

NEWS IN BRIEF

HALDJAS 10, WINTER CONFERENCE OF THE FOLKLORISTICS (*pics*)

The winter conference of folklorists, dedicated to the 10th anniversary of *Haldjas*, the first and so far only Estonian server of folklore <http://www.folklore.ee>, was held on December 15–16, 2005 at Marguse recreation centre in Nüpli, near Otepää. The seminar was organised by the Department of Folkloristics of the Estonian Literary Museum and Piret Voolaid, researcher of the said unit.

When the conference participants started out towards Otepää, the winter capital of Estonia, the weather in Tartu was rather gloomy and crepuscular. The closer to the destination, the more snow appeared on landscape flashing past the bus windows. Heavy snowflakes were constantly falling.

In two days, folklorists and their friends discussed topics related to the intellectual virtual man-made landscapes where various ideas, persons and communities meet, move, cross and clash. Sixteen presentations discussing the digital and virtual world in relation with folklore, one poster presentation, the presentation of CD databases and an overview of activities and achievements in 2005 of the Department of Folkloristics were given.

The noon session of day first of the conference was opened via web camera by **Janika Kronberg**, head of the Estonian Literary Museum, in Tartu. Greetings by **Mare Kõiva**, head of the Department of Folkloristics, followed. The conference continued with presentations.

The first speaker was **Andres Kuperjanov**, editor at the Department of Folkloristics of the Estonian Literary Museum, who provided a retrospective overview of the formation, development and financing of *Haldjas*, the folklore server, in 1995. In 1996, the first issues of electronic journals *Folklore* and *Mäetagused* were published. Andres Kuperjanov compared the page hits of the server in five days over two months in 1999 and in December 2005. Illustrating diagrams showed that even the number of daily queries has grown 14 times over the period. The electronic journals of folklore are considered a source of authority in the world and are on top of several Internet search engine lists.

Mare Kõiva, head of the Department of Folkloristics observed in her presentation entitled *Heterogeneous Processes. The Internet and Schol-*

arly Interests online communities and levels of communication on the example of two portals (<http://www.rate.ee> and <http://www.newpets.com>). In online communication, a user may belong to different groups or communities, which enables the transmitting of lore and information between different groups.

The presentation *Postings in Delfi Portal – Toilet Wall or Treasure* by **Arvo Krikmann**, senior researcher at the Department of Folkloristics of the Estonian Literary Museum, discussed the intriguing topics posted on the popular Estonian polyfunctional portal *Delfi* (www.delfi.ee) and the juicy readers' comments to the topics. Freedom of speech, which is attempted or advised to be curtailed, has proven to be both virtue and vice. This is indicated by the fight against flame or web rage. The varied background of people who post comments on the *Delfi* portal determines the uneven level of internet postings, which is why the published material is, figuratively speaking, sometimes as found from a treasure chest or copied from a toilet wall.

Heli Kautonen, representative of the Finnish Literature Society, discussed in her presentation *Thematic Compendiums and Virtual Research Rooms: Outlining on-line service concepts for the digital collections of the Finnish Literature Society* several issues connected with digital collections. Digitisation means both investments in new technology as well as development of new ways of thinking. The speaker presented two concepts of online services created for use at various departments (folklore archives, literature archives and library) of the Finnish Literature Society. Thematic compendiums, the first of the two service concepts, emphasises the professional role of the archives and the library as a mediator of knowledge and the second service concept – virtual research rooms – focuses on the role of communities in constructing knowledge.

Kalev Jaago from the Estonian Historical Archives was the first speaker at the afternoon session. His presentation *The Possibilities of SAAGA in Specifying Family History* was based on the digital database available at <http://www.eha.ee/saaga/>, which contains the traditional archive sources of the family history of the Estonians (presently the personal and statistical records of the Estonian Lutheran and Apostolic Orthodox congregations). As the example text Jaago had chosen a narrative of a bastard son of the Martna manor lord, recorded in the 1960s, which the author analysed on the basis of church records of the local Lutheran congregation.

Ell Vahtramäe, assistant of the Department of Folkloristics at the Estonian Literary Museum, discussed user names in the Internet environment. In her presentation *Fieldwork in the Internet. User Names* she

pointed out the various functions of Internet user names, related to either security of personal data or accounts (aliases), e-mail addresses (user names), or moving in forums, chatrooms and other spheres of communication. The speaker sought to find out about the use of user names among the Estonians on the basis of information obtained from forums and chatrooms.

Liina Paales, doctoral student in folklore studies at the University of Tartu and sign language interpreter, introduced in her presentation *Sign Language Users in Virtual Environment* the technological means which facilitate the communication of people with hearing impairment (e.g. the SMS option on mobile phones, e-mailing or web camera). Internet has also made available the narrative and other lore of the deaf, which is demonstrated as video clips in sign language, cartoons, text samples translated from sign language to verbal language or animations.

The presentation on the formation and development of lore material in the Estonian family portal *Perekool* by **Reeli Reinaus**, master's student of folklore studies at the University of Tartu, is based on the study on the internet forum at <http://www.perekool.ee>. It appeared that the lore material in the thematic sections of the forum (*Expecting a child. Labour. Infant. Child development*), as well as attitudes towards it, take widely versatile forms.

The poster presentation by **Maili Pilt**, an MA student of folklore at the University of Tartu, focused on collecting birthday lore in the thematic sections of the family forum *Perekool* and the influence of collection methods on the result and the opportunities for study. Her search for birthday lore entailed the use of different collection methods. The methods yielded different results and material of varied value.

Day first of the conference concluded with the presentation of digital databases published on CD-ROM. **Liisa Vesik**, research assistant at the Department of Folkloristics at the Estonian Literary Museum, introduced *Berta*, the interactive database of Estonian folk calendar holidays, and **Priit Lätti**, research assistant of the same department introduced *Radar*, the digital culture-historical map of Estonia, which will serve as a basis for information in various fields). **Mare Kõiva**, head of the Department of Folkloristics introduced her colleagues and the conference guests the work and achievements of folklore scholars of the Estonian Literary Museum in the past year. After the active day, the conference participants continued their conversation in groups, enjoyed the picturesque winter scenery or took a bath in a wooden hot tub.

Marju Torp-Kõivupuu, lecturer at the Tallinn University was the first speaker at the morning session of the second day of the conference. The speaker discussed in her presentation on electronic databases and the Internet in the service of teaching the humanities or from @ to weblogs the importance of the Internet in the working process of the Chair of Estonian Language at the Tallinn University. She pointed out two most important trends – namely, material on the web as a source of research and the databases of folklore server *Haldjas*. Folklore databases have proven to be an alternative option for many undergraduate students who have not had the opportunity to visit the archives of the Estonian Literary Museum.

Karin Ruul, project manager of the Estonian e-University, shed light in her presentation *E-Learning – the New Alternative* on seven models of e-learning courses (discussion, portfolio, groupwork, learning material, testing, management and community building models). She further examined each model by analysing their pros and cons and the technological solutions. Considering the significance of the Internet and computer networks as sources of information, she encouraged university lecturers to make use of e-learning in their work.

Tiiu Jaago, lecturer of folklore studies at the University of Tartu, introduced in her presentation *Web Courses in Folklore: from Curiosity to Experience* her personal experience in applying e-learning in carrying out lecture courses in folklore. The courses are held in WebCT environment, which enables to shape and display the learning environment. The application of e-learning has been conditioned by development in folklore studies (electronic journals and databases), the peculiarities of folklore (e-environment enables to present sound and video samples and images) as well as the changed university life (developments in teaching and learning process, renewal of curricula, changes in the life of students).

Berk Vaher, chairman of the Tartu Department of the Estonian Writers' Union, discussed in his presentation *Literary ID: Tales from the Lists* the inner life of mailing lists of literary background. His presentation, on the one hand, has to do with interpersonal everyday communication, while on the other hand it is the literary discussion of a mailing community. Occasionally, some discussions have leaked outside the mailing list and caused conflicts about the limits of good form in the lists and discussions held there.

The afternoon session continued with a presentation by **Aado Lintrop**, senior researcher of the Estonian Folklore Archives. In his presentation *Old Tradition, Young Performers* he analysed the narrative and song

texts of research on the Khanty by W. Steinitz. Although it appears to be a general belief that authentic lore is transmitted by elderly people, several undoubtedly authentic texts were recorded by Steinitz from students of the St. Petersburg Institute of Northern Peoples. The speaker sought answers to the question of how knowledgeable the students transmitting the lore material really were and which was the position of the texts recorded by them in Ob-Ugric folklore. The presentation compared the traditional Khanty bear feast songs and their religio-mythological background, and the author song *Lenin* created by D. Tebitev. It appeared that the song material coincided both on the poetic as well as on the mythological plane.

Tõnno Jonuks, researcher at the Department of Folkloristics of the Estonian Literary Museum and PhD student at the Chair of Archaeology at the University of Tartu, introduced in his presentation *Experimental Archaeological Project "Prehistoric Estonian Burial Types"* three burial experiments carried out in 2005, and the background information. The research team carried out a terrestrial interment, an interment in stone burial and cremation of dead domestic animals. Objects of various materials were interred with the corpses, and the results of the burial processes, i.e. deformities resulting from different burial types were chronologically recorded.

Veiko Taluste, MA student of folklore studies at the University of Tartu, who has authored several documentaries, introduced in his presentation entitled *The Recording of Anthropological Material by Electronic Means. Computer Editing* the preparation process for shooting a documentary. The presentation discussed preparation for fieldwork, technical, essential and ethnical issues, editing, options of computer post-editing of the shot material, the combining of the authentic process and the author's personal views, the emotional colouring from the interrelation of the image and sound. The presented video samples included fragments of documentaries about the Kihnu singer V. Köster (*Songs from beyond the Sea*), the Khanty (*Next to Home, Khanty on the Pim River: The New Generation?*), and Estonians settled in Turkey.

Aimar Ventsel, researcher at the Department of Folkloristics of the Estonian Literary Museum, spoke in his presentation *The Virtual Beauty Pageant in Yakutia. From the Internet to a Local Celebrity* about a unique virtual event in Yakutia – organising a virtual beauty pageant, where computer users vote for a young woman they find the most attractive on the basis of photographs posted on the website. The results of the contest are announced in real world, as the awarding the titles is a cultural event of national significance. The online event *Miss Virtual Yakutia* provides a good opportunity for sponsor advertising and a demonstra-

tion of loyalty to the government authorities. This example therefore indicates that the Internet may serve as a means of communication and a source of prestige, but also as an environment of public importance where the aims and purposes of different interest groups cross.

The two conference days proved highly informative and the conference participants were given the idea of the versatile uses of research subjects and options of the now so commonplace virtual environment and computer technology for folklorists. The focus of interest may be the person in virtual space, the virtual communication environment, online or computer environment as the source of fieldwork and the space of presenting the already accumulated knowledge (e.g. databases). Each participant of this conference, no doubt, can point out even more radically different aspects and angles of the theme.

Liina Paales

ANNUAL CONFERENCE ON THE EVENTS OF 1905 IN ESTONIA

On December 20–21, 2005 the 49th academic conference dedicated to the memory of F. R. Kreutzwald was held in the Estonian Literary Museum. The central theme of this conference was the events taking place in 1905.

Historian Tiit Rosenberg told about the social, political and national aspects of the situation in Estonia in 1905. The first political parties were established in Estonia around this year. The political goals of these parties – democracy, national self-identification and citizen's rights – were similar, while the extent of demands, the form of measures used in the struggle and the degree of extremism differed considerably. The revolutionary events in the Baltic area were characterised by expressions of national identity and political separatism, armed conflicts, establishment of revolutionary authorities and the influence of Socialist parties. The historiography of the period began imminently after the revolution, but a generalising, comprehensive and broader regional historical treatment of the period is still missing.

Estonian author Jaan Kaplinski spoke about 1905 as a critical year in his family history. At the beginning of the 20th century, Kaplinski's grandfather had lived in Valga, South Estonia, which was the meeting place for people of different ethnic origin and widely differing views. His grandfathers' family socialised with several well-known late 19th-century and

early 20th-century Estonian intellectuals. Kaplinski also emphasised the multiculturalism in the town of Valga around this year.

Peeter Olesk spoke about Estonian writers August Kitzberg and Oskar Luts. In the Oskar Luts House Museum visitors can still see the bust of August Kitzberg, in which the popular Estonian writer used to hide his booze bottle. August Kitzberg, who had worked as parish clerk was very particular in his descriptions, and the same is true of Oskar Luts. Olesk interpreted Kitzberg's sculpture on Oskar Luts' mantelpiece as a student's bow to his mentor.

August Kitzberg's topic was continued by Linnar Priimägi with his presentation entitled *Märt of Mogri – the Hero of Our Times*. Priimägi emphasised the consequence of Kitzberg's plays *Libahunt* (Werewolf) and *Kauka jumal* (God of Purse) for modern readers.

Culture historian Vello Paatsi spoke about his investigation in the archives in Riga. He introduced the conference participants his discovery – August Kitzberg's first literary work *Áraneetud ja äratõugatud ehk Mis sõda ühes toob* (The Cursed and the Rejected or What War May Bring). The work is inspired by the Polish Insurrection in 1863–1864, which was banned by censorship owing to the discussed theme and remained unpublished. In Latvian archives Paatsi also discovered several manuscript works of young C. R. Jakobson, the leading figure of the 19th-century Estonian Nationalist movement; these works had also remained unpublished owing to the intervention of censors.

The first day of the conference was concluded by Marin Laak. Her presentation could be characterised with key words 'interactivity', 'hyperactivity', 'digitality', 'obscurity', and 'virtuality'. The speaker introduced the new joint project of the Cultural History Archives and the Archival Library of the Estonian Literary Museum, which was inspired by the exhibition dedicated to the anniversary of F. R. Kreutzwald in 2003. The project *SERVITI* (Edgewise) enables to develop new models for presenting traditional knowledge, which would bridge the gap between the older and younger generation of scholars of literature. The dynamic chronological scale of *SERVITI* (acronym from the Estonian title *Suure eesti rahvuseepose virtuaal-intertekstuaalne illustratsioon*, or the Virtual-Intertextual Illustration of the Estonian National Epic) reflects the life and creative work of F. R. Kreutzwald, the compiler of the Estonian national epic, and the concurrent events in Estonia and the world. In the future, the project will be translated into foreign languages so that it would become the mediator of Estonian history and culture abroad.

Helen Hanni

The second day of the conference opened with medievalist Linda Kaljundi's presentation *Manifestations of Spiritual Force or Mental Delusion: Mutiny in the Historical Consciousness of Estonia and its Medieval Root Texts*. Pointing to the formation of the national memory of history in the interaction of different types of texts, rituals, memory locale of ethnic landscapes, etc, the speaker interpreted mutiny as a regulatory element and core motif, which has largely formed the pillar of the tragic historical memory of Estonia. The archetype of the mutiny canon is the ancient Estonian struggle for independence, then follow the rebellions of Oeselians (inhabitants of the Saaremaa island) in the second half of the 13th century, especially the St. George's Night's Uprising, topped by the development of the mutiny into an armed conflict, i.e. the War of Independence, and so on. The same sequence is reflected also in the derived term 'the Singing Revolution' in the 1990s. That the canon largely depends on the needs of modern society is indicated, among other things, by the fact that in the newly independent Republic of Estonia the events of 1905 have often been excluded, or at least have been marginal owing to their connotations of Socialism. Relying mainly on the Chronicles of Henry of Livonia and the older and younger Rhyme Chronicles of the Livonian Order, Kaljundi claimed that even though the historical memory of Estonia makes a sharp distinction between familiar and foreign history, the ethnic self-representation and identity is largely based on the poetics and rhetoric of these 'foreign' root texts. The idea of the ancient struggle for freedom has largely grown from the way the National Romantic authors read and interpreted the texts of medieval chronicles. The sharp conflict between foreign and familiar, Christians and non-Christians (which, in turn, is based on the journey of the Israelite people through the desert and battles with pagan tribes, but also the repeating and continuing the missions and martyrdoms of Christ, the apostles and saints among pagans) stems from the rhetoric of crusades, while the accusing of the King of Denmark in avarice originates in Order rhetoric. The prototype of a violent and cruel enemy – a crusader, a friar, a church minister, or an estate lord – became the central element of narratives of the struggle for independence. There emerges a unique parallel text using analogous metaphors than the medieval chronicle narratives about violent conflicts with pagan barbarians. While speaking about both the crusades as well as the St. George's Night events, the collective historical memory has accepted the frequent claims of chroniclers that the Estonians slaughtered (or tried to slaughter) "all Christians" or "all Germans" and in the Estonian historical consciousness and research it has been interpreted as a decisive step to clear the land of foreign power. Although this approach, no doubt, had a positive impact on the construction of the history of Estonia, now would be the time to search for various ways of interpretation which would point to the versatility of the development of our identity.

In his presentation *The Proud Battleship Petropavlovsk, Herald of Revolution* Aado Lintrop compared the facts of the war in Japan with news articles and certain verses in rhymed folk songs on this topic, which generally reflect the course of events in quite a correct chronological order. Having first analysed the reasons why the songs open with the sinking of Petropavlovsk (occurred on April 14) and not the events at the actual onset of the war (in February), Lintrop agreed that creating songs about the Japanese war on the example of the familiar village song (with specific names and events mentioned in the texts) was possible owing to the wartime press news, and that, in principle, the songs may have been created not only in Estonia but also on battlefield, as packages, including newspapers among other things were also delivered to the front. Discussing the differences between the war songs and the so-called revolutionary songs, the speaker concluded that the latter have probably emerged quite imminently after the gory events of 1905 (suggested, among other things, by the patchiness and emotionality of the texts) and that it is likely that they are based on an earlier version of the war song (created before December 1905). Later, of course, the revolutionary song may have, in turn, influenced the war song. Numerous transcription errors in several records are suggestive of the transmission of texts in partly written form.

In her presentation *Shot as a Revolutionary: Victim of the 1905 Events as a Narrative Character* Tiiu Jaago compared the different descriptions and sources (church records, historical tradition, literature, oral family history and interviews) of narratives about the fate of two Estonians – Mihkel Keremann from Jõhvi and Bernhard Laipmann from Vigala. The speaker demonstrated the divergences in angles and ideologies, especially concerning their execution by shooting: the heroic description in Laipmann's story, for example, is borrowed from Russian literature, and A. Kallas has claimed to have heard it from A. Laikmaa; the oral family history reveals the events following the shooting, the description of the dead body, etc. The degree of how far a narrator is willing to go in the narration, the filtering of events, depends on the tolerance of the community, whereas a traditional legendary form often mitigates the tragic contents.

Relying on the memoirs of Jaan Roos and others, Mare Kõiva spoke about the infliction of punishment in the yard of the Põltsamaa Castle, describing the growth of liberalism and the revolutionary events (the celebration of St. John's Eve in the village of Alavere, student commotions, peasants' victory in court over the local landlord, rebellion against the replacement of the local vicar, etc.), as well as factors provoking these (e.g. the change in outlook and attitudes in the press releases regarding the war in Japan). Kõiva illustrated the discussion with examples on the

prevailing motifs of revenge and neglecting of the more conspicuous political motifs (shooting horse-thieves and poachers, but also people who had criticised the estate lords).

In her presentation about Christmas 1905 in Estonia and Vigala, Marju Kõivupuu demonstrated the (de)construction of heroes at different times according to the spirit of the time. She discussed a narrative motif about an Estonian intellectual of peasant rank, who chose death over physical castigation, in a short story by A. Kallas, a play staged in the Tallinn Drama Theatre in the tumultuous 1990s, and a drama film *Christmas in Vigala* by Mark Soosaar (1980), in which A. Laipmann is portrayed either as an atheist or a suffering Christ, who sacrifices himself for the people of Vigala (owing to the objectionable allusions to Christian Christmas, the documentary ran in cinemas for three mere weeks). People's collective memory appears to feed on legendary truth rather than historical facts. It may be concluded on the basis of interviews conducted in western Estonia by Tiiu Kulli (who also defended her BA thesis under the supervision of Kõivupuu at Tallinn University) that in modern local and family lore the narrative reflects the drama plot rather than the actual events that took place in West Estonia in 1905.

Kadri Tamm

ON THE SEVEN DWARFS, VAST SIBERIA, AND THE MASTER TAILOR OF VASTSELIINA PARISH

Risto Järv. *Eesti imemuinasjuttude tekstid ja tekstuur. Arhiivikeskne vaatlus*. [The Texts and Texture of Estonian Fairy Tales. Archival Approach]. Tartu 2005.

On September 5, 2005 Risto Järv defended his PhD degree. His research is computer-based as has become customary in the 21st century. As his research topic, Risto Järv has chosen the fairy tales recorded and held in the Estonian Folklore Archives. The aim of the fairy tale project he has initiated and is supervising is to find, typologically categorise and digitise all Estonian fairy tales. In the introduction to his degree thesis, which primarily consists of seven previously published articles, he describes, among other things, the early phase and the development of the project, mentioning also various problems that he encountered during the process. Though all the manuscript collections should be registered and digitised by now, revision processes are still continued. Also, the main bulk of audio-recorded texts are still missing. Regardless of all, a corpus of more than five and half thousand texts is a great fortune that Risto Järv has been able to considerably exploit in his research.

The writing and publication dates of the first articles constituting the main part of the thesis remain a thing of the past. Temptation of False Jüri/George discusses the widely spread and studied fairy tale type AT 300, about which it is virtually impossible to say anything novel and reasonable. The subtitle of the article reveals that the author has taken specific interest in the antagonist who has assumed the position of the hero by lying and deceit. The separation of fairy tales, including folk tales with legendary motifs, from authentic legends but also related types and contaminations has been rather complicated and the author has inevitably relied on his intuition here.

The article on the gender of heroes, story-tellers and collectors in Estonian fairy tales is based on fairy tale repertoire digitised by the year 2000, constituting less than half of what is presently available in digital form. Nevertheless, the size of this corpus was also quite large. True, story-tellers very often remain anonymous, so that a considerable number of texts are useless for observing the gender aspect. Here I would like to disagree with the (marginal) assumption of the author, who argued that anonymous story-tellers may have been primarily women, whose names were not recorded owing to their lower status in society. Probably, this was not the case: if the collector was already in the habit of putting down the name of the story-teller, narrators of both genders were generally included. However, the predominance of male story-tellers in earlier records, recorded mainly by male collectors, may be based on the fact that the repertoire of men was considered more valuable. Järv admits being “surprised” of the similarity of these results to those arrived at by B. Holbek.

In the article entitled *Jaan Sandra's Personal Fairy Tales* Järv has taken a different approach. This article serves as an epilogue to the selection of tales recorded by Jaan Sandra, a controversial folklore collector. Järv remains rather modest in his opinions of him, especially considering the laudation eluding any critical thinking by Oskar Loorits. Still he has discovered several positive features in Jaan Sandra's recorded fairy tales – namely, emotional tone, richness of style, etc. Risto Järv partly appears to follow certain tendencies in folkloristics, such as the approach to the story-teller as an author proper, especially as the earlier collectors were often story-tellers as well.

The material collected and the collection experience acquired by the thesis defender constitute the subject of the fourth article. The author has observed the expected Russian influences, also the interrelation and misinterpretation of the oral and written tradition, but the most interesting part of the article is the analysis of narrative situation. The author shows the distribution of work and roles between story-tellers – in the case of

two narrators, one may serve as a reminder and thus a helper, but also as a rival. The article also introduces the strategies of collectors.

Authentic and Ornamented is dedicated to problems regarding authenticity in folklore and compares four variants of the tale *Diver and Princess*, which have been recorded in Estonia. The article concludes that this is a rewriting by C. R. Jakobson, more precisely, a prose version of a Schiller's ballad. Schiller, in turn, relied heavily on a Sicilian legend. Part two of the article discusses the Estonian variants of the fairy tale *Hansel and Gretchen*. The author concludes that this is a contamination, the first part of which has been influenced by the Grimm Brothers, whereas the second part is interrelated with mythological creatures well known in the Estonian tradition.

The article entitled *Can a Name Corrupt a Tale?* discusses whether the texts including actual Estonian toponyms of islands are legendlike, literary loans, or individual creation, and exercises the possibilities of digital text corpus.

Sehtjiviiten and the Seven Truths is an article on personal names. It is often rather complicated to distinguish a personal name from a generic name. *Sehtjiviiten* and *Seimevesteon* are loans of the German *Schneewittchen* (Snow White), as the original name proved too difficult to pronounce in Estonian, and this is also the sc. stable type name. The author again demonstrated his benevolent attitude when he discusses the atypical names in certain Setu tale variants. Again, regretfully, many correspondents working with S. Sommer plagiarised books and each other, presenting the same tales and songs but attributing these to another performer. As expected, the more popular names have been favoured for centuries in both Estonia and elsewhere in Europe. The occurrence of the personal name Kalev among the most popular names in Estonia was quite unexpected, and later in the article, the author provides an explanation, which is unfortunately only partly valid – Järv claims that “the majority” (but exactly how many?) of the names have been borrowed from variants of AT 650B. But does the name Kalev equal Kalevipoeg (Son of Kalev)? Also, it would be nice to know in which other tales the name has been used.

Hopefully, digital corpus will be the source for an anthology based on the in-depth understanding of the compiler rather than mere intuition. Also, the project will hopefully expand on legends and fairy tales in the form of short stories.

Kristi Salve