

ABSTRACTS

LUULE EPNER. National identity and playing with classics in Estonian theatre at the turn of the millennium

National identity is to a great extent based on common myths (re)produced by works of art and literature; in the long run these works themselves can start to function as cultural myths. Performing national classical works, theatre relates them to the continuously changing social context and renews, refutes or reaffirms their meaning. Theatrical representations of the stories and characters that are significant for a nation are a part of the mechanisms of identity formation. In Estonia of the 1990s–2000s the national values and common myths that served to hold together the society in the Soviet period have lost their former power of social consolidation and are called into question. The present article examines contemporary Estonian theatrical productions which are based on rewriting of well-known national classics: the prose works by Oskar Luts, the tragedy “The Werewolf” by August Kitzberg, and the national epic “Kalevipoeg”. The article tries to find answers to questions how ingredients of national identity (for instance, the relation to the Other) are displayed and (de)constructed, and what textual and directing strategies are used by adapting of above-mentioned classics.

Keywords: *identity, theatre, literary classics, play*

ANNELI SARO. Games with cultural identity in Estonian theatre

The 1990s were a period of new emerging subgroups and identities, so establishing a common national identity was no longer a primary concern. Sooner or later, almost all customary social structures and collective values and beliefs collapsed, forcing persons — as individuals and as members of particular groups — to question their position in the rapidly changing society. The continuously fluctuating social and cultural contexts through which identities are constructed made the process particularly complicated and infinite. In the (post)modern art practice classical texts and national myths are used mostly as material for deconstruction or free play.

The Von Krahl Theatre (the first private theatre in Estonia, founded in 1992) with Peeter Jalakas acting as an artistic director, has been interested in performing and researching cultural myths about Estonians, while at

the same time mixing them with modern international culture. Productions of Jalakas have been grounded on clear oppositions: our own – foreign, old – new, while “our own” is usually the old and “new” is mostly foreign. The ways in which identities and performative strategies signifying them might be altered or modified will be analysed by example of a production by Peeter Jalakas, “The Werewolf” (1998). Deconstructive strategies used in the production are mainly in the service of revisiting the national cultural heritage.

Keywords: *Estonian theatre, performing identity, rewriting cultural heritage*

BERK VAHER. Know thyself stranger — the Artaud paradox according to the semiotics of “Self” and “Other”

The article analyses the “Artaud paradox” springing from the writings of French theatre visionary Antonin Artaud (1896–1948): if Artaud so vehemently opposed the centrality of the word in theatre, how did he himself come to fail in theatrical experiments but exert lasting influence as a writer? Which is true to his “Self” and which is “Other” to him – literature or theatre? On the basis of three essays which oppose Eastern (Balinese) to Western (French) theatre, analysed through models by Juri Lotman and Valdur Mikita, it is stated that Artaud’s writing in itself actually was the realisation of his exotic utopia of theatre — the creation of performative as opposed to discursive text by means of the “impossible” translation of the spatial poetics of theatre into the lingual poetics of literature, employing the imagery of synaesthesia and glossolalia.

Keywords: *exotica studies, semiotics, theatre studies, literary studies*

MARTIN RÜNK. Withdrawal of the subject in ironistic practice: changes in self-representative art (on example of Estonian art)

This paper takes under observation the artist as a subject and his/her subjectivity as expressed in self-representative art, using Estonian art as an example. The nature of self-representation has gone through a decisive change during the 20th century, especially with the help of conceptional performance art in the 1960–70s. By using the concept of ironistic practice borrowed from Richard Rorty, I look at the changes in the implementation of artists’ self-images and at some of the underlying reasons. Also, various theoretical models are presented working as a balancing force for transgressive art to preserve, at least on a theoretical level, the autonomy of art. One of those models is the intersubjective

nature of body art, which dissolves the meaning creating process between the audience and the artist, but also iconicity of visual art, where the signified, according to Groupe μ , is not a real object but a representation of it as a model or referent filtered by the cultural experience.

Keywords: *self-representation, body art, visual semiotics, iconicity.*

LAURA KUUSK. “Dining with worms” by Peeter Laurits / Ain Mäeots: the mechanisms of meaning

The paper examines the mechanisms of meaning of photography through the case study of the exhibition of staged photos “Dining with Worms” (subtitled “Frozen and sliced theatre”) by Laurits / Mäeots. The aim of the paper is to study the meaning production mechanisms of photographic text as a complex of codes (according to Victor Burgin 1982). In order to access the meaning-mechanisms we look at the work from semiotic perspective (“text in text” construction), mixing it with other disciplines such as culturology (using the works of Juri Lotman and Johan Huizinga), studies of ideology in photography (Victor Burgin) and visual syntax (Gunter Kress and Theo van Leeuwen). The aim of this approach is to reach different levels of the mechanisms of meaning, having in mind recent developments in visual culture studies.

Keywords: *semiotics of photography, text in text, discourse and ideology, metatextuality*

MAARJA PÕLD, ESTER VÕSU. Rituals in organizational culture as ways of communicating values and modelling identity: the case of *Hansapank*

Rituals as cultural performances are communicative processes with certain typical characteristics (structuredness, collectivity, symbolism, repetitiveness, transformability and spatio-temporal boundaries) that reveal the values as well as aspects of identity that properly belong to a more abstract level in organizational culture. In our paper we first present a cursory overview of contemporary culture-centred approaches to studying organizations that foreground concepts such as values, identity and rituals, and then proceed to apply these theoretical positions to a specific case study — the rituals practiced in *Hansapank*, primarily initiation rituals, that partake in mediating the values and modelling the identity of this organization. The research is based on ten semi-structured in-depth interviews conducted in 2005 with *Hansapank*'s employees in different positions. Primarily, we focused on recently employed tellers,

who in their replies reflect upon the initiation ritual they have had to go through. As a result of our analysis, we conclude that in *Hansapank*, the initiation ritual of tellers has the most distinct characteristics of a ritual as a cultural performance, and is connected with the three main phases of transition rites (separation, transition, incorporation) described in social anthropology. The descriptions of rituals and organizational culture revealed that for the employees, the lived and the declared levels of *Hansapank*'s identity as an organization, and the bank's image are closely intertwined. Studying the employment process of tellers revealed that their initiation is considered highly important, since the position of a teller is peculiar to the organizational culture of banking (closely associated with the organization's identity), and it is through the tellers that the bank communicates most directly and extensively with the world outside the organization, where it is essential to impart the principal values and identity of the organization and to fashion a beneficial image.

Keywords: *organizational culture, values, identity, image, cultural performance, ritual, initiation ritual*

ANDREAS VENTSEL. "Stalin, this is Lenin today" (deictic approach to the cult of leadership)

The cult of the leader was one of the main characteristics of Soviet culture — it marked its strict hierarchical structure, and more importantly, the head of that structure. In this article the author hopes to elucidate the mechanisms of the cult of leadership from the point of view of language theory. In the first chapter the author focuses on the development of cultural origins of the cult of leadership in Russia. The second chapter, based on the theory of deictics of Émile Benveniste, concentrates on the notion which characterized the cult of leadership of Stalin era — "Stalin, this is Lenin today". The author claims that the notion "Stalin, this is Lenin today" was in Stalin era equivalent to the notion "Lenin, this is Stalin today" for only Stalin's act of utterance created the time of the utterance. And the time of Stalin's utterance determined the conditions of the situation of the utterance — the canonized way that prescribed to "Soviet people" how to view and interpret Lenin. But the totality of Stalin's "I" makes it very plausible to suggest that in fact there was only one cult of leadership at hand — that of Stalin's. Accordingly, Stalin's "I" made it possible to maintain the ideological view of the society as a coherent system of meaning.

Keywords: *cult of the leader, Soviet political discourse, deixis, Stalin*

VIIVIAN JÕEMETS. Brief insight into the issue of voice

The article aims at proposing an introductory insight into the issue of voice. The difficulty in dealing with voice lies in the fact that it inevitably comprises various and rather remote aspects to be taken into consideration such as physiological, physical, psychological, sociological, musical, symbolic, and others.

The state of in-between of voice may be seen as one of its fundamental characteristics — situated between body and soul, interior and exterior, personal and social, physical and abstract, voice creates a link from myself to the other as well as it enables an insight of myself. Inherent in orality, voice has lost its original role in Western letter-based societies, which has altered our perception of language and speech.

Being intimately related to body and sexuality, voice is one of bodily products. And yet there is no “voice organ” in organism, voice carries no vital function in body. On the other hand voice opens to the symbolic and spiritual: it is the privileged musical “instrument” of most religions. The capacity of voice to unite music and human language in song causes the peculiarity of voice in the domain of music.

Keywords: *voice, writing, orality, body, song*

MARI NIITRA. Characters' names as supporting elements of children's cognitive development in children's literature and school textbooks

Children's literature supports children's cognitive and cultural development in many different aspects. The present article analyzes characters' proper names in ABC-books and books for children. The aim of the analysis is to show how such textual elements as names of literary characters can support and contribute to child's cognitive development.

The analysis focuses on Estonian children's literature, ABC-books and primary school textbooks published during the period of 1990–2004. The article is based on Lev Vygotsky's theory of cognitive development. Vygotsky has distinguished and defined different phases in the development of children's linguistic abilities. Primarily the child grasps the words functioning as proper names, then the gradual development of concepts will take place. Main attention is directed to animal characters' names, because different species are among the first experiences of classifications and categories for the infant.

There appears to be a correspondence between the usage of different name types in children's literature and the phases of child cognitive development. Therefore different name types support the development of

cognition and the abilities of categorization. As a rule, the names in children's literature are also motivated and bear various connotations or describe the features of literary characters.

Keywords: *proper names, cognitive development, children's literature*

RAUNO THOMAS MOSS. Practical semiotics of early Christian monasticism (ascetic combat with the demons based on the treatises of Evagrius of Pontus)

The article examines one of the most archaic aspects of semiotic discourses and development of semiotic consciousness as it is represented in the art of discernment of spirits (*discretio spirituum*). The article is based on the works of monastic theology written by Evagrius of Pontus (345–399). It mainly focuses on the works of “Peri Logismon” (CPG 2450), “Praktikos” (CPG 2430), “Peri Euches” (CPG 2452), “Kephalaia Gnostica” (CPG 2432), “Skemmata” (CPG2433). The idea of this treatise here is not to analyze or describe demonology as such in the fourth century, but to examine the cosmology and demonological worldview as a whole functional system that can be taken as a mark of semiotic consciousness as described by Deely (2004). The writings of Evagrius of Pontus are like taproots through which we can follow, describe, and prove the notion of signs as triadic relations in the fourth century monastic tradition. Although Evagrius of Pontus never focused on the subject of signs for its own sake in nowadays' sense (he described mainly demonic thought as such), the study here shows that Evagrius of Pontus viewed the development of sign systematically in triadic relation.

The article is divided into four parts. Firstly it describes the background of growth of popularity of monasticism, peculiarities in theology, and belief in demons as a banal everyday notion in the fourth century. The second part presents a short review of the life and works of Evagrius of Pontus. The third part is dedicated to the description of cosmology, and anthropological construction of human. The long introduction is necessary for the last part of the article where the ideas and terminology of Evagrius of Pontus are traced and opened in the light of the terms and paradigms of Charles Sanders Peirce. The triadic sense and functioning schema of demonic thought as well as the method how to recognize and distinguish it from other thoughts and ideas are explained here.

Keywords: *semiotics, demonology, semiosis*

KATRE PÄRN. On semiological theory of film language

Early film theories either used the term “film language” metaphorically and called attention to the communicative potential of cinema or tried to provide a more solid framework for the notion with the help of linguistics. In the long run it gave rise to the situation where the existence of film language depended upon the definition of language itself, whether it was assemblage of words, material with double articulation, means for communication or something else.

To abandon the comparison with natural language, one has to understand the deep structure of all language-like entities. Ferdinand de Saussure’s semiological language theory and its refinement by Louis Hjelmslev provide an insight not only into the structure of natural language but into all possible languages, and this can be regarded as a basis for creating an object for semiology of cinema.

The basic structural notions in language theory are: paradigmatic and syntagmatic, semiotic system and semiotic process. The paradigmatic plane is composed of elements that enter the syntagmatic plane through the mechanism of selection. One can distinguish between two types of selection: syntactic selection that creates recognisable syntagmas, and semantic selection that produces meaningful syntagmas.

The first task of semiological approach to theory of film language is the construction of paradigmatic plane of film language to determine between which elements selection takes place and what guides selection. This focus of this article is on the structure of film language, and on the problem of meaning and codes in film language.

Keywords: *semiology, film language, semiological method, syntagmatic, paradigmatic, selection, meaning, code*

MARKKU ESKELINEN. Cybertext theory and expanded narratology

Cybertext theory and expanded narratology combines Espen Aarseth’s typology and textonomy of cybertexts with classic narratology (as systematized by Gérard Genette, Seymour Chatman and Gerald Prince) while also taking into account two other advanced late 20th century models of narrativity, fiction and textuality: the constructions of postmodernism by Brian McHale, and the combinatory and constrictive practices of the OuLiPo as described by Marcel Bénabou. Even though cybertext theory doesn’t build essential barriers between textual media, it is still clear that almost all the knowledge we can gain from traditional literary studies is based on literary objects that are static, intransient,

determinate, impersonal, random access, solely interpretative and without links. Narratology is no exception and therefore it is ready to be transformed, expanded, and modified by cybertext theory in order to be able to come to terms with narrative possibilities and practices inherent in new media objects that are behaving contrary to the presuppositions of the current state of art literary theories.

Keywords: *cybertext theory, ergodic literature, media positions, narratology*