutional arrangements, rooted in the contradictory economic goals of the Estonian government in 2013, drives this strong disagreement on policy. Second is the legacy of an established oil shale industry in the context of an energy crisis. Key interests from transnational companies and countries such as the United States of America continue to protect the industry from opposing forces within the European Union. Third is the symbolic importance of the oil shale industry for the identity politics of Estonia, especially in relation to other political entities such the European Union, Russia, and Scandinavia.

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Liberty in the Baltic Sea region – the development, perception, and spread of a cultural pattern

Stefan Herfurth

My PhD project deals with the Enlightenment concepts of collective liberty and freedom (*“kollektive Freiheitsvorstellungen”*) in the southern Baltic Sea region in the 18th century. Most importantly, the relationship between the Swedish Empire and the Holy Roman Empire in a realignment and establishment of the rights of men comes under consideration.

In this time, a huge clash of cultural developments changed the European empires and their people. The new era came with a perspective for a more individual style of behaviour, living and being. For instance, Kant proposed a way of emancipation through the use of reason (*“Vernunftgebrauch”*) to create a new age of majority. It was the ideational realisation in their time and inherent shifting. The Enlighteners apperceive their special temporality to change the conditions of people and their social environment. As a result of the French Revolution, the gap between the old and new era was more obvious. A new society was being constructed after the new ideas and concepts of the Enlightenment.

Modern researchers often emphasise the regeneration of Enlightenment for our society and their social values. The historical concept of *“Sattelzeit”* demonstrates the attempt to explain a shifting period in our perception of historical time. It is the notion of a gap between the early modern period and modernism. At the same time, models of new societies were created by the modernisation of obsolete values. In the case of Sweden, a special period provided a historical preconception of further prospects in new concepts of the use of freedom and liberty.

The focus of my research is basically on the southern Baltic Sea region, Swedish Kingdom and Pomerania in the period 1750 – 1815. By this time, the concept of Swedish liberty had arrived on the mainland: Two cultural patterns converge in the North of the Holy Roman Empire – the Swedish and German ideas of liberty. At this time, Pomerania was regarded as part of the Holy Roman Empire, occupied by the Swedish crown. Thus, Swedish Pomerania ranks among borderlands in a double sense. On the one hand, there is the traditional Swedish interpretation of liberty which is understood as a lack of foreign oppression. On the other hand, there is the absence of an absolutist regent. In addition, the concept of German liberty also rests upon the political idea of independence from foreign rule and the avoidance of any concentration of power within the empire. Within the given historical context, the central problem of my research is based on the two different concepts of liberty in the Baltic Sea region and the changes in this particular time slot: What are the characteristics of the Swedish concept of liberty compared to other collective ideas of liberty, in particular to the idea of German liberty?

The question posed here points at the abovementioned Swedish period and its effects on Swedish Pomerania. This question also includes the role of a period of time in my research and for the influences of the so-called *“Age of Liberty”* (1719 – 1772) in the Dominion of Swedish Pomerania.

Most of my sources are printed documents and papers conveying the intersecting cultural patterns. The borderland of Pomerania is the starting point of an analysis of historical concepts of liberty on different traditions of power in the setting of one territory.

Exchange, change, and adaptation of German and Polish health care systems in the German-Polish borderland

Andreas Hohn

This project explores the gateways between the Polish and German health care systems and the resulting processes of adaptation by using neoinstitutional theories and techniques. Neoinstitutionalism has been chosen as the main theoretical perspective because of it being one of the most promising approaches in organisational psychology at present. I try to explore how the growing number of Germans visiting Poland in the last 20 years for getting dental implants forces the German statutory health insurances to change and adopt. Due to changing customer behaviour, new ways of handling requests for cost coverage became necessary. I assume that health insurance offices near the border changed first and that these changes spread from the periphery to the center of Germany later on. Access to the databases of the biggest German statutory health insurance (AOK) enables a quantitative research design. In addition to the organisational macro level of analysis, the individual micro analysis including the view of the employees of the relevant organisations will be examined and interrelated to the former.

Jaanika Hunt

Tendencies of death culture and developments in the perception of death

In the context of the modern information society and relatively little interest in Christianity (also confirmed by a religious-themed public opinion survey conducted by Saar Poll in spring 2010), modern people have started to construct their own belief systems.

The surveys carried out for my BA and MA theses, first of them on modern death culture, the second on media's role in the development of death culture, have shown an interest in returning to one's roots – in addition to body burial and cremation, archaic burial practices are starting to appear: boat burial, funeral pyres, dry-rotting in wild nature etc. The abovementioned public opinion survey revealed that modern humans tend to hold traditions in esteem and feel the need for turning to their roots, to folk culture in difficult times.

My surveys have convinced me in humans' need to believe in something, and folk culture and archaic religions are a good source for the construction of one's own belief system.

It can thus be said that Estonians are not unbelievers; we believe in many things (like folk medicine, alternative medicine, spirits, superstition etc), even when we claim to be nonbelievers.

Christianity, natural religion, and oriental religions are blended in visions of spirits and the beyond. Almost half of the respondents believed in reincarnation, but the nature of this belief varied. Some imagined immediate rebirth, others a longer rest in some abstract „resting place for souls“. The rest of the respondents believed in the division between Heaven and Hell, or in death as the absolute endpoint.

Our own experiences, literature, friends, and ancestors are mentioned as the most influential in the development of one's own visions and beliefs. As media forms and supplies us with a large part of everyday information, I expected to see a bigger role for media in the respondents' answers, but people do not admit to be directly affected by media. In my opinion, media supports fear of death and the trend of an opposition between valuable youth — worthless old age. The increase in fear of death as a result of the actions of the media could be shown by looking at how death has become a media event (tragic accidents, death and funerals of celebrities, etc) and how death and dying has become separated from the lives of the average Estonians (people die in hospitals, an undertaker prepares the body for burial).

Young, healthy people form the core of the modern society. Living with grandparents and ancestors is less common than a family consisting only of a man, a woman and their children, so for many people, an image of old age is formed by other channels of information. Fear of death is more related with the fear of become old, that is, sick and worthless, than with the fear of actually dying.

Children are an interesting subject to study – how and when somebody tells them about death, whether they are allowed to attend to a funeral, do they have a pet. I believe that children's estrangement towards death is smaller in families that keep or have kept pets or domestic animals and have witnessed their death (natural or killed for food) than in families where children's contact with death and dying is minimal and where they are not allowed to attend funerals, trying to spare them. Video games and fairytales do not support the understanding of the death as something final – game characters are reborn after death, defeated enemies disappear, “game over” marks the end of the game (meaning that characters do not have any

“lives” left). The destiny of a good or bad dead character is unclear in modern fairytales. My current object of interest is the formation and evolution of children’s visions of death, and in what situation and at what age they are told about death (is it after the death of a relative or a pet?). In our society, what is the age when we are old enough for “difficult subjects”? What terms and expressions are used when talking about death? Do the parents express their own beliefs to the children, or do they try to soften the subject, “smoothen” it? What interests me the most is how the first contacts with the subject of death affect humans’ later ideas on the subject.

Creating and maintaining intimacy in long-distance romantic relationships

Iveta Jurkane

In modern days, when the choice of a romantic partner is an individual choice, the level of individual responsibility increases and that makes one to invest more to keep the level of relationship satisfaction and intimacy. Any relationships, including dating relationships, have to be maintained. They demand some sort of investments – time, energy, and often also financial. In case of long distance romantic relationships (by long distance romantic relationships – LDRR – I mean couples who maintain their romantic relationships over distance where the partners are still committed to each other), there are limited possibilities of personal meetings. Despite that, long distance couples show similar level of satisfaction with relationship (Guldner & Swensen, 1995), and are not more likely to commit infidelity (Gerstel, 1979). A logical research question arises – how can a couple manage to maintain romantic relationship when probably the most significant component of a relationship, physical proximity, is lacking? The aim of this study is to investigate how couples cope with a permanent distance and how they shape their romantic relationships without proximity.

A pilot study of 6 interviews with people having experience of LDRR has already been completed. The main finding of the pilot study is that in the absence of the romantic partner, he or she is replaced with a memory image through the construction of presence in time and space using the human senses (sight, hearing, even smell, touch and taste); planned common future is also of high importance for long-distance couples.

Some previous studies have shown that long-distance couples tend to have a higher level of idealisation of their partner (see, for example, Sahlstein, 2004; Stafford, Merolla, 2007). My hypothesis is that this is possible due to limited face to face meetings when qualitative time plays more important role than quantitative time. Another explanation to the higher idealisation of the partner could be that mediated communication gives one more possibilities to improve performance (in Goffman's dramaturgical approach) because in online communication, the front- and back-stage appear simultaneously (The idea about having front- and back-stage simultaneously is borrowed from Kristian Daneback). However, more interviews have to be conducted to find out if these hypotheses are correct.

The contribution of the study to the field is an attempt to bring the long distance relationship phenomenon to a higher level of abstraction, theorising the mutual communication in time and space context, and explaining the idealisation of the romantic partner.

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Changing attitudes towards architectural heritage across time and within space: conflicting nationalist intentions in art history writing in 19th century Estonia

Kristina Jõekalda

In my PhD thesis (which I have only recently begun), I intend to study local historiography: both intentional and indirect art-history writing of 19th and early-20th century Estonia, especially the problematic question of defining one's heritage.

This subject matter is almost uncovered in Estonia – though some brief overviews exist, conceptualising studies on the topic are difficult to find; some basic factual research has been done on contemporaneous figurative arts, leaving fully aside architectural heritage. Almost no emphasis has been paid on the national and ideological aspects of the topic.

I want to look into the various ways of interpreting local art history throughout the 19th century and the beginning of 20th century, especially the built heritage. The fact that everything regarded as “high art” had been produced by foreign invaders of past centuries not Estonians, raises a number of interesting questions relating to positioning oneself in terms of such a heritage.

I am also interested in the pedagogical aspects of the heritage. In addition to monographs, publications of academic societies, archival materials, surviving manuscripts etc, the objects of my study will be articles in journals and newspapers. Thus I will look into the first cases of “discovering”, but also introducing the so-called Baltic heritage; into the developing, changing and varying attitudes towards the art-historical heritage in Estonia (between different ethnic and social groups, often intermingled). I plan to approach the subject matter rather interdisciplinarily, taking also into account questions of archaeology, conservation, and other fields of humanities.

At the time, all research was carried out by private initiative. The members of the Baltic-German elite interested in local history formed one such group, and they were certainly the most aware of current disciplinary developments. Another group was made up of the Lutheran pastors of rural areas that started chronicling local (intellectual) history. In the era of multiple national awakenings (both Estonian and Baltic German), a rising nationally-minded Estonian intelligentsia also entered the scene, with the first Estonian-language newspapers being founded, some of which published short articles on matters somewhat related to art history. I am interested in the points of connection, cooperation, interweaving, competing and contradiction between these parties – their conflicting national(ist) motives, whereas existing studies look at these groups separately, while no research has been done on art historical data gathered by the church chronicles, for instance.

No single theory or specific method will be selected to approach the subject matter, but a range of authors writing on heritage, (collective) memory, nationalism, as well as postcolonialism. The intention is not to look into the development of mainstream nationalist ideology, but to find ways to connect the construction of a nation and the “alien” heritage; at the possible attempts of even turning this heritage into a source of Estonian nationalist sovereignty and pride, particularly from the rhetorical point of view. Therefore, I will also be testing the applicability and productivity of these theories in the given context, trying to figure out if the simultaneous use of various approaches might raise completely different questions or problems.

The issue of time and temporality is not a central one in my research, but it is inevitably closely connected to it. Even more so, because 1) I primarily study the attitudes of contemporaries towards an ancient Medieval past; and 2) I plan to concentrate on a rather expansive, a century-long period.

Meanings attributed to “mature” Socialism in post-Soviet memory culture on the example of Estonians’ memory practices

Kirsti Jõesalu

In my dissertation, I am looking at the meanings attached to the “late” or “mature” Soviet period (1960 – 80 – Yurchak 2003, Kharkhordin 1999) in Estonians’ post-Soviet remembrance culture.

The Soviet past is still the active past in Estonia; it also has a dominative role in the construction of identity for many people in Estonia. At the same time, the use of the Soviet past varies in different groups and we could trace changing meanings in it during the past 20 years. A common feature is that the Soviet past has a prominent place in Estonians’ communicative memory, also in 21st century.

My main question is about the discourse on Soviet time in biographical narratives, but I am also looking at the meanings attached to that particular period in the broader social memory. To express it in another way, it is a question of the cultures of remembrance – the multitude of past relationships, “which do not only manifest themselves in diachronically different expressions of cultural memory, but also in various ways of synchronic constitution of memories” (Erl 2005).

For the analysis of the dynamic aspect of remembering, I am using life stories sent to the life writing competition, “My Life and the Life of My Family in Soviet Estonia and in the Estonian Republic” (2000 – 2001), and am looking at the earlier processes through the published life stories (Hinrikus 2000) and through the work of other ethnologists (e.g. Kõresaar 2005). This life writing campaign has offered over 300 stories; in those stories, the relationship with the Soviet past is a complex one, departing from that prevailing in the official realm at the time of writing. In the official realm, since the 1990s until present day, the dominant view on Soviet time has been that of a rupture.

Besides biographical interviews, I have also analysed cultural texts, such as exhibitions on everyday life in the Soviet era that have been on display in various Estonian museums; I have also been following the dynamic of the discourse on late Soviet time in the speeches of Estonian presidents.

In other words: in my study, the shifts and changes in autobiographical remembering have been linked with the developments that occurred at the end of the last century and the beginning of this century in other spheres of collective remembering, namely in the spheres of official and popular culture.

In that sense, in my research, I am actively dealing with question of time and temporality. There are various “times” which are investigated in the framework of this research: (1) the period remembered – the 1960s – 1980s; (2) the time and the social context where the stories are written down or spoken (mostly in 2001 – 2, but to some extent also until 2004, interviews in 2009 –10) (3) the time of interpretation.

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Identification processes in Võrumaa and their expressions in tourism

Maarja Kaaristo

Although recent developments in anthropology suggest that we move away from the term, “identity”, which has been called a “heavily burdened, deeply ambiguous term” (Brubaker & Cooper 2000: 8), it is nevertheless still quite obvious that “the idea that everyone is the same and there are no distinctive differences in meaning and style is ridiculous; there are. But identifying them and explaining them is the challenge” (Rabinow, Marcus et al 2008: 108).

Therefore, the aim of my research is to attempt to track down and explain some of those “distinctive differences” as exemplified by identity politics in Võrumaa, South East Estonia and especially their expressions in (farm) tourism, an important source of livelihood in the region. Rogers Brubaker and Frederick Cooper (2000) suggest several alternatives for the worn out term, “identity”, and out of those, identification, or more importantly external identification, “the formalised, codified, objectified systems of categorisation developed by powerful, authoritative institutions” (Brubaker and Cooper 2000: 15), invites the researcher to determine the agents who do the identifying and not to presuppose that it will necessarily result in some kind of sameness or unity even if done by rather powerful agents such as state or local policy makers.

Therefore, I will not be looking at identity as some sort of “rooted body that grows, lives, dies, and so on”, but instead the identification processes as “constructed and disputed historicities, sites of displacement, interference, and interaction” (Clifford 1997: 25), that are “dynamic and dialogic, found in the constellations of a huge cultural matrix of images, ideas, spaces, things, discourses and practices” (Edensor 2002: 17). Those matrices are formed and transformed by certain groups and individuals, who produce meanings and connotations: identification is as much about sameness and difference, tradition and invention of the tradition, not “the so-called return to roots but a coming-to-terms-with our ‘routes’” (Hall 2003: 4).

The construction and (re)invention of these elements can be followed especially well as exemplified in tourism. Tourism does not exist in isolation but is heavily intertwined with and rooted in those aforementioned “sites of identification”, which are continuously being (re)produced by various actors and can be seen, for example, in the practices of tourist farmers who reflect constantly on being “võroke” by (re)constructing their farms, designing and displaying certain artefacts and items, conscious choice of using local dialect when talking to their guests, promoting certain activities they consider “local”. I will consider some “increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic” (Hall 2003: 4) elements that are used to construct of specific “võro”-ness as exemplified in the “sites of identification” such as ideas of locality, space, place, nature, language and history and see how these concepts are manifested in formal “identity creation” by the state programs as well as in personal narratives, everyday life and policies of local policy makers, tourism farmers, local people and tourists visiting Võrumaa.

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Agricultural land use and changes in landscape in Prehistoric and Medieval Western Estonia and Islands (on the basis of archaeological records)

Helena Kaldre

The preliminary subject of my PhD thesis was “Farming Culture in Prehistoric and Medieval Western Estonia and Islands (on the basis of archaeological record)”. For the time being, the focus of my research has moved from farming culture to agricultural landscape and land use, as well as landscape-archaeological aspects in general. Nevertheless, the focus on farming is prevailing and I see culture and cultural traditions of the research area more as a background.

Ancient agricultural landscape as a whole consists in a broader sense of all the elements of the landscape that were related to the agricultural way of life. The focus of my research is mainly on ancient or fossil fields which I see as the main arena of agricultural way of life, its core.

Fossil fields – all fossilized expressions of ancient farming that have been preserved until our days – are the most direct material expression of ancient farming. In Estonia, the term “fossil field” is most often used to refer to prehistoric field systems where field plots or strips were lined with stone walls or clearance cairns. In Estonia, such ancient field systems can be found in Northern and Western Estonia, in places where bedrock rises close to ground level, and where there is a large amount of natural stones in the soil which had to be cleared to make it arable. These soils were thin, easily tillable, and therefore suitable for early agriculture. Nowadays, these areas are most often alvar areas with no recent agricultural activity.

The great majority of the known fossil fields systems in Estonia have been discovered during regular walks and landscape surveys. The number of preserved field systems is not absolute, as detection depends on more or less subjective factors. As an alternative method, I am going to use airborne LiDAR data (Light Detection and Ranging) which shows measurements of the height of the ground surface and other features in the landscape. The analysis of this data provides detailed and accurate models of the land surface and gives an opportunity to recognise and record features that are otherwise hard to detect. The more ancient agrarian landscape elements we know, the more accurate the picture of the ancient landscape we are likely to get.

In order to determine the different temporal layers of fossil fields, archaeological excavations must be carried out. For dating, the most common way is to collect and analyse charcoal from the first clearing of land with fire which is preserved under the field remains.

Mapping and dating of the field systems are crucial for making any conclusions about the time-space relationships of agrarian landscape. Together, they form the starting point for further analysis and interpretation in my research. The main goal of the analysis is to explain the dynamics of agricultural (landscape) change over time and space. The set of questions and problems that I see as a part of this dynamics include *inter alia* human-environment relationship, the proportion of farming and grazing, and the means used to ensure the sustainability of the land as a significant resource.

The use of leisure time

Kristiina Kamenik

Time is a resource we all possess in an equal amount, nobody can have more than 24 hours in a day, and on that level we are all equal. But the way we fill this time is a completely different matter and this is the point where inequalities emerge. Different population groups have different everyday mobility patterns, some places and activities are more available to some people and less to others. The more cities grow the more functions of the city (e.g. living, working, shopping, leisure activities etc.) drift apart spatially and not everybody is able to follow this spatial reorganisation. Less privileged groups like the young, the old, immigrants, and people with lower income level are less mobile, more dependent on public transportation, have fewer opportunities to fill their leisure time and therefore have different time-use patterns.

Although time-use is a fairly researched field in sociology concentrating on differences in work time, socio-economic status, work status and sex, time-geography was pioneered by Hägerstrand as late as the 1970s. Until then, geography was studied only in space and physical distance was considered as the core aspect in geography. Hägerstrand pointed out that with the development of means of transportation (inventing speed-trains, planes etc.), the physical distance has lost its importance and the time we use on certain activities has become more and more important. Although time-geography was introduced about 40 years ago, there is still not enough work done in that field, especially concerning differences in time-use patterns on different settlement system levels. In Estonia, rural areas are constantly losing services (e.g. shops, post offices, medical centres etc.) and therefore, people who do not live in cities need to travel long distances in order to receive these services.

Differences of time-use patterns on Estonian settlement system levels are the object of my research. I use the data from a time-use survey conducted in 1999 – 2000 by the Estonian Statistical Office. Data is collected from diaries and two questionnaires, one for every individual and one for the family. The database contains 5728 diaries that include information about all activities people have done on that particular day, the time of the activity, and the means of transportation they have used, questionnaires add demographical and socio-economical information, as well as information about their residence and housing.

To narrow down the analysis, I only analyse people's free time activities because this is the point where major inequalities emerge and spending free time is producing most of the mobility. The analysis will be conducted on 8 settlement system levels: (1) the capital city, (2) its surrounding areas, (3) regional centres, (4) their surrounding areas, (5) county centres, (6) their surrounding areas, (7) small towns and (8) rural areas. My primary objective is to find out what affects leisure time-use the most (e.g. income level, sex, nationality, age, socio-economical status, work status, education etc.); going further, I will analyse the differences between and inside settlement system levels.

Traditional dance in a changing Estonia

Sille Kapper

For my research, I define traditional dance as a part of living folklore: creative and more or less improvisational use of traditional movement elements, nowadays most likely practiced spontaneously at entertainment events. Its improvisational and participatory character makes traditional dancing different from other folk dance revival practices like (ideological or scientific) folklorism (also called fakelore) or stage performance of national dances. Traditional dancing always occurs within a community, whether imagined or real. It can be addressed as a bodily manifestation of an identity – personal or corporate, though not necessarily national.

Identity formation through real bodily activity should be accessible for everybody. In contemporary Estonia, national identity-building is colourfully expressed in choreographed national dances, widely practiced in hobby-folk dance groups and performed on stages and stadiums. The individual identity of the dancers is rather suppressed in those cases. Traditional dancing, to the contrary, reveals personal identities of the dancers, based on their adherence to norms and rules they have chosen themselves.

Until about the end of 19th century, traditional dancing was generally the only way of dancing an Estonian peasant would think of – other opportunities were unknown or at least their practicing unthinkable. Nowadays, traditional dance as a movement style is chosen consciously and purposefully from an immense range of alternatives. Therefore, the reasons of such a choice become significant. What is traditional dancing in contemporary Estonia like and why – this is the focal research question of my thesis.

In contemporary cultural analysis, tradition is defined as a symbolic representation of the past, the recreation or reinvention of past facts or patterns. The latter can also be referred to as heritage elements, which in case of dancing consist in movements and other dance components known to us mainly through folklore collections. Their reuse on contemporary dance floors is addressed in my research: What kind of heritage do our contemporary dancers use in spontaneous situations and why? Due to the ephemeral nature of dance, the use of historical elements inevitably means their recreation or reinvention every time they are performed, especially in spontaneous situations where improvisation is the dominant of dancing. At the same time, the use of past elements could be addressed as an intention to exercise ones connection to the past. At least this could be one possible reason for choosing this style of dancing.

As tradition is always connected with a group of tradition-bearers, I also ask about the communities with traditional dancing in Estonia. Former local traditions are now reinvented in imagined or symbolic communities of people with a special interest towards traditional culture. How are those new traditions different or similar to each other? The limits of traditions, chosen by the dancers, are expressed in their bodily movements that can be followed by the researcher watching the dance, participating in dancing events, and especially in practical dancing together with informants.

There are several communities of people for whom traditional dance plays a certain role in their lives. Who are those people? Who needs this heritage called traditional dancing? How do the users of the heritage interpret their dancing behaviour themselves? What does traditional dance mean for them and what does it speak about them? Although bodily movement can be

considered the most informative data source in dance research, in order to make sense of the latter topics, verbalised opinions and values of dancers shall also be analysed. In my thesis, verbal recordings are also used for comparing contemporary and earlier attitudes and their change in time.

***Polügoonteater* as a test range of time**

Erki Kasemets

Nearly thirty performances of *Polügoonteater* (“Practice Range Theatre”) took place during the period from 1996 to 2010. The first one, “Ka(i)tse” (The Test/Defence) was held on the eastern shore of Lake Klooga, on June 21 1996, on the premises of a former dairy farm, later military unit. The following performances, which issued from a loosely forming platform – theoretical zero point –, with relatively short duration, mostly took place in different locations, from abandoned buildings in the wasteland to widely used public city space. Each event did have a fixed plot, but the specific actions were generally left for the participants to produce. As to the frequency of the performances, there was no distinct and determinate regularity. *Polügoonteater*’s inner periodicity and choice of themes do not have unambiguously identified relations with any implied external influence, even in spite of the rapid social changes and developments that occurred precisely at the same time. Therefore the structure of the created pieces of time-art rather approaches post-modern cognition of time; the latter is among other things characterised by imperceptibility of adjoint support points, which directly originate from the vital function. The mentioned imperceptibility might inflict the need of self-creation of support points. Is *Polügoonteater* primarily regarded as an autonomic aggregate of significations – formed here and now –, which constructs its time, relying on its individualistic principles? It can be said that the structure of time-pictures has emerged while playing with particular conditions of memory, distinct from the plain level, the so-called “parties”. While a party is a component that covers the culture, sacralises and conserves time, thus creates time, “party” on the other hand is an individual case, any special moment that gains both the role and significance of a brief structurer of time, the one of a notebook-organiser, and the establisher of a long-term biographic chronology, which is open to experiments with time. Reaching back, reaching over.

Multimodal media text – Picture from one, context from another era

Merike Kaunissaare

I am interested in the creation of meaning in images (and their composition as visual sign systems) primarily from the point of view of communication. It is vital to understand the language that is used for transmitting messages – one is thereby able to fully and target-orientedly make use of the possibilities of this language.

There has been a sharp increase in the importance of visual information in the modern society. Because of the development of communicative technological means, a sphere of cooperation has developed where the content of the information transmitted becomes by nature multimodal (Kress, van Leeuwen 2001). It is necessary to integrate different practices into one whole for them to be an integrated competence that is perceived as a whole. The composition of visual information is an important part of creating such a multimodal communicational whole. Also, the visual world accompanying texts must not be viewed as merely a decorative element.

The grammar of visual language is not universally understandable. Visual communication always comes in codes. Besides cultural codes, meaning is often also created by compositional semantics. Visual communication and language both express in their respective specific forms the same system of meaning that is fundamental and all-encompassing (Kress, van Leeuwen 1996). The comprehension and interpretation of a visual solution is in a complicated correlation to both information text narrative and the actual architectonics of the visual solution. It is vital to understand the mechanism of how the narrative of the core text and visual architectonics correlate in order to be able to more clearly express oneself and achieve a more adequate response in the target audience.

To be able to analyse a visual element in respect to its communicational value, one should deconstruct the element.

In 2005, I defended my Master's thesis in Tartu University (“Brand Estonia logo “Welcome to Estonia”. An interpretation and analysis using media and expert interviews”). Based on media response and expert interviews, I studied interpretations of the logo of the so-called Estonian brand as an example of a single visual element laden with a disproportional amount of meaning. I also analysed the relationship between the field of interpretation of the visual logo and the field of interpretation of the textual part of the brand, trying to specify and describe aspects of contextual discordances.

One example of such discordances is the inconsistency of the time position declared in the textual part as opposed to how the time position is perceived to be expressed by the respondent. The wish expressed in the textual part of the brand to be transforming into something positive in the future versus the retro visual style chosen to express it, plus a retro visual style solution versus lack of a historical time frame (Kaunissaare, 2005).

As symbols that are important in a culture have a vertical semantic field and thus rise above surrounding texts (Lotman, 1999), I drew a conclusion that the stress on the time frame within the perception of the brand as a textual whole primarily depends on the time position of the visual part of the brand and that this part dominated the brand as a whole.

It is also informative to proceed to a meta-analysis in which one may judge the independent message value of a complicated image field composed of varied visual information and its

contextual accordance with the message value of the text massif, both of which are parts of a multimodal whole.

I hold that examining the metalevel in the field of visual communication in media, one may also perceive the attitudes of the image world to be different from the main stance of the verbal world. This difference may be highlighted in the difference of time position. A good example might be a campaign urging Estonia to join the EU – a verbal text urging to join and a visual context simultaneously urging to not join the EU. Examining the images of a single issue of a magazine as a communicative whole, we might be able to uncover the attitudes in the choice of images that convey power relations not present in the textual parts. We also may find meta-levels crucially different from the supposed “political correct” goal of neutral informing.

The crucial thing is the position on the object-subject scale (respective of age, gender, social position etc) of the social subjects represented in media images, and who is overrepresented and who is excluded. We may often find very innovative textual positions (economic development, new technologies, plans for the future) framed by archaic visual positions (a macho society represented in a very conservative manner) and thereby see culturally dominant discourses and feel suppressed opinions.

The photo material and choice of photographs in the media is a too seldom acknowledged medium of background information and as such an important carrier of unconscious attitudes and ideologies. If attitudes have become exposed, they may be interfered with and acknowledged. Accordances and discordances acquire a meaning and the parties involved may develop a now conscious attitude to them.

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Representations of history teaching

Katrin Kello

My PhD thesis focuses on different conceptions of history as a school subject: different expectations posed to the subject by different groups having a say on the subject, different possible foci of attention within the subject, and different choices or even dilemmas to be faced when designing a history curriculum or by a history teacher in her/his everyday practice.

The diversity of expectations posed to the subject derive, first of all, from the political and societal implications which make issues of history education omnipresent within the “[i]ssues of identity, heritage, and citizenship, all rooted in competing conceptions of the past” (Osborne 2003: 585), as well as from epistemological developments within academic historiography and from various constructivist understandings within educational psychology. From such a multiplicity of perceptions, complex and heterogeneous public discussions, as well as more implicit misunderstandings have resulted. In Estonia, the constellations of different expectations towards the subject may be especially interesting because of the “mnemonic divides” between different sociolinguistic groups in the Estonian society (e.g., Brüggemann and Kasekamp 2008, Jakobson and Pallas 2010, Mertelsmann 2008). Also, the diversity of conceptions of the subject’s essence and aims has been increased by the fact that since the transition period in the 1990s, the previous history teaching traditions have variously mixed with Western European (Euroclio, Council of Europe) currents of history teaching (e.g., source-based multiperspective approaches). Thus, besides helping to understand better the discussions and discourses in a culture of history, my thesis might be of practical help for developers of teacher support materials and training courses, enabling to consider better the existing understandings.

Conceptually, my thesis is informed, most of all, by the concept of “culture of history” by Jörn Rüsen (1994), and the theory of social representations (Wagner and Hayes 2005). The first concept helps us to see the interconnections of the variety of ways in which “the historical knowledge is present in a society” (Hardtwig 2003). The concept of social representations helps us conceptualise the diversity of practices and conceptions about history teaching, historiography, and past among persons and groups (as well as within various media) from a more generic social psychological perspective (e.g., Liu and Hilton 2005). Of course, works on memory politics and collective and communicative memory (e.g., Kansteiner 2004, Olick 2007, Welzer 2005), and various conceptions of history education (e.g., Seixas 2000) are also important for my work.

Empirically, my study is mainly based on analyses of media texts (primarily of periodicals addressed to educators) and curricular materials, and interviews with history teachers.

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Time and disciplinary history: towards the contextualisation of Latvian mythology

Toms Kencis

My research is concerned with the disciplinary history of Latvian folkloristics, and Latvian mythology in particular. As such, it is to a large extent the reconstruction of historical time – the circumstances of research, personal agendas of scholars, connections between political and theoretical environments that have shaped that research.

Research of mythology has special epistemic status due to its composite sources, blurring of disciplinary boundaries in construction of a research subject, and involvement in ideological agendas. The scholarly construction of “Latvian mythology” as a self-contained realm of knowledge was shaped in the early 20th century, further evolving and changing in different political contexts and in response to prevailing ideological agendas. With no direct access available to the ancient mythological world view, scholarly reconstructions were completely based on indirect textual representations. The earliest historical documents were of secondary derivation, shaped by agendas of their time, composed by non native-speakers – crusaders, Christian clergy, characterised by the interest of other parties in interpreting the beliefs of local inhabitants. Later records represent the contesting Enlightenment and Romanticism ideas, while the late 19th century folklore collections were shaped by particular editorial practices favoured by patriotically inclined enthusiasts in the eve of national awakening. Consequently, the source material for Latvian mythology research was a partial representation of lost beliefs and ritual practices.

For the first time, the significance of Latvian mythology was noticeably recognised between 1920 and 1940 – after the Republic of Latvia had been established in 1918. During the formation stage of the studies of folkloristics, viewpoints from methodologies of various fields blended together. While Latvian mythology was partly construed in relation to (or in contrast with) Christianity, a simultaneous search for older, more authentic models was carried out. Sources have been applied selectively to the construction of knowledge depending on disciplinary affiliations or personal careers, current theoretical trends or ideological agendas. The most prominent principle appears to be the changing interpretation of the theory of folklore genres, which delineated the preference of particular folklore materials in reconstructive practices. Data from historical reconstructions or comparative mythological research were often verified against the statements of comparative philology, another powerful actor in the construction of Latvian mythology. After 1944, research of Latvian mythology continued in the following four parallel directions: 1) semi-continuance of previous work by exile scholars, 2) research by local scholars in line with prevailing political needs and academic practices, prescribed by Marxist ideology, 3) research by a new generation of scholars abroad, and 4) Latvian mythology studies by the influential Moscow-Tartu school of semiotics. These constitute four parallel trajectories within the same linear time. My aim is to contextualise the beginnings of the discipline and these four trajectories within their cultural history.

On some uses of temporality employed by an Evangelical group in a Komi village

Piret Koosa

In the Komi Republic, as elsewhere in the Russian Federation, various religious groups and confessions have been active and visible since the early 1990s. These different non-traditional (i.e. non-Orthodox) religions, which are frequently connected with foreign missionaries, are often regarded with distrust and scorn by the local people. The formation of such attitudes is encouraged by the public and even national discourse, which regards the activity of Western missionaries in the Russian Federation as part of the foreign policy of certain countries.

My doctoral research focuses on one of such non-traditional groups, founded in 2003 in the small village of Don (ca. 300 inhabitants) located in the Ust-Kulom district of the Komi Republic. The main initiator of this group is an American missionary who has been working in Russia since 1997 and who in 2003 decided to take up missionary work in the Russian North. Originally, he was a member of a non-denominational church. The members of the community refer to themselves as Evangelical Christians or simply Protestants, and prefer to avoid being any more specific on the matter.

In spite of attracting much attention, mainly negative, all over the Ust-Kulom district and even farther, the group has in fact remained very small, having about 10 – 15 regular members. My aim is to explore the development of this Evangelical congregation, its strategies of adaptation (or the lack of such strategies) and also the dynamics of the relationship between Evangelicals and the local Orthodox church.

I aim to use approaches focused on different levels of the society and also try to analyse the public religious discourses in the Komi Republic. However, my main objective is to concentrate on the local level of religious ideas and practices.

In this paper, I will look into some strategies of communication put to use by the members of this Evangelical group when confronted with local (Orthodox) villagers.

The subject of time or temporality has quite logically arisen mainly in connection with two topics in my research.

Firstly, as can be expected, when talking about their conversion, the Evangelicals sharply set apart the time before the conversion and the time after. At times, it seems that a person most assiduously tries to see as many vices as possible in her past and so in a way the newfound life acquires even more value.

Secondly, the concept of time running out is frequently employed by the Evangelicals in their mission work. The Evangelicals aim to alert people with warnings of what's to come and what will happen to them if they do not accept Jesus Christ in their hearts while it is still possible. The surrounding world is interpreted as being full of signs indicating that the end times are near.

Digital identity: Exploring methodologies

Stacey May Koosel

For my presentation, I would discuss my current research for my doctoral dissertation the subject of which is “Digital identities”, and discusses different methodologies, theories and research techniques that are useful in the study of digital identity. I am particularly interested in the link between the offline self and the online self, and the discourse in the relationships and communication. Research will be conducted by exploring and utilising a multidisciplinary approach to analyse and probe different aspects of the phenomena, in hopes of uncovering new information and fostering understandings about culture and identity in the information era. As a digital identity is comprised of elements that make use of text, images, sound files and other multi-media and interactive elements I believe that utilising an assortment of methods as used in comparative research can bring a much greater understanding, rather than simply focusing on a single method or approach.

So far in my research I have begun to look at the phenomena of digital identity from a digital ethnographic point of view using creative research methods (Gauntlett 2007) and visual ethnographic methods (Pink 2007). Thanks to the last Graduate School of Culture Studies and Arts seminar I attended on ‘Narrative Interactions: Stories, Identities and Voices Seminar’, I am very interested in studying digital identity as a form of modern narrative (Page 2010). It would be interesting to find out if the content of social media can be interpreted as modern narratives, if then digital identity can be viewed as a modern storyteller or folklorist. A seemingly basic and global human need is that of storytelling and storytellers, which has evolved to a more diffused cultural background and larger anonymous audience in the information age. “Are there pan-cultural forms defining a generic human form of life? This does not seem a far-fetched hypothesis, but the issue needs to be settled by wider comparative studies. What is true is that every culture of which we know has been a storytelling culture.” (Brockmeier & Harre 1997: 266) It is also possible to view digital identities as stories themselves, as they are the creative expression of an offline user to function in the online world, almost like a translation or metamorphosis of the self. Although the virtual environment has provided new modes of existence in the form of new ways to present ourselves and communicate with others, there are still very global and traditional aspects to new interactive technology, they still exist to fill our cultural and social needs, in this case the digital storyteller.

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Soviet press in Estonia as a “memory tool”

Tiiu Kreegipuu

The press always carries different functions defined by current societal, political and cultural actors. A common understanding is therefore that the variability of functions is bigger in open societies whereas in closed societies like the Soviet society, the press is turned into a propaganda vehicle for the political powers. Still, the Soviet press in Estonia was not just a “collective propagandist and agitator” but served different roles and functions in the society. On the one hand, indeed, the press was supposed to be an instrument of the Communist Party. On the other hand, the official press turned out to be a kind of tool of resistance despite constant control and censorship. Many editors and journalists found ways to challenge the system, to twist the ideological dogmas and surpass the dictates of the censors. In addition, the Soviet press system itself was not always a strong and well-regulated system but a system with many weaknesses and faults.

One interesting and important aspect that we are confronted with while studying the multiple roles of press in a closed society (on the example of Soviet Estonia) is the role of Soviet press as a “memory tool”. Throughout the era of Soviet occupation (the years 1944 – 1991), especially during the Stalinist period, press was a first-hand (or even only) official tool of establishing the “correct” interpretation frames and narrative schemes for the Estonian past and history that had to be rewritten according to the Marxist concept of Soviet history. At the same time, the Soviet press was supposed to be a tool of cutting through the pre-Soviet traditions, erasing “unsuitable” memories that were considered to be dangerous for the Soviet regime in the territories annexed by force. How to present the past on the pages of Soviet newspapers and journals was an important problem since the “proper” historical memory based on Communist ideology and Marxist history was a vital element of the self-consciousness of *Homo soveticus*, the “Soviet man” who was to be constructed and constantly shaped.

The aim of my studies is to uncover and explain how and why the concepts of Estonian history were rewritten in the Soviet press – which narrative schemes and discursive means were used. Aside from general concepts, I am more specifically interested in Soviet anniversary journalism – how Soviet historical anniversaries were celebrated in the press, which historical events and/or periods were emphasised etc. Comparing the representation of anniversaries throughout the different periods of Soviet press is another way of uncovering the multiple roles of Soviet press and revealing different trends in Soviet journalism that was not at all so homogenous and rigid.

National history building process in Estonia, Finland and Norway (from the 19th century to World War II)

Kristi Kukk

The aim of this study is to compare Estonian, Norwegian and Finnish national historiographies from the 19th century to World War II. Both history books and textbooks are included as source material. The latter give a better overview of the master narrative and its genesis, while history-writing concentrates more on specific events.

These nations were chosen mostly because of their non-dominant position in the 19th century, geographical (and partly cultural) proximity to Estonia, and good quality of historical research (i.e. the existence of studies with similar methodology). It is also important that their “nationalisms” are comparable – they are neither too different nor too similar. On the one hand, they do not have their own state at the point of emergence of the national history narrative, thus the narratives have a similar national task – to establish a link between a Golden Age and the present time, and give the nation its living rights; the peasant society forms the backbone of the narrative and cultural elements are more dominant in nationalism. On the other hand, their political situation is rather different: even though they are all in a non-dominant position, Norway and Finland are autonomous regions, whereas in Estonia serfdom had only recently been abolished; these nations are of different ethnical origin and the amount of source material differs greatly. So it is only natural to assume that there are both similarities and differences in the way national histories are being handled, and these different sets of combinations might give us some interesting results.

The comparison of national historiographies takes as its starting point the following questions:

- How are origins and foundational events narrated?
- How were the “Golden Age” and the reasons for its decline portrayed?
- How were the “Age of Decline” and the relations to the “others” described?
- Which event is described as the national rebirth?
- How was the special character of the nation portrayed?
- The role of religion in national histories;
- National heroes;

Special attention is paid to changes in these narratives.

The central hypothesis of the study concentrates on the periodisation of national historiographies and its correlation to nation-building process (thus the term, “national history building process” in the title). The study aims to give a versatile description of this periodization.

For instance, the attitude towards foreign rulers and the “Age of Decline” changes considerably during this period. In the first half of 19th century, the attitude is neutral or even positive, but at the end of the century, the attitude becomes negative. In the case of Estonia and Finland, russification can be considered to be the cause, but in Norway, there is no political pressure to this change.

On the other hand, the description of religious issues is rather different as well. In general, Lutheranism is considered to be more positive than Catholicism, but Norwegian historians also have to explain why Lutheranism took root so slowly. In Norway and Finland, Catholicism is also considered as positive remedy for succumbing to barbarity and brutality, but in Estonia, Catholicism is only seen as the tool for oppressing local people.

The methodology of this study is rather complex. Main actors' time-nation-history narratives are complicated enough to enforce making inquiries into methodologies of different disciplines (including narratology, nationalism, comparative history) and this could also be the main point of contact with this seminar.

The Scandinavian Connection in Estonian Nationalism of the Early 20th Century

Mart Kuldkepp

My presentation is going to focus on the historiographical imagination of Estonian nationalism and its close interplay with Estonia's cultural and geopolitical aims as they were advocated in the first half of 20th century. Of major importance in this context are the reverberations of C. R. Jakobson's cyclical model of Estonian historical experience (“the time of light – the time of darkness – the time of dawn“), the conception of Estonian culture as separate of and opposed to both Baltic German and Russian cultures, and the related geopolitical notion of Estonia's precarious situation in the crosscurrents of regional superpowers' dangerous influence. Of particular interest to me is the imagined Scandinavian connection adopted by some nationally engaged intellectuals as relating to these three areas of national identity politics. The “dangerous“ geopolitical identity of Estonia could be imagined as having certain commonalities with other smaller nations in the region (such as those in the Scandinavian countries); the development of Estonian culture could be related to the civilising influence of Scandinavia (above all Sweden) in the Viking era and the 17th century, and – last but not least – the Jakobsonian “time of dawn“ could be equated with the grassroots-mnemohistory of “the good old Swedish times“ as mediated in folklore and places of memory (“the Swedish King's oaks“ etc). This time-of-dawn-before-the-real-time-of-dawn, even though it had not totally fulfilled its promise, could be regarded as a historical example and role model for the ambitions of post-1905 Estonian nationalists.

In the eyes of many nationally inclined Estonians, the proclamation of Estonian independence – which lacked any real historical precedence – was thus imagined as a re-actualisation of the 17th century Swedish legacy of liberty and civilisation, which had been crushed but not vanquished in the Great Northern War and the hard yoke of the 18th century. This and other sorts of engagement with the imagined “Nordic” dimension of Estonian national identity facilitated the development of a marked Scandinavian orientation in independent Estonia's foreign politics, which in its most active phase lasted roughly from 1918 to 1925 but in a more understated form lingered on long after that (giving birth to such highly detailed regionalist visions as that of Edgar Kant's Baltoscandia in early-to-mid1930's).

The notions of time and temporality have their place in the very heart of this problematic. Jakobson's cyclical conception of the Estonian history stood in direct opposition to the linear or “messianistic” Baltic-German paradigm. The temporal precedence given to Scandinavian cultural influence (pre-13th century and again in the 17th century) served as a way of marginalising the hostile discourse of German or Russian *Kulturträger*-ism with their emphasis on the 13th and 19th centuries. The conception of Estonia's dangerous geopolitical situation, while less directly concerned with time, has all the more to do with the shared identity space of the Baltic Sea Region prioritised as a point of reference over possible Estonian connections with either German or Russian mainland, and can thus again be related to a certain constructed reference point in the Estonian collective memory, “the time of light” before the arrival of conquerors.

On Uku Masing's poetry from the 1930s

Külliki Kuusk

In my study “On Uku Masing’s poetry from the 1930s”, I focus on the poetics of the self and the subject-object relationship in Masing’s writings. My source material includes Masing’s published collections of poetry from that time period. In Masing’s poetic language, subject and object have acquired semantic roles through grammatical forms and features. Fundamentally, they reflect the human experience of the world and being in the world.

The analytical part of my study is based on the linguistic analysis of poetic sentences in Masing’s poetry from the 1930s. Using structural analysis, I try and detect the main characteristic features of Masing’s poetic sentence and find out which grammatical tools are used to create the subject and the object in Masing’s poetic sentence, and seek ways to characterise the subject-object relationship. The intriguing aspect of my research is the fact that in Masing’s poetry, syntactic functions cannot be inferred literally from the grammatical function of the word in a sentence. Characteristic of Masing’s poetry’s is the atypical sentence (inversion, inverted word order, transition in verse). Imagery in his poetry is metonymical (figure of speech in which the name of an object or concept is replaced with a word closely related to or suggested by the original), and it carries grammatical and metalanguage roles in the text, as well. Linguistically, a metonymy manifests the cognitive dimension of Masing’s poetry. The poem is a poetic expression, as well as a speech act. In his poetical sentence, metaphors expand to become rhetorical or metalinguistic signs.

In my study, I am examining the relationship between the subject and object by comparing their grammatical and pragmatic roles in Masing’s poetic sentence. The relationship between the subject and object, “I” and “You”, has linguistic meanings alongside the semantic level as well. This means that the subject in Masing’s poetry has some mythological features in addition to expressing the author’s mentality and religiosity. Rhetorically, the subject (“I”) is directly linked to Masing’s autometatextual terms “esimine mina” (as “common self”) and “teine mina” (as “other self”, which signifies the altered state of consciousness in composing poetry). These terms are complementary and refer to the subject’s sense of time or the conception of time. In a text, the equivalent of the “other self” is the “subject of utterance”. Typical of Masing’s poetry is the frequent use of present tense in verb phrase, which semantically points to the author’s mythological imagery of unity of space and time. Use of the present tense could also be understood linguistically as denoting the bodily aspect of the “I’s” (subject of utterance) experience of time.

My research is based on works by R. W. Gibbs, E. Benveniste, N. Frye, V Bohl, G. Lakoff, M. Johnson, M. Merleau-Ponty, P. Ricoeur, P. F. Strawson, and others.

The history of runo-song: Key points in concert representation

Helen Kästik

The term *culture* is increasingly used to denote a process instead of an object. This draws attention to the possibilities of describing culture. Metadiscursive consideration of anthropological representation has mostly to do with academic and written cultural description, but increasingly often also with oral and practical cultural descriptions. In my paper, I will discuss how such a representation is created in the course of one heritage project.

The presentation is based on concert conversations on stage during the Viljandi Folk Music Festivals. The traditional music festival in Viljandi is the most eminent output of the Viljandi traditional music revival movement. The movement is characterised by a significant coherence of ideology. The material of the presentation stems from festival concert talk, in which the musicians have either directly used the term *runo-song* (usually to denote a certain tune) or which was used as a paratext for a runo-song text (comments about music during the show). The concert talks about runo-song introduce the audience to a *runo-song world*. The introductions of runo-song pieces in concerts are similar in their structure and the means used, and they also share a common narrative meta-level. My thesis analyses the “ethnography” constructed of concert talk by musicians. It analyses which cultural “facts” the ethnography is made of, where the “truth” lies and how the authority around the truth is developed.

The data has been collected over the years 1999 – 2009 and the analysis covers conversations from 107 different concerts. Based on this cultural description consisting of subminiatures, I present a picture of “the times” of runo-song in my presentation. The term *runo-song* stands here for a substance or a code, as well as particular songs. I answer the question, what kind of times are awaiting in terms of being mentioned in the concert conversations, or put differently: what have been the most important events in the constructed “life story” of the runo-song? How are those times distinguished/opposed and how are they compared/linked? What is the story told by those choices about modern day runo-song and what do they tell us about the future?

Although the selected cultural aspects contribute to the modern comprehension of folklore (i.e. the selection helps to “traditionalise” the material), ethnography as a whole lies in the sphere of post-modernity. The grand narrative concerning the loss of folklore and “salvation” is replaced by the story of revival and remembering: runo-song pieces are a part of an ongoing dynamic process. The cultural aspects of the runo-song world are stemming from past, but the meaning of the song pieces is situated in present. The meaning of runo-song lies in an inter-textual act, where the constructed cultural and historical Other meets the contemporary world. In this way, the festival concerts are acting as a broad discussion field, where the text, the performer, and the audience participate in the construction of meanings.

Time in a fictional world: translating temporality of imaginative views in “Time Regained” by Marcel Proust

Madli Kütt

My thesis (“The Fictional Subject and Imaginative Views in Marcel Proust's *In Search of Lost Time* and its Translation into Estonian”) is based on Marcel Proust's “*In Search of Lost Time*” (“*A la recherche du temps perdu*”, 1913 – 1927) and concentrates particularly on the last of the seven parts, “*Time Regained*” (“*Le Temps retrouvé*”), which remains the only one entirely translated into Estonian (tr. Tõnu Õnnepalu, 2004). The main questions of the thesis are set around the themes of fictionality and subjectivity in literature and in the translation of literary texts. The subject of Proust's novel focuses these questions on time and temporality.

From the title of Proust's novel, we can read that time is lost and found and re-found. In other words, in order to search for and (again) find time, one must first know how to lose it. Proust's concern is not so much in reminiscing about old times and memories as in creating a particular fictional world which is constructed on ways of experiencing temporality: on mechanisms of losing and regaining time. Thus, it is not sufficient, for understanding Proust, to use the linear metaphor of the timeline and to describe movements back and forth thereon. Proust's time and space are layered and fragmented. Moments from the past and from the present are situated beside or even on top of one another, and sometimes time and space may almost swap places (Poulet 1982). Nonetheless, despite its modernity, this literary world, which also has room for timelessness or for being outside of time, does not lose its coherence. Proust's world is composed of imaginative views, which come from different moments in time and in space and meet in the narrator, or more specifically, in his body (Kristeva 1994). But as Proust's world is a world of language, with words as its material, so are “time” and “space” and “the narrator's body” language phenomena in this world, although more so metaphorically, rather than linguistically, speaking. Language, in this case, is not merely a representative means for expressing the relations of time and space, but rather the carrier of the writer's subjectivity, shaping and transforming his fictional world and its time and space. This aspect of language in Proust's world is what makes it fascinating to analyse the changes that occur during the translation process.

Forming the fictional world by various ways of relating time and space in imaginative views, and the possibility of translating these relationships, are the main points discussed. The presentation is based on Henri Meschonnic's ideas about continuity between language and body and about translation as a whole, as well as on Stephane Lojkin and Philippe Ortel's dispositive theory, which is developed as a balancing counterpart to structuralist methods. In “*Poétique du traduire*” (“*The Poetics of Translation*”), H. Meschonnic states that one must translate a text as a whole and not to be mistaken by the meanings or forms of the words, as meaning and form are inseparable. The dispositive method (Ortel 2008), on the other hand, offers means with which to capture this wholeness, for example by means of “*novel scenes*” or other dispositives which unite different methods of analysis for a common purpose. According to Lojkin (2002), “*novel scenes*” are the particular moments in a novel where the message of the novel stands out most clearly. When the scene takes place, narrative time stops and textual logic is replaced by iconic logic. What makes Proust's case special is that although narrative time stops, it is still time that ties together the images that form the scene. The messages that Proust's scenes present are the ties of time between the different imaginative views.

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Melodic variations in Seto song

Liisi Laanemets

My presentation concentrates on the variability of melodies which characteristic especially for orally disseminated musical tradition and therefore a theme often arising in ethnomusicology. I will also briefly pause on the terms used in Estonian folk music research (song type, melody type, melody variant, version etc).

This case study forms a small part of my PhD thesis which deals with the singing tradition of the Seto, an ethnic group in the Estonian-Russian border region (South East Estonia). From the Estonian perspective, the singing tradition I examine is unique because it is polyphonic, while in all other Estonian regions, the singing is monophonic. At the same time, Seto polyphony is different from Russian polyphonic singing. My research so far has dealt with analysing the melodic repertoire of the renowned Seto singer Anne Vabarna and exploring the seeming paradox of her melodic invariance within a Seto singing tradition that features extensive textual improvisation

The matter of variants can be discussed in the frames of a certain song performance, as well as a melody type. The variability in a song performance is largely dependent on particular singers, but in the case of a melody type, the variety indicates more general tendencies. In this presentation, I will focus on variations in melody type. The problematic part of Seto melodies is their nonexistent typology; every researcher has created their own according to their needs. I will use a classification created by myself, based on the recordings of Anne Vabarna's songs from the Estonian Folklore Archives. Therefore most of the examples used originate from the singer Anne Vabarna's repertoire, although I also use examples from others as well.

There are several reasons for the constant melody versions to evolve. My earlier studies have shown that besides melodic variation, there are tunes in Seto songs that also differ in their rhythmical structure. A melody type can also occur with different scale types. It is notable that even in a single singer's repertoire different scales can occur in different versions of a melody type.

In this presentation, I am trying to find an answer to the question whether the different versions of melody types in Anne Vabarna's song repertoire are characteristic to Vabarna only or whether they exist as constant variants in other singer's repertoires as well. Or, put differently – do the different subtypes have an individual or collective origin? For this I will analyse the musical parameters (also the scale types) of the songs and their generic origin.

Interview talk on sexual harassment

Katri Lamesoo

My PhD project is concerned with sexual harassment at work, more precisely how sexual harassment is understood and perceived among nurses. I carried out 21 in-depth and semi-structured interviews with Estonian female nurses working in hospitals. Principles of grounded theory were followed for conducting the interviews. Grounded theory was also used as a method for analysing the data in my previous article. The aim of my previous article was to find out how nurses perceive and understand sexual harassment in different positions of subordination (i.e. in *female nurse-male doctor* and *female nurse-male patient* relations). Outcomes of the study showed that nurses perceive sexual harassment in organisational context; however, they explain the harassment in a sociocultural context as well as add natural/biological reasons for explaining its occurrence.

As the initial analysis of the data brought out a more general idea of how harassment is perceived in a wider societal context, I saw a need for the type of analysis that would enable to bring out “more” from the nurses’ talk. To do that, I turned to discursive psychology, sociolinguistics and even to tools offered by conversation analysts. As a result of my quest, I found subject positioning theory to be most useful for carrying out a secondary analysis on the same data. The idea was to examine what kinds of discursively available subject positions nurses take within their talk on sexual harassment. Applying the theory of subject positioning seemed like a great idea to demonstrate for example how the understanding of sexual harassment is constructed through the categories available within the dominant culture-specific discourse on gender. As a sociologist and a qualitative researcher, I was used to viewing discourse as the central aspect in any social practice. Research in social sciences often means applying versions of discourse analysis that do not pay much attention to text itself, but rather to its’ role in social practice.

The focus of the latter ideas for analysing subject positioning in socially and culturally available discourses changed when I attended a graduate course on narratology this semester. I started to realise that positions we take are not only bounded up with discourses but also in stories we tell and story-lines we use for narrating our experience. Therefore, the aim of the secondary analysis would be to examine what kinds of discursively available narratives nurses use in their talk on sexual harassment and what kinds of subject positions within these narratives can be identified.

What makes the present winter school exceedingly relevant for the secondary analysis of the interviews is the factor of “time and temporality”. I aim to approach positioning in two dimensions: first, how the positions are taken (and given) in the talk on what is going on in hospital as a workplace, and second, how the positions are taken (and given) during the process of interviewing.

Approaching these two “dimensions” seems to be quite a challenge, especially as I aim to analyse how positioning during the process of interviewing might affect the construction of selves in narration, as well how it changes the structure of the narrative.

Forgotten encounters: Close perspectives on Russian-Estonian inter-ethnic relations in Soviet Estonia (1956-1985)

Uku Lember

I focus on the milieus of habitus-development of young people – on family and education – as the two institutions that created two distinct, parallel, and yet interconnected ethno-linguistic cultural realms in Soviet Estonia. (Semi-) public spheres were ideologically censored in the USSR; the study of the more private realm of family life could open a window to the larger social experience and shed some light *from below* on the long period of *State Socialism* in the USSR. I use concepts such as *lifeworlds*, *historical generations*, and *symbolic boundaries* in my interpretation and I discuss extensively the problems of individual-collective memory in the interpretation of life-story interviews. Indeed, in terms of primary research up to now, I have focused on inter-ethnic (Russian-Estonian) families: I have conducted 80 life-story interviews with members of ≈ 50 families (comprising ≈ 1500 pages of transcripts). Next, I will move to archival sources – Soviet police reports on ethnic violence, protocols of Estonian Communist Party Central Committee meetings, the emergence and organisation of two parallel (Russian and Estonian) education systems in Soviet Estonia, to give some examples. Additionally, I plan to involve some discussions on ethnicity from Soviet print media.

I have already had some time to reflect on the first half of the collected interviews; now I am working on the second set. My presentation would have two goals. First, I will give a general overview of my research and the difficulties involved; I will attempt to phrase a more coherent set of hypotheses – how does it all come together. Second, I will attempt to reflect on some of the themes of this Winter School in the light of my research; this could involve mapping modalities of time within a life-story, the problems related to biography and social discourse.

Archaeological heritage, its meaning and usage

Liis Livin

Archaeological heritage is a part of cultural heritage and plays an important role in creating identity and memory. Thus it has a crucial role in the society as a whole. So far, no specific research has been conducted that deals with the meaning and functions of archaeological heritage in Estonia. The aim is to find out the processes through which archaeological heritage is defined and study from a historical perspective the formation story of the term, “archaeological heritage”.

Archaeologists’ definition of archaeological heritage comes from the scientific tradition. The archaeologists are primarily guided by the law and other regulations which define what is considered to fall under the term, “archaeological heritage”. Definitions of archaeological heritage on other levels of society do not necessarily take place under exactly the same principles as in science. Consequently, there is a gap between the archaeologists (scientists) and different interest groups, who tend to define archaeological heritage using other (i.e. not based on scientific aims) mechanisms. There is a practical need for making sense of and balancing these various perceptions about the nature of the archaeological heritage.

In science-based definitions of archaeological heritage, characteristics such as “rarity”, “special”, and “irrecoverable” play an important role (Darvill 2005, 38); for a lay person, these often do not have any (or the same) meaning. Archaeological heritage is a value that is shared by many archaeologists and other interest groups that exist in the society. The same object can mean totally different things to people of different backgrounds and with different goals.

There are a variety of culturally assigned meanings and values which can be given to any archaeological object. For example, not all people care about the constructional elements of cultural heritage; they may experience cultural heritage thanks to mental, social, or traditional values (Turnpenny 2004), which may be completely independent from the object’s archaeological value.

In order to promote archaeological research and teaching effectiveness, it is necessary to take steps towards understanding the interests of the people with whom archaeologists share their research sources – the archaeological heritage. It is important to identify the different understandings of the archaeological heritage, to group them and find out which groups of people in which situations represent those perceptions. Values assigned to objects and phenomena are often based on their functionality, so it is important to know what functions archaeological heritage fulfils for the various interest groups.

At present, it is not clear how different levels of the Estonian society (from individuals to the country) define archaeological heritage. Science is privileged in this situation because archaeological heritage is defined for it and thanks to it. But even in science, a diversity of meanings exists when it comes to the term “archaeological heritage“. What does “archaeological heritage” mean for a lay person? Does the cup-marked stone for a landowner, the remains of bastion for a land developer, a hill fort for a tourism organiser, a silver coin for a detectorist, or a sacred grove for a photographer, mean the same thing as the term, "archaeological heritage", which unites all the aforementioned entities, does for archaeologists? Is it necessary to have prior knowledge of the scientific concept of “archaeological heritage” in order to talk about archaeological heritage? There is no clear

understanding of the various meanings attached to the same archaeological heritage sites by various interest groups. It inhibits the cooperation of these groups, the development of science, and the protection of archaeological heritage.

The historic perspective to the archaeological heritage provides an opportunity to examine how the archaeological heritage is construed in time, what values are assigned to it, and what position has archaeological heritage held for the society. Understanding such developments will contribute to identifying and understanding the various aspects of archaeological heritage today. The assessment and analysis of these processes can affect (direct) the definition of archaeological heritage in the society that would allow harmonise the heritage-related perceptions and include various interest groups to the process of interpreting archaeological heritage.

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Musical form and its measurement through tension design graphs: A preliminary study

Gerhard Lock & Kerri Kotta

In the analysis of the classical music, the form is usually seen as a static entity, which can be described through certain formal models such as sentence, period, small ternary etc. In the 20th century music, however, the form is being increasingly interpreted as a process. The list of process-centred analytical approaches include for example James Tenney's work on temporal *gestalt* (1980; see also 1969–1970 and 1986/2000), Joshua B. Mailman's dissertation on temporal dynamic form (2010), Kerri Kotta's (2008) concept of "continuous", "slow" and "fast" time (developed for the analysis of music of Erkki-Sven Tüür), and Rudolf Frisius (1998) "cut time" (applied e.g. to the music of Iannis Xenakis). These are studies which explore music as a process taking place in time and conceive music as dynamically changing material and *gestalt* both as analytical and as listening concept.

The main idea of the study is to describe the form as a process taking place in time through musical tension. The musical tension is a complex phenomenon which – formally speaking – has not been described yet in a satisfactory manner. The study combines theoretical and empirical methods (Lock & Valk-Falk 2008, Lock 2010). It starts with different tests in which the perception of musical tension of listeners will be described through formalised graphs. The normalised graphs are taken as a basis against which the different approaches based on the theoretical studies mentioned above will be tested. The approaches include the salient musical event based approach (see Lock 2010 and Lerdahl 1989 and 2001); the different time types approach (Kotta 2008); the quasi-Schenkerian analysis based approach etc. which all describe the structure of the music in somewhat different ways. The purpose of testing the different approaches is to identify the approach (or the certain combination of different approaches) which coincides with formalised graphs to the greatest extent. The best fit approaches are then discussed within the context of Kirschbaum's "Höhepunktbildung" (2001) in order to find the best ways to create the tension design graphs.

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Reformation and aspects of territorial state in 16th century Livonia

Madis Maasing

My doctoral thesis will examine the effects of Reformation and territorialisation on the politics of Livonia (nowadays Estonia and Latvia) in the 16th century. More specifically, the research period is confined to about two decades: from the death of Livonian Master Wolter von Plettenberg in 1535 to the beginning of the Livonian War in 1558. That period has not yet been thoroughly studied, probably because of the lack of source publications and specific interest in that time. Seemingly, nothing particularly interesting happened during most of that time, as the Protestant Reformation had been introduced to Livonia in 1520s, and the troubled times in diplomacy begun only few years before the beginning of the Livonian War. Still, there were two internal conflicts, one at the beginning and other at the end of that period: the so-called Feud in Saare-Lääne (*die Wieksche Fehde, Saare-Lääne vaenus*) from 1532 to 1536, and the Coadjutor's Feud (*die Koadjutorsfehde, koadjuutorivaenus*) from 1556 to 1557. It should be also mentioned that the Reformation did not achieve a complete victory in Livonia before that period; thus, the Catholics and the Protestants existed together quite peacefully until the beginning of the Livonian War. At the same time, the ecclesiastic princes of Livonia – the Master of the Livonian branch of the Teutonic Order, the Archbishop of Riga, and the Bishops of Tartu, Saare-Lääne and Courland (Kurland) – acted more like secular princes during the first half of the 16th century as their administrative apparatuses became increasingly bureaucratic.

The questions that I will try and seek answers to in my dissertation may be divided into two separate blocks. The first one is connected to the problems of religion in Livonian politics. What kind of effect did religious contradictions have on the relations between political actors, did they cause serious conflicts, and to which extent did the Livonians feel these controversies themselves? Attention should be also paid to Livonia's neighbours who also experienced the Reformation and its consequences, as their relations with Livonia can create a broader context for the question of religion in politics. For example, the last Archbishop of Riga, margrave Wilhelm, was a Protestant, but his suffragans in Prussia, Bishops of Culm (Chelmno), and Ermland (Warmia), were Catholics. And one should not forget the role of the Pope for Livonian bishops, who by the end of this period were mostly Protestants.

The second block of questions is directly political: which kind of a political system did Livonia actually have in the 16th century? What can be said about the nature of each state separately, and to which extent were they cooperating? The subjects of particular interest are the first signs of the birth of a territorial state, such as the aforementioned bureaucratisation of states' administrative apparatuses; the latter can be indicated by the growing number of seculars in administrative positions in bishoprics and in the territory of the Order. Besides material changes, attention should be also paid to new ideas about state building arising in the 16th Century. And finally, comparisons of Livonia's political system with those of neighbouring countries' and also Germany's (Holy Roman Empire's) contemporary systems should be made.

Apocalypse – the impossible heap

Diana Adela Martin

In my research paper, I attempt to delve into the paradoxical substratum of Samuel Beckett's play "Endgame", exploring the way in which apocalyptic expectations are shaped in the aforementioned work through the mention and use of the Sorites paradox and its connection to the logical-mathematical notions of possibility and infinity. As such, through the framework of logic, apocalyptic change becomes impossibility.

Samuel Beckett's rendering of the Apocalypse imposes a certain view about time and literature:

On one hand, the structure of time based on beginning and end disappears, and together with it, the idea of transcendence and eternity. We witness the life of four characters set in a post-apocalyptic environment carried in the absence of hope for an ending, any ending whatsoever. In "Endgame", we are faced with a regression and also with the impossibility of the ultimate regression. The play suggests that the Apocalypse that didn't take place for the four remaining characters brought a structural change not only in the scenery surrounding them, but also in their essence, in what constitutes their humanity. As such, it presupposes a transition from the persons that the characters once were, defined in spiritual terms by having hopes and sentiments, to bodies. Nevertheless, we still encounter "the impossible heap", that of the actuality of total decrease and *kaput*. The seconds and seconds that pass just do not add up to the reality of being mere corpses. The characters of the play are in the process of becoming corpses, and the continual prolongation of this process of decay is their tragedy.

On the other hand, the characters' path towards the zero degree of being regresses in parallel with Beckett's path towards the zero degree of literature, as the narrative of "Endgame", both through its form and through its content, is heading towards the Apocalypse of the dramatic genre, but not yet reaching it. At the level of the narrative, this is revealed through the abundance of ellipses and fragmented speech as not only nature is decomposing, but also language.

With this abundance of ellipses, pauses and hesitations we are heading towards the conquest of silence. In "Endgame", Beckett is closer than ever to his goal of "creating a literature of the unword", as expressed in the letter to Axel Kaun. No wonder that "Endgame" is followed by a mime. The "impossible hole" drilled in the language is achieved in "Acte sans parole", the play that served as a follow-up to "Endgame".

As such, the actuality of the Apocalypse becomes impossible for the characters of "Endgame" not only for the reason that they are being depicted as occupying a time which is not organised under the pattern of the tick-tock – but of the tick-tick-...-tick, borrowing a distinction made by Frank Kermode – and also through the fact that the dramatic framework is constructed similarly.

The interaction between private and public memories in Estonia

Inge Melchior

The memory boom of the 20th century has inspired research in several disciplines, focusing on different questions. As an anthropologist, I ask the question how individuals remember and commemorate, given their specific social and political context. The subject of my research is Estonia, a small post-socialist state with a difficult history and one of the new members of the European Union.

Many scholars have discussed the definition of memory (Klein 2000: 127). Despite this, the definition of collective memory has remained contested and unclear (John Gillis in Wertsch 2002: 30). In my research, I see as collective memories the stories that are being told – both implicitly and explicitly – by state representatives, by organizations, by Estonian books, monuments and commemorations. Jan Assmann (2006) has referred to this kind of memory as cultural memory. This is, according to him, the memory of a community that extends beyond one's lifespan, and that is fixed outside the individual – in contrast to communicative memory. However, as I will argue in my thesis, although collective/cultural memory expresses a certain clear, coherent, national narrative, this does not mean that each individual of the community receives the same message. Therefore, as Kansteiner (2002) has also argued, memory scholars should not focus on either the production or reception of memory, but rather on the way these different processes interact.

This dialogue between public and private stories has been studied in Estonia by different researchers, in the first place by Peeter Tulviste and James Wertsch (1994). They have questioned the situation during the Soviet period, when the discrepancy between public and private stories was very much apparent. However, now that Estonia is an independent country with “its own people” in power, the dialogue between public and personal/family stories seems to have turned into an irrelevant scientific question. In my thesis, I will argue that although “Estonians” are representing “Estonians” now in politics, people have had different experiences and belong to different social groups, and therefore have different ideas of how politics should deal with the past. The top-down characterization of Estonia as a homogenous group with an anti-Russian consensus is in practice of course much more fragmented, and not only along ethnic lines.

During my ethnographic fieldwork period which started in April 2010, I have been living in Tartu, and actively participating and observing in commemorative events. Firstly, I have questioned the organizational side of these activities. Who is organizing them? Why them? Why at these moments in time? Secondly, who is attending these meetings? Why them? And who is not in attendance? Why are they not attending? Who is, according to Estonians, responsible for remembering? Under what circumstances does history become important on the everyday level? And for whom? In addition to participative observations, I have conducted several in-depth interviews with different kind of people.

An important issue emerging from my data so far is the difference between generations, or to be more precise, between people who do and do not have direct experiences of certain historical events. People who have experienced something important long to have these experiences officially recognized, since they have become part of their identity, and identities require both internal as external recognition (Fraser, 2000). As I am focusing on memory practices of the WWII and the Soviet period, part of the people who have themselves lived through these times are still alive.

What I have seen so far, is that both a struggle for recognition and for non-recognition is being fought. I have called this “the privilege of the experienced”: on the one hand, people who have direct experiences want nothing more than just having their experiences being understood by others; at the same time, they cannot have their experiences be recognized by others because that would somehow simplify their experiences and deprive them from their “unspeakability”. However, who counts as “experienced” depends on the context. Whereas old Estonians say that young Estonians do not have the experience of living in captivity and therefore are indifferent towards history, these exact same young people use the same argument and rhetoric when they speak about Western Europeans. Therefore, it is clear that memory processes on a European political level should be taken into account to understand the different viewpoints regarding the everyday meaning of history in Estonia nowadays.

During the Winter School 2011 in Tartu, I will be able to elaborate on how social groups in Estonia construct history differently on an everyday basis and what this history means to them, regarding the political context in which they live.

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History and religion of Samaritans: traditions in Samaritan Pentateuch and Old Testament

Kadri Metsma

My general field of research is in Old Testament studies, more specifically the history of ancient Israel and Near East. The topic of my doctoral thesis is: “Samaritan temple. Traditions about Mount Gerizim and Shechem in Samaritan Pentateuch and Old Testament.”

The history and religion of the Samaritans have been in the spotlight for the last 50-60 years. Research has been carried out during earlier times, but not in detail, nor with the necessary consistency. During the last 10 years, thousands of articles and hundreds of books on Samaritan history and Holy Script have been published. Long-lasting and thorough archaeological research has been carried out on the Mount Gerizim, ancient dwelling place for Samaritans. In the light of these new research data, many opinions about Samaritans, their history and theological views, have been remodelled; topics have emerged that still need closer examination. The position of Samaritan Studies within the framework of Biblical sciences has changed remarkably during the last 30 years. As Biblical research has become extremely detailed and the textual corpus in question has grown constantly, Samaritan Studies, too, are gaining more relevance. Samaritan manuscripts stand next to others in the Old Testament textual criticism.

One of the topics that have been given particular consideration is the complex of traditions and theological understandings connected to Samaritan temple. In my thesis, I wish to compare the traditions about Mount Gerizim and Shechem both in Old Testament and Samaritan Pentateuch; a topic which also has to take into consideration a possible rivalry between the two temples of Jerusalem and Samaria, and the status of Mt. Gerizim. Building on textual criticism, I wish to create a historical overview of the current influential events (implementing historical-critical method); with special highlight on the archaeological data gained during the last 10-20 years (especially regarding the Persian and Hellenistic periods).

Here are the two hypotheses which form the basis for my research:

1. The separation between Samaritan and Jewish communities has developed itself over a long period of time; at the present state of historical sources it is not possible to date the separation with precision. The existence of two separate communities, which are clearly self-defined and opposed to each other in some periods, can be dated into a relatively recent era – 2nd– 1st century BC; according to some of our contemporary scholars even, later. (There is no unequivocal historical data to prove this hypothesis. However, almost all researchers agree with it.)
2. The existence of the Samaritan temple on the Mount Gerizim had an important role in formation of the “one temple in Jerusalem-theology” of Judaism. The date of the construction of the Samaritan temple is highly relevant for dating the final, decisive separation between the Samaritan and Jewish communities.

Additional theses:

1. The Old Testament, being a holy script both for Samaritans and Jews, is the cornerstone of their self-identification. Both texts present their ideal perception of themselves – this also can say a lot about a nation. Even if we cannot take everything in these texts at face value or consider it historical, we can learn something about the writers and editors – therefore the two

nations in question – by examining their way of writing and editing (e.g. what has been left out – what we know based on the archaeology).

2. The formation of the Samaritan religion has had a direct impact on the formation of Judaism. One of the main principles of Judaism sanctions the Jerusalem temple as the only legitimate shrine. The simultaneous existence of the Samaritan temple therefore raises many questions, including the favourite question of all historians: when (did the one temple theology come into being?).

I find the topic of the Samaritans interesting also because their number has decreased from 1.5 million in 4-3 century BC to about 1000 in the 21th century AD (dangerously low 132 in 1930s), but they are still here. So the Samaritans (and Jews) offer a historian of ancient history an excellent chance to step out of the realm of myths and lost empires, and meet the people who have maintained the religion of their ancient forefathers until modern times.

Creating the image of the enemy. The case of Soviet Estonia.

Marek Miil

During a war or a crisis, politicians, military leaders and so on are interested in mobilising their own citizens, as their political and military goals need public support. One of the propaganda methods used in such situations is creating the image of the enemy. This image of the enemy helps to legitimise the force used against the enemy and to strengthen the so-called feeling of “us”, and to create a gap between “us” and “them”. One of the results of such a construction is also the dehumanisation and demonisation of the enemy. This may help to move the citizens to accept the cruelty and violence needed to fulfil important political goals (for example, the deportation of the “enemy”) or war activity (for example, the bombardment of civilian objects).

Using such methods was common in totalitarian regimes like Soviet Union where the propaganda machinery, directed by the Communist party, shaped public opinion and collective memory. During the period 1941–1945, Soviet propaganda created the image of an enemy where the German Reich and Nazis played a central role. This image lost its importance after World War II. Yet influenced by the Marxist-Leninist idea of an international class revolution and Stalin’s personal ambitions, Soviet Union started to create a new image of an enemy at the beginning of the Cold War. During this process, old pictures of the enemy were also reactivated in collective memory. For example, US and NATO officers and politicians were shown in cartoons wearing Nazi uniforms, etc. The overall idea was to picture the new enemy as the old enemy from World War II reincarnated.

My study is concerned with how the image of the enemy was constructed in Estonian newspapers during the Cold War. My hypothesis is that after World War II, Soviet propaganda used familiar schemes and models already present in the Soviet people’s collective memory in the construction of the image of the enemy. These old schemes and models were reflected in Western powers as the new enemy.

I will investigate how Soviet propaganda manipulated with collective memory over time. On one hand, Soviet propaganda created collective memory with the purpose to influence future: new holidays were created; Soviet heroes were eternalised in school books, literature, commemoration days, etc. On the other hand, Soviet propaganda actively exploited already existing collective memory, for example, the image of Germans created during WWI where Germans were shown as eternal crusades, having only had the ambition of a “Drang nach Osten” over the centuries.

The creation of collective memory was connected to ongoing political processes that determined what kind of persons and events were talked about and what kind of persons and events disappeared from the Soviet propaganda. For example, the celebration of the victory in Stalingrad was used to propagate “peace movement”.

The Soviet system forced time to its service: using repressive methods, eyewitnesses of many historical events were silenced for decades. And in this sense, time worked for the Communist party, since those eyewitnesses who survived repressions died over time and this gave the Soviet system a chance to construct collective memory without any competition and by writing its own Soviet ideological history.

The results of my study should show that discourses used for one purpose can be re-used for

other purposes. The results should also demonstrate how time can be used in the service of propaganda. This helps to understand how with the creation of a collective memory it is possible to keep alive some of political-ideological discourses created decades before.

Temporality and culture in Lithuanian SSR

Odeta Mikštaite

The main goal of Soviet transformation was to construct a “Soviet way of life” based on the mentality of the *Homo sovieticus*. The essential role in educating “Soviet people” within this process was played by the regulated Soviet culture which formed certain behavioural and cultural patterns and moral values. But since this transformation process took place in various different territories and had to affect several ethnic groups with different cultural backgrounds, the legitimisation of sovietisation was achieved through the involvement of ethnical or regional cultural heritage. As a result of such localisation, regionalisation, and nationalisation, Soviet cultural products could not be just Soviet, but always implicated local symbols, values, and narratives. The introduction of both national and Soviet peculiarities in Soviet culture made it not only a hybrid culture, but also led to a multiplication of time in cultural production. At the moment when national history and local traditions were exploited by the Soviets with an aim of ethnical integration, a split in time occurred, dividing it into the time of current representation of nationality on the one hand and time of the reflected national or ethnical past on the other hand. In this “double time”, the people or a certain ethnical group became at the same time objects and subjects of both nationalism and socialism. Since both Soviet and national features were represented in Soviet culture and involved on both sides manifestations of past, there was a constant interrelation of nationalisation and sovietisation existed.

In my PhD thesis, “Soviet in form and national in content? Culture in Lithuanian soviet republic between Sovietisation and Nation-building 1940–1990”, I focus on the relations between sovietisation and nation-building in the Lithuanian Soviet Republic, which I want to exemplify on cultural politics and cultural development. I argue that Soviet transformational processes advanced Lithuanian nation-building for the following reasons: Firstly, Soviet modernisation measures led to the establishment of modern cultural structures, and consequently to the emergence of expanded Lithuanian elites. Secondly, the activity of Lithuanian functionaries and elites, especially in lower cultural structures, was both communist and national oriented. Thirdly, some elements of sovietisation stimulated Lithuanian national feelings when the Kremlin resorted to country-specific cultural patterns. With the focus on language politics, folklore, and movies, the research should demonstrate how and to what extent the Lithuanian culture was affected by sovietisation, what cultural products were produced, what were the certain measures of Lithuanian functionaries, and many other questions.

The reflections of past in Soviet Lithuanian cultural production were very strongly represented as well as in using Lithuanian traditional music and customs, as in picking the Lithuanian national tragedy as a central theme of Soviet Lithuanian films, or in writings of the poet Justinas Marcinkevicius about great past of the Grand Duchy of Lithuania. Moreover, a certain continuity of national past in current culture was implied in the fact that some Lithuanian functionaries were already active in cultural structures of the First Lithuanian Republic and some of them even had a very nationalistic background. Their experience from the interwar period was also responsible for the nationalisation of cultural aims.

Studies and analysis of selected contemporary visual communicative vehicles

Gleb Netchvolodov

Performing doctorate research on “Studies and Analysis on selected contemporary visual communicative vehicles” for the Institute of Semiotics of Tartu, I believe the aspect of time may be included into the research in the following categories:

A. Practical aspect

Functional aspect

The principal indispensability of such vehicles as communicative instruments – their temporary or fixed functional aspect. From the technical point of view – changes in the vehicles’ visual vocabulary and forms in time based on progress and social structures (i.e. from gestures and knot alphabet to advertising and overall domination of “screen culture” within developed societies).

Synchronic aspect

Modern functional specifics in comparison with earlier models.

“Reliability” of the functioning vehicles over time. Their “strength”, “weakness”, and “contemporariness” (coherency).

B. Theoretical aspect

Diachronic aspect

Historical, cultural, and empirical observation of visual communication and specifically the communicative vehicles used. Research might include ontological profiles, functional aspects through the prism of temporal changes, analysis of changes in perception based on social and cultural models of the past. Principal ideas of pictograms, iconography, pasigraphy and other principles of visual language and their influence on J. Linzbach, C. Bliss etc.

1. Studies on basic visual perception over the years: multimodality (Kress) as one of the principal elements of contemporary visual communication.

2. Analysis of changing narrative models of visual communication from pre-historic and ancient structures to contemporary mechanisms.

3. Analysis of graphical representation of visual language modules – primitive and abstract form. Stylisation. Process of simplifying objects as easily read images from hieroglyphics to semantography and development of logotypes. The meanings of colour in message models (from crests, flags, and other heraldic designs as carriers of hierarchical and social signs to non-functional colour design modules – iConji messenger).

4. Japanese kanji as timeless source of visual representation and their influence on contemporary communicative vehicles. Kanji’s hieroglyphic principles and their multi-connotation in relation to the development of modern visual communicative systems. Their pros and cons.

One of the specific aspects of the research is the representation of time using visual language

(related to contemporary communicative vehicles). As all these systems are based on “Western” (or developed) cultural and social models of time and its representation, the opposition between signified and signifier is very important for these social models where time is accounted and represented in a different way (tribal and remote groups in Asia, Africa etc.) Their models of time do not necessarily involve watches, 24 hour days or even a basic understanding of the terms temporary–momentary–eternal (or is different from the “classical” developed world). Representation of the “Western” models of time might be inadequate in these groups (as well as understanding them).

The different understandings of representations of time in other major categories such as life, death, activity, sleep, even morning – day –evening –night might also cause serious misunderstandings and eventually lead to breaking the communicative act (channel).

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Narrative tempo and rhetorical figures in Achilles Tatius' "Leucippe and Clitophon"

Kadri Novikov

The main subject of my PhD-thesis is one of the five fully extant ancient Greek novels, "Leucippe and Clitophon" by Achilles Tatius, written in 2nd century AD. In the present theses, I will try and answer the question whether rhetorical figures are connected to certain types of narrative tempo or rather to different genres of discourse. When considering the relationship between narrating time (measured in words, rows, pages) and narrative time (measured in hours, days, months), I have distinguished between seven sub-types of narrative tempo. These are: pause, expanded time, 0-level, compressed time, detailed summary, brief summary, and ellipse.

The analysis of the changes of narrative tempo in the novel show that Tatius does not concentrate so much on narrating the events in faster kinds of narrative tempo (e.g. brief summary) but on dialogues and speeches on 0-level, and describing the objects and feelings of characters in slower kinds of narrative tempo (e.g. compression of time, expansion of time, pause). Almost half of the novel is narrated in 0-level, the main tool for narrating events is detailed summary. The compression of time primarily helps to give background-information, to describe feelings or bring in new characters between dialogues and speeches. Pauses and expansions of time are mainly used for descriptions and deliberations, in some cases also for narrating past events (i.e. recapitulations) or parallel-action. Ellipses are very short, mainly 3-4 word phrases which mark the omission of some narrative time; passages in compressed time, expanded time and brief summaries are also relatively short. The longest passages are narrated in 0-level and pauses.

Narrative tempo is faster in the first and slower in the second half of the novel. The reasons for this could be that in the first half, a significantly longer period of narrative time is described, ellipses mark the omission of longer time-periods, and a smaller number of days are described in length. In the second half, however, the depicted narrative time is much shorter and most of the days are also described in length. The main "pattern" of narrative tempo is the alternation between 0-level and compressed time where longer scenes are narrated, or alternation between 0-level and detailed summary where the plot evolves quicker.

I have analysed 20 rhetorical figures in Achilles Tatius' novel; these are divided into word-repetitions, figures of sentence-structure, appellations, sound-repetitions and figures of tempo. The rhetorical figures are found most frequently in 0-level, but pauses and compressions of time also have a relatively high occurrence of rhetorical figures. The most prevalent rhetorical figures are polyptoton (the repetition of the same word in different cases, the repetition of a word stem or part of a word), word repetition, parallelism, alliteration (the repetition of initial sound) isocolon (parts of sentences with an equal number of syllables), and parison (a strict repetition of sentence structure with an approximately equal number of syllables). These figures also tend to occur in short passages (e.g. brief summaries, ellipses – in the latter type, very few rhetorical figures can occur, as they are extremely short). The occurrence of many rhetorical figures seems to be connected to the length of the passage – the longer the passage in on type of narrative tempo, the more figures it contains. Some figures, as appellation, exclamation, rhetorical question, are naturally connected to direct speech, i.e. the 0-level. In addition, the occurrence of asyndeton (the absence of conjunctions in the beginning of sentences or parts of sentences) seems to be related to slower types of narrative tempo. But many rhetorical figures still tend to be connected to the genre of discourse – for instance,

antithesis and chiasmus occur more often in emotional passages (e.g. lamentations); parallelisms, parison, polyptoton, and word-repetitions more often in ekphraseis and deliberations; sound-repetitions and parallelisms more often in epideictic speeches.

The practice of ethnography in Estonia in the 1920s and 1930s

Marleen Nõmmela

I study the practice of ethnography in Estonia in the 1920s and 1930s by analysing the activities of the first generation of Estonian ethnologists. By ethnographic practice, I mean the different professional activities of ethnologists at that time: fieldworks, scientific, popular scientific and museological work. In creating the scientific biographies of Ferdinand Linnus, Gustav Ränk, and Helmi Kurrik, I am interested in the more general questions concerning the relationship between power and knowledge, and the processes of construction and representation in Estonian ethnological discourse. I try to analyse what kind of epistemological and political influences affected their professional work and how these ethnologists understood the discipline, its purposes, and its object in their historical context.

The first generation of Estonian ethnologists lived in a young modern nation state; this background influenced their work considerably. Although the national romantic collection of folklore and material artefacts had started already in the second half of the 19th century, the establishment of the so-called national sciences became reality only in the 1920s–1930s. Thus it became possible to study culture in the name of constructing and strengthening a national identity. In doing so, the nation's presence and the possibility for future were interconnected with the nation's past (see Kannike 1994, Vunder 2003). In ethnology, which originated directly from the collections and work of the Estonian National Museum, this meant that in addition to collection work, different studies were published and exhibitions were created. Ethnologists studied folk culture, under which the past (and material) peasant culture was meant.

With ethnographic texts and exhibitions, the understanding of a separate and unitary “own” culture was created, a narrative in which the complexity of the social and economic context and contradictory voices were not taken into consideration; this created a feeling of timelessness and pastness respectively (cf Jakubowska 1993). Researchers created a sharp distinction between their own time and the time studied by changing the latter into a mythical and exotic Other. By documenting and describing folk culture, their work was in the service of modern society. Modern constructions were characterised by dichotomies: genuine was opposed to fake, tradition to the modern and progressive (see Anttonen 2005). For creating ethnographic texts, a special writing style was used; it was called the “ethnographic present” (see for example Hastrup 1990; Fabian 1983), which could be called the “ethnographic eternity” in Estonian context. This kind of description is characterised by timelessness: the phenomenon was, is, and remains in a certain way. The ethnologists remained rather temporarily imprecise in their studies, although they used concepts such as ethnographic time, old time, etc. But the fact that the folk culture belongs to the past was certain.

When we look into the practice of the ethnologists at a grass roots level, then the picture depicted above becomes blurred. In their analyses of fieldwork materials, the doubts of the ethnologists emerge and the borders of the dominating discourse start to become unstable. The stories heard from people and artefacts collected on site (sometimes made in the same year as collected) did not have to correspond with their imagination of “old and disappearing”. It was easy to see pastness in folk costumes, but when studying fishing or agriculture, the fixed attitude towards time became questionable. In spite of that, they regulated their knowledge in their publications in accordance with the discourse they worked in.

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Estonian Literary Society in cultural history

Krista Ojasaar

The Estonian Literary Society was one of Estonia's most influential literary organisations in the first half of the 20th century and holds an undisputed position in the country's cultural history. However, its role may seem vague unless attention is paid to the influence on it of the political, economic and social factors of the period. The aim of the proposed study is to describe the relationship of the Estonian Literary Society in its capacity as one of the period's central institutions in the Estonian cultural field to the fields of economy, politics, education, and power in the period from 1918 to 1944. My main focus is on the changes in the Society's aims and activities seen in their relations to historical events and on the key persons active in the Society. This thrust is accompanied by an attempt to observe and interpret the Society's adaptation to the constantly changing cultural field, proceeding from a framework provided by Pierre Bourdieu's theory of fields as well as Peter Burke's notion of "new cultural history".

Earlier studies on the Estonian Literary Society have centred on its activities in publishing and in language planning and the history of its founding, while the changes in the Society's aims and the reasons for these, as well as the Society's resultant role in the cultural field have not been paid due attention as of yet.

The study will help to consolidate and specify today's cultural-historical knowledge of the Society's role in Estonian cultural life in the years 1918-1944. To understand this, it is necessary to make a survey of the steps taken by the Society's leading figures in both setting the aims for it as well as fulfilling these, the influence of the leading figures' ideas on the directions taken by the Society's activities, and also the influence of J. Tõnisson and other key persons in positioning the society in the cultural field alongside the Young Estonia Movement (Noor-Eesti), the Learned Estonian Society, the Estonian Writers' Union and other organizations.

Peter Burke suggests that history has to be constantly re-written for it to be understandable to the modern reader. This is particularly relevant in what concerns cultural history, since it has no single great tradition or canon.

Thus, the approaches available in earlier cultural histories of Estonia or studies concerning the Estonian Literary Society are not entirely sufficient, for the question is bound to arise: who wrote any particular history or created any approach hitherto considered canonical? And even more – what is the source (or who is the author) of some myths, such as the claim that the Society was the third largest publisher in Estonia? The literary historian August Palm states that this happened due to favourable circumstances, including conditions of funding. Yet a mere statistical counting of the titles printed is not very informative; one should look behind the numbers and try to find out what – and, first and foremost, whose – decisions led to this situation. Was it a matter of chance or consistent policy?

I am attempting to answer this question, and other questions of the kind, by looking into the correspondences of the Society's leading figures (chairs A. Jürgenstein, J. Köpp, J. Jõgever, F. Tuglas et al.; scientific secretaries J. V. Veski, D. Palgi et al.) and the Society's official correspondence, the records of the Society's minutes and coverage in the contemporary press as well as the archival material on the activities of the Ministry of Education and the Estonian Cultural Endowment. The study is based on the following hypotheses: 1) the key figures

influenced the Society's role in the cultural field; 2) the key figures fulfilled a polyfunctional role in the cultural field; 3) the Society was located in the centre of the cultural field, while periodically moving into a more peripheral position; 4) changes in the Society's role resulted from historical necessity: the aftermath of the 1905 Russian revolution; the period of the Estonian War of Independence; the "silent era" of the 1930s; the occupations of the 1940s; 5) in addition to historical events, the Society's role in the cultural field depended on the ideas of its key figures; 6) the Society's role was also determined by its relations with the field of power and issues behind these relations: the relations with the Ministry of Education, the Cultural Endowment, the Soviet and the German occupation regimes that determined the financial and other limits to the Society's activities.

The study of materials on the 1940s raised numerous new questions that can be pursued in further studies concerning the Estonian Literary Society, such as the issue of the reliability of memory as an empirical source in historical research.

Processes of adaptation between the health care systems in the German-Polish borderland

Stefanie Otte

Contrary to the relatively widespread belief that two countries are divided by a border, this dissertation postulates that the borderland is a region of overlap and innovation because this is an area in which an exchange of different cultures, languages, and services takes place. According to this supposition, it is assumed that diverse systems of neighbouring countries gradually adapt to each other. This thesis focuses on the German-Polish borderland and aims to show that developmental processes of adaptation have occurred in the Polish health care system as more and more German customers cross the border in order to use offers of Polish health spas. These processes of increasing demand and utilisation shall be investigated in the period since 1990 and especially since 2004 when Poland became a member state of the European Union. For this purpose, it is intended to study different hospitals and rehabilitation facilities in spa resorts Poland. These organisations will be selected with respect to their location relative to the border. It is assumed that the amount of adoption is negatively correlated to the distance from the border. Adaptations relating to organisational structures and processes, treatments of diseases, clinical pathways and modalities of health insurance billing, and other aspects of the health care system will be examined. The processes of adaptation will be investigated on the macro- as well as the micro level realised by approaching this topic with the sociological neoinstitutionalism which distinguishes between macro and micro perspective.

In comparison to many other disciplines, psychologists usually deal less with qualitative but rather with quantitative data. For my research topic, it makes sense to use two different statistical methods: event history analysis and multilevel analysis. Both of them can be considered as very demanding methods, since they require a huge amount of data to gain useful results. Event history analysis, a special form of survival analysis, describes a group of statistical techniques basing on regression analysis in that they relate temporal duration to covariates and predictors. It allows a retrospective longitudinal investigation of events considered as changes from one state to another within a defined period of time which has to be subdivided into intervals. With the help of EHA, I want to uncover the determinants for changes in peoples' and organisations' behaviour.

The second statistical method used is multilevel analysis, a hierarchical linear model which allows a combination of individual data on the micro- and organisational data on the macro level. The aim is to draw conclusions about the influence of factors of higher levels on the variables of lower levels.

Reception of (Western) new music and postmodern tendencies in Estonian music in the late 1970s and 1980s

Anu Paulus

Reception as a subject for musicological research has been popular since the 1980s. According to Mark Everist, theories of reception have moved historical enquiry away from questions of production and composition and towards issues related to response, audience, and the “after-life” of musical works. In Estonia, few musicological studies have so far been closely related to reception, mainly in the context of opera and vocal chamber music. In my theses about the reception of (Western) new music in Soviet Estonia (particularly in the 1970s and 1980s), the aim is to analyse different ideas and musical sources affecting Estonian music in that period.

In this paper, several impulses that were important for the changes that took place in Estonian music in the last decade of Soviet period will be discussed using some compositions of Lepo Sumera (1950–2000) and Erkki-Sven Tüür (b. 1958) as well as their verbal manifestations as examples. Already since the 1970s we can find many signs of postmodern thinking in Estonian music and other arts, although the society as a whole was far from the postmodern situation giving rise to similar developments in the West. Estonia was separated from the West by the Iron Curtain and during the years of stagnation, Soviet cultural policy became even more restrictive, although communication with the West did exist and knowledge about recent developments in arts arrived in Estonia through various channels (recordings, musicians visiting international festivals, etc.). For example, in the works of Lepo Sumera we can establish minimalist features, but according to him this developed from rather different sources than American minimalism. Another aspect of postmodernism can be found in the works of Erkki-Sven Tüür, who is often boldly eclectic, synthesising various earlier styles, including rhythms and musical ideas of rock music. We cannot explain these developments without referring back to what happened in Estonian music and musical life in the previous decade. And again, Sumera and Tüür are crucial for understanding the developments of young Estonian composers of the next generation.

Around the year 1970, most important stylistic changes took place in the music of leading Estonian composers Veljo Tormis (b. 1930) and Arvo Pärt (b. 1935). In many respects, they are opposite personalities not to be compared with Sumera and Tüür, but at the same time both composers turned to consonant sounds, simple structures, early historical sources (Tormis – old Baltic-Finnish runic songs, Pärt – Medieval Christian sounds and texts), and aesthetic manifests that denounced the composer’s personality claiming that his task is to communicate something that is given. This process reflected general reaction against modernism, postmodernist aspirations that reached Estonia when cultural communication became more active in the 1960s. But the new style was also meant and understood as a counter-reaction to strengthening official ideological pressure. For the present discussion, it is particularly important that although Arvo Pärt had emigrated in 1979 and his music was not performed in his homeland until 1988/89, his influence was still strong and Estonian musicians were well informed of his new compositions and worldwide success.

History, culture, and ideology: On the relationship between ideology and cultural practice in Soviet Estonia

Tanel Pern

The aim of my PhD thesis is to study the relationship between cultural practice and ideology in Soviet Estonia from 1940 to the beginning of Khrushchev's "thaw". The period in question is often also described as the Stalinist era. The relationship between the (Stalinist) state and society in this period is generally considered to be one-sided, the repressive relationship of the state towards individuals and social groups. In my Master's thesis, I examined one of the aspects of this relationship – the attempts of translating the postulates of Socialist Realist ideology into the language of literature in Post-June Estonia. This can, however, be presumed to be not a single movement in one direction but a constant process of translation. In my thesis, I will attempt to conceptualise the relationship between ideology and cultural practice as a mutual translation process.

Leaving aside the conception of "the Stalinist era" as something uniform, I try and approach it through certain "ideological campaigns" related to culture. Examples of such campaigns include the repercussions of the notorious decision about the magazines "Zvezda" and "Leningrad", campaigns against "cosmopolitanism", "formalism", and "bourgeois nationalists". Example could be taken here from Evgeny Dobrenko's studies of Stalinist culture, showing that one of the main traits of the Stalinist society was a paradoxical mixture of totality and partiality: the pogrom campaigns of the second half of the 1940s were not, thus, related to each other in their meanings and were always aimed to serve local political goals. This shows that it is necessary to study not only what these events have in common but also to emphasise their relative autonomy.

It is important here to conceptualise ideology not as a static system ("false consciousness") systematically imposed on the society by the power, but a dynamic system of meanings. One possibility would be to try and open the concept of ideology through its relations to the concepts of history and culture. From the semiotic point of view presented by Boris Uspensky, history can be regarded as a process of communication where constantly emerging new information evokes a reaction by its addressee (the society). Only these things are meaningful in the process of history that are meaningful from the point of view of its participants. This stands true both for individuals, as well as larger groups, such as cultures. The "objective" meaning of the events is irrelevant from this point of view; the only thing that matters is their reception or the way they are "read". This approach presumes the reconstruction of the system of ideas that determines both the reception of certain events and the reactions to these events. This system of ideas, the group's "language", is, on one hand, what connects the group and allows it to be regarded as a single collective individual; on the other hand, it organises information, determining the choice of meaningful facts and their interrelations: what cannot be described in this "language" will as if be outside the receiver's field of vision. This "language" could also be called the group's ideology.

Ideology – defined, for example, by Geertz and Hall as the mental frameworks used by the group for construing the events taking place in the society etc. – is what on one hand connects the group, and on the other hand, organises the reception of information. The collision of meanings in ideology offers frameworks for understanding "unknown things" created by changes. New concepts, categories etc are created for broadening the perspective. Things that had until now been hidden under the surface may suddenly become real, rise into

the group's/culture's consciousness. At the same time, the conceptualisation of past events is constantly changing. The past is organised as a text, read from the point of view of the present. Historical experience does not thus consist of real knowledge accumulated over time but of causal relations seen in a synchronic perspective. If an event is given the status of a historical fact, that is, it is taken to be historically significant, it results in the earlier events to be perceived as related to each other. The "reading" of the "text of history", however, also affects the present – or the ideology – "reading" it. Each step in the course of history changes the present, the past, as well as the future course of events.

The time scale as a rationale for Eurocentrism

Mele Pesti

The most common Western approach to the analysis of the development of different countries and regions has its origins in the Enlightenment. The main yardstick, whether applied to politics, economy or even culture, is progress, and progress is a linear concept. It is usually assumed to be positive, measurable and unidirectional (i.e., things are getting better, despite occasional setbacks caused by crises).

When comparing different countries (in economic terms, for example), there is a tendency to use a time scale as a mandatory backdrop against which the difference can be measured. The construct “Country A is x number of years behind Country B” (Estonia as compared to Finland; Burundi relative to the European average, etc.) has become so widely used that the underlying assumptions are no longer questioned. Progress is linear, Western Europe and the US are in the lead, and the rest of the world is following their path at various speeds. There seems to be no possibility of a different path with different aims and sets of values that a country could follow, apart from the universal scheme of progress expressed as a chronology of development.

The main thrust of my research is to question the universalistic value system informing most comparisons of countries. The core text of the thesis, “Manifesto Antropofágico” (1928) by the Brazilian modernist Oswald de Andrade, refutes many widespread Eurocentric notions, such as the concept of progress, which has been hijacked by Europeans and measured on a time scale that favours them. Andrade playfully reverses the relationship between before and after, cause and effect, as traditionally presented in history books. “Without us, Europe would not even have its poor declaration of the rights of man,” he claims in the manifest.

An important aspect of European avant-garde thinking at the beginning of the 20th century had to do with the primitive, the “natural“, and the exotic. Artists drew inspiration from Black African art or aboriginal myths; dadaists and surrealists tried to escape the norms of language and morale.

What European modernism considers exotic signifies roots, history, and identity for Latin Americans. The question of time scale presents itself again: why does the history of art and literature suppose that modernism is a European invention that only after some delay reached the rest of the world? If African art was a source of inspiration for future modernist painters, then surely African art was more modern than the European?

Similar questions arise when we look at the elements of the Tupi-Guarani culture and society that had an influence in Europe. Oswald de Andrade points out: “We already had communism. We already had surrealist language.”

The ostensibly irrefutable unidirectional time scale of progress is challenged and subverted in some of the core texts of Brazilian modernism. A closer look also leads to questions about the course of modernism and what first appeared where in global cultural history.

Small states and the debordering of the world of states

Fabian Pfeiffer

Following the collapse of the Soviet-Union and its disintegration, world politics have changed dramatically. The mainly state-based modern world has since then been challenged by a postmodern world which seemed to go in hand with a blurring of the traditional state-based territorial order (Brock, Albert 2000: 19). The discipline of International Relations (IR) started to study these phenomena from different perspectives. Ever since then, in particular the changing environment of the modern territorial states and its borders sparked the interest of IR scholars (Ruggie 1993; Agnew 1993; Zürn 1998 etc.). Although the study of the interrelations between space, territoriality, power, and sovereignty are not new in the discipline of IR and can respectively access a wide range of former theoretically informed scholarship (Kratochwil 1986; Duchacek 1986 etc.), the 1990s saw a particular interest in these issues. Not only have new states entered the international arena following the disintegration of the Soviet Union and the former Yugoslavia. IR also discovered a particular interest in new actors (transnational actors, transnational and private arrangements, regimes etc.) to whom an increasing role was granted (e.g. Take 2002; Shadian 2010 etc.) and other phenomena beyond the level of states (transnational problems: migration, climate, environment). However, recent developments have not only led to an increasing role of new actors but also changed the role in international politics of those actors who had been marginalised before: small states. Recent studies have pointed out that the end of the Cold War brought along the discontinuation of the strict division of labour between the large powers and the small ones. Polemically speaking, this division of labour was mainly characterised by the active participation in global politics of large states, and passiveness and responsiveness of small ones. This change modified the position and possibilities to considerably increase the manoeuvrability of small powers (Thorhallsson/Wivel 2006: 652). However, secondary to the stated phenomena, it might be asked how small states have faced not only these new possibilities of greater manoeuvrability to their advantage but how they have faced the challenges that can be subsumed as processes of “denationalisation”, “debordering” and “deterritorialisation” (Zürn 1998; Brock, Albert 2000; Scholte 2000). Against the background of the debordering of the world of states the questions arises, whether states with different characteristics also face these challenges in different ways. That is, do smaller states in particular find different strategies and means to face the increasing processes of debordering that is challenging the territorial state as such?

This research project will address the question of the processes of debordering, denationalisation and deterritorialisation against the background of how small states face these phenomena. Accordingly, it will be also of particular interest to identify the patterns of time and temporality within the given phenomena, e.g. how small states found themselves between a modern and postmodern international system.

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Captured Future

Piibe Piirma

“The fact that you are not interested in the future does not mean that the future is not interested in you.” - Bruce Sterling

I begin my discussion with this quote for the reason that future technologies have implanted themselves into our lives in every possible way. We are thus tools of technology, whether we want it or not.

In 20th century terms, the year 2010 was the sign of a future age in which technology had achieved the tip of its development and human kind lived in social harmony. Geoffrey Hoyle's children's book “2010: Living in the Future” (1972) in its own odd manner predicted the use of electric vehicles, Facebook, and electronic books along with the dominance and exceptional power of computer networks in our daily lives. Yet the present-day world clearly demonstrates something other than a pleasant harmony – communication technologies are indeed everywhere within our cultural codes and the future seems to be at hand; however this leads some to a personal identity crisis because we live more openly than ever before, thanks to technology. We live at a moment where cacophony dominates between different systems, utopian prophecies of a wonderful future have turned out to be false, and scientific progress has transformed into a jumbled network of different courses. Therefore, we must rethink our previous ways of approaching the future; we must commit ourselves to understanding and defining the present.

Does the future predicted in the 20th century which seems to be at hand enable technology and the psyche to create a well-functioning combination? At a time when bio-art – which is becoming ever more popular in artists' circles – is conjoining technology with the human body in full self-perception, Stelarc's body experiments likewise do not cause great wonder. "Robotics" no longer means vigorous screeching of metal, and anyone can be a creator, inventor, and artist alongside the availability of all sorts of (information-) technological means.

My area of study includes media art and high technologies. It seems that technologies are farther in their development than ever before, yet the basic key questions of uniting science and art are strangely identical to those posed for example by Georgy Kepes and Jack Burnham, who were the pioneers of media art in the 1960's. These two figures dreamt of a cooperation based upon equal grounds for scientists and artists and on material possibilities, as well as this cooperation's fantastic fruits in the development of humankind. However, joint discoveries and the decades of cooperation hoped for remained quite brief on this occasion, and experiments that were carried out were crowned with harsh public criticism. Even many contemporary media art theorists and practitioners claim to have experienced a similar lack of understanding – cooperation with scientists is a trying process, and one cannot speak of any very powerful breakthroughs by media artists in art arenas or at a level of the greater public. Although the 21st century has been termed the age of synthesis, adaptability, and cooperation, it remains difficult to comprehend whether and how the future utopian scenarios – not only of uniting the artificial and the biological, but also of cooperation between technology and the psyche – will become reality.

Or, is there a possibility that it is not extremely essential to strive towards technology or comprehend its content?

Roy Ascott has adapted the idea (“Art as a second order system”, lecture at University of Art and Design Helsinki, 2010) that the actions we perform today in the cyber-sphere will be done in the nano-sphere during the “next future”. Yet we must act without overly trusting technology and high science, as scientists to this day still do not recognise 96% of matter in the universe. Ascott prefers rather to trust esoteric currents and speculative studies during the current age of “syncretism”.

Nonetheless, Ascott does not use any kind of non-science as an argument for his theories, but instead utilises the widely-used and -translated term “*umwelt*” (“surrounding world”) coined by the father of bio-semiotics, Jakob von Uexküll, who was of Baltic German descent. This clearly conveys the point that we have the freedom to choose the material from which we construct our own understandings and our world.

Time and periodisation, which is the main topic of this year's Estonian Academy of Arts Winter Forum, provoke the discussion of Ray Kurzweil's theories concerning the acceleration of technological development and increasing the efficiency of scientific study in terms of the implementation of nanotechnological devices. It took us half a century to embrace the telephone and the first VR technology; yet it took just eight years to adopt the use of mobile telephones. Thus the employment of technology is accelerating – Kurzweil claims that both biology and technology are evolutionary processes.

What are these worlds and futures that the practitioners and theorists of media art might keep in mind? The Bauhaus slogan of the 1920's, “Art and technology – a new unity”, will to a certain extent probably never become reality; however, I appreciate McLuhan's description of (media) art as a cultural “radar” that helps us to better understand the processes that surround us.

Time and communication in Internet forums. Some aspects of folkloristic fieldwork

Mai Pilt

The worldwide computer network known as the Internet since 1974 provides opportunities of virtual communication which are rapidly became a matter for interdisciplinary research. Estonian cultural scholars, folklorists and ethnologists have been interested in computer-mediated communication since the second half of 1990s. Short forms of folklore, anecdotes, contemporary legends, personal experience stories, beliefs, customs, and chain letters have been collected and studied. Internet home pages, commentaries of newspapers, e-mail systems and synchronous and asynchronous Internet forums have been used as research environments. While Internet-based research is widespread among students, as well as professional folklorists, the methodological aspects of fieldwork have taken an important place in folkloristic discourse.

Internet environments are different by their nature and capabilities in terms of what these provide for research. In my doctoral thesis, "Folkloristic research in virtual collectives. Qualitative aspects of fieldwork methods", I will focus on the aspects of folkloristic fieldwork in Internet forums, in asynchronous and synchronous discussion groups of virtual collectives. I am committed to finding answers to the questions, to what extent are existing folkloristic fieldwork practices adaptable to qualitative research in the environment of Internet forums; which factors arising from forum environments and researchers' choices affect the process of data collection, the material we get and the possibilities of its analysis; what challenges related to research ethics are created by forum environments for folkloristic research?

The set of research questions has been influenced by discussions on the researcher's self-evaluation and/or scientific discipline and by being aware of the contexts that influence research process. These discussions have in recent decades gained importance among Estonian researchers (the research strategy that is influenced by social and cultural anthropology and sees folklore as tool of cultural communication (see Ben-Amos 1982, 2009).

According to these views, folkloristic fieldwork is seen not a mere tool for collecting data, but as a process where research materials are created subjectively by the researcher and the informant – it means that research material collected in folkloristic fieldwork is a result of negotiations, which are always historically, socially and culturally defined (e.g. see Korb 2001, 2002, 2005; Vasenkari 1996, 1999; Vasenkari & Pekkala 2000). Until now, I have carried out research in asynchronous family forums (see for example www.perekool.ee, www.nupsu.ee, www.pereklubi.ee) and collected personal experience narratives and opinions on family get-togethers, especially birthday traditions. I have experimented with collection methods, to see how the current Internet environments and researcher's choices in these environments affect the fieldwork process. In my research report, I focus on time as the context of folkloristic fieldwork – on time as one factor which affects communication between the researcher and the informants and the outcome of this communication in the environments of asynchronous Internet forums.

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The aesthetics of balagan in Russian culture of the 20th Century: Around Petrushka

Svetlana Pogodina

This paper is based on my doctor thesis, “Petrushka’s image in Russian traditional culture”. The paper is dedicated to the analysis of the Russian folk puppet’s image in a broad cultural and historical context. “Petrushka” was a Russian puppet theatre spectacle and also the name of its main character. The folk puppet Petrushka is a Russian analogue for English Punch, German Ganswurst, French Polichinelle, Italian Pulcinella and etc. The play “Petrushka” seems to derive from an older Russian national balagan (buffoonery) and minstrel tradition, but also the Western European puppet theatre tradition with its roots in the Italian *commedia dell'arte*. From around the 1840s to the 1930s, the Petrushka show was one of the most popular kinds of improvisational theatre in Russia, often performed at fairs and carnivals and on the streets on a temporary wooden stage (Russian *balagan*). Recorded textual variants from the 19th and 20th centuries depict the adventures of Petrushka, a dauntless prankster and joker, who uses his wit as well as a vigorously wielded club to get the better of his adversaries, who often represent the established authorities. The themes tend to be sexist and violent. In the 19th century, Petrushka was especially popular due to its topical interest. Using Karl Gustav Jung’s terminology, Petrushka always played a role of a sociocultural trickster in Russian cultural discourse. Petrushka with its topical interest represents a social dynamic, social change.

Moreover, after the great success of Igor Stravinsky’s ballet “Petrushka” (1911) in the Ballets Russes de Diaghilev, this character became a common image of the Russian folk character “for export”. According to Andrew Wachtel, the ballet “Petruschka” is “bringing into contact three type of cultural and temporal sources: 19th - century high culture, folklore and modernist trends”. Consequently, it could be considered as an example of *Gesamtkunstwerk*. Perhaps, the ballet “Petrushka” is the most famous adaptation of this puppet theatre show. Libretto for “Petrushka” was written by the famous Alexander Benois; he also was the designer of the ballet. The plot, a Russian version of Italian *commedia dell'arte*'s Harlequin, unfolds during the Butterweek Fair in St Petersburg in 1830. In the Admiralty Square, three puppets in a puppet theatre come to life: Petrushka, the Ballerina, and the Moor. Petrushka falls in love with the Ballerina, but she loves the Moor, who eventually kills Petrushka in a jealous rage.

Gradually, the social role of Petrushka has changed – in the Soviet Union it became less vulgar and aggressive as puppet theatre became predominantly children's entertainment.

Contemporary Russian trivial culture also continues to explore this Trickster image: Petrushka appears in cartoons, trivial literature, as a hero of contemporary art objects in the works of Russian artists.

Photographic musealisation of landscape

Vahur Puik

Since its invention, photography has been a powerful means of visually colonising the world around us, picturing places and disseminating the geographical knowledge (Schwartz, Ryan 2003). Its memorialising and preservationist functions were also immediately put in use in the heritage sector, as its ability to operate as a form of externalised or prosthetic collective memory was recognised (Edwards 2006). Photographic inventories have been almost self-evident and central for the recurrent ideas of virtual (or imaginary) wall-less museums. Photography and musealisation are ontologically similar in that as photography always has an inherent tendency to confer importance and accord value (Sontag 2001), as does the process of musealisation whereby something gets selected and then promoted to a special status of a museum object (Carman 2010). Both photography and musealisation also have a very strong temporal dimension to them as their aim is to hold evidence for the future generations. So it has been most natural to apply photography as a salvage tool for the musealisation purposes.

The aim of my study is to grasp the problematics of the interrelations of three phenomena – landscape, photography, and heritage. I want to examine both the historic and contemporary practices of using commissioned topographic photography in order to document, interpret, and analyse our environment. Whereas Estonia has historical experience of commissioning that kind of topographic photography from the beginning of 20th century when the Estonian National Museum was founded and the heritage collection movement was the most active, no such program exists at present. Ubiquitous digital photography, increasing amounts of geotagged photographs and digitisation of historical photographs from public collections make up the current context and add a new aspect to the subject.

One of the special methods used to represent landscapes or, more precisely, the changes that have taken place in the environment, is rephotography (also known as repeat photography). While earlier rephotographic projects were authorial and systematic, rephotography has now, thanks to the digitisation of photographic collections, undergone a process of democratisation and become a very intuitive way for the masses to respond to historic views available on-line. I have been gathering data on different rephotographic projects and studying the specificities of the visual rhetoric that rephotography conveys. Rephotography is a powerful visual narrative technique which strongly channels interpretation towards the referential function of the pictorial message usually presented in diptychs and tends to hide other aspects of photographic practice.

I intend to reflect upon how photography can be used in the musealisation of landscapes, what are the limitations and the things taken for granted to be aware of.

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Jewish Cultural Autonomy in the Republic of Estonia, 1926–1940

Ave Pölenik-Schweiger

Every state faces the question, how to unite people of different ethnic and religious backgrounds to form a loyal citizenry. In studies dealing with the position of minority nations, the cultural self-government model used in the Republic of Estonia in the interwar period (cultural self-governments were legal entities of public law, adherence to which was based on each individual's personal choice) has been considered to be the most liberal and far-reaching solution to minority issues.

The objective of the planned dissertation is to analyse the developments that lead to the establishment of the Jewish Cultural Autonomy in Estonia and to give an overview of its activities and impact on the position of the Jewish minority in the society.

The most closely studied period in the history of Estonian Jewry is World War II; the interwar period has not received much more attention than a few scholarly articles.

Research methods: historical descriptive analysis of archival documents, analysis of relevant published sources and any unpublished sources that may be found in work process, comparative analysis of archival documents and published sources.

Preliminary structure of the thesis:

Introduction: Demographic development and societal position of the Estonian Jewish community until adoption of the law on cultural autonomy.

1. Estonian law on cultural autonomy and establishment of the Jewish cultural autonomy.
2. Functioning of the Jewish cultural autonomy in 1926–1940.
3. Jewish culture and education in Estonia in 1926–1940.
4. Dissolution of the Jewish cultural autonomy.

Conclusions.

Preliminary hypotheses

1. Adoption of cultural autonomy law in Estonia was closely related to the Republic's aspirations in foreign policy and requirements presented by international organisations. The law was formulated in a much more liberal manner and granted more extensive rights to minorities than the Minorities Declaration of the League of Nations which Estonia refused to sign.
2. From the position of the Jewish community, the cultural autonomy model based on individual voluntary commitment that was implemented in Estonia was more suitable than a model based on the territorial principle.
3. From the position of the Jewish minority, cultural autonomy fulfilled its goal, enabling consistent functioning of the national minority's.
4. There was no state level anti-Semitism in Estonia in the interwar period.

Animals in the medieval town. A zooarchaeological study of 13th to 16th century Viljandi and its hinterlands

Eve Rannamäe

The subject of my dissertation is the medieval town and its zooarchaeological material. Based on animal bones, I want to study economical, social, and cultural processes in Estonian medieval towns, mainly in Viljandi in the time period between 13th and 16th centuries. I would also like to investigate material from transition periods, i.e. from the Iron Age to the Middle Ages and from the Middle Ages to the Post-Medieval period, because these time periods could reveal some important changes in the consumption of animals. My aim is to reach conclusions about the consumption and importance of different animal and bird species. Animal bones are a significant source material for cultural research, for bones can tell us about the relationship between animals and humans: how and where the animals were kept and what were the possibilities/traditions for keeping them; what was the attitude towards different animals, what role did they have in peoples' everyday lives and religious views; which species relate to different social classes and why? The individual features of animals – sex, age, size, and pathologies – are evidence of animals' individual lives, but also of their living conditions, feeding, and their use for work. All this gives us information about the environment of that time, economic possibilities, and the society's mentality. Since the zooarchaeological source material is empirical, I will first study it with quantitative methods in order to get as much information about the bones as possible (analysis of individual bone fragments, quantitative analysis of bone assemblages, statistical analysis).

After that I will carry on with a subjective interpretation – analysing economy, trade, and craft, but especially human behaviour from social and cultural perspectives. I would like to approach my material in as interdisciplinary a manner as possible, using data from archaeology, history (written sources, pictures etc.), ethnology, and other disciplines that deal with cultural history and recreate the past.

The concept of time is mainly related to two topics in my research. First, with taphonomic history that is a part of the natural-scientific method used in zooarchaeology. In short, it means the lifespan of and also the loss of information of a bone specimen beginning from the death of an animal up to the point where it is investigated and published. The second topic is the changes of human-animal relationship in time that requires a cultural and social interpretation. It concerns the differences inside the medieval town according to its social hierarchy (different areas in town, e.g. castle, the town itself, and the suburbs), and it also covers the differences in time (periods of war, famine, prosperity etc., but also the general evolution of society).

In conclusion, my main problem is: how are these temporal and spatial changes indicated in archaeological animal bones, how could I study them, and most importantly – can my source material answer the questions I have posed?

Heritage representations as performances of imagined pasts

Kristel Rattus

My study focuses on the construction of heritage representations in present-day Estonia which I understand as the interplay of present and past in the present-day socio-cultural context. In the recent decades, in Estonia one has witnessed a growing number of practices undertaken in the form of citizens' initiatives that the participants define as "traditional" or that use elements of tradition for modern purposes. This coincides with the memory boom taking place elsewhere in the world (Nora 2002). The scale of heritage representations varies widely, from large folklore festivals that introduce top-class professionals from all over the world to small-scale and amateurish events like local neighbourhood days.

The theoretical framework I use is based on the concept of cultural memory as elaborated by cultural theorists Aleida and Jan Assmann (Assmann, J. 2005; Assmann, A. 2006, 1999) and from the concept of heritage representation that I treat as a sort of memory medium (Erll 2005) that combines the aspect of memorising as well as performing memory. The process of creating and renewing collective memory encompasses, on the one hand, cultural traditions; on the other hand, it also involves the process of selection, interpretation, and distortion as conditioned, or at least influenced, by social groups, i.e. by contemporary creators and consumers of collective memory who decide which of these traditions have relevance to them from the viewpoint of present and future. A. Assmann has stressed that groups, nations, and states do not have a collective memory in a literal sense; rather, they create it via different symbolic means such as texts, images, monuments, holidays and rituals (Assmann, A. 2006: 188). Heritage representation marks both the process of cultural creation, which uses the past as a resource and which is characterized by symbolic relationship to the past, selective choice, and continuous reassessment of the past phenomena from the viewpoint of present, as well as its result. (Erll 2005: 124; Rönström 2005: 12–13; Kirshenblatt-Gimblett 1995, 1998; Lowenthal 1998; Nora 1989: 17). Heritage representations that pass on knowledge and versions of a common past in social and cultural contexts also function as the media of memory, transformers between the individual and the collective dimension. Through the media the individual's memories become a part of the collective memory, and, on the other hand, it is only via communication that the individual can take part in socio-cultural knowledge. (Erll 2005: 123) The conceptualisation of representations as memory media brings into focus the aspect of "performance" that has become a popular analogy in recent studies (see Edensor 2009; Bærenholdt et al. 2008; Crouch 2004; Coleman & Crang 2002). Researching those events as performances, we may get to know more about what elements are considered worth to preserve for the future.

The notions of time and temporality relate to my work mainly through the perceptions of the past and the virtual "time-travelling" as expressed and performed during the representation process. Performances of memory that intend to create a virtual reality – another world in-between the existent and imaginary worlds – always take place in a specific time, space, and socio-cultural context, while the creators of the performances act as guides to these utopian "past worlds".

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Time and temporality in the social dimension of musical education

Ülle Raud

The aim of my PhD thesis is to examine the connections between musical experience and human relations. The inspiration for this kind of investigation comes from earlier studies about the social impacts of cultural participation. Implicit areas of studies are considered to be psychology of music, sociology of music, sociology of education, and cultural policy. It could be interesting to discuss music and human relations in the context of time and temporality.

Arvo Pärt, one of the most prominent Estonian composers said in an interview that music is available in the universe and one has just to listen to it and write it down. This idea of Pärt inspires us to ask: could it be possible to balance the temporality of life through the process of listening to music?

The valuation of musical education has been different throughout the ages. In the 19th century and at the beginning of the 20th, it was appreciated when well-educated person played an instrument and/or painted. How is musical education understood in the contemporary society, characterised by democratisation of culture and cultural democracy? In Estonia, 5.6% of all pupils get some level of musical education (According to statistics gathered by Estonian Union of Musical Schools, there are currently 8321 pupils in musical schools. The total number of pupils in Estonia is 147 519 (source: <http://www.ehis.ee>). The Estonian Strategy of Youth Work includes the following data: 32.5 % pupils participate in hobby education, including 13 300 pupils studying in music- and art schools in Estonia. According to these data, 9% of pupils have access to arts education or music education). Recently, a TV-documentary reported on the inadequate working conditions of the Estonian State Symphony Orchestra. Among others interviewed, one violinist said that it is not prestigious to be musician. Media interest towards the working conditions of the symphony orchestra was mainly caused by temporary financial problems resulting from the complicated relations between the administration of the orchestra and the Estonian Ministry of Culture. The Estonian government brought into the light their attitude towards musicians' education and profession in following: "Do not suppose that the person who has mastered music is necessarily the moral party and adequate in questions of management." (Press conference of the government of Estonian Republic, 18.11.2010)

One may ask here: why is musical education not prestigious in the contemporary society? Why is the profession of a musician not valued in our times when creative economy is a growing branch and cultural diplomacy gives a good example for better relations between different political systems? To which extent do we acknowledge the impact of musical studies on the life quality of individuals, communities and societies, in public planning, state budget, and cross-sector development policies?

A musical school student usually spends certain amounts of time to practice, study and communicate through music. Therefore, one's ability to be engaged into non-music related activities are relatively constrained. Students not studying music can enjoy much more leisure time. The situation could also be looked at from another point of view: the students who are not led to the sources of music are deprived from certain experiences. Unless the effects of music on the human being are widely utilised (in cultural tourism, city-branding, musical therapy, marketing, creative industries, cultural diplomacy), in some cases it is questionable to what extent the psychophysical and psychosocial impact of music on a human being and also on the relations between people has been acknowledged when music is used in public spaces.

Exploring the role of music in human relations is captivating for author of the present paper, especially in the context of time and temporality. Music as a phenomenon is as old as mankind. Musical history of the humanity is source where all humans should be led to during their temporary existence on Earth.

The motive of the seashore in Estonian cultural memory: A transmedial analysis

Maarja Saldre

I am presently studying the representations of seashore in Estonian literary, cinematic, and theatrical texts. The empirical material of my study is made up of about ten artistic texts that have appeared in different sign systems (different media) in the culture. Different versions of a text might be introduced into the culture at distant points in time from each other, but in cultural memory, they exist simultaneously, forming a new mental whole.

From the point of view of the content plan of the texts, my interest lies in the ways the motive of seashore has been rendered meaningful and in the mental and philosophical dominants of the motive for different authors. Secondly, from the medium-specific point of view, I am trying to explicate the devices used by the three different sign systems for the representation of the seashore. The present study is clearly an empirical and text-centred one, but nevertheless, there are some more general and theoretical themes related to it.

First, there is the aspect of identity creation. Studying artistic texts as modelling devices of national identities is a relatively new but growing subfield of the Humanities. In addition, David Cosgrove has introduced the studies of the representations of landscapes and their relations to cultural memory into academic discourse. Understanding Estonians and Estonianness from the point of view of the relationship to nature and local landscapes seems intuitively natural. But at the same time, my present research is also in dialogue with some earlier works, most importantly the writings of Oskar Loorits (“Estonians as people of the woods”). The images of Estonians as people of the land, of the field, and of the farmstead are also quite well-known. Although the Republic of Estonia possesses a proportionally long coastal border, the images of Estonians as people of the sea and of the coast have been rather marginal.

Another central question is about the autocommunicative mechanism of repetition in culture. Stories, heroes, and motives increasingly exist in multiple representations (screen adaptations, videogames, toys depicting characters of movies and cartoons, etc). All these different versions together form a new whole, a mental text in the reader’s memory, and more generally in the culture’s memory. In order to conceptualise the functioning of texts in different medial versions, David Herman has introduced the notion of transmediality. A transmedial text is that very same mental whole, uniting both the structural aspects of different subtexts and the processual aspects of the whole that is constantly changing in time. We can thus differentiate between invariant aspects that are repeated in all the versions and variative or medium specific aspects of the texts.

The themes of identities and medialities are related to each other through the changing nature of literacy. In addition to natural language and written texts, visual and multimodal languages and texts are gaining importance in cultural communication. We are already almost more used to reading a computer screen than a page of a book. Günther Kress has indicated that despite their seeming similarity, the screen does not follow the same logic as the book page. Instead, it is structured according to the logic of picture (continuity, simultaneity) which is opposed to that of writing (the sequence of discrete elements). The world as shown is fundamentally different from the world as told. Thus, there is a growing need for translating the texts that have once functioned as the nodal points of cultural and national identities into the languages that the new generations are used to reading and communicating in. This is a key aspect in creating cohesion between the past, the present, and the future of a culture.

From political borders to social boundaries: the narrativisation of social changes on the Belarus-Lithuania borderland by women involved in shuttle trade (1990–2008)

Olga Sasunkevich

In my PhD dissertation, I am concentrating on the region of the border between Belarus erected after the collapse of the Soviet Union in 1991. Studying the community of women involved in “shuttle trade” (petty smuggling where people carry different goods across the border for selling them), I am interested in how political and social changes were interwoven during 18 years of institutionalisation of borders and how they are represented in personal narratives; how shuttle traders conceptualise this period and memorise it according to their current position in the local social hierarchy; how their local and in some sense peripheral historical experience correlates with broader discourses and discussions on globalisation, the “end of history” and the death of borders in the world.

One of the main theoretical aspects of my dissertation is connected with memory and the narrativisation of historical events in personal biographies. Conducting oral history interviews with people who were the observers of the processes of the appearance and institutionalisation of the borders, I try to understand what memory is, how it is created or exists, how personal memory intersects with collective historical narratives, how memory works, and how the work of memory influences oral history research and offers new opportunities and new challenges to the researcher.

In the most common sense, I consider memory as a narrative which connects the past, the present, and the future. Through the narrative, time becomes visible and important. When doing my research, I am wondering how time is constructed in personal narratives, if it is linear time or there are other models of time presented by people. Simultaneously, I am interested in how different dimensions of time coexist in the narrative. Memory is the past existing in the present, the reproduction of the past in the present moment of time and from the present position. Is the past still important? Does a “pure” past exist? I find these questions methodologically important in particular for oral history research. How should a researcher analyse oral history interviews? What should be taken into consideration? Is it possible to reconstruct some historical facts which are not presented in other documents? Or should we mostly deal with the perception of events by their witnesses and abandon our attempts to find objective historical facts beyond the human experience?

These questions are crucial for the methodology of my dissertation where oral history interviews are the main source of information about a certain period of time and certain processes in the region of the Belarus-Lithuania borderlands. One of the main aims of my participation in the Winter School, “Time and Temporality: Categories, Models and Narratives” is to find the key to the interpretation of oral history interviews in the context of analysing biographical narratives as an intersection of truth and imagination, time and space, personal and collective experience.

Estonian Orthodox believers in changing time and space

Toomas Schvak

The political and cultural changes in Estonia, resulting from the World War I and the revolutions in Russia, threw the local Christian Orthodox community into turmoil. Not only did it have to deal with changes in the political order, new borders and a new legal space, but it also had to question its self-perception and purpose. The understanding of the Orthodox Church as something eternal and resistant to the changes of time – although never true in practice but nonetheless stressed in doctrines of the Church, in its written and unwritten tradition – was slowly losing its ground and foundations. Without the support of the central imperial government, in a free marketplace of ideologies and doctrines, the local Church and its members had to reinvent their identity. The Church was transferred from the imaginary domain of eternal truth and immutability into the very real temporal domain where its functions, beliefs, and practices came to be viewed as determined by space and time. As such, they were open to changes and reforms, and the outcome of these reforms led the more conservative Eastern Orthodox authorities to question whether the Estonian Church could still be called Orthodox at all.

This new understanding of the Church as something temporal and mutable was not and could not be accepted by all Orthodox believers. Unfortunately, the dividing line between the liberals and the conservatives was also largely a line between the two main ethnic groups inside the local Church – between Estonians and Russians. This led to decades of ethnic tensions, growing into a flammable mix of politics, ethnic prejudices and religious beliefs. Settled sometimes by making a compromise, sometimes by force and the interference of state authorities, the main problems remained essentially unsolved. The Soviet occupation in 1940 only changed the balance of power and created a different kind of equilibrium but did not solve any of the underlying problems, allowing them to resurface after the restoration of Estonian independence in early 1990s.

This presentation analyses the different concepts of what the Church is from the Christian Orthodox perspective, focusing on its relation to time – eternal vs. temporal. It suggests that although these two different perspectives were not the main reason for the tensions and conflicts inside the Estonian Apostolic Orthodox Church, they were often used as theological justifications in adopting rigid positions and defending them. The calendar issue is expounded in detail as having immediate relation to time and how it was understood. In addition, the presentation outlines the transformation of the Orthodox Church in Estonia through the changing times and fluid political and cultural spaces. It approaches the abovementioned topics from the point of view church history and seeks input from listeners from various fields in how they would approach the topic. All this should lead on one hand to a better understanding of the history of the Orthodox community in Estonia; on the other hand, it should help the author to add an interdisciplinary dimension to his research.

Retroactive temporality: the imperial discovery of national culture

Pavlo Schved

The paper attempts to draw some parallels between the Lacanian concept of retroaction and the discursive processes by means of which Ukrainian popular culture had been discovered and appropriated by the official imperial discourse in the opening decades of the 19th century. The Lacanian concept of retroaction refers to the peculiar temporal loop by means of which past events are effected *a posteriori* by the present and acquire a certain, often traumatic, meaning which they did not originally possess. Broadly speaking, retroaction is inherent to any production of meaning, for as Lacan noted in one of his papers, the meaning of the first word in a sentence becomes clear only when the last word is uttered. Retroaction is also clearly at work in the *a posteriori* creation of a trauma where a certain event is endowed with a traumatic dimension only on the basis of a deadlock which the individual in question faces in the present.

Likewise, it is the main argument of this paper that Ukrainian popular culture, including language, folk songs, and customs, was turned into the object of appropriation by the imperial discourse when, following the abolition of their autonomy in the second half of the 18th century and the administrative integration of the ethnically and culturally Ukrainian territories into the Russian empire, the imperial discourse was faced with the difficult task of how to account for obvious cultural differences without compromising the alleged unity of the empire. Ukrainian popular culture was, thus, a paradoxical object within the dominant Russian imperial discourse, an object out of place that had to be explained and rearticulated. It derived its paradoxical quality from the fact that, by its very form, e.g. its difference in language, customs, the aesthetics and historical accounts of its songs etc., it articulated itself from a place that belied the inconsistency of the imperial Other, its claim to all-Russian (meaning Great Russian, Little Russian and Belorussian) unity and legitimate political sovereignty over their inhabitants. Speaking in terms of Lacanian psychoanalysis, it occupied a position of the object *a*, an object of desire and fascination. It is little wonder that at the beginning of the 19th century, it became an object of proliferate imperial fantasising.

This fantasmatic imperial discourse developed a set of strategies that were called upon to explain away the difference and at the same time inscribe the Ukrainian popular culture into the broader cultural sphere of the empire. But this was a highly ambiguous and potentially dangerous process while the same discursive strategies could be and in fact had been appropriated by agents willing to legitimise an autonomous Ukrainian cultural sphere and identity. Thus, potentialities developed within the imperial cultural/ideological discourse laid the foundation for the emergence of a separate Ukrainian cultural sphere. This paper attempts to follow and explicate this process by revisiting some of the key texts that were crucial in its development – Alexei Pavlovsky’s “Grammar of the Little Russian Dialect” (1818), Nikolai Tsertelev’s “A Trial at Collection of Ancient Little Russian Songs” (1819), Mykhailo Maksymovych’s “Little Russian Songs” (1828) and others – and offering a new reading of them from a combined Lacanian postcolonial perspective.

The meaning of time in the practice of spatially oriented urban milieu planning

Kadri Semm

In the context of urban planning, I am interested in the interpretation of the spatial concept of “milieu” as a socio-spatial concept. The dimension of time while considering milieu planning would be established by adding neighbourhood’s resident’s self-revelations and self-realisation in the neighbourhood’s milieu presentation. In the widely-known spatial vocabulary of the French philosopher Henri Lefebvre, the proposed socio-spatial meaning of milieu could be understood as a representational space or as a lived space in the sense that milieu spaces evolve from directly lived and self-realised spaces. Lived spaces are simultaneously real and imagined, based on subjective place perception and being conscious of subjective experience.

The discussion starts with juxtaposing the relative eco-symbolical socio-spatial milieu approach to the external urban marketing oriented milieu interpretation. Urban marketing oriented planning conditions might be related to an indirect image creation strategy, where the emphasis lies on the milieu naming activity itself and on additional visual impression making. In the discourses of urban marketing planning strategies, milieu creation is connected to the institutional neighbourhoods’ milieu creation, with simultaneous investment to a specific social group and lifestyle. In contemporary institutional milieu planning rhetoric, the residents’ sensual and cognitive value of their attachment to a place is often emphasised, and their empowerment supported, but this has not been put to practice so far. The problem lies in the circumstances where the exclusion of social participation is an indirect cause for the neighbourhood’s social stratification and segregation. In the context of temporality, it might even be argued that image-related and top-down milieu planning might lead into the disruption of the neighbourhoods’ living dynamics. Thus, the argument for orientation to social milieu planning is introduced, conflicting with the current milieu planning practices, where in the Estonian context, for example, it is difficult to distinguish between the preservation of heritage and the milieu of the inhabited neighbourhood.

In the socio-spatial milieu approach, it is argued that besides the ideas of different planning experts, the focus of milieu planning should be based on an interest in how the residents feel about their neighbourhood and what are their ideas for their self-realisation. Social participation is also important, where the residents’ subjective and affective views vitally express the district’s characteristic way of life and the resident’s self-realisation. Besides, a creative way of interpreting the cityscape is important in the sense of opening different alternative atmospheres and creating through it new layers of communication. By supporting the locals’ phenomenological place attachment, the locals are encouraged to engage in self-reflection and are thus more involved in viable neighbourhood milieu creation. Therefore, a re-conceptualisation of socio-spatial milieu in the practice of urban planning would be the first step in bringing the neighbourhoods’ milieu back to the residents, where residents could realise themselves also in the institutionally acknowledged neighbourhood’s milieu planning. The creation of milieu areas would have more synergy for example with experimental planning practices, highlighting the social interaction between different interest groups. These important milieu conditions, so far, are excluded in scenic urban marketing oriented milieu planning.

The importance of the socio-spatial meaning of the milieu is exemplified by the cases of institutionally named deprived neighbourhoods’ milieu planning practice in Tallinn and

Berlin. For example, in the context of urban planning in Tallinn, the milieu planning policy led by the Cultural Heritage department is top-down planning, and not opened to interaction between planning experts and the opinions of residents. Milieu areas in Tallinn are valued as an institutionally created specific 'way of seeing' in the urban landscape. Milieus are reflected rather as an imaged museum environment with scenic or historical landscape values.

Ideologies and propaganda in art

Eva Sepping

Artistic-cultural and political messages have been mostly considered as opposites: the idea of art has been generally considered as the pursuit of truth and beauty. In contrast, politics and propaganda have a sinister imago. On the other hand, there are also opinions that all art is propaganda. We should ask whether it is possible to make art that is free from any meanings and ideologies. Furthermore, we may also ask whether propaganda could be valuable as art.

In my research (and in this presentation), I will mainly concentrate on the question of how the main political positions, ideologies and discourses are constructed in visual culture and art and what is their impact to real life events.

It can be said that attitudes prevailing in the society as expressed in art reflect the current situation. Secondly, they reproduce stereotypes, and thirdly, match perfectly the psychological needs of the target group. In my research, I will take as an example Estonian contemporary social art that criticises and analyses power positions and relations.

The main goal of my research is to understand how this communication process works and what the purpose of the message is. Furthermore, I am interested in finding out what is the effect of this message to the society. In this connection, both the rational and emotional nature of the message are important.

However, I will not only ask questions about art that defines itself as ideological but also about art that declares its distance from any ideology. Propaganda is not always inherent in the artwork itself nor in its form or in artist's intentions: art becomes propaganda through its function, through its connections with the public and private space. I am mostly interested in connotations and meanings that are created in the society by art – it should be born in mind that artists are not living outside the society. It is time and history that give meanings to the artwork, making it possible to evaluate the responsibility of the artist.

Time perception and memory as the constitutive strategy in narration

Iryna Serebriakova

It seems natural and logical that fiction places the narration in time by means of grammar and plot. It is clear for the reader that *Jane Eyre*, for instance, describes her childhood, then her work, her love etc., in so-called chronological order. Such order, even when specifically retrospective or distorted, is inevitable for any fiction text composed in prose.

At the same time, there is a range of texts that use time not only as a way of building a coherent constitution, but also as the object of cognition. These texts are often of an experimental nature. They mark the changes in the strategy of narration.

This study has the purpose of analysing texts in which time perception represents the theme as itself and influences the narration.

Three models of fictional time and fictional memory have been defined.

1) “Multilayered” time – “confused” memory. The titular text of this type is “The Manuscript Found in Saragossa” by Jan Potocki. This is an example of a frame narration (“The Arabian Nights” is another example of this model). Each story is a frame for another one. Each time layer is just a grade in a hypothetically infinite sequence. The reference point is hidden under the layers of other stories with their own temporalities.

2) “Simultaneous” time – “useless” memory. An example of this type is “The Project for a Revolution in New-York” by Alain Robbe-Grillet. If in the previous type of temporality it was possible to reconstruct the events in a chronological order, in this case they are pointedly fictional. They exist simultaneously. As Le Clézio remarked in his first novel (marked by the influence of the *Nouveau Roman*), “The time has ruined itself by its own complexity”. Paradoxically, it was Saint Augustine who noted the existence of “past in present”, “present in present” and “future in present”. In other words, he denied the idea of past and future, because we live in the present and it is impossible for the human mind to imagine such categories.

3) “Time replaced by memory”. This model is exemplified in Proust. Here, memory becomes the category of reflection and one of the chief themes. It is “cleared” of personal emotional content. A modern representation of this model is the novel “Haneman” by Stefan Chwin (2005). Here, the history of Gdańsk is depicted from a temporal distance. This distance is reinforced by the “impersonal” character of “personal” memory.

It is to mention, too, that our particular epoch adds one more nuance to the concept of time in fiction. We normally perceive the texts in the context of the previously created ones, but nowadays, it is possible, as Jorge Luis Borges put it, to “to go through the *Odyssey* as if it were posterior to the *Aeneid* [...] This technique fills the most placid works with adventure. To attribute the “*Imitatio Christi*” to Louis Ferdinand Céline or to James Joyce, is this not a sufficient renovation of its tenuous spiritual indications?”

To sum up, we may define that time influences both external and internal aspects of the functioning of the text, and the internal problems are represented above as three models.

Change and exchange: Intellectual and cultural exchange through books between Western Europe and the Baltics during the “long” seventeenth century

Vivian Siirman

My doctoral thesis on the subject, “Change and exchange: Intellectual and cultural exchange through books between Western Europe and the Baltics during the “long” seventeenth century” has the objective of investigating the cultural impact and perception of ideas mediated through books and other publications, and the functioning of the so-called “communication through books”: the spread of ideas from the centres of book printing in Germany, Italy, Holland and France towards the Baltics.

In particular, my research focuses on examining the book as a physical object and wants to shed light on the question, what kind of books and book collections were to be found in early modern Estonia and Livonia. It is necessary to have a look at the archival materials (e.g. probate inventories, wills) where one can find quite detailed information on book titles (in different editions) which were found in libraries of private individuals. The resulting picture of what a 17th century Tallinn burgher might have read may differ significantly from what we may consider as the mainstream of the rising rationalism.

Most of the titles we encounter in such lists have so far been forgotten, so the meaning and content of such a work in its cultural field requires a specific decryption. One individual library owned by a burgher, although by our definition very small, may give us a picture of what types of books that person preferred and why – what was the relation of the owner towards his collection of books, what were the connections with his studies, friends or occupation, social status and welfare? One point of interest is also the age of the texts read. How fast did a text become old-fashioned? Can it be said that there was a so-called canon, or a text corpus, which each respectable person had available at home (as perhaps today, everyone might have the massive volumes of the Estonian Encyclopaedia, Tammsaare’s “Truth and Justice”, Luts’ “Spring”, etc), or were the collections independent and varied? How large was the proportion of “classics” in these collections and how much space was left for contemporary and even the most recent texts?

In an era where books were expensive, and the value of an antiquarian book was great, the book owners got hold of books in different ways (buying new or used, inherited) and many of the titles were supposed to be quite old. Was there any attention given to the fact that books, too, become out of date, or had the texts already been created “universal” by the author, to last for centuries?

All the texts that a person reads in his life bind him with the past in one way or another. Any text a person reads has already been written, i.e. generated in the past. The distance between the moment when the text is created and the moment when somebody reads it has shrunk to almost nonexistent in the modern world (e.g. Twitter, blogging, etc). But it certainly was not like this in the Early Modern period where even the printing of one book could take many months, let alone for it to reach another city or country. Each book as a physical object is thus linked to the past, even if the text itself may be addressed for the reader to reform the future.

The access to a text is related to the temporal-spatial and economic circumstances. One has to buy or borrow a book or a pamphlet in order to actually read it. Especially during the Early Modern period, the spatial-temporal dissemination of a text was much more limited than it is

today, even though some texts reached an unprecedentedly wide spread due to massive (and partly illegal) reproduction.

The influence of Dandyism on the concept of masculinity in nineteenth century English fiction

Katri Sirkel

By the beginning of the 19th century, the idea of the English gentleman began to open up in contradictory ways. The old aristocratic values were subjected to a new interpretation and the notion of gentlemanliness was expanding in different directions: money, fashion and manners were added to the initial tests of birth and land. The term “gentleman” also changed according to how the boundaries between the ranks were redefined. The Regency era had given birth to a new type of gentleman known as the dandy. They were modern trend-setters who used their personae to exert influence on the high society. The sang-froid, acerbic wit, and nonchalance of such highly admired dandies became a signifier of the gentleman, just as clearly as their clothes. In the light of the turbulent political events on the continent and the ideas of Romanticism, dandyism can be seen as the birth of modern concepts of self. Dandyism had thus emerged as a new standard of manhood and it had a considerable influence on the Victorian idea of the English gentleman and masculinity in general.

The mid-Victorian period, however, is a moment in the history of masculinities that bears the stamp of rigorous self-discipline, hard work, self-restraint and earnestness – a vision which has persistently prevailed in people’s imagination as the epitome of Victorian manhood. Thomas Carlyle can be considered largely responsible for creating the image of self-discipline and heroic asceticism as an ideal to be pursued by every Victorian gentleman. Nevertheless, Carlyle’s opposition of the ascetic male ideal to the dissolute dandy in his works refers to a more complex and fluid nature of the masculine in the Victorian period. Dandyism, which Carlyle savagely attacks, is not just a symbolic antithesis of the new ideal, an antithesis that belongs to the past, but a reflection of the reality he is disturbed by. Carlyle disdains the subversive influence of dandyism, yet he does not deny its role in the construction of the new male ideal. Dandiacal aspects seldom come to be related to Victorian masculinity, yet concentrating on the antithesis of the ideal opens up a different perspective of understanding Victorian masculinity.

The anxiety about the conflict within the concept of masculinity characterises much of Victorian discourse and has also found its way into the fiction of the era. The aim of my PhD thesis is to analyse the influence of dandyism on the concept of masculinity in the 19th century through representations of male characters in the novels of Charles Dickens, Benjamin Disraeli, William Makepeace Thackeray, Anthony Trollope, and Oscar Wilde. Since the concept of masculinity cannot be seen as monolithic, trans-historical, or cross-cultural, the thesis will approach the subject from the Foucaultian assumption that the construction of manliness is cultural and specific to any given historical moment. The thesis thus attempts to elucidate the development of the nineteenth century notion of the dandy, a phenomenon which has also influenced the contemporary idea of masculine self-presentation.

A (partial) analysis of temporality as it affects Gadamer's understanding of experiencing consciousness and Freud's account of psychoanalytical practice

Klemen Slabina

The aim of this paper is firstly, to shortly present my doctoral thesis and secondly, to show how it is related to the question of temporality.

My doctoral thesis is titled "Dialogical Understanding of Meaning". Dialogical understanding of the meaning of phenomena within experience stands for the process of establishing meaning in a dialogue with the other, from whom the demand to socialise our thoughts comes from.

With this sentence, I am opening the debate between two philosophical traditions, namely between Psychoanalysis and Hermeneutics. Inside Psychoanalysis, I am focusing on Freud's explanation of one's structure of mind and reasons of him being a subject of culturally originated Law. As for the Hermeneutical effort, Gadamer's conceptions of understanding, tradition and truth establish the ground for the debate on *who* is entering the dialogue and *how* does previous experience, early experiences being the most influential, make his understanding of phenomena within experience possible.

Following the two, the aim of the research project is to provide an epistemological framework for the philosophical explanation of the mechanisms according to which one understands the meaning of phenomena. Gadamer's demand, directed towards the control of one's anticipation of meaning (Note that following Gadamer, in order to let the phenomena disclose and show the path towards its true meaning, one should not be led by his own coincidental pre-opinion or pre-understanding of phenomena (Gadamer 2004: 283). Therefore, one (considered as hermeneutically educated consciousness) must be aware of his own understanding of meaning of phenomena and not anticipate it when approaching phenomena but rather allow the phenomena to show itself in its specific difference (Gadamer 1999: 39), presumptions of it and the awareness of one's own prejudice about the true, disclosed meaning of phenomena (Gadamer, 1999, p. 39), is going to be taken into serious consideration, which is going to, accompanied by Freud's claim that one cannot ever be a master of his own mind (see: Freud 1977, p. 274), lead towards the conditions of one's engagement into the process of disclosure of truth.

When addressing temporality, we have to keep in mind that neither of the aforementioned thinkers had ever given a sustained account on time (this is also the reason for the partiality of the present analysis), yet time-consciousness in the context of Gadamer's notion of interpretative understanding (Vessay, 2), just as the temporal limitation of the actually infinite process of psychoanalytical treatment (Freud 2005: 329) lead towards a more solid understanding of both theoretical apparatuses as they give an epistemological tool for the development of the philosophical framework of how humans make sense of phenomena within their experience.

The question of temporality can be opened if we persistently keep in mind that Gadamer and Freud ground their findings in practical experience, where the individual understands phenomena within experience and is understood by others based on his and their own practical involvement in everyday life activities. In both cases, the account of time is of great importance when trying to understand why at the end there cannot be a finally established understanding of phenomena in Gadamer's account of truth of phenomena within epochally

lived experience and no actual conclusion in the course of Freud's psychoanalytical practice.

I will claim that the understanding of time within both thinkers' work gives a reason for an epistemological justification of Gadamer's endless dialogue and Freud's never-ending psychoanalytical analysis. Both thinkers indicate that there is always a temporal development towards a more valid interpretation of phenomena (text, object) and the other. Thus, ideology cannot set a limitation to what, according to Gadamer, we can understand (see Negru, 119), just as psychoanalytical practice must remain satisfied with understanding reasons for analysts' defeat in his aim to straighten the Ego (Freud 2000: 60).

The accounts of time as they are implicitly expressed in Gadamer's and Freud's thought, further on, enable me to raise the question of justification of conceptions, which are firstly empty of meaning and only gain it in practical context. The accounts of time lead, based on the impossibility of a final understanding of meaning of phenomena, towards claiming for the existence of only contextualised meanings of phenomena, which are only present within our practical engagement.

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The modernist exhibition format and its alternatives since 1970s in Soviet Estonia. On temporary worlds: when is an exhibition?

Maria-Kristiina Soomre

The aim of my PhD research in general is to outline the development of the modernist exhibition format in (Soviet) Estonia. The research will also map the earlier history of the modernist exhibition, touch upon the issue of the totalitarian shift, describe the traditional exhibition formats of the Soviet art world, and concentrate, finally, on the “critique” of modernism, or “alternative” exhibition models of the 1970-s and 1980-s. My dissertation will concentrate on exhibition design and architecture, the general aesthetic norms that were followed as well as the issues of curatorship. The main discursive framework of my research is exhibition history – a relatively new field of study within art history that has been developed in the context of curatorial studies and institutional theory.

Temporality is one of the primary qualities of exhibition as a format: whatever its nature, concept or content, there is always a beginning (often even an inauguration) and an end to it. An exhibition can be defined as a specific temporary world. That quality raises several methodological issues for a researcher: any given exhibition tends to belong to the past at the moment it is being studied; it cannot, in most cases, be experienced directly. Exhibition history is a history written in archival formats, photographic sources, primary (curatorial) and secondary (critical) reflections in the form of catalogues and reviews and – last but not least – sometimes also on the actual objects, works of art. Some exhibitions can be reconstructed – either as a part of the research process or as a result of it. In this context, the question, “When is an exhibition?” brings us to the problems of the “originality” and “contextuality” of this social format.

There is also another, more complex and ambiguous concept of time present in the context of art exhibitions: the temporal nature of the exhibition experience and of experiencing art in general. This brings us to issues related to phenomenology. What do we do when we go to exhibitions, how do we experience them? What do we do when we look at art? Is there an emphasis on temporality in this practice? Some exhibitions can be seen as narratives in space (space is definitely another primary quality of the exhibition format), and some curators (and artists) do use time as a medium (especially when it comes to process-based art forms). Speaking of the modernist exhibition format, it can be compared to the Western concept of the White Cube (see: O'Doherty, Brian 1999[1976]. *Inside the White Cube: The Ideology of Gallery Space*. Berkeley, University of California Press); however, we can rather speak of the quality of “timelessness”. This exhibition format is – by default – designed to exclude any context around the artworks, in order to celebrate the autonomy of art. This exclusive nature has been the main point for post-modernist criticism of the White Cube (or high-modernist) exhibition format, and a point of departure for new, critical formats that, in turn, originate from experiments with contextuality, site-specificity and performativity.

Calcium silicate brick as a defining building material of 20th century Estonian architecture

Maris Suits

The topic of my PhD thesis is “Calcium silicate brick as a defining building material of 20th century Estonian architecture. Principles of restoration.” As a first year PhD student, my research is still in the beginning stages, and the presentation is focused on the structure, goals, and methods of my thesis.

Calcium silicate brick (CSB) is one of the most frequently used building materials in 20th century Estonian architecture, but it has not received attention from restoration professionals and construction historians. The abundance of material provokes the question – whether and how to value something so ordinary? Furthermore, we lack a CSB-specific conservation methodology. My main research goal is to find CSB conservation principles suitable for the Estonian context.

My research can be divided into two large sections – research of various aspects of CSB as a construction material, and the development of restoration principles suitable for use in Estonian context.

1. CSB as a defining building material of 20th century Estonian architecture

The basis for defining the scope of this area of research is the necessity to give an interdisciplinary overview of CSB, which enables us to draw conclusions about the values and historical significance of the material and formulate hypotheses for finding technical solutions for its conservation.

1.1 Usage of CSB in the 20th century

In order to characterise the usage of CSB in Estonian architecture, it is necessary to review it from the following aspects:

- The prevalence and usage volume in different times. A comparison of manufacturing volumes over time and relative to other construction materials makes it possible to estimate the general importance of CSB in Estonian architecture;
- Socio-economic and cultural factors, which affected the usage of CSB in various times;
- Usage of CSB in building structures. There are various types of masonry, characterising CSB usage in various times;
- Role of CSB in architecture. Empirical analysis based on existing buildings shows evolution of CSB role from concealed structural material to exposed facade material.

Understanding the usage history of CSB allows us to adequately estimate the value and significance of the material in the local context.

1.2 Variation of technical parameters of CSB

Technical parameters (such as water absorption, frost resistance, compressive strength) form the basis of understanding the deterioration process of the material and the corresponding restoration solutions. CSB’s technical properties can vary in time for various reasons, for example depending on:

- Manufacturing process, including upgrading of manufacturing equipment and application of new technologies;
- Raw materials and their quality;
- Variations in industrial normative standards in construction materials. Soviet-time standards differ from those used in the Russian Empire and the Republic of Estonia, and even though construction practices have not always fully followed the standards, comparing different standards still gives us a general idea of the variation of technical parameters.

It is necessary to ascertain the limits of variation of CSB's technical parameters in time, estimating also whether such variations justify different restoration methodologies for CSBs manufactured in different times.

2. Conservation principles

Conservation problems are mainly related to exposed CSB masonry. When does a CSB surface possess significant value stemming from architectural ideas, making it necessary to keep it exposed? When does an ordinary CSB acquire such significance that it becomes necessary to conserve it with the same approach as materials of earlier periods? What are the technical possibilities for cleaning and conservation of exposed CSB surfaces?

Possibilities of narratological approach to artistic mythologies in visual arts

Elnara Taidre

* In my research project, I am not attempting to contribute to the discussion on visual narratives, but am concentrating on the narrative phenomenon that has not only visual, but also verbal, audible and other aspects. Artistic mythologies in visual arts are based on visual expression, engaging at the same time other media as well: images and ideas, sound and movement in a multidisciplinary metanarrative (total work of art).

* Private artistic mythologies and the cultural context of the 20th century: mythologisation. It's also a period of time when a grand number of private mythologies arose in visual arts.

* Narrative approach to images is not a universal method; it can be effective only in the case of very particular artworks. Seriality. As conceptual, theoretical, and ideological grounds of visual narratives imply a verbal aspect as well, their analysis needs to combine different approaches.

* When talking about mythological structures in visual arts, at least four levels related to construction of artistic mythology must be taken into consideration (Mikhail Bakhtin's concepts of dialogism and polyglossia):

1. General cultural myths, collective myths, and mythologemes revealed in canonical literary texts;
2. Myths and beliefs related to a particular paradigm in the history of art: e.g. the modernist myth of the artist as a demiurge;
3. The autobiographical myth suggests a mystification of the fact of the artist's life; it can be extended to the artist works, becoming their central topic;
4. The poetics of a particular work of art, not only in relation to the artist's main conceptions or manifesto, but according to its own narrative logic.

* Three examples of artistic mythologies from the 20th century:

I Creating a new visual language and a New World: Russian Avant-garde as the apotheosis of modernist mythology

The 20th century is significant in the history of visual arts as the time of ambitious projects aspiring to create a new visual "language" that would not be related to the preceding logocentric tradition, and would communicate ideas different from written literary sources. Abstract painting was seen as destroying all previous traditions of fine arts, a start from scratch (Kandinsky). Revolutionary Russian avant-garde art: myth of progress, ambition to create a new aesthetic world that would help build a new society.

II The autobiographic myth of Joseph Beuys

Late modernism: new media, intertextuality, metaphors from cultural legacy, history, and society. Joseph Beuys' autobiographical myth was turned into a basis for his artistic system, where all the elements were in correlation with his central conception: "making this world better". References to mythological systems, cultural myths etc: taking role of the Teacher, Shaman and Trickster.

III Postmodern artistic mythologies: the intellectual labyrinths of Matthew Barney

Postmodernist artistic mythologies as an intellectual escapist reality that doesn't strive to change the world. Matthew Barney: references to Masonic symbolism, Celtic mythologies, Mormon texts, American horror films, obscure historical events, fashion and other phenomena of popular culture. Video piece "The Order" (2002) – spiral-shaped space as a framing structure suggesting the main symbolism of the narrative: rite of passage.

The Administration of Estonia, Livonia and Ingria in the 1630s–1640s

Liisi Taimre

From the end of the 16th century until the beginning of the 18th century, Sweden can be considered a conglomerate state – it consisted of many areas that all had different linguistic, cultural and political situations. It also meant that every part of the state had a different relation to the central government. Most of the historians agree with the categorisation of Emil Hildebrand who divided 17th century Sweden into three – German provinces that stood even nearer to Holy Roman Empire; central areas of Sweden, together with Norway and Denmark, and finally the Baltic provinces that stood somewhere between. Although this categorisation is widely accepted, it is very general and every single province is worth to be observed separately. In my doctoral thesis, “The Administration of Estonia, Livonia and Ingria in the 1630s–1640s”, I would like to concentrate on three aspects. Firstly, how did the person of the (General) Governor affect the administration of the province? In the period of interest, the posts of (General) Governor of Estonia and Livonia were held by two very interesting men – Philipp Scheiding and Bengt Oxenstierna, who both were highly appreciated by the central government of Sweden. I believe that their correspondence with the central government helps to point out their personal visions about administrating the province.

Secondly, the correspondence with the central powers helps to bring out the visions of the central government about how the Baltic provinces should be administrated. Which problems needed the intervention of the central government? In which cases was it up to the General Governor how to solve the problem?

The third important question is the communication inside and between the provinces. Until 1642, Livonia and Ingria were joined into one province. How were the tasks divided between the General Governor of Livonia and the Governor of Ingria? In 1642, the two provinces were separated again – why was it not possible to administrate Ingria and Livonia together? In addition to differences in linguistic and religious situation in Ingria, weak communication was probably another big problem. There was also regular correspondence between the Estonian and Livonian General Governors. It helps in uncovering the cooperation and main conflicts between the two provinces.

Is there any place in art history for “dead end art”?

Kädi Talvoja

My research is focused on (official) Estonian art, art theory, and art politics of the de-Stalinisation period traditionally called the “Thaw”. Below, I will address some important moments where the questions of time and history make themselves actively evident.

The concept of Thaw as a historical period is a problematic one. The starting point of the era has been seen either in the death of Stalin in 1953 or the secret speech of Khrushchev on the 20th congress of CPSU on 25 February 1956. Some historical traditions define it as the period of Khrushchev’s reign. Its ending has been dated to the infamous Moscow Manege exhibition in 1962 or the Prague Spring in 1968. Recently, the era has instead been described as the alternation of “thaws” and “freezes” (e.g. Markwick, Roger D. *Thaws and freezes in Soviet Historiography, 1953-1964*. In: Jones, P. (ed.). *The Dilemmas of De-Stalinization: Negotiating cultural and social change in the khrushchev era*. London, Routledge, 2006; Kuuli, Olaf 2002. *Sula ja hallad Eesti NSV-s. Kultuuripoliitikast aastail 1953–1969*). The periodisation in art and politics and art theory is also different. Liberating tendencies and changes do not appear at the same time in political discussions and in art practices. The first open discussions about the new aesthetics of contemporaneity, the individualism in art, and the (partial) rehabilitation of national heritage of the “bourgeois” period of Estonian Republic started in the local media short after Khrushchev’s “secret speech”. The first changes in art can be seen in 1957 (painting), 1958/1959 (prints), much later in sculpture. The question of periodisation must still be discussed.

The Thaw period in the art history narrative: In the 1990s when the historicising and revaluation of art from the Soviet period began, the first generation of Thaw artists, usually called the representatives of the “harsh” or “severe” style, referring to the examples of Soviet Russian art, or “breakthrough artists” were mostly overlooked as successors of Socialist Realists. The avant-garde or non-conformist phenomenon was mainly seen as the subject of Estonian art history. The question of value for the national narrative was an important factor here. Although the new millennium has brought along some changes in interest, especially in the Western European and American research centres (dealing mostly with history, ideology, cold war and material culture), there is still not any major research about the subject in Estonia. Even the latest lectures by Eha Komissarov and Boris Bernstein on the seminar accompanying the exhibition, “Future is Born Today. Progressive Art in Soviet Estonia 1958–1968” in Tartu Art Museum discussing the problem of “harsh style”, referred to it as a dead end.

The past and contemporaneity: The Khrushchev-era cultural policy is officially expressed through the terms, “progress” and “contemporaneity”. Paradoxically, one of the strongest new directions in Estonian art at the end of the 1950s and early 1960s was related to the “national-romanticist” movement, looking into the past. It is partly connected to the rehabilitation of the earlier period of the Estonian artists, for example Kristjan Raud (1865–1943), who illustrated the national epos “Kalevipoeg” (1935) and was quite influential in the end of the 1950s and the beginning of 1960s. Some of the stylistic features of Raud’s works coincide with the ones of the “severe style”: monumentality, heavy simplified angular forms and expressiveness. My interest lays in the question, how do the rehabilitation of past and the ideology of contemporaneity relate to each other.

Tactical Media. Temporary autonomous zones and the history of avant-garde

Margus Tamm

The topic of my research is the movement best known under the name, “tactical media”. The tactical media movement emerged in the early and mid 90s and it is very heterogeneous – one can find its ideological roots in the hacker movement, in the Situationist International, in artistic antiestablishment movements, in neotribalism, in Kropotkin’s anarchism, in early 20th century anarchism, in “practices of everyday life”...

Even the name of the movement is problematic – there have been other, similarly compelling suggestions – and the problem becomes even deeper when one tries to describe the field of activity of this movement – is it artistic practice or is it anti-artistic practice, is it political or is it apolitical? Different hybrid terms have been suggested – activism, hactivism, anartism... And the fact that most of the practitioners involved in the movement strongly dislike being identified with some “ism” does not make things much easier, either. Nevertheless, for now, we must say for many reasons that there is (or was) movement. For example, because in 2007 **Third Text** published a special issue about “tactical media in crisis”, and if the movement is in crisis it means that there must have been a movement.

I would like to give an overview of how this movement emerged and how it was shaped. The case of tactical media may offer an interesting example of how the coherent cultural narrative of an avant-garde movement is constructed in the era of fragmentation, hybrid practices, and multitude to connect the practices which claimed to create a “creative disruptions of everyday life” or “temporary autonomous zones”.

A narratological analysis of individual multilingualism

Liina Tammekänd

My study will focus on the individual multilingualism of (Southern) Estonians by comparing their Estonian standard language and the Võru dialect. The main objects of interest are the structural and thematic differences in the narratives told by the same person in the different languages. The expression of emotions and identities in the different languages is also studied.

The main questions of the first case study of the study were:

1. Do the narratives that are on the same topic but told in different languages have a different structure and thematic division?
2. Is the first language (in the present case the Võru dialect) of the narrator emotionally closer to her? Is the narrative in the first language emotionally deeper, more colourful and richer in details? (Javier, Barrosi and Muños 1993; Marian and Kaushanskaya, 2004)
3. Does the narrator have different “selves” in the different languages? (Omoniyi and White 2006, Pavlenko 2006)

The author asked the narrator to tell an emotional story about her childhood. At first, the narrator told the story in Estonian. After two weeks she repeated the same story in the Võru dialect. The author recorded and transcribed the narratives, paying attention to pauses and hesitations in the narrative. After that, the author analysed the narratives thematically, identified the number of utterances in the thematic segments, the average length of the utterance and the number of words in each thematic segment. After that, the author analysed the use of grammatical tenses and Sg1 (with and without the pronoun).

The thematic analysis demonstrated that the narratives have a similar structure in both languages. Compared to the Estonian narrative, the Võru narrative has more words and utterances (in Estonian 610 and 71 respectively and in the Võru dialect 716 and 106 respectively). This fact and eight unique details in the Võru narrative allow the author assume that the first language is indeed emotionally closer to the narrator. It is also more colourful and richer in details.

A similar conclusion can be drawn after analysing the usage of grammatical tenses in the narratives. The event took place in the past; therefore, frequent use of past forms is to be expected. It does indeed hold true for Estonian – the Past Simple is used 72% more than the Present Simple. However, in the Võru dialect the narrator uses present tenses almost twice as much as in the Estonian narrative.

When considering the usage of grammatical tenses, it could be concluded that in the Estonian narrative, the narrator is looking back at the event and acts as a neutral observer. In the Võru dialect, the narrator has placed herself in the middle of the events through the frequent use of present tense forms. She is an active participant in the event.

In addition, based on the choice of words, pace and intonation it seems that the narrator experiences the passage of time at different speeds in different languages. She speaks Estonian quickly, without longer pauses and hesitation; she is even slightly aggressive. It seems that everything is taking place at a rapid pace (then, finally, some ten minutes). In the Võru dialect, the narrator, however, is speaking more slowly and with pauses. The duration of

what had happened seems to have lost its significance (cannot remember was it one or two days; do not know how long...).

Based on the preceding, it could be concluded that the narrator uses different “selves” or different parts of her identity in different languages.

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The spread of radical left-wing ideas and their basis in Estonian society during the 1st half of 20th century (1917-1940)

Mari-Leen Tammela

My study deals with a topic that is related to the spread of radical left-wing ideas and is going to analyse its basis in Estonian society in the Estonian Republic in the 1920s-1930s. In the centre of the study will be the political lawsuits against communists in the 1920s-1930s.

The communist movement was active in Estonia in the early 1920s, led to the *coup d'état* and was the main factor of instability in Estonian republic. Using several umbrella organisations, the communists took part in the parliamentary elections in 1920 and in 1923, and got five, later ten seats in the Riigikogu. The membership of the illegal Estonian Communist Party increased to 2000. During the same period, many political lawsuits against communists took place with almost 450 accused.

When the attempted communist *coup d'état* on 1 December 1924 failed, the communist movement lost its support in Estonia. Most members of the Estonian Communist Party fled to the Soviet Union. Nevertheless, in the 1930s, several political lawsuits against communists in Estonia can again be witnessed with over 50 accused. What could be the reason of such turn of events? Did all the communists on trial come from Soviet Union or did they have a basis/group of supporters in Estonia, and if they did, then how viable were they? That also raises the question whether the communist movement in Estonia in the 1930s has not been underestimated so far.

In addition to court materials, another important source of materials will also be biographical data from the card catalogue of the biographical database in National Archives (*Riigiarhiivi isikuandmete kartoteek*). The card catalogue was accumulated in the 1920s-1930s as a result of the everyday work of Estonian Security Police (later Political Police) and holds interesting materials about people who were monitored by the police.

Analysis of this biographical material could provide deeper insight into the world of the people who could be called the left-wing radicals. How important a role in their activities was played by their social background, their family, personal experiences? How many of these people can be found again in 1940 after the shift of power as supporters of new power? How many of them took part in the process of Sovietisation?

On a broader scale, the study will deal with the political life in Estonia in the 1920s-1930s. In this context, an interesting topic of research would be the role played by the Estonian Workers' Party and left-wing members of Estonian Young Socialist Union in the Communist movement and, and also the question, to what extent could Communists attract other political left-wing parties in the 1930s?

All in all, this could give new perspectives on exploring the development of the political ideas in Estonia in the 1920s-1930s, and the possibilities for its further interpretation in the context of the events of 1940.

Problems of avant-garde art in art writings, publications and cultural manifestos 1916–1930

Merle Tank

The general aim of my thesis is to examine how the problems associated with the avant-garde and its specificities occur in different manifestos, art writings, and in literary, cultural and artistic magazines published in Estonia in 1916–1930.

In my research, the analysis of the category of time, more specifically the sense of “the present”, is linked to the forms of time consciousness that are involved in the notions of “modernity” and the “avant-garde”. The main constitutive elements in general are a sense of unrepeatable time and the need to control the future. The cultural media – literary, cultural or artistic magazines – can be seen as means for the cultural intelligentsia (those involved in literature and arts) to be of one’s own time, to try to respond to its problems. Establishing one’s own magazine was certainly one of the best ways to make oneself visible and participate in the creation of the future’s “face”. Therefore, I am interested in the question of how the avant-garde as a phenomenon is using the selected media for its own interests and, conversely, how the selected media limits and dominates over the “message” by submitting it to the inner norms and functions of cultural policy.

Since the visual arts did not have their own magazine in Estonia before the year 1928 (Taie, the first journal solely dedicated to art, was published in 1928), literary magazines functioned as the “spokespersons” of art in general. I am focusing here on the question of how the face of art is reflected in the manifestos published in literary magazines and whether and how the groups of writers used the creative ideas and innovative works of artists to come up with new manifestos or with new magazines in general.

At the same time, I find it important to look at the function of reproductions printed in different magazines – whether the reproductions are merely illustrative elements or are used to echo back to the written text.

The methodological frame of the research employs theories of modernity and avant-garde and discourse analysis, through which I analyse the art writings, the use of rhetoric, and the general “message” that the different journals “communicate” through manifestos, reproductions and graphic design. Theories of journalism and (mass) media communication are examined to explore how the avant-garde is using the media as a means to make the writers’ and artists’ manifestos visible and “spread their word to the wider public”.

Magazines studied:

Ilo: kirjanduslik kuukiri, Tartu 1919–1921

Tarapita: kirjanikkude ühingu “Tarapita” ajakiri, Tartu 1921–1922

Agu: Kirjanduse, kunsti ja kultuuri ajakiri, Tallinn 1922–1925

Looming: Eesti Kirjanike Liidu ajakiri, Tallinn 1923–1930

Lilulii, Pärnu 1924

Kiri ja Kunst: kirjanduse, kunsti ja teatri ajakiri, Tartu 1927

Taie: Eesti kunsti ajakiri, Tallinn 1928–1929

Cultural and communicative role of the Estonian National Museum

Taavi Tatsi

My PhD project on the cultural and communicative role and practices of the Estonian National museum focuses on the construction and formation of museum-related identities (subject positions) in the discussions around museum space(s) and object(s). Research follows the theoretical frameworks of discourse theory and new museology, and gathers data through participatory observation and research interventions. At the heart of the inquiry is the juxtaposition of the identification processes in exhibition production centred around the cultural expert and exhibition production where audiences are actively engaged and participating.

The Estonian National Museum (ENM) is currently being reinvented and reframed into a contemporary building, for first time in its history designed as a museum building. The process is taking place in a post-transitional society influenced by a number of significant socio-cultural changes. The public image of the ENM has until now seen it largely as a repository of material peasant culture of the ethnic Estonians from the 19th century. In this function, it has served the state and the ethnic Estonian population well in the process of regaining their independence and executing the national agenda. By now, however, both new museology and sociocultural changes suggest new roles for a national museum – to create content for the current life-environment, engage active audiences, build intercultural ties, etc. Thus, the spatial reinvention of ENM opens up the discourse about the new museum. This generates a field where both of the terms, “newness” and “museum” can be filled with meaning by different signifiers. As such, signifiers represent different agendas which can work in cooperation but also come into contradiction. In spatial discussions, “new museum” might be potentially articulated as the transposition of cultural heritage (with a fixed, more modernist meaning) to a new building, whereas this process could also be made to signify a cultural innovation process where the museum becomes a more open, empowering place for active users, not only a place of predesigned edutainment.

Provided identity construction in these processes of different participatory nature affects the role of the museum, how is it manifested at the discursive level in an antagonism between the authorised heritage discourse and the production of the image of “newness”? These two discursive structures are analysed in recent research on the role of heritage and on the role of new museums in the contemporary society. While the first implies a belief in the grand narratives of Western national and elite class experiences and in the innate cultural value tied to time depth, monumentality, expert knowledge and aesthetics, the second argues in an anti-ethnographic and anti-material cultural manner for more relational, contextually embedded and relevant cultural centres. Both exhibition production processes reveal quite a “messy” picture of searching for a balance between these discursive structures in their own way, which the present PhD project is currently in the process of mapping and analysing.

Vernacular architecture as the expression of modern Setu identity

Kristiina Tiideberg

Alongside with globalisation and the disappearance of cultural differences during the 20th and 21st centuries, the tendency towards a rediscovery of local characteristics as a means of creating one's personal identity can be observed. One of the most diverse and powerful regional movements in Estonia appears to be the Setu-(or Seto-) movement, with a main goal of reanimating and popularising traditions of the Setus. Setumaa is a small region in South Eastern Estonia. In the aftermath of World War II, Setumaa was divided between the Estonian Republic and the Russian Federation. The Setus have been regarded both as an independent ethnic group and as a subgroup of Estonians, speaking one of the Southern Estonian dialects. According to Indrek Jääts who has studied the history of Setu ethnic identity, the Setus are situated halfway between an independent ethnic group and a regional subdivision of Estonia (1998: 7).

Jääts has pointed out that since the 1980s, the intensification of the Setu-movement may be regarded as nation building (1998: 77). The Setus have their own (national) flag, anthem, and national epic, "Peko". Each summer, for one day the Setu Kingdom is proclaimed to exist and the laws of Estonian Republic are declared invalid – a tradition created in 1994, following the model of the Forest Finns in Norway. The Setu movement has paid a lot of attention to preserving and popularising various forms of mental and material culture in Setumaa. As the most outstanding of these results, the Setu singing-tradition (*seto leelo*) was added to the UNESCO Intangible Heritage List in 2009.

At the same time, all these actions may be regarded as an effort to create the concept of a national cultural heritage and national landscape within the process of nation building. This can easily be observed in the case of vernacular architecture. The Setu movement has paid a lot of attention to traditional Setu peasant architecture. It has carried out broad scale inventories of old farmhouses (Raudoja 2008; Palolill 2009), and advocates for their renovation and reconstruction in the manner of old building traditions. In some cases, even newly-built traditional buildings can be found; for example, big Setu gates which constitute one of the biggest visual difference between Estonian and Setu peasant architecture. In the modern world, these buildings have little functional but great symbolic value, as they declare and confirm their owners' identity as members of the Setu people.

The Setu movement has also paid a lot of attention to repairing and renovating old Russian Orthodox village chapels (*tsässons*). Often neglected and even despoiled during the Soviet era, the *tsässons* have been brought back into active use in the last two decades (Valk 2003). After a long interruption, several new *tsässons* have been built starting from the 1990s, e.g. in Mikitamäe in 1998, Võmmorski in 1999, Obinita and Kuige in 2007.

While the old *tsässons* vary in building materials and in form, it can easily be observed that most of the recently built *tsässons* tend to follow one stereotypical form: a round log house with a small front hall and a gable roof. Võmmorski, Obinita and Kuige *tsässons* all seem to follow that model, only the Mikitamäe *tsässon* is different. In addition, natural building materials (for example timber, birch bark, etc.) and traditional handicraft are valued in the construction of new or renovation of old *tsässons*.

These characteristics may be regarded as the ideals in architecture and in landscape to be preserved and recreated, whether promoting tourism or for other purposes. Thus, creating

what is considered to be a “traditional Setu landscape” becomes a part of constructing a modern Setu identity. Tsässons also serve as a good example of how the leaders of the Setu movement establish their views of traditionality in the context of Setu peasant architecture.

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From the town centre to the periphery and dream about turning back time

Andres Toode

For the most part, the buildings of the Narva old town, constructed in the second half of the 17th and the first half of the 18th century, were severely damaged by bombings and fires during World War II. Right after the war ended, plans for the restoration of the old town were drawn, lists of the buildings that needed restoration were put together and discussions on reconstruction principles were held. In 1947, the Narva old town as a whole was put under protection (first in the USSR).

Despite the active engagement of architects and heritage protection, the destiny of Narva's historical centre was opposite to what had been envisioned. From dozens of historical buildings, only the Town Hall and two modest living houses were restored; the ruins of other houses were torn down during a cleaning campaign in the beginning of the 1950s. Different speculations have been made as to the reasons of such developments. They can be called nothing more than speculations due to the lack of substantial research on why the old Narva was never restored.

The blocks cleared of historical buildings were zoned for free planned blocks of apartment buildings. In the middle of the 1960s, active construction was halted. The reason for this was the establishment of protection zones. The lull in construction works lasted until 1980. The general plan for the town, completed in that year, allowed for the possibility of restoring the historical town centre, 30 years after the demolition of the last building remains. The idea received positive feedback from the town's inhabitants, most of who had arrived after the war and had never seen the historical Narva.

Paradoxically, the number of the proponents of reconstructing Narva's old town has been growing ever since, despite the fact that the historical town centre slides further back into history. Since the implementation of the old town restoration plans demands funds that its supporters lack, a dead-end situation has been reached – dreams about the beautiful town lost in history stand in the way of alternative (modern) development plans and leave this part of town in the state of lasting stagnation.

The church and its space in Old Livonia

Kaire Tooming

Time is an essential factor for a historian regardless of the discipline one studies. The focus of my research lays on the developments of Old Livonian church architecture. I concentrate on the space of Medieval churches: how it has changed throughout the period in question, and how it was used. There are two important factors to consider in my research: time and space, both of which have their role in the diversity of the medieval church architecture in Old Livonia.

Old Livonia, a region comprised of six principalities, was formed in the territories of the present day Estonia and Latvia in the aftermath of the Livonian Crusade. The church buildings erected in this territory throughout the Middle Ages vary in type and size. In most regions, different types of church buildings were used concurrently or one after the other. But in some areas, the use of a certain type of a church has been particularly firm and this practice can be traced throughout the period in question. The strictest use of one certain type can be found in the Bishopric of Saare-Lääne, where a standard church consisted of a rectangular chancel and of a slightly wider single nave, the presence of a sacristy is not determined. A massive Western tower did not belong to the original structure and has been added to the initial composition since late Medieval period. Other principalities did not follow one certain archetype, though regional preferences can be traced. The subject of archetypes and changes in architectural tradition is not merely a question of architectural models. This subject should be studied in connection with political and social history. Architecture is a historical source, if one knows how to use it.

Every building is a subject to its users, who determine the structure of a building by its function. Medieval churches have been regarded to be bearers of a dual function – sacred and secular alike. The connection between the liturgy and the types of the churches built is inevitable. The changes in religious practices have caused the modifications in architecture. But equally important are the transformations in the society as a whole. The activities which took place around the church could have had a place inside it as well. There are several activities church buildings are considered to be connected with: navigation, education, guilds, storage, banking, defence – these are just some of them.

In Medieval church architecture, time can both connect and separate. The alterations it causes reflect the transformations which took place in the society those churches were built for.

The “presence” of the actor through the different (acting) techniques in the perspective of different theatre theories of the 20th century

Kadi Tudre

The mind-body dualism is deeply rooted in Western philosophy. The body is traditionally identified as a physical object, much like other material objects (Descartes). The early 20th century theatre theorists were convinced of the existence of an absolute, objective, “scientific” practice and language of acting. Delsarte, Stanislavski, and Meierhold developed “systems”, which used languages of acting based on the assumption of an objective science. The mind was commanding the body (certain principles to create a role). An analysis of the basic principles.

Merleau-Ponty’s philosophy marked a paradigmatic shift in Western thinking about the role of the body. He rejected the mind-body dualism and raised the fundamental philosophical problem of the body’s role in constituting experience (reclaimed the centrality of the body and embodied experience). The perception of the mind shifted from “I think” to “I can” with the body. The body started to become important in perception. An overview of important keywords.

A “post-Merleau-Ponty” view of the body and perception is presented by Alva Noe with the help of James Gibson. Perception is a way of acting – something we do. The world makes itself available to the perceiver through physical movement and interaction. Perception is tantamount to the organism’s own exploratory movement through the world. The active bodily “doing” in its environment. An overview of important keywords.

Postdramatic theatre gives great value the body, which comes to the centre of attention in its physicality and gesticulation. It replaces the dramatic action with ceremony (as an aesthetic quality, detached from religious and cultic references). By ceremony, it is meant the whole spectrum of body movements (presented with heightened precision); musical-rhythmic or visual-architectonic constructs of development; para-ritual forms; ceremony of the body and the presence. Postdramatic theatre presents itself as an auto-sufficient physicality, which is exhibited in its intensity, gestic potential, auratic “presence” and internally/externally transmitted tensions.

During the 20th century, there were different approaches to acting as a technique. Most prominent among them are Stanislavski’s, Meierhold’s, Chekhov’s, Brecht’s, Grotowski’s, Barba’s. I will analyse how the paradigmatic shifts from “I think” to “I can” and “perception as an active process” have changed the way of acting. How has the “presence of the actor” changed on the stage?

Theatre anthropology and intercultural influences have an important role to play in the contemporary training of an actor (Marshall’s, Wangs’ and Oida’s approaches). Psychophysical training (mixed principles from Asian and Western acting techniques) – the work with the segmentation of body and energy (the Asian self-cultivating training principles – Suzuki training, Corporeal Mime, Laban technique).

21st century cemetery culture in Estonia. Traditions and innovations

Tiina Tuulik

The aim of my doctoral thesis is to analyse the change of death culture in Estonia and make suggestions for designing cemeteries in accordance with the newer burial culture. A cemetery is a place where the dead are buried and commemorated according to their religious, cultural and ethnic customs. Researching cemeteries involves multiple different disciplines: history, religion, landscaping, demography, ethnology, etc.

Most Estonian Christian cemeteries have been established after the last quarter of the 18th century. In 1772, a decree of Catherine II forbade burials in churches and churchyards, and cemeteries were to be established away from settlements for reasons of sanitation. Before that, Estonians buried their dead in churchyards as well as in village cemeteries. The territory of Estonia is situated in the border zone between two large Christian confessions (Lutheranism and Orthodox), which is why cemeteries of both confessions exist here. Since the 17th century, the establishment, expansion and management of cemeteries have been regulated by church-related legislation. In 1925, the church was separated from the state and the Burial Site Act was enacted, which divided burial sites into public and private burial sites.

Death culture is an important mechanism in recreating social identity. Death-related rituals and narratives function as important mechanisms of social memory and these are used to hand down values and beliefs from generation to generation. In today's society, death culture is not only related to folk beliefs but also legal, medical, psychological, and other aspects. Death has become a distant and unpleasant obligation, cemeteries estranging places.

Many cemeteries have a shortage of burial places. Traditional family burial places are starting to lose their meaning. People are no longer tied to one area for their whole lives. In cities, new cemeteries are established on the outskirts. Due to the lack of burial places, only maximum 2-place burial places are given out. The usage time of a burial place is regulated by cemetery usage regulations, but mostly, the time is 25 years. Cremation burials, which started to spread at the end of the 1990s, brought along changes in secular and ecclesiastical burial culture as well as in cemetery structure. Areas need to be found in cemeteries for urn burials as well, so that these would match the existing landscape and planning. In addition to burying cremated remains in an urn, options also include scattering the ash, nameless burial places etc. Thus, the structure of existing cemeteries is also starting to change. Subjects related to the use and management of larger cemeteries, especially city cemeteries, change traditional cemetery culture. Walking paths are being replaced by roads. Lighting is installed on main paths/roads to guarantee security. Waste is sorted and transported. Parking areas are established inside the borders of cemeteries, sales areas are created by the cemetery gates.

The changing cemetery culture is first and foremost reflected in city cemeteries, and in a couple of decades, in smaller cemeteries. Traditional cemetery culture is inevitably changing.

Averted confessionalisation? Religious limitation and exclusion in the Duchy of Courland in 1700. Transformation of a borderland in the Baltic Sea Region

Kord-Henning Uber

My current PhD project, “Averted confessionalisation? Religious limitation and exclusion in the Duchy of Courland in 1700. Transformation of a borderland in the Baltic Sea Region“, investigates the cultural cross-border and boundary changing development of the three Christian confessions – Lutheranism, Catholicism, Calvinism – in the periphery of the Baltic Sea region. Today, Courland is the western region of Latvia. Until 1561, the territory was part of the Livonian Order, which was dominated by the Teutonic Order. The pressure of the invasion led by Ivan IV forced Gotthard Kettler, the last Master of the Livonian Order, to swear vassalage to the Polish crown. Kettler secularised the territory and became ruler of a Lutheran duchy with a powerful German-speaking nobility. After the third and last Partition of Poland in 1795, Courland became a province of the Russian Empire. In the Early Modern period, faith and power were strongly connected, the confessional identity influenced political actions and vice versa.

The analysis and interpretation of different sources construct a dense perspective on the religious processes of transformation which changed the confessional environments. Methodologically, Gadamer’s Hermeneutics and Geertz’ thick description will be used in order to analyse the sources profoundly. Homi K. Bhabha’s idea of pedagogical approach and performative charge serves as an instrument to apply to the processes of transformation.

The analysis falls into three categories. The first category frames the administrative structure of the religious culture of the duchy. Especially the Church Orders, visitations and complaints will be investigated. The second main focus of the research is on the analysis of an interpersonal sphere. At the centre are the relations between a nobleman and his preacher, among the clergymen of different confessions and the behaviour of the local dynasties to the different denominations. Next to the mission of the Jesuits and the countermeasures from the Protestant side, the work observes the changes and continuities within the local Protestantism that was evoked by the orthodox theology of controversy (“Kontroversstheologie”), the coming of pietism and rationalism. The impact of the religious politics on the Latvian rural population and on the burgherdom will be examined. Thirdly, I will focus on the “international” relationships of the duchy. After the war between Poland-Lithuania and Sweden, as well as Russia in the second half of the 17th century, Poland-Lithuania turned from a tolerant to a more rigorous Catholic nation. In order to support the Catholic counter-reformation, the Polish crown attempted to reinforce the Catholic faith in Courland. On the other side, the Prussian government tried to gain equal rights for the Couronian Calvinists and pietists.

Preachers were educated in different universities, mainly in Prussia and Sweden, therefore their development of doctrines influenced the Protestant discourse in Courland. A major role in the Catholic counter-reformation in Courland was played by the Jesuits. They were educated in various foreign places, for example in Vienna and Venice, and were even invited by Duke Jacob to participate in the mission to his short-living colony of Gambia.

Recollecting, reconstructing or constructing the past in Paula Meehan's "The Pattern"

Kärt Vahtramäe

When discussing the topic of loss, the issue of time is always there – in the foreground or in the background, but never absent. Time affects a person's relationship with different kinds of others – people, objects, dreams, plans, situations and environments – and is inevitably a factor to be considered when trying to deal with any changes in these relationships. Some of the changes evoke a deep sense of loss in the person, and necessitate the process of grieving. Psychoanalytic theories (i.e. Sigmund Freud, Julia Kristeva) emphasise the significance of art in the act of proper mourning. Art, including poetry in this context, can facilitate a person's facing the loss, dealing with the loss, retrieving the energy invested in the lost, and reconnecting to the world. Thus, poetry can serve as a potentially therapeutic space in which the writer or the reader define and redefine the concept of loss, and come to terms with it.

The second half of the presentation applies the established theoretical framework on Paula Meehan's "The Pattern", which is a poem that focuses on the persona's relationship with her dead mother. In different sections of the poem, the persona recalls past situations related to the lost parent, and comments on them. As these situations are all memories of the past, in the process of recollecting, the persona also has to define her position in relation to the memories in terms of the past and the present, and apply different methods of expressing the position. The presentation focuses on the ways the persona describes the remembered situations and relates herself to her mother, as they might reveal possible strategies used to reconnect to the lost relationships in the process of mourning. In addition to that, links between mourning and the concept of the past are discussed against the backdrop of the poem.

Gentrifying the environment

Tüüne-Kristin Vaikla

The demographic situation, reorganisation in economics, and rapidly developing technology change the way people live. In the process of gentrification, the function of architecture is changing – old factories, churches, manor houses are converted into seductive apartments, offices, theatres, restaurants, and gym-halls all over the world, and vice versa. Industry has disappeared from city centres, congregations are on the wane and squires belong in history. Gentrification occurs when there is a substantial replacement of a neighbourhood's residents with newcomers who belong to a higher income bracket and who, having acquired homes cheaply, renovate them and upgrade the neighbourhood.

Gentrification has been widely investigated from the urban point of view. Best-known examples are global changes during the last century in New York as the global and continuously transforming Babel of nations; Brussels as the capital of Europe with its new European districts built in place of brutally damaged old ones; Barcelona with its harbour industry and enormous amount of immigrants and slum-housing with a long coastline – now been opened to the citizens creating attractive urban and public spaces; Budapest, Leipzig, and Berlin with their Eastern bloc historical background etc.

An interesting question is, what are the local differences compared with the global gentrification process? Drastic changes have taken place in the Estonian society in the post-socialist period – when the Communist regime collapsed and residents became owners of their own homes.

Being interested in these changes, my field of inquiry consists of several questions:

- Why and how is a new function found for the building? – Important changes in XXI century lifestyle and consumption / Rem Koolhaas' shopping theories; the phenomenon of IKEA, etc.
- How is the new function of the building connected with the existing architecture? – New directions in construction, preferences and trends in interior architecture.
- How is the transforming interior connected with the new users/inhabitants? – People with different economic, cultural, and social capital / Pierre Bourdieu's theory of social hierarchies.
- *Which values are lost or found in interior during the gentrification process?* – Sustainability of architecture and heritage protection / Nicolas Bourriard on relational aesthetics.

Narrative inquiry could be a method which helps to follow and comprehend the transformation of environment—the ambient space—the interior. In space, the narrators are people (architects/designers or people inhabiting the space) who transform the space and try to express an image in a space and by spatial means.

The adolescent narrator in J.D. Salinger's "The Catcher in the Rye", S. Townsend's "The Secret Diary of Adrian Mole", and V. Nestayko's "Toreadors of Vasiukivka": different representations of the juvenile age

Yuliya Voytenko

Three novels by three different authors – J.D. Salinger's "The Catcher in the Rye" (1951), S. Townsend's "The Secret Diary of Adrian Mole" (1982), and V. Nestayko's "Toreadors of Vasiukivka" (1973) – are compared in order to find the reasons for choosing an adolescent narrator and draw conclusions about the representation of juvenile age in its relations to the state of the society. All listed novels were written by adult authors, but in all cases, an adolescent was chosen for homo-diegetic narration with internal focalisation (in terms of G. Genette's narratology). In all three novels, the adolescent narrator reflects upon certain controversial issues (political, economical etc.) current in his time in relation to existential problems and his own experience. The style of narration, plot, and some other explicit characteristics of the narrators (for example, some perspectives on their present or past behaviour expressed by other characters) convey two of their specific features: marginality and changeability. This marginal status of an adolescent allows the authors to show the society from a different point of view, "defamiliarise" and criticise some practices, on one hand, and to be ironical and keep some distance from the narrator's point of view, on the other hand. At the same time, the changes in the main character are always accompanied by changes in the society. In times of change, there is a contradiction between certain new tendencies and experiences and certain old values and practices. Indeed, in each of the novels the main character (an adolescent) comes together with an elderly person and a child and runs into the collision between the present and the past, keeping the burden of decision. But the decisions made by adolescent characters of the novels are not considered "the only truth" which is undoubtedly valid for all the society. All three authors take a more or less ironic stance towards the main characters. So the point of choosing an adolescent as a narrator is to actualise some global problems connected with changes and experience but provide only individual solutions, often in the form of initiation. In each of the novels, an adolescent finds himself in a situation of crisis: Holden in "The Catcher in the Rye" spends several days and nights out of home and college (having been expelled); Adrian Mole's parents get divorced (S. Townsend's novel); Yava in "Toreadors of Vasiukivka", after a serious quarrel with his friend, almost drowns in a flood. Initiation, or going through a symbolic death, is a feature of juvenile age, contrary to childhood. In sum, adolescence in the novels analysed is always associated with the problems of change, global and local, and represented simultaneously seriously and ironically in order to provide only individual solutions to global problems. The representation of exact age seems to be closely connected with the perception of time and changes.

A comparative analysis presumes demonstrating some differences between the chosen texts. In our case, the main differences lie in the distance between the implicit author's and explicit narrator's points of view and the distance between an adolescent and the world of adults. S. Townsend is the most critical of Adrian and his company, and he has a lot in common with the adults (in general, the novel is the most satirical and critical of the society of the three texts). J.D. Salinger, although keeping distance from his narrator, separates his adolescent from most of the adults, as here the difference is rather in values than in experience. He is critical of the society and more or less serious about the situation of an adolescent. V. Nestayko seldom criticises but often "defamiliarises" adults and his main character: both Yava and his relatives are funny, and the conflicts of their values seem to be less problematic

than the very question of flowing time (this is in part due to the influence of social realism which is didactical and presupposes funny but sympathetic examples of behaviour).

Transcultural writings: Literary (re-)constructions of borderlands in Polish literature after 1989

Pia Wojciechowski

The political changes of 1989 gave rise to a new interest in geographical spaces in Polish literature. Part of this general tendency is the (re-)discovery of Polish cities or regions situated in the Western and Northern territories of post-Second World War Poland. The literary exploration of the German or multiethnic past of such cities as Gdańsk, Szczecin, or Wrocław seems to generate conceptualisations of borderlands encompassing historical, geographical and metaphorical dimensions. The cultural heterogeneity inherent to these imagined borderlands is diametrically opposed to the idea of an ethnically and culturally homogeneous Poland insisted on by the socialist government until 1989.

The object of my research are fictional and essayistic texts by several Polish writers (e.g. Joanna Bator, Stefan Chwin, Inga Iwasiów, Artur Daniel Liskowacki, Andrzej Zawada) constituting literary representations of geographical – in particular, urban – spaces. It should be noted that all of the authors are born after 1945 and therefore belong to the “post-Yalta generation”. The reconstruction of the historical cultural formations located on these territories is thus not being attained by means of memory, but various literary strategies which I intend to analyse.

In my PhD project, I start from the assumption that these writings create a connection between geographical space and collective memory. Topographies – i.e. the territories subject to cartography as well as their textual representations (J. H. Miller) – are being used as media of cultural memory. Since all represented cities are a part of not only the Polish but several collective memories, a transcultural quality seems to be intrinsic to their literary imaginations: the exploration of the history of these places, which had been taboo for several decades, constitutes the basis for a reactivation of suppressed contents of collective memory and as a consequence an integration of the cultural Other.

The project analyses these writings with regard to aspects of literary topography and interrelations of space and memory. The central concern of the study is the tracing of the characteristics of a superordinate poetics of transcultural writings. For this purpose, fictional and non-fictional representations of different urban spaces will be examined from a philological perspective. It seems that the literary strategies allowing a semantisation of currently Polish cities into transcultural spaces are connected to a “temporalisation of space” or “spatialisation of time”. The analysis of this *chronotopic quality* (M. M. Bakhtin) of the writings will be a central focus of the textual analysis. Furthermore, the study aims at embedding these writings into the broader context of literary and cultural developments. For this purpose, interrelations of the literary imaginations and contemporary discursive constructions of (Polish-German) borderlands will be taken under scrutiny.

This work-in-progress presentation would like to address aspects of time and temporality in literary representations of geographical spaces in young Polish literature and therefore contribute to the overall topic of the winter school from the perspective of literary studies.

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