Summaria

INFORMATION TECHNOLOGY IN MY LIFE

Arvo Krikmann

This brief recollection is inspired by an informal talk aired in an Estonian radio programme on November 21, 2001. I will first list the reasons why and regardless of which I have felt as happy as a clam for the past ten years: because we no longer have Soviet rule, but we do have computers. This happiness persists regardless of my age and the years left to me; regardless of the continuing underfinancing of research in Estonia, the constantly breaking political and economic scandals, the proliferation of monopolies and excessive bureaucracy, absurd EU directives, etc.

I remember the paranoia of the Soviet period towards all kinds of copying technology (for instance, hiding typewriters behind sealed doors before major Soviet holidays). Common people had almost no access to Xerox machines (not to mention computers); there was hair-splitting supervision and control over the existing copiers. In what follows I will describe the illusions of the research group preparing the academic edition of Estonian proverbs on punch cards in the mid-1960s and my analogous personal illusions, lost while processing the data on the distribution of Estonian proverbs on punch cards a decade later.

In 1977, Mart Remmel established the computer linguistics section at the Estonian Institute of Language and Literature and installed a *Videoton* computer of Hungarian origin there. It was truly a miracle for an institute of philology in the Soviet Union to have a computer, and it solved the most urgent calculation problems of many scholars, including my own.

Next I will discuss calculation devices that I myself have used for various statistical purposes (first in producing statistics for the alliteration of Estonian Kalevala-metric folk song, later the correlation density of Estonian parishes and

the Balto-Finnic peoples on the basis of proverb material, etc.). In the 1960s, computing was done by means of logarithm tables by Vladimir Bradis. During 1974–75 I moonlighted as the night watch at the Tartu Film Rental Centre, and the centre's bookkeeper allowed me to use a Russian electromechanical calculator, which, in addition to adding and subtracting, could perform multiplying and dividing tasks, though processing of results was extremely slow. I saw the first microelectronic calculator performing the four calculating tasks in 1975, and in autumn of the next year I got my hands on a calculator of Russian origin, *Электроника*, which was about the size of a videotape. In 1979, Ingrid Sarv and I were offered a unique opportunity to take a 20 day scholarly trip to Helsinki, where our Finnish colleagues gave me the first programmable calculator *Texas Instruments 57* as a present (the calculator had 10 memory slots, enabled one to write a program of 50 tasks, and could even calculate the parameters of linear regression norms). My next calculator, also a gift of Finnish colleagues, was the yet more efficient *Texas Instruments 58C*, which had partitioned memory space, allowing the use of more data memory and less program commands, or vice versa. Though in small portions and at the expense of considerable manual work, this enabled us to perform, for example, the smoothing out of various distribution maps. To this day I am grateful to my Finnish colleague Kari Laukkanen who was behind these acts of kindness.

In spring 1987 Mart Remmel helped me to borrow my first real computer from the University of Tartu. The set of *Commodore-16* consisted of a small red television set of Russian origin, a massive keyboard, which contained the 12K memory, "gigantic" at that time, and a tape recorder, which allowed one to save the written BASIC programs. Compared to the work before, the smoothing out of distribution maps and several other statistical procedures became very comfortable and fast. However, I soon realised that its 12K memory was by no means sufficient for real computing. Nevertheless, *Commodore* allowed me to learn programming, which proved very entertaining, e.g. enabled the production of various moving geometrical figures (photos of such figures have been added to illustrate my memoirs) and even writing programs for some primitive computer games, etc. In spring 1988, the university repossessed the *Commodore*, but I was already caught in computer nostalgia. In winter 1988 or 1989, one of my sons tried to buy a Russian computer *Kristi* for personal use. Actually, this one was even more primitive in efficiency than *Commodore*, but it proved to be defective and fortunately the store bought it back. At the end of the 1980s, the Estonian Literary Museum got hold of its two first computers –

an XT and an AT. This created new illusions that computer courses would be organised for all the workers, usage times would be set, and great things would be done. But the computer courses were never organised and in the following years the computers were mostly used by museum workers' children for playing computer games. I had to survive two more waves of lost illusions during the agony of the Soviet regime. In response to my persistent begging, Mart Remmel sent me two computer-like devices over a short period of time – an *Omega* of Russian origin and an East-German *Robotron*. In its prime, the *Omega* managed to produce indistinct upper-case letters and draw pear-shaped circles on the screen. *Robotron* never worked.

I remember myself in the 1990s listening, with mouth agape to the stories of people who had been abroad (Jaan Ross, Jüri Allik, and others), telling of the wonders of computer technology: fast correspondence via e-mailing, e-learning promoted in the U.S. universities, etc. From 1992 onward, the first real computers were procured for folklorists at the Estonian Literary Museum. Mare Kõiva was the main instigator of computerisation and her son Sander Vesik, then just a schoolboy but later the administrator of the *Haldjas* server, was the only person in the Literary Museum who had more profound knowledge of computers, including hardware and software. In summer 1994 with the support of the Open Estonia Foundation, I received my first real PC. In 1995, with grants from the Estonian Science Foundation, folklorists obtained already a dozen or so new computers, which proved too few for setting up a network. Enn Vallak, Estonian honorary ambassador in Switzerland, was highly impressed with the Literary Museum, and having heard of our computer problems offered to donate us a truckload of computers. In late autumn 1995, the freight arrived but unfortunately proved to be a hoax. The company mediating the arrival of the computers had deceived both Vallak and the museum, since the freight consisted of XTs from the early 1980s, which had been repaired several times and as such were totally useless. But the process was already underway – the support of the Estonian Science Foundation enabled the expansion of the number of computers in the Literary Museum to such an extent that in winter 1996 it was possible to set up a computer network of folklorists at Vanemuise Street 42. In fact, even two local networks were established in the Literary Museum building – the *Haldjas* network for folklorists and the *Kirmus* network for the rest of the museum's employees. Presently, every member of the Literary Museum has his or her own personal computer and I dare say that scholars of the humanities in Estonia have absolutely no reason to be embarrassed in

front of Estonian scientists or their Western colleagues because of their level of computerisation, either because of the number and quality of computers or the level of user skills in the field.

THE DATABASE OF ESTONIAN PHRASES: WHAT DOES IT HOLD?

Asta Õim

This article provides an overview of the database of Estonian phrases (Estonian *kõnekäänd*), which includes expressions and phrases of similar formulation and meaning. The database contains 150,907 entries of Estonian phrases, idioms and phraseologisms. The earliest material was recorded in the 17th–18th century; the most recent material in the 20th century. Emphasized in the article are the structure of the database, phraseological terminology and the introduction of the database material.

The article focuses on questions associated with typological issues in dealing with phrases. As a rule, phrases and other expressions are short, which explains why the texts of the phrase is susceptible to various changes and the boundaries between types tend to be extremely obscure. One of the reasons for this obscurity is the fact that the figurative core may materialise in widely different contexts and the expression formed around the core occurs in widely different variations. The systematisation of Estonian phrases on the basis of typological identity is based on Matti Kuusi's principle of idea and core analogy for proverbs. A *kõnekäänd*-type phrase centres on a figurative element. The relationship of an idiom/phrase (*kõnekäänd*) and metaphor leads us to issues still debatable in the theory of phraseology, some of which largely coincide with issues of metaphor theory and figurative speech theory. Which unit of figurative speech can be defined as a set phrase? What is the relationship between free word combinations and set phrases and how are they defined? What is the relationship between phraseologism and metaphor? At which stage are the sayings interpreted and understood? How variable or cliché-like are phraseological expressions? The application of metaphor theory in paremiological research is today as natural as the cognitivist approach to human behaviour and language, which prevails in most areas of social studies and the humanities.

Next to the material categorised definitely among phraseological or other types of set phrases, the database also includes abundant material which

remains at the periphery of phrases and/or the margins of set phrases and free speech units. The article briefly touches upon figurative words, onomatopoetic words, paired words, etc.

The author also discusses the indexation of *kõnekäänd* entries, which is essentially the systematisation of phrases according to content and structure. The content indexation is based on the terminology developed by the author herself.

HOW TO PROTECT THE FAIRY PEOPLE
Digitisation, databases and open access to folklore archives
Mare Kõiva

Mythological fantasy creatures are an inseparable part of contemporary culture via their exposure in architecture, role games, books, theme parks, and entertainment and tourism industries. The target group using fairy lore has changed in contemporary society. Open access to old and rare archived material is provided by electronic databases. Databases uniting various formats and data corpora (text, audiovisual formats, GPS co-ordinates, etc) have the perspective of becoming a portal in format, as has happened in the case of Lepp (presenting South Estonian heritage), Radar (an interactive cultural historic map) and the portal uniting these. In all of these cases, the aim is to create a wider background for a specific topic, as has been formerly done with so-called thematic research collections.

This article introduces the standards, metadata presentation, long-term sustainability, quotability and other solutions for a dozen existing folklore databases that use freeware. New perspectives are provided by means of automatic detection and comparison of typology and textual models, unification of transnational text corpora of similar material.

THE MUSICAL TYPOLOGY OF ESTONIAN KALEVALA-METRIC FOLK SONGS
Ingrid Rüütel

An original computerised method for distinguishing melody types is presented in this article. It is based on modelling the melody on the basis of melodic context and enables distinguishing typologically related melody groups as

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well as discovering their possible relations and overlaps. The most efficient way to solve these problems appeared to be the cluster analysis method, which permits the grouping of tunes under study around fixed centres (melody models). Such grouping (clusterization) corresponds to the dialectic notions of 'type' and 'variant' in folklore theory according to which all variants of a folklore (or folk music) phenomenon (type) share the common basic form from which they may differ in detail, while sharing a common invariant. Such an invariant reveals itself only after the analysis of tune samples of an established melody type and contains the pitch values of only a part of syntactic positions of a melody (the most stable ones).

In addition to the invariant, every melody-type is also characterised by a certain basic form – the normative model –, which is formed on the basis of the most probable (most frequently occurring) value (pitch degree) of every syntactic position of the melodies in a given typological group. Mathematically, the normative model is the *mode* of the multidimensional distribution of melodies of a given melody group. Such normative models (centres) can be found with the help of a statistic analysis of melodic context before the establishing of typological groups of tunes under study.

An iterative algorithm ('Centre') is worked out for the preliminary establishment of the initial centres of classification. It allows the creation of melody models, which serve as the basic forms of certain melody types. Another iterative algorithm ('Cluster') enables to compare all the tune samples with all the models (centres), to find out the model that any tune sample approaches most closely and accordingly to classify all of them into clusters; these in our case correspond to the typological groups of melodies.

The quality of clusterization depends greatly on the method of clusterization and on the appropriate metrics. Preliminary clusterizations based upon Euclidian metrics, or metrics of absolute values or the so-called supremum–norm did not give satisfactory results. This proved that in Estonian runo tunes the most important parameter is the quantity of melody elements corresponding (or not corresponding) to a certain normative model, and not so much the qualitative difference between them. In other words, it is important how many elements of the melody differ from the normative model (centre), and not so much by how many semitones (degrees) they differ.

After the first classification overly small clusters (e.g. those containing one or two tunes) are eliminated, the centres are checked up on the

specific tune material and corrected (if needed); then new, more specified clusterization is carried out, centres are corrected again, etc. Further, the distance matrix for the centres is calculated, too close ones (e.g. those differing in one or two elements only) are joined and the process of clusterization starts again. Such an iterative analysis lasts until the system becomes stable. Finally, while most of the tunes usually appear to belong to certain clusters, some remain on the boundaries of two or more clusters and yet others do not belong to any of them.

Presented below are the results of a typological analysis based upon one-line Estonian runo tunes. One-line refrainless melodies (i.e. melodies corresponding to one verse line of text) belong to the oldest basic layer of folk song tunes of the Balto-Finnic peoples. 830 melodies were distributed into 40 clusters, 178 tunes remained on the boundaries of two or more groups and only 29 did not belong to any group.

A distance matrix of the established tune groups' models reveals the relation between separate centres and allows the discovery of interrelations in the whole typological system.

The typology is based on all one-line refrainless runo tunes that can be found in the Estonian Folklore Archives and that are presented in folk music database created in the Department of Ethnomusicology. Description of the database is also presented in the article.

THE DIGITAL DATABASE OF ESTONIAN CONTEMPORARY JOKES

Liisi Laineste

Advances in computer science and computer linguistics have raised the expectations of researchers who see a justified opportunity to make a qualitative difference in their work. The computer is not just a tool for hard sciences, but it also lends a hand to humanities scholars for purposes of archiving, categorizing or analyses. Though postmodern science urges us to focus on the individual, to carry out case studies and to deal primarily with both text and context, the need to quantify data is still there. An overview of the material allows us to determine macro structure and poses future research questions, as well as presenting an excellent introduction to a more qualitative and detailed case study. This

enables any social scientist, ethnographer, folklorist, etc. to benefit from a textual database of the material. In addition to plain texts, the database has to be organized and categorized in a manner that enables the performance of relevant inquiries toward describing the data. With its structure, categorization, and analyses, the database of Estonian contemporary jokes demonstrates one possible approach to digital folkloric texts.

This article describes the material included in the database of Estonian contemporary jokes. Older joke tales are excluded because a radically different categorization would be needed for the two different sets of old and new jokes. After a review of the current state of the database and future developments which will essentially entail the final categorization of all the approximately 50,000 jokes (the number is growing constantly), the pros and cons of digitized textual databases are pointed out and discussed. Digital collecting, archiving and editing, which will minimize the effort and time required of the researcher is another issue addressed in the article.

The main focus of the article concerns the categorization of joke material – to what extent the process can be digitalized, how categories formed and what tools are used for systematizing the jokes. This kind of preliminary joke database is unique in its scope (both in terms of time it covers and content in holds), which explains why no good examples of similar databases and their categorizations can be found. We used the target (as the most objective and "visible" feature of a joke) as the basic unit of the system and created an intricate, expanding and flexible relational structure for the humour database. Future prospects include the additional categorization of the material according to the principles of GTVH (General Theory of Verbal Humor, Attardo & Raskin 1991), which would entail classification on other levels as well (in other words, using other features of a joke). This approach can be valuable both in terms of putting GTVH in practice (to either confirm or refute it) and for creating a more comprehensive database which would offer the researcher greater possibilities for humour research.

This is an open-ended project which will last as long as jokes continue to be an active and adaptive genre. There are warning signs of a decrease in the oral transmission of jokes, but the Internet is still an expanding source of (written) humour. Such developments may point to important changes both in the nature of jokes and of general communication. The database of contemporary humour will not only systematise the growing body of jokes but also offer a researcher

or a person interested in the subject an opportunity to witness, describe and analyze the changes that telling jokes is currently undergoing.

DIGITAL DATABASES OF RIDDLE PERIPHERY IN 2006. SPLIT FINISH

Piret Voolaid

The paper is primarily based on riddle material held in the manuscript collections of the Estonian Folklore Archives at the Estonian Literary Museum and the Estonian Dialectal Archives which have been accumulated in the paper files of riddles, originally established by Erna Normann in the late 1930s and fundamentally supplemented and restructured in 1990–2002. In addition to manuscript material, the files include riddles published in print. The contents of the nearly 175,000 riddle texts point to the changes this folklore genre has undergone. The so-called traditional riddles (approx. 130,000 recorded texts) have retreated from their former core position to the periphery; they have, in fact, stopped existing in the tradition. In the course of the dynamic functional progress of the genre, this central position is now occupied by newer material (approx. 45,000 recorded texts), which is clearly distinctive among the traditional riddles as units compact in form and content; in Estonian archiving practice it has come to be called riddle periphery.

The article presents an overview of the online databases of peripheral subcategories of riddles in 2006, and their importance in folklore studies at large. The digitisation of the periphery of Estonian riddles was initiated in 2001. The first of the constructed digital databases was the electronic corpus *Eesti piltmõistatused*, which was compiled in May 2002 and contains approximately 7,500 droodles (available at http://www.folklore.ee/Reebus). In 2003 the English version of the database *Estonian Droodles* became available at http://www.folklore.ee/Droodles. In 2003 the database *Eesti (liit)sõnamängud*, containing nearly 5,000 (compound) puns was compiled (available at http://www.folklore.ee/Sonamang), in 2004 the database of Estonian acronyms, *Eesti lühendmõistatused,* containing approximately 3,000 text units, and in 2005 the database *Eesti valemmõistatused* of nearly 700 formulaic riddles (http://www.folklore.ee/Valemid) was put together (http://www.folklore.ee/Lyhendid). The database of Estonian conundrums *Eesti*

keerdküsimused, consisting of approximately 25,000 conundrums (available at http://www.folklore.ee/Keerdkys) is currently under construction. Plans for the near future include organising all the subcategories of the riddle periphery into digital online databases. All these databases share analogous structure, technical solutions and form.

The databases discussed here are comprehensive info-systemic corpora of documents targeted at specialists of folklore studies as well as at a wider public interested in riddles, such as schoolchildren, who keep the material in active use, and schoolteachers. In my study I have focused on the possible application of the contents of the databases. The added search engine enables to sort entries of riddle texts according to all data types of archival texts, represented in the database by the following attributes or fields: question, answer, archive reference, collector, place and time of collection, and key word. A separate link *All types* is made for typological taxonomy, opening two horizontally sequenced frames: in the upper frame a list of types is displayed, where each type is specified by its title text and archive reference, and the number of variants for each type, whereas the lower frame includes material on the given type by variant entries.

In an ideal case the underlying key words of this article – i.e. the versatile **archive material** collected over a long period of time on the one hand, and **databases** presenting this material on the other hand – should reflect cultural dynamics. According to Finnish folklorist Lauri Harvilahti, cultural dynamics here signifies the means by which cultural activities enable reactions to new socio-cultural processes and challenges (Harvilahti 2004). Modern progress in information technology supports the collection, preservation and study of intellectual heritage. The source material of the databases of the riddle periphery comes from upholders of lore and the online databases enable to pass the material back to them, developing to the point where old and new cultural images merge, eventually inspiring the initiation and development of contemporary folklorism on the basis of older folklore phenomena. The existence of such online databases presupposes their use in modern media or in other cultural contexts in novel or perhaps even unexpected forms (e.g. the material of the database of droodles is used in the online edition of the major Estonian daily *Postimees*, allowing readers to comment on it; motifs of riddles are materialised in the form of a computer game), thus creating new research objects in the new paradigm of folkloristics.

ON THE ROLE OF ETHICS IN THE CONTEXT OF BIOGRAPHICAL RESEARCH IN ILMI KOLLA'S CORRESPONDENCE

Eve Annuk

In the past few years, biographics, the study of biographies, has developed into a demarcated interdisciplinary field rich in new angles of vision.

Biographical research has started to focus on the role of the biographer, which is central both in posing research questions, defining angles of approach, and constructing biographical narrative. Biographical narrative which has formerly been regarded as the objective description of the subject of biography, i.e. the life of another person, has proved instead to be a complex textual construction, in which textual devices and narrative logic operate in addition to the biographer's contribution.

The boundaries of biographical discourse in Estonia have changed very little over the entire 20th century. Biography used to be compared with hagiography, the purpose of which was to construct a canonised image of a person, hiding those aspects of his or her personality and life which may be perceived as negative. Understandings of biography and biographical presentation in Estonia have been strongly influenced by the Soviet period, in which private life was considered taboo for public discourse.

Letters and correspondence constitute an important though complicated source in biographical research. The referentiality of letters, their contact with reality is closely interrelated with the mediating function of textuality, which, in turn, shapes the understanding of reality mediated by letters. The use of letters also involves ethical problems – a common issue in biographical research at large.

This article discusses issues of biographical research using the example of Estonian poet Ilmi Kolla (1933–1954). The main focus is on the adequacy of biographical representation, both in terms of the subject of biography and the role of researcher in this process. A related topic is issues surrounding the use of correspondence in the context of research of the Soviet period.

The study of Ilmi Kolla's biography emphasises its significance on the individual plane and on a collective level as a model for representation of lives in the Soviet period. Kolla's correspondence has likewise proved a valuable source in the study of personal gendered history.

ESTONIAN LITERARY MODERNISM. A. H. TAMMSAARE'S MODERNISM

Rein Veidemann

The article is focused on the acceptance of modernism as a discourse in Estonian cultural space. The concept of modernism became clearer when the concept of postmodernism was introduced into cultural criticism to designate the analysis and generalization of the reformed cultural practices in the 1960s. Yet the interpretation of postmodernism has been inconsistent. On the one hand, postmodernism has been seen as "the gravedigger" of modernism and as a metaconcept striving for new totality; on the other hand, postmodernism has provoked a thoroughgoing review of the entire cultural-theoretical discourse to date, including modernism.

Generally speaking, modernism can be seen as a certain intermediate condition between the former (also "old", "traditional") (cultural)historical reality which was impregnated with hierarchies (socio-historically late feudal reality and the renaissance) and reality of the last forty years, which can be interpreted as the age of information and the paradigmatic representative of which was "postmodernism".

The ideology of enlightenment with its roots in Descartes has shaped two great narratives of modernism – "perpetual progress" and "the divinity of a person", in which the self-legitimation of modernism took place. In this sense, modernism also comprises romanticism, since the romantic ideal manifests the independence of the self-realising human spirit.

In Estonian literary culture, neither modernism nor postmodernism have been exploited conceptually as broadly as they were in Western cultural discourse. In Estonian literary history, "modernism" has so far been a synonym of the "new," not the marker of a paradigm. At the beginning of the 20th century, neoromanticism was the only correlate to modernism in Estonia. It may thus seem surprising that features typical of modernism can already be found in the writings of "critical realist" Eduard Vilde at end of the 19th century. Friedebert Tuglas, the most influential shaping force for the Estonian literary consciousness of the 20th century, has interpreted and introduced modernism from a different angle, recognizing in it the additional features of symbolism and synthetic realism.

Certain incompleteness and mixing of diverse methods of presentation are the specific features of Estonian literary modernism. Anton Hansen Tammsaare's literary creation, seen as metarealism, is an appropriate characterization for the modernism of this type. Tammsaare's modernism originates from an expressive

presentation of life, in which the facts of life itself bring forward the opposition of random or specific occasion and inevitability or finality. In Tammsaare's own rendition of this paradox, his aim was to create "with fata morganic expressiveness the characters who will live for centuries". This article explores the elaboration of a concept and method of modernism in a selected number of Tammsaare's works.

SONGS RECEIVED THROUGH REVELATION: THE INGRIAN FINNISH *SEURALAISET*-MOVEMENT AT THE TURN OF THE CENTURY

Ergo-Hart Västrik

This essay casts some light on the religious traditions of the Ingrian-Finnish *seuralaiset*-movement. This non-institutionalised mystical-ascetic religious movement, which emerged in the first half of the 19th century, was widely known among the Finnish population of the presentday Leningrad Oblast. Both lay and religious authorities continuously endeavoured to eliminate the movement; therefore the strategies of maintaining and transmitting their religious tradition under circumstances of heavy pressure pose great challenges. This essay is based on recent field materials recorded on the Ingrian-Votian expeditions of the Estonian Literary Museum in 2001–2002. Sohvi Petrova, the key informant who lived in Kolpino, was an earnest follower of the *seuralaiset*-movement and an active practitioner of their singing tradition. Materials of three recording sessions with Sohvi Petrova invite and facilitate a discussion of the position of the local prophet in the process of mediating the repertoire of the movement; the importance of sound recordings in sharing the religious communion with people who were not able to participate in prayer meetings, and the role of handwritten hymnals and photographs in maintaining and transmitting the tradition of the movement.

ON THE BOUNDARIES OF SPEECH AND SONG: ESTONIAN CHAIN SONGS

Taive Särg

The term *chain song* refers to a specific song genre in the Estonian early folk song tradition. Lyrics of a chain song are composed in the form of consecutive

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questions and answers. Chain songs have been a part of children's amusement songs in the 19th and 20th century, though there are reasons to believe that they were initially drawn from a magical background. The present study discusses chain songs from the Karksi parish, South Estonia, recorded during 1960–1973 and held in the Estonian Folklore Archives, the Estonian Literary Museum. Also, the article reviews specialised literature on early Estonian folk songs and the boundaries of speech and song.

Analogously to some magic spells and children's rhymes, chain songs are traditionally performed in a half-spoken manner. The songs are also characterised by the use of tonal contrasts: syllables or short phrases are opposed to each other while performed at different pitch levels. Traditionally, the performance of chain songs was not called *singing*, but *reading*.

In the course of the singing performance the number of syllables in every verse often increases and becomes more irregular and the "half-singing" voice gradually changes into the "half-speaking" voice. To indicate the changes occurring in the course of singing, the structure of song lines and some acoustical features of the Estonian chain song *Liiri-lõõri, lõoke,* recorded in 1960, were analysed. It is concluded that the relevant features distinguishing speaking and singing in this song are the rhythmic and melodic structure, the number of syllables per verse, the duration of syllables (tempo), the stability of fundamental frequency during a syllable, and changes in vowel formant frequencies. The change of voice appears to serve the purpose of creating the effect of motion, to keep the audience's attention and to strengthen the performer's authority.

STEREOTYPY IN FOLKLORISTS' TALKS AND MINDS

Liina Saarlo

Keywords: aesthetics, artistic merits, Estonian runo songs, formulae, lyrics and epics, performance of folk poetry, stereotypy, written and oral literature.

The most widespread meaning of stereotypy in folklore studies is the fixed opinion or stock image. In this article the more specific meanings of stereotypy are under scrutiny, primarily the repetitive use of a word combination in differing contexts. These are characteristic of Estonian folkloristics, particularly the study of the runo song. In the first section of the article, an historical overview is given of the terminology related to stereotypy in Estonian folkloristics.

The second section examines different views of the function and meaning of stereotypy, both from the perspective of performers of the runo song and readers or researchers. Stereotypy is involved in the process of composition or production of folklore through usage of formulaic utterances as associative and mnemonic devices. Studies of stereotypy of Estonian runo songs can be said to have properly begun only in the 1960s with the appearance of Udo Kolk's article *Intraverse Formulas in the Estonian Runo Verse Folk Songs* (1962) and the article by Ü. Tedre, *Stereotypy in Folk Songs from Karksi* (1964). Stereotypical units were now no longer treated as annoying obstacles which hindered the making of song typologies.

Finally, a section is devoted to specific examples of stereotypy as seen in the runo song, which in turn reflect the relationships between the runo song and art. It is problematic that representatives of the literary school in folklore studies have proceeded from the criteria set by contemporary literary studies in which the primary valorised qualities are originality, individuality and uniqueness. Paradoxically the folk song (and folk poetry at large) is both considered to be the predecessor of written, artistic literature, and placed in opposition to it.

There are multiple ideological dimensions to this opposition as well, including the aspect of gender. Though the notion of the "beauty of our ancient treasure" was already canonized in the 19th century, in Soviet folkloristics it was a common (obligatory) practice to talk about folk poetry as art. Although it was compulsory to talk about the beauty of runo songs and it was known that the twentieth-century Estonian runo song tradition was women's tradition, it has also been pejoratively referred to as women's lyricizing or a decorative style of singing. This is even believed to be the reason why epic masculine poetry has not survived.

Although men's song tradition is characterized by poetic simplicity, coarse language, etc., it is seen as being closer to Kalevala-epic ideals and thus more valorised. While men's epic and women's lyric poetry are contrasted, the combination of epic action with aesthetic, lyric pictures and sentiments has become the characteristic feature of lyro-epic poetry, though epic continues to be the standard of measure and comparison.

The conclusion of the article challenges some of the instances of stereotypy as practiced by folklorists themselves, and suggests some ways out of the trap.

REFLECTIONS OF ETHNIC HISTORY IN THE ESTONIAN FOLK TALE REPERTOIRE
Balto-Finnic and Baltic Relations

Kristi Salve

At a superficial glance and in very general terms, the Estonian folk tale repertoire may be characterised as European – and the same applies to Finnish, Latvian and Lithuanian folk tale repertoires. It has long been observed that the narrative repertoire of all these peoples includes narrative types, redactions and motifs characteristic of both eastern and western Europe (to be more precise, to East-Slavonic peoples, especially Russians, on the one hand, and to Germans, Swedish and other Scandinavians, on the other hand). In addition, in the past few decades, Estonian scholars have taken interest in a specific narrative layer found only, or almost only, in the repertoire of Balto-Finnic and Baltic peoples (Kippar 1975; Masing 1983; Salve 1985; 1987).

Folk tales known only in the Estonian and Latvian tradition form an independent group in this part of folk tale repertoire. These tales have either crossed the language borders from one side or the other, or are a Balto-Finnic substrate. The possibility of their being a substrate is particularly likely if we consider that the narrative is also known among the eastern Finno-Ugrians and other Siberian, or in some cases also Native American peoples. Examples include the main plot of the tale type AT 403C – a non-human taking the place of the bride and its eventual destruction – and the etiological conclusion of the tale. The advanced age of folk tales of the Balto-Finnic layer is evidenced by their occurrence as complete redactions, the spread of which coincides with current or former ethnic borders.

This article takes a closer look at the distribution of tale types AT 451A and AT 452 C* in redactions. In the former tale type it is possible to distinguish between Balto-Finnic and Baltic redactions, and the Balto-Finnic redaction can be further divided into the northern and the Estonian subredaction. The Baltic redaction is illustratively represented by Lithuanian tale variants, which can be grouped accordingly with southern Latvian variants. The variants recorded from Latgale, on the other hand, reveal interesting similarities with Balto-Finnic, especially Estonian, tale variants.

Some tales discussed in the article (AT 530B; AT 452C*) are known only, or almost only, among South-Estonians and Lithuanians. Such, for example, are the

tales which bear remarkable similarity but are not represented in international tale type registers – *Söepuder* (Coal Porridge) of the Setu (Southeast Estonia) and the Lithuanian *Maiden for Aguone*. Another interesting problem discussed in the article is the area of distribution of the folk tales in Estonia. A considerable portion of the tales deriving from the Balto-Finnic layer as well as other most archaic tales are known mainly in South (Southeast) Estonia. The reason for this may be the survival of the archaic repertoire in the periphery; alternatively, it is possible that the cultural idiosyncrasies of South-Estonian tribes differed from those of North-Estonians from the very beginning.

The characteristic features of Balto-Finnic tales are the presence of archaic religious concepts (*Körperseele,* soul bird) and mythological characters. The tales are not set in royal castles but in an archaic agrarian environment, with common people acting as central characters. Typical of these tales is the use of song interludes, though syncretism may also be considered characteristic of archaic creative work. The folk tales explored in this article may be considered as evidence of ancient cultural relations between the Balto-Finnic and Baltic peoples.

PROJECTS

COLLECTION AND STUDYING OF MATERIAL ON ESTONIAN DIASPORA AT THE ESTONIAN FOLKLORE ARCHIVES

Anu Korb

Research on migration and minority groups have been the focus of international scholars for the past few decades, whereas the scholars have taken more interest in migration processes, identity and language relations. With a surge of interest in roots and history in the 1980s–1990s, the study of Estonian Diasporas became rose increasingly to the agenda.

Folklorists at the Estonian Folklore Archives (EFA) started collection and research of the oral heritage of Estonian Diasporas among that group of emigrants which is both most numerous and shares the longest tradition – Estonians in Russia. Over the years 1991–2004 I led an expedition group of 2–4 members of the EFA to explore the Estonian settlements of Siberia and interior Russia.

The expeditions were financed by cultural and scientific foundations, and focused on collecting Estonian-language oral narrative history and mapping the Estonian communities, of which those in Siberia proved most vital.

For over ten years, rich lore, with a special emphasis on audio and video recordings, has been collected and archived from the Estonian settlements in Russia. Over the years, a project that started out as a modest salvage expedition expanded into a broad multifaceted research project. In recent years, the focus has been mostly on collecting oral lore, village narratives and biographies of the Estonians who have returned to the homeland.

The fieldwork and research projects conducted on migration and Diaspora have developed into an independent area of study, resulting in degree theses, academic studies, and publications targeted at various audiences. Research work, publication and popularisation have enabled spreading awareness of the history and culture of the Estonians of the Diaspora and problems with their adaptation in homeland Estonia. Publications (e.g. the series *Eesti asundused*, the CD-Rom *Siberi eestlaste laulud. Songs of Siberian Estonians. Песни сибирских эстонцев*) have been circulated among the communities and societies in settlements of Estonians in Russia. Open and informative interaction with the community is promoted also by the web site coordinated by Astrid Tuisk.

Additional collection of material from both the Estonians who have returned to Estonia as well as the Estonian communities that remain in Russia is forthcoming within the next few years. A series of publications introducing the Estonians of the Diaspora, e.g. village tales and personal narratives will be collected later. A comparative study of Estonian Diasporas in the east and in the west would also yield interesting results.

MIGRATION AND DIASPORA LORE IN WESTERN COUNTRIES

Mare Kõiva

Throughout the 20th century, the Estonian Diaspora in the West has acted as an upholder of national identity and supporter of homeland Estonia. During the Soviet occupation, the dispersed communities promoted nationalism through the mediation of Estonian Houses and societies in western countries, emphasising Estonia's independent existence. In many cases, small alternative Estonias were established in the western world by building on earlier local

emigrant communities, some of which were founded as early as the 19th century. In cooperation with these centres, a rich social, cultural and sports life was activated and summer universities, academic societies, and publishing systems organised.

57 hours of material has been recorded from Estonians in Sweden, 4 hours from Estonians in Seattle, and 31 hours of material from Estonians in Australia. In addition to audiovisual recordings, hundreds of photographs were taken and slightly less textual material has been written down. Also, folklorists conducting fieldwork in Australia returned with biographies and other written material recorded before and during fieldwork. This material is stored in the Estonian Cultural History Archives, whereas tangible objects were handed over to the Estonian National Museum.

Next to oral narrative history and migration stories, the aim of the interviews was to record the adaptation of the emigrants to a new language and cultural environment and an unaccustomed climate. Since the social life in all communities was focused on the Estonian Houses, folklorists were interested in how and by which means the community and private spaces were constructed and how innovations were introduced in the customs and ethnic stereotypes of Estonians in their new homeland. Which ethnic markers and symbols (in addition to national costumes, folk dance groups and choirs) are being preserved abroad? How are the events in homeland and Diaspora linked; or are both rather subject to more general processes? Which creative or upholding mechanisms function in oral narrative lore? Does Estonian-language lore circulate in the new homeland, and if so which kind? During fieldwork, calendar traditions and celebrating national holidays were also observed. Another research theme was reflections of Estonia and Estonians in homeland in the narratives of Estonian emigrants.

So far, results of this research have yielded articles and overviews, a video, and exhibitions organised on the basis of recorded interviews; manuscripts of a few publications will be completed shortly.

MEETING POINT RIGA. THE ESTABLISHMENT OF THE BALTIC AUDIOVISUAL ARCHIVAL COUNCIL

Piret Noorhani

The Baltic Audiovisual Archival Council (BAAC) is an independent non-profit organization founded in 2005 in Riga as a voluntary association of juridical

and private individuals. Its goal is to promote cooperation between public and private archives, broadcasting and TV archives, libraries and museums. Audiovisual materials about the Baltic States and the worldwide Baltic Community are of particular interest. The Council is committed to reviewing and ensuring maintenance of and access to these historically valuable treasures.

This article gives an overview of the BAAC activities to date, focusing on the International Seminars of Audiovisual Archives held in Riga 2004 and 2005. The year 2006 will be the third consecutive year of the seminars. Following up on the great success of the last two years, Latvian Television (LTV) will once again host this prestigious event in 2006. The organisers invite participants from Estonia, Latvia, Lithuania, Canada, Sweden, Norway, Finland, Denmark, Germany and other partner countries, among these a wide range of individuals and organisations. The seminar creates a forum for the relationship of the Baltic audiovisual archives vis-à-vis the global cultural heritage. It also develops cooperative archival networks domestically, regionally and internationally. The themes for 2006 will be the re-application of the audiovisual archives for cultural and educational purposes; preservation, transfer, and management; media production and archiving, with special emphasis placed on the issue of the freedom of speech.

THE DIGITAL ARCHIVES OF *THE CENTURY OF KREUTZWALD*

Marin Laak

Digital culture is based on the selection of earlier forms of culture rather than creating new ones. Advances in computer technology rely on reproducing the already known cultural forms in a new environment by modifying the tradition that has been preserved in culture for centuries and millennia. The possibility of constructing new media and digital environments offers intriguing opportunities for the study and representation of the past, including literary history: it enables visualizing literary history by means of interdisciplinary contexts and cultural- historical sources.

The outcome of the project *SERVITI* is an online version of the poster exhibition *The Century of F. R. Kreutzwald. Kalevipoeg* in the form of a digital archive. The life and creation of Friedrich Reinhold Kreutzwald, author of the

Estonian national epic *Kalevipoeg*, may be viewed in the context of the 19th century Estonia and Livonia but also, more broadly, as a part of the European cultural scene. The bibliography of more recent commented studies has made this possible on the meta-level. Rare manuscript archive materials, collections of old books, and image and photo collections can be perused by means of an interactive user-friendly browser. Translating the materials into English in the course of the project would permit the introduction of earlier periods of Estonian literary culture to readers and researchers abroad.

RADAR – AN INTERACTIVE CULTURAL HISTORICAL MAP

Tõnno Jonuks, Priit Lätti

The landscape we live in changes and shapes all of us. This landscape has been „domesticated" – it is laden with cultural tradition, which includes older place-lore and a present living and developing tradition. With the goal of re-producing and studying these two aspects in tandem, the cultural historical project Radar was initiated in the Department of Folkloristics of Estonian Literary Museum in 2003.

The project combines two parts. The first consists of a database of place-lore from the Estonian Folklore Archives. Folkloristic texts organized according to the topography of historical parishes are added to the database. After insertion into the database the physical places connected with folklore are looked up on the contemporary landscape; they are photographed and their location is determined with GPS coordinates, after which they are recorded on a digital map. In the case of the most remarkable natural or historical objects, introductory information is added concerning their historical background and measures for their protection as part of the natural heritage.

The other part of the project involves the web-page (www.folklore.ee/radar), which presents historical tradition collected by students in the 1930s. All the data, ranging from prehistoric findings to observations of contemporary remarkable people living in villages, is systematically arranged by parishes. Both parts of the project are being carried out in tandem, and will be completed together so as to form a comprehensive whole.

The project was initially directed towards schools to provide additional teaching material for the classes of history and Estonian language. However, during the first months of the project, it became clear that went beyond the framework of re-presenting folklore, and could support rather more serious studies of the material. The project has been supported by the state programme „Estonian language and national memory", Estonian Literary Museum**,** Non-Estonians' Integration Foundation (Phare), Cultural Endowment of Estonia, Gambling Tax Committee, Estonian National Culture Foundation etc.

FROM DIGITISATION OF LEGENDS TO DATABASES

Liisa Vesik

Compiling the extensive legend corpus which forms the source of the academic publications of the *Monumenta* series and related studies involves research on the following topics: treasures, forest, water and domestic spirits (*Tõnn*), mythological diseases (skin diseases related to *maa-alused*, mythological underground creatures, malaria, lumbago, plague), werewolf, and lore associated with stellar sky, trees and lakes. The digitised corpus also includes giant lore – legends that have been excluded from academic publications for different reasons, or that have been collected after the publications. Next to legends, at least half of the topics listed have inspired the collection and consequently the digitisation of belief reports, semi-narratives, archaeological and historical accounts, folk etymologies, magical and practical consumer texts, etc. The digitisation of legend texts began in 1993 and resulted in databases in 2005. The database of the legend *Rehepapp* includes the revised, converted, and orthographically edited .txt files.

In addition to working out digitisation strategies and standards, the standards of metadata have been established, and the corresponding material published in print will be digitised. Alongside theoretical and applied research articles, the study of contemporary legends has been effectively carried out. Since 1995, articles have been published in Estonian and English in the series *Tänapäeva folkloorist,* and also in periodicals. Department seminars will be continued over the course of this project (brief introductions available at http://www.folklore.ee/seminar). The database and the digitised corpus enable in-depth research into legends.

DIALOGUE

MEMORY AND THE SPIDERWEBS OF NARRATIVE

Rutt Hinrikus, Tiina Kirss

This article consists of an interview with Rutt Hinrikus, literary scholar and researcher at the Estonian Literary Museum, and since the early 1990s a key energizer and initiator of collection of life histories in Estonia. The purpose of the interview was to reflect on Rutt's practice as collector, researcher, and archivist of life histories, and to speak to some of the substantive issues in the field, both in theory and practice. Rutt's conversation partner in the interview is Tiina Kirss, with whom she has collaborated on various life history projects since 1997, and who has conducted life history research in the Estonian Studies Program at the University of Toronto, and organized life history writing groups in the Toronto Estonian diasporic community and more recently in Tartu.

Beginning with the contours of Estonian life history collections, Rutt observes that there about 2000 texts of various lengths in the Estonian Cultural History Archive alone, mostly elicited through writing competitions. She discusses the preparation and selection of the texts in the three volume anthology *Estonian Life Stories* (*Eesti rahva elulood*, 2000), which she edited, and writers' attitudes toward contributing their own narratives to a "memory bank" as historical witnesses. The roots of Estonian-language life writing traditions go back to the lengthy memoirs of peasants and independent farmers Märt Mitt and Gustav Malts from the last two decades of the 19th century. In response to Ado Grenzstein's call in his newspaper Olevik in 1881 for Estonian people to write to him what was on their hearts, people submitted stories about their everyday lives, instead of the abuses they had suffered at the hands of the barons. The material in Grenzstein's collection is a rich source for local history.

Questions treated in the interview include generic earmarks of life histories, crossover points of literary and life writing; the reliability of life histories as a source for historians and ethnographers; problems of "subjectivity" and "lying,"; and the influence of a growing canon of literary writings on a topic such as Siberian deportation on the life history writing process. Turning to initiatives and strategies of life-history collection in Estonia today, Rutt sees a far thicker corpus of writing about the 1920s and 1930s than about the 1960s, for understandable political reasons. Contestatory social memories also play

a role in creating dissonance in life histories: if previously Estonian men who fought in the German army in WWII were silent about their experiences, nowadays the veterans of the Soviet Army tend to be marginalized. Comparing men's and women's life stories, Rutt has continually been astonished by the detail and systematicity of men's accounts: while one would expect women to talk of "trivial" everyday things, the will to documentary detail about situations, landscapes, buildings, and objects may be even more evident in men's life writing. Nevertheless, the most recent life histories anthology Rutt Hinrikus has edited, *Girls Who Grew Up in the War* (*Sõja ajal kasvanud tüdrukud*, 2006) is exceptionally rich in details of daily life during the German occupation of Estonia 1941–1944.

As concerns controversial terms such as "collective memory," Rutt's experience in Estonia has shown that "memory places" (Pierre Nora's term "lieux de mémoire" are of crucial importance for providing rituals and giving space for the transmission of life narratives. The annual "Life Histories Day" that marks the end of each year's writing competition, and features the presentation of awards and readings from stories is also an important ritual for valorizing and strengthening respect for memory and the past. The transmission of social memory is easier when things move more slowly in society. Two generations' remove already represents a danger for events no longer to be passed on in the family or social network. In her own present and future work, Rutt prefers broad collection initiatives, in which the writer has plenty of freedom to meet the challenge of structuring his or her life narrative to very specific targeted ones. As potential future research questions, Rutt foresees a detailed, ethically sensitive comparison of life histories written by Estonians who were deported to Siberia in 1941 and 1949, and Estonians who fled west in 1944 and formed diasporic communities, and closer study of diaries and documentary materials that are often submitted to the archive together with life histories.

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Koostaja ja toimetaja Mare Kõiva