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The annual scientific conferences at Daugavpils University have been organized since 1958. The themes of research presented at the conferences cover all spheres of life. Due to the facts that the conference was of interdisciplinary character and that its participants were students and outstanding scientists from different countries, the subjects of scientific investigations were very varied – in the domains of exact sciences, the humanities, education, art and social sciences.

The results of scientific investigations presented during the conference are collected in the collection of scientific articles *Proceedings of the 58th International Scientific Conference of Daugavpils University*.

Proceedings of the 58th International Scientific Conference of Daugavpils University are published in three parts: part A. *Natural sciences*; part B. *Social Sciences*; part C. *Humanities*.

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VALODNIECĪBA, LITERATŪRZINĀTNE / LINGUISTICS, LITERARY STUDIES

ESSENTIALISM VS. CONSTRUCTIONISM DEBATE IN FEMINIST THEORIES

Jelena Antoneviča

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401
jelena.antonevica@du.lv

Abstract

Essentialism vs. Constructionism Debate in Feminist Theories

Key words: *Essentialism, constructionism, feminist theories, psychoanalysis, poststructuralist*

The debate between essentialist and constructionist approaches in feminist theories is a long-term versatile philosophical argument. The tension produced by this debate is responsible for some of feminist theory's greatest insights.

The debate between essentialists and constructionists is presented through the prism of the analysis of the works by the representatives of different schools of thought: an anti-essentialist Simone de Beauvoir, a founder of poststructuralist psychoanalysis Jacques Lacan and an essentialist psychoanalytic philosopher Luce Irigaray. The present analysis has a scientific value from the standpoint of designating the methodological ground and determining the course of the future analysis of different approaches to feminist theories.

Essentialists focus on the biological nature of essence and emphasize the importance of the body, which occupies a presocial and pure space. Constructionists, in turn, reject the idea of the body being biologically fixed.

A French philosopher Simone de Beauvoir established the constructionist tradition in feminist theory and gave shape to a constructionist interpretation of gender in her famous *The Second Sex (Le Deuxième Sexe)* in 1949. An anti-essentialist thought is also supported and expressed by a French psychoanalyst Jacques Lacan. His teachings were important for feminist theory, as they concern a unique and revolutionary perspective on the theories of human sexuality and the development of human subjectivity. A representative of *écriture féminine* and a post-Lacanian psychoanalyst, Luce Irigaray, returns to essentialist theories based on the body and emphasizes the dependence of both men and women on the maternal body. She insists that identity is male, the cultural values are reserved by right to males and are therefore masculine.

Kopsavilkums

Esenciālisms un konstrukcionisms feministu teorijās

Atslēgvārdi: *Esenciālisms, konstrukcionisms, feministu teorijas, psihoanalīze, poststrukturāls*

Debates starp esenciālistu un konstrukcionistu pieejām feministu teorijās ir ilgs un daudzpusējs filozofisks diskusija. Šo debašu radītais saspīlējums veicina vairāku feministu teoriju ievērojamu ieskatu izplatīšanu. Debates starp esenciālistiem un konstrukcionistiem ir pārstāvētas caur dažādu teoriju pārstāvju darbu analīzes prizmu. Pie šiem teorētiskiem pieder anti esenciāliste Simona de Bovuāra, poststrukturālās psihoanalīzes pamatlicējs Žaks Lakāns un esenciāliste, psihoanalītiskās pieejas pārstāve un filozofe Lisa Irigaraja. Pašreizējai analīzei ir zinātniskā vērtība no metodoloģiska lauka apzīmēšanas un dažādu pieeju feministu teorijās tālākās analīzes virziena noteikšanas skatpunkta.

Esenciālisti pievēršas cilvēka būtības bioloģiskajai dabai un uzsver pirmssociālās un brīvās telpas aizņemšana ķermeņa nozīmi. Savukārt konstrukcionisti noraida ideju par ķermeņa stingri noteikto bioloģisko būtību.

Franču filozofe Simona de Bovuāra ievieša konstrukcionisma tradīciju feminisma teorijā un piedāvāja šai pieejai atbilstošu dzimumu interpretāciju savā ievērojamajā darbā *Otrās dzimums (Le Deuxième Sexe)* 1949. gadā. Franču psihoanalītiķis Žaks Lakāns arī atbalsta un izpauž anti-esenciālisma idejas. Viņa idejas ir svarīgas feminisma teoriju veidošanās un attīstībā, jo tās ietver unikālu un revolucionāru uzskatu par cilvēka seksualitātes un subjektivitātes attīstības teorijām. *Écriture féminine* pārstāve, psihoanalītiķe un Lakāna mācības piekritēja Lisa Irigaraja vēršas pie esenciālistu teorijām, kas balstās uz ķermeņa nozīmi un bioloģisko pamatu. Viņa uzsver abu dzimumu pārstāvju atkarību no mātes ķermeņa. Viņa apgalvo, ka pati identitāte ir vīrišķa, kulturālās vērtības pieder vīriešiem un, tāpēc, ir vīrišķas.

The debate between essentialist and constructionist feminism is a philosophical argument, which has served as the basis for feminist social theory starting in the 1980s and 1990s. Its core is not only a debate about whether “woman” is an essential characteristic or a socially constructed

subject but also a debate concerning how to deploy, use or “take the risk” of essentialism for political ends (Ritzer 2005: 252). In *Essentially Speaking* Diana Fuss considers the tension produced by the essentialist/constructionist debate being responsible for some of feminist theory’s greatest insights. She acknowledges that “this same dispute has created the current impasse in feminism, an impasse predicated on the difficulty of theorizing the social in relation to the natural, or the theoretical in relation to the political” (Fuss 1989: 1). She warns those who map the boundaries of this important structuring debate for feminism to be cautious, as “the very confusion over whether or not the essentialist/constructionist tension is beneficial or detrimental to the health of feminism is itself overdetermined and constrained by the terms of the opposition in question” (Fuss 1989: 1).

Concerning essentialism, it suggests that the qualities of the objects of study are inherent, with little reference to relativities and contexts. The concept of essentialism has been particularly important to feminist theory and is used in a variety of ways. In *Essentially Speaking* Diana Fuss considers that

“[...] most obviously, essentialism can be located in appeals to a pure or original femininity, a female essence, outside the boundaries of the social and thereby untainted [...] by a patriarchal order. It can be also read in the accounts of universal female oppression, the assumption of a totalizing symbolic system which subjugates all women everywhere, throughout history and across cultures” (Fuss 1989: 2).

She emphasizes the important role of essentialism within the very discourse of feminism, “a discourse which presumes upon the unity of its object of inquiry (women) even when it is at pains to demonstrate the differences within this admittedly generalizing and imprecise category” (Fuss 1989: 2). For essentialists the body occupies a presocial and pure space. In turn, constructionists believe that femininity is a socially produced particularity; moreover, they insist that essence is a historical construction. Fuss underlines that “constructionists take the refusal of essence as the inaugural moment of their own projects and proceed to demonstrate the way previously assumed self-evident kinds are in fact the effects of complicated discursive practices” (Fuss 1989: 2). Anti-essentialists reject the idea of the body being biologically fixed, they “are engaged in interrogating the intricate and interlacing processes which work together to produce all seemingly natural or given objects” (Fuss 1989: 2). The relation between the natural and the social can be considered the most disputable issue among essentialists and constructionists. According to Fuss, “for the essentialist, the natural provides the raw material and determinative starting point for the practices and laws of the social [...] For the constructionist, the natural is itself posited as a construction of the social” (Fuss 1989: 3). Thus, she concludes that “the essentialist holds that the natural is repressed by the social, the constructionist maintains that the natural is produced by the social” (Fuss 1989: 3).

The debate and tension between essentialists and constructionists in feminist theory are presented in the analysis of the works by an anti-essentialist Simone de Beauvoir, a founder of poststructuralist psychoanalysis Jacques Lacan and an essentialist psychoanalytic philosopher Luce Irigaray.

A French philosopher and an anti-essentialist Simone de Beauvoir (1908 – 1986) established the constructionist tradition in feminist theory and gave shape to a constructionist interpretation of gender with her revolutionary message in *The Second Sex (Le Deuxième Sexe)* in 1949. She presumes that gender is socially constructed. In *The Second Sex* Beauvoir claims that “One is not born, but rather becomes a woman” (Beauvoir 1989: 267). By presuming that women are made not born, Beauvoir does not exclude the fact that women are born with female body parts and men are born with male body parts, she is rather concerned about the identity and behavioural patterns in the society of a person who is a woman (possesses female body parts) or a man (possesses male body parts). In spite of this, societies, for the most part, reserve for females certain social roles, norms, and activities that disadvantage them in relation to males, casting the differences as necessary because natural (Beauvoir 1989). She emphasizes that gender roles could be and should be made more equitable through social change, as men and women are a part of social stratum.

Her other claim also appears to have a profound metaphysical implication: “He is the Subject, he is the Absolute - she is the Other” (Beauvoir 1989: xxviii). This claim implies the idea of the feminine being opposed to the masculine; moreover, feminine and masculine follow a strict hierarchical pattern. The conceptions and understanding of gender are relational; the definition of “woman” is impossible without a reference to “man”. For Beauvoir women are positioned as “Absolute Other”, as “Other” in relation to a group counting as “Subject”, where the relation between these groups do not change, so “Other” becomes “Subject” (Beauvoir 1949: xxii).

An anti-essentialist thought is also expressed by a French psychoanalyst Jacques Lacan (1901–1981). Moreover, “constructionism is heavily indebted to Lacan for some of its greatest insights” (Fuss 1989: 7). His theories concerning human sexuality and the development of human subjectivity became influential for literary theory and feminism. Lacan’s teachings were extremely important for feminist theory because of his emphasis on the role played by sexual difference and sexuality in the story of the formation of the subject (Kowaleski-Wallace 2009).

Fuss in *Essentially Speaking* mentions three main areas where Lacan leans heavily on essentialist bases to advance an anti-essentialist argument: “his emphasis on the speaking subject; his much heralded return to Freud, and [...] his controversial theory of woman” (Fuss 1989: 7). According to Fuss, Lacan’s contribution to constructionism emerges out of his revision of some key Freudian concepts (Fuss 1989: 7). Lacan calls in question Freud’s interpretation of the Oedipus complex as the fundamental phenomenon responsible for the formation of sexual identity: “Lacan insists that while oedipal relations and the complicated processes of identification and desire they

engender are crucial to the child's psychical development, the Oedipus complex is not a given but rather itself a problem to be elucidated through psychoanalytic inquiry" (Fuss 1989: 7). Thus, for Lacan the Oedipus complex has a symbolic nature rather than a biological nature. According to Lacan, "with respect to the introduction of symbolic system [...] the Oedipus complex is both universal and contingent, because it is uniquely and purely symbolic" (Lacan 1988: 33). Lacanian term the Symbolic "represents the order of language which permits the child entry into subjectivity, into the realm of speech, law and sociality" (Fuss 1989: 7).

Lacan's anti-essentialist views are also expressed in his division of the meaning of the phallus in sexual differentiation. The phallus is considered by Lacan to be a signifier of the Symbolic order, "which may point to the penis as the most visible mark of sexual difference but nevertheless cannot be reduced to it" (Fuss 1989: 8). According to Lacan, "[...] it isn't the penis but the phallus, that is to say something whose symbolic usage is possible because it can be seen, because it is erected, [...], there can be no possible symbolic use for what is not seen, for what is hidden" (Lacan 1988: 272). For Lacan masculinity and femininity are not biologically given but are symbolic and can be occupied by both men and women, who are the signifiers that designate two sexed positions.

A French feminist Luce Irigaray (born 1930) is one of those who detected in Lacan a strengthening of phallogentrism and advances a critique of the gender bias and the contemporary psychoanalytic discourse. Along with Julia Kristeva, Monique Wittig and Hélène Cixous, she is one of the founders of poststructuralist feminist theory and a representative of *écriture féminine*. Irigaray is a post-Lacanian psychoanalyst, whose highly ambitious project is to attempt to begin to dismantle from within the foundations of western metaphysics (Whitford 1993). She returns to essentialist theories based on the "body" and emphasizes the dependence of all humans on the "maternal body".

Irigaray insists that identity is male, the cultural values are reserved by right to males and are therefore masculine. In *Speculum of the Other Woman* (*Speculum. De l'autre femme*, 1974) she expresses the idea of women identifying themselves as a "masculine" subject:

"We can assume that any theory of the subject has always been appropriated by the "masculine". When she submits to (such a) theory, woman fails to realize that she is renouncing the specificity of her own relationship to the imaginary. Subjecting herself to objectivization in discourse – by being "female". Re-objectivizing her own self whenever she claims to identify herself "as" a masculine subject. A subject that would re-search itself as lost (maternal-feminine) object?" (Irigaray 1985: 133).

In turn, in *This Sex which is Not One* (*Ce sexe qui n'en est pas un*, 1977) she explains the lack of a female identity in the following way:

"Whence the mystery that woman represents in a culture claiming to count everything, to number everything by units, to inventory everything as individualities. She is neither one nor two. Rigorously speaking, she cannot be identified either as one person, or as two. She resists all adequate definition. Further, she has no "proper" name. And her sexual organ,

which is not one organ, is counted as none. The negative, the underside, the reverse of the only visible and morphologically designatable organ: the penis” (Irigaray 1985: 26).

She asks herself a question whether the multiplicity of female language and female desire can be understood as scattered remnants of a violated sexuality: “the rejection, the exclusion of a female imaginary certainly puts woman in the position of experiencing herself only fragmentarily, in the little-structured margins of a dominant ideology, as waste, or excess, what is left of a mirror invested by the (masculine) subject to reflect himself, to copy himself” (Irigaray 1985: 30).

In her famous *An Ethics of Sexual Difference* (*Éthique de la différence sexuelle*, 1984) she states that a “man” is a subject of discourse in theory, morality and politics: “[..] the gender of God, the guardian of every subject and every discourse is always masculine and paternal” (Irigaray 2005: 8). She opposes masculine discourse to women, who are left with “the so-called minor arts: cooking, knitting, embroidery, and sewing; and, in exceptional cases, poetry, painting and music, [..] these arts do not currently make the rules, at least not overtly” (Irigaray 2005: 8).

Irigaray is concerned with giving sexual difference an ethical and ontological status without letting the status of women in our society staying secondary. Rather than minimizing sexual difference, the only way forward is to assert it, the only way in which the status of women could be fundamentally altered is by the creation of a powerful female symbolic to represent the other against the omnipresent effects of the male imaginary (Whitford 1993).

To sum up, the essentialistic approach is not supported by an anti-essentialist Simone de Beauvoir and a French psychoanalyst Jacques Lacan. Beauvoir presented her pioneering and impressive work *The Second Sex* (*Le Deuxième Sexe*) in 1949, which contained her exploration of inequality and otherness of genders. She suggests that gender is socially constructed and women are made, not born. Lacan, in turn, revises some key Freudian concepts and concludes that the Oedipus complex has a symbolic rather than a biological nature, thus, approving a constructionist approach. A French feminist Luce Irigaray is a representative of Lacanian school of thought, however, she appeals to essentialist theories, which suggest that the body occupies a presocial and pure space. Irigaray reexamines the question of female sexuality and the significance of human’s body. She wants to displace male-centered discourse and phallogentrism.

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POTENTIAL AND CHALLENGES OF THE HUMANITIES IN RESEARCH AND ITS TRANSFER TO THE SOCIETY

Maija Burima

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401
maija.burima@du.lv

Abstract

Potential and challenges of the Humanities in research and its transfer to the society

Key words: *Humanities, Area Studies, Comparative Studies, Studies of History, Identity Studies*

Rationality and spirituality are interrelated categories. This assumption underlies the mission of the humanities and their usefulness and serves as a counterargument to the widespread position that the existence of all science is justified solely by economic and political pragmatism. Human is not just labour force or a subject of consumption. Humankind in all epochs has been concerned with search for the meaning and formation of a system of values in order to answer the significant questions of what is human and what is the sense of human life.

The humanities have a similarly great social impact on the public opinion like the exact sciences have on the accounts of the material world. The humanities have created a language for the description of a modern, civilized human's personality and the relatedness of the reason, freedom, and compassion possessed by this individual to everyday life. Humanitarian education provides an ability of critical thinking, formulating one's civic position, solidarity expressed by consumer society individuals who unite in the name of the common benefit, developing a respectful attitude towards people, being aware not only of one's local affiliation but also showing concern for the problems in the world.

The mission of the humanities is sustaining the historical memory in the society, regularly providing it with high quality research on language, literature, culture, and history. It is no exaggeration to state that a nation that loses her language, historical memory, and culture loses self-awareness and is doomed to perish.

Investigating and learning the native language and foreign languages as well as culture, literature, and art studies have an important function in the provision of the sustainable development of a state. They enhance the potential of the state development, form and maintain informative and educational material-technical base, generate knowledge and innovation, attracting human resources in a regionally balanced way and facilitating the socio-economic development of less attractive areas in a country, create prerequisites for raising the sustainability, security, welfare, and competitiveness on the regional and national level.

Kopsavilkums

Humanitāro zinātņu potenciāls un izaicinājumi pētījumos un to pārnesē uz sabiedrību

Atslēgas vārdi: *humanitārās zinātnes, reģionālistika, salīdzināmie pētījumi, vēstures zinātne, identitātes pētījumi*

Racionalitāte un garīgums ir savstarpēji saistītas kategorijas. Šis pieņēmums pamato humanitāro zinātņu misiju un nepieciešamību, un ir pretarguments plaši popularizētajam uzstādījumam, ka visu zinātņu eksistence ir attaisnojama tikai ar ekonomisko un politisko pragmatismu. Cilvēks nav tikai un vienīgi darbaspēks vai patērēšanas subjekts. Cilvēci visos laikmetos nodarbina jēgas meklējumi un vērtību sistēmas izveide, lai atbildētu uz svarīgajiem jautājumiem par to, kas ir cilvēks un kāpēc viņš dzīvo.

Humanitārajām zinātnēm ir tikpat būtiska sociālā ietekme un iespaids uz sabiedrisko domu kā eksaktajām zinātnēm uz materiālās pasaules skaidrojumiem. Humanitārās zinātnes ir radījušas valodu, ar kuru tiek aprakstīta moderna, civilizēta cilvēka personība un šim indivīdam piemītošās spriestspējas, brīvības un līdzjūtības saistība ar ikdienas dzīvi. Humanitārā izglītība sniedz spēju kritiski domāt, formulēt savu pilsonisko pozīciju, patērētājsabiedrības indivīdiem apvienojoties uz solidaritātes rīcību kopīga labuma vārdā, izrādīt cieņpilnu attieksmi pret cilvēkiem, apjaust ne tikai lokālo piederību, bet arī domāt par pasaules problēmām.

Humanitāro zinātņu misija ir uzturēt dzīvu vēsturisko atmiņu sabiedrībā, regulāri apgādājot to ar kvalitatīviem pētījumiem par valodu, literatūru, kultūru un vēsturi. Tas nav pārspilējums – tauta, kura zaudē savu valodu, vēsturisko atmiņu, kultūru vairs neatpazīst sevi un lemta bojā ejai.

Valsts ilgtspējīgas attīstības nodrošināšanā svarīga funkcija ir dzimtās valodas un svešvalodu izpētei un apguvei, kā arī kultūras, literatūras un mākslu studijām. Tās kāpina valsts attīstības potenciālu, veido un uztur informatīvi izglītojošu materiāli tehnisko bāzi, ģenerē zināšanas un inovācijas, reģionālā ziņā sabalansēti piesaistot cilvēkresursus un sekmējot mazāk pievilcīgas valsts teritorijas sociālekonomisko attīstību, rada priekšnoteikumus gan reģiona, gan visas valsts ilgtspējīguma, drošības, labklājības un konkurētspējas paaugstināšanai.

Rationality and spirituality are mutually related categories. This assumption justifies the mission of the humanities and the need for them and serves as a counterargument to the widely promoted standpoint that the existence of research is justified only by economic and political

pragmatism. Human is not just a labour force or consumerist subject. Humankind in all ages has been engaged with searching for sense and developing a system of values in order to answer to the significant questions of what it means to be human and why human lives. The humanities have an equally significant impact on the public opinion as sciences have on the accounts of the material world. The mission of the humanities keeps alive historical memory in the society by regularly supplying it with high quality studies on language, literature, culture, and history. This is no exaggeration to state that a nation that loses its own language, historical memory, culture, loses self-awareness and is doomed to perish.

Homi K. Bhabha in the interview “Why Care About the Humanities?” points out that “Humanities provide a climate of opinion or a culture of knowledge something wider than humanities and that is the way in which the humanities allows us to do 3 very important things in our time: one (1) - the humanities focus very much on interpretation; how we take information and through interpretation create what we would call ‘knowledge’, a slightly abstract idea, but, I think, very important particularly now, in the world of IT, information technology, where you keep getting information, and the methods of getting information are changing: how we turn information into knowledge through the process of interpretation, that is one of the prominent values of humanities, the humanities focuses on interpretation just like the sciences focuses on the laboratory or the social sciences on model making, that’s one thing; the second (2) humanities are very good in thinking about reflecting on moral values, social values, cultural values in times of transition and how these transitions affect human life, human imaginations, human aspirations, human desires, that is the second area of the Humanities as a larger culture of knowledge or larger culture of opinion; and thirdly (3) the Humanities are extremely important in making connections between the human sciences, the social sciences, and the hard sciences. Why? Because it features interpretation and transition so centrally. The great growth in the sciences, which I applaud, has meant that the budgets are very asymmetrical now. Of course, it is true that the sciences required large laboratories, large machines and so on, but I think that what it has resulted is a lack of attention to the humanities, and also to some extent the status of the humanities has suffered, status and resources should not be connected closely or closely linked. The questions that humanities raises are absolutely as crucial and urgent as anything that scientific knowledge raises, in fact, they have to go hand in hand, how can you have stem self-development if you don’t have an ethical and moral discourse about stem self-development or about scientific development.” (Bhabha 2015)

Area studies, investigation and acquisition of the native language and foreign languages, culture, literature and art studies have an important role in the sustainable development of a country. They foster the potential of national development by forming and sustaining informatively educating materially-technical base and creating knowledge and innovations, balancing human

resources regionally as well as facilitating the socio-economic development of a less attractive state territory and providing preconditions for raising the sustainability and competitiveness both of a region and the whole country.

Daugavpils University is the largest regional university in Latvia. It is situated in Latgale – the border area with a historically developed multilingual, multi-ethnic, and multi-confessional population. This is an essential factor affecting the humanities research at Daugavpils University that focus on the application of comparative and contrastive methodology at all research levels: collecting and compiling text corpuses, field research, expeditions, implementing traditional and innovative instruments for knowledge transfer in the society. The mission of the Faculty of Humanities of DU is accumulating and preserving the historico-cultural and linguistic legacy of the region, thus contributing to the development of the region.

In the multicultural community of Eastern Latvia, Daugavpils University is the centre of the representation of Latvian identity. Letonica and Latvian studies make a significant sphere of the humanities research and research communication at the Faculty of Humanities of DU.

In this presentation I will characterize the state of matters in the sphere of the humanities from the perspective of the Faculty of Humanities of Daugavpils University, focusing on the relatedness to nationally significant documents, the mutual impact of academic and research work, traditions, innovations, opportunities.

The document conformity and geopolitical background of the academic and research work at the Faculty of Humanities of Daugavpils University

The research work of the Faculty of Humanities of DU is determined by several documents regulating the state development:

- 1) “Sustainable Development Strategy of Latvia until 2030”, that is a national middle term blueprint. It envisages the maintaining of strong modern national identity, facilitating the existence and development of Latvian nation, language, and culture.
- 2) “On the Priority Directions in Science for 2014-2017 ”adopted by the Cabinet of Ministers of the Republic of Latvia in 2013, where national identity investigation is emphasized among other priorities (language, history of Latvia, Latvian culture, and human security).
- 3) “Regional Policy Guidelines for 2013–2019” that envisage the investigation of regional specifics and working out suggestions for intensifying their development.
- 4) “Guidelines for the Development of Education 2014–2020” that determine synergy between science and the process of studies.
- 5) “The Cultural Policy Guidelines 2014–2020 *Creative Latvia*” that determine the inclusion of culture into interdisciplinary studies of philology, social science, and arts, generating new culture theories and methodologies for the work of creative industries.

- 6) “Tourism Development Guidelines in Latvia for 2014–2020”, that envisages elaboration of modern eco-tourism and ethno-tourism products, that may be successfully executed on the base of DU cultural, folklore, literature, historical evidence and monument studies, to facilitate the transfer of intellectual products to tourism industry.
- 7) “Guidelines for the Development of Science, Technology and Innovation for 2014-2020” that indicate that the humanities provide support for the transformation of economics, form the society’s identity and are a supplementary public value source in creating new products and technologies. By attracting human resources, forming and maintaining the educational and materially-technical base, creating knowledge and innovations, promoting the socio-economic development of territories less attractive in their development, it is envisaged to enhance within the sphere the potential of state development and create the preconditions for raising the sustainability and competitiveness of both the region and the whole country.

To facilitate high quality, nationally urgent, internationally competitive and research based higher education, the humanities in DU initiate scientific research that is focused on the regional specificity of Eastern Latvia, set to integrate their outcomes in the study process at all levels of studies and society transfer in those research directions that have historically existed at DU as a representative niche in the space of science in Latvia, as well as to develop new themes of interdisciplinary research conditioned by the social and culture processes.

The Faculty of Humanities of Daugavpils University holds interdisciplinary approach as a priority focus in the humanities. This is demonstrated by the area studies executed at the Faculty that study local phenomena not only territorially but in a wider context as well. Area studies set to determine typology, similarities and differences (otherness, uniqueness, national specificity, minority, diaspora). The specifics of the area of Eastern Latvia is compared to culture, art, economy, social phenomena, education in other regions of the country and even a wider geo-territorial context. This approach envisages studying concrete problems in a comparative aspect, regarding the culture of the area in the global culture processes. Area studies have several territorial perspectives: 1) area as a region or particular geo-cultural segment in Latvia; 2) the Baltic Sea area; 3) Eastern Europe and Europe as an area.

Strategies of the transfer of traditional humanities research to contemporary research

DU has a long-standing, carefully cultivated tradition in literary science, comparative studies, linguistics, and history. The scientific and material base of the research work at the Faculty of Humanities has passed over from the Faculty of Philology founded in 1952 that in several decades gave rise to globally recognized schools of comparative literature (comparative studies), contrastive linguistics, history and culture studies.

At the moment Faculty of Humanities consists from 6 departments: English Philology and Translatology, Foreign Languages, History, Department of Latvian Language, Department of Latvian Literature and Culture, Department of Rusistics and Slavistics. At present the staff engaged in the study programmes and research projects at the Faculty of Humanities includes globally recognized professors (7 professors, 8 associate professors) as well as 21 docent, 2 guest docents, 1 leading guest researcher, 8 researchers, 12 lecturers, 2 guest lecturers, 4 assistants, 6 guest assistants.

15 scholars of Daugavpils University are experts at the Latvian Council of Science in several spheres of the humanities: folklore, literary science, art science (subbranch of the theory of culture), theology and religion, philosophy, linguistics, and history.

The scholars of the Faculty of Humanities of DU have worked out in 63 years a fundamental research methodology system, the traditions whereof are still developing, the names of scholars and their contribution referred to and sustained. In the 1960-70s the faculty had a well-known school of literary plot studies; this school was represented by the habilitated doctor of philology, professor Leonīds Cilevičs, doctor of philology, docent Lija Levitāne. Jānis Paklons produced fundamental research in Translation studies, Antons Breidaks in the history of linguistics, Joels Veinbergs in history, Josifs Šteimanis in Jewish history, Valdis Ķikāns in literary science, Visvaldis Auseklis in German philology, Harijs Maršavs in English philology. The school of comparative studies was founded by professor Fjodors Fjodorovs. In 2015 professor Fjodorovs was awarded one of the major awards in the humanities – Rainis Prize of Latvian Academy of Science for outstanding creative contribution to science or culture. Eduards Mekšs, Josifs Trofimovs have made a significant contribution to literary science.

We recognize the need for close interaction of research and academic work as well as students and academic staff, and we plan to develop it at the following stages of introducing basic and applied research and applying results: empirical research, text corpuses, narrative and field research.

Systematization of materials and results

Crystallizing of theoretical findings takes place in different directions: 1) Presentation of theories and their inclusion in the system of world scientific schools; 2) Theories become a source of new methodologies and methods; 3) Theories and the new findings are used in introducing new products of economics and public intellectual and practical consumption; 4) Research results are integrated in academic and professional study programmes at all levels: BSc, MA, PhD, e.g., DU FH has an academic Bachelor study programme “Philology”, academic Master’s study programme “Philology”, Doctoral study programme “Literature Studies” and “Linguistics” with a specialization in the comparative and contrastive subfields and a promotion council in the relevant fields; we also have a bachelor-master-doctoral study cycle in History.

Aspects of area studies in the academic Bachelor study programme “Eastern European Culture and Business Relations” are considered interdisciplinary and in terms of the three territorial perspectives discussed above, studying them in term and bachelor papers, thus, creating starting points for the empirical basis of area studies.

For the implementation of research projects and communication with the community, several centres are founded at the Faculty of Humanities: the Centre of Oral History, the Centre of Russian Culture and Language, the Centre of French Culture and Linguistics, and conceptions are worked out for establishing new research centres.

This week DU Senate has confirmed the foundation of two more centres at DU. Today, in a couple of hours there will be the opening of the Centre of Lithuanian Studies initiated by professor Vilma Šaudiņa. The newly founded Centre of Latvian Studies is already working, yet its opening is scheduled for this spring. There is a debate on the need to establish the Centre of Jewish Studies, the Centre of Nordic Studies, and Comparative Studies Association at the faculty.

The academic staff of the Faculty of Humanities of DU have published numerous research monographs. Monograph is an outcome of long-term systemic theoretical studies and practical research. We consider that research monographs on nationally and globally topical issues in the humanities and social sciences must be regarded as a major indicator of the assessment of the research work of a scholar.

The Faculty of the Humanities has long-standing traditions of publishing research paper collections and journals.

All our research editions are anonymously peer reviewed and included in internationally recognized indexes.

The following collections of scientific articles of DU FH are included in *EBSCO* index:

- “Language in the Context of Different Cultures” “Valoda dažādu kultūru kontekstā” (26 issues have been published by 2016),
- “History: Sources and People” „Vēsture: avoti un cilvēki” (19 issues have been published by 2016),
- “Literature and Culture: Process, Interaction and Problems” „Literatūra un kultūra: process, mijiedarbība un problēmas” (16 issues have been published by 2016),
- “Slavic Readings”, “Славянские чтения” (10 issues have been published by 2016),
- “Culture Studies”, “Kultūras studijas” (7 issues have been published by 2016),
- „Comparative Studies” (included also in *Index Copernicus*), (6 issues have been published by 2016),
- “Journal of Comparative Studies” (36 issues have been published by 2016).

The Faculty of the Humanities organizes vast and regular international conferences, congresses, seminars. We have the following regular conferences:

- *International Scientific Conference “Scientific Readings”* (organized 25 times by 2015);
- *International Scientific Conference “Slavic Readings”* (organized 20 times by 2015);
- *International “Congress of Comparative Studies”* (organized twice by 2015); (“Living Life. Aspazija-Rainis-150” in 2015), focusing on the interdisciplinarity that is a specific feature of the comparative approach.

The research of the Faculty of Humanities of DU is focused on forming the national and European identity and creating innovations on the basis of cultural heritage. The specifics of the research fields of the Faculty of Humanities of DU conditions a long-lasting cooperation with many foreign embassies in Latvia (Norway, Sweden, France, Israel, Russia, Belarus, the USA, China, Germany, Poland) with a common elaboration of intercultural projects. DU researchers of the field have established solid collaboration bonds to organize mobility, conferences, congresses, seminars and other scientific activities. There have also been created networks for project implementation with many academic and scientific institutions abroad.

Identity studies at the Faculty of Humanities

The humanities build the social identity and are an additional source of social value in creating new products and technologies. Within the framework of international projects and with the state funding for research programmes, DU implements the research of ethnical and national identity, diaspora, border culture, cross-border communication and historical events in a phenomenological and comparative perspective, particularly focusing on local cultural concepts – the Latgalian and the Selonian in synchronous and diachronic, regional and global context.

The priority mission of the field in the region with a dominance of national minority is maintaining and bringing to life Latvian identity through the Latvian language, literature, history and socio-cultural research. People living in the region are being involved in field research in order to obtain empirical material on the use of the language, religious denomination, traditions, manifestations of mass-elite culture in a comparative perspective and the proportion of Latvian and other national components in the region. New theoretical findings based on the research results are included in global scientific circulation.

In the field of regional development and analysis, DU has elaborated new methodological approach and methods on representation of Latvian identity, perception and integration in a multinational society, where the indigenous nation is a diaspora – in the Latgale region slightly more than 10% of the total population are Latvians. DU is one of the scientific institutions in Latvia that has elaborated, approbated and introduced new integration instruments for the integration of national minorities, non-citizens, third-country nationals and refugees in the Latvian society and the

European socio-economic area and continues to improve these instruments, offering various language and adaptation forms for integration and creation of a cohesive society.

From 2012 to 2015 DU has carried out training courses for 440 national minority people, non-citizens and third-country nationals, which resulted in trainees passing the exams of citizenship and state language proficiency and integration in the Latvian society.

A significant instrument for recording regionally specific ethno-linguistic aspects is dictionaries of different formats and publishing of research results. DU has excellent examples in the field with a resonance in Latvia, which will be expanded in further research.

In the linguistic field in Latgale as a border region, DU has conducted geo-linguistic, socio-linguistic and anthropological research of the Baltic languages, digitalization and systematization of the collected material, compatible research in the border and cross-border context. The Faculty of Humanities of DU has elaborated a modern instrument for transfer of voluminous field-research results to the public – the electronic museum “Vitamemoriae” (www.vitamemoriae.eu). It is accessible to any scientist and broader public and is a functional resource for preservation of the study results in oral history, different thematic field-research and cultural phenomena in the audio-visual format. At the moment there are 400 audio-visual units in the e-museum.

In acquiring empirical material and approbation of theoretical findings, DU scholars engaged in Latvian studies, the sphere of Lettonica, and comparative studies collaborate with “The Latvian Language Agency”, libraries, museums, schoolboards and scientific and educational institutions abroad that ensure learning of the Latvian language.

Comparative Studies at the Faculty of Humanities

The DU niche in the Latvian scientific area is the research of foreign literature in the cultural context. The functional aspect of the modern Latvian language is systematically investigated in DU: Latvian-Slavic, Latvian-Germanic language contacts, compatible aspects of the Latvian- Lithuanian languages. DU has carried out scientific elaboration foreruns and defined the research field in Lithuanistics and international research of advertisement texts is being conducted. The big language spectrum of the Faculty of Humanities study programmes (DU offers to study Latvian, English, Russian, German, Swedish, French, Spanish, Polish philology as well as Chinese and Lithuanian in a form of separate courses) is a pre-condition for further research of modern languages. Research findings on the specifics of technical translations are transferred to the professional Master’s study programme “Interpreter, Translator”, using the languages taught at the Faculty of Humanities.

The priority of basic research in the field is the framing of Latvian literature in the context of world literature processes, accentuating its regional and international aspects, interaction of the centre-periphery, global, glocal and local, national and European identity.

Studying the writing of Latvian authors in diaspora and integration of the literature of minorities in the processes of Latvian literature, DU scholars regard the process of Latvian literature in the interdisciplinary aspect, highlighting the comparative discourse of the poetic translation.

Topical theoretical cultural discourses are used in characterization of autobiographical prose and narratives of feminine writing in the context of historical, cultural and social processes, updating the discourse of Jewish culture, traditional and innovative issues of literature theory – hybridization and functionality of genres and texts, focusing on representation of Latvian literature in the cinema, theatre and children’s literature. Research results appear in a set of monographs on the periphery and diaspora in literature.

Slavic and Russian studies are particularly important in the border cultural area as the researchers of the faculty become intercultural mediators between the East and the West. Russian culture studies, literature studies and linguistics represent the development of Russian cultural tradition in the diaspora, synthesizing it with European experience. Due to the international situation, it is the field of Russian studies where productive scientific relations with the USA have been recently formed. These relations determine a new level of international research and cooperation. Researchers working in the Slavic and Russian studies of the Faculty of Humanities of DU develop both practical and applied language learning methods and modern theories and methodologies.

In the framework of Nordplus program project, DU has elaborated guidelines and work sheets for learning Swedish as a foreign language for people with preliminary knowledge; this educational resource is being introduced in the e-environment and the internet site, that will ensure wide public availability.

Comparative studies in anthropology are implemented by choosing multi-segmental social culture elements: within the framework of the Interreg project DU has studied Latvian-Belarusian cemeteries. The Faculty of Humanities of DU implements semiotic projects of monuments financed by EEZ and Norway, and organizes practical placements in oral history, folklore and dialectology within the framework of Bachelor study programmes “Philology” and “History”.

Studies of History at the Faculty of Humanities

In the Studies of History DU is focusing on research of the theory of historical sources and methodology of source studies as well as on the introduction of information technologies in history studies (“digital history”) in Latvia, which is the priority of DU in the studies history in Latvia. It is also a stable basis for the current and further participation in the international scientific circulation and technology transfer.

Since 2003 the DU Centre of Oral History is developing the archives of oral historical sources (audio-records of 1100 inhabitants from Eastern Latvia born from 1920-1930 and other materials),

which for years has served as a research source to scholars from Great Britain, the USA, Russia, Japan, etc. Not only the content of sources and their research methodology are important but also collecting, documentation and archiving principles and practice are of international interest to ensure a technology transfer.

Conclusion

At the end of 2015 the Estonian writer and historian, Meelis Friedenthal (1973) came to visit Riga. His novel “Bees”, that brought the author the European Union Prize for Literature in 2013, is translated into Latvian by Maima Grīnberga. The novel relates of a late seventeenth-century student, Laurentius Hill who comes to study in Dorpat University. Meelis Friedenthal draws parallels between the life of science in the seventeenth century and the complex situation in the coexistence of modern science branches. The writer is introduced in Latvian e-newspaper “Kultūras Diena un Izklaide” (*Culture Day and Entertainment*) by his provocative phrase from an interview, “At the moment it is very hard to reconcile two spheres of science – natural sciences and the humanities.” The Estonian writer and historian admits in the interview: “I think that contemporary science is extremely successful – it can account for and predict a majority of issues related to the material, tangible world. Yet it can do nothing to the non-material issues – culture, politics [...] not clarified, it provides real opportunities instead of a seeming choice; situations, in which all further solutions are clear since the moment of making a decision, do not offer a real choice. [...] This is at the basis of European culture – a need for self-reflection, self-revelation, because one is most obscure to oneself. [...] We are not very good managers of our own memories. It is one of the most widespread errors that we forget or distort even very recent events. And we tend to hold on to the existing situation because we don’t know what will be brought by changes.” (Frīdentāls 2016)

One may agree with the Estonian writer that, characterizing the contemporary time, we more and more often use the notions – restless, hectic, contradictory, turbulent, unpredictable. Do the humanities have a perspective at such time of restlessness and instability? What can we hope for, regarding the limited interest of consumer society in intellectual matters and spiritual values? Meelis Friedenthal gives an optimistic vision of the demand for the humanities in nearest future, and we willingly agree with him:

“[...] At all times of unpredictable changes, like at the time of war, there appears a vital need for humanitarian thinkers. Sociology, philosophy, ethic – they attempt at accounting for the ongoing. On the one hand, I think that it is a grave error that at present there is a cut for the financing for the humanities in the broadest sense, but, on the other hand, I am certain that there will soon arise a need for people representing the various spheres of the humanities. I am not pessimistic about it at all.” (Frīdentāls 2016)

In the recent period of post-Awakening, the Faculty of Humanities of Daugavpils University has accumulated rich experience of research and academic work, project implementation, and research communication in linguistics, literary studies, history, and culturology. This is a platform for improving study programs and research projects, aiming at interdisciplinary approach, labour market demands, socio-political activities and the mission of the humanities – to serve for sustaining a humane society.

