

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

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 autometadescriptive (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 first part of the paper treats autometapoetics in the graphics of the Estonian verse.

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

ANTI RANDVIIR. Of spatial semiotics in the cultural semiotics of the Tartu-Moscow School. Semiotic subject

The article views the development of the Tartu–Moscow semiotic school from the analysis of texts to the study of spatial entities (semiosphere being the most well known of them). It comes to light that ‘culture’ and ‘space’ have been such notions in TMS to which, e.g., the ‘semiosphere’ does not add much. The article studies possibilities to join Uexküll’s and Lotman’s basic concepts (as certain grounds of Estonian semiotics) with TMS’s treatment of culture and space through the notion of ‘semiotic subject’. Such an approach allows to see transdisciplinarity, which has come to issue only during the last decade, already in the first conceptions of TMS where transdisciplinarity revealed itself in the symbiotic use of ‘culture’ and ‘space’.

Keywords: *space, semiosphere, semiotic subject, transdisciplinary cultural semiotics, spatiality of the semiotic.*

ANU HAAMER. On name production in city space: process and its levels

The article analyses name production in city space in the light of H. Lefebvre’s theory of social production of space. Three levels of the production of space (perceived, conceived, lived space) allow different

communication and hence also different name production on these levels. Attention will be paid to differences that manifest in the naming process which uses nicknames, official names as well as designations that need not be formally names. The article analyses the relationship between space and name production levels and the temporal sequence possibly accompanying the naming process. Special attention is paid to how name production levels may differ depending on one's social role as well as to the possible simultaneity of these levels.

Keywords: *space, production of space, Henri Lefebvre, name, naming.*

LINNAR PRIIMÄGI. Once more on the concepts “glory” and “honour” (on the basis of plastic arts)

In 1967–71, there was a discussion between J. M. Lotman and A. A. Zimin about the meaning of the concepts “honour” and “glory” – first in old Russian literary texts, and later in the medieval chivalric culture at all. These concepts were taken by A. A. Zimin as a simple fixed figure of speech, J. M. Lotman saw a semiotic opposition in them. J. M. Lotman's view is supported by a monument of plastic arts, the allegorical funerary relief of Gaius Julius Zoilos. On the left side, the deceased is depicted as surrounded by universal “glory”, on the opposite right side, as in the sphere of local “honour”.

Keywords: *Juri Mikhailovich Lotman, honour, glory, Gaius Julius Zoilos, chivalric culture, funerary monument.*

PRIIT PÕHJALA. Natural language as a primary modeling system. The biography of a concept

The aim of this article is to narrate and interpret the biography of a well-known concept “primary modeling system” that was used by Tartu-Moscow Semiotic School to refer to natural language. The first chapter concentrates on the birth of this term and tries to explain those sociopolitical and scientific impulses that motivated Soviet semioticians, especially Juri Lotman, to use and popularise it. The second part of this article defines the concept “primary modeling system” more precisely by placing it in the context of another related concept – “secondary modeling system” or “culture”. The third chapter is a brief and selective historiography in a way, because it outlines some similar terms and possible ideological “forerunners” from the past. In the fourth and fifth

part the contemporary criticism is introduced. The main antagonist of the idea of natural language as a primary modeling system is Thomas A. Sebeok, who – from the biosemiotic point of view – suggests to call the human language a secondary modeling system, because the primary one is organism's *Umwelt*.

Keywords: *natural language, culture, primary modeling system, secondary modeling system, tertiary modeling system.*

BERK VAHER. The critical agency of exotic body in modernism and postmodernism: Josephine Baker and Grace Jones in semiographic perspective

I will conduct a semiographic analysis (i.e. concentrating on signs in biographies) of images of the modernist diva Josephine Baker and her postmodernist counterpart Grace Jones, asking what kinds of meanings should be given to body generally and exotic body specifically in the development of the 20th century mentalities; to what extent should the capacity for intellectual participation be granted to artists whose main creative vehicle – indeed, if not the end result – is the exoticized body. I will state that the dance of Josephine Baker can be viewed as not just expanding the established ideal of beauty but also postulating a whole kinetic utopia, presenting critical opposition to the academic contempt for the body. Nevertheless, Baker's critical agency has been heavily debated whereas Jones's manipulations with the stereotypes of the black body are more unanimously credited with critical agency. This credit has also enabled positive revaluations of Baker's status.

Keywords: *exoticism, modernism, postmodernism, semiography, body theory, performance arts, popular culture, race and gender studies.*

LEENU NIGU. Signs of flesh: Dance as a meeting point for semiotics and phenomenology

Bodily presence is the precondition for all meaning, while our bodily perception is already made meaningful by our previous cultural experiences. The present article aims to examine the ideas of Tartu-Moscow School of Semiotics, especially those of Juri Lotman, and make them dance with the ideas of Maurice Merleau-Ponty and his followers, using the dance production "Bet" ("Panus", 2005) by Fine5 Dance Theatre as a dancefloor for theoretical discussion.

In the discussions on the crisis of representation, semiotics has often been equated with structuralism and seen as an outdated method for the study of contemporary theatre (including dance), while phenomenology has been regarded as a somewhat more appropriate approach, particularly in cases where the human body is the object of study. The notion of “binocular vision” by Bert O. States that would join semiotics and phenomenology on equal grounds is widely known by now. Yet, the latest studies focus on phenomenology (performativity) significantly more than on re-thinking semiotics. The present article aims at establishing the “binocular vision” on even grounds.

Keywords: *corporeality, meaning, dance, Juri Lotman, Maurice Merleau-Ponty.*

VIIIVIAN JÖEMETS. On body and rationality in vocal expression outside language

The article deals with the question of the creation of meaning in voice without language from the aspect of the presence of the body, and thus orality, in a vocal act such as speech or song or any other voiced utterance. The ideal of rationality that predominates in the Western civilization characterized by fully interiorized literacy underlies the purely conceptual view of the world, influences man’s perception of his body. In his striving towards the visual and the written, which has proved to be a significant practical advantage, man has distanced himself from his body and voice on the individual as well as social level. Body, perceived as a whole, has become an attribute, not a part of man’s inseparable self. Body is cultural as it is through the society that man forms his understanding of his body, assesses its normality, beauty, functionality.

Language in its visual form of phonetic writing is a very recent invention when compared to the history of mankind. Contemporary voice artists attempt to return in some way to the pre-literacy situation of the unity of expression and body, creating a form of non-sense singing employing holistic protolanguage that has been proposed by some evolutionary theorists as one possible scenario for the emergence of language. Such holistic protolanguage includes body in the signifying act as an integral part of man’s self.

Keywords: *voice, body, orality, non-sense singing.*

KATRE VÄLI. Playing with pictures and sounds to open a poet's biography

This article compares the interpretations of a play in radio and theatre, paying attention to the emergence of and closeness to the mystic worldview of the playwright and the depicted poet. Radio theatre has several advantages, such as montage, rapid change of sets and locations. This offers possibilities to call into existence various atmospheres. Besides, the signification of poetry is more obvious on radio, where sound and voice are the only meaning carriers, as activities and visual backgrounds do not interfere. While examining radio and theatre I am trying to stress that there is actually a lot of activity, soundscapes and playfulness on radio. Soundscapes enable to carry more complex meaning mechanisms and allow listeners to find contact with the limits of their own imagination. All in all visual information is overrated and too easy to follow.

The play called “Ennola” is about an Estonian poet Ernst Enno (1875–1934) who was known for his nature lyrics. The poet was interested in German mysticism as well as Eastern philosophy, especially in their views on life and death. Working as a school advisor, he also wrote hundreds of pages on pedagogical problems, all of which remained in manuscripts. His idiosyncratic religious worldview combined folk tales and Bô Yin Râ's philosophy. The play by an Estonian famous playwright Madis Kõiv is inspired by the poet's texts, letters and translations. It combines the world of the living and the dead and describes an impossible stage, with bees, fields of shamrock, raining ashes and weird noises. The main idea of this article is that all of these can be best depicted in radio theatre.

Keywords: *radio theatre, soundscape, poetry, poet's biography, oral presentation.*

EVELIN BANHARD. Ants Oras and Shakespeare in the Estonian language and culture

The article looks into the role of Ants Oras as the introducer of Shakespeare to the Estonian language and culture. Since Oras was active both in the theoretical and practical fields – he translated Shakespeare into Estonian and wrote analyses of his works and the translations of his works – it can be viewed as a mission for him. Oras has stressed that idea himself by writing repeatedly about the fact that translating Shakespeare

is a highly important task for every language and culture. Such an idea, that later has been pronounced by many internationally noted Shakespeare scholars (e.g. Dirk Delabastita), was actually worded in Estonia already before Oras did so, it was done by Johannes Aavik as early as in 1912.

The current article focuses on Oras's writings about Shakespeare in the culture periodicals in Estonia in the 20ies and 30ies of the 20th century and also on his later analyses, written in emigration. During the first period, an interesting "dialogue" was born between Johannes Silvet and Oras – on the pages of the journals *Eesti Kirjandus* and *Looming* one can see Silvet's reviews of Oras's Shakespeare translations and the latter's replies to these reviews. In emigration Oras, in his turn, writes about the work of Georg Meri who was the next main translator of Shakespeare into Estonian.

The article is an attempt to give a survey of Oras's conscious work in enriching the Estonian language and culture via translating and analysing the works of Shakespeare.

Keywords: *Ants Oras, Shakespeare in the Estonian language, the importance of translating Shakespeare into different languages, the influence of Shakespeare translations on receiving cultures.*

SILVER RATTASEPP. How (not) to compare humans and animals

Comparison and differentiation of humans and animals is common in various philosophical discussions, being frequently the very defining element for certain issues, such as animal rights and human nature. The making of this distinction itself is, however, frequently glossed over. The paper surveys customary ways of distinguishing humans and animals and indicates several problems and contradictions lying therein. In making such distinctions, there is a frequent attempt to find, in humans, a singular key element that would work as the definitive Rubicon which humans alone have crossed. The most commonly cited solely human characteristics that could function this way are tool-making, culture and symbolic language. The paper argues that the very search for such key elements is contradictory in several respects, being based on problematic rhetorical devices and conceptual confusions. It is indicated that some of the more habitual ways of distinguishing humans from animals are based on lifting humans above the natural world and opposing them to any and all living beings as a whole – that is, on a dualistic separation of nature and culture. This confusion results if one accepts the notion of an

unchanging biological human nature upon which culture is added as a separate layer or substrate.

Keywords: *human-animal relations, human nature, dualism, biology, evolution, signification.*

ESTER VÓSU. Culture as Drama

The metaphorical comparison of drama (play) with life (socio-cultural phenomena) has been popular in the tradition of Western thinking, being part of the wider idea of *theatrum mundi*. The heuristic potential of drama as a “root metaphor” has likewise proven attractive for many social scientists during the second half of the 20th century. The first part of the paper focuses on an analysis of the terminological field of drama, by providing a critical-comparative analysis of the approaches in the theory of theatre and social sciences since the middle of the past century. The aim of this review is to demonstrate the genesis and variety of drama as an analogy among different disciplines, traditions and authors in social sciences. The second part of the paper focuses on an in-depth analysis of the two major, distinct traditions that apply the drama analogy. The first, cultural anthropology, regards “social drama” (Victor Turner) as a model for studying extraordinary, special events in cultural life, connecting drama with rituals, traditions, liminal phases, conflicts and crises. Here the emphasis is on dramatic, exceptional experiences, where the scenarios “written” in the collective consciousness are outlined as if they are forces of tragedy, functioning above the individuals and thus destining their behaviour. The second tradition comes from sociology and it does not propose a concrete model but rather a dramaturgic perspective (Erving Goffman) for interpreting social interaction between people. Performing social roles in everyday life is treated as an act of self-dramaturgy, where mutual influences between social actors are of utmost importance. Drama therefore becomes a cognitive strategy that supports us in everyday social situations, helping us to understand the others and likewise contributing to the formation of the self, which consists of diverse social roles.

Keywords: *drama, analogy, social sciences, Victor Turner, social drama, Erving Goffman, dramaturgic school, social roles.*