

**KRISTA KEEDUS. The gothic cathedral as an aesthetic ideal of Karl Ristikivi's historical cycle**

Karl Ristikivi (1912–1977) is one of the most prominent Estonian novelists. The second, metaphysical period of Ristikivi's writing involves a historical cycle devoted to European history spanning from the Middle Ages to the 20<sup>th</sup> century. The historical sequence is composed of 12 novels that are grouped into three trilogies and two intermediary works. The cycle is concluded by its last novel, "A Roman Diary" (Rooma päevik, 1976). Due to correspondences with "A Roman Diary" and the subject matter of "Divine Comedy" also the first novel of the metaphysical period, "All Souls' Night" (Hingede öö, 1953) belongs together with the cycle, although otherwise it stands apart from the sequence.

In his correspondence Ristikivi has expressed his wish to structure his novel cycle following the sample of the gothic cathedral. An important part of the philosophy underlying the structure of the gothic cathedral is the hierarchic world-view of Pseudo-Dionysius the Areopagite. In the latter's model, due to the communion with God, the creatures occupying different levels constitute a united brotherhood. At the end of the novel "The Song of Joy" (Rõõmulaul, 1966) which is located at the centre of the novel cycle we find a symbol for the entire sequence: a hymn of the same name dedicated to God and comparable to a church, created by the musician David. Another model of the cycle is located in the third trilogy of novels, where the action takes place on two time planes. In the central novel of the trilogy, "Dragon's Teeth" (Lohe hambad, 1970), the action revolves around the translation of a fictional trilogy of the same name. This fictional trilogy has cathedralic hierarchic structure as well. The entire sequence is closely associated with Dante Alighieri's "Divine Comedy" which has been called the last cathedral and whose gradatory structure is based on Dionysius's philosophy as well.

The middle trilogy, composed of biographies and devoted to the internal human values and observing various forms of faith and love, corresponds to the cathedral nave leading to the altar. There the cathedral structure carrying humanistic values is the strongest. Ristikivi's characters are projected onto the Saviour and Mary who symbolises the Church, and the purpose of their actions is social unity and helping the humankind.

In contrast to Dionysius's philosophy of striving towards light that is followed in "Divine Comedy", Ristikivi's novels are arranged in a degradative manner, transmitting the writer's eschatologism and the sense of human limitedness. Ristikivi who considered the Middle Ages as his ideal, was sceptical of the modern faithless world.

**Keywords:** *Karl Ristikivi, historical cycle, aesthetical ideal, gothic cathedral, Dante Alighieri, “The Divine Comedy”*

**KATRE KIKAS. Folklore collector’s quest for ancient books. Hans Anton Schults**

The article focuses on the writings of Hans Anton Schults (1866–1905) during the Estonian folklore collecting campaign initiated by Jakob Hurt at the end of 19<sup>th</sup> century. Schults was one of the most prolific collectors; however, it is questionable whether his writings are entirely based on the oral lore, as they seem to contain nationalist flights of fancy in abundance.

I am assessing Schults’ writings within the framework of textual anthropology suggested by Karin Barber, especially relying on her concept of tin-trunk literacy which allows to put his work in the context of his contemporary public textuality and observe his writing activity as a strategy for interpreting the changing world around him.

The article is mostly concerned with Schults’ booklore. Schults seems to have been convinced of the prolific textual life in ancient Estonia, hoping for the imminent discovery of its manifestations in a book form. As long as he did not have any real ancient books, he was still writing down stories about them, and framing his collected folklore as if it was coming from these books. The specific texts to be studied here are the ones where booklore makes its first entrance. These texts are remarkable at least in two aspects.

Firstly, it seems that the importance of booklore occurs to Schults quite accidentally — he probably started out writing about the calendar, remarking that the material came from the ancient books, but in the course of writing he changed the whole subject. Thus, we find him writing about something he is not yet particularly convinced of. Therefore his writing is ridden with ambivalence and contradictions — faced with notions about books and writing quite different from his own, he tried to place them in a coherent framework but he proved unable to rule out all contradictions.