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ĀDOLFA ERSA HIBRĪDTEKSTI

Maija Burima, Sarmīte Buholce

Daugavpils Universitāte, Vienības iela 13, Daugavpils, Latvija, LV-5401

maija.burima@du.lv, sarmitebuholce@gmail.com

Abstract

Hybrid texts by Ādolfs Erss

Key words: hybridity, melting pot, hybrid text, hybrid genre, writer Ādolfs Erss

Ādolfs Erss (1885–1945) is a Latvian writer positioned in the history of Latvian literature as a traditionalist who in search for innovative expression instead of radical text building strategies used individual hybrid forms with the aim of highlighting the expressivity of image, plot, or theme. This principle is especially manifested in texts by the writer produced in the 1920–30s in which he depicted various spatial phenomena and models.

Ā. Erss' texts manifest features of hybridity in the application of the author's travel impressions and related culture signs. The writer searched for opportunities of expressing his diverse views and psychological perception of life in new hybrid text forms. They are developed by different means of text formation: use of detective elements, synthesis of prose and verse, use of confession and epistolary genre, extension of explanatory texts provided in book subtitles and chapter openings. There is a unique genre formation or hybrid genre of mosaic that binds travelogue, essay, documentary literature, poetry and photograph comments.

Ā. Erss' contribution to genre innovation reflects the trends of the 1920–30s regarding the search for new narrative forms. By making various literary text modifications Ā. Erss has revealed his emotional bonds with concrete space individualization (travels), vivid characteristics of space (multiethnicity of Latgale).

The analysis of the diverse text building strategies used by Ā. Erss testifies to the writer's desire of depicting themes that are peripheral or less actualized in the context of the epoch by using innovative text forms created by synthesis of existing forms in new genre formations.

Hibrīdizācija jeb sajaukšanās ir saziņas forma, kas veido komunikatīvo situāciju, piesaistot komunikācijas partneri. Dažādu valstu kultūras parādības, tai skaitā literatūra, kuras ietekmes lauks ir saziņa, vispārējā globalizācijas procesā iespaidojas, pārveidojas un transformējas jaunā izteiksmē. Šo procesu izpēte devusi iespēju daudzu valstu dažādu jomu pētniekiem izteikt tipoloģiskus viedokļus par kultūras konceptu „hibrīds”. Kultūrvēsturnieks Pīters Bērks (*Peter Burke*) atzīmē: „[...] ik kultūra ir hibrīda un hibrīdizācijas procesi norisinās nepārtraukti.” (Bērks 2013: 63)

Mūsdienu laika iezīmes literatūrā iespaido dažādi faktori, viens no ietekmīgākajiem – ekonomiskais. Žurnālists Viestarts Gailītis raksta:

„Kultūru globalizācija, sekojot ekonomiskajai globalizācijai, rada arvien vairāk piemēru hibrīdizācijai, nevis vienkārši kultūras homogenizācijai. Jāpiekrīt, ka visas kultūras ir hibrīdi, taču hibrīdizācijas apjoms un ātrums dažādās vietās un laikos atšķiras.” (Gailītis 2003: 6)

Projicējot hibrīditāti uz poētisko tekstu sistematizāciju pēc žanriskā principa, literatūrzinātnieks Mihails Bahtins (*Михаил Бахтин*, 1895–1975) savos pētījumos par teksta hibrīdformām norādījis: „[...] eksistē īpaša žanru grupa, tai romānos ir būtiska konstruējoša loma, bet dažreiz tie nosaka romāna veselumu konstrukciju, veidojot īpašus romāna žanru veidus. Pie tiem pieder: grēksūdze, dienasgrāmata, ceļojuma apraksti, biogrāfija, vēstule un daži citi žanri.”¹

¹ Более того, существует особая группа жанров, которые играют в романах существеннейшую конструктивную роль, а иногда прямо определяют собою конструкцию романного целого, создавая особые жанровые разновидности романа. Таковы: исповедь, дневник, описание путешествий, биография, письмо и некоторые другие жанры. [Tulk. latv. val. mūsu – M. B. un S. B.]

(Бахтин 1975: 134) Hibriditātes koncepts poētikas izpētē vērojams vēl pirms dažādu naratīva formu sakausesšanas teorētiskā diskursa pieteikuma. Vilis Plūdonis rakstīja, ka „[...] viss modernums atvedināms galvenā kārtā uz izteiksmi. Tā tas glezniecībā un mūzikā, tā arī dzejā. Te tas stāv sakarā ar ritumu, gleznu izvēli, teikumu konstrukciju, vārdu sarindojumu etc. To pašu domu var izteikt vecmodīgi, parasti, konvencionāli vai moderni, oriģināli nedzirdēti” (Plūdonis 1984: 142).

20. gadsimta sākums latviešu literatūrā ir intensīvu literāro eksperimentu laiks ar dominanti jaunu izteiksmes meklējumu ziņā, kas formas aspektā izpaužas arī teksta konstruēšanā. „Dzejprozas un žanru atvērtības specifikas piedāvāto variativitāti 20. gadsimta sākumā izmanto daudzi latviešu rakstnieki, piemēram, iedibinot tādus īsprozas žanrus kā fantāzija vai mistērija vai rakstot literāros darbus saistītā prozas valodā.” (Burima 2011: 50)

Ādolfs Erss (1885–1945) latviešu literatūrā literārā virziena un stilistikas ziņā pozicionēts kā tradicionālists, kas literārajos meklējumos ir izmantojis dažādas teksta veidošanas stratēģijas. Dažas no tām neiekļaujas laikmeta dominējošās poētiskās izteiksmes tendencēs, jo veidotas ar sintēzes starpniecību un iegūst hibrīdteksta vai pat hibrīdžanra formu. Rakstnieks savā literārajā darbībā meklē iespējas paust ideju kvintesenci ar daudzveidīgu teksta konstrukciju starpniecību, lai psiholoģijas tēlojumā atklātu jaunu, savdabīgu indivīda pasaules redzējumu. Jaunas estētikas meklējumi raksturīgi Ā. Ersa 20. gadsimta 20.–30. gados rakstītajiem tekstiem. „Otrā modernisma posma sākumā, īpaši 20. gadsimta 20. gados, latviešu literatūra vēl ciešāk nekā agrīnā modernisma situācijā saslēdzas ar Eiropas modernisma spilgtākajām un radikālākajām formām to rakstnieku darbos, kas par tekstrades prioritāti izvēlējās jaunus estētiskos meklējumus.” (Burima 2011: 18) Šī radošā tekstu veidošanas forma bija aktuāla Ā. Ersam. Ā. Ersa izmantotās tekstveides formas nekļūst par autora radikālu stratēģiju, bet veic teksta individualizācijas un psiholoģiskas dimensijas integrēšanas funkciju. Ā. Erss savos darbos ir pārbīdījis žanru robežas, veidojot jaunu, savdabīgu ekspresiju. Kā to atzīmējis Ernests Aistars (1899–1998): „Un, lūk, taisni tas ir Ersa stila dziļais, neatvairāmais spēks, ka bieži pat visparastākie vārdi tur zaudē savu banāli trafareto nokrāsu un iegūst jaunu, īpašu saturu. Tiesa, Ersa stilā jāielasās, garīgi ar to jāsaaug, tikai tad lasītājam pilnā mērā savus dārgumus atklās.” (Aistars 1936: 120) Autors savdabīgi atklāj savu varoņu psiholoģiskos pārdzīvojumus, iekļaujot prozas darba vienotajā veselumā dzejas rindas, epistolāro, personīgo vēstījumu un grēksūdzi. Šāds naratīva veids konstruē plašāku un dziļāku varoņu un situāciju emocionālo programmu. Sintēzes stratēģijas izmantošanas nolūks: pastiprināt sižeta un tēla emocionālo fonu.

Ā. Ersa tekstos konstatētās hibriditātes iezīmes

Laikmeta presē Ā. Ersa darbi izraisa daudz polemikas. Aleksandrs Čaks pauž viedokli, ka Ā. Ersa proza pārspēj dzeju. Ā. Ersa prozas daiļdarbi, sevišķi tie, kuri veltīti Latgalei, ir līdzvērtīgi dzejai, jo rakstnieka stils tiek raksturots kā estētiski ierosinošs, bagāts dīvainām valodas formām, ir

skaidrs un noteikts. A. Čaks raksta: „Erss spēj savā prozā savienot labāk par visiem citiem latviešu rakstniekiem pārdabisko un mistisko ar pilnīgi reālo un ikdienišķo. Šī īpašība viņa pirmos prozas darbos parādās sevišķi atklātā veidā. Tur pilnīgi reāli notikumi mijas ar noteikti mistiskiem, neiespējamiem gadījumiem. Turpretim rakstnieka beidzamos darbos šis elements vairāk paslēpts tēloto varoņu raksturos.” (Čaks 1931: 3) Stāstos un romānos sadzīvo pragmatiska lietu kārtība, piemēram, Latgales miestā remontējama telefonu centrāle un mistika attiecību kārtošanā. Ā. Ersa tekstos konstatētās hibrīdžanru iezīmes – dzeju, dziesmu vārdus, vēstules, varoņa personīgo viedokli par sevi, grēksūdzi un detektīvromāna fabulu – autors izmanto, lai veidotu tēla, sižeta vai tematisko ekspresiju.

Žanru hibrīdizācijas stratēģijas

„Tīša hibrīdizācija ir ironiska dubultas apziņas forma, iepriekš iecerēta dažādu viedokļu sadursme, mākslinieciska interence, kas sapludina arhaisko, izsmelto, nederīgo jaunās, daudznozīmīgās kombinācijās” (Burima 2015: 17). Ā. Erss 20. gadsimta 20.–30. gadu tekstos pievēršas hibrīdizācijas izmantojumam dažādu telpas fenomenu un modeļu tēlojumos. Lai pastiprinātu teksta ekspresiju un lasītājā radītu plašāku asociāciju lauku, akcentējot teksta privātumu un psiholoģiskumu, individuālismu, autors izmanto grāmatu apakšvirsrakstus, dzeju, dziesmu vārdus, vēstules, varoņa personīgo viedokli, grēksūdzes tekstu un detektīvromāna fabulu. Sevišķi tas fiksējams ceļojuma aprakstos „Lietuva” (1930) un „Vienpadsmit mozaīkas” (1932), stāstā „Gar ezeriem” (1921–1922), kas iekļauts stāstu krājumā „Latgales stāsti” (1926), kuros Ā. Erss izmanto prozas un dzejas sintēzi. Stāstā „Račinska mīlestības noslēpums” (1925) autors iekļauj prozas un dzejas, personīgā „ego” vēstījuma un grēksūdzes simbiozi hibrīdtekstos, tādējādi radot īpatnu skatījumu par kultūras fenomeniem, kas plaši pazīstami, taču Ā. Erss vēlējies sniegt par tiem savu unikālo redzējumu, sava emocionālā pārdzīvojuma pieredzi vai korektēt tradicionālos stereotipus.

Ā. Erss stāstā „Račinska mīlestības noslēpums” pielieto dažādu tekstu veidu sintēzi atšķirīgās proporcijās: vēstītājs ir elekromontieris (20. gadsimta sākumā – modernas profesijas pārstāvis), kurš ierodas pie poļu pana Račinska Ridegas muižā, lai atjaunotu „apklusušo muižas zvanu tīklu ar astoņnumurīgu numeratoru un divpadsmit podziņām” (Erss 1926a: 6). Tiek atveidoti mistiski notikumi. Tie aizsākas ar sapnī sadzirdēta vēstījuma – „daiļu sievietes balsi deklamējot” (Erss 1926a: 9) – uzklauššanu. Balss atskaņo četras dzejas rindas, kuru saturā iekļauts stāsta notikumu atminējums. Tālākajā naratīvā tieši ar šīm dzejas rindām savu savdabīgo ideālistisko uzskatu pauž Račinskis, nolasot trīsvārsmu dzejoli no „bibliotēkas galda atnestas zilās grāmatiņas” (Erss 1926a: 27). Tāds atkārtojums pastiprina atrisinājuma iespējamību pazudušās Račinska kundzes lietā. Autors lasītājam piedāvā iepazīt Račinski caur viņa personīgo viedokli: atsevišķa stāsta nodaļa saucas „Račinska stāsts”. Literatūrzinātnieks Harijs Hiršs, raksturodams vēstījumu pirmajā personā, atzīmē: „Viss te ir neapšaubāms un ticams, viss ir patiess, pat ja šis „es” maldās, kļūdās, kaut ko

nesaprot – arī tā ir patiesība.” (Hiršs 1989: 67) Emocionālo impresiju pastiprināšanai kalpo Jadvīgas kundzes mīlestības vēstule. Visu kolīziju atrisinājums koncentrēts Ridegas pils mantziņa Tadeuša uzrakstītajā grēksūdzē (augstākā patiesības atklāsmes forma katoļu reliģiskajā tradīcijā), kuru vēstītājs atrod laikmeta traģisko vēsturisko notikumu skartas varas iestādes konfiscētajos dokumentos. Tā detektīvelementu autors izmantojis jaunas teksta formas veidošanai, prozas vēstījumā iekļaujot dzeju, mīlestības vēstules tekstu, atsevišķu varoņa stāstu par sevi un grēksūdzes tekstu. Šis paņēmieni veicina lasītāja emocionālo identificēšanos ar Ā. Ersa stāsta varoni.

Hibrīdteksta piemērs ir romāns „Muižnieki” (1931). Nodaļu nosaukumiem pievienoti paskaidrojoši teksti, kas atgādina dramaturģijā izmantotās remarkas, jo tie ietver atslēgas vārdus, kuri raksturo nodaļas telpu un personāžus. Šis teksts atspoguļo starpkultūru saziņu. Daiļdarbā atainoti dažādi etnosi (poļi, lietuvieši, ebreji, krievi, čigāni), dažādas reliģijas (katoļticīgie, vecticībnieki). Notikumu vēsturiskais fons – poļu muižnieku sacelšanās 19. gadsimta 60. gados. Galvenā varoņa milzīgie iedomu projekti, kuriem būtu jāveicina muižas dzīves uzplaukums, reālītātē cieš finansiālu bankrotu. Andris Vējāns raksturo Dona Kihota līdzinieka tēla dramatismu:

„Protams, grāfs savos finansiālajos aprēķinos nav nekāds reālists, un viss romāns rāda šīs muižnieku dzimtas pēdējās atvases ekonomisko sabrukumu, morālo degradāciju un bojā eju.” (Vējāns 1986: 164) Avantūristiskās kolīzijas parāda latgaliešu kolorītos raksturus: muižas kalpotāju Fraņu, Kleperu Zūzi, dzīvespriecīgu un brašu meitu, krodzinieku Kaļistratu, jautrus uzdzīvotājus zemniekus, viltīgo avantūristu Krugļevski. Šis romāns starpkultūru attiecību tēlojumā un dažādu sabiedrības sociālo slāņu nesaskaņu atspoguļojumā demonstrē Ā. Ersa jaunpienesumu literāro tekstu veidošanā. P. Bērks atzīmē, ka „arī literārie žanri var būt hibrīdi” (Bērks 2013: 25). Romāna „Muižnieki” formas konstrukcija liecina, ka šajā tekstā daudzveidīgu tēmu atklāšanai izmantotas atšķirīgu žanru savstarpēji sintezētas iezīmes.

Ceļojuma apraksta un dzejas integrētie hibrīdlīdzekļi

Ā. Ersa ceļojuma aprakstā „Gar ezeriem” (1921–1922) stāstu krājumā „Latgales stāsti” (1926) Ā. Erss izmantojis jaunu teksta veidošanas formu: viņš sintezē tēlojumu un dzeju. Ā. Ersa stāstu viela ir ceļojumos gūtais materiāls. Stāstā „Gar ezeriem” viens no vēstītājiem ir šķūtnieks, kura ratos ceļo autors. Viņš stāsta par Latgales cilvēku smagajām dzīves izvēlēm: Pēterburgas iespaidiem, peļņā iešanu, zaldātiem. Latgaliešu identitātei raksturīgā vitalitāte panākta, tēlojot šķūtnieku, kas, stāstīdams par smagajiem dzīves apstākļiem, uzsvilpo jautru dziesmiņu. Autors ceļojuma gaitā iepazīstina ar daudziem kolorītiem tēliem, kuri vēstī savu dzīves pieredzi: saimnieki, saimniekmeitas, kas veicot savu darbu, bijušas Pēterburgā, jeb, kā Ā. Erss raksta, Pēterpilī, viņu sapņi saistās ar ceļojumu atpakaļ uz Pēterburgu. Kā kontrasts atvērtās pasaules indivīdam tēloti vietējā vidē noslēgti lauku cilvēki. Ceļojums garš, stāstnieku daudz. Tiek uzklausīts laivinieks, kas iedvesmojies no Eža ezera „trīsdesmit lielām ezera salām” (Erss 1926b: 123), autoram pazīstamais

instruktors, vietējais feldšeris, meitu mātes stāsts par krāpnieku, vedēja stāsts par vietējo ļaužu cieņas un goda apliecinājumiem jaunajam bīskapam. Arī šajos sižetos un personāžos iedzīvināta Latgales vitalitāte un multietniskums. Individualizācija tiek panākta, tradicionālajā stāsta formā integrējot kolorītus ceļojuma aprakstam raksturīgus indivīdu portretējumus, vai arī detalizētus ainavu tēlojumus: „Vedējs pašautā, prievtas apjostā sveitā² visu rītu bija runīgs, bet iekļūstot dabas burvībā, arī viņš apklusā un dziļāk ievilkās paceltā apkaklē.”³ (Erss 1926b: 119) Latgaliešu raksturojums atklājas svētku reizē: „Ļaudis te vēl priecājas lielā tautas stilā – vaj tas būtu baznīcas svētkos, kāzās, talkos, vaj tirgos. To liecina arī viņu dzīru dziesmas, kurās humors jaucas ar nebēdību.” (Erss 1926b: 127) Piemēram, saimniekmeitu Bronas un Sofijas dziedātā dziesmā, kas atgādina krievu tautasdziesmas častuškas, jo latviešu un maskaļu sādžas atrodas cieši kaimiņos: „Upenes aiviekstes / Ūdens apņēma / Mani jaunu tēvs ar māti / Pie vīra izdeva.” (Erss 1926b: 123)

Uz ceļojuma apraksta žanra iezīmi – kultūru tipoloģijas ekscerpēšanu – Ā. Erss norāda ar atzinumu, ka Latgales dabas ainavas ir līdzvērtīgas Komo vai Lago-Madžiores, Venēcijas, Šveices skaistumam. Autoraprāt, no visiem skaistajiem ezeriem vistiešāko iespaidu uz viņu atstāj Rāznes ezers: „[...] kā gredzenā ierāmēts spogulis ar zilu dārgakmeni.” (Erss 1926b: 128) Dabas ainavu aprakstam un sadzīvīskiem vēstījumiem par cilvēku likteni autors uzslāņo seno mīlestības teiku par Rāznu: „Volkenberga – zilā gūzma dziļumā atceros ko senu, senu.” (Erss 1926b: 130) Ezera krastā savu mīļāko gaida uzticīgā „Viņa”, kuras skumjas izteiktas dzejā: „Garām man aiziet nu dienas. / Mīt vienmēr vēl dvēselē skumjas.” (Erss 1926b: 131) Ā. Erss demonstrē jaunu pieeju teksta veidošanā: prozas, publicistikas, folkloras teksta un dzejas savienojumu. Taču šāds paņēmiens nav traktējams kā dzejproza mūsdienu izpratnē, bet gan ir dokumentālās dzejas hibrīdžanrs, jo prozas tekstā fragmentāri iekļauts liriskas teksts. Tas izgaismo ar prozas žanra starpniecību reālistiski raksturotā objekta subjektivitāti, emocionālo, ekspresīvo aspektu. Arī Eža ezera skaistumu Ā. Erss ir pasniedzis lasītājam jaunā veidā – dzejas un prozas apvienojumā. Pēc autora prozaiskā vēstījuma par reāli tveramiem notikumiem seko dzejas rindas – ekspresija par sarunu biedrenes saimniekmeitas Bronas inspirētām sajūtām Eža ezera krastmalā: „Uzskatot viņu vakarā šai / Dārzā pie trīsdesmit ezera salam, / Vēlējos es, skumjas kaut nāktu pār mani / Kā nāve, kā mēneša klusums pār trīsdesmit ezera salam...” (Erss 1926b: 122) Autoram šķiet, ka dabas ainava bez cilvēka nav pilnīga, to pamatojot ar triju mākslu klātesamību: dzeju, mākslu, mūziku, jo pirms dzejas rindām izskan teikums: „Kad Brona vakarīgi klusēja, es domāju, ka viņa ir daļa no šīs dabas ainavas, it kā gleznotājs viņu te būtu iekomponējis.” (Erss 1926b: 122) Ā. Erss noformulējis dzīves vērtējuma kvalitāti: vissvarīgākais dzīvē ir māksla, jo pats vienmēr inspirējies gan no mūzikas (spēlējis vijoli),

² Sveita – pusemētēlis. Vārkavas novada mutvārdu daiļrades pūrs. 2. grāmata. Sastādītāja Vilmane, J. Rēzekne: Latgales kultūras centra izdevniecība, 2009, 146. lpp.

³ Te un turpmāk šajā publikācijā Ā. Ersa poētisko tekstu citējumos rakstnieka pārstāvētā laikmeta valodai raksturīgā kolorīta un specifiskas demonstrēšanai saglabāta citētajos avotos publicēto tekstu stilistika, fonētika un gramatika – M. B. un S. B.

gan no vizuālās mākslas (esot emigranta gaitās Krievijā, daudz apmeklējis mākslas galerijas), dzejai iedvesmojies, vērojot dabas ainavas ganu gaitās bērņībā.

„Mozaīku” žanra pieteikums grāmatā „Itālijas mozaīkas”

„Vienpadsmit mozaīkās” (1923) Ā. Erss daiļdarba formā ir apkopojis vienpadsmit ceļojuma aprakstus, ietverot tajos ne tik daudz precīzu hronoloģiski secīgu un informācijas piesātinātu naratīvu, bet gan manifestējot impresiju kolekcionēšanas stratēģiju – mirkļa iespaidu un noskaņu fiksējumu. Ā. Ersa pieteiktais hibrīdžanra nosaukums „mozaīka” norāda uz grāmatā iekļauto tekstu ‘jaukto izcelsmi’ (*hyphenated, shared text*), to salikumu un savijumu tādā jaunā kombinācijā, no kuras nav izkristalizējama sākotnējā forma. Šo paņēmieni aprakstījusi Cecīlija Fostere (*Cecil Foster*) ASV pilsoņu tiesību kustības sakarā. Viņa raksta par neomītisku atšķirību: krāsu, tautību, rasu, tautību ciltskoku, diasporas un kultūras sajaukšanos ‘vārāmajā katlā’. „Tas bija ‘vārāmais katls’, kurā nevarēja pilnībā atšķīdināt katru atšķirību sabrūvētā absolūta.”⁴ (Foster 2007: 225) Ā. Ersa grāmatas „mozaīkas” ir veidotas no dažādiem žanriem piederīgu tekstu sajaukuma katras atsevišķas mozaīkas ietvarā. Grāmatas telpas aspekts pieteikts apakšvirsrakstā „No Itālijas”. Tās apvieno refleksijas par Ā. Ersa Itālijas ceļojuma iespaidiem dažādu žanru izteiksmē: dzeja, ceļojuma apraksts, hronika, eseja u. c. Mozaīkas sniedz priekšstatu par senajām un mūsdienīgi augošajām Itālijas pilsētām. Blakus lietišķajiem ceļojumu aprakstiem autors inspirē redzes gleznas, pastiprinot šo vizualizāciju ar komentētām fotogrāfijām, kas lasītājam sniedz klātbūtnes efektu:

„Fotogrāfija ir simbolisks autora iekšējo sajūtu atspoguļojums, uz kuru skatoties vieglāk noņemt iekšējo aizsardzības filtru un atklāt atmiņu saistību ar pašreizējām jūtām, domām, vēlmēm. Tāpat fotogrāfija cieši saistīta ar atmiņas kategoriju.” (Burima 2011: 288) Ā. Erss fotogrāfiju komentārus izmanto, lai paspilgtinātu teksta informatīvo un emocionālo lauku. Veidojas prozas teksta un vizuālās informācijas simbioze. Fotogrāfijās redzami senās, monumentālās „kultūras varenības liecinieki” (Erss 1923: 32): tempļu drupas, katedrāles, pilis, tilti, torņi. Venēcija – cilvēces un dabas varenuma simbols, tornis Boloņā, Florences katedrāle, Romas Forums – tie ir civilizācijas pieminekļi, kas pastiprina autora dokumentālo vēstījumu, piedāvājot lasītājam sensiblu klātbūtni. Dažām fotogrāfijām autors piešķīris emocionālas nianšes, piemēram, Nopūtu tilta Venēcijā raksturojumā ieskanas vēstures drūmo lappušu klātbūtne. Neiztrūkstošs ir Itālijas un Latvijas dabas ainavu salīdzinājums: „Lido atrodas pie Adrijas jūras. Zaļganos viļņos te šūpojas medūzas un jūras zvaigznes. Smilts tumšāka, kā Rīgas jūrmalā.” (Erss 1923: 18)

⁴ Ever since the Civil Rights Movement there has been in the United States, according to Afro-Canadian writer Cecil Foster, “a neo-mythic ‘melting pot’ of differences: of colours, ethnicities, races, nationalities, lineages, diasporas, and cultures. It was a melting pot that could not fully dissolve every difference in a brew of absolutes”. [Tulk. latv. val. mūsu – M. B. un S. B.] Citēts pēc: Josef Raab and Martin Butler. *Introduction: Cultural Hybridity in the Americas*. – P. 3. [https://www.uni-bielefeld.de/\(de\)/ZIF/FG/2008Pluribus/publications/raab-Butler_intro-hybrid.pdf](https://www.uni-bielefeld.de/(de)/ZIF/FG/2008Pluribus/publications/raab-Butler_intro-hybrid.pdf) [pārlūkots 01.09.2016]

Ā. Ersa mozaīkām ir dokumentalitātes iezīmes – tajos nosauktas precīzas telpiskas zīmes, kas raksturotas noteiktā laikā. Tie ir Itālijas vēstures un laikmetīgie objekti, urbānās un pastorālās vietas, celtnes, Itālijas kultūrtēli: mākslinieku, skulptoru, arhitektu, gleznotāju, slavenu dzimtu reprezentanti. Statistiska informācija papildina vēstures faktus, ģeogrāfijas kategorijas, arhitektūras un mākslas pieminekļu aprakstus. Prozaiski filigrāno Itālijas kultūrtelpas aprakstu turpinājums ir pārdomas dzejā, kas lasītājam atklāj autora emocionālo kontekstu. Pēc Boloņas pilsētas apraksta ir dzejolis, kurā Ā. Erss izdzīvo vietējā iedzīvotāja statusu, nonākot līdz rezignācijai: „Bet vakars šis nav manā varā – / Ak! kamdēļ es tik ekskursants? / Un Florenci jau redzu garā – / Tai senāk dziedāts dažs labs pants.” (Erss 1923: 22)

Dzejā ikdienišķa situācija kļūst par literāro telpu: cilvēki, kuri sagaida vilcienu, ceļabiedri (Austriņš, Ramats, Lapiņš), itāļu kungi un dāmas, biļešu kontrolieris. Lirika iekļaujas prozas tekstā, pastiprina un fiksē autora emocionālo pārdzīvojumu, sniedz ieskatu par Itālijas pilsētām kā sakrālajām kultūrzīmēm: Venēcija dzejolī raksturota kā „atpīdošā” (Erss 1923: 61), Florence – „apskaidrotā” (Erss 1923: 63), Roma – „mūžīgā” (Erss 1923: 68). Ā. Ersa lirikas tēls ir arī vienkāršā Itālijas meitene, „siņjorina”, kuru mākslā iemūžinājis Botičelli: „Balkons zaļās efejstīgās: / Siņjorinas profils tur / – Botičelli dvēselīgais; / Botičelli te un tur.” (Erss 1923: 76) Vēstures liecības, mākslas, kultūras, arhitektūras vērtības, cilvēks – viss veido vienotu fascinējošu telpu.

Mūsdienīgo un vēsturisko vērtību skaistumu Itālijā autors parāda prozas, dzejas un foto mākslas simbiozē. Ā. Erss ir izmantojis prozas tekstu, liriku, komentētās fotogrāfijas, lai fiksētu īslaicīgos ceļojuma iespaidus un atspoguļotu savu īpatnēji smalko pasaules tvērumu.

Līdzīga teksta uzbūve ir ceļojuma iespaidos un piezīmēs, kurām dots nosaukums „Lietuva” (1930). Piezīmju saturs liecina, ka Ā. Erss domā par to, kā stiprināt latviešu un lietuviešu vēsturiskās saites. Sniegtas Lietuvas un Latvijas dažādu sadzīves kultūras segmentu paralēles, piemēram, reliģija: „Redzams, ka lietuvju – latvju senā ticība cieši saistīta ar dabas spēkiem un laika maiņām” (Erss 1930: 16) vai apdzīvotu vietu tipoloģija: „Pēc tam braucām uz Leipaliņģi. Arī miests, kā Latgales Preiļi.” (Erss 1930: 179) Grāmatas izskaņā ievietotais dzejolis „Lietuvā” pauž autora ceļojumā uzkrātās vizuālās un emocionālās Lietuvas inspirācijas (par to arī vēsta grāmatas apakšvirsraksts – „Ceļojuma iespāidi un piezīmes”): „Te, Lietuva, uz taviem ceļiem / Līdz laižas savāds mirdzošs prieks. / Jau celies tu no tumsas veļiem, / Kas zūd kā ēnā slēpies sniegs.” (Erss 1930: 211)

Autora hibrīdteksts veido oriģināli izstāstītu, neparastu un emocionālu vēstījumu par kaimiņu tautu, ar kuru vieno dzīvesveids, ticība, tradīcijas, kopīgi pārdzīvotie vēstures notikumi.

Jāsecina, ka Ā. Ersa tekstus ar hibrīditātes iezīmēm vieno autora ceļojuma iespaidu („Vienpadsmit mozaīkas”, „Lietuva”, „Gar ezeriem”) un kultūrzīmju izmantojums („Muižnieki”,

„Račinska mīlestības noslēpums”). Rakstnieks meklējis iespējas izteikt savus daudzpusīgos uzskatus un psiholoģisko dzīves tvērumu jaunās tekstu hibrīdformās. Tās veidotas ar dažādiem teksta formēšanas paņēmieniem: detektīvelementu izmantojums, prozas un dzejas sintēze, grēksūdzes motīvu un vēstuļu žanra izmantojums, grāmatu apakšvirsrakstu un grāmatu nodaļu sākumā sniegto paskaidrojošo tekstu paplašinājums.

Ir sastopams unikāls žanriskis veidojums jeb hibrīdžanrs – „mozaīka”. Tas ir žanrs, kurā savienojas ceļojuma apraksts, eseja, dokumentālā literatūra, dzeja un komentētā fotogrāfija.

Ā. Ersa radošais devums žanrisko inovāciju virzienā ataino 20. gadsimta 20.–30. gadu tendences jaunu vēstījumu formu meklēšanas virzienā. Veidojot dažādu literāro tekstu modifikācijas, Ā. Erss spilgti atklājis savu emocionālo piederību konkrētai telpas individualizācijai (ceļojumi), telpas kolorīta raksturojumam (Latgales multietniskums).

Ā. Ersa daudzveidīgo tekstrades stratēģiju analīze liecina par rakstnieka vēlmi stāstīt par laikmeta kontekstā mazāk aktualizētām vai perifērām tēmām, izmantojot inovatīvas teksta formas, kas tapušas, sintezējot esošās formas jaunus žanriskos veidojumus.

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MODERNITĀTE ANDREJA UPĪŠA ĪSPROZĀ

Maija Burima¹, Dina Lecka²

¹ Daugavpils Universitāte, Vienības iela 13, Daugavpils, Latvija, LV-5401, Latvijas Universitātes Literatūras, folkloras un mākslas institūts

maija.burima@du.lv

² Daugavpils Universitāte, Vienības iela 13, Daugavpils, Latvija, LV-5401

dina.lecka@daugvt.lv

Abstract

Key words: *Modernity, identity, Andrejs Upīts, urban text, pastoral thematic*

Modernity in the realist narratives of the turn of the 19th – 20th centuries is manifested by conjoining of the aesthetic and social components. Many early twentieth-century Latvian writers' stories are focused on the subjective life of the individual, changes in public life, urgent political issues, culture canon. The concept of Modernity in A. Upīts' novellas and stories is expressed by the motif of leaving the countryside for a city, deterioration of family bonds. The writer depicts the integration of peasants in the city addressing the world of contemporary objects and things in Latvian everyday life culture. A. Upīts' early twentieth-century stories delineate the replacement of the traditional pastoral identity and peasant lifestyle by a new urban identity, occupation of factory workers, civil servants, and tradesmen determined by industrialization and economy development.

Modernitāte ir koncepts, kas raksturo sociālekonomiskos procesus un to sinerģiju ar dažādām dzīves jomām, tostarp kultūru un literatūru, projicējoties modernitātes inspirētu tēmu, formu vai sižetu pieteikumos dažādu kultūras tipu vai literatūras posmu tekstos. Modernitātes iezīmes tiek identificētas vairākās saimnieciskās dzīves jomās:

„Ekonomikā tā [modernitāte] izpaužas kā jaunu tehnoloģiju parādīšanās; pāreja no lauksaimniecības kā izdzīvošanas līdzekļa uz komerciālu lauksaimniecību; cilvēku un dzīvnieku muskuļu spēka aizvietošana ar nedzīvās dabas enerģiju un mākslīgiem mehānismiem; pilsētveida apdzīvoto vietu veidošanās un darbaspēka koncentrācija not eiktā telpā. Politiskā sfērā tā nozīmē pāreju no cilts vadoņu autoritātes uz vēlēšanu tiesību, pārstāvniecības, politisko partiju un demokrātiskas pārvaldes sistēmu. Izglītības sfērā tā ir analfabētisma likvidēšana, zināšanu un kvalificēta darba vērtības palielināšana. Reliģijas sfērā tā ir atbrīvošanās no baznīcas ietekmes. Ģimenes un laulības sfērā tā nozīmē ģimeņu iekšējo saišu vājināšanos un ģimenes arvien lielāku funkcionālu specializāciju. Stratifikācijas jomā – palielinās mobilitātes un individuālo panākumu nozīme; atkarībā no ieņemamā stāvokļa samazinās dažādu priekšrakstu loma un stingrība,” (Smelser 2003: 39), norādījis Neils Smelsers (*Neil Smelser*).

Kanādiešu filozofs Čārlzs Margreivs Teilors (*Charles Margrave Taylor*) pētījumā „Modernie sociālie iztēlojumi” (*Modern Social Imaginaries*), raksturojot sabiedrības un laikmeta kopsakarības rietumu modernitātes kontekstā, pozicionē modernitāti kā būtisku sociālo un ekonomisko procesu virzītājfaktoru un par modernitāti nodēvē vēsturiski bezprecedento jauno prakšu un institucionālo formu (zinātne, tehnoloģija, industriālā ražošana, urbanizācija), jaunu dzīvesveidu (individuālisms, sekularizācija, noderīga racionalitāte) un jaunu panākuma formu (atsvešināšanās, bezmērķība, neizbēgama sociālās sadalīšanās sajūta) apvienojumu (Taylor 2003).

Modernitāte jaunattīstības valstīs vēsturiskā un ģeopolitiskā perspektīvā uzrāda dažas būtiskas iezīmes: modernitātes process nav spontāns – to uzsāk, vada un kontrolē šo valstu intelektuālā un politiskā elite; šis process nav arī stihisks – pārmaiņas tiek vairāk vai mazāk plānotas un mērķtiecīgi virzītas, visbiežāk apzināti kopējot vairāk attīstīto Rietumu valstu pieredzi.

Sabiedrības vēlmi modernizēties var skaidrot dažādi. No evolūcijas pozīcijām tā ir neizbēgama strukturālā un funkcionālā diferenciācija, t. i., modernitāti izraisa darba dalīšana. Sabiedrību (kultūru, ekonomiku, organizācijas formu, militāru sistēmu) cīņā modernitāte palīdz labāk adaptēties, efektīvāk darboties, apmierināt cilvēku pieaugošās vajadzības. Modernitāte nozīmē pāreju no tradicionālām (neindustriālām) sabiedrībām uz modernām (industriālām) sabiedrībām. Industrializācijas rezultātā strauji aug rūpnieciskās pilsētas, manufaktūras nomaina fabrikas. Baltijas un Latvijas teritoriju 19. gadsimta beigās – 20. gadsimta sākumā skar būtiski modernitātes procesi, ko pavada strauja laucinieku pārcelšanās uz pilsētu, patriarhālo vērtību devalvācija u.c.

Modernitātes procesi gūst atspoguļojumu arī kultūrtelpā. Par tiem notiek ne tikai polemiskas diskusijas periodikā – modernitāte iniciē jaunus sižetus, motīvus, personāžus, kas ar dažādiem poētiskiem līdzekļiem tēloti visu tā laika literāro virzienu darbos.

20. gadsimta sākuma latviešu literatūras novatorās tendences saistās ar modernisma kultūrtipa aprobāciju žanru, sižeta, tēlu u. c. līmenī. „No vienas puses, modernisma mākslinieki pretojas masu sistēmu uzspiestajai homogenizācijai, no otras, viņi apsveic jaunos, tehnoloģisko inovāciju radītos ražošanas, apgrozījuma un patēriņa nosacījumus” (Harvey 1989: 23), atzīmē D. Hārvejs (*David Harvey*). Šo novērojumu papildina un noapaļo P. Čilda (Peter Childs) apgalvojums par to, ka „pastāv paradoksālas, ja ne pretējas tendences, [..], bailes no jaunā un prieks par vecā izzušanu, nihilisms un fanātisks entuziasms, radošums un izmisums” (Childs 2008: 19).

Reālisma vai naturālisma tekstu autori modernitātes projekciju piesaka ar precīzu detaļu, personāžu un ainavas vai telpas tēlojumu, konkrētu notikumu izklāstu. Modernisma poētikā modernitāte ietiecas ar indivīda psiholoģisko norišu atveidi, emocionāli sakāpinātu iekšējās un ārējās pasaules kontrastējumu vai simboliem, kas raksturo novatoras sociokultūras un ekonomiskās vēsmas: „Modernitāte ir gan pagātnes kulminācija, gan nākotnes vēstnese, kas iezīmē potenciālā sabrukuma brīdi sabiedrības un kultūras attiecībās un estētiskajā reprezentācijā. No kultūras pārneses viedokļa 20. gadsimta sākums Latvijā ir intensīvs cittautu kultūras iepazīšanas process. Tiek mainīts latviskā koda īpatsvars un interpretācija latviešu autoru darbos. Viensētu un ciemu kā darbības vidi aizstāj pilsētas tēlojums, zemnieku nomaina pilsētnieks, pastorāli mītiskā laikā plūdumu nomaina mehāniskais pulksteņlaiks.” (Burima 2013: 26).

Modernitātes iespaidā 19.–20. gadsimta rakstnieki darbos ievieš daudzas modernisma izteiksmei raksturīgas ilūziju zuduma iezīmes: skepsi pret patiesības jēdzienu, indivīda apjukumu

intensīvu pārmaiņu situācijā un vēsturiski noteiktu pesimismu attiecībā uz izpratni, ka modernā pasaule ir cietusi garīgu bankrotu un kultūras fragmentēšanos. Literāros impulsus autori smeļas no mitoloģijas, izšķīdina personību daudzās patībās, pauž amorālus vai destruktīvus un autoritārus nīčeāniskus konceptus.

Andrejs Upīts latviešu literatūras hrestomātijās tradicionāli marķēts kā reālists, tomēr modernitātes reprezentācija viņa tekstos rada priekšstatu, ka A. Upīts ir daudzslāņains un virtuozs autors, kam bija būtiski reaģēt uz aktuālām sabiedrības norisēm ar maksimāli daudzveidīgu poētisko instrumentu klāstu. Viņa darbos modernitāti raksturojoši elementi pārstāvēti ar tiešiem, precīziem aprakstiem, psiholoģiskām studijām un oriģinālu simbolu valodu.

Pētījumā par modernitātes zīmēm A. Upīša tekstos izmantota autora no 1900. līdz 1914. gadam uzrakstītā īsproza – stāsti un noveles. A. Upīša stāsti demonstrē, ka rakstniekam, tēlojot konkrētus vēsturiskus apstākļus, centrā nav vēsture, tās notikumi, bet gan galveno varoņu pārdzīvojumu atspoguļojums saistībā ar konkrētiem vēsturiskiem notikumiem. A. Upīts reaģē uz modernitātes noteiktām pārmaiņām ar īsprozas tēliem un motīviem. Stāsti un noveles A. Upīša literāro žanru daudzveidībā ieņem īpašu vietu.

A. Upīša pirmais stāsts „Vētra” (1899) publicēts „Austruma” kalendārā 1900. gadā. Šajā stāstā parādās reālistiska naratīva pazīmes, kas piemīt A. Upīša īpatnējam stilam. Stāstos „Kalnā kāpēji” (1901), „Ceļinieki” (1903), „Krodzinieks Švēders” (1905) dažādos lauku apstākļos tēloti ideālistiski sajūsmināti gājēji un bezzemnieki. Viņi ir apveltīti ar tikumu, pašizliedzīgu uzcītību, cīnās pēc augstāka mērķa – sava iekopta zemes stūrīša. Tā ir latviešu zemnieku vispārējā tieksme, kuru rakstnieks arī pats pārdzīvojis savas dzimtas likenī. A. Upītim ir daudz stāstu, kuros tēlots pretstats iepriekš minētajam – zemniecības un gruntniecības dzīves un tieksmju negatīvā puse, piemēram, stāsti „Paugurciems” (1902), „Sievas radi” (1902), „Tūkstošnieces” (1904), „Gāju putni” (1906). Jāatzīmē, ka Latvijā 19. gadsimta nogalē bija aktuāla lauku sabiedrības sociālā noslāņošanās – līdzās lielajām zemnieku saimniecībām centās nostiprināties arī sīkzemnieki.

A. Upīts stāstos pievēršas šādiem modernitātes ietekmētiem lauku vides sociālajiem attiecību motīviem:

- 1) attiecības starp ģimenes locekļiem;
- 2) zemnieciskās identitātes nomaiņa pret urbāno piederību;
- 3) dzimtas māju lomas mazināšanās.

Ģimenes attiecību tēlojums A. Upīša stāstos

Cilvēka konceptu literārā tekstā zināmā mērā nosaka dominējošais priekšstats par to, kas ir cilvēks, kāds viņš ir, un šo priekšstatu lielākoties ietekmē konkrēts vēsturiskais laikmets un tajā prevalējošā cilvēkizpratne⁵, norāda Fjodors Fjodorovs (Федоров 1987: 70). Stāstā „Gāju putni”

⁵ Tulkojums no krievu valodas – raksta autore M.B. un D.Ļ.

(1906) A. Upīts galveno varoni Līnu modelē trīs paaudžu maiņas periodos – Līnas vecāki, Līna un Sniedze, viņu dēls –, kas atklāj konkrēta laika posma sabiedrības uzskatus, tēlo iekšējo konfliktu starp vecās paaudzes vērtībām – Līnas nespēja pamest vecākus, savu dzimtas zemi – un modernitātes standartiem – Sniedzes vēlmi doties pasaulē, iejusties jaunajā sabiedrībā, būt brīvam no pienākuma un zemes.

Iekļaujoties sabiedrībā, socializējoties, cilvēks apgūst jaunas sociālās lomas, normas, principus, vērtības, darbības un komunikācijas veidus. Cilvēks ir sociāli determinēts neatkarīgi no tā, vai viņš pieņem vai noraida konkrētus domāšanas, darbības un attiecību orientierus, shēmas un stereotipus. Patriarhālā kārtība Ezeriešu mājās nosaka, ka Līnai jāprec Jānis, kurš ir tāds pats zemnieks kā viņa. Jāņa dzīve ir grūts zemnieka darbs, kas sniedz viņam stabilitāti. Turpretī slīpernieks Sniedze ir brīvs, viņam nav māju – visa pasaule ir viņa mājas. Sniedze ir bijis jūrā, strādājis pilsētā, nodarbojies ar kontrabandu. Viņam vērtība ir nauda, nevis zeme. To apliecina Ezerieša pasaules uzskats:

„Ko tu, pasaules klaidonis, saproti. Priekš tevis ir vērts tikai tam vara vai sudraba gabalam, kas tavā caurajā kulē skan – citas vērtības tu nepazīsti. Ko tu zini par tiem sviedriem, ko mēs esam lējuši uz šiem smilkšainajiem tīrumiem! Tu paboli acis un saki – būda, bet vai tu zini, kur katrs baļķis priekš viņas cirsts, pa kādiem ceļiem, pa kādiem biezokņiem viņš vests malā? Ko tu, blandonis, zini, cik vērts tam, pie kā es visu mūžu esmu strādājis! Jūrmalas dambjus, poļu mežus, purvus, visvisādas zagļu un žuļiku būšanas tu pazīsti, bet ne godīgu darbu.” (Upīts 1948 (c): 52)

Sniedzes jaunais, modernais pasaules uzskats pausts sarunā ar Līnu:

„Tu domā un nevari saprast, kā var darīt citādi, kā grib tēvs, māte, līgavainis un kaimiņi. Tu nesaproti, ka ne viņi dzīvos tavu mūžu – tev pašai, vienīgi tev pašai būs jādzīvo. Tā nasta, ko viņi sasien, tev vienai visu mūžu būs jānes. [...] Līna, neļauj tu citiem samīt sevi! Nāc!” (Upīts 1948 (c): 67)

Sniedze aicina Līnu atbrīvoties no vecā pasaules uzskata, neprecēt vecāku izraudzīto vīru, atstāt tēva mājas, uzsākt patstāvīgu dzīvi ārpus mājas. Daļēji viņam izdodas Līnu pārliecināt, bet, dodoties projām, Līna nespēj pārraut saikni ar māju piederību un vecākiem – viņa atgriežas. Kad Sniedze, neizturēdams zemes smagos darbus, atkal aiziet pasaulē, atvadoties Līna saka:

„Tu esi gāju putns – tev jāiet, bet es esmu pieaugusi pie šitās zemes. [...] Dzīvē pašā ir viņas nolūks un nozīme. Vai mans tēvs un māte savas laimes dēļ līda līdumus, strādāja dienām un naktīm? Nē, viņi strādāja priekš savas meitas un priekš tā, ko viņi gribēja saukt par savu dēlu. Katrs solis zemes še ir aplaistīts viņu sviedriem un tāpēc man šī zeme ir svēta. Es neiešu.” (Upīts 1948 (c): 96)

Līna paliek, smagi strādā, audzina dēlu, bet tad pēc desmit gadiem no jauna ierodas Sniedze, satiekas ar dēlu, stāsta viņam par plašo pasauli, lai pēc laika atkal dotos prom: „Gāju Putnam ceļa

rādītāja nevajag. Tad tu redzēsi, kāda ir dzīve aiz šiem tīreļiem, pļāvām un smilktājiem. Tā ja, manu zēn! Nāc, pavadi mani!” (Upīts 1948 (c): 103)

Kad Līnas dēls paziņo mātei, ka viņš šajās mājās nedzīvos, „viņa [Līna] jūta, ka sāk šķobīties un irt tie pamati, uz kuriem viņa līdz šim stāvējusi, uz kuriem balstījās viņas darbs, viņas cerības un nākotne” (Upīts 1948 (c): 103)

Daudzos A. Upīša agrīnajos stāstos tēlotais konflikts starp patriarhālo un moderno dzīves stilu pievēršas cilvēku mobilitātei no laukiem uz pilsētu, ģimenes saikņu atslābumam, vecākās paaudzes nozīmes minimalizācijai jaunās paaudzes pasaules redzējumā un „aizejošās” pasaules patriarhālo vērtību dekonstrukcijai.

Zemnieciskās identitātes nomaiņa pret urbāno piederību

Modernitātes iezīmes vērojamas daudzu A. Upīša īsprozā tēloto personāžu vaibstos. Stāstā „Paugurciems” (1902) naturālistiski atainota lielpilsētas nomales dzīve, kur plaukst dzeršana un izlaidība. Līdzko Sniķers ar sievu un trim bērniem ir pārcēlies pāri ezeram, vietējie iedzīvotāji izrāda savu naidīgo attieksmi pret viņiem kā konkurentiem cīņā par eksistenci vai meklē, kādu labumu var gūt no Sniķeru ienākšanas vietējo dzīves telpā: „Ko tu te viens iesāksi, ja mēs nē – – – Badā nomirsi, nekā vairāk nebūs. Aizvedīsim uz fabrikiem, tur pāri, dabūsi darbu... [..] Jā, tāpat jāpalīdz vien būs, ko tu bračkiņ, viens pats... Bet bez pusstopa neiet, ko vajag, to vajag...” (Upīts 1948 (d): 142)

Sniķers vēlas pozicionēt savu neitralitāti, vienaldzību pret esošo kārtību un nevēlēšanos iedibināt jaunu: „Rauj jūs nelabais ar jūsu jaunajām un vecajām lietām!” (Upīts 1948 (d): 142)

Nonākusi jaunajā dzīvesvietā, tuvāk pilsētai, Sniķera ģimene vēl neapjauš, kādus pārbaudījumus nāksies izciest. Dzimtas manta ir pārdota ūtrupē, un viņi dodas meklēt jaunu vietu ar cerību iekārtoties darbā fabrikās un sākt dzīvot labāku dzīvi. Taču ilūzijas zūd, nauda beidzas, ēst nav ko, darba fabrikās arī nav:

„Te pavisam cita pasaule! Fabriku priekšpilsētas nomalē – te dzīves viņi saskalojuši ļaudis, kas citur nekur vairs nederēja. No kādām malām tikai nebij sanākuši Paugurciema iemītnieki! Centība, līdzjūtība, tikumība... simts citu īpašību, kas cilvēku dara par īstu cilvēku, sen zudušas no viņu dabas, palicies tikai cilvēks savā lopiskajā kailumā. Palīdzēt, paglābt – to nedomāja neviens, beidzamo asins pilienu viņi bija gatavi viens otram izsūkt un smiedamies pagrūda to, kas atvara malā ļīma un streipuļoja zem smagas nastas.” (Upīts 1948 (d): 158)

Par Sniķeru mājvietu kļūst bedre, kas izrakta smiltīs un apmesta ar velēnām turpat krastmalā. Lai dabūtu ēdienu, Sniķera sievai nākas piekrist Pauguriešu saimnieka Kumpura neķītrajam piedāvājumam. Pamazām brūk ģimene, Sniķers sāk dzert, jaunākais dēls aizvien biežāk ar citiem pauguriešu zēniem klīst pa pilsētu, sāk pīpēt un dzert, līdz vienā naktī saaukstējas un mirst no plaušu karsoņa, jo naudas atvest ārstu viņiem nav. Arī vecākā meita Alīna no jautras,

dzīvespriecīgas, enerģiskas meitenes kļūst par gurdenu, vienaldzīgu, priekšlaikus novecojušu sievieti:

„Garlaicība un bezdarbība viņu nospieda kā slogs. Bet galu galā viņa pierada pie tā un nemanīja nemaz, kā tikumi, kuru dēļ ciema puīši viņu agrāk cēla debesīs, iznīka un līdz ar fabriku dzeltenajiem dūmiem aizkūpēja pār smilkšu pauguriem. Spodrais metāls pārklājās ar netīru rūsū.” (Upīts 1948 (d): 169)

Nonācis līdz morālam pagrimumam, zaudējis dēlu, sievas uzticību, kļuvis slim, vājā rakstura dēļ aiziet bojā bijušais laucinieks ar visu dzimtu.

Andreja Upīša īsprozā ietverts daudzu aizejošā, „vecā” laika reprezentants, kuru dzīvesveids bija pakļauts agrārajiem ritmiem, nespēju iekļauties „jaunajā” modernitātes ietekmētajā dzīvē un rūpniecisko procesu apkalpojošās sabiedrības modelī.

Dzimtas māju lomas mazināšanās

Lauku saimniecība A. Upīša īsprozā tēlota kā ģimenes ekvivalents. Māja rakstnieka darbos ir stabilitātes un noteiktas kārtības garants, īpašas atmosfēras glabātāja. Lauku māju nozīme akcentēta Andreja Upīša stāstā „Dziruļu mantinieces” (1901):

„Pašapziņa un prieks mirdzēja Dziruļa acīs. Kas pirms desmit gadiem redzēja Dziruļus, tas tagad viņus vairs nepazītu. Toreiz bij pussagruvušas baļķu būdas lubu jumtiem, kur vējš gaudoja pa visiem pakšiem iekšā. Tagad – pagastā nav otru tādu māju kā Dziruļi. Visur ēvelētu kociņu sētas, zaļi krāsotas, brūniem stabiņiem, kuriem gali apkalti ar baltu skārdu. Ceļš līdz lielceļam apstādīts liepiņām laba vīra garumā. Un viss tas Dziruļa pūliņu panākums. Katrs akmens jaunās kūts sienā velts un cilāts viņa rokām, katrs sētas stabiņš aplaistīts viņa sviedriem, katru liepiņu ceļa malā viņš pats uz saviem pleciem iznesis no meža, iestādījis, kopis, laistījis.” (Upīts 1946 (b): 207)

Māja – tā ir ģimene, tuvinieki, kuru klātesamība determinē to, ka šī telpa tiek sasaistīta ar dažādiem emociju pasaules atribūtiem. Māja, kas ir adekvāta ģimenei, raksturota kā absolūta vērtība, harmoniskas personības attīstības garants. A. Upīša stāstu ciklā „Dzimtas klēpī”⁶ tēva mājas ir mikropasaule, kur līdzās dzīvo Kļavu tēvs – saimnieks, kalpu Pakalnu ģimene un Kļavu saimnieka bērni – students Alberts, ģimnāzists Kārlis un meita Anna. Šai gadījumā māja ir adekvāta ģimenei – telpa, kurā mīt radniecīgi ļaudis. Tēva mājas ar stabilo, nemainīgo ikdienas ritējumu, ar tuvu cilvēku pastāvīgo klātbūtni ir esamības pamats, atbalsta punkts, dodoties ceļā, un galamērķis, kurā atgriezties mudina iekšēja nepieciešamība. Starp bērniem un tēva mājām pastāv organiska saikne, kas neatslābst, neizzūd, viņiem promesot. Kļavu tēvs nesaprot, kas viņa bērnos mainījies, kāpēc viņi neizrāda godbijību pret tēvu un nepalīdz mājas darbos:

⁶ Ciklā “Dzimtas klēpī” iekļauti šādi prozas teksti: I. Brāļi, II. Kļavu tēvs, III. Bērni, IV. Cirtumā, V. Brīnumi. Cikls uzrakstīts 1904. – 1909. gadā, iekļauts noveļu krājumā “Mazās komēdijas II”.

„Izglītība, zināšana ir laba lieta, to viņš nekad nav liedzis. Un tomēr tajā pasaulē, no kurienes bērni nu nāk, ir kas, ko viņš nekad nevarēs pilnīgi saprast, ne attaisnot. Tāda savāda paštaisnība, bērniem nepieļaujama garīga patstāvība un drosme... Kas pavisam pretējs un naidīgs tai klusai, mīļai latviešu dzimtas iekārtai, kur tēvs ir tas gudrākais, arī ja viņš mazāk skolots. [...] Kļavu tēvs kaut kā apmierinātos un iedzīvotos, ja tikai manītu, ka bērni no svešuma ar svētu prieku pārnāk atpakaļ tēva mājās. Bet arī tā nav... atkal – gandrīz pavisam citu ko viņš novērojis. Viņiem vienaldzīgas tēvu druvas, kas tos lielus izaudzinājušas. Viņiem te apnicīgi un garlaicīgi. Viņi slepeni ilgojas pēc tās svešās, naidīgās pasaules...” (Upīts 1948 (b): 287)

Līdzīgas sajūtas pārņem arī Alkšņu tēvu stāstā „Bērni”. Bērni mācās pilsētā, skolā, mājās atbrauc tikai brīvlaikā, vecāki nesaprot pārmaiņas, kas notikušas ar bērniem, tas sāpina viņu sirdis:

„Cauru dienu istabā pie savām grāmatām, salīkuši, galvas kopā sabāzuši, runā klusiņām, it kā vecāki nedrīkstētu zināt, kas bērniem uz sirds. Bāli, nonīkuši – žēl skatīties... Naktīm guli, bet miegs nenāk. Guli vaļējām acīm, klausies, kur bērni elpo, domā un nevar izdomāt, kāpēc viņi tādi klusi un sveši.” (Upīts 1948 (a): 297)

Pilsēta kļūst sveša un draudīga vide, kurā zūd senču tikumi, bijība pret Dievu, tēva un mātes godināšana. Linītis Alkšņu tēvam: „Pasaules gudrības un prieki, tas viņiem elku dievs.” (Upīts 1948 (a): 289)

Stāstā „Dēls no svešuma” A. Upīts turpina uz pilsētu aizsūtīto bērnu tēmu. Papatējušas saimniecības atjaunotnei vitāli nepieciešama Krikuma dēla Jura, kas pirms sešiem gadiem devies uz pilsētu skoloties, atgriešanās. Tuvinieki uzskata, ka Juris ir izskolojies, ieguvis labu darbu un iekrājis naudu, ko tagad visi cer saņemt – sākot ar tēvu, beidzot ar kalponi. Tāpat arī stāstā „Celminieki” (1903) Jukums, Celminieku saimnieka jaunākais dēls, no pilsētas skolām spiests atgriezties tēva mājās, jo vecākais brālis ir aizgājis pasaulē, nav gatavs uzņemties zemes darbus:

„Bet vai tad es esmu vainīgs, ka tiku uzaudzināts bezdarba dzīvei, ka bez kāda nolūka tiku pa priekšu sūtīts skolās un tad uz reizes piekalts pie arkla, pie izkaptis, pie šīs riebiņģās dubļainās zemes. Es esmu pūlējies, esmu visādi mēģinājis, bet nespēju pārvarēt sevī riebumu pret šiem celmainajiem līdumiem.” (Upīts 1946 (a): 609)

Jukums aiziet no tēva mājām, un kādreiz plaukstošā saimniecība drīz vien iznīkst.

Secinājumi

Modernitāte latviešu 19.–20. gadsimta mijas reālisma naratīvos tiek reprezentēta, pārklājoties estētiskajai un sociālajai komponentei. Daudzu 20. gadsimta sākuma latviešu rakstnieku stāsti fokusējas uz indivīda iekšējās pasaules norisēm, pārmaiņām sociālajā dzīvē, politiskām aktualitātēm, kultūras kanonu. A. Upīša novelēs un stāstos modernitātes koncepts izteikts ar motīvu par aiziešanu no laukiem uz pilsētu, dzimtas saikņu atslābumu. Rakstnieks tēlo zemnieku integrēšanos pilsētā, pievēršas laikmetīgu priekšmetu un lietu pasaulei latviešu sadzīves kultūrā. A.

Upīša 20. gadsimta sākuma stāstos tēlota tradicionālās – pastorālās identitātes un zemnieciskā dzīvesveida nomaiņa ar jauno – urbāno identitāti, industrializācijas un ekonomikas determinēto fabrikas strādnieku, ierēdņu un tirgotāju nodarbošanos.

Modernitātes komplicēto procesu ietekmē A. Upīts 20. gadsimta sākuma īspozā tēlo saimnieku un zemnieku šaubas par patriarhālā dzīvesveida atbilstību vai neatbilstību jaunajai saimniekošanas situācijai, zemnieku iespējas vai nespēju integrēties pilsētā, pievēršas ierēdņa tipāžam un laikmeta personvārdu lietojuma tradīcijai, laikmetīgo priekšmetu un lietu pasaulei. Esošais sociums A. Upīša tipāžiem šķiet jau zudusi pasaule, ar to viņus nekas vairs nesaista – ne pienākums, ne ieinteresētība tās norisēs, ne cerība kaut ko tajā mainīt. Jebkurš indivīds sapņo par harmonijas sasniegšanu dzīvē, par taisnīguma un pilnības valsti. A. Upīša aprakstītajā sabiedrībā valda šaubas un neuzticība, katrs cilvēks var būt par dumpinieku un nodevēju.

A. Upīša agrīnajos stāstos tiek tēlots modernitātes izraisītais krīzes laiks, vērtību sistēmas maiņa cilvēku attiecībās, iedzīvotāju masveida pārvietošanās. Tas demonstrē, ka cilvēka eksistencei ir zudis atbalsta punkts pastāvošajās sociālās organizācijas formās.

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REMEMBERING FORCED MIGRATION IN LANGUAGE: SOME SEMANTIC ASPECTS OF THE MIGRATION DISCOURSE IN THE PUBLIC DISCUSSION SPACE OF LATVIA

Liena Galeja

Latvian Academy of Culture, 24 Ludzas street, Riga, Latvia, LV-1003

info@lka.edu.lv

Abstract

Remembering forced migration in language: some semantic aspects of the migration in the public discussion space of Latvia

Key words: *migration, refugees, forced migration crisis, semantics of the public discourse, Islamism*

One of the top issues in the public discussion space of Latvia in the middle of the second decade of the 21st century has been the migration crisis in Europe. The issue has become burning after the increase of the flow of migrants in the summer of 2015, as well as the terrorist attacks in Paris in January and November and the sexual assaults case in the main station of Cologne on the New Year's Eve of the same year, as well as the following blasts of explosives in the Brussels' Zaventem airport and the Maalbeek metro station in spring 2016. Not only authorities and public media play an important role in the thematization of the forced migration and its consequences, but also social networking sites and other public space media (such as graffiti, public protests, etc.) as well as social interaction areas such as schools, workplaces, public transport a.o. broadcast and share their position and try influencing the discourse on forced migration. The rhetoric applied is far from unified, still there can be observed certain tendencies reinforced by specific semantic means referring to the involved agents (such as refugees vs. migrants a.o.), characterizing the migration discourse. The research paper highlights some of the basic semantic units of the migration discourse in the public discussion space in Latvia, providing a glimpse into cross-sectional analysis, comparing how the same or similar semantic units have been applied during the former historical migration climax points affecting the population of Latvia.

Kopsavilkums

Piespiedu migrācijas atspoguļojums valodā: daži semantiskie aspekti diskusijā par migrāciju Latvijas publiskajā telpā

Atslēgas vārdi: *migrācija, bēgļi, piespiedu migrācijas krīze, publiskā diskursa semantika, islāms*

Viens no aktuālākajiem jautājumiem Latvijas publisko diskusiju telpā 21.gadsimta otrās desmitgades vidū ir migrācijas jeb bēgļu krīze Eiropā. Ar šo jautājumu saistītā problemātika īpaši saasinājusies pēc virknes radikālā islāma grupējumu iniciēto uzbrukumu, piemēram, teroristu uzbrukumi Parīzē 2015.gada janvārī un novembrī, seksuāla rakstura uzbrukumi sievietēm Ķelnes centrālajā stacijā 2015.gada Vecgada vakarā, kā arī sprādzieni Briseles Zaventemas lidostā un Mālbekas metro stacijā 2016.gada pavasarī. Ne tikai varas iestādēm un sabiedriskajiem medijiem ir būtiska loma, veidojot un ietekmējot sabiedrības viedokli bēgļu krīzes tematizācijā – liela nozīme ir arī tam, kā piespiedu migrācija tiek komentēta sociāli interaktīvajā telpā, piemēram, sociālo tīklu vietnēs, publisko mediju interneta vietņu komentāros, publiskās telpas grafiti vai grūtāk dokumentējamās publiskās telpas vietnēs, piemēram, sabiedrības pulcēšanās vietās: sabiedriskajā transportā, darbavietās, mācību iestādēs utt. Lai gan t. s. bēgļu diskursa retorika ietver daudzus pretrunīgus aspektus, ir arī novērojamas raksturīgas tendences ietvert aplūkotos jautājumus noteiktās tematizācijas formās, kuru semantika atspoguļo noteiktus sociopolitiskus uzskatus, piemēram, izvēle vai lietot apzīmējumu *bēgļi* vai tomēr *migranti* u. tml. Rakstā pievērsta uzmanība šo piespiedu migrācijas krīzes ietekmēto jautājumu publiskajai tematizācijai Latvijā, ļaujot arī veikt salīdzinošo analīzi, kā ar migrāciju saistītie jautājumi Latvijas kultūrtelpā aktualizēti dažādos vēsturiskos laikposmos, kuros migrācijai bijusi nozīmīga loma.

Introduction

The so-called migration crisis must be considered as one of the major foreign and domestic policy issues in the nowadays Europe. Not only serious economical, but also urgent political and social issues claim for being solved due the increased activity of the so-called new refugees and also as a result of failed integration of the residents with the migration background. In the middle of the second decade of the 21st century none of the European countries can ignore these questions affecting both meetings of high level authorities and private lives of individuals. Moreover,

following the recent radical Islamism terrorist attacks in 2015 and 2016 – January and November 2015 attacks in Paris, New Year’s Eve of 2015, sexual assaults in the Central Railway Station in Cologne, blasts in Zaventem Airport and Maalbeek metro station in Brussels in spring 2016 – all of them leading to significant numbers of victims and inducing general fear, but also feelings of compassion, solidarity and reactivity in the society, private actors consider themselves involved to an unprecedentedly high extent. Certainly, there are notable differences among different regions of Europe, and according to the data provided by the United Nations High Commissioner for Refugees (UNHCR) on the distribution of asylum seekers worldwide (UNHCR Statistics 2016), the situation in Latvia should not lead to any worries due to the wee number of the asylum seekers in comparison to the major forced migration destinations such as Germany, France or Great Britain. Despite that, the actualization of the related issues has occurred not only in the realms of mass media and foreign policy discussions but has affected also the general society, causing frequent responses of fear, incomprehension and direct hostility towards a possible increase of the number of asylum seekers from the Middle East and Africa, as well as towards their optional integration into the local community. This paper tries giving a brief insight into the most widespread modes of thematization of the migration crisis focusing on those aspects that are more challenging regarding documentation – social networking sites, comments in the public media internet domains and the semantics of other public discourse locations such as educational institutions, workplaces and city spaces.

Research methodology

In order to obtain and to sample the research data, the author has carried out a continuous monitoring of the public media of Latvia during the period from August 2015 to March 2016. Although the research paper focuses on social interactivity, regular printed and audio-visual media were also monitored in order to trace the optional sources for the actual responses in community.⁷ For the purpose of more profound analysis and comparison, selected EU public media have also been monitored.⁸ A significant amount of the research data have been sampled through interviews and observations in different aspects of the public spaces: discussions in the city spaces, workplaces and educational institutions as well as by sampling recordings of graffiti and stencils in public locations. An important part of the research has been supported by a cross-sectional analysis regarding the thematization of the issues related to refugees, asylum seekers and migration within

⁷ The following media were monitored for data sampling: LTV news broadcasts *Panorāma* and *Rīta panorāma*; radio broadcasts on the channels *LR1* and *LR2*; printed media and their online versions: *Diena*, *Neatkarīgā Rīta Avīze*, *Rīgas Apmiņka Avīze*, *Latvijas Avīze*, *Chas*; online news sites: *delfi.lv*, *tvnet.lv*, *apollo.lv*, *skaties.lv*, *kasjauns.lv*; social networking sites *facebook.com*, *twitter.com* and *draugiem.lv*.

⁸ The following international media were monitored for data sampling: news agencies *BBC* and *Reuters*; radio station broadcasts: *WDR*, *Fuknhaus Europa*, *Radio France*; printed media and their online versions: *The Guardian*, *Spiegel*, *Le Monde*, *TAZ*; social networking sites *facebook.com*, *twitter.com*.

the context of the historical master discourse of Latvia. By looking for these aspects covered in textbooks, media and public opinion it was more obvious why certain faculties of the nowadays' migration semantics were non-neutral even if the general context of the discussion claimed for objectivity. It is also important to note that the author has avoided setting academic references or covering high level political discussions on purpose since these are outside the research subject.

Discussion

From the introductory part, the research questions of this paper can be developed: 1) in which ways do we talk about those people arriving to our home country; 2) why do we talk about them like we do?

I would like to start with a brief insight into the historical discourse of Latvia, focusing on the thematization of migration and people moving in or out of the territory for various purposes.

An essential part of the historical discourse of a certain community is its historical narrative (Lyotard 1984). Historical narratives have certain qualities in common particularly when they refer to national myths helping to build a national state and lay foundation for distinct qualities forming the national identity. Among those qualities some are characteristic to nearly all the communities, such as the myth of the historical continuity of the community, the myth of national unity, the myth of teleological development of historical events, as well as strong distinction between “us” and “others”, where “we” are depicted as morally and ethically (if not regarding power relations) superior and unique, while “the others” are represented as a blurred non-individualized mass of foreigners who are either weak and unimportant (thus mocked) or vicious and malevolent (thus feared) (Kmec, Peporte, Majerus, Margue 2010). Some qualities are specific of the so-called ethnic path of formation of the national identity, characteristic to the Eastern European national state communities: according to the British historian Anthony Smith, the national communities lacking a strong state apparatus have developed their national identities based on traditional values, genealogical inheritance, certain racial and linguistic qualities (skin colour, mother tongue, etc.) and cultural heritage (Smits 1997). All the above mentioned factors are present in the historical narrative of Latvia as depicted in the chrestomathy lines of the epos “Lāčplēsis” (*The Bear Slayer*, 1888) by Andrejs Pumpurs, one of the pioneering contributors to the cultural workers' triggered development of the Latvian national self-image in the 19th century: “In ancient times in the Baltic land [...] There was living a happy Latvian nation” (Pumpurs 2005). The myth about a consolidated Latvian nation could not exist without creating the opposing myth about “others” – according to the social anthropologist Fredrik Barth, we can consolidate our identity only by recognizing the “others” as opposed to us (Barth 1969). The story as told by the quoted epos has survived till nowadays: Eduards, a 12-year old student in his essay on Latvian history provides a typical interpretation of what happened next: “Latvians were living in the State of Latvia in the ancient

times. They were rich and were living in their castles. Then one day Germans arrived and invaded the country. They burnt down the castles and enslaved the people. Latvians had to slave to the invaders and they could not sing their folk tunes anymore”.⁹ As particularly severe the German crusaders and merchants have been depicted in the school history textbooks published under the Soviet occupation regime, while the most prominent Latvian exile historians, Edgars Dunsdorfs in his textbook of the history of Latvia pictures Slavic tribes and later Russians as the most dangerous enemy of all times (Dunsdorfs 1980). This portrayal has flourished mostly in the printed materials and media of the Latvian diaspora in the 20th century, and after the independence of Latvia had been re-established in 1991, together with the exultation about the liberation from the Soviet supremacy it formed a significant part of the discourse referring to the multi-ethnic and basically bilingual community of the post-Soviet Latvia (Šūpule 2012; Kļava 2012). The Museum of the Occupation of Latvia, based on many conceptual guidelines rooted in the diasporic Latvian community, contributed significantly to the semantic stratification between “us” and “them”: semantic units like “Russians”, “migrants”, “invaders” and “incomers” now were not only a part of non-official public discourse, but made common appearance in research publications, public disputes and official communication with the community, enclosing educational materials for history teachers and schoolkids¹⁰.

So as a general statement “Russians” and “Germans” representing at times different broader political concepts have been the most prominent historical enemies of the narrative of the history of Latvia. The sampled data from textbooks, media publications, folklore materials, interviews and theoretical sources dated back to different periods (the restricted scale of the publication does not allow to quote them all) portray “Germans” as “invaders”, representing brutal force, wickedness, and also stupidity. The memory referring to the Nazi German occupation period of 1941–1945 still is ambivalent – although textbooks and most research practices generalize the period as full of cruelty and discrimination (Zellis 2012), collective memory shows tendencies of describing the period as easing the gloomy air of the so-called year of terror, namely the first Soviet occupation 1940–1941, and German soldiers or authority representatives were often characterized as positive figures (Saleniece 2004). It must be noted that the term “migrants” has never been attributed to “Germans” – it has been used exclusively with the reference to the Soviet occupation and “Russians”, thus turning into a pejorative term. “Migrants”, in opposition to “invaders”, are portrayed as some faceless and both ethically and physically handicapped mass. The connotations associated with “migrants” are less referring to personalized forceful action, more with incoming,

⁹ Kā piedzima Latvija. 2015. *Essay by student Eduards Rozenbergs*. Private archive.

¹⁰ Nevertheless it must be noted that the official research programme of the Museum of the Occupation of Latvia provides a comprehensive analysis on the destructive effect of the both totalitarian regimes in the occupied Latvia, namely the Nazi German and the Soviet occupation.

influx due to certain political circumstances. In the best possible case, “migrants” should be subject to “integration” which means “educating them” (“migrants” are supposed to have no cultural and social values or if they do, those are hostile and regarded as immature and incomprehensible to the host community) in order to absorb as many qualities of the identity of the hosting community as possible. Shall be noted that the identity of “migrants” is questionable.

In this respect it is necessary to comment on how “we” are regarded when leaving homeland for varied purposes in order to move to another location either temporarily or permanently. Dace Dzenovska in her research on the economic migration from the countryside of Latvia observes that leaving homeland is regarded as a phenomenon of negative value, both ethically and socially – an individual is supposed to have a moral duty towards the society that has raised and educated him or her (Dzenovska 2012). It is particularly important within the framework of the concept of the ethnic identity where an individual belongs not only to their actual environment but also must serve as a transmitter of the national cultural heritage. Thus it is possible to explain why there is such a huge semantic gap between the thematization of the population leaving Latvia during the first and the second world wars and those leaving Latvia for economic reasons after the national independence was regained, but most intensely after the 2008 economic crisis. If the first are addressed as “refugees” who after having landed in their new destinations have continued to maintain their Latvian identity and whose journey is characterized as full of suffering and resisting forced integration (Dunsdorfs 1980), then the economic migrants in the official discourse are regarded rather as traitors who should be called back to their duties (Koļēda 2008).

Hence the historical discourse of Latvia and Latvians portrays “us” as maintaining our national identity against “others” seen as “invaders”, “migrants”, or “incomers”. An important element of this self-identification is related to recognizing “us” as victimized – by “others” invading our homeland, by being deported as “innocent victims”, by being forced to flee as “refugees” or betrayed by the “economic migrants”. It is important to recognize the importance of this self-victimization as an essential part of the national discourse (Kaprāns, Zelče 2010) – it means that the position of those who suffer has already been taken and there is no space (neither in language nor physically) for others’ suffering.

The monitoring of the reviewed sources allowed for drawing a conclusion that the current forced migration crisis in the public discourse of Latvia is regarded as a major threat mostly to the values playing an important role at developing the national identity, such as the Latvian language, traditional ethical and aesthetical values, cultural and historical memory, as well as genetic continuity both as a part of claim for racial purity and inheritance of private property and traditional values. Public media rhetoric that serves as an important trigger for the social networking discourse can by no means be regarded as semantically neutral in this respect. There can be distinguished

three categories of most common breaches of the golden rule claiming for objective information and clear discussion. First, the most obvious, is open hostility, though it is more characteristic to the social networking discourse and public space discussion than to the official public media. A typical example is graffiti appearing in Ogre in late autumn of 2015 and then repeatedly in March – April of 2016. The graffiti contain direct invitations to “kill migrants”, “kill niggers” and other uses of aggressive and offensive language, as such being able to serve for starting criminal proceedings. Similar case already prone to criminal allegation refers to an invitation by a youngster in Tukums published on the social networking site *Facebook* for “beating the immigrants living in Tukums” (Vimbule 2016). Second, the most widespread both in the official media and discussion in the social networking sites and other sampled public space sites is unclear or failed use of terminology leading not only towards misunderstandings. In this respect the most important is the semantics of the language used. All the revised media and public discourse sites provide samples of unclear distinction between terms “Islam”, “Islamism”, “Muslims”, “migrants”, “immigrants”, “refugees”, “incomers”, “asylum seekers” and other related concepts. We should mention also the neologism “welcomists” referred to those welcoming the asylum seekers. Although it has not become a household name by official media and is used only exclusively in an ironic sense (Ozols 2016), “welcomists” are much referred to in the social networking discourse with strong pejorative connotations – it is a popular *Twitter* tag and is also currently used on such *Facebook* sites as *Latvija nav iebrauktuve* or the official *Facebook* page of the nationalist political party *Nacionālā savienība Taisnīgums*. A certain fogginess regarding semantic use is also referred to mixing up Islam with radical Islamism or describing all the asylum seekers as Muslims (Avotiņš 2015). Another typical semantic misunderstanding is characterizing all the asylum seekers as “niggers” or “the black skinned”. The racial hostility can be expressed directly like in the above mentioned graffiti and numerous posts on the social networking sites or – more characteristic to official media – indirectly like in case with the research data by the Institute of the Latvian History at the University of Latvia published in all the most prominent online media, where it was pointed out that only 7% of the population of Latvia would trust national symbols to residents with a different skin colour (NRA, 09.11.2015). Racial prejudices are closely related to the public discourse of migration: the interviews have proved that more than 2/3 of the respondents consider the asylum seekers to be “black-skinned” or at least “dark-skinned”, while observations carried out in the public gathering places such as public transport and shopping facilities reveal that locals avoid individuals with dark skin or Caucasian looks even in cases if the latter represent non-asylum seeker communities.

Besides direct hostility and semantic misunderstandings the third group of negative connotations must be mentioned, being the least offensive but the most dangerous since it contains

hidden pejorative connotations. Here an important role is played by the public media selecting information and ways of broadcasting it. Even by Google screening in search for the keywords “migration”, “refugees”, “asylum seekers” and those related in context with the public media of Latvia, it can be traced that the available information is almost exclusively negative, linking the concepts with terrorist attacks, rape, crime and danger to social services. On the other hand, positive efforts directed towards the “migration issue” contain key concepts such as “avoiding/preventing threat”, “urge for integration”, “diminishing influx”, “foreign morality”, “strangers / others”, etc. (Kušķe 2016). Although orientated towards increasing tolerance and accepting, similar publications both evoke negative counter-reactions and simultaneously support otherizing and estrangement.

Conclusions

Both historical narrative and public media trigger the overwhelming predominance of negative connotations and semantic vagueness within the public discourse in social networking sites and public space. This refers to issues related to the migration crisis in Europe – at its peak point during the years 2015 – 2016.

However, there are notable attempts to develop a rational attitude towards the situation, both at political and information level, there is still much to be done regarding the language use referring to the issues related to the migration crisis.

Although it is not presumable that the historical narrative of Latvia and Latvians could volunteer at leaving the position of victims to “others”, rational approach to the migration-related issues could reduce the aggressive neo-nationalism within the public space.

As debate and information, as well as education, could be a way out, let us hope that discussion will prevail and more research on the related issues would be carried out in the nearest future as well as the research results would be shared with the general public in order to replace emotional reactions provoking dangerous tendencies of racism and xenophobia, with rational and analytical approach.

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VICTORIAN AESTHETICISM AND THE AUTONOMY OF ART: THE IMPACT OF OSCAR WILDE

Ilze Kacane

Daugavpils University, Vienibas street 13, Daugavpils, Latvia, LV-5401

ilze.kacane@du.lv

Abstract

Victorian Aestheticism and the Autonomy of Art: The Impact of Oscar Wilde

Key words: *Aestheticism, autonomy, art, beauty, utility, Victorian, Oscar Wilde, Latvia*

On the British Isles, the guidelines on the autonomy of art have been drawn up in the 2nd half of the 19th century, thus setting art apart from the dominant of realism, and assigning it to the category of aestheticism. From the positions of the “high-principled” or “ideological” art, within the aestheticism programme framework, the advocates of “new” and “pure” art professed the prerogatives of art and a self-sufficient, unrelated to real life, nature of art. At this time, within the context of theoretical viewpoints on the autonomy of art, and making use of the nomenclature (beauty without realism; art whose goal is beauty; art as such; art for art’s sake) that brings into focus the issue of art segregation from the reality of life, the theoreticians and writers belonging to the platform of aestheticism – W. Pater, A. Swinburne, O. Wilde, a. o. – become more active.

The interest in the aesthetic phenomenon of art, which manifests itself as a negation of the positivistic world and actualization of the “new art”, can also be seen in the 20th century Latvian culture within the context of literary search of Modernism. Common for the Latvian early modernists and British aesthetes is the recognition of a complete autonomy of art and its aesthetic values.

The paper is concerned with the analysis of the phenomenon of aestheticism in Victorian culture, focusing on the stages of its development in the 19th century Great Britain and on its reception in Latvian culture under the impact of Oscar Wilde’s personality and his creative work.

Kopsavilkums

Viktoriānisma estētisms un mākslas autonomija: Oskara Vailda ietekme

Atslēgvārdi: *estētisms, autonomija, māksla, skaistums, derīgums, viktoriāņu, Oskars Vailds, Latvija*

Mākslas autonomijas pamatnostādnes Britu salās izstrādātas 19. gadsimta 2. pusē, nošķirot mākslu no reālisma dominantes un iekļaujot to estētisma kategorijā. Pozicionējoties no “idejiskās” jeb “ideoloģiskās” mākslas, “jaunās” un “tīrās” mākslas sludinātāji estētisma programmas ietvaros sludināja mākslas pirmtiesības un pašpietiekamu, ar reālo dzīvi nesaistītu mākslas būtību. Šajā laikā mākslas autonomijai vēltīto teorētisko uzskatu kontekstā, izmantojot apzīmējumus (skaistums bez reālisma; māksla, kuras mērķis ir skaistums; māksla kā tāda; māksla mākslas dēļ), kas aktualizē mākslas nošķiršanu no dzīves realitātes, arvien aktīvāk sevi piesaka estētisma platformas teorētiķi un ralistnieki – V. Peiters, A. Svinbēns, O. Vailds u.c.

Interese par mākslas estētisko fenomenu, kas izpaužas kā pozitīvistiskās pasaules noliegums un „jaunās mākslas” aktualizācija, vērojama arī 20. gadsimta latviešu kultūrā modernisma literāro meklējumu kontekstā. Latviešu agrīnos modernistus un britu estētus vieno mākslas pilnīgas autonomijas un tās estētiskās vērtības atzīšana

Rakstā analizēts estētisma fenomens viktoriānisma kultūrā, pievēršoties tā attīstības posmiem 19. gadsimta Lielbritānijā, un tā recepcijai latviešu kultūrā Oskara Vailda personības un daiļrades ietekmē.

All nations traditionally give preference to what is useful instead of to what is beautiful; if the beautiful is not useful, it is required that the beautiful would have the capacity to be used for practical purposes. This requirement of art and the humanities in general – to serve the life and perform utilitarian function – has always been emphasized by state powers either for ideological purposes or in the debate of state policy makers whether governments should maintain the commitment to the arts by supporting the sphere with the least evident economical profit. Striving for the autonomy of art (in a broader sense – for art’s own value and artistic liberty), paradoxically, but has always been observed in the times of its impossibility, i.e. in the stages of uncritical self-satisfaction or, vice versa, in economic and social downturns or post-apocalyptic natural disasters when the life itself and physical survival seem more important than spiritual and aesthetic

development. Social orientation towards progress, materiality and raising one's own or nation's well-being have led to the emphasis of art's didactic, moral, utilitarian, political, and religious functions. Nonetheless, the rejection of self-sufficient role of art and denial of aesthetic autonomy immediately provokes a contra-action – active polemics in the society in general and in the field of the humanities in particular on the need of the defence of 'art for the sake of art' doctrine, i.e. on the need of defence of 'apolitical art as opposed to the socially determined one. Due to the recent failure of capitalism, when economical crisis in Latvia required extreme austerity measures leading to art's faulty perception and its decline in our contemporary open cultural climate, there is an acute necessity to reconsider the role and functions of the so called 'pure' art, where 'purity' is being used to denote the autonomy of the aesthetic. This particular condition of half-way back while still being forward-thinking marks a contemporary situation in Latvia as transitional, similar to the situation at the beginning of the 20th century.

The dialogue held between Latvian national and foreign cultures at that time served not only as a means for the nation's self-realization, but enhanced a new understanding of the role of art. Initially, strivings for individualism were a tool against oppression related to the conception of Latvian national identity and longings for freedom during the Revolution of 1905 – the time of mass political and social unrest within the Russian Empire. Gradually, under the impact of 'border-free' global cultural phenomena by foreign cosmopolitan literati, originally thinking Latvian intellectuals were set on the route of promotion of innovative approaches to art and life.

Despite the aspirations for artistic freedom – for new forms of expression and new poetics –, the process of borrowings in the framework of reception basically turned out to be the re-coding of cross-cultural influences. Thus, the artworks of Latvian early Modernists, having made themselves 'heard' in the first decade of the 20th century, may be seen as borrowed rather than created by the Latvians themselves. Nevertheless, the demand for new impulses signified a transition state of Latvian culture. It was the time when among the polyphony of incoming West-and East- European, as well as Nordic a.o. cultural phenomena, a peculiar 'voice' of British Victorian Aestheticism – the most striking and at the same time one of the most criticized occurrences of the period – was much in the air.

The socio-economic and cultural situation in the 19th century Great Britain was determined by the state development initiative of Queen Victoria (reigned 1837–1901). The most characteristic aspect of it was a gradual and uninterrupted progress, based on the concept of a materialistic structure of the world, with such dominating features as practicality and utility. This was a complicated era in British culture, the main trends in literature being closely linked to Realism and Naturalism when art and fiction were seen as an accurate photograph of the real life. The end of the

century can be characterized by the appearance of alternative literary tendencies, such as adventure literature – New Romanticism and Detectives, as well as Aestheticism.

The basic principles of the alternative art and Victorian Aestheticism were formulated during two stages. The first stage – visual Aestheticism – is associated with the activities of a group of seven members – painters, poets and critics (William Holman Hunt, John Everett Millais, Dante Gabriel Rossetti, William Michael Rossetti, James Collinson, Frederic George Stephens, Thomas Woolner) known as Pre-Raphaelite Brotherhood. Their manifesto statements and sensually-oriented artefacts lead to the second phase and stimulated the emergence of Aestheticism, including literary Aestheticism, that protesting against the objective recognition of the material life emphasized the idea of the subjective world perception, which allows art being truly autonomous and beautiful, and an artist, relying on the power of imagination, – completely independent. Defending the role of ‘pure’ art British aesthetes promoted the category of beauty: *To art, that is best, which is most beautiful; to science, that is best, which is most accurate; to morality, that is best which is most virtuous* (Swinburne 1867: 98).

There were various designations (‘beauty without realism’, ‘the art whose aim is beauty’, ‘the love of beauty for its own sake’, ‘purely artistic’, ‘art as such’ etc. (Prettejohn 1999: 1–14)) used in ‘fin de siècle’ Great Britain to describe aesthetic philosophy and artefacts of pre-eminent beauty free of pragmatic and utilitarian aspect and social responsibility. Being in the revolt against ‘ideological’ art, the advocates of ‘pure’ art emphasized the artistic pleasure gained from the impact of new forms and colours, sensuality and artistic freedom. The English rendition of the French slogan ‘l’art pour l’art’, initially used by French philosopher Victor Cousin (1792–1867) in the lecture at the Sorbonne “**Du Vrai, du Beau, et du Bien**” (“Truth, Beauty and Goodness”) in 1818, was introduced via Parisian avant-garde representatives (Theophile Gautier, Charles Baudelaire) by A. Swinburne in his extended essay “William Blake: A Critical Essay” in 1867. (Swinburne 1867: 91–101) A year later, influenced by German philosophers (Immanuel Kant’s “Kritik der Urteilskraft” (1790) and Friedrich Schiller’s “Kallias-Letters” (1793)), it was repeated by William Pater in his essay on “Poems by William Morris” ([Pater] 1868: 312) and subsequently included in “The Renaissance. Studies in Art & Poetry” (1873). The ideas obtained from the classic works focused on the autonomy of art where the object of art was discussed as a more or less independent aesthetic value not directly linked to a clear social purpose. In the fourth edition of the volume the slogan ‘art for art’s sake’ was later slightly specified as ‘art for its own sake’ and in the 1870s was gradually superseded by ‘Aestheticism’ and ‘Aesthetic Movement’. (Prettejohn 1999: 3)

The diversity of terminological designations might seem confusing, nevertheless an important distinction was eventually specified: ‘art for art’s sake’ became associated with experimentalism in elitist painting and poetry of the 1860s and onwards, but ‘Aesthetic Movement’ referred to

decorative arts, interior design and fashion. Ruth Z. Temple focussing on the exceptionally elusive terms of Aestheticism and Aesthetic Movement emphasizes: *Aesthetic as a label for a literary movement had better been discarded as there was no movement.* (Temple 1974: 218–219) Temple’s viewpoint is supported by art historian Elizabeth Prettejohn (1961) noting that *there was no formal grouping of artists or writers who declared allegiance to ‘Aestheticism’, ‘art for art’s sake’, or any of the related slogans used in the Victorian press,* therefore such terms as ‘late’ or ‘second-phase Pre-Raphaelitism’ seem also accurate. (Prettejohn 1999: 2) Occasionally, the lexeme ‘tendency’ rather than a ‘movement’ is being preferred (Johnson 1969: 46); another approach is characterized by the usage of the attribution a ‘cult’ focusing on Aestheticism in the context of religious ritual and ‘worship’ for beauty. (The Cult of Beauty. The Aesthetic Movement 1860–1900)

Changes in British cultural paradigms have been highlighted in Latvian periodicals since the end of the 19th century. As described in the periodical “Dienas Lapa” a group of active English writers, the so called aesthetes, *[..] contrary to the commercial and political conjuncture, fight for genuine art.* Among the names of ‘fighters’ for the autonomy of art, who initiate a new span of time in the English spiritual life and new time in literature in general, appears the name of an *excellent new talent Oscar Wilde who has [..] deeply influenced English thinkers and writers and who is a passionate supporter of the theory that art is only for art’s sake!* (Rakstnieciskas kustības Anglijā 1893)

Being the leading global figure of Aestheticism and the advocate of the beauty-paradigm in literature, Wilde, gave a very strong impetus to the early 20th century Latvian literature. The writer’s subtle understanding of beauty, his aesthetic sense of the world and original literary style, organically met the Latvian modern writers’ demand who used his ideas on the role of art as a springboard for a declaration of their own value systems. Due to the transnational character of Aestheticism, the actively employed and favoured in Latvia pragmatic slogan ‘art for the sake of life’ was gradually juxtaposed to and replaced by the modern catchword ‘art for the sake of art’ (circulated by early Modernists). The interest in art’s aesthetic phenomenon was manifested as a denial of positivistic world perception and actualization of ‘new’ (also known as ‘pure’ and ‘true’) art, which was interpreted as a radical dissociation from the dominant of Realism and contrasted with ‘high-principled’ or ‘ideological’ art. The unusual, but very attractive Wilde’s personality and his innovative aesthetic ideas were frequently discussed in Latvian criticism:

In the foreground he [Wilde] did not put a word but beauty, and therefore art is more primary than life. It not only fails to gain anything from the latter, but it even has to avoid any contacts with the real. [..] In art, the main things are form, style, and, if the artist cannot be quite understood, [..] it is his merit, not weakness. The farther he [the artist] is from life, the nearer he is to himself [..] (Aihenvalds 1913)

In British culture, Aestheticism is evaluated as a phenomenon of a transition period which borders on Modernism. In Latvia, it appeared in a peculiarly transformed form as a constituent part of Modernism, but Wilde was ranked among the most outstanding European Modernists. The fact that Wilde's name was mentioned in the prose works by Latvian writers does not always imply that the poetic world of the Irish born author was consciously studied and read. Frequently, his 'presence' in the text was a peculiar sign of belonging or striving to have an affinity to the cultural layer that emphasizes 'art for the sake of art' idea. Despite Latvian writers' strong interest in Wilde's literary world and his system of ideas, comprehension of autonomous art was based on obtaining information indirectly – through contacts with Russian 'Silver period' poets and their creative writing, or through German translations of Wilde's works.

In Latvian poet Fricis Bārda's essays on philosophy and aesthetics, a review on discordant attitude to art dictated by the epoch is provided. The split within the early 20th century Latvian cultural life, caused by the twofold perception of art ((1) art for the sake of life and reality; (2) art for the sake of art), in his opinion, is unavoidable. The utilitarian role of art as mundane *proclamation* is seen as unproductive and exhaustive, in its turn, art for the sake of art emphasizing its self-value and artists' freedom to self-expression becomes a *worshipping*. (Bārda (2) 1990: 264) The latter is being seen as the cult for the beauty by those relying on creativity and avoiding imitation of life. The fact that art pursues different goals – utility or beauty – bears on the stage of spiritual development of mankind and a separate nation. The dual character of art and the gap between its opposite perceptions is determined by art's dependence on or freedom from the conditions of real life – art can be either *a servant* – serving the state power and its ideology, serving the life itself or matter and substance in general or art can be *a ruler* (Bārda (1) 1990: 307) – autonomous, sovereign and independent – thus rising the artist into the heights of the Creator and God-like person. The utilitarian character of art develops in its contacts with society, but departing of art from the description of reality bears on searching for man's individuality and ideal world. Fulfilling his cultural mission, Wilde defined Aestheticism as *a search after the signs of the beautiful*. *It is the science of the beautiful through which men seek the correlation of the arts. It is to speak more exactly, the search after the secret of life.* (quoted after Ellmann 1988: 151–152)

It is a wide field which has no limit, and all definitions are unsatisfactory. Some people might search and not find anything. But the search, if carried on according to the right laws, would constitute aestheticism. (quoted after Ellmann 1988: 159)

The relationship between science and art is also analyzed in Latvian culture, asserting, similarly to Wilde, that *science strives for what is true, while art – for what is beautiful* (Bārda (1) 1990: 312), thus logic is opposed to imagination, but rationalism – to beauty, which, according to the aesthetes, is the world of perfection and absolute verity.

Under Wilde's influence and his seeking for beauty, in Latvian early Modernists' literary works art was raised into the high position of 'religion'. In the 'Dzelme group' 1906 declaration "The Motives of our Art", signed by nine literati, art was set apart from the spheres of utilitarianism and practicality, its role as a creation of harmonious beauty was emphasized:

Thereby art will become a particular harmonious sense of beauty, a new kind of worship – a religious cult of beauty. The ecstasy of religion is replaced by the ecstasy of art. The deepest and most mystical secrets of a soul will be awakened and illuminated by art. The only and the most profound and genuine religion of the future will be the r e l i g i o n o f b e a u t y. (emphasized by the authors – I. K.) (Mūsu mākslas motīvi 1906)

Along with art being perceived as a religion, the self-loyal artist, too, was seen as God-figure or God-like person. Oriented towards justifying the foreign writers – aesthetes and decadents, both the specific features of the epoch, including demands for the autonomy of art and individualism in art, were dwelt upon in the first half of the 20th century Latvian culture:

There is the only way – the way through thorns and curses. But the only one which is worthy of a real artist:

To remain loyal to oneself! To fight and fall for one's creed in art. [..]

Wide expanse and unlimited freedom in art, form, expression, content, ideas – this is an eternally old and eternally new slogan of a poet. (author's emphasis) (Bračs, Akuraters 1927: 84)

Wilde's peculiar style of expression greatly contributed to developing Latvian writers' understanding about artistically valuable literary work – syncretism as a feature of both 'new art' and the notion of synesthesia, or, as it was emphasized in Latvian literary criticism of that period – 'art within art', assumed a great importance. Looking for correspondences between art (poetry, painting, sculpture, dance etc.) and music, Latvian writers introduced prose rhythm as one of the essential aesthetic categories that emphasized the perfect blend between form and contents. Having been addressed by Wilde, Latvian writers borrowed separate exotic attributes, motifs, which in the context of ornamentation emphasized the binary opposites 'beautiful – ugly' and 'ideal – real', as well as the themes of sinful beauty and demonized but beautiful woman.

The above mentioned allows summarizing that via the declaration of 'pure' art by the West-European supporters of Aestheticism not only the idea of 'new' art, but also the idea of a new personality free of social determination was emphasized. In this connection, the autonomy of art and autonomy of individuality (autonomy of artist) can be seen as synonymous. Due to the ambiguity of the theory, the conception of the autonomous art was not supported by positivistic-tended criticism, thus negative designations ('detached', 'sick' or 'leprous' art) were employed at protesting against the manifestations of individualism and controversial subjects and themes.

Nevertheless, being a transitional stage in culture, nowadays Aestheticism is acknowledged for its revolutionary renegotiation of the relationship between an artist (individual) and society, the aesthetic (beauty) and the ethic (moral), imagination (art) and reality (life) – all of which paved the way for the modernistic movements of the 20th century. ‘Pure’ art and the humanities as such are every human’s powerful force that cultivates man’s critical thinking and imagination, which must be seen as the most important hallmarks of any state’s competitiveness in the global marketplace. Given their artistic autonomy exempt from materialistic approach to life, skilled work force of creative occupations not only address unique challenges faced by communities, but also contribute to economic productivity and social vitality, as well as enhance communications in a constantly changing and developing society.

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ATMIŅAS KATEGORIJA MĀRAS ZĀLĪTES ROMĀNĀ „PIECI PIRKSTI”

Eva Kasparenoka

Daugavpils Universitāte, Vienības iela 13, Daugavpils, Latvija, LV-5401
eva.kasparenoka@du.lv

Abstract

Category of Memory in the Novel by Māra Zālīte “Five Fingers”

Key words: narrative, memory, Māra Zālīte, post-soviet literature

The category of memory is an important concept in the post-soviet Latvian literature. It is a topical literary method for Latvian authors in the post-colonial situation. Memory as a concept reflects historic, cultural-anthropological and social context that M. Zālīte has widely used in the auto-biographical novel "Pieci Pirksti" ("Five Fingers"). M. Zālīte shows the emotional background of the time through the prism of memories that logically confirms modern tendencies in Latvian literature – collective memories, traumas and the presence of autobiography in order to express an attitude towards the political regime and past events. In M. Zālīte's novel “Five Fingers” the category of memory is divided into several segments, i.e. contradistinction of Siberia and Latvia, childhood, traumatism, historical and sociocultural signs. Their use can be justified by the author's personal experience, the accepted literary tradition and sociopolitical circumstances, theoretical basis of which can be mainly gained in the criticism of feminism and post-colonialism. The depiction of the category of memory in the novel is not homogeneous; it depends on the age and experience of the characters, which differs greatly. The centre of the category of memory is allotted to Latvia as the image of the lost paradise, which relates to the issues of Latvian national identity and whose topicality in the post-soviet space has not diminished up to now.

Kopsavilkums

Atmiņas kategorija Māras Zālītes romānā „Pieci pirksti”

Atslēgvārdi: naratīvs, atmiņa, Māra Zālīte, postpadomju literatūra

Atmiņas kategorija Latvijas postpadomju literatūrā ir zīmīgs koncepts, kas postkoloniālajā situācijā latviešu autoru vidū ir aktuāls literārās daiļrades paņēmieni. Atmiņa kā koncepts atspoguļo vēsturisko, kultūrantropoloģisko un sociālo kontekstu, ko M. Zālīte plaši izmanto autobiogrāfiskajā romānā „Pieci pirksti”. Caur atmiņas prizmu M. Zālīte ataino aizgājušā laika emocionālo fonu, kas likumsakarīgi apliecina mūsdienu latviešu literatūras tendences – kolektīvās atmiņas, traumas un autobiogrāfiskuma klātesamību, lai paustu attieksmi pret pastāvošo režīmu un pagātnes notikumiem. M. Zālītes romānā „Pieci pirksti” atmiņas kategorijas atveidē konstatējami vairāki segmenti – Sibīrijas un Latvijas pretstatījums, bērnība, traumatisms, vēstures un sociokultūras zīmes. To izmantojums skaidrojams ar autore personīgo pieredzi, pozicionēto literāro tradīciju un sociālpolitiskajiem apstākļiem. Atmiņas kategorijas atainojums romānā nav viendabīgs, tas ir atkarīgs no tēloto varoņu vecuma un pieredzes. Atmiņu centrā ir Latvijas kā zaudētās paradīzes tēls, kas sasauca ar latviešu nacionālās identitātes problemātiku.

Atmiņas teorētiskais diskurss ir nozīmīgs literatūrpētniecības areāls. Katra laikmeta konteksts determinē atmiņas kategorijas aktualizācijas īpatnības literatūrā. Latvijas pēcpadomju dekāžu rakstnieku daiļradē atmiņas kategorijas izvērsums cieši saistīts ar kardinālo politisko transformāciju noteiktu nepieciešamību radīt individuālos atmiņu vēstījumus, kas kļūst par kolektīvo (tautas) atmiņu organisku daļu. Tādējādi tiek radīts vienots naratīvs, kas gan fiksē pagātnes notikumus no atsevišķa indivīda skatupunkta, tā veidojot opozīciju līdz šim dominējošajai „oficiālajai” vēstures versijai, gan piedāvā savdabīgu matricu individuālās un kolektīvās identitātes konstruēšanai jaunā situācijā (latvietim veidojot savu pasauli, vērtību sistēmu neatkarīgā valstī). Tādēļ gluži pašsaprotami pēcpadomju latviešu literatūrā ir blīvi pārstāvēta autobiogrāfiskā rakstība.

Literatūrzinātnieks F. Fjodorovs, pievēršoties autobiogrāfiskās rakstības izpētei, izmanto *egoteksta* korpusa ekscerpēšanas pieeju, pamatojot to ar argumentu, ka robeža starp māksliniecisko un dokumentālo ir grūti nosakāma, šis jautājums izsauc asas diskusijas. (Федоров 2010: 10) Arī

žanriski autobiogrāfiskos ego literatūras tekstus ir sarežģīti klasificēt, jo nav iespējams novilkt precīzas robežas starp atmiņu tēlojumu, atmiņu grāmatu, dokumentālo prozu, dokumentālo dzeju u. tml. Koncepts egoteksts pārklāj autobiogrāfiskos tekstus, fokusējoties ne tik daudz uz teksta žanrisko piederību, bet uz tajā tēlotajiem notikumiem un to iespaidu uz indivīda ego.

Pētījuma mērķis ir izkristalizēt atmiņas kategorijas nozīmi M. Zālītes autobiogrāfiskajā romānā „Pieci pirksti”, skaidrot naratīva starpdisciplinārās iezīmes rakstnieces daiļrades un postpadomju literatūras kontekstā.

Literatūrzinātniece S. Meškova norāda: „Anita Liepa ar romānu „Ekshumācija” aizsāk pēcpadomju autobiogrāfisko tradīciju 1990. gadā, Vizma Belševica tajā ienes būtiskas izmaiņas 90. gadu vidū.” (Meškova 2002:14)

Šajā laikā iznāk arī autobiogrāfiski trimdas latviešu rakstnieču darbi – Agates Nesaules „Sieviete dzintarā” (1997) un Margitas Gūtmanes „Vēstules mātei” (1998).

„Vizmas Belševicas, Margitas Gūtmanes un Agates Nesaules autobiogrāfiskie teksti paplašina un dažādo Anitas Liepas iedibināto autobiogrāfisko tradīciju, ienesot tajā atšķirīgu autobiogrāfisko modalitāti un realizējot citas autobiogrāfiskās intences. Vizma Belševica darbos „Bille” (1995), „Bille dzīvo tālāk” (1996) un „Billes skaistā jaunība” (1999), rakstot par savu bērnību un pusaudzes gadiem, atklāj noteiktas nianšes Latvijas vēsturē, kurām bijusi par liecinieci un kuras viņa izprot atšķirīgi no vispārpieņemtā viedokļa, oponējot mītam par Ulmaņlaiku paradīzi, kas trešās Atmodas kontekstā skanēja uzbāzīgi skaļi, tādējādi veicot noteiktas korekcijas jaunkonstruētajā Latvijas vēstures ainā.” (Meškova 2002: 20)

A. Liepas autobiogrāfiskais darbs, kas izdots uz PSRS sabrukuma sliedzī, liecina par agrīnu postkoloniālisma sākotni latviešu literatūrā. Edvarda Saida, Deivida Čioni Mūra (*David Chioni Moore*) pieteiktās postkoloniālisma teorijas Baltijas kontekstā izvērtē Benedikts Kalnačs, uzsverot:

„Starptautiskā kontekstā par pavērsiena punktu Baltijas koloniālās pieredzes aktualizācijā uzlūkojama Deivida Čioni Mūra raksta „Vai ‘post’ vārdā ‘postkoloniālisms’ ir arī ‘post’ vārdā ‘postpadomju’? Tiecoties uz globālu postkoloniālo kritiku” publikācija 2001. gadā. (..) Mūrs uzsver, ka postpadomju sfēra iekļaujama postkoloniālās kritikas interešu lokā, jo tai piemīt viena no svarīgākajām diskursa iezīmēm.” (Kalnačs 2013: 432)

Postkoloniālās situācijas priekšnoteikums ir atmiņu reprezentācija, dažādu telpu un varu pieredzes izklāsts un pretstatījums kultūrā. Reliģiju pētnieks Jans Asmans (*Jan Assmann*) uzsver, ka „atmiņa ir identitātes saistviela, kas ar atcerēšanās starpniecību vieno sabiedrību. Kopīgo identitāti rada cilvēku atmiņas.” (Assmann 2006: 87–88)

Ar atmiņas kā saistvielas palīdzību literatūrā tiek rekonstruētas padomju laika zīmes, kas atspoguļo vēsturisko, kultūrantropoloģisko un sociālo kontekstu, jo īpaši spilgti tas vērojams šajā pētījumā aplūkotojamos femīnajos naratīvos.

„Autobiogrāfiskā rakstība plaši izplatās Eiropas literatūrā 20. gadsimta pēdējās desmitgadēs, izraisot vēl nebijušu interesi par to arī no literatūrzinātnes puses. Autobiogrāfisks teksts saasina jautājumu, vai tekstam ir „ārpuse”, proti, autora/es reāli dzīvo tā dzīve, un kādā veidā tā saistās ar pašu tekstu – kā šīs dzīves notikumi ir sižetiskoti un iestrādāti dažādu līmeņu un dažādu smalkumu tekstuālās struktūrās.” (Meškova 2002: 57–58)

Atmiņu tēlojums autobiogrāfiskos tekstos ir neaizstājams poētisko fonu veidojošs elements, tā projekcija sižetā atainojas dažādos veidos – gan kā atmiņā atsauktu pagātnes notikumu pārstāsts, kas atspoguļojas caur telplaika konturējumu, gan kā literārajā darbā atveidoto tēlu refleksijas.

Māras Zālītes (1952) romānā „Pieci pirksti” atveidotais sižets sasauca ar autores dzīvesstāstu. Tajā atmiņas kategorija atainojas caur Sibīrijas un Latvijas sašķeltā telplaika un bērnības segmentiem, traumatisko pieredzi, vēstures un sociokultūras zīmju atveidi.

M. Zālīte dzimusi 1952. gadā Krasnojarskas apgabalā Sibīrijā, kur izsūtījumā atrodas viņas vecāmāte ar dēlu un meitu, savukārt vectēvs gājis bojā „Vjatlaga” – Vjatkas nometnē 1941. gadā (piederīgie to uzzina tikai 1989. g.). Sibīrijā ģimene nodzīvo līdz 1956. gadam, kad tiek saņemta atļauja atgriezties Latvijā. Četrarpus gadu vecumā M. Zālīte kopā ar ģimeni nokļūst Zemgalē – Slampes ciemā. Iespējams tas ir viens no iemesliem, kādēļ dzejnieces tekstos tik būtiska ir vēsturiskās atmiņas un nacionālās identitātes tēma. Savukārt pati autore apliecina savas dzīves pieredzes un romāna sasaisti, akcentējot biogrāfisko faktu publiskošanas ar literāra darba starpniecību neviennozīmīgo situāciju.

M. Zālīte atzīst: „Publiskais tēls ir kā izejamās drēbes. Tās vai nu atbilst, vai neatbilst tavam reālajam izmēram. Ja pirms gadiem piecpadsmit man vienmēr šķita, ka esmu mazāka, sīkāka nekā publiskais „brīnišķīgais mētelis”, tad tagad ir otrādi.” (Ikstena 2003: 13–14) Autores personīgā vēlme uzrakstīt autobiogrāfisku romānu, apliecina tā vērtību, kas ietver sevī plašu, ne tikai M. Zālītes un viņas ģimenes, bet arī visas latviešu tautas kolektīvās atmiņas vēsturisku un nacionālu nozīmi.

„Individuālais mīts kļūst par visas kultūras modeli.” (Dvorecka 2011: 25) M. Zālīte ar atmiņas kategorijas izmantojumu caur literāru tekstu atklājot notikumus no savas dzīves, demitoloģizē vēsturisko telplaiku un tam piederošās reālijas, tēlojot konkrētas sadzīves ainas vai romānā darbojošos personāžu raksturus. Autore vienlaikus ataino aizgājušā laika emocionālo fonu, kas apliecina mūsdienu latviešu literatūras tendences, – kolektīvās atmiņas, traumas un autobiogrāfiskuma klātesamību, lai paustu attieksmi pret pastāvošo režīmu un pagātnes notikumiem. M. Zālīte sižetu tēlo no piecus gadus veca bērna pozīcijām, kas darbu emocionāli piesātina un zināmā mērā autori attālina no teksta.

Intervijā žurnālam „Patiesā Dzīve” autore atklāj: „Un no tās meitenes distancējos, bet vienlaikus arī identificējos. To sarežģīti izstāstīt. Kas attiecas uz galvenajiem, man tuvākajiem,

mīļākajiem cilvēkiem, tur ir tāda... ļoti tuvu īstenībai un dažkārt – pilnīga sakritība. Protams, varbūt meitenītes redzes leņķis viņus deformē, jo bērna uztvere nav tāda kā pieaugušajam.” (Zālīte 2013) Atmiņas atspoguļojums ir bērna uztveres un apziņas reducējumu spogulis, tās kategorija spilgti izpaužas caur bērnības segmentu.

Bērnības segments

Vēstījums caur bērna skata punktu ir kā skatījums no malas, paņēmiens, ar kura starpniecību vēstītājs distancējas no notikumiem, imitē neitrālu naratoru un kas ir noturīga tradīcija latviešu literatūrā.

„Autobiogrāfijas vai literārie teksti ar autobiogrāfiskajiem elementiem, kuros dominē bērnības koncepts, Eiropas literārajā telpā, tajā skaitā latviešu prozā (Jēkabs Zvaigznīte, Doku Atis, J. Poruks), gūst popularitāti jau kopš 19. gadsimta otrās puses. (..) Jau 19. – 20. gs. mijā tapušajā latviešu prozā pieteikta koncepcija, ka bērnības pieredze un izjūtas cilvēku pavada visu mūžu un kļūst par stabilu rakstnieku daiļrades pamatu. Arī 20. – 30. gadu prozas autoriem (A. Brigadere, E. Birznieks-Upītis, Aspazija, A. Austrīņš, J. Širmanis, J. Grīziņš, J. Jaunsudrabiņš, L. Pērļupe) bērnības tēlojums kļūst par būtisku daiļrades sastāvdaļu vai pat dominanti, kuras izvēle nav nejauša.” (Rinkeviča 2011: 10–11)

Ar bērna skatījumu un atmiņu tēlojuma starpniecību tiek ievērota sava veida distance no atainotajiem notikumiem, vairāk tiek atklātas jaunas emocionālas šķautnes un vēstījuma garīgās perspektīvas. Autori izmanto bērnības atmiņas, lai iedziļinātos pieaugušajiem pašsaprotamās tēmās, lai atrastu ikdienišķo neikdienišķajā, citādo pierastajā.

Literatūrzinātnieks Vladimirs Toporovs norāda: „Interese par rakstnieka „biogrāfiju” un pārlicība teksta „biogrāfiskumā” nav nejauša, jo atspoguļo reāli eksistējošas (kaut arī līdz galam neizprotamas) saiknes starp dzejnieku un tekstu, abu vienotību.” (Топоров 1993: 18) Caur atmiņām tiek atainota Padomju Latvija. Tā tiek pretstatīta Sibīrijas destruktīvajai telpai, autore ar atmiņu kategorijas palīdzību dekodē sovjetizācijas problemātiku.

Latvijas sovjetizācijas segments

Padomju Latvijas telpa no M. Zālītes romāna „Pieci pirksti” personāžu skatpunkta tiek vērtēta dažādos veidos. Lielu vilšanos tā sagādā no Sibīrijas atbraukušajiem latviešiem, kam Latvija atmiņās ir palikusi kā cēla, skaista un vērtīgām atmiņām piesātināta telpa. Atainotā dzīvesvietas maiņa, atgriešanās Zemgales lauku sētā no barakas Sibīrijā, uzjundī Andas atmiņās neviltotu rūgtumu par to, kas bija un vairs nepastāv. Viņu sanikno iepriekš idealizētā Latvija, centrālā laimes zeme, ir sagrauts tas telplaiks, ko viņa kādreiz ir pieredzējusi.

„– Un šitāda tagad ir Latvija? Un šitāda ir Latvija? – Mamma pukojas visu ceļu, nevar un nevar nomierināties. Laurai vienreiz pietiek! – Nerunā sliktu par Latviju! – Laura apstājas un uzkļiedz Mammai. Arī Laurai var beigties pacietība! Arī Laurai var būt lielas dusmas!” (Zālīte 2013: 81)

Lai ietu uz veikalu pēc produktiem, Lauras māte ļoti pošas, jo viņas atmiņā dzimtā ciema veikals ir saglabājies kā emocionāla gaišuma, laipnības un pārpilnības piepildīta telpa, kurai piemita sava kultūra. Māte dalās savās atmiņās ar Lauru, pārdzīvo šībrīža skarbo un nepieņemamo realitāti.

„Bērns, ja tu zinātu, kāds mums kādreiz bija veikals! (..) Goldšteina kungs bija tik solīds, Goldšteina kundze tik laipna! Veikalā bija viss! Pilnīgi viss! Lielajiem piedāvāja kafiju, bērniem limonādi. (..) Ar visiem aprunājās. Tik labi cilvēki! – Mamma jūsmo caur asarām.” (Turpat: 80)

Latvijas telpas koncepts iegūst plašāku nozīmju spektru – Latvija Lauras acīs ir kaut kas vairāk par telpu, viņai nav personīgās pieredzes par to Latviju, kas bija pirms izsūtījuma, jo Laura ir dzimusi barakā. Tomēr meitenē mīt patriotisks gars, un viņas atmiņā par iepriekš dzirdēto Latvija ir sava veida zaudētā paradīze, kā neaizsargāta telpa, kam nav varas pār tajā notiekošo.

„Laurai jābūt bargai, dikti bargai, jo kādam taču Latvija ir jāaizstāv. Sibīrijā neviens nerunāja sliktu par Latviju. Ka tikai tiktu Latvijā! Latvija tik skaista, Latvija tik mīļa! Bez Latvijas beidzās vai nost. Bet tagad? Tas nav labi un šitas!” (Turpat: 82)

Latvija varoņu atmiņās tiek tēlota ar atšķirīgu emociju ekspresiju: spilgtu sentimentu pauž Lauras māte, kas atgriežas savās dzimtajās mājās. Tam tiek pretstatīta Lauras un viņas tēva jaunā pieredze par Avotu mājām un neziņa par to, kā bijis agrāk.

„Mēs nezinām, kā bija agrāk, mums ir vieglāk. – Kā bija agrāk? – Agrāk bija tā, kā tam ir jābūt. Nerunā pa vidu! Kāpēc viņa atceras? Laura gan neatceras.” (Turpat: 51–52)

Lauras uztverē Latvija vienalga ir pārpilnības zeme, jo meitenes pieredze par apstākļiem barakā, sastopoties ar nezāļu ravēšanu Latvijā, raisa lielu izbrīnu. Lauras uzmanība un jautājumi iniciē konfliktu ar viņas māti, kas neizprot to, ka Lauras zināšanas par badu ir iegūtas no cilvēku atmiņām, kas to ir piedzīvojuši. Bads kā traumatiska pieredze sastopama arī Lauras mātes atmiņās.

„– Lauriņ, bada vairs nekad nebūs, nekad. Latvijā nebūs bada. Nātres un balandas Latvijā ir nezāles, tāpat kā gušņas un šitā nolāpītā vārpata! Viss jārauj ārā! Nāc labāk palīgā. (..) – Ko tu, mazais krupi, vispār vari muldēt! Tu īstu badu vispār neesi redzējusi! Ko tu, johaidī, zini par badu! (..) Jā, kad Laura Sibīrijā piedzima, īstais bads bija beidzies. Bet pusbads bija palicis. Bet mūžīgs izsalkums bija palicis. Tāpat kā bija palikušas bailes no bada un atmiņas. Bads varēja atgriezties, varēja atkal uznākt kuru katru dienu.” (Turpat: 61) Latvijas sovetizācijas diskurss M. Zālītes romānā „Pieci pirksti” tiek modelēts caur sāpīgām atmiņām par pagātņi un tagadnes nolemtību, kas politiskās situācijas izmaiņu kontekstā ir nozīmīgs romāna tēlu atmiņu iespaidotājs.

Traumatisma motīvi

Amerikāņu sociologs Arturs Nīls norāda: „Notikums par kolektīvo traumu kļūst tad, ja tas apdraud vai nopietni grauj mūsu sociālās realitātes pierasto vērtējumu. Tādos gadījumos rodas šaubas par nākotni kā pagātnes paplašinājumu un sociālie notikumi tiek uztverti kā pārtrauktība.” (Neal 1998: 58)

Traumatisku pieredzi Laurai atklāj tēvs, stāstot par savas sievas izsūtījumā pieredzēto, kas līdz šim brīdim ir saglabājies viņas atmiņās. Vardarbīgie apstākļi ir atstājuši smagu iespaidu uz Lauras mammas psihoemocionālo stāvokli.

„Mamma, jauna, skaista meitene. Kopā ar kriminālajiem, visādiem zekiem. Ar maukām un slepkavniekiem! Mamma jau nestāsta, pat man viņa nestāsta, bet es varu iedomāties. Es zinu! Tāpēc jau naktīs klieudz. Neesmu tik stulbs, lai domātu, ka viņu neaiztika!” (Zālīte 2013: 52)

Literatūras teorētiķis Viktors Šklovskis norāda, ka „autobiogrāfijā īpaša loma ir bērnības iespaidiem. Bērnām raksturīga bezrūpīga nošķirtība un atsvešinātība.” (Шкловский 1974: 32) Lauras kā romāna galvenās varones un centrālā tēla atmiņas tiek reprezentētas visplašāk, tomēr reizēm šķietami priecīgs un bezbēdīgs bērns neatceras un nevēlas atcerēties dzīvi Sibīrijā.

„Tā ir tainība, ka Laura neko neatceras. Itin kāds ar dzēšgumiju būtu Lauras atmiņas izdzēsis. Viņa atceras tikai gaidīšanu, kad varēs braukt mājās uz Latviju.” (Zālīte 2013: 227)

Romānā vairākkārt tiek uzsvērti cilvēki, kas nav bijuši Sibīrijā, uzstājīgā ziņkārē par dzīvi izsūtījumā.

„Šad un tad, kad abas ir divas vien, Mīma Laurai lūdzas, lai taču pastāstot kādu vārdu par Sibīriju. Kamēr neviens nedzird. Klusu klusītiņām. Vai tā nu varot būt, ka Laura neko, itin neko neatceras? Paliels meitens taču tomēr jau bijuse.” (Turpat: 227)

Lauras stāsti ir fragmentāri, Mīmai, Papum un citiem bieži vien nesaprotami. Laura zina, ka par Sibīriju nedrīkst daudz stāstīt. Viņa dzird, kā māte un tēvs bieži vien citiem melo par izsūtījumā pieredzēto, jo uzskata, ka neviens tāpat neticēs. Atbraucēji vēlas atbrīvoties no pagātnes nastas un atmiņām, kas viņus nomāc.

Sociokultūras zīmes

Ne viss, ko Laura ir piedzīvojusi Sibīrijā, raisa viņā negatīvas emocijas. Sociokultūras zīmes, kas parādās romānā, ir siltas atmiņas raisošas, tās Laura pat lietderīgi izmanto, izliekoties, ka prot zīlēt.

„Laura pazīst kāršu varu pār cilvēkiem. Atceras, kā cilvēki Madalīnas priekšā mēdza noklust. Kā pārvērtās kārē zināt savu nākotni, trīcot un drebot itin kā augstākās varas priekšā. Madalīnas priekšā, kurai kājas bij salā nosalušas nost, biedrene učastkovija sieva trīcēja savā seskādas kažokā. Bukas, Lauras vecāsmātes kažokā, kurš, par laimi, bija paņemts līdz no Latvijas un iemainīts pret maisu ar zirņiem. Laura liek lietā Madalīnas vārdus un iznešanos.” (Turpat: 254)

Īpatnēju nozīmi un romānā atveidoto zemtekstu ietver vēl viena kultūrzīme, ko iniciē atmiņu uzplaiksnījums – dziesma, ko Laurai barakā iemācīja Asja.

„Asja dziedāja šo. Kur tā melodija bija agrāk? (...) Lai nu kā, bet Laura dzied. Sākumā vairāk pie sevis, bet, kad melodija un vārdi nāk un nāk, ceļas un veļas nezin no kurienes, viņa vairs nejūt apkārtni. Laura dzied vecajai ābelei, ežiem, dārzam, dzied visai pasaulei.” (Turpat: 263)

Laura, pakāpeniski atceroties dziesmu, nodzied operas „Madam Butterfly” fragmentus, kas savukārt Mīmai liek atcerēties Ulmaņlaiku kultūras dzīvi.

„Agrāk šad un tad viņi ir bijuši Operā. Kad Reinis studēja Rīgā. Reinim patika operas, par varas makti viņam vajadzēja, lai Papus ar Mīmu arī redz Balto namu, pirka biļetes, bija jābrauc, bija jāiet. (..) Tauriņš! Jā, Madam BATERFLEI, vai tā nesauca to gabalu?” (Turpat: 265)

„Sociālā atmiņa ir viena no kolektīvo identitāti jēgveidojošajām struktūrām, un sārīgās pagātnes notikumu pieminēšana nav neitrāls vēsturisku faktu atspoguļojums – tā raksturo mūsdienu sabiedrības morālos un politiskos orientierus, izpratni par sevi un savām attiecībām ar citiem, kā arī ļauj ieraudzīt šo raksturojumu izmaiņas laika gaitā.” (Kaprāns, Procevska, Uzule, Saulītis 2012: 13)

Jāsecina, ka M. Zālītes romānā „Pieci pirksti” atmiņas kategorijas atveidē konstatējami vairāki segmenti – Sibīrijas un Latvijas pretstatījums, bērnība, traumatisms, vēstures un sociokultūras zīmes. To izmantojums skaidrojams ar autores personīgo pieredzi, pozicionēto literāro tradīciju un sociālpolitiskajiem apstākļiem. Atmiņas kategorijas atainojums romānā nav viendabīgs, tas ir atkarīgs no tēloto varoņu vecuma un pieredzes. Atmiņu centrā ir Latvijas kā zaudētās paradīzes tēls, kas sasaucas ar latviešu nacionālās identitātes problemātiku.

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CILVĒKA ĀRIENI RAKSTUROJOŠIE SALĪDZINĀJUMI AR ORNITONĪMIEM ANNAS BRIGADERES DARBOS

Oksana Kovzele

Daugavpils University, Vienības iela 13, Daugavpils, Latvija, LV-5401

oksana.kovzele@du.lv

Abstract

Comparisons with Ornithonyms Characterising Human Appearance in Works by Anna Brigadere

Key words: *Anna Brigadere, comparative constructions, anthropocentric comparisons, human appearance, ornithonyms*

Ornithonyms as an integral part of a mythological, folkloric and literary discourse activate a wide range of associations and open up limitless opportunities of nomination; these nominations are used within various linguacultures in specific and at the same time universal ways. The nomination of birds is often built on the basis of a comparison.

The lexeme 'bird' is the most widely represented basis of comparison in the collection of comparative constructions elicited from A. Brigadere's works (63 instances of the use of a hyperonym in its base forms); in the same vein the author actively uses definite nominations of birds characteristic of her native country (a swallow, a dove, a hawk, a swan, etc.) and other elements related to the avian world (a feather, a wing, a nest, etc.). The comparisons of this kind may be divided into three broader semantic groups: a) an attribute of the material world = a bird, b) an attribute of the natural world = a bird, c) a human being = a bird, the latter being the prevailing one. Anthropocentric (human-oriented) comparisons characterize the literary characters by their a) appearance, b) skills and abilities, c) feelings and emotions, d) type of activity and behaviour.

When describing the characters' appearance, Brigadere primarily highlights the individual parts of their bodies: hair (*as a little nest where one can print one's head*); eyes (*running and darting around as a partridge's nestlings*); nose (*spotted as a lapwing's egg*); neck (*as long as a crane's neck*); hands (*embraces as in a bird's nails*); elbows (*as rain-soaked wings*). Secondly, the characters body dimensions are mentioned by providing the descriptions of people of small stature (*Annele becomes so small as a pupil on the flower stalk*) and small weight (*the queen so light as if in a bird's feathers*). Thirdly, the typicality of appearance is fixed (*you take after her like an egg after egg*), or, on the contrary, one's overly tended appearance is marked (*as the 'shop fellows' hatched from an egg*). Some ornithonyms are included in the descriptions of costumes (*hats fly away like feathers*), and the fixation of the contours a human's shadow (*flew like a bird with twisted wings*).

Considering the group of excerpts analyzed one can hardly speak about the prevalence of certain ornithonyms; every ornithonym reveals a certain segment of a character's appearance created by Brigadere (*white as a swan; as light as a swallow*, etc.). For this purpose, the writer prefers traditional, stable comparisons that are fixed in dictionaries, although in some cases, the motivation for the selection of the basis of the comparison is rather clear (a similar shape, color, size, weight, etc.).

Kopsavilkums

Cilvēka ārieni raksturojošie salīdzinājumi ar ornitonīmiem Annas Brigaderes darbos

Atslēgvārdi: *Anna Brigadere, salīdzinājumi, antropocentriskie salīdzinājumi, cilvēka āriene, ornitonīmi*

Ornitonīmi kā organiska mitoloģiskā, folkloras un literārā diskursa daļa aktivizē plašu asociāciju spektru un paver neierobežotas nominācijas iespējas, kas specifiskā un reizē universālā veidā izpaužas dažādu lingvokultūru ietvaros. Samērā bieži putnu nominācija veidota uz salīdzinājuma (līdzības un atšķirību) pamata.

Leksēma „putns” ir visplašāk pārstāvētais etalons (komponents, ar ko salīdzina) Annas Brigaderes daiļradē ekscerpēto komparatīvo konstrukciju klāstā (63 hiperonīma lietošanas gadījumi tā pamatformā), tikpat aktīvi autore izmanto konkrētas, viņas dzimtajai pusei raksturīgas putnu nominācijas (bezdelīga, dūja, vanags, gulbis u. tml.) un citus putnu pasaulei piederošus elementus (spalva, spārns, ligzda u. tml.). Šādi salīdzinājumi nošķirami trīs plašākās semantiskajās grupās: a) materiālās pasaules atribūts = putns, b) dabas pasaules atribūts = putns, c) cilvēks = putns, no kuriem pēdējais ir dominējošs. Antropocentriskie (uz cilvēku vērstie) salīdzinājumi raksturo personāžu a) ārējo izskatu, b) prasmes un iemaņas, c) jūtas un emocijas, d) darbības un rīcības veidu.

Personāžu ārienes atveidojumā A. Brigadere pirmām kārtām izceļ atsevišķas ķermeņa daļas: matus (*kā ligzdiņa, kur var iespiest galvu*); acis (*skraida un šaudās kā irbes bērni*); degunu (*raibs kā ķīvītes ola*); kaklu (*tikpat garš kā dzērvei*); rokas (*ieskauj kā putna nagos*); elkoņus (*kā nolijušies spārni*). Otrkārt, pieteikti personāžu ķermeņa gabarīti, sniedzot maza auguma (*Annele paliek tik maza kā zīlīte uz puķu kāta*) un viegla svara (*karaliene viegla, kā iekš putnu spalvas*) cilvēku aprakstus. Treškārt, fiksēts ārienes tipiskums (*tu viņai līdzinies kā ola olai*) vai gluži pretēji – marķēta pārāk izkoptā cilvēka āriene (*kā no olas izšķiltie "bodszeļļi"*). Daži ornitonīmi iekļauti tēru aprakstos (*cepures aizripi kā spalvas*) un cilvēka ēnas kontūru fiksācijā (*laidās kā putns izmežģītiem spārniem*).

Analizējamā ekscerpētu grupā nevar runāt par atsevišķu ornitonīmu dominanti, katrs no tiem atklāj kādu noteiktu A. Brigaderes personāža ārienes segmentu (*balts kā gulbis; viegls kā bezdelīga* u. c.). Šim nolūkam autore galvenokārt izvēlas tradicionālus, stabilus salīdzinājumus, kas ir fiksēti vārdnīcās, kaut gan arī citos gadījumos etalona izvēles motivācija ir pietiekami skaidra (līdzīga forma, krāsa, izmērs, svars u. tml.).

Ievads

Putni ir nozīmīgi vairākās mitoloģiskajās sistēmās un rituālajās darbībās. Tie realizējas dažādos statusos un lomās (dievības, demiurgi, varoņi, totēmiski senči u. tml.), veido sazarotu attiecību sistēmu (nereti ar ērgli un kraukli priekšgalā) un opozīciju virkni (ērgļa [debesu] un čūskas [zemes] cīņas motīvs) un ir apveltīti ar plašu un daudzveidīgu simboliku (dvēsele, brīvība, saule, liktenis, kaisle u. tml.) (ME II: 291–292). Putnu simboliskajā traktējumā saplūst mītiskais (profānais) un reliģiskais (sagrālais) komponents (piem., balodis ir sastopams kā mirušā dvēseles simbols, debesu vēstnieks un reizē – kā svētā Gara reprezentants) (ME II: 292–293). Tikpat krasi izpaužas putna tēla polivalentā, enantiosēmiskā daba (vistiešāk – dzīvības un nāves idejas pretrunīgajā savijumā) (Кутьева 2009: 16).

Putni pastāvīgi atrodas cilvēkam līdzās. Mitoloģijā un folklorā sastopams motīvs par dievu pārvēršanos putnos, kā arī vērojami dažādi hibridizācijas, fantastiskā „miksa” gadījumi (sirēnas un harpijas sengrieķu vēstījumos; jaunava-gulbis slāvu, skandināvu un citu tautu mītu un pasaku sižetos u. tml.). Putni parādās ciešā saistībā ar cilvēka kultūru, viņa ikdienas un saimniecisko darbību. Tie ir atspoguļoti cilvēka radītajās mutvārdu (poētiskā folkloras tradīcija) un rakstveida (literārie darbi) liecībās, kā arī fiksēti daudzās citās mākslas formās un žanros (rokdarbi, gleznas, skulptūras, kinofilmas, dziesmu teksti u. tml.). Tik daudzveidīgā putnu koda aktualizācija izraisa dažādu nozaru un disciplīnu (etnogrāfija, tulkojumzinātne, literatūrzinātne), kā arī robežzinātņu (lingvokulturoģija, lingvofolkloristika) pārstāvju pētniecisko interesi (Симакова 2004: 4; Кутьева 2009: 3–4).

Ornitonīmi (no gr. *ornis* [*ornithos*] ‘putns’ un sengr. *onoma*, *onima* ‘vārds, nosaukums’ – domāti putnu apzīmējumi) ir katras valodas neatņemams vārdu kopums un pieder aktīvajam leksikas krājumam (Симакова 2004: 8). Zinātnieki uzsver, ka putnu apzīmējumi ir konceptuāli svarīgs un emocionāli piesātināts nacionālās valodas pasaules ainas segments (Кутьева 2009: 3–4), ko sekmē mitoloģiskā (magiskās domāšanas ietekme), reliģiskā (putnu iedalījums „svētajos” un „dēmoniskajos”) un ieražu (kulti, rituāli) simbolika (Костина 2004: 13–14) un kas mēdz izpausties tradicionālā (ūzusam atbilstošā) vai arī individuālā (kā autora fantāzijas rezultāts) veidā.

Pētījuma mērķis: veikt A. Brigaderes salīdzinājumos iekļauto ornitonīmu, kas raksturo cilvēka ārieni, kompleksa analīzi:

- a) atklājot putnu apzīmējumu daudzveidību un nozīmi rakstnieces veidotajā mākslinieciskajā telpā;
- b) nosakot autores lietoto salīdzinājumu statusu (tradicionālie vai individuālie);
- c) precizējot, cik lielā mērā šādu izvēli noteikusi personīgā un nacionālā, mitoloģiskā un reliģiskā pieredze.

Pētījuma uzdevumi:

- 1) salīdzinājumu ar cilvēka ārieni raksturojošiem ornitonīmiem konstatācija visā A. Brigaderes tekstu korpusā;
- 2) iegūto ekscerptu un to komponentu klasifikācija un analīze;
- 3) rezultātu apkopojums un galvenie secinājumi.

Pētījuma objekts un pētnieciskā bāze: A. Brigaderes daiļradē (dzejā un prozā) salīdzinājumu etalona statusā lietotie ornitonīmi, kas aktualizē personāžu ārējā izskata nianšes (232 konteksti no ekscerpēto rakstnieces salīdzinājumu kopfonda, kas šobrīd pārsniedz 4,5 tūkstošus vienību).

Pētījuma metodes: kvalitatīvā (aprakstošā) un kvantitatīvā (statistiskā) metode, kā arī komponentu analīze.

Materiāla kvantitatīvā analīze

Leksēma „putns” ir visplašāk pārstāvētais etalons (komponents, ar ko salīdzina)¹¹ A. Brigaderes daiļradē ekscerpēto komparatīvo konstrukciju klāstā: 63 hiperonīma lietošanas gadījumi tā pamatformā, 16 deminutīvformu „putniņš” un „putnēns” aktualizācijas un 17 autores lietotie hiperonīma savienojumi ar citiem leksiski semantiskās grupas „putni” komponentiem: bars, spārni, biedēklis, spalva, knābis u. c. Kopā tie ir 96 konteksti jeb 41,38 % no A. Brigaderes „putnu” salīdzinājumu kopskaita. Literāte samērā aktīvi izmanto konkrētas, viņas dzimtajai pusei raksturīgās putnu nominācijas (bezdelīga (13), dūja (8), vanags (8), ērglis (6), balodis (5), cīrulis (5) u. tml.), kā arī daudzveidīgu putnu pasaules atribūtiķu (spārni (17), spalva (15), ola (6), ligzda (3)).

Ornitonīmus ietverošie salīdzinājumi nošķirami trīs plašākās semantiskajās grupās:

- a) *materiālās pasaules atribūts* (priekšmets, celtnes vai tā daļa, ģeogrāfiskais objekts) *kā putns*: 17 ekscerpti, kas ir 7,33 % no konstatēto salīdzinājumu kopskaita;
- b) *dabas pasaules atribūts* (augi, dzīvnieki, putni, kā arī stihijas un pamatelementi) *kā putns*: 20 ekscerpti, kas ir 8,62 % no konstatēto salīdzinājumu kopskaita;
- c) *cilvēks kā putns*: 195 ekscerpti, kas ir 84,05 % no konstatēto salīdzinājumu kopskaita.

Dominējošais antropocentrisko (uz cilvēku vērsto) salīdzinājumu bloks iedalāms vēl sīkāk. Tajā ietilpst konstrukcijas, kas raksturo personāžu:

- 1) ārējo izskatu: 37 ekscerpti, kas ir 15,95 % no konstatēto salīdzinājumu kopskaita;
- 2) prasmes un iemaņas: 40 ekscerpti, kas ir 17,24 % no konstatēto salīdzinājumu kopskaita;
- 3) jūtas un emocijas: 35 ekscerpti, kas ir 15,08 % no konstatēto salīdzinājumu kopskaita;

¹¹ Pētījumā akceptēts profesores Nadeždas Devjatovas publikācijās un monogrāfijās aprobētais salīdzinājumu iedalījums 4 pamatkomponentos: salīdzinājuma objekts (tas, ko salīdzina), salīdzinājuma etalons (tas, ar ko salīdzina), komparatīvā konstante (salīdzinājuma modulis, resp., darbība) un salīdzināmās attieksmes radītājs (lielākoties – saiklis „kā”) (Plašāk sk.: Devyatova 2010: 15 u. c.).

- 4) darbības un rīcības veidu (lielākoties pārvietošanos telpā): 62 ekscerpti, kas ir 26,72 % no konstatēto salīdzinājumu kopskaita;
- 5) orientāciju laiktelpā, ekstremālās dzīves situācijas un dažas rakstura iezīmes: 21 ekscerpts, kas ir 9,05 % no konstatēto salīdzinājumu kopskaita.

Galvenie secinājumi [1]:

- raksts tikai aizsāk plašāku tematisku pētījumu sēriju, par ko tiek aktīvi gatavotas publikācijas;
- izvēlētais antropocentrisko salīdzinājumu modeļa segments nav dominējošs analizējamo salīdzinājumu fondā, tomēr tā ir specifiska un vērā ņemama rakstnieces valodas un pat plašāk – viņas pasaules redzējuma daļa¹²;
- vienlaicīgi ar citām komparatīvajām konstrukcijām cilvēka ārieni raksturojošie salīdzinājumi palīdz radīt vispārīgu priekšstatu par A. Brigaderes atveidotajiem cilvēkiem, viņu garīgo un materiālo pasauli (hipotētisks pieņēmums, ko apliecina materiāla kvalitatīvā analīze).

Materiāla kvalitatīvā analīze

Savu personāžu ārienes atveidojumā A. Brigadere pirmām kārtām izceļ to atsevišķas **ķermeņa daļas**:

- matu: Annele *iespiež galvu kā ligzdiņā Karlīnes matos* un iet ar Karlīnes kājām (AB DDD: 104); [Jetiņa par jauno Anneles frizūru] „Mīļie, kā tā *meitene izskatās! Kā putnu biedēklis!*” (AB DDD: 493) (2 konteksti);
- acis: GRANTS. Vai, tās *acis! Kā izbiedētam putnam!* (Ilga AB VI: 200); [...] viņa [Vilīša] bālās *acis sāka bailīgi skraidīt un šaudīties kā irbes bērni*, kurus baida vanags, [...] (AB DDD: 57); *Kā plēsīgam putnam iezvērojas viņa melnās acis*, kad tas uzšaujas, sagrabj mazo tēlu, tad to atkal nolaiž zemē un aizskrej uz ielas (Acumirkļa ainas AB II: 16) (3 konteksti);
- skatienu: Dienas priekš Vasarsvētkiem bij vējainas un apmākušās. *Cikreiz skati izlidoja pa logu kā Noasa baložī*, meklēdami zemi, tie skumji atgriezās atpakaļ (AB DDD: 377) (1 konteksts);
- degunu: Par Knābeni viņu sauca tāpēc, ka *viņai bij liels, uz āru izliekts deguns kā putna knābis* (AB DDD: 58); „Pašam viņam [Einim] ir *raibs snīpis kā ķīvītes ola*,” smejas krustmāte (AB DDD: 259) (2 konteksti);
- kaklu: [...] Čiepiņa sastinga [...] *ar izstieptu kaklu kā dzērve* (AB DDD: 81) (1 konteksts);
- rokas: [...] Rahele tās [Anneles rokas] saķēra, *ieskāva savās kā putna nagos*, spaidīja un glaudīja [...] (AB DDD: 393); Silta [Mildiņas] *rociņa gulēja* viņa [Arvja] saujā *kā kustīgs, nemierīgs putniņš* (Kvēlošā lokā AB IV: 151) (2 konteksti);
- elkoņus: „Būs lietus,” Annele ieminējās nedroši un jau aizskrēja zem segas saglaustiem *elkoņiem kā nolijušies spārniem* (AB DDD: 197) (1 konteksts).

12 Ornitoniņu antropocentriskās pārnēstās nozīmes, kas atklāj cilvēka ārieni, viņa darbības veidu un uzvedības nianšes, atzītas par visbiežāk sastopamām krievu un spāņu lingvokultūrā. Tiek uzskatīts, ka šāda tēlainība pauž nacionālā rakstura un pasaules uztveres savdabību (Plašāk par to sk.: Кутырева 2014: 97).

Otrkārt, putnu apzīmējumi ļauj precizēt personāžu **ķermeņa apmērus**:

- **mazu augumu**: *Maza mana līgaviņa / Tā kā lauka cielaviņa, / Satin zīda nēzdogā, / Iebāž svārku kabatā* (AB DDD: 443); *Lepnā pilsētas „freilene” tagad bija tik maza un sašļukusi kā nolijusi vistiņa* (Plūmes AB I: 358); Annelei sirds iekšā saraujas. *Viņa pati paliek tik maza kā zīlīte uz puķu kāta [..]* (AB DDD: 87) (3 konteksti);
- **vieglu svaru**: Aldis bij stalts spēka vīrs un *Anlīze viegla kā bezdelīga* (AB DDD: 202); Ieskrej man dārzā *zilaces* dzelteniem matiem. / *Vieglas kā dūjas* šīs ārietes, arāju meitas (Ekskursija AB V: 294); *Nāk kā karaliene godā, / Cēli daiļa nāk tur viena, / Krāšņāka kā ziedoņdiena; / Viegla, kā iekš putnu spalvas* (Spēka dēls AB V: 212); *Viegla kā iekš putnu spalvas / Iznāk Viena zaļā tērpā [..]* (Spēka vīrs AB V: 227); Sibīrietis *pacēla savu dejotāju [Soņu] kā spalvu* (Laulības karuselī AB II: 371); *Tad viņš [Arvis] slīdēja lejup. Viegls kā spalva* piedūrās purviem pie zemes, stāvēja uz tās (Kvēlošā lokā AB IV: 161); *Vai tad muiža pati var sēsties uz kulbas un atbraukt, un vai tad čigānbērni ir tik viegli kā spalvas, ka viņus var uzņemt uz papīra?* (AB DDD: 75); [Sergejs Marijai] „Bet tas tak par smagu...” / „*Kā spalviņa! Vai gribat, pārnesīšu līdz mājām?*” (Patversmē AB I: 185); „Uz kurieni jūs iesit?” *Jānītis* vaicāja un *bij viegls kā spalviņa* (Zvanu meitenes AB II: 125) (9 konteksti).

Treškārt, A. Brigaderes „putnu” salīdzinājumi **fiksē vispārīgās ārienes pazīmes**, kas ļauj radīt cilvēka koptēlu, izdalīt to no pūļa vai gluži otrādi – pielīdzināt visiem pārējiem:

- **identiska izskata personāži**: *Un tu [par Fēliksa māti] viņai līdzinies kā ola olai* (Laulības karuselī AB II: 387); [..] *civilisti* apsēda durvis, *melni kā kovārņu bars* (Lūcija Dunkere AB I: 95) (2 konteksti);
- **netipiska izskata personāži**:
 - a) **tie atbaida vai liekas bīstami**: Pļavas vidū *Jurēns sacēlās pirkstgalos, iepletās kā putnu biedēklis* uz kartupeļu lauka un nokliedza trīs reizes [..] (Dorīte AB II: 178) (1 konteksts);
 - b) **šķiet eksotiski un neiederas konkrētajā vidē**: *Papriekšu mani rādīja kā svešzemes putnu, un vēlāk man uzrāva visas svešās spalvas un pameta sētmalē...* (Vieglie AB I: 466) (1 konteksts);
 - c) **pārsteidz ar pārāk izkopto ārieni, pat zināmu nevainību, šķīstumu**: *Bet kas tur vizmo kā piepieši ielaidies gulbis? / Tētiņš vai nava mans, saulainais savrupu gājējs [..]* (Uz baznīcas ceļa AB V: 378); Tāpat arī māte pārmeklēja *tēva* kreklus un bikses, kuras visbaltākas un veselākas, lai var godam rādīties pļavās, *balts kā gulbis*, jo tēvs brauca līdz pie siena vākšanas (AB DDD: 201); *Kas vairs gribēja iet iepirkties pie miesnieka vai kādā mazā gaļas veikalā, ja to pašu precī – o, un vēl daudz labāku – varēja dabūt aiz zibošiem spoguļiem, glītā iesaiņojumā, pasniegtu no slaidiem, kā no olas izšķīltiem, stīvi pomādētiem „bodszeļļiem”, balti joztiem kā priesteru kalpi?* (AB DDD: 360); Līgavas

gods to prasa, lai *radi būtu kā no olas izšķīlušies*. Līgavaiņa pusē lieli kritizētāji (AB DDD: 409) (4 konteksti).

Ceturtkārt, daži autores izvēlētie ornitonīmi tiek iekļauti personāžu **tērpju aprakstos**, kas stiprina viņu ķermeņa apmēru radīto viegluma efektu: *Vieglas kā spalvas aizribo cepures* (Dzelzs dūre AB III: 18); Trīne tak staigā daiļa kā princese, izrakstītos priekšautos, izšūdinātos brunčos un tai *plorē, kas lidinājās pa gaisu kā spārni* (AB DDD: 98); Vēl viens! *Bruņas jūk kā spalvas, / Velnam nokrīt divas galvas* (Spēka dēls AB V: 217); [...] *Jūk kā spalvas, / Nokrīt dārdot piecas galvas* (Spēka dēls AB V: 222) (4 konteksti).

Piektkārt, pat A. Brigaderes personāžu **ēnas** īpatnējā kustības trajektorija un neskaidrās kontūrlīnijas mēdz atgādināt putnu: Māsa noskatījās, ka meitene [Līnīte] slimnīcas sētā lēca taisni pāri lielām sniega kupenām, un viņas *ēna* uz baltā mūra *laidās* tai līdz ķēmīgām kustībām, *kā putns izmežģītiem spārnim*, jo saule bij izkāpusi pār slimnīcas jumtu un apgaismoja mūri (Kvēlošā lokā AB IV: 165).

Galvenie secinājumi [2]:

- ar ornitonīmu palīdzību realizētais personāžu ārienes atveidojums A. Brigaderes darbos nav izsmeļošs, tajā iztrūkst vairākas svarīgas portretējuma detaļas: galva, vaigi, ausis, mute, pleci u. c. Neraugoties uz to, rodas skaidrs priekšstats par atsevišķu varoņu vizuālo tipiskumu vai netipiskumu, gaitas smagnējību vai vieglumu, iekšējo dinamiku vai pasivitāti, kā arī citiem būtiskiem mākslinieciskā atveidojuma parametriem;
- analogijas ar putniem netiek radītas vienīgi attiecībā uz sieviešu dzimtes personāžiem (Anlīze, karaliene, dejotāja, Annele, Marija u. c.), tikpat produktīvi tās palīdz izcelt vīriešu (Grants, Vilītis, Einis, Arvis, Jānītis u. c.) un pat veselu cilvēku grupu (radi, čigānbērni) ārējā izskata nianses;
- cilvēka ārieni raksturojošie salīdzinājumi ar ornitonīmiem fiksēti vairākos A. Brigaderes darbos, ne tikai prozā, bet arī dzejā, tomēr visvairāk to ir vērojams bērniības tēlojumu triloģijā *Dievs, daba, darbs* (17 piemēri no 37);
- analizējamā ekscerptu grupā nevar runāt par atsevišķu ornitonīmu dominanti: cilvēka ārienes raksturojumam A. Brigadere izmanto vairāku putnu nosaukumus, kas tekstos sastopami lielākoties tikai vienu reizi: bezdelīga, dūja, dzērve, irbes bērni, kovārņu bars, lauka cielaviņa, zīlīte u. tml.). Katra no tām izceļ noteiktu personāža ārienes detaļu un / vai palīdz noteikt viņa ķermeņa apmērus: *balts kā gulbis, melns kā kovārņu bars, viegls kā bezdelīga, garš kā dzērve, mazs kā vistiņa* u. tml. Daudz biežāk konstatēta cilvēka ārējā izskata sasaiste ar tādiem putnu pasaules atribūtiem kā spalva un spalviņa (9 piemēri), ola vai olas (4 piemēri), spārni (2 piemēri), knābis, nagi un ligzdiņa (pa vienam piemēram). Nepievilcīgu indivīda ārieni atklāj divreiz fiksētais vārdu savienojums putnu biedēklis;

- šajā ekscerptu grupā ietilpst vairāki tradicionāli, stabili salīdzinājumi, kas fiksēti divsējumu „Latviešu frazeoloģijas vārdnīcā”:
 - a) KĀ PUTNU BIEDĒKLIS *niev. Saka, ja kāds ir nepiemēroti ģērbies, izskatās neglīts, stāv nekustēdamies* (LFV I: 137) (2 atbilstoši konteksti);
 - b) KAKLS KĀ DZĒRVEI; DZĒRVES KAKLS. *Pārmērīgi garš, tievs kakls* (LFV I: 291) (1 atbilstošs konteksts);
 - c) KĀ SPALVIŅA (SPALVA). *Saka par ko svarā niecīgu, kustībās veiklu, par ko šķietami vieglu* (LFV II: 406) (8 atbilstoši konteksti);
 - d) KA SPALVAS VIEN PUT (PAJŪK) *sar. Saka, ja kaujoties, plēšoties, cīnoties nekas netiek saudzēts, ja kāds tiek pilnīgi uzveikts* (LFV II: 405) (2 atbilstoši konteksti);
 - e) MELNS KĀ KOVĀRNIS. *Saka par ko gluži melnu, spīdīgi melnu (biežāk par matiem)* (LFV I: 552) (1 atbilstošs konteksts);
 - f) BALTS KĀ GULBIS *poēt. Ļoti balts, tīrs* (LFV I: 407) (2 atbilstoši konteksti)

[Kopā: 16 atbilstoši konteksti no 37 konstatētajiem].

Tomēr arī citos gadījumos etalona izvēles motivācija ir pietiekami skaidra: putnam līdzīga forma, krāsa, izmērs, svars, kustības veids u. tml., kas izskaidrojams ar autores ilgstošu un bagātīgu dabas novērojumu pieredzi un cieņu pret to;

- grupā netiek izmantota ornitonīmu mitoloģiskā simbolika, savukārt reliģiskais konteksts (atsauce uz Bībeli) parādās tikai vienu reizi – piemērā ar Noasa baložiem; tas nebūt neliecina par mitoloģiskā, folkloras un reliģiskā segmenta neesamību pārējās salīdzinājumu semantiskajās grupās.

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LATVIEŠU RAKSTNIEČU DAIĻRADES TULKOJUMI ZVIEDRIJĀ UN DĀNIJĀ: KOPĪGAIS UN ATŠKIRĪGAIS (1980–2010)

Ilona Ļaha, Aija Jakovele

Daugavpils Universitāte, Vienības iela 13, Daugavpils, Latvija, LV–5401

ilona.laha@du.lv, aija.jakovele@du.lv

Abstract

Literary translations of Latvian writers in Sweden and Denmark: common and different (1980–2010)

Key words: *translations, Sweden, Denmark, N. Ikstena, I. Abele*

Latvian literature in Scandinavia, including Sweden and Denmark has not appeared so fast, but it is noticeable that annually Latvian literary translations are increasing in the number.

The first Latvian literary translation in Swedish as well as in Danish in Rūdolfs Blaumanis' novel "The Shadow of Death" ("*Nāves ēnā*"), which was published in Sweden in 1925, however in Denmark - in 1928. Until the beginning of the 80s Latvian literature was hardly known both in Sweden and in Denmark. In Sweden, the only exception is Zenta Mauriņa, whose seven books were published in the 50s and 60s, whereas in Denmark until 1980 there were issued the following works written by Rudolf Blaumanis "Andriksons" (1938), Andrew Eglītis "God, Your land is burning" ("*Dievs, tava zeme deg*") (1948), Zenta Mauriņa "Seven guests" ("*Septiņi viesi*") (1962) and other works.

During the period from 1980 to 2010 in Sweden and Denmark mainly poetry was translated into Latvian, however over the last 20 years Swedish and Danish reader can get acquainted with the Latvian writers' prose works. The most characteristic examples are the Latvian writer Nora Ikstena's novel "Celebration of Life" ("*Dzīves svinēšana*") which was issued in Swedish in 1998, while in Danish - 2001, Inga Abele's novel "Fire Does Not Waken" ("*Uguns nemodina*") (2001 - in Swedish and in 2007 - in Danish). In Swedish were translated Vizma Belševica Bille's trilogy, Sandra Kalniete's novel "With Dance Shoes in Siberian Snows" ("*Ar balles kurpēm Sibīrijas sniegos*"), I. Abele's novel "Incoming Tide" ("*Paisums*") and so on, while in Denmark was issued "Romāniņš" by Dace Rukšāne.

In Swedish and Danish periodicals literary critics and literary experts evaluate the Latvian writers' novels positively emphasizing at the actualised themes there: delightful perception of life, desire to change life, self-finding.

Ievads

Katrai tautai, kultūrai, literatūrai, īpaši mazajām tautām, nozīmīgs pašuztveres nosacījums ir citu tautu vērtējums. Latvijas dzejā un prozā atrodamas vērtības, kurām nebūtu jāpaliek vien latviešu lasītāju lokā, tādēļ rodas pašsaprotama vēlme kļūt atpazīstamam. Mazo tautu literatūras specifika ir tā, ka ceļš uz cittautu lasītāju ir visai sarežģīts. Kā norāda latviešu rakstniece Nora Ikstena, *vienīgais iepazīšanās ceļš ir darbu tulkojumi*. (Ikstena 2002: 217)

Laika posmu latviešu, dāņu un zviedru literāro kontaktu attīstībā no 1980. gada līdz 2010. gadam var iedalīt divos periodos: 1) no 1980. gada līdz 1991. gadam un 2) no 1992. – 2010. gadam. Šādu iedalījumu nosaka sabiedriski politiskā situācija valstī un laikmets. 1991. gads kā robežšķirtne norāda, ka pēc Latvijas neatkarības atjaunošanas rodas „cits literārais kanons” un tā principi attiecināmi arī uz tulkotās literatūras izvēli. Astoņdesmito un deviņdesmito gadu mijā izveidojās situācija, ko varētu dēvēt par starpsituāciju, kad mainījās garīgās, intelektuālās, politiskās vēsturiskās un sociālās vērtības, nebija viegli noteikt, kur šajā situācijā atrodas literatūra¹³, tai skaitā arī tulkotā literatūra.

¹³ Berelis G. *Latviešu literatūras vēsture*. No pirmajiem rakstiem līdz 1999. gadam. Rīga: Zvaigzne ABC, 1999.

Referātā tiek apskatīts viens no nozīmīgākajiem latviešu literatūras recepcijas aspektiem Zviedrijā un Dānijā – daiļliteratūras tulkojumi. Cittaute literatūrai katrā laikmetā ir bijusi liela nozīme kultūras kontaktu attīstībā. Tulkotajai literatūrai, tāpat kā oriģinālliteratūrai, ir būtiska nozīme lasītāja literārās gaumes izkopšanā. Tulkojums ir savienojoša ķēde starp svešu un nacionālās literatūras kontekstu. (Райснер 1976)

Latviešu literatūras izplatību un popularitāti Zviedrijā un Dānijā vislielākā mērā ir sekmējis tulkotāju darbs. P. Topers nosauc tulkotāju par īpaša veida mākslinieku, kurš [...] *dzīvo kopā ar savu mākslu uz divu kultūru saskarsmes robežlīnijas* [...]. (Топер 1998: 178)

Latviešu literatūras popularizēšana ārvalstīs līdz šim ir bijusi literatūrai uzticīgu un ieinteresētu cilvēku iniciatīva. Šos vārdus var attiecināt uz Juri Kronbergu, kurš ieguldījis lielu darbu gan latviešu literatūras popularizēšanā Zviedrijā, gan arī zviedru literatūras aktualizācijā Latvijā, kā arī Karstenu Lomholtu, kurš ieguldījis lielu darbu latviešu literatūras popularizēšanā Dānijā.

Pirmais latviešu literatūras tulkojums zviedru valodā – Rūdolfa Blaumaņa novele „Nāves ēnā” (*I dödens skugga*) – iznāk vēl Latvijas brīvvalsts laikā, 1925. gadā, un izpelnās zviedru uzmanību ar vācu kā starpniekvalodas palīdzību. R. Blaumaņa noveles tulkojums bija pirmā un vienīgā Zviedrijā publicētā latviešu grāmata pirms Otrā pasaules kara. Līdz ar pirmā latviešu literatūras tulkojuma parādīšanos zviedru valodā var runāt par latviešu un zviedru literāro sakaru abpusēju attīstību.

Par latviešu un dāņu literāro kontaktu abpusēju attīstību var runāt kopš 20. gs. 20. gadiem, kad parādās latviešu literatūra dāņu valodā. 1928. gadā Dānijā periodikā tika publicēta Rūdolfa Blaumaņa novele „Nāves ēnā”.

Līdz 80. gadu sākumam latviešu literatūra gan Zviedrijā, gan Dānijā ir bijusi tikpat kā nepazīstama, K. Skujenieka vārdiem runājot, *lielā mēmā*. (Skujenieks 1997: 237) Zviedrijā vienīgais izņēmums ir Zenta Mauriņa, kurai 50. – 60. gados tika izdotas 8 grāmatas, savukārt Dānijā līdz 1980. gadam ir izdoti Rūdolfa Blaumaņa „Andriksons”, (1938), Andreja Eglīša „Dievs, tava zeme deg” (1948), Zentas Mauriņas „Septiņi viesi” (1962) u.c. darbi.

Laika periodā no 1980. līdz 2010. gadam Zviedrijā un Dānijā galvenokārt ir tulkota latviešu dzeja, tomēr ir jāatzīmē, ka dzejā ātrāk nekā prozas darbos atainojas sabiedrības noskaņojums un pārmaiņas vēsturiskajā un sabiedriski politiskajā situācijā.

Materiāla analīze

Laika posmā no 1980. līdz 2010. gadam Zviedrijā tika izdotas 35 latviešu rakstnieku grāmatas, tostarp 22 dzejoļu izlases, 13 prozas darbi. Par Latvijas kultūras un literatūras kulminācijas punktu Zviedrijā kļuva 2008. gads, kad Latvija ir Gēteborgas grāmatu tirgus viesu valsts statusā. Šajā gadā tika izdoti vairāki zviedriski publicēti latviešu rakstnieču romāni (Noras Ikstenas romāns „Dzīves svinēšana” (1998) (*Livets fest*), Ingas Ābeles romāns „Uguns nomodina”

(2001) (*Elden väcker ingen*), jo līdz šim latviešu rakstnieku atpazīstamība aprobežojās ar V. Belševicas *Billes triloģija* un S. Kalnietes romānu „Ar balles kurpēm Sibīrijas sniegos”.

Laika periods no 1980. līdz 2010. gadam zīmīgi parāda, cik būtiski mainās latviešu daiļliteratūras tulkojumu skaits un arī vispārīgā informācija par latviešu literatūru kopumā kultūras un mākslas žurnālos, interneta avotos, cik svarīgs ir šis laika posms latviešu literatūras popularizēšanā Zviedrijā.

No latviešu rakstniekiem zviedru valodā Vizma Belševica ir tulkota visvairāk. Viņa ir viena no Zviedrijā visatpazīstamākām latviešu rakstniecēm, kurai ir savs lasītāju loks. Ziemeļvalstīs V. Belševicai pavisam iznākušas divpadsmit grāmatas: Zviedrijā deviņas, savukārt Dānijā, Norvēģijā, Īslandē – pa vienai. *Zviedru valoda Belševicai bijusi kā tramplīns uz pārējām Ziemeļvalstīm* (Kronbergs 2007: 110), atzīst rakstnieces visu grāmatu tulkotājs zviedru valodā J. Kronbergs. Atzīmējams fakts, ka V. Belševicas dzejoļi un fragments „Tante” no *Billes triloģijas* bija publicēta arī antoloģijā „Tuvas balsis pāri ūdeņiem” un vairākos literārajos žurnālos. Apcere par V. Belševicu tika iekļauta zviedru rakstnieces Birgita Trocigas (*Birgitta Trotzig*) grāmatā „Portreti” (*Porträtt, 1993*) un zviedru autore Lenas Čersēnas Edmanes (*Lena Kjersen Edman*) grāmatā „Māsas: 25 rakstnieces no agrākiem laikiem līdz mūsdienām” (*Systrar: kvinnliga författare från dåtid till nytid, 2001*), kurā sniegti bibliogrāfiskie dati un analizēta V. Belševicas daiļrade.

Zviedru valodā ir iznākuši trīs V. Belševicas prozas darbi: 1997. gadā – „Bille” (*Bille*), 1999. gadā – „Bille un karš” (*Bille och kriget*) un 2001. gadā – „Billes skaistā jaunība” (*Billes sköna ungdom*). Zviedru un latviešu lasītājs ir atzinīgi novērtējis rakstnieces triloģiju, tai ir plaša rezonanse. Jāatzīmē, ka 2005. gadā triloģijas fragments „Bille un karš” tika raidīts pa radio, tā arī uzskatīta par vienu no labākajām 1999. gada zviedru valodā tulkotajām grāmatām. Zviedru presē uzsvērts, ka V. Belševica sākusi rakstīt savu autobiogrāfiju pēc Latvijas neatkarības atjaunošanas. *Vispieprasītākā latviešu grāmata Zviedrijā ir Vizmas Belševicas „Bille dzīvo tālāk”* (Lomholts 2001: 10), norāda grāmatizdevējs Karstens Lomholts.

Aplūkojot V. Belševicas zviedru valodā pārtulkoto dzejas un prozas darbu klāstu, jāteic, ka zviedru auditorijai ir bijusi visai liela iespēja iepazīt V. Belševicu gan kā prozaiķi, gan arī kā dzejnieci. Tomijs Ulofsons (*Tommy Olofsson*) uzskata, ka paliekošā vērtība pirmām kārtām ir V. Belševicas dzejai, tieši dzejnieces lirikas sniegumu izvirzīja Nobela prēmijai (Olofsson 2005: 8). Karls Oto Verkelids (*Carl Otto Werkelid*) atzīst, ka latviešu rakstniece ir viena no viņam zināmajiem savdabīgākajiem stilizatoriem, turklāt *viena no svarīgākajām*. (Werkelid 1999: 14) Mats Granbergs (*Mats Granberg*) saredz zīmīgu atšķirību starp latviešu un zviedru dzeju, proti, kad dzejnieks kļūst par vienu no sabiedrības nedaudzajiem patiesības paudējiem. Kritiķis norāda, ka īpaša pieredze ir lasāma V. Belševicas dzejā. (Granberg 1995: 5)

Vizma Belševica kopā ar Knutu Skujenieku saņēma pirmo Tomasa Transtremera (*Tomas Tranströmer*, 1931), zviedru starptautiski pazīstama dzejnieka un atdzejotāja, balvu. Šī balva bija liela atzinība gan mūsu rakstniekiem, gan arī tulkotājam J. Kronbergam, kurš norādīja uz latviešu literatūras augsto novērtējumu un lielo interesi par to. Balvas saņemšana bija arī viens no iemesliem, kādēļ zviedru izdevēji vēlējās publicēt arī citu latviešu rakstnieku darbus.

2005. gadā Zviedrijā nāca klajā Sandras Kalnietes romāns „Ar balles kurpēm Sibīrijas sniegos” (2001) (*Med högklackade skor i Sibiriens snö*). Zviedrijā S. Kalnietes darbs izsauca plašu rezonansi, par ko liecināja atkārtotais romāna izdevums 2008. gadā.

Zviedru lasītājam ir bijusi iespēja iepazīties ar V. Belševica bērnības atmiņu tēlojumu – *Billes trilogiju*, savukārt pēc S. Kalnietes romāna iznākšanas zviedru lasītājam rodas iespēja novērtēt padomju laika skatījumu Sibīrijas telpā.

V. Belševicas un S. Kalnietes bērnības tēlojumos saredzamas vairākas būtiskas atšķirības. Pirmkārt, jāatzīmē, ka V. Belševica atklāj 30.–40. gadu Latvijas telpu un laiku no bērna pozīcijas, savukārt S. Kalniete ataino savu radnieku – mātes, tēva un vecvecāku – dzīvi Sibīrijā 40.–50. gados, kas pamatojas uz daudzām intervijām, arhīva dokumentiem, vecāku vēstījumiem, vēstulēm, un tikai ļoti neliela daļa faktu balstās uz rakstnieces bērnības atmiņām. Sižetiski un kompozicionāli pārdomātā izklāstā rakstniece ietvērusi savas ģimenes vēstures traģiskāko stāstu – mātes, tēva un viņu vecāku izsūtījumu uz Sibīriju.

Zviedru laikrakstos iznāk daudzas un dažādas recenzijas, S. Kalniete tiek salīdzināta ar vairākiem rakstniekiem: vieni saredz līdzību ar Maksima Gorkija stilu: *liriski un mokoši vēstījumi par Nabadzīgo Krieviju* (Heden 2005: 5), citi akcentē, ka pēc igauņu zviedru rakstnieces Marjas Talgrē (*Maarja Talgre*) romāna „Leo: igauņu liktenis” (*Leo ett estniskt öde*, 1990) S. Kalnietes romāns ir labs papildinājums tai informācijai, *caur ko Baltijas valstīm nācās iziet*. (Löfvendahl 2005: 8) Laikrakstā *Svenska Dagbladet* tiek akcentēti grāmatas saturiskie jautājumi, norādot, ka S. Kalniete romāns ir *stāstījums par badu, aukstumu un naidu uz Padomju Savienības režīmu*. (Blomberg 2005: 6)

2007. gads iezīmējās ar antoloģijas „Latviešu literatūra” (*Lettisk litteratur*) iznākšanu zviedru valodā, kurā publicēti vairāku latviešu rakstnieku darbi zviedru valodā: V. Belševicas dzeja, fragments no Laimas Muktupāvelas romāna „Šampinjonu Derība: melnie balti ķeltos”, Paula Bankovska romāna „Čeka, bumba & rokenrols” fragmenta tulkojums, fragments no Gundegas Repšes romāna „Alvas kliedziens”, kā arī Knuta Skujenieka, Guntara Godiņa, Kārļa Vērdiņa, Ineses Zanderes, Liānas Langas un tulkotāja, dzejnieka J. Kronberga dzejoļi. Grāmatas lappusēs zviedru valodā lasošā auditorija iepazīstināta arī ar Noras Ikstenas, Ingas Ābeles, Andras Neiburgas un Gunta Bereļa daiļradi. Tā bija pirmā plašākā zviedru lasītāja iepazīšanās ar mūsdienu latviešu literatūru un īpaši prozas darbiem.

2008. gads kļūst par Latvijas kultūras un literatūras kulminācijas punktu Zviedrijā. Iepriekšējie trīs gadi, šķiet, bija sagatavošanās gadi pirms lielā pieteikuma. Svarīgi atzīmēt, kādēļ tieši 2008. gads ir kļuvis par zviedru valodā tulkotās latviešu literatūras maksimumpunktu. 2008. gadā no 25. līdz 28. septembrim Latvija tika uzaicināta kā viesu valsts Gēteborgas 24. grāmatu gadatirgū, kas ir gada lielākais kultūras notikums Zviedrijā un arī vērienīgākais Skandināvijas grāmatniecības pasākums.

Atzīmējot Latvijas kā viesu valsts dalību Gēteborgas grāmatu gadatirgū, 2008. gada rudenī nākuši klajā neierasti daudzi latviešu prozas un dzejas tulkojumi zviedru valodā. Zviedriski izdoti divu mūsdienu latviešu rakstnieču romāni: Noras Ikstenas „Dzīves svinēšana” (1998) (*Livets fest*) un Ingas Ābeles „Uguns nemodina” (2001) (*Elden väcker ingen*).

Par N. Ikstenas romānu „Dzīves svinēšana” teikts tā: *Tas ir sava veida poētiski spīdošais stāstījums, kas meistarīgi balansē starp reālistiskā un maģiskā robežām.* (Erlandsson 2008: A34)
Par I. Ābeli un viņas daiļradi kopumā zviedru recenzenti raksta: *Saistoša dramaturģe un prozaiste [...] Universālās tēmas padara viņas darbus vieglāk saprotamus arī ārpus dzimtenes.* (Belinski 2008: 14)

Atkārtotu izdevumu, tikai šoreiz kabatas formātā, piedzīvojis Sandras Kalnietes romāns „Ar balles korpēm Sibīrijas sniegos” (*Med högklackade skor i Sibiriens snö*).

Pēc latviešu literatūrai tik labvēlīgā 2008. gada Zviedrijas telpā 2009. gads nāk ar jauniem latviešu literatūras atklājumiem. Šoreiz zviedru valodā J. Kronberga tulkojumā nāca klajā Ingas Ābeles romāns „Paisums” (*Högvatten*), ko atbalstījis Latvijas Literatūras centrs un Valsts Kultūrkapitāla fonds. Gandrīz katrā recenzijā tiek norādīts, ka tas ir I. Ābeles otrais romāns zviedru valodā (pirmais romāns, kas tulkots zviedru valodā bija „Uguns nemodina”). Par minēto romānu rakstniece saņēma atzinīgas atsauksmes zviedru laikrakstos. Kritiķe Līza Berga Ortmane (*Lisa Berg Ortman*) norādīja, ka romāns ir literārs meistardarbs ar tādu valodu, kas ļoti saista lasītājus. (Berg Ortman 2009: 14)

Laikrakstā *Svenska Dagbladet* pausts atzinums, ka romāns „Paisums” ir *savdabīga un oriģināla grāmata, kuras tulkojuma tapšanā mums kā parasti jāpateicas izcilajam tulkotājam Jurim Kronbergam.* (Löfvendahl 2009: 4)

2001. gadā Dānijā iznāk Noras Ikstenas romāns „Dzīves svinēšana” (“*Livets fest*”) Karstena Lomholta tulkojumā. Par šo grāmatu rakstīja sešas dāņu avīzes. Dāņu teātra un literatūras kritiķis Jens Kistrups (*Jens Kistrup*) atzīmē, ka “Dzīves svinēšana” ir tāda veida romāns, kad jauns rakstnieks raksta, lai parādītu, kam viņš der, tā ir ieejas biļete atzīšanai un slavai, līdz ar to attieksme pret lasītāju nonāk otrajā plānā. Romānu var lasīt kā fascinējošu un aizraujošu. J. Kistrups arī norāda, ka “Dzīves svinēšanu” var lasīt kā romānu par sapratni, par mīlestības

nosacījumiem. Bet to var lasīt arī kā lirisku dzejoli vairākos slāņos, kas atrodas aiz dzīves prozas, paplašina stāstu, bet tajā pašā laikā arī sarežģī to. (Kistrup 2001)

N. Ikstena tika iecelta par Hansa Kristiāna Andersena vēstnieci un piedalījās svētku pasākumos Latvijā un Dānijā par godu izcilā dāņu pasaku meistara 200 dzimšanas dienai.

2007. gadā Dānijā tiek izdots Ingas Ābeles romāns “Uguns nemodina”, (dāņu val. “*Ilden vækker inte*”) kas Latvijā tiek izdots 2001. gadā.

Romānā “Uguns nemodina” parādīta skaudra un sāpīga dzīves uztvere. Romāna varoņi cenšas mainīt savu ikdienu, tomēr iestieg purvajā. *Tā ir realitāte, un to mēs varam piedzīvot tikai vienu reizi – tikai vienu reizi var iekāpt vienā un tajā pašā upē...un tad sanāk, ka ir tikai viens- tikai oriģināls, saproti? Ja mums būtu pieejamas kopijas, tad būtu iespējama izvēle – izvēlēties labāko kopiju. Bet tā nav! Ir tikai viens vienīgais oriģināls, kuram nav zināma nākamā lapa. Nav nekādas iespējas brīvi izvēlēties, kad laiks mūs noķer un iedzintaro.* (Ābele 2001:115)

Dāņu literatūrzinātnieks Mads Anders Bogesgārds (*Mads Anders Baggesgaard*) atzīmē, ka Ābeles romāna kodols ir stiprums, spēks, ar kādu rakstniece apraksta šo stāvokli, uguns atkāpšanās, kas raksturo Florences dzīvi, bailes, nostaļģija un cerības deg stipri, bet vienmēr tās ir neatrisinātas, kas ir viens no romāna momentiem. [...] Romāns ir piesātināts, domas raisinošs, tēlainā valoda sniedz bērņības māju atainojumu, kas ir ar īpašu noskaņojumu un dziļumu. (Baggesgaard 2007)

Tāpat M. A. Bogesgārds norāda, ka laiki mainās, bet viss paliek, un to Ābele apraksta labāk un ar lielāku intensitāti kā citi. Tomēr nav redzams, ka viņa spētu savas fantāzijas iekļaut kādā noteiktā struktūrā. Romāns ir nesakarīgs un to ir grūti lasīt. Nekonsekvenču daudzums ir viena no depresijas pazīmēm, un vienmēr ir grūti novērtēt tāda veida valodu godīgi un precīzi tulkojumā, bet izskatās, ka Ābele interesējas par detaļām nevis par visu kopumā. (Turpat)

Ingas Ābeles 2001. gadā Latvijā izdoto romānu pozitīvi vērtējusi Zenija Jonsena (*Zenia Johnsen*) no Fredericijas bibliotēkas.

Nedomāju, ka man izdevās izprast visu, bet acu priekšā zibēja ainas un tika pamodinātas jūtas. Es arī izbaudīju grāmatas pārļaicīgo noskaņojumu un priekšstatu par to, ka nepastāv robežas starp tālumu un tuvumu, pagātni un nākotni, jo viss saķeras kopā. "Uguns nemodina" ir romāns ar garšu. To baudīs un nebeidzami pārdomās lasītājs, kas mīl vārdus un iztēles bagātu maģisko reālismu. Romānu ir grūti izstāstīt. Tas kļūst personisks un iemitinās dziļi un uz palikšanu. (Johnsen 2014)

2007. gadā Dānijā tiek izdots Daces Rukšānes „Romāniņš” Karstena Lomholta tulkojumā. Literatūrzinātniece Ausma Cimdiņa atzīmē, ka *Dace Rukšāne taču rakstot tieši par to (spriežot pēc putām, reklāmas, vērtējumiem kritikā un lasītāju sašutuma vai ovācijām). Par savu, tavu un it kā arī manu ķermeni, vajadzībām, pieredzi, slēptākajām vēlmēm, jūtām un sajūtām, tieši sievišķo būtību un visu, kas ap to saistās, bet latviešu literatūrā līdz šim nav bijis pietiekami aprakstīts. Un*

tādējādi rakstniece esot pat atklājusi un ar “Atēnas” gādību iekārtojusi savu – latviešu literatūrā līdz šim neizpildītu – nišu. Tiesa, tik fatālu koncentrēšanos uz ķermeņa lejasdaļu (pieņemot, ka arī tur sakņojas mūsu intelekta aizmetņi) latviešu literatūrā līdz šim sastapusi nebiju. (Cimdiņa 2006: 97) Kopenhāģenas Universitātes profesors Peters Ulfs Mellers (*Peter Ulf Møller*) recenzijā Latviešu „Creme fraiche,” salīdzina Daci Rukšāni ar ievērojamo dāņu rakstnieci Suzanni Bregeri (*Suzanne Brøgger*), jo dāņu rakstnieces daiļradē ir aktualizēta sievietes seksualitāte un ilgas pēc brīvības. Suzannes Bregeres romāns „Creme fraiche” Dānijā tiek izdots 1978. gadā. Pēters Ulfs Mellers tāpat norāda, ka “Romāniņš” Latvijā tika izdots 2002. gadā. Tā esot bijusi liela uzdrīkstēšanās, bet dāņu lasītājam to uzreiz ir pagrūti saprast. Diezin vai ir iespējams izvairīties no sajūtas, ka dāņu literatūra šajā jomā ir iesniegusies agrāk. Profesors tāpat norāda, ka nozīmīgi ir, ka tulkojums tapis no oriģinālvalodas. (Møller 2008) Pēc “Romāniņa” iznākšanas literatūrkritikā parādījās nostāja, ka par to, ko raksta Rukšāne, var rakstīt. (Cimdiņa 2006) Romānā “Romāniņš” ir aktualizēta gan sievietes pamestības sajūta, gan pazemojums, vientulība, kā arī sevis meklējumi: *Nekad vēl neesmu redzējusi tik biezu miglu kā šoruden. Zeme elpo. Mani vilina šī visaptverošā un mierpilnā elpa – grimstu kā viļņos. Viļņu augstums jūrā desmit metri, redzamība miglā – ne vairāk par divsimt metriem. Baudu šo apvāršņa tuvumu, šo rudenīgo kūniņu. Esmu iekūņojusies un, lai nebūtu jāatceras nesenie notikumi tīksminos par bērības ainām. Līdzko jārakņājas pa vēl dzīvu un blakus esošu pagātņi, pieskaroties papīram, stingst rokas, bet domas nolien pagaldē un lūr ar izbiedēta suņa skatienu.* (Rukšāne 2002: 50–51)

Latviešu literatūras popularizēšanā lielākais šķērslis ir tas, ka reti kurš no ārzemju izdevējiem ir varējis iepazīties ar šo literatūru un tulkot to. Izanalizējot dāņu periodiskajos izdevumos publicētās recenzijas, kritiskos rakstus par latviešu prozaīku un dzejnieku darbiem, var secināt, ka tie izraisījuši diezgan lielu interesi, un daži darbi tiek izdoti atkārtoti.

Secinājumi

Latviešu literatūra Skandināvijā, tostarp Zviedrijā un Dānijā neienāk tik strauji, tomēr ik gadu ir manāma latviešu daiļliteratūras tulkojumu skaita palielināšanās. Pirmais latviešu literatūras tulkojums kā zviedru, tā arī dāņu valodā ir Rūdolfa Blaumaņa novele “Nāves ēnā”, kas Zviedrijā iznāk 1925. gadā, savukārt Dānijā – 1928. gadā.

Līdz 80. gadu sākumam latviešu literatūra gan Zviedrijā, gan Dānijā ir bijusi tikpat kā nepazīstama. Zviedrijā vienīgais izņēmums ir Zenta Mauriņa, kurai 50.–60. gados tika izdotas 7 grāmatas, savukārt Dānijā līdz 1980. gadam ir izdoti Rūdolfa Blaumaņa „Andriksons”, (1938), Andreja Eglīša „Dievs, tava zeme deg” (1948), Zentas Mauriņas „Septiņi viesi” (1962) u.c. darbi.

Laika periodā no 1980. gada līdz 2010. gadam Zviedrijā un Dānijā galvenokārt ir tulkota latviešu dzeja, tomēr pēdējos 20 gadus zviedru un dāņu lasītājam ir iespējams iepazīties arī ar latviešu rakstnieču prozas darbiem. Kā spilgtākos piemērus var minēt latviešu rakstnieces Noras

Ikstenas romānu „Dzīves svinēšana”, kas zviedru valodā izdots 1998. gadā, savukārt dāņu valodā – 2001. gadā, Ingas Ābeles romānu „Uguns nemodina” (2001. gadā – zviedru valodā un 2007. gadā – dāņu valodā.). Zviedru valodā ir tulkotas Vizmas Belševicas Billes triloģija, Sandras Kalnietes romāns „Ar balles korpēm Sibīrijas sniegos”, I. Ābeles romāns „Paisums” u.c., savukārt Dānijā ir izdots Daces Rukšānes “Romāniņš”. Zviedru un dāņu periodiskos izdevumos literatūras kritiķi un literārzinātnieki vērtē latviešu rakstnieču romānus pozitīvi, akcentējot tajos aktualizētās tēmas: skaudra dzīves uztvere, vēlēšanās mainīt dzīvi, sevis meklējumi.

Kas noteica viena vai otra latviešu rakstnieka tulkojuma parādīšanos Zviedrijas un Dānijas literārajā telpā? Jāatzīst, ka to vairāk noteica tulkotāju interese par konkrēto autoru un viņa daiļradi kopumā. Tulkotājs, kurš labi pārzina arī zviedru un dāņu literatūru, izvēlēties tos darbus, kas varētu būt interesanti skandināvu lasītājam.

Neraugoties uz to, ka zviedru un dāņu valodā tulkotajai latviešu literatūrai daļēji ir jāsamierinās ar subjektivitāti izvēlēto autoru un darbu ziņā, jāsecina, ka skandināvu lasītājs var gūt ieskatu latviešu literatūras attīstībā, iepazīstot nozīmīgāko latviešu dzejnieku devumu, tomēr nedaudz mazākā mērā tas attiecināms uz prozu.

Galvenie iemesli, kādēļ latviešu literatūra Zviedrijā un Dānijā neienāk tik strauji un kādēļ latviešu literatūra samērā maz tikusi tulkota un izdota 80. gados, bet 90. gadu sākumā situācija krasi mainījās, ir tulkotāju trūkums. Sava loma ir arī zviedru un dāņu lasītāja lasīšanas tradīcijām. Zviedru lasītājs ir vairāk orientēts uz angļu un amerikāņu literatūru, pat vācu, franču, dāņu, norvēģu un somu literatūrai ir samērā grūti ienākt zviedru literatūras telpā – arī tādā gadījumā, ja daiļdarbs ir izraisījis plašu rezonansi savā nacionālajā literatūrā. K. Lomholts atzīst, ka dāņu interese par tulkoto literatūru ir šaurāka nekā latviešu, jo viņiem šķiet, ka tikai angļu un franču valodās sarakstītā literatūra var būt interesanta. Toties recenzentu interese par tulkoto literatūru ir daudz lielāka.

Kā trešo iemeslu var minēt Latvijas valsts, tās kultūras un literatūras neatpazīstamība. Latvija, kas vēl 80. gados ir Padomju Savienības sastāvā, bija maz pazīstama zeme, zviedru un dāņu lasītājam tās literatūra un kultūra praktiski nebija zināma. Literatūra savukārt ir viens no nozīmīgākajiem ceļiem, kas veicina atpazīstamību pasaulē. Pēc tam, kad Latvija atguva neatkarību, skandināvi sāka vairāk interesēties gan par pašu valsti, gan par tās literatūru. IZANALIZĒJOT publicētās recenzijas, kritiskos rakstus un apceres par latviešu dzejnieku un prozaiķu darbiem zviedru un dāņu periodiskajos izdevumos¹⁴, var teikt, ka Zviedrijā un Dānijā latviešu literatūra izraisa noteiktu interesi. Atsevišķi latviešu literatūras recepcijas izgaismojami nereti vērojami zviedru un dāņu

¹⁴ Zviedru valodā publicēto kritiku un recenzijas latviešu valodā tulkojusi autore – I. Ļaha. Dāņu valodā publicēto kritiku un recenzijas latviešu valodā tulkojusi autore – A. Jakovele. Problemātika par latviešu literatūru Zviedrijā ir apskatīta grāmatā – I. Ļaha. 2011. *Latviešu literatūra Zviedrijā*. Daugavpils universitātes akadēmiskais apgāds „Saule”.

laikrakstos, jāņem vērā arī plašais tīmeklī ievietoto avotu klāsts. Pēc Latvijas neatkarības atgūšanas vērojama tendence, ka latviešu literatūras tulkojumu skaits Zviedrijā un Dānijā palielinās.

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THE PECULIARITIES OF THE DEPICTION OF WOMEN'S IMAGES IN K. CHOPIN'S NOVEL "THE AWAKENING"

Lenore Lindermane

Daugavpils University, Vienibas street 13, Daugavpils, Latvia, LV-5401
lenore.lindermane@inbox.lv

Abstract

The Peculiarities of the Depiction of Women's Images in K. Chopin's Novel "The Awakening"

Key words: *feminism, nineteenth century, Kate Chopin "The Awakening", Edna Pontellier, women characters*

The paper regards the peculiarities of the depiction of women's images in Kate Chopin's novel "The Awakening".

The historical background of the 19th century feminism is briefly sketched out and the peculiar features of women's writing in the late nineteenth century Anglo-American literature are pointed out. The issues of feminism are also discussed in the context of contemporary women's studies.

The paper proceeds with the investigation of the major women images in the novel. The women's images are grouped and characterized both as representatives of a particular group and as individuals with their own specific traits. Women's characters are grouped according to their social status. The protagonist Edna is considered in relation to the author's own life and personality. The married women's characters reveal different aspects of marriage. Thus, the revealing of these 19th century feminist aspects is regarded as problematic.

Kopsavilkums

Sieviešu tēlu atveidojums K. Šopinas romānā „Pamošanās”

Atslēgvārdi: *feminisms, deviņpadsmitais gadsimts, Keita Šopina „Pamošanās”, Edna Ponteljēra, sieviešu tēli*

Rakstā tiek aplūkotas sieviešu tēlu iezīmes K. Šopinas romānā „Pamošanās”.

Feminisms ir īsumā aplūkots gan 19 gadsimta vēstures, gan arī mūsdienu kontekstā. Feminisma iezīmes un specifiskas sieviešu literārās darbības iezīmes tiek aplūkotas deviņpadsmitā gadsimta anglo-amerikāņu literatūras kontekstā. Rakstā tiek aplūkoti galvenie sieviešu tēli romāna „Pamošanās” kontekstā. Sieviešu tēli ir sagrupēti un raksturoti kā atsevišķu grupu pārstāvji un individualitātes ar to raksturojošajām iezīmēm. Tie ir grupēti un raksturoti, balstoties uz to sociālo statusu. Romāna galvenās varones Ednas tēls ir analizēts saistībā ar romāna autore dzīvi un personību. Precēto sieviešu tēli atklāj dažādus laulības aspektus. Turklāt ir jāatzīmē, ka jautājums par 19. gadsimta feminisma aspektiem tiek uzskatīts par problemātisku.

The present paper investigates the American writer K. Chopin's work in the context of women's literature. It is important to understand the historical and social background of Chopin's time in order to understand the ideas and messages in her works. First, a general overview of feminism and women's writing will be provided. As concerns the issue of American feminism, it is regarded as an active socio-political movement of women accompanied by certain socio-cultural processes.

Now the author of the present paper is going to discuss the two waves of American feminism. In the 1840s the so called first wave of American feminism began. This period stands out with the first women's rights convention, held in Seneca Falls in 1848. Particularly important contribution was made by Elizabeth Cady Stanton and other women who had been denied a place at the international anti-slavery convention in London in 1840. Furthermore, the period is recognized by such thinkers and texts as Margaret Fuller's work "Woman in the nineteenth century 1845, the essays and speeches by Elizabeth Cady Stanton and Susan B. Anthony, and Charlotte Perkin Gilman's "Women and Economics: A study of the Economic Relation Between Men and Women as a fiction in American feminism" (Madsen 2002: 3–7).

The first wave of feminism was completed by achieving the basic political and social rights of women – the right to vote, rights for education, labour and property. This happened at the beginning and the first half of the 20th century, with some differences in various countries (Madsen 2002: 3–7). In 1863, Angelina published *An Appeal to the Christian Women of the Southern States*. Two years later she published *Letters on the Equality of the Sexes*. In 1920, women were enfranchised, but it was only in 1970 that the vote was given to all blacks. (Walters 2005: 58).

Moving to John Stuart Mill's contribution, it is safe to say that his work *The Subjection of Women* (1869) focuses upon the question of the subordination of women. Thus, in this work the author argued that the subordination of women was both wrong and one of the chief hindrances to human improvement. In Mill's view, in an ideal world, men and women would resemble each other: men would be unselfish, and women would be free of the "exaggerated self-abnegation" expected from them. According to Mill, there is no justification for not giving women the vote immediately, and under exactly the same conditions as men (Walters 2005: 45–47).

The second wave of American feminism dates from the 1960s and is recognized for the establishment of the modern women's movement. Thus, second-wave feminists focused on women's cultural and political inequalities as inextricably linked and encouraged women to understand aspects of their lives. The feminist activist and author Carol Hanisch's slogan "The Personal is Political" became synonymous with the second wave. The activists of the second wave of American feminism were: Shulamith Firestone, Kate Millet, and Gloria Steinem. It is worth noting that the scholar Estelle Freedman compares first and second wave feminism saying that the first wave focused on rights such as suffrage, whereas the second wave was largely concerned with other issues of equality, such as ending discrimination. According to Imelda Whelehan, the second wave was a continuation of the earlier phase of feminism involving the suffragettes in the UK and USA (Madsen 2002: 2-9)

http://www.gender.cawater-info.net/knowledge_base/rubricator/feminism_e.htm).

In relation to women's writing, it is important to underline that it is a critical category – a product of discourse about the texts women have written and not the intention of the writers themselves. Accordingly, women's writing is a critical, not an authorial category that has always been related to feminism. Focusing on feminist theory it should be noted that this theory defines the object of study (women's writing) but the relationship between the two goes deeper. The unique experience of women in history; the notion of female subjectivity, the definitions of gender that limit and oppress; and the cause of women's liberation from those restrictions are the concerns that are expressed in many texts by women as well as in feminist theory. It should be taken into account that not all female writers are feminists (Madsen 2002: –3).

The development of feminist literary theory started in the middle of the twentieth century. The feminist literary theory had three main aims: to expose the workings of ubiquitous patriarchal power

structure; to promote the rediscovery of women's historical achievements (including literary history); and to establish a feminine perspective on critical, literary, political, scientific, philosophical and other theories of the cultural forces that shape people's lives (Madsen 2002: 14–18).

Kate Chopin is one of the American women writers who is regarded as feminist and her works were a great contribution to the development of the traditional women's literature. Her novel *The Awakening* is one of her masterpieces and it is very important in the context of women's literature. The novel is often analysed in psychoanalytic feminist terms. Deborah Madsen discusses Chopin's work focusing on the themes of maternity versus paternity and the structuring of feminine identity. The protagonist of *The Awakening* is Edna Pontellier. It can be noted that these themes are explored in terms of Edna's personal development; the opposition between maternity and creativity that is explored in the novel; and images of solitude, autonomy and death. Thus, in relation to psychoanalytic feminism, it is worth noting that it prefers fantasy, avant-garde writing that represents the self as fractured and fragmented rather than realist texts with clear sociological context. It can be concluded that it prefers literature of ideas and issues rather than characters and relationships. Psychoanalytic feminists ask how it is that a woman can come to identify with patriarchal interests, and set about answering this question by investigating the subconscious structure of gender identity. Thus, in psychoanalytic feminism the focus is on the individual female consciousness (Madsen 2002: 17–18).

Kate Chopin's full name is Katherine O'Flaherty. She was born on 8 February ,1850 in St. Louis, Missouri. Her father, Thomas O'Flaherty was an Irish immigrant from Galway county, who escaped the Great potato famine and his father's real-estate business to seek his fortune supplying ships, soldiers, and explorers in the United States. When she was five, Kate lost her father in the disastrous Gasconade train bridge collapse that killed thirty of St. Louis leading citizens. Her mother was a young widow with a decent estate, and she did not remarry (Panini 2004: 283-286).

Kate Chopin also wrote what she really thought in her diary and she said "my dear reading and writing that I love so well" (Culley 1994: 116).

Particularly important role in her life, especially in education, was attributed to her great grandmother. In Kate's education she laid accent on French, music and clear thinking. Kate's great grandmother's name was Victoire Verdon Charleville and her favourite saying was: *One may know a great deal about people without judging them. God does that* (Unger 1979: 205).

In 1860, Kate started school with the Madames of the Sacret Heart. The nuns taught her the importance of discipline, just as her great-grandmother did. However, Kate became thoroughly familiar with both French and English literature. In 1870, she married Oscar Chopin. Descended from a French Creole family, Oscar Chopin was a typical Southern gentleman. He always looked

upon his wife as an equal and treated her as a valued, intelligent friend as well as his beloved Kate. It can be noted that her marriage is characterized as the happiest period of her life. She was deeply and passionately in love with her husband. Kate Chopin had six children and she was a loving mother. Encouraged by her teacher Mary O' Meara, Chopin began keeping a journal which she filled with character sketches, literary critiques, poetry and copied passages about powerful women. (Unger 1979: 20–207)

In relation to Chopin's writing career, it can be noted that it was relatively short. Kate Chopin began her writing career after the death of her husband in 1882. She worked almost entirely in fiction and her first novel was *At Fault*. *The Storm* is a passionate tale of an adulterous encounter during a hurricane; *Desiree's Baby* is a short story which explores intersection of racism and sexism. *La Belle Zoraide* is a tale of a light-skinned black woman who wants a dark-skinned baby, but whose cruel mistress removes the baby and convinces her that the child is dead. A second short story collection, *A night in Acadie*, continued the local-colour vein. *A Matter of Prejudice* depicts a French woman in New Orleans who refuses to cross Canal Street because the other side is occupied by Americans. In *The Lilies*, a child creates a match between a mother and a cranky bachelor (Panini 2004: 284-285); (Unger 1979: 207–209).

It is noteworthy that Chopin's first novel *At Fault* (1890) was ignored by readers and critics, but her short stories were very successful. Considering Chopin's short stories, she published them with some America's most prestigious magazines *The Atlantic Monthly*, *The century Vogue*, *The youth's companion* and *Harper's young people*. Thus, unlike Emily Dickinson she was published in America's premier magazines (Koloski 2009: 3–4).

Kate Chopin was sometimes praised for her symbolic, imagistic prose. Although, it is important to note that French writers most strongly influenced her sense of life and her craft as a writer. She read and admired French classical authors paying attention to Gustave Flaubert and Madame de Staël. Émile Zola and Guy de Maupassant provided philosophical perspective and fictional method when she began to write in earnest (Baym 2008: 1602–1603).

Although, a particularly important role in her career was played by the periodical *Youth's Companion*, which was one of the most famous periodicals in the nineteenth century America. Five of Chopin's "Youth's Companion" stories, *A Matter of Prejudice*, *Loka*, *Beyond the Bayou*, *Mamouche* and *Polydore* draw upon romanticized discourses of childhood in order to further sentimentalize maternal instincts and thereby reify motherhood. Furthermore, they serve as examples of how Chopin's feminism was moderated by her classist, regionalist, and racial interests. In the beginning of her career, Chopin took as her models such local colourists as Sarah Orne Jewtt and Mary Wilkins Freeman. Their stories are of female loneliness, isolation, and frustration (Shaker 2003: 59).

The novel *The Awakening* is one of her masterpieces and it is very important in the context of women's literature. The novel speaks radically about the issues of gender, sexuality and the American family. The novel has its roots in the author's own life, especially her pursuit of solitude, independence, and in an identity apart from her children and apart from men. The protagonist of *The Awakening* is Edna Pontellier. Like Edna, the author of the novel knew the outward existence which conformed with the inward life it questioned. *The Awakening* is Edna's protest against the physical and spiritual confinement and pain (Culley 1994: 113–119).

Originally, Chopin's novel was to have been entitled *A Solitary Soul*. Furthermore, that name and the problem that it identified had been suggested by Maupassant's short story *Solitude*. Maupassant's sketch is no more than a minute of this inescapable woe: that each of us is locked in solitude, unable ever to find genuine union with another. According to Toth, there was no evidence that *The Awakening* was ever banned or withdrawn from St. Louis libraries (Culley 1994: 113-119).

Furthermore, there were different attitudes towards the novel. *The Awakening* was praised and scorned. Some critics attacked it mercilessly, calling it disagreeable, flawed, unhealthy-glided dirt, as one phrased it trite and sordid. In the novel, the theme of motherhood is represented as being opposed to creativity or self-realization from the protagonist's point of view (Unger 1979: 220–222).

In relation to the novel, the rediscovery of Chopin's work happened not owing to American women writers but rather to male literary critics from France, Norway and the United States. She was championed as a stylist by her French translator Cyrille Arnavon, while her editor Per Seyersted brought her work to the attention of a new feminist generation (Culley 1994: 319); (Koloski 2009: 4 –5).

Next we will consider some peculiarities of the depiction of women's images in the novel. Turning to the analysis of the protagonist, it must be concluded that there are parallels between Edna Pontellier and the protagonist Emma Bovary of Gustave Flaubert's novel *Madame Bovary*. It must be concluded that these characters are studied being attributed to the same feminine type. They belong to a class that demands more romance out of life than God put into it. These characters are characterized as women of strong and fine intuitions, but without the faculty of observation, comparison, and reasoning about things. Edna rejects her patriarchal gender identity but she is unable to embrace the feminine except in death (Culley 1994: 315–319).

Edna's awakening in the novel is represented as her transformation that acts upon her sense or herself as an individual. Her awakening is her feminine beginning that is also her end. In the novel, Chopin uses the symbolism of the sea, of shadows, of music, of animal sensuality. Discussing the question of children's importance in Edna's life, she says that she would willingly give all her money or even die for her children, she would not surrender herself for their sake (Madsen 2002: 108-119; Culley 1994: 315–319).

The secondary women images of the novel, Adele Ratignolle and Madame Reisz, represent extreme views on a woman characteristic of the late nineteenth century. In fact, these characters are related to the protagonist. Adele is of an opinion that a woman has to accept her role taking into account the patriarchal views, but in Madame Reisz's opinion, Edna would not lose her independence, creativity and pride. It is worth noting that Edna's awakening in the novel begins with Adele Ratignolle, the empress of the *mother woman* on Grand Isle. Adele is a *faultless madonna* who speaks for the values and laws of the Creole community. Thus, she has a particularly important role in the development of Edna's personality. She provides maternal encouragement for Edna's painting and tells her that her *talent is immense*. The next stage of Edna's awakening is seen in her relationship with Mademoiselle Reisz, who initiates her into the world of art. Reisz is characterized as renegade, self-assertive and outspoken. Furthermore, she has no patience with petty social rules and violates the most basic expectations of femininity. It has been already stated that Madame Ratignolle and Mademoiselle Reisz are represented as the proto-heroines of sentimental and local colour fiction (Culley 1994: 315–319).

Finally, it must be concluded that *The Awakening* reveals the main problems concerning the issues of femininity such as marriage of convenience, the importance of children's role in women's life, love and passion outside marriage and interior conflicts caused by them. It can be noted that these issues have been studied throughout the century and are also topical nowadays. These problems are revealed through women's fiction and K. Chopin's *The Awakening* is one of them.

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PRIEKŠVĀRDU DOŠANAS MOTIVĀCIJA RĒZEKNES NOVADA KAUNATAS PAGASTĀ

Jūlija Sprukte

Rēzeknes Tehnoloģiju akadēmija, Atbrīvošanas aleja 115, Rēzekne, Latvija, LV-4601
julija_sprukte@inbox.lv

Abstract

Motive of first names choices in Rezekne municipality parish of Kaunata

Key words: *first name, choice, tradition, popularity, Kaunata parish*

A person's name serves as an identification mark, which represents his owner for a lifetime. Parents are those, who appoints the name, who will help a person to be recognized in society. It is a great liability for a word grantor, as owner of the name should always be proud of his name. Motives of first name choices may vary, it may be affected by various factors existing in the community (e.g., stereotyped perceptions), or in family (e.g., family traditions), as well as choice of the name may be determined by national legislation. The aim of the article is to analyze motives of first name choices in Rezekne municipality Kaunata parish, revealing motives of first name choices, reflecting the reasons that affect word choice, article also includes summary of the most popular names within Kaunata parish in 2015, divided into gender and age groups.

Motives of first name choice most often are determined of how it sounds, its popularity, relation with positively appreciated person, family tradition, as well as pragmatic approach (word can be easily to inflected, diminutives may be formed, but it is impossible to create nicknames). Name day's calendar also has essential meaning, as often words grantor uses it as source for inspiration.

Kopsavilkums

Priekšvārdu došanas motivācija Rēzeknes novada Kaunatas pagastā

Atslēgvārdi: *priekšvārds, izvēle, tradīcija, popularitāte, Kaunatas pagasts*

Vārds ir svarīga cilvēka identitātes zīme, kura prezentē indivīdu visas dzīves garumā. Galvenokārt vecāki ir tie, kuri nosaka, ar kādu vārdu personu iepazīs sabiedrība. Tā ir liela atbildība vārda piešķirējam, jo svarīgi, lai cilvēks par savu vārdu justos lepns. Vārda došanas motivācija var būt daudzveidīga un to var ietekmēt dažādi faktori, kas pastāv sabiedrībā (piem., stereotipiski priekšstati) un ģimenē (piem., dzimtas tradīcijas), izvēli nosaka arī valsts likumdošana. Raksta mērķis ir analizēt personu priekšvārdus Rēzeknes novada Kaunatas pagastā, atklājot vārda došanas motīvus un atainojot iemeslus, kas ietekmē vārda izvēli, rakstā arī apkopot 2015. gada Kaunatas pagasta iedzīvotāju populārākie vārdi dažāda dzimuma un vecuma grupās.

Pētījuma gaitā tika noskaidrots, ka vārda izvēli galvenokārt nosaka tā skanējums, popularitāte, saistība ar pozitīvi vērtētu cilvēku, ģimenes tradīcija, kā arī svarīgs ir pragmatiskais aspekts (vārds ir viegli lokāms, veidojami deminutīvutvasinājumi, bet nav iespējams atvasināt iesauku). Būtiska nozīme ir vārda dienu kalendāram, jo tieši no tā vārda devējs gūst iedvesmu vārda izvēlē.

Katra cilvēka individualitātes svarīga sastāvdaļa ir viņa vārds. Tas tiek piešķirts personai pirmajā dzīves mēnesī un pavada to visu dzīvi. Svarīgi ir nekļūdīties īstā vārda izvēlē, jo jau indivīda dzīves sākumā tas kļūst par nozīmīgu identitātes zīmi, savukārt vēlāk ar šo vārdu cilvēks sāk saskarsmi ar apkārtējiem. Piešķirtais vārds kļūst par personas vizītkarti visas dzīves garumā. Caur šo vārdu personu uztver un iepazīst gan sabiedrība, gan cilvēks pats sevi.

Persona sava vārda izvēlē nav iesaistīta. Priekšvārdu piešķir vecāki, kuri bieži vien to izvēlas jau pirms dzimšanas. Nereti vārda devēji savu izvēli balsta personīgajā pieredzē vai arī uz dzīves laikā iepazīto. Bez šaubām, vārda došanas motivācija var būt daudzveidīga, un to var ietekmēt dažādi faktori, kas pastāv gan sabiedrībā (piem., stereotipiski priekšstati), gan ģimenē (piem., dzimtas tradīcijas), kā arī Tieslietu ministrijas akceptēti un Latvijas Republikas noteikti tiesību akti – Civilstāvokļa aktu reģistrācijas likums, Ministru kabineta noteikumi Nr. 114 „Noteikumi par personvārdu rakstību un lietošanu latviešu valodā, kā arī to identifikāciju” un Valsts valodas likums.

Jāatzīst, ka vecāki tomēr ir brīvi savā izvēlē. Bēnam ir iespējams piešķirt gan kādu no kalendārā atrodamajiem vārdiem, gan pašu izdomātu vai arī citos avotos atrodamu vārdu.

Viens no zināmākajiem vārda izvēles motivācijas pētniekiem Danklins (*Dunkling*) savos darbos ir aprakstījis vairāk nekā 20 dažādu motīvu. Priekšrokas došana kādam konkrētam vārdam ir sarežģīts process, kuru pat vārda devējs ne vienmēr var precīzi aprakstīt, jo vārda izvēli ietekmē faktori, kas ir saistīti ar personiskiem vārdu tēliem, lielākoties neapzinātām individuālām emocijām un nejaušībām, kurām bieži vien ir lielāka nozīme nekā pragmatiskiem apsvērumiem. (Balode 2015: 281)

Sabiedrībās, kur bērna vārda izvēle tiek uzskatīta par brīvu vārda devēju izvēli, tiek minēti faktori, kas nosaka bērna vārda izvēli: 1) estētiskā izvēle (labi skan, vārda nozīme ir vērtība); 2) vēlme izrādīt cieņu vārdamātai/vārdabērālim vai vārda izcelsmei; 3) vēlme uzsvērt ģimenes turpināšanu; 4) vēlme veicināt vārdabērālim/vārdamātai raksturīgās īpašības; 5) vēlme veicināt identifikāciju ar ģimeni vai piederību ģimenei; 6) vēlme uzsvērt piederību apakšgrupai (religiskai, nacionālai, valodas) (Balode 2014: 294).

Latvijā pētījumu par vārda došanas tradīciju, izvēles motīviem ir samērā maz. Pētnieki ir vairāk orientēti atklāt senos personvārdu variantus (Renāte Siliņa-Piņķe), vārda semantisko nozīmi (Pauls Balodis) un formas (Klāvs Siliņš), plašāka uzmanība tiek pievērsta citvalodu cilmes priekšvārdiem (Laimute Balode). Priekšvārdu izvēles un došanas motivācija tuvāk aplūkota un analizēta Ojāra Buša, Martas Balodes, Laimutes Balodes pētījumos, kuros aplūkotas svarīgākās vārda došanas tendences ne tikai latviešu, bet arī cittautu antroponīmiskajā sistēmā.

Šī raksta mērķis ir analizēt Rēzeknes novada Kaunatas pagasta iedzīvotāju priekšvārdus, atklājot vārda došanas motīvus un faktorus, kas ietekmē vārda izvēli, rakstā apkopoti arī 2015. gada Kaunatas pagasta iedzīvotāju populārākie vārdi dažāda vecuma un dzimuma grupās.

Raksts pamatā ir sinhronisks pētījums, kas balstīts uz mūsdienu materiālu analīzi. Mērķa sasniegšanai izmantota aprakstošā metode un socioloģiskā metode: anketēšana. Kopā anketēti 95 Kaunatas pagasta iedzīvotāji vecumā no 9–62 gadiem, no kuriem lielāko īpatsvaru veido sievietes – 75%, savukārt vīrieši – 25%. Starp respondentiem ir gan personas, kurām vārds tika piešķirts, gan vecāki, kuri izvēlējušies vārdu savam bērnam.

Anketā iekļauta ievaddaļa – vārds un vecums, un galvenā daļa – jautājumi par vārda devējiem un galvenajiem motīviem vārda piešķiršanā. Būtiskākais jautājums, kas tika uzdots respondentiem – Kāpēc Jums/Jūsu bērnam tika dots šis vārds? Varbūt ir kāds īpašs stāsts, kā Jūs/Jūsu bērns tikāt/a pie sava vārda?

Kaunatas pagasta populārāko vārdu noskaidrošanai izmantoti Rēzeknes novada Dzimtsarakstu nodaļas dati par jaundzimušo vārdiem 1998.–2015.gadā, Kaunatas pagasta pārvaldes sniegtais iedzīvotāju saraksts, kurā apkopoti 800 vārdi.

Kaunatas pagasts atrodas Latgales augstienes augstākajā daļā – Rāznavas paugurainē, Rēzeknes novada dienvidaustrumu daļā. Kopējā pagasta platība ir 16994,3 ha (Iltner 2001: 471). Tā teritorijā dzīvo 1252 iedzīvotāji (uz 01.01.2016 pēc PMLP datiem), no kuriem 16 % ir bērni līdz 18 gadu vecumam.

Kaunatas pagasta iedzīvotāju priekšvārdi galvenokārt ir vienkomponta, t. i., antroponīmu veido viens vārds (*Sanita, Guntis, Alise*), kas ir visai izplatīta situācija Latvijas kontekstā. Personai vārdu var veidot arī divas komponentes. Šos gadījumus akceptē Civilstāvokļa aktu reģistrācijas likuma 32. pants. Jāatzīst, ka divkomponentu priekšvārdi Kaunatas pagastā izplatīti primāri pēc 1991. gada dzimušiem iedzīvotājiem (*Ella Dominika (3¹⁵), Toms Jurgis(6), Toni Anželo (16), Santa Laura (18)*), atjaunojoties Latvijas Republikas neatkarībai. Motivācija divkomponentu priekšvārdu piešķiršanai saistāma ar vārda piešķirēju nespēju izšķirties īstā vārda izvēlē (piemēram, vecākiem patikuši vairāki vārdi vai nav panākta vienošanās) vai arī personai tiek piešķirti vārdi par godu tuviem cilvēkiem.

Viena no svarīgākajām un izplatītākajām pazīmēm, kas nosaka vārda došanas motivāciju, ir priekšvārda labskanība jeb tā fonētiskais skanējums, proti, vārds, kas ir dzirdei tīkams, skanošs, viegli izrunājams. Galvenokārt izvēli nosaka process: iepatikušos vārdu atlase no kalendāra, abu vecāku vai vienpersoniska izvēle. Atlasi veido dažādi kritēriji kā, piemēram, vārda oriģinalitāte – areālā (Kaunatas pagasts) vārds ir rets vai nav sastopams: *Vīrs atnesa kalendāru ar vārdiem, kurā atzīmēja, kas viņam patīk, es izvēlējos no tā saraksta. Tāda vārda nebija nevienam bērnam pagastā (Tamāra, meita Justīne (16))* vai vārda semantika. Vārds atklāj iespējamās bērna rakstura iezīmes, stiprās un vājās personības puses: *Linda vācu valodā maigā, igauņu – putns. Tas arī Lindai raksturā ir raksturīgi. Linda ir maiga un ja kas, parasti rociņas vicina, kā spārnus (Staņislava, meita Linda (14)).*

Jāatzīst, ka vārda došanas motīvs – vārda labskanība, tiek balstīts uz piešķirēja personisko pieredzi, gaumes izjūtu, kas ne vienmēr var sakrist ar sabiedrības viedokli. Šis kritērijs ir mainīgs atkarībā no vecuma, dzimuma un nacionalitātes.

Bieži vien vārda devējam ir svarīgi, lai bērna priekšvārds skanētu labi ne tikai dzimtajā valodā, bet arī svešvalodā, piemēram, krievu vai angļu valodā (lat. *Ilona* – kr. *Илона*; lat. *Jūlija* – kr. *Юлия* – angļu *Julia*), kas nodrošina starpkultūru sapratni un pārliecību, ka identitāte saglabājas.

Vecāki, izvēloties vārdu, skata arī tā pragmatisko pusi, lai personas vārds ir lokāms, iespējams veidot deminutīvus jeb mīļvārdiņus (labvēlīga attieksme, kas var ietekmēt indivīda personību), kā arī nepastāv iespēja veidot iesaukas, kas var radīt bērnam kompleksus un nedrošību par savu vārdu: *No kalendāra tika izvēlēti vārdi, kuri bija iepatikušies, un pēc tam mēs, vecāki, atsijājām. Piemēram, lai labi lokās, lai var pasaukt mīļvārdiņā un, protams, tam, kam ir grūti ielikt kādu*

¹⁵ Minētās personas vecums

iesauku (*Antonija, meita Jolanta (13)*). Būtiski, lai vārds būtu pieskaņots uzvārdam, jo vārds un uzvārds ir nozīmīgi personas dati, kas palīdz identificēties sabiedrībā.

Vēl viena izplatīta un zīmīga tendence, kas nosaka vārda atlasī, ir pozitīvas vai negatīvas asociācijas vai emocijas, kas saistītas ar kādu konkrētu personu – vārda nesēju. Negatīvs sakars ar trešo personu izslēdz vārda izvēles variantus, kuriem ir saikne ar šo cilvēku. Savukārt asociācija ar jauku un sirsnīgu cilvēku vai patīkamas atmiņas ir viens no iemesliem, kas nosaka vārda izvēli.

Viens no faktoriem ir dzimtas tradīcija, respektīvi, bērns tiek nosaukts par godu vecvecākiem (vārds tiek nodots paaudžu paaudzēs): *Mammas vectēvu sauca Guntis. Tāpēc mamma nosauca šādi (Guntis (29))*, ģimenes locekļiem, piemēram, tēvs nosauc bērnu savas māsa meitas vārdā – *Natālija (30)*. Bieži vien vecāki izvēlas vārdus, kas nav tieši saistāmi ar ģimeni (nav radniecīgo saišu), bet cilvēki, kā vārdā vēlas nosaukt bērnu, ir kļuvuši tuvi – tie ir skolas draugi, koledžas biedri, labākie draugi vai draudzenes: *Tētīm Ivaram labākais draugs bija Raimonds (Regīna, dēls Raimonds (21))*, *Vīrs sacīja, ka koledžā, kur viņš mācījās, bija Mairis. Tā un nosaucām. Mairis ir interesantāks, kā Māris – bija mūsu doma (dēls Mairis (13))*. Sabiedrībā atpazīstamas personības, kas ar savu darbu ir ieguvušas cilvēku atzinību, var ietekmēt vārda piešķirēju vārda došanā, galvenokārt šīs personības ir mākslinieki, piemēram, aktieri vai aktrises. Viņu vārdi ir cienīgi, lai bērns tiktu šajā vārdā nosaukts, un tas pavadītu cilvēku visu dzīvi. Tomēr vecāki labprāt izvēlas vārdus, kas saistāmi ar mākslinieku radošo pusi, respektīvi, vārda devējs piešķir bērnam vārdu no aktiera/aktrises atveidotām lomām: *Mammai no filmas varones patika šis vārds un tāpēc tieši šo izvēlējās (Anastasija (18))*, *Agrāk bija seriāls un vecāku mīļākais varonis bija Leonīds (Leonīds (32))*.

Vārda mode jeb popularitāte ir kritērijs, kuru visbiežāk izvēlas vecāki atbilstoša vārda atlasē: *Tajā laikā gribēja modernāku vārdu (Nellijs (50))*, *Man šo vārdu deva, jo tajā laikā tas bija ļoti populārs latviešu vārds (Aija (45))*. Popularitāti nosaka vārda lietojuma biežums (vārda nesēju skaits) un atpazīstamība sabiedrībā, tomēr mode nav konstants lielums, tā var nepārtraukti mainīties.

Pētnieks Ojārs Bušs ir apkopojis populārākos latviešu vārdus vairāku desmitu gadu intervālā. Divdesmitajos gados (1920-) populārākie vīriešu vārdi ir bijuši Jānis, Pēteris, Kārlis, Antons, Arvīds, Jāzeps, Arnolds, sieviešu populārākie vārdi – Anna, Velta, Mirdza, Marija, Aina, Dzidra, Ausma. Savukārt astoņdesmitajos gados (1980-) populārākie vīriešu vārdi – Jānis, Edgars, Mārtiņš, Artūrs, Kaspars, Andris, Māris, sieviešu vārdi – Linda, Ieva, Kristīne (Bušs 2003). Pēc Pilsonības un migrācijas lietu pārvaldes datiem 2014. gadā populārākie vīriešu vārdi bija Roberts, Markuss, Artjoms, Ralfs, Gustavs, populārākie sieviešu vārdi – Sofija, Emīlija, Alise, Anna, Marta. Apskatot šos populārākos vārdus vairāk nekā 20 gadu intervālā, jāsecina, ka latviešu vārdu popularitāte samazinās un vecāki arvien biežāk izvēlas cittaotu cilmes priekšvārdus.

2015. gada Kaunatas pagasta iedzīvotāju populārākie priekšvārdi: 1940.–1960. g. dzimušo vīriešu vārdi – Jānis, Pēteris, Aleksandrs, Jāzejs, Nikolajs, sieviešu vārdi – Anna, Marija, Irina (Irēna), Staņislava, Janīna, 1961.–1980. g. dzimušo vīriešu populārākie vārdi ir Juris, Andris, Sergejs, Vladimirs, Staņislavs, sieviešu populārākie vārdi – Irēna/Irina, Anita, Tatjana, Ludmila, savukārt 1981.–2000. g. dzimušie vīrieši visbiežāk nosaukti vārdos Jānis, Edgars, Artūrs, Andrejs, Kaspars, sievietes – Kristīne, Diāna, Linda, Svetlana. 2000.–2010. g. dzimušajiem vīriešiem populārākie vārdi ir Maksims, Ņikita, Māris, Raivis, Edgars, sieviešu populārākie vārdi – Viktorija, Linda, Diāna, Jolanta, Katrīna. Bērnu grupai, kas ir dzimusi 2011.–2015. g. nav iespējams noskaidrot populārākos vārdus, jo pēc Dzimtsarakstu nodaļas datiem šajā laika posmā dzimušie bērni nosaukti atšķirīgos vārdos. Kaunatas pagasta populārākie priekšvārdi norāda, ka vārda devēji vairāk izvēlas tieši latviešu un cittautu – krievu cilmes vārdus, bet nav tendēti izvēlēties vārdus, kas ienāk no tālākām tautām, kā tas ir vērojams Latvijas kontekstā.

Būtisks palīgs vārda izvēlē ir vārdadienu kalendārs. Tas sniedz plašu iespēju izvēlēties vārdus, kas ikdienā, iespējams, paliek nepamanīti. Sabiedrība vairāk ir tendēta uz tradicionālo vārdu izvēli, tādu kā Jānis, Mārtiņš, Liene, Maija, Ilze.

Vecāki bieži vien apzināti izvēlas vārdu, kam vārdadiena ir attālināta no dzimšanas dienas datuma. Retāk vārdadiena tiek izvēlēta tajā pašā dienā, kad bērns svin savu dzimšanas dienu. Tie ir divi neatkarīgi svētki. Neskatoties uz to, retos gadījumos vārda devējs izvēlas apvienot abus svētkus vienā dienā vai attiecīgi tuvināt šo dienu, padarot tos par līdzvērtīgiem: *Vecākiem bija grūti izdomāt man vārdu, tādēļ mamma ar krustmāti šķirstīja kalendāru un ļoti iepatikās vārds, kurš bija ierakstīts manā dzimšanas dienā – 29. martā (Agija (25)), Vecāki to izvēlējās dievnama kalendārā, atskaitot septiņas dienas atpakaļ no manas dzimšanas dienas. Viņi atrada tur vārdu Arsēnijs (Arsēnijs (16)).*

Raksts sniedz tikai nelielu ieskatu vārda došanas tradīcijās viena pagasta kontekstā, proti, Kaunatas pagastā. Jāatzīst, ka pagasta iedzīvotāji ir maz informēti, kā viņi ieguva savu vārdu. Ikdienas ritmā un gadu gājumā persona aizmirst, ka katram vārdam ir savs stāsts. Lielākoties vārda piešķiršana tiek uztverta, kā dabisks process.

Krievu onomaste Aleksandra Superanska (*Александра Суперанская*) uzskata, ka katram bērnam jāzina, kāpēc viņu šādi sauc: par godu kādam ģimenes loceklim vai paziņam; kur vecāki dzirdēja šo vārdu, ja tas ir reti sastopams; nepieciešams, lai bērnam viņa vārds patiktu, lai būtu aktīvi ieinteresēts savā vārdā. Tad tas kļūst par nozīmīgu elementu personības tapšanā, par īpašu vārdu, individualizējot un izceļot katru cilvēku (*Суперанская 2007: 20*). Vecākiem ir jābūt iniciatoriem, kuri mudina bērnus interesēties par sava vārda „vēsturi”.

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ОСОБЕННОСТИ ХУДОЖЕСТВЕННОГО ВРЕМЕНИ В ДРАМАТУРГИИ Ф. ГОРЕНШТЕЙНА

Алёна Величко

Даугавпилсский университет, ул. Виенибас 13, Даугавпилс, Латвия, LV-5401 in_ku@inbox.lv

Abstract

Fratures of the artistic time in dramatuuegy of F. Gorenstein

Key words: *Drama, artistic time, artistic space, screenplay, cinema*

The article is devoted to the research and description of the specificity of the artistic time in F. Gorenstein's Drama.

F. Gorenstein is a dramatist, scriptwriter in the twentieth-century. Of course, the main motive in the dramatic texts of Gorenstein is time. It is worth to note that in the dramatic texts of Gorenstein ("Volemir" (1964); „Disputes about Dostoevsky“ (1973); „Berdichev“ (1975); „Infanticide“ (1985)) are pointed out elements of screenplays. The factor of time is the marked segment in a picture of the world of a work of art. Time and space changes, on an equal basis with them also the subject of research changes. The screenplay is a kind of a skeleton on which is superimposed a dramatic text. Gorenstein as a writer and scriptwriter is a kind of designer, for whom his work with the idea and plot of the text is interwoven with audio - visual side of the picture.

All four of the dramatic texts implement within the framework of the trine: time - man - space.

Kopsavilkums

Mākslinieciska laika īpatnības F. Gorenšteina drāmās

Atslēgvārdi: *drāma, mākslinieciskais laiks, mākslinieciskā telpa, scenārijs, kino*

Raksts tiek veltīts specifikai un mākslinieciska laika īpašībām F. Gorenšteina drāmās.

F. Gorenšteins ir dramaturgs, scenārists divdesmitajā gadsimtā. Neapšaubāmi, galvenais motīvs F. Gorenšteina dramatiskajos tekstos ir saistīts ar māksliniecisko laiku. Ir vērts atzīmēt, ka dramatiskajos tekstos („Volemirs“ (1964); „Strīdi par Dostojevski“ (1973); „Berdičevs“ (1975); „Bēnuslepkava“ (1985)) tiek attēloti scenārija elementi. Laika faktors ir noteikts mākslas darba segments pasaules ainā. Scenārijs ir viens no būtiskākajiem pamatiem, uz kuriem tiek balstīts drāmatiskais teksts. Gorenšteins kā scenārists un mākslinieciskās pasaules projektētājs spēj sava teksta ideju atspoguļot ar vizuālas ainas palīdzību. Visos četros dramatiskajos tekstos īstenojas triāde: laiks - cilvēks - telpa.

В данной статье предпринимается попытка рассмотреть особенности художественного времени в драматических текстах Фридриха Горенштейна – „Волемир“ (1964), „Споры о Достоевском“ (1973), „Бердичев“ (1975), „Детоубийца“ (1985). Ф. Горенштейн большое значение уделяет художественному времени и пространству в своих драматических текстах.

Федор Полиектович Федоров пишет о том, „что пространство в словесном искусстве непосредственно связано с художественным временем. В 1960-е годы в литературоведении возникает тот подход к пространственно-временным структурам, которыми характеризуется научное мышление XX столетия: пространство и время определяется исходя из конфликтов, ситуаций, персонажей, исходя из отношений между всеми компонентами, всеми категориями художественного мира; с другой стороны, каждый компонент художественного мира обретает пространственно-временной статус“ (Федоров 1988: 12).

Стоит отметить, что пространственная категория в художественном мире Горенштейна первична. На данное обстоятельство указывает ряд произведений, в названиях которых отражена пространственная номинация („Дом с башенкой“ 1963, „Бердичев“ 1975, „Место“ 1976, „На вокзале“ 1969, „Маленький фруктовый садик“ 1987, „Последнее лето на Волге“ 1988) и другие тексты. Временные модели в драматургии Горенштейна наделены

художественной целостностью и специфичны по своей структуре. В драматических текстах прослеживается связь со сценарием, что, в свою очередь, обусловлено увлечением Горенштейна киноискусством. В среде кинематографистов имя Горенштейна было значимым. Он является автором сценариев к известным советским фильмам „Солярис” (1972, режиссер А. Тарковский), „Раба любви” (1975, режиссер Н. Михалков). Анализ художественного времени в драматических текстах Горенштейна проводится на основании даты их написания.

Драма „Волемир” (в двух действиях, четырех картинах) написана Фридрихом Горенштейном в 1964 году. Время написания текста совпадает с поступлением Горенштейна на Высшие сценарные курсы в Москве. В драме „Волемир” на первый план вынесены пространственно-временные отношения. В жизни героев отражаются аспекты настоящего и прошлого времени. Система персонажей драмы „Волемир” состоит из 21 действующего лица. Горенштейн в своей драме оставил имена только Волику и Лизе (супруге), остальные же не называются вовсе. У Волика с Лизой нет детей, которые указывали бы на будущее семьи. Мать Волика (Старушка) постоянно вспоминает события прошлых лет, детство сына или свадьбу. Она разговаривает с сыном в прошедшем времени. Остальные герои рассказывают анекдоты и события, происходившие с ними или с другими людьми в прошлом. Реплика Старушки – матери Волика заканчивается драма „Волемир”(она только сейчас заметила какие у Волика большие ноги).

В самом начале драмы Сосед заявляет, что он „ослеплен”, как собственно, и остальные герои драмы. Прорезинер (появляется лишь к концу второго действия драмы): *Обратили ли вы внимание на полет ослепленных лиц? Они летят по кругу. По кругу движется и заблудившийся человек*” (Горенштейн 1982:66). Время написания драмы соответствует описываемому времени – эпохи шестидесятых годов. Образный ряд художественной системы текста формирует идею вечности, которая выражена в философской концепции круга. По словам М.М.Бахтина, в мире, отмеченном циклизмом, „начало роста и вечного обновления жизни ослаблено, отделено от исторической прогрессивности и даже противопоставлено ей; поэтому рост здесь превращается в бессмысленное топтание жизни на одном месте, на одной исторической точке, на одном уровне исторического развития” (Бахтин 2012: 477).

Особенность сценарной драматургии в том, что в ней могут отличаться некоторые принципы создания художественного образа, могут быть особые временно-пространственные отношения. Драма „Волемир” является первым драматическим текстом Горенштейна, в котором наиболее отчетливо отображаются элементы сценария. Драма

Волемир содержит в себе эклектическую специфическую форму текста и глубокую философскую фабульную концепцию.

Драма „Споры о Достоевском” значительно отличается от всех драматических текстов Горенштейна. В спорах, заявленных в названии, отражается содержательный аспект драмы. Фабульную основу текста образует обсуждение монографии литературоведа Романа Григорьевича Эдемского „Атеизм Достоевского” с подзаголовком „Духовные поиски или научный психоанализ”.

Драма состоит из двух действий. Начало действия падает в зимнее время года, а именно в Новый год. Драма начинается репликой уборщицы Касьяновны : *„Новый год, а погода как на Пасху”*(Горенштейн 1973: 2). Личность Эдемского выделена особо. В репликах не раз наблюдаются ироничные высказывания относительно данного типажа. Например: *„Этот Эдемский из пожилых вундеркиндов. Наше время – время пожилых вундеркиндов”* (Горенштейн 1973: 3). В тексте появляется еще один персонаж – Чернокотов, черный кот – как его называют представители редколлегии. Через данного персонажа поднимается вопрос значимости фигуры Достоевского в 20-м веке. *„ Конечно во времена культа личности, когда Достоевский вообще был заколочен гробовыми досками, как статуи в Летнем саду в Ленинграде, трудно было говорить о Федоре Михайловиче без ранее заготовленного набора формулировок, но сегодня мы его в обиду никому не дадим... Ни догматикам, ни декадентам”* (Горенштейн 1973: 6). В драме на первый план выносятся оппозиция: момент – вечность. В этой связи продолжается рассмотрение проблематики актуальности творчества Достоевского. Стоит отметить, что мотив непонимания повторяется во всех драматических текстах Горенштейна. В „Спорах...” ярко выражается нежелание понимать своего собеседника. Ключевой идеей текста является несостоятельность диалога. Каждый из участников споров остается в рамках своего диалога, при своем мнении, со своей точкой зрения.

Драма „Споры о Достоевском” является достаточно сложным драматургическим материалом. На сегодняшний день она является единственным из перечисленных текстов, который еще не был поставлен на сцене. Отличительной особенностью данного текста являются развернутые монологи, которые по своему содержанию порой занимают страницу текста.

Анализ времени важен в рассмотрении художественного мира драмы „Бердичев”. Бердичев является сакральным топосом, городом-символом, который чрезвычайно значим в биографии Ф. Горенштейна. Главные действующие лица в драме – сестры Рахиль и Злата являются прототипами родных теток Горенштейна, которые после смерти матери забрали его к себе в Бердичев. Горенштейн достаточно высоко отзывался об этом тексте: *„Вот я*

написал пьесу „Бердичев” – одна из моих любимых пьес – это пьеса о еврейском городе, о его обитателях. И я хотел писать прозу, но что-то инстинктивно подсказало мне, что этот материал можно скорее взять драмой” (Глэд 1991: 77).

„Для временной модели драмы, как и в целом для мира Горенштейна характерно движение во времени. Время как данность автора интересует минимально, время важно в его движении. При этом движение времени зачастую подчеркивает неизменность отдельных вещей и явлений. В связи с этим имеет смысл говорить об актуализации прошлого” (Васильева Э., в сети). Действие драмы начинается в 1945, а заканчивается в середине 70-х. В драме показана жизнь трех поколений – Рахили, ее дочерей Рузи и Люси, в конце концов – жизнь внуков Рахили, детей ее дочерей. Система персонажей отражает специфику временных моделей в драме. Важна исключительная особенность описания действия, происходящего в конкретном настоящем моменте, рассмотренном сквозь призму движения во времени. Рахиль в последнем, третьем действии драмы произносит следующие слова: „Каждый день имеет свою историю... Я тебе скажу, Виля, что год для меня прожить не трудно. Год пролетает, и его нет... А день прожить очень тяжело. День так тянется, ой как он тянется. (Горенштейн 2007: 196).

Художественное время драмы существенным образом отличается от реконструированного автором времени. Формальное описание советского времени, представляющего собой событийный ряд, не было основной задачей в драме, в свою очередь движение и жизнь, а скорее выживание в пространстве, в которое были помещены персонажи, является квинтэссенцией текста.

Последним рассматриваемым нами драматическим текстом, является написанная в Берлине драма Горенштейна „Детоубийца” (1985). Время действия: 1717 – 1719, 1725 годы. Место действия: Петербург, Москва, Суздаль, Вена, Неаполь. Драма в трех частях, двадцати пяти сценах рассказывает о противопоставлении Петра Первого и царевича Алексея. В центре драмы, безусловно, находятся два основных конфликта. Первый – между отцом и сыном. Второй – между государем и наследником. Решающим является второй конфликт. Петр настаивает на том, чтобы сын трудился на благо государства, а он, находясь под влиянием духовенства, московского и суздальского товарищества был настроен против воли отца. Алексей с нетерпением ожидает время, когда он сможет занять место государя.

Стоит отметить, что основу мира, отображенном в драме, составляет простой народ, толпа, „винтики”, таким образом, Горенштейн показывает переломную для России и для всей Европы эпоху Петра (Горенштейн 1982: 5). Детоубийцей в драме назван народ, стоящий за Алексея (придворные и духовенство). Данная тема реализуется в названиях трех частей драмы: „На уме и вне ума”, „Под утайкой”, „Колодничьи палаты”. Иван Большой говорит:

Бог сотворил землю в сентябре, а государь батюшка Петр Алексеевич изволили солнечное течение переменить на генварь, дни перепутав (Горенштейн 1986: 12).

Фундаментальной временной оппозицией, которая органически связана с пространственными структурами, является понятие вечности. В текстах Горенштейна прослеживается сценарная составляющая. Увлеченность Горенштейном киноискусством проявляется в организации текста, наделенным имплицитными характеристиками. Безусловно, все четыре драматических текста не представляется возможным рассматривать в отрыве от пространственных категорий. Объединяющим является мотив возвращения. В текстах Горенштейна данная тема выражена особо. Данный мотив характеризует идею круга.

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МИФ И РЕАЛЬНОСТЬ В РОМАНАХ ЕЛЕНА КАТИШОНОК

Вера Гельфанд

Даугавпилсский университет, ул. Виенибас 13, Даугавпилс, Латвия, LV-5401

veragelfand@inbox.lv

Abstract

The myth and reality in E. Katishonok's novels

Key words: modern novel, emigration literature, Riga's space, myth and history

Elena Katishonok is a modern writer who creates in Russian. Elena was born in Riga, graduated from philological faculty of the Latvian university. In 1991 she moved to the USA, now she lives in Boston.

Starting with the first novel of the writer critics began to speak that, perhaps, it is the first book in the Russian and Latvian literature where the complicated history of social shocks in Latvia is shown through the eyes of the neutral person.

The space of Latvia and of Riga that E. Katishonok writes about is mythological and consciously mythologized.

The author doesn't hide this technique: she consciously uses myths of both the Russian and European culture in her works. That is why the question of correlation between the history and the myth in E. Katishonok's works caused my research interest.

Kopsavilkums

Mīti un realitāte J. Katišonokas romānos

Atslēgvārdi: emigrācijas literatūra, mūsdienu romāns, Rīgas un Latvijas telpa, vēstures un mītu attiecības

Jeļena Katišonoka ir mūsdienu rakstniece, kura raksta krievu valodā. Jeļena piedzima Rīgā, pabeidza LU filoloģijas fakultāti. 1991. gadā pārcēlās uz ASV, dzīvo Bostonā.

Sākot ar pirmo autore romānu "Reiz dzīvoja vecītis ar vecenīti", kritiķi sāka runāt par pirmo grāmatu latviešu un krievu valodā, kur sarežģītā 20. gadsimta Latvijas vēsture tiek attēlota neitrāla cilvēka acīm.

Rīgas un Latvijas telpa, par kuru raksta J. Katišonoka, ir mītiska un apzināti mitoloģizēta. Autore apzināti izmanto radošos mītus no krievu un Eiropas kultūras.

Tā ir radusies mana pētnieciskā interese par vēstures un mītu attiecībām J. Katišonokas darbos.

Елена Катишонок – современный писатель, пишущий на русском языке. Родилась в Риге, окончила филологический факультет Латвийского университета. В 1991 году переехала в США, живет в Бостоне.

Творчество Елены Катишонок стало известным широкому кругу читателей в последние несколько лет. Романы «Жили-были старик со старухой» (2006), «Против часовой стрелки» (2009), «Когда уходит человек» (2011), «Свет в окне» (2014) не только нашли своих читателей, но и были отмечены критикой, а также вошли в шорт-листы престижных литературных премий России.

В центре художественного мира писательницы - мир Латвии, мир родины. При этом автор сознательно отказывается от документального повествования, создавая своего рода неомифологические топонимы: Рига называется Городом, а страна, ставшая родиной для староверской семьи, оказавшейся в Прибалтике, - Остзейским краем. В одном из интервью Е. Катишонок объясняет это так: «Это мог быть любой город в Прибалтике, да и не только в Прибалтике – возьмите, например, Западную Украину. Рига – многонациональный город, где живут латыши, русские, немцы, поляки, цыгане, белорусы – и все с полным основанием считают этот город своей родиной. Так же было в Вильнюсе, Каунасе, Минске, Львове... Если бы я назвала мой город Ригой, читатели решили бы, что только в Риге и могли

произойти описываемые события. Разве в Каунасе и в Минске не было гетто? Разве эстонцы и украинцы не помогали немцам в «окончательном решении еврейского вопроса»? Разве НКВД не ссылал литовцев, эстонцев, русских, фотографов, инвалидов, агрономов... продолжите список сами? Вот поэтому город назван Городом» (Ружанский 2012);

Пространство Латвии, которое воссоздает в своем творчестве Е.Катишонок, - сознательно мифологизированное. Автор использует в творчестве мифы как русской, так и европейской культуры. Использует по-своему.

Тот факт, что новое художественное слово о латвийском пространстве сумела сказать писатель-эмигрант – вполне оправданная тенденция.

Оказываясь далеко от родины, внутри вненационального пространства, человек начинает наиболее остро ощущать свою территориальную, национальную, культурную привязанность.

Говоря о русских писателях-эмигрантах в Америке, писатель Александр Генис (кстати, бывший рижанин), приводит следующие наблюдения: «... эмиграция почти всегда обрекает писателя. Тут у него есть два выхода – жить прошлым, как Солженицын, или будущим, как Бродский. Поскольку самой примечательной чертой этого будущего является наше в нем отсутствие, большинство предпочитало писать о том, что было, а не о том, что будет... Эмигрантскую словесность составляет диалог со своим прошлым, который автор ведет из чужого настоящего. Разговор этот идет в зоне вымысла, в области мифа. Все русские писатели покидали одну родину, но на Западе у каждого появлялась своя, разительно отличающаяся от других родина» (Генис 2011: 255).

Елена Катишонок уезжала из Латвии, еще не будучи писателем, и, возможно, слишком смело ставить имя Катишонок в ряд гениев эмигрантской русскоязычной литературы, о которых пишет вышеупомянутый автор. Но думаю, слова Александра Гениса подчеркивают общие особенности творчества писателей, пишущих о родине из эмигрантского далека. Елена Катишонок, живущая далеко от родины, моделирует образ дома – понятно, что это мифологическое, воссозданное пространство. Но читатель должен почувствовать себя желанным гостем в некоем художественном прошедшем времени. Более того, он должен поверить в реальность происходящего, поэтому перед ним разыгрываются драмы разных жителей этого пространства.

Мультикультурность мира Города, в которой автор когда-то жила, диктует разные ипостаси самой Елены Катишонок: русская по происхождению и традициям своей семьи, она по сути является человеком европейским, ведь выросла она в городе многонациональном, отмеченном традициями европейской культуры.

Роман «Жили-были старик со старухой» и его продолжение - «Против часовой стрелки» - это сага, история русской семьи староверов Ивановых. Несомненно, романы имеют автобиографические мотивы; жанр определен самим автором как сага – история рода, семьи. Образ русской семьи, заброшенной волею судеб в Остзейский край, находится в центре повествовательной системы. В качестве текстообразующего начала выбран культурный миф, восходящий к традициям русской классической литературы, - пушкинская «Сказка о рыбаке и рыбке». Начало романа – это погружение в мир прошлого, и это прошлое сказочное, о чем свидетельствует первая строчка романа, в которой узнается сказка А.С.Пушкина: «Жили-были старик со старухой у самого синего моря...». Правда, сразу за этим следует авторская констатация несовпадения: «Синее море было скорее серым и находилось в часе езды: сначала на трамвае, потом на электричке, но они давно там не бывали». (Катишонок 2015: 7); В данной цитате мы видим характерный авторский прием: Елена Катишонок прерывает мифологический сказ, переходя на частные описания: конкретного места, человека, ситуации. Такой прием работает на включение историчности описываемых событий, вырывает читателя из мифологического «циклического времени» (по Лотман 2000: 277); и разворачивает события в частном, «линейном» (термин Ю. Лотмана) времени.

На моделирование образа русского рода в романе «Жили-были старик со старухой» работают и такие сюжетобразующие элементы, как описание староверских традиций, строго соблюдаемых стариком и старухой, семейные праздники, культ семьи, в которой дети почитают и даже побаиваются родителей, старики души не чают в своих внуках, и каждый помнит свое родство. Семья – центральный образ романа «Жили-были старик со старухой».

История реальных людей - семьи Ивановых - это развернутое в линейном времени семейное предание. Смерть Григория, а затем Матроны вовсе не точка окончания линии жизни главных героев. Финал романа тяготеет к открытости, строится с расчетом на возможное продолжение: «сквозь этот желтый песок они с мужем помчатся к себе домой, в свой Ростов, где течет великий Дон и плещутся созданные из Божьего света золотые рыбки – такие же, как здесь, у самого синего моря, где жили-были старик со старухой» (Катишонок 2015: 479); Финал еще раз указывает на мифологичность развернутого перед нами времени, в котором, по Ю. Лотману «человеческая жизнь рассматривается не как линейный отрезок, заключенный между рождением и смертью, а как непрестанно повторяющийся цикл» (Лотман 2000: 277);

«Когда уходит человек» - это роман о Городе, мультикультурном пространстве, в котором живут разные люди. В этой книге автор меняет акценты: от истории русского рода переходит к анализу судеб людей разных национальностей, традиций, сословий,

происхождения. В романе «Когда уходит человек» практически не появляются герои прежних романов – словно речь идет о другом времени и другом городе, хотя время, описываемое Е.Катишонок в вышеназванных книгах, одно и то же: Латвия 30-40-х годов, установление советской власти, Вторая мировая война и послевоенные десятилетия. Таким образом, мы видим, как автор сознательно меняет местами «центр» и «периферию» (по Лотман 2000: 266); художественного пространства своих романов: в «Жили-были...» центром была русская семья, а эпизоды других судеб были только эпизодами на фоне сказа о семье Ивановых; в романе «Когда уходит человек» центром становится дом, в котором живут разные по национальности и происхождению люди, а представители русской семьи Ивановых лишь вскользь упоминаются, и то в связи с появлением героини семьи Ивановых в пространстве вышеназванного дома.

Совершенно по иным принципам моделируется пространство дома. Дом в романе «Когда уходит человек» – это образ, модель города, мира. Е. Катишонок предваряет роман двойным эпиграфом – стихотворение О. Мандельштама и цитата из библейской 3-ей Книги Царств:

Встань и иди в дом твой,
и как скоро нога твоя ступит
в город, умрет дитя.
3-я Книга Царств,14
(Катишонок 2014: 8).

Толкование этой библейской цитаты следующее: смерть Авии (ребенка) - лишь начало бедствий дома иудейского царя Иеровоама и Израиля. Более трагичным становится звучание библейских строк после эпиграфа из О.Мандельштама:

...И там, где сцепились бирюльки,
Ребенок молчанье хранит –
Большая вселенная в люльке
У маленькой вечности спит.
(Катишонок 2014: 8).

Рядом поставлены две цитаты, объединенные концептом детства: ребенок как «большая вселенная» и «умрет дитя» - как знак начала бедствий.

Библейская цитата интересна еще и тем, что в ней присутствуют два главных пространственных образа романа «Когда уходит человек»: дом и город, причем они в библейском контексте скорее синонимы, чем часть и целое.

Дом сам по себе знаковый культурный миф, демонстрирующий как защищенность героя, так и его уязвимость.

В романе «Жили-были старик со старухой» у главных героев был свой дом. Дом – родина, которой стала для них чужая земля. Старик Григорий Иванов – из ростовских казаков - родиной для себя определяет Остзейский край и Город у синего моря – такой же

неоднородный по людям, его заселяющим, как и ветки его рода. Когда семья Ивановых вынуждена уехать из города в Первую мировую войну, Григорию снятся сны о Городе, о Московском форштадте: «Да, они были в Ростове, и Ростов был – свой, но они ему своими уже не были. Все чаще вспоминали Город, но в Городе были немцы. Трезво взвесив все, что еще было весомо в этом чумном аду, решили, что немец лучше антихриста, а дом там, где родные могилы» (Катишонок 2015: 30);

Кроме «дома-родины» в романе «Жили-были...» есть образ «семейного дома-очага», где рождаются дети и внуки, куда возвращаются после войны уцелевшие сыновья, где встречается большая семья. У семьи есть дом, и даже место его расположения конкретно обозначено: на Московском форштадте. Сначала жили Ивановы «в своей первой ветхой землянке – маленьком, но уютном домике, который сняли на Калужской улице». Когда дела мастера Иванова пошли в гору – семья переселяется в просторную квартиру с отдельной мастерской. И даже национализация, объявленная советской властью, не коснулась дома семьи Ивановых. Правда, мастер Иванов с приходом советской власти теряет свое дело: согласно закону о национализации, мастерская опечатывается, и мастер Иванов превращается в старика Иванова.

Старуха Матрона бережно хранит свой дом-очаг, и какие бы беды ни проносились над семьей, скатерти всегда будут отутюжены, посуда начищена и самые свежие продукты принесут с базара хозяева в свой дом. Дом в романе «Жили-были старик со старухой» – символ защищенности.

Дом в романе «Когда уходит человек» тоже имеет конкретный адрес и даже дату рождения: улица Палисадная на границе между Московским форштадтом и центральной частью Города, а появился дом на свет в 1927 году. Кстати, образ ребенка из эпитафий продолжается в образе появившегося на свет дома-ребенка, который «нетерпеливо выпутался из строительных лесов». Но пока, согласно повествованию, ничто не предвещает трагедии, и автор знакомит нас с обитателями дома № 21. Образ дома связан прочно с образом Города. И даже состав жителей еще раз подчеркивает многонациональность Города, в котором звучит «на фоне протяжной и задумчивой местной речи привычная русская, а вперемешку с нею и немецкая, и польская, и еврейская, и белорусская, и...» (Катишонок 2014: 12);

В начале романа автор намеренно несколько раз сравнивает Город с вавилонской башней, «строители которой не утратили способности понимать друг друга». Сам дом № 21 – это образ Вавилона, потому что в него заселяются жильцы разных сословий, национальностей и, как позже выяснится, разных судеб: лейтенант Национальной Гвардии Бруно Строд с женой, русский эмигрант – князь Гортынский, антиквар с

труднопроизносимой фамилией Стейнхергглассер, настройщик роялей Буртс, преподаватель гимназии Шихов с женой и дочками, врач Бергман с псом сенбернаром, нотариус Зильбер, госпожа из благотворительного общества Алиса Нейде, чуть позже в доме появляется красавица-артистка Фея Леонелла. Кроме того, у дома есть свои хранители, назовем их так, - это дядюшка Ян Майгарс, которого когда-то в качестве дворника и привратника нанял молодой хозяин дома Мартин Баумейстер, и Каспар-трубочист – Каспарчик, как называют симпатичного молодого человека хозяйки дома.

Если говорить о структуре пространства, у дома в романе «Когда уходит человек», есть своя вертикаль, свои границы «дома» и «вне-дома».

Во-первых, у дома нет квартиры номер 1, точнее она существует внизу, на первом этаже, но первоначально ей по чистой случайности был присвоен номер 11. В этой квартире живет вместе с женой Лаймой привратник Ян Майгарс, приехавший когда-то в город из деревни. Ян управляет всеми делами дома, но при этом он оказывается вне основного пространства, хотя живет в квартире на первом этаже. Такое положение «не в центре» событий, как оказалось, помогает человеку оставаться в стороне и выжить.

Во-вторых, это хранители дома: они приходят со стороны, извне – это трубочист Каспар и цыган Мануйла, который помогает дворнику по хозяйству. Каспара убивает первая власть, ворвавшаяся в свободную республику, – советская, для этой власти трубочист Каспар оказался человеком непонятной профессии, поэтому его объявляют вредителем. Мануйлу убивает вторая власть – нацистская, ибо согласно фашистской теории о чистоте арийской нации, евреи и цыгане – нации неполноценные, непригодные для нового строя.

Пострадали не только хранители дома, но и его жильцы. Миф дома – вавилонской башни - создан автором для того, чтобы в линейном времени и реальном пространстве рассказать о судьбе каждого из героев. Первым с приходом советской власти при обыске был убит антиквар. Лейтенант Национальной Гвардии Бруно Строд с женой той же властью депортирован в Сибирь. Русского эмигранта князя Гортынского те, от кого он бежал с родины, настигли в Риге, и он исчез раз и навсегда из дома под конвоем соотечественников. Одними из главных героев романа становятся евреи - доктор Бергман и нотариус Зильбер – с ними связана тема антисемитизма и еврейской трагедии в Латвии во время Второй мировой войны и до неё. Наиболее остро чувствует себя жертвой антисемитизма Натан Зильбер. Страх, что палачи за дверью, на улицах города, а стены родного дома не спасут, становится сильнее человека. Не только желтая звезда становится особой меткой евреев: «мы, евреи, изначально мечены». Ощущение себя жертвой приводит к трагедии – самоубийству. Самоубийство происходит в квартире доходного дома № 21.

Дом в романе «Когда уходит человек» теряет свои функции защиты: он не спасает ни еврея Зильбера, ни латыша Строда, ни русского князя-эмигранта Гортынского. Спасенными становятся герои, которые сумели найти пристанище «вне» своего прежнего дома: например, красавица-артистка способна стать любимицей публики при любой власти и благодаря этому становится временной хозяйкой большого дома в Кайзервальде; еврея доктора Бергмана выручила всегда востребованная профессия, добытый поддельный паспорт и ряд других обстоятельств.

Единственный, кто не покидает дом во время войны, остается в нем и в послевоенные годы, - это бывший привратник и дворник дядюшка Ян. Его спасет нейтральность к какой-либо власти, кстати, нейтральность положения подчеркнута и пространственным компонентом, о котором говорилось выше. Отличает Яна Майгарса еще и чувство собственного достоинства, проявляемое и в сострадании к жильцам своего дома и в отношении к родному сыну. Кстати, в связи с сюжетной линией сына Майгарса пространственная вертикаль романа усиливается. Сын Яна Валтер, мечтая о национальном возрождении, вербует в легион и уходит с единомышленниками в лес. По мнению Яна, это путь «в никуда», а в пространственной вертикали это путь вниз, ничего хорошего не предвещающий.

Дом становится сюжетообразующим образом, он соединяет людей одной эпохи – до 1940 года, и немногим из них удастся преодолеть драматичный рубеж 1940-1945. Дом никогда не пустует, впуская в свое пространство людей другой культуры, другого времени. В связи со сменой эпох хочется упомянуть еще одну интересную мифологему романа. В доме есть старинное зеркало, которое отражает образы своих обитателей. Это интересный образ, знаковый для романтической культуры. Зеркало находится в фойе дома, вне жилого пространства. Как образ иного мира, зазеркалья, оно способно вдруг воссоздать отражение ушедшего человека.

Образ зеркала усиливает романтический мотив параллельных миров. Е.Катишонок сама это подчеркивает: к примеру, лейтенанта национальной гвардии сменяет сначала немецкий штурмбанфюрер, а затем советский профессиональный военный; а в квартиру нотариуса Зильбера вселяется после войны семья Штейнов, которые сумели без потерь пережить историю «безродных космополитов», в отличие от несчастной еврейской судьбы их предшественника. Далеко не всех вновь поселившихся жильцов готово отразить старинное зеркало – и это тоже повод для выводов, сделать которые предлагается самому читателю. А однажды зеркала квартир старого дома начинают любопытную игру: отражают незнакомые новым обитателям, но известные читателю лица, образы, детали интерьера – словно предлагают нам поиграть в «угадайку». Зачем? Чтобы напомнить о тех, кто ушел

однажды из дома. Ведь, по утверждению Елены Катишонок, когда уходит человек, с ним исчезает целый мир.

Взяв за основу образ дома-мифа, автор разворачивает перед читателем ленту жизни каждого из своих персонажей. И если в романе «Жили-были старик со старухой» ощущается мифологичность, цикличность воссозданного времени и пространства, то роман «Когда уходит человек» - это множество развернутых жизненных линий, переплетенных, оборвавшихся и продолжающихся – и каждая из них - «большая вселенная».

В финале автор ставит точку, словно прощаясь и со своими героями, и с городом, в котором когда-то жила:

«...Вы...Почему вы молчите? Вы сердитесь?

- Нет, - человек сморгнул несколько раз, - я вовсе не сержусь. Я...плачу.

Сейчас спросит: «Почему?»

- О чем? – спросила она.

- О том, что никто не придет назад»

(Катишонок 2014: 494).

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VĒSTURE, KULTŪRVĒSTURE / HISTORY, HISTORY OF CULTURE

CIEMA PADOMJU DOKUMENTI REĢIONĀLĀS VĒSTURES PĒTNIECĪBĀ: KALKŪNES DDP IK DOKUMENTU INFORMATĪVAIS POTENCIĀLS (1946 – 1948)

Vitālijs Adamovičs

Daugavpils Universitāte, Vienības iela 13, Daugavpils, Latvija, LV–5401
adamotata@inbox.lv

Abstract

Documents of Civil Parish Councils in Regional History Research: Informative Potential of the Records of Kalkūne Civil Parish (1946 – 1948)

Key words: regional history, Kalkūne Civil Parish, Soviet occupation

In the paper, the author examines a number of problems related to regional history research on the basis of archival records. In the focus of attention, there is the postwar period in the history of Kalkūne civil parish (1946-1948). This period of time is marked by Stalin totalitarianism and reveals the attempts of local authorities to strengthen communist regime in Latvia during the initial period of the second Soviet occupation of Latvia.

The empirical basis of the paper is formed by archival documents that are kept in Daugavpils Regional State Archives – a structural unit of the Latvian National Archives. The most important record group encompasses the documents of Kalkūne Parish Council (record group No. 6, Daugavpils Regional State Archives), since this municipality conducted Sovietization in Kalkūne civil parish. Moreover, Kalkūne Parish Council supervised the work of other state and municipal organizations in the district. A special attention is paid to the minutes (proceedings) of Kalkūne Parish Council in order to reveal the archival and historic value of these documents. According to the value of the documents, the paper represents the tenor of major historical sources, reveals the spheres of activities of local state bodies, and provides information about the everyday life of the inhabitants of Kalkūne.

The results of the research made by the author can be used in regional history studies as well as in archival work.

Ciema padomju dokumenti reģionālās vēstures pētniecībā: Kalkūnes DDP IK dokumentu informatīvais potenciāls (1946 – 1948)

Atslēgvārdi: reģionālā vēsture, Kalkūnes ciems, padomju okupācija

Rakstā aplūkoti vairāki jautājumi, kas saistīti ar reģionālās vēstures pētniecību pēc arhīva dokumentiem. Uzmanības centrā ir Kalkūnes ciema vēsture pēc kara gados (1946 – 1948). Šis laiks iezīmējas ar Staļina totalitārās varas nostiprināšanos un vietējo varas institūciju mēģinājumiem nostiprināt komunistisko varu Latvijas otrās padomju okupācijas sākumposmā.

Raksta empīrisko bāzi veido Latvijas Nacionālā arhīva Daugavpils Zonālā valsts arhīva dokumenti. Nozīmīgākie arhīva dokumenti atrodas 6. fondā (“Kalkūnes pagasta padome. Daugavpils rajons”), jo tieši Kalkūnes ciema padome īstenoja sovetizācijas pasākumus šajā ciemā. Turklāt Kalkūnes ciema padome kontrolēja citu iestāžu darbību šajā reģionā. Lielāka uzmanība tiek pievērsta ciema padomes sēžu protokoliem, lai noskaidrotu to arhīvisko un vēsturisko vērtību. Ievērojot šo vērtību, rakstā reprezentēts šo vēstures avotu saturs, parādītas vietējo varas iestāžu aktivitātes, kā arī sniegta informācija par Kalkūnes iedzīvotāju ikdienu.

Pētījuma rezultātus var izmantot reģionālās vēstures izpētē, kā arī arhīvniecībā.

Rakstā ir analizēti Latvijas Nacionālā arhīva Daugavpils Zonālā valsts arhīva (turpmāk – LNA DZVA) dokumenti par Kalkūni (ciems mūsdienā Daugavpils novadā). Apskatot dažāda veida informāciju (avīzes, pagasta mājas lapa), kļuva skaidrs, ka ir liela interese par vispārēju Kalkūnes pagasta vēsturi. Tā vēsturei uzmanību veltījusi biedrība “Calcuna”. Tās dibinātājs Oļegs Papsujevičs arī ir izmantojis LNA DZVA 234. fonda dokumentus. Tomēr pārējiem fondiem netika pievērsta uzmanība, jo nebija aktualizēta zonālā arhīva dokumentu plašā izmantošana. Līdz ar to ir nepieciešams apzināt arī LNA DZVA 6. fonda dokumentu informāciju, kas ir salīdzinoši plaša.

Šī fonda nosaukums ir “Kalkūnes pagasta padome. Daugavpils rajons”. Šo fondu vēsturiskāizziņa ir sastādīta 1965. gadā. Iespējams, ka dati par dažiem jautājumiem ir mainīgi, piemēram, to var attiecināt uz iedzīvotāju skaitu. Tomēr tas ir saistīts ar dažādiem notikumiem (represijas, izvešanas), kas vērsti uz to, lai kaitētu sabiedrībai.

Kā liecina izziņa, Kalkūnes ciema padome tika izveidota 1944. gadā. Tā tika pakļauta Latvijas PSR Daugavpils rajona Darbaļaužu deputātu padomes (turpmāk – DDP) izpildkomitejai (turpmāk – IK). Teritorijā dzīvoja 3000 cilvēki, darbojās 2 lauksaimniecības arteļi – “Udarņik” un “Čapajeva v[ārdā] n[osaukts]”. Pagalmu kopējais skaits bija 482. Teritorijas platība bija 6145 ha, bet aramzemes – 4670 ha (LNA DZVA, 6. f., Историческая справка, 19 января 1965 г., 2. лр.).

Nozare, uz kuru attiecas protokoli no 6. fonda, ir “Vispārīga valsts dienestu darbība”. Ir aprakstīti 1366 lietvedības dokumenti. Tāds pats ir arī kopējais šī fonda dokumentu skaits. Personālsastāvā ietilpstošo dokumentu skaits ir 125 (LNA Centrālais fondu reģistrs.).

Dokumentus gatavoja Kalkūnes ciema DDP izpildu komiteja. Tāds institūcijas nosaukums bija laikā no 1945. gada līdz 1977. gadam. Vēlāk tas mainījās. 1945. – 1949. gados tā bija pakļauta Ilūkstes apriņķa Lauceses pagasta DDP izpildu komitejai. Savukārt 1949. – 1955. gados tā bija Grīvas rajona DDP izpildu komitejas pakļautībā. Dokumentu valoda ir krievu un latviešu. Krievu valoda bija dominējoša, jo tā bija PSRS oficiālā valoda.

Par katru gadu ir kaut viena grāmata vai arī burtnīca, piemēram, par 1946. gadu ir ciema padomes sēžu protokoli. To apjoms ir tikai 5 lapas. Laikposms, uz kuru attiecināmi protokoli, ir 1946. gada 13. janvāris – 1946. gada 18. augusts. Jau par 1947. gadu ir daudz vairāk dokumentu. Ir ciema padomes sēžu protokoli 16 lapu kopskaitā. Tie attiecināmi uz laikposmu no 1947. gada 10. janvāra līdz 1948. gada 13. martam. Vēl ir budžeta aplēses uzskaitē 15 lapu apmērā. Ir arī lauku budžeta izdevumu uzskaites grāmata. Tās apjoms ir 9 lapas. Vislielāko daļu pēc apjoma veido kolhoznieku grāmata (220 lapas) par ražošanas indeksiem.

1965. gada 19. janvārī arhīvistu pirmo reizi apkopoja 6. fonda dokumentus, lai noteiktu to zinātnisku un tehnisku kvalitāti. Apkopšanas materiāli attiecināmi uz 1944. – 1963. gadu. Vēl nebija apkopotī dokumenti arī par 1964. gadu, kad bija beidzies N. Hruščova valdīšanas termiņš. Vispār bija izvēlēta 151 vienība, kas bija nodotas pastāvīgā glabāšanā. No tām bija 129 lietas par rūpniecības norisi Kalkūnē un 22 vienības par personālsastāvu. Norēķinu – maksājumu ziņas un strādnieku personīgie konti ir vienīgais, ko saglabāja ekspertu komisija liecībās par personālsastāvu (LNA DZVA, 6. f., Историческая справка, 19 января 1965 г., 2. лр.).

1990. gada decembrī notika kartējā dokumentu izvērtēšana, kuras laikā tika vērtēta sestā fonda dokumentu kvalitāte. Pēc 1990. gada 1. decembra datiem, 6. fondā bija 346 lietas par 1945. – 1977. gadu. Arhīvā palika 337 lietas, kas jau ir lielākā daļa no iepriekš neapstrādātiem. Tas varētu norādīt uz to, ka dokumenti bija saglabājušies labā stāvoklī. Tomēr tas varētu arī liecināt par PSRS

valdības režīma birokratizāciju un kopēju nestabilu politisko situāciju, kad arhīvi bija centušies pēc iespējas vairāk saglabāt liecības par pagātni (LNA DZVA, 6. f., Историческая справка, 19 января 1965 г., 13. lp.).

Kā rāda 6. fonda lietas ieraksti, pēdējo reizi speciālistu uzmanība tam tika veltīta pēc Latvijas Republikas neatkarības atjaunošanas. Aprakstīja informāciju Daugavpils Zonālā valsts arhīva galvenā arhīviste I. Peipiņa (LNA DZVA, 6. f., Историческая справка, 19 января 1965 г., 24. lp.). Tika vispārināts, ka 1. aprakstā ir sesiju un sēžu protokoli, izdevumu tāmes, štatu saraksti, budžets, pārskati par budžeta izpildīšanu, saimniecības uzskaites grāmatas u. c. Tikmēr 2. aprakstā ir tikai personālsastāva dokumenti. Vispār par 1946. –1990. gadiem arhīvā esot 578 lietas pēc 1. apraksta.

Arhīvā ir saglabājušies protokoli par pēckara laiku. Tomēr tie, iespējams, ir nepilnīgi. Uz to norāda, ka par laiku no 1949. līdz 1953. gadam protokolu nav vispār. Uz to norāda, ka sēdes pagastā nenotika vai arī notika, tomēr tajā laikā risināja jautājumus, nenododot arhīvā dokumentus. Pieejamie protokoli satur daudz informācijas par saimniecisko darbību Kalkūnē. To var sadalīt pēc tēmām, galvenās no tām – lauksaimniecība un mežsaimniecība. Tomēr arī ir informācija, kas norāda uz Kalkūnes ciema ierēdņu darbību. To var apzīmēt kā cilvēkresursu vadīšanu. Tas liecina par to, ka bija vajadzīgs koordinēt un kontrolēt iedzīvotāju nodarbošanu.

Lai apkopotu informāciju, kuru sniedz dokumenti – Kalkūnes ciema DDP IK sēžu protokoli, tika izmantota kontentanalīze. Šī metode raksturota speciālos izdevumos (Socioloģisko pētījumu.. 1981). Avotos tika izdalītas plašas tēmas (analīzes kategorijas), kas savukārt sadalītas smalkākās tēmās (analīzes vienības):

Kategorijā „lauksaimniecība” ir sīkākas tēmas – plāna izpilde (zemnieku ražotās produkcijas nodošana, gada plāna izpilde, kvartāla plāna izpilde); gatavošanās sējai (sēklu tīrīšana, lauksaimniecības inventāra remonts, minerālmēsļu izvešana); palīdzība zemniekiem zaudējumu novēršanā.

Nākamā plašā tēma ir „mežsaimniecība”. Tajā iekļauts: plāna izpilde, meža izvešanas neapmierinoša izpilde, atbildīgas personas nozīmēšana darba izpildes kontrolei, atbildīgas personas nozīmēšana DDP IK lēmumu izpildes kontrolei. Mežsaimniecība ir nozīmīga lauksaimniecības nozare. Tomēr tā nebija attīstīta Kalkūnē. Var apgalvot, ka sākumā zemnieki nebija aktīvi meža ciršanā. To varēja ietekmēt tas, ka pēckara krīzes situācijā mēģināja risināt citus jautājumus, kas ir saistīti ar kara nodarīto postījumu likvidēšanu. Iespējams, ka apkurē bija lietoti krītošie koki un citi priekšmeti, kurus iznīcināja karadarbība. Vēlāk pēc gada padomju vara mēģināja izveidot meža ciršanas plānus. Tomēr mežu bojājumu vai to zaudējumu dēļ zemnieki nevarēja īstenot ierēdņu mērķus mežsaimniecībā. Iedzīvotāji varēja zagt kokmateriālus no vietām, kur notika meža izciršana. Lai piespiestu ierindas cilvēkus rīkoties atbilstoši prasībām, bija norīkotas personas, kas kontrolēja

meža izvešanu. Tomēr Kalkūnē pamatā zemnieki nebija ieinteresēti meža izvešanā. Plāna izpildes jautājumu risināšana notika tikai 3 reizes. Savukārt meža izvešanas neapmierinoša izpilde bija izskatīta arī 3 reizes vienā dienā.

Trešā kategorija attiecās uz personāla vadību. Tā ir cilvēkresursu vadīšana un citi DDP IK darba jautājumi. Tā ietver atbildīgas personas norīkošanu plāna izpildes kontrolei, darba režīma kontrolei, DDP IK lēmumu izpildes kontrolei, cilvēkresursu vadīšanu un citus DDP IK darba jautājumus (tie, kuri ir grūti nodalīti no pārējiem jautājumiem par cilvēkresursu vadīšanu vai arī ar to ir savstarpēji saistīti). Cilvēkresursi ir organizācijas personāls. Pamatā nav manāmas atšķirības starp apskatāmo jautājumu biežumu. Jautājumi, kas ir saistīti ar cilvēkresursu vadīšanu, bija risināti vienmērīgi. Tomēr var norādīt, ka darba kontrolei iecēla ne tikai pagasta ierēdņus, bet arī speciālus aģentus. Tie bija atbildīgi gan par lauksaimniecības, gan par mežsaimniecības produktu piegādi valstij. Galvenā revizora funkcijas pildīja pagasta priekšsēdētājs. Tomēr dažreiz šādi pienākumi bija doti sekretārei, kas fiksēja informāciju protokolā.

Nākamā plašā tēma ir „ideoloģija un politika”. Tā ietver: ciema padomes locekļa vēlēšanas, *desjatidvorku* vēlēšanas, sesijas sasaukšanu, PSRS Augstākās Padomes vēlēšanas.

Ir arī atsevišķa kategorija, kas ir saistīta ar finanšu jautājumiem. To apakštēma ir finanšu plāna neapmierinoša izpilde. Par skaitīšanas vienībām šajā darbā izvēlēts attiecīgas tēmas un apakštēmas parādīšanās gadījumi (biežums) protokolos. Ir redzams, ka finanšu jautājumu risināšana notika reti. Tās bija vispirms 1947. gada 17. martā (LNA DZVA, 6. f., 1. apr., 4. l., 3. lp.). Vēlāk līdzīgs jautājums bija risināts arī 1947. gada 28. augustā (LNA DZVA, 6. f., 1. apr., 8. l., 12. lp.). Pēc arhīva dokumentu datiem ir redzams, ka dažreiz finanšu problēmas bija risinātas atsevišķi, nepievēršoties citu jautājumu risināšanai. Tas varētu būt saistīts ar nepietiekamu finansējumu no padomju varas puses, iekšējām nekārtībām ciema padomē un korupciju.

1946. gada 13. janvārī bija risināta kvartāla plāna izpilde, kas ietvēra zemnieku darba rādītāju apspriešanu par iepriekšējo gadu. Tā, kā bija pirmā sanāksme, tad bija nepieciešams plānot darbu arī nākamajam periodam. To apgrūtināja zemnieku zaudējumi, kuri parādījās tehnisku problēmu, respektīvi, nelabvēlīgu laika apstākļu (ledus un sniega nokrišņu) dēļ, piemēram, bija jātīra ceļi no sniega un apledojuma. Tomēr nepienācīgas transporta apsaimniekošanas dēļ to nevarēja izpildīt kvalitatīvi. Pirmajā sanāksmē bija vislielākais risināmo jautājumu skaits (LNA DZVA, 6. f., 1. apr. 1. l., 3. lp.).

15. janvārī zemniekiem bija nepieciešams steidzami risināt prasības par saražotās produkcijas nodošanu. Tas bija saistīts ar to, ka tikko bija beidzies Otrais Pasaules karš, bet pagasta pārvalde sāka rīkoties saskaņā ar padomju varas lēmumiem (LNA DZVA, 6. f., 1. apr., 2. l., 8. lp.). Sakarā ar intensīvo darbību, bija bojāta lauksaimniecības tehnika. Tas prasīja remontu (LNA DZVA, 6. f., 1. apr., 6. l., 9. lp.). Salabojot inventāru, zemnieki atsāka darboties.

Minētā gada dokumentiem ir tāda iezīme, ka bija norādīta konkrēta informācija par sēdes norisi (kur, kad). Salīdzinoši vairāk ir ierēdņu personu vārdu, kurus ievēlēja Kalkūnes pagasta ciema padomē. Ir jānorāda, ka bija risināti jautājumi par malkas izvešanu, šī darba atalgojumu. Tā, kā nesien bija beidzies karš, tad bieži bija uzrakstīts par palīdzību zemniekiem un tika dotas rekomendācijas lauksaimniecības darbu veikšanai. Citas ievērojamas iezīmes ir saistītas ar to, ka 1946. gada attiecīgajā protokolā bija vienlaicīgi risinātas gan zemnieku problēmas, gan ziņas par Augstākās padomes vēlēšanām. Bija arī tādas ierēdņu norādes, ka Kalkūnes ciema padomē ir vissliktākā situācija ar piena piegādi.

Nākošajā gadā bija jāstrādā intensīvāk. Līdz ar to kvartāla plāna izpilde bija izskatīta 3 reizes pēc kārtas. Vispirms tās notika 1947. gada 10. janvārī (LNA DZVA, 6. f., 2. apr., 1. l., 1. lp.). Pēc pārtraukuma, kas ilga aptuveni 1 nedēļu, bija atkārtoti risināts tas pats jautājums (LNA DZVA, 6. f., 2. apr., 2. l. 2. lp.). Arī 17. martā zemniekiem bija jānodod sava produkcija par 1. kvartālu (LNA DZVA, 6. f., 2. apr., 3. l., 6. lp.).

1947. gada 13. maijā zemniekiem bija uzkrājušās problēmas, kas prasīja neatliekamu palīdzību (LNA DZVA, 6. f., 2. apr., 4. l., 6. lp.). Kad bijasaremontēta tehnika, tad izauga zāle, kuru bija jānopļauj un jānodod valstij (LNA DZVA, 6. f., 2. apr., 5. l., 7. lp.).

1947. gadā notika ciema padomes locekļu vēlēšanas. Tas varētu nozīmēt, ka tika meklēts pretendents uz šādu amatu, lai novērstu pretrunas sadarbībā vai arī iepriekšējais ciema padomes loceklis nevarēja pildīt uzdevumus dažādu iemeslu (slimība, mainīgie darba veidi un apstākļi, jaunas pieejas darbā) dēļ.

Līdz ar to pēc dokumentu datiem ir redzama lauksaimniecības atjaunošana pēc kara un zemnieku pakļaušana padomju varai bez iepriekšējas sagatavošanas. Neskatoties uz to, ka palīdzēja zemniekiem, viņiem bija arī jānodod sava raža pēc noteiktā plāna.

Salīdzinot ar 1946. gada dokumentiem, šajā gadā bija risināti jautājumi jau par meža materiālu izvešanu (nevis malkas izvešanu). Tas, iespējams, norādīja uz stingrākām prasībām zemniekiem. Bija noteikts ne tikai darba laiks, bet arī darba apjoms. Šajā gadā bija arī sodīta darbiniece, kura reti apmeklēja sēdes, neizpildīja prasības. Kā sods viņai bija noteikts piedalīties meža materiālu izvešanā. Tieši 1947. gadā parādījās iesniegumi no iedzīvotājiem par to, ka viņiem vajadzīga atsauksana no darba pienākumu izpildes.

Savukārt 1948. gadā bija risināti salīdzinoši daudz jautājumu, kas bija saistīti ar lauksaimniecību. Tas varētu nozīmēt, ka iepriekšējos gados bija ierēdniecības apmācība. Arī nebija pastāvīgas telpas, kur notiktu sēdes. Iespējams, ka sekretāre bija fiksējusi informāciju sēdes laikā, bet sakārtoja to mājās. Uz to norāda dokumenta teksta ārējais izskats.

1948. gada 15. februārī tika apspriesta kvartāla plāna izpilde un sēkļu tīrīšana. Tas nozīmēja laiku pirms intensīvākas birokrātijas. Dažādiem protokoliem bija nepieciešama dalīšana sīkākās

tēmās. Tas veicināja nepieciešamību veidot citus protokolus, piemēram, 1948. gada 13. martā bija risināti visi jautājumi, kas ir saistīti ar lauksaimniecību, izņemot palīdzību zemniekiem (LNA DZVA, 6. f., 3. apr., 3. l., 2. lp.).

Gandrīz pēc mēneša, 31. martā, atkal bija dažādi jautājumi, kas bija risināti pēc pieteikšanas kārtības. Tie tika skatāmi vienmērīgi. Tomēr netika risināts jautājums par palīdzību zemniekiem (LNA DZVA, 6. f., 3. apr., 4. l., 6. lp.). Tas nozīmēja, ka zemniekiem, iespējams, bija darbs bez atlīdzības.

10. aprīlī tika risināti jautājumi, kas ir saistīti tikai ar produkcijas nodošanu (LNA DZVA, 6. f., 3. apr., 5. l., 7. lp.). Bija nepietiekami apstrādāta aramzeme, jo nav redzams, ka būtu risinātas ar to saistītās problēmas (LNA DZVA, 6. f., 3. apr., 2. l., 7. lp.).

28. aprīlī bija sēdē, kurā lēma par palīdzības sniegšanu zemniekiem (LNA DZVA, 6. f., 3. apr., 7. l., 10. lp.). Tas varētu nozīmēt, ka daļa produkcijas tika bojāta salnas vai citu problēmu dēļ. Tas pats bija vērojams arī 18. maijā (LNA DZVA, 6. f., 8. l., 10. lp.).

15. jūnijā bija nepieciešama palīdzība zemniekiem saistība ar lauksaimniecības inventāra remontu (LNA DZVA, 6. f., 3. apr., 9. l., 11. lp.). Iespējams, ka tas bija bojāts laikā, kad zemnieki atkārtoti veica sējas darbus.

Jau 14. augustā zemniekiem bija jānodod produkcija, tādējādi izpildot gada plānu (LNA DZVA, 6. f., 3. apr., 13. l., 15. lp.). Kā rāda dati, tad gada plāna izpilde notika reti. Savukārt kvartāla plāna izpilde bija vairāk veikta. Tas nozīmē, ka zemniekiem bija likts izpildīt noteikto plānu noteiktajā termiņā. Bija stingra lauksaimniecības produkcijas nodošanas kārtība. Lai nodrošinātu pavēļu izpildi, bija organizēta periodiska sēkļu tīrīšana. Tomēr bieži bija jāveic arī transporta un lauksaimniecības inventāra remonts, lai gan kopumā reti tika sniegta palīdzība zemniekiem. Tas ir izskaidrojams ar īpaši nelabvēlīgu situāciju lauksaimniecībai.

Kopumā var secināt, ka visvairāk tika risināti jautājumi par kvartāla plāna izpildi un lauksaimniecības inventāra remontu. Tas nozīmē, ka epizodiski Kalkūnē bija problēmas ar zemnieku ikdienas darbu. Tas var būt izskaidrojams arī ar nelabvēlīgiem apstākļiem (mālaina zeme, pārlietu liels zemes mitrums). Tā, kā bija mālaina zeme, tad bija lielākas rūpes par zemes struktūras uzlabošanu, nevis to bagātināšanu ar minerālmēsliem. Uz to norāda tikai divas notikušās sēdes, kad risināja jautājumu par minerālmēsliem izvešanu. Tas ir ne tikai vēsturnieku, bet arī dabaszinātņu pētnieku uzdevums – noskaidrot dabas ietekmi uz notikumiem dotajā ciemā noteiktajā laika posmā.

1946. gada dokumentiem ir tāda iezīme, ka bija dota konkrēta informācija par sēdes norisi (kur, kad). Salīdzinoši vairāk ir ierēdņu personu vārdu, kurus ievēlēja Kalkūnes pagasta ciema padomē. Ir jānorāda, ka tika risināti jautājumi par malkas izvešanu, šī darba atalgojumu. Tā, kā nesēn bija beidzies karš, tad bieži tika rakstīts par palīdzību zemniekiem un tika dotas rekomendācijas lauksaimniecības darbu veikšanai. Citas ievērojamas iezīmes ir saistītas ar to, ka

1946. gada konkrētajā protokolā bija vienlaicīgi risinātas gan zemnieku problēmas, gan ziņas par Augstākās padomes vēlēšanām. Bija arī tādas ierēdņu piezīmes, ka Kalkūnes ciema padomē ir vissliktākā situācija ar piena piegādi. Līdz ar to tas parāda, ka apskatāmie jautājumi bija haotiski. Tas ir saistīts ar to, ka nav iespējams precizēt, kādā situācijā atradās zemnieki. Vai katram no viņiem bija reāla ierēdņu palīdzība, vai zemniekiem lika sagatavoties darba ekspluatācijai.

1947. gadā tika risināti jautājumi jau par meža materiālu izvešanu (nevis malkas izvešanu). Tas, iespējams, norāda uz iespējami stingrākām prasībām zemniekiem. Bija noteikts ne tikai darba laiks, bet arī darba apjoms. Šajā gadā bija arī sodīta darbiniece, kura reti apmeklēja sēdes, neizpildīja prasības. Kā sods viņai bija noteikts piedalīties meža materiālu izvešanā. Tieši 1947. gadā parādījās iesniegumi no iedzīvotājiem par to, ka viņiem vajadzīga atsaukšana no darba pienākumu izpildes. Ir jāpievēršas arī sociālas antropoloģijas izpētei, lai uzzinātu par sociālo psiholoģiju, sociālās nevienlīdzības jautājumiem Kalkūnē padomju laikos. Tomēr tam nepieciešami atsevišķi pētījumi.

1948. gadā bija palielināts spiediens uz zemniekiem, jo parādījās vairāk dokumenti par lauksaimniecību. Iespējams, ka bija izmantoti dažādi gadījumi ļaunprātīgos nolūkos: piespieda nodarboties ar aramzemes apstrādi sliktā laika apstākļu laikā, lika apstrādāt līdz šim neizmantoto zemi. Ir zināma vispārēja padomju politika attiecībā uz ciema padomēm. Dažreiz nav doti konkrēti piemēri par situāciju reģionos, jo nav ņemti vērā konkrētā reģiona dažādi apstākļi (daba, infrastruktūra, iedzīvotāju blīvums).

Var secināt, ka apskatītie arhīva avoti galvenokārt sniedz informāciju par Kalkūnes ikdienas vēsturi. Uz to pamata var veidot zinātniskus darbus vēsturnieki, kuri pēta dažādas tēmas. Tomēr ir problemātiski veidot vispārīgus secinājumus, balstoties tikai uz viena fonda dokumentiem. Kā veidojās kolhozi, darba organizācija un daudzi citi jautājumi pēc būtības paliek vēl neizskaidrots.

Avoti

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TEACHERS OF ILŪKSTE DISTRICT IN 1948–1949 ACADEMIC YEAR

Igors Kovalovs

Daugavpils University, Parādes street 1, Daugavpils, Latvia, LV-5401
igors.kovalovs@inbox.lv

Abstract

Teachers of Ilūkste District in 1948–1949 Academic Year

Key words: *social portrait, teachers, Soviet Union, soviet education system, sovietization, postwar period*

The aim of the research is to create the social portrait of teachers of Ilūkste district in 1948-1949 Academic Year, in the context of process of sovietization. The objectives: 1) to select and explore historical sources about investigated time period and place, summarize the information which could help to create the social portrait of teachers of Ilūkste District, using basically documentary sources; 2) to study the literature about methodology of historical research and methodology of statistical research, learn the historiography which could allow to go deep into the specifics of the researched problem; 3) based on statistical information which was obtained from archival documents to find out the Ilūkste district pedagogical staff's - 3.1) demographic characteristics (gender, age); 3.2) affiliation to a cultural space; 3.3) political orientation 3.4) the level of education and qualification; 4) to interpret and summarize the obtained information about pedagogical staff. The methods of the research: sociological method, comparative method, interpretation, statistical method.

Kopsavilkums

Ilūkstes apriņķa skolotāji 1948.–1949. mācību gadā

Atslēgvārdi: *sociālais portrets, skolotāji, padomju izglītības sistēma, sovietizācija, pēckara periods*

Pētījuma mērķis: izveidot Ilūkstes apriņķa skolotāju sociālo portretu 1948. – 1949. gadā Latvijas pēckara sovietizācijas procesa kontekstā. Uzdevumi: 1) atlasīt un izpētīt vēstures avotus pār pētāmo laikposmu un vietu; apkopot no tiem iegūto informāciju, kas ļautu sastādīt Ilūkstes apriņķa skolotāju sociālo portretu, izmantojot pārsvarā dokumentārus avotus; 2) iepazīties ar zinātniskās literatūras saturu pār vēstures pētījuma metodoloģiju un statistisko pētījumu metodiku, ka arī apgūt tēmas historiogrāfiju (sovietizācijas process, izglītības vēsture), kas ļautu iedziļināties pētāmas problēmas specifiskā; 3) balstoties uz statistiskā rakstura informāciju, kas tika iegūta no arhīva dokumentiem, noskaidrot Ilūkstes apriņķa pedagoģiska personāla 3.1) demogrāfiskos raksturojumus (dzimums, vecums); 3.2) piederību noteiktai kultūras telpai (tautība, dzimtā valoda); 3.3) politisko orientāciju (piederība Komunistiskajai partijai); 3.4) izglītības un kvalifikācijas līmeni; 4) Apkopojot iