

Abstracts

SIIM SOROKIN. Television viewers' collaborative sense-making

The empirical source material for the article consists of the commentary sections of television criticism blogs focusing on the serials of U.S. prime time television. These commentary texts are considered as creative outlets for detailing the cognitive aftermath of viewers-commentators' experience of the televisual narrative. Such reciprocal productivity enables the close analysis of both the real-time creation of viewerly meanings and of the sense-making processes conveying them. The analytical emphasis herewith described is fortified by David Herman's notion of „transpersonal narrative situation“. Building on Herman's idea it is claimed that the outcome of viewers-commentators' collaborative, creative plotting is distinguishable as a consistently developing beacon, which actually lacks central author as such. Hence, this original notion circumscribes a particular collaborative pooling, characterized by its inherent transpersonal and transcommunal amplitude, even though it assembles the idiosyncratic meaning variations circulating within the intersubjective internet space. The concept of beacon, then, to put it broadly, conveys an empirical depiction of contemporary, transmedial, shared television experience. In the first chapter of the article, a general overview of the compositional and reciprocal peculiarities of the serial form per se is proposed. Under closer inspection is serial *Lost* and its narrative and reciprocal features, thus enabling to construct a useful frame of reference for the following chapter. In chapter two, an appropriate terminology for examining the collaborative sense-making processes of TV-viewers is developed. Lastly, the theoretical contemplation is given form by a close analysis, detailing the formulation and development of beacons, as evidenced by the reception of one particular episode of „*Lost*“.

Keywords: *beacon, plotting, sense-making, distributed cognition, distributed intentionality, blogs, television serial, serial form, commentary sections.*

MIRJAM PUUMEISTER. Rhythm as an organization principle of language of art

The article studies rhythm as an important factor in creating an artistic whole and, more generally, in foregrounding poeticalness as such. In order to grasp the role of rhythm in the organization of language of art, we shall compare two spheres – poetry and animation –, that on first sight seem rather different, but on closer inspection and on a deep level reveal similar organization and mutual translatability. The focus is on the collection „Must lagi” [Black Ceiling, 2007] that contains animated films based on seven Estonian poems. Looking at *intersemiotic translation* between poetry and animation it appears that it takes place rather on the basis of rhythmic articulation, not on the basis of semantically whole units. Theoretically, the article proceeds foremost from translation semiotics and semiotics of culture of the Tartu-Moscow semiotic school. As an example the article presents an analysis of Priit Pärn’s / Jüri Üdi’s text „Ma kuklas tunnen eluaegset kuuli...” [I feel a lifelong bullet in the back of my head].

Keywords: *semiotics of culture, rhythm, language of poetry, language of animation, intersemiotic translation.*

TERJE LOOGUS. Why Estonians Eat Lilac Blossoms or Translatability of Cultural Connotations

Most culture-specific words in a text are readily recognizable because they are either related to a certain language and culture or marked as ‘foreign’, and as a rule, they cannot be translated directly into another language. Other culture-specific expressions, however, feature linguistic signs which bear no external markers and seem easily transferrable, but still convey connotational meanings that become apparent only in certain cultural contexts. Connotations as culture-specific components of meaning carried by linguistic signs are related to certain cultural or communicative contexts and have an important role in understanding a text and in communication between interlocutors. If generally translation is considered possible, although not unproblematic, on the denotational level, transferring connotational meanings of linguistic signs is found to be more challenging and

occasionally even leads to the claim of untranslatability. It is often erroneously believed that one-to-one correlation of linguistic signs on the level of the signifier means similar correspondence on the level of the signified. The problem is deeper, though, because in most cases, connotations of readily translatable words are nowhere stated in writing and depend on a context, which carries information, as well as on culture-specific peculiarities. Therefore, they cannot be translated in the traditional way, but have to be conveyed by different textual means. The article seeks to find answers to the questions such as how the mechanisms of understanding work, where the limits of translatability are and whether cultural connotations can or should be translated. Since the author is a Germanist, the article is largely based on the traditions of German translation studies.

Keywords: *translation, translation process, understanding, connotations, cultural differences.*

ANNELI MIHKELEV. Paul-Eerik Rummo' poem „The Songs of Hamlet” and its possible meanings

The main text that the article focuses on is Paul-Eerik Rummo's poem „The Songs of Hamlet”, published in 1964 in the collection „Tule ikka mu rõõmude juurde” („Always Come to My Joys”). Hamlet has been a very important and influential motif in Estonian literature and culture. There is an explicit reference to the tragedy „Hamlet” in Rummo's poem „The Songs of Hamlet”.

The first strophe of the poem establishes a dangerous and threatening atmosphere: nature creates a tangible feeling of fear. The atmosphere is quite similar to the atmosphere of Shakespeare's play.

The second part of the song sounds like an answer to Shakespeare's protagonist Hamlet.

Although the text was written at the beginning of the 1960s, it sounds like a hippie poem from a bit later times in western Europe and the USA. The last strophe intensifies the idea of anti-violence or anti-war.

The composer Veljo Tormis wrote the choral work „The Songs of Hamlet” in 1964 (II part) and 1965 (I part). Tormis has explained that he used the principle of two choruses: one chorus expresses nature as a

background element and the other chorus expresses Hamlet's thoughts. Tormis's music and Rummo's text express a dialogue between nature and the human being, and the song is an intersemiotic translation of the verbal text into the language of music.

Rummo's poem also points to other Shakespeare performances in Estonia, and „The Songs of Hamlet” alludes to older texts of Estonian literature and culture, e.g. Gustav Suits' poem entitled „The Prologue of Hamlet” in 1913. The latter contains seven poems, and each poem has its own unique structure, but all of the strophes contain three lines displaying Dante's *terza rima* from *Divina Commedia* (1472).

There are also intertextual relations between Rummo's poem and Russian literature, e.g. Boris Pasternak's novel „Doctor Zhivago”, because there is a similar political and historical background in Estonia and Russia or other East-European countries, and Hamlet means a fight against the totalitarian system.

Keywords: *Estonian poetry, Shakespeare, intersemiosis, music, intertextuality, identity.*

MARGIT MARAN. Somatic metaphors in scientific terminology

The article studies somatic metaphors in Estonian scientific terminology, presuming that similar patterns play an important role in the formation of Estonian special vocabulary at large. The study is based on cognitive metaphor theory and presents its links with the theory of terminology and corpus linguistics. The analysis covers terms that contain somatic elements with figurative meaning, found in the science texts of the University of Tartu Estonian Reference Corpus. Such metaphoric terms have been analysed with regard to their structural and conceptual aspects as well as the basis of their metaphorical motivation.

Keywords: *cognitive metaphor theory, somatic metaphors, scientific discourse, corpus linguistics, cognitive terminology, descriptive terminology.*

NELLY MÄEKIVI. Role and Communication: A Zoosemiotic Perspective

The concept of role is widespread in social sciences. It is also used in ethology but only to describe social structure when existent in species under observation. This paper is an attempt to utilize the concept of role in order to analyze cases of social communication in animals.

To reach this goal, the meaning of the term 'role' is revisited to see its different applications in social sciences. Also, a synopsis of role concept usage in ethology is presented and social role is re-conceptualized in a way that permits it to be applied with consideration to other species' communicative abilities to describe interaction.

Zoosemiotic communication theory is adapted to include role concept as a tool for analyzing social interaction between participants, whereby it is revealed that role analysis binds zoopragmatics closely to zoosemantics.

By concentrating on the act of social communication the interdependent nature of social relationship, dependent on roles, becomes evident. Social roles are created and manifested only in the act of communication and social roles in turn shape the act of communication. In order for social communication dependent on roles to take place, it is crucial for interacting animals to recognize the context of communication and the other communicative party. To affirm latter, situations which can be described by terms 'role conflict' and 'role change' are considered in order to see their effect on communicating animals and on the act of communication itself.

Keywords: *role, communication, zoosemiotics, role conflict, role change.*

MARIA-KRISTIINA LOTMAN, MIHHAIL LOTMAN, REBEKKA LOTMAN. Autometadescription in Estonian poetry V

The purpose of the paper is to systematize the sign mechanisms in Estonian poetry. Special attention is paid to these forms which Roman Timenchik has called autometadescription (1975). The subject of the study is Estonian poetry in its entirety, beginning with Kristjan Jaak Peterson and ending with contemporary authors. Full analysis has been

made of the authors of the end of the 19th century – the beginning of the 20th century and of the end of the 20th century, selectively also the texts from the 1930–1980 have been studied. The fifth part of the paper studies rhyme.

Keywords: *theory of verse, autometadescription, Estonian verse, semiotics, rhyme.*