Secondly, it is very interesting to compare these first stories to the way Schults handled the subject about ten years later (1903) — though there are several similar motives, the overall frame is quite different, as Schults was by then absolutely sure about the existence of the books and believed to have found a way to bring the disparate stories together.

**Keywords:** *Hans Anton Schults, folklore collecting, literacy, nationalism, booklore*

**OTT HEINAPUU. How a sacred landscape migrates from a vision into the environment**

One of the shibboleths of Estonian culture is the widespread belief that “the holy tree of the ancient heathen Estonians was the oak” and that the principal natural holy site in the Estonian landscape must thus be an oak grove.

There truly is an abundance of pre-Christian and/or non-Christian sacred sites in Estonia — holy groves, trees, springs, hills, creeks, rivers and lakes. But oak groves are remarkably rare among them. The concept of predominant oak groves dates back to the Estonian national revival in the 19<sup>th</sup> century. The oak-fetish apparently bled into the Estonian elite culture and was adopted as an important sign of Estonian national identity from the German culture in the 19<sup>th</sup> century, at a time when Estonian elite culture operated in the periphery of the wider German cultural space.

The emblematic oak overshadows many non-oak sacred groves that can be found in Estonia and thus has proven to pose difficulties for those seeking to protect local natural sacred sites. Because of the predominance of the national mythology dating to the 19<sup>th</sup> and 20<sup>th</sup> centuries, oak sanctuaries are given more attention in contemporary Estonian culture than those that do not happen to have oaks growing in them. In the most everyday world, a sacred oak is depicted on the local currency — the Tamme-Lauri oak has assumed its place on the reverse of the Estonian ten-kroon banknote.

**Keywords:** *oak, holy grove, sacred landscape, Estonian nationalism, mythology*

**MART KULDKEPP. The encounters of nature and culture in Iceland**

The article attempts to conceptualize changes in Icelandic culture of nature as a series of “encounters” connected to the two turning points in Icelandic history, the settlement in the 9<sup>th</sup> century and the rise of Icelandic nationalism in the early 19<sup>th</sup> century. The first of these “encounters” resulted in major ecological problems which continue to exert their influence, as well as transformation of the Icelandic society and culture in order for them to cope better with the new environment. The second “encounter”, at the same time human-initiated and born out of a series of 18<sup>th</sup> century ecological catastrophies with geological causes, brought along a change in thinking about Icelandic nature and

landscapes, which for the first time began to be considered as important constituent parts of the mythology of the Icelandic nation and were also appropriated by many foreigners for the same reason.

The example of Iceland is used in order to question the value of common blanket criticism of “the nature-culture dichotomy” as unjustified and arbitrary. Instead, a division is introduced between “nature-civilization” and “nature-culture” dichotomies for the sake of better understanding of how notions such as “culture of nature” might help us along in our quest to attain a more ecological world-view by providing grounds for both description and criticism of phenomena pertaining to the relationship between nature and culture.

**Keywords:** *nature-culture dichotomy, culture of nature, Iceland, the Middle Ages, Romantic Nationalism, historical ecology*

**MAARJA SALDRE. Emptybeach in Estonian cultural memory: a transmedial analysis of the literary, the cinematic and the theatrical presentation**

The current article discusses cultural memory as beholding both mnemonic and creative function. Related to this idea are two possible ways of describing the existence of artistic texts in culture. First, there are separate individual texts, and secondly, texts always belong to some larger intertextual networks. This is especially relevant in the case of repetitive texts, when one story is represented in several versions. These different representations evoke in the cultural memory a new mental whole, in which we can distinguish between invariant and variative aspects. In the case of several representative media, we can analyse the new mental text applying the notion of transmediality (Herman 2004), which is defined by Torop (2008: 725) as the mental aspect of the existence of texts in culture.

In Estonian culture, “Emptybeach” (“Tühirand”) is one such repetitive text. The prototext is a short novel by Mati Unt (1972) which is the basis for a cinematic and a theatrical version. The article focuses on the central figure of the emptybeach, which is both a narrative space and the mental state of the protagonist, and through that, also the philosophical dominant of the texts. The texts are first described separately, concentrating on each author’s ways of mediating the emptybeach. Secondly, they are discussed as forming a new multi-lingual transmedial text. According to Lotman (1999) the languages of visual and verbal media are not intertranslatable, differing already in the

aspects of continuity and discreteness. Nevertheless, in cultural memory there is a constant dialogue between them and based on that, new meanings keep emerging.

**Keywords:** *cultural memory, transmediality, repetitive texts, mental text, “Emptybeach”, intersemiotic translation of “Emptybeach”*

### **JAANUS KAASIK. Environment modelling in film**

The aim of the article is to approach the theory of diegetical spaces in the film world from a novel viewpoint.

Although according to diegetical studies the sound and film elements are classified into different diegetical dimensions, the diegetical world itself cannot be taken as a whole. In the present work I propose five different levels or environments of diegetical world. These five environments are:

- 1) Artistic reality
- 2) Metareality
- 3) Documentality
- 4) Metadocumentality
- 5) Hyperreality

In the second part of the article environment modelling film language is described. To help classification of different environments I suggest and define the term of “environmental references”. These are the minor elements of film language that guide the viewers’ experience of film as belonging to one of these five categories. Environmental references are divided into two groups: fictional and factual environmental references. Fictional environmental references are used to emphasize the fictionality of a film and factual environmental references to stress a film’s documental value. Both groups have subdivisions.

The present article gives a framework for further studies on diegetical environments of films in various cultural and ideological backgrounds.

**Keywords:** *film, film language, diegesis, reality*

**PRIIT PÕHJALA. About two opposite word groups in advertising vocabulary (on the example of Estonian advertisements)**

As one of the principal forms of cultural, social and economic communication, advertising is a major influence on the individual as well as the society as a whole. While it is impossible to avoid being affected by advertising, the effect can be mitigated by learning about the structural principles and functioning mechanisms of advertisements. Replacing the passive consumption of advertisements with the general skill of “reading” them should be one of the most important practical goals of advertising studies.

This article is an attempt to contribute to the achievement of the abovementioned aim and provides an overview of the vocabulary used in advertisements and its functions through numerous examples of Estonian advertising language. The focus of the article is on two groups of words that are both very typical of advertising vocabulary, yet contrast with each other.

Keywords are simple and emotional adjective words that make up the core of the advertising vocabulary. Keywords are used in most advertisements. The frequent use and efficiency of keywords can be explained by their simplicity which facilitates both the creation and reception of advertisements. Another important factor is the positivity of the keywords, which is used to ascribe the desired qualities to the products or services being advertised.

Aberrant words are lexical formations that contrast with keywords and prescriptive language norms, for example blends, neologisms, foreign-language words used in native-language context, and elliptical words. The aim of aberrant words is to capture and hold people’s attention with their novelty and complexity. They are used to make the consumers become absorbed in the advertisement or even participate in it.

These two contrasting word groups are the main factors shaping the face of advertising vocabulary.

**Keywords:** *advertising, advertising vocabulary, keywords in advertising, aberrant words in advertising*

**MARI-LIIS MADISSON. The verbalizing of fear (in contemporary legend)**

This article focuses on the process in which the dumb, unorganized and mostly physically perceived experience of fear is getting structured logically and verbally. The process of verbalization has an autocommu-

nificational function in culture. It makes the nebulous and incoherent experience of fear more neutral, so the disorienting feeling of danger cannot last a very long time. I distinguish five levels of verbalization process: 1) *naming* — the first semiotisation of the experience of fear, 2) *finding the discourse* — modeling the experience with tools of linguistics, 3) *finished narrative* — delimiting the frightening experience by certain characters, linear understanding of time, casual correlations and intertextual threads, 4) *codesignal* — getting more and more homogeneous with contemporary part of collective memory, 5) *falling apart* — the experience of fear is losing its significance and actuality, becoming reduced and perceived as humor.

The article is based on the concept of verbalization by Bill Ellis that he discusses in his book called “Aliens, Ghosts and Cults. Legends we Live” and on the ideas Juri Lotman expressed in “Semiotics of Culture”, “Universe of the Mind”, “On The Semiosphere” and “The Semiotics of Fear”. The aim of this kind of synthesis is to make clear on which mechanisms of culture the verbalizing process is based on. The concept of autocommunication and culture as a bilingual system is one possible way of describing it. I have used this synthesis for an analysis of the fear of swine influenza in spring 2009.

**Keywords:** *contemporary legend, bilingualism of culture, autocommunication, Juri Lotman, Bill Ellis*

### **ANDRES KURISMAA. On abduction in a polycoded system: psychiatric implication**

Differences of code between communicating systems have been addressed as a condition for the generation of new information, though not sufficient in itself to guarantee its adequacy and constructive nature, that is, its environmental ties and interior coherence. The article approaches this problem through Charles S. Peirce’s notion of “abduction” as a certain context-sensitive concept of logic, which describes the preliminary, creative and hypothetical phase in the classification of phenomena — in learning to perceive them. In addition to the continuity which, regardless of its creative nature, is maintained with prior life experience in (non-pathological forms of) abduction, inseparable bonds between the latter and the subject’s affective integrity and tone are highlighted. Correspondingly, the shortcomings in logical reasoning manifested in the affective thought disorder known as schizophrenia do not represent a distinctive form of syllogistic inference, but go back to insufficient organization at the level preceding/below

symbolic language that would normally constrain the abductive process (of determining premises). Besides the concepts of abduction and polysodedness, the notion of double description as a form of bringing together information from different sources is discussed and, leaning on the works of Peirce, Gregory Bateson and Juri Lotman, the possibility of interpreting schizophrenia as a specifically abductive disorder in polycoded double description is brought out.

**Keywords:** *abduction, polycodedness, double description, logical thinking, affectivity, contextuality, schizophrenia*

### **SILVER RATTASEPP. The chattering of fictions, the silence of reality**

There is a widespread conception that the human being, this *Homo symbolicus*, is the sort of curious creature who always and inevitably inhabits a separate world of culture and thus has access to the things of the world only through culturally specific representations, traditions, habits, through language or other similar categories provided solely by the mind. The statement “nature is culturally constructed” has become a mantra. Humans are perceived as if closed off into a separate realm of being, comprised of language, mental categories, cultural representations, etc.; that this world is as if completely separate from the world of things and of non-linguistic beings; and that these representations or categories constitute an inevitable veil that covers the gaze of man, a framework which, superimposed on the meaningless flux of experience, indeed comprises the very objects of sense, but behind which the things and phenomena of the world remain forever hidden.

This way of thinking has a history. The separation between self and others, individual consciousness and external objects, thought and world is a widespread metaphysical conception that forms one of the mainstays of Western philosophy and the humanities. Over time, these two sides have been pushed ever farther: they were first imagined as a separation, then a contradiction, and finally a complete incommensurability between the world of things and the world of language, giving rise to the most common version of this dualistic thinking today: the neat separation between nature and culture. The paper provides a brief historical overview of the development of the metaphysics of “two worlds” and indicates some of the problems it gives rise to.

**Keywords:** *history of ideas, representations, dualism*



**MARGUS OTT. The look**

The article starts off from some notions of Jakob von Uexküll and Jean-Paul Sartre, in order to think of nature and all its members as having a viewpoint of their own, so that they “look” at each other and us, humans. In the age of growing anonymity in the relations between humans and their environment (think of the food industry, for instance), it might be good to develop (or refresh) a conceptual framework for dealing with the subjectivity of living beings. This can reinforce and justify the claims of ecological movement.

**Keywords:** *Umwelt, agency, ecology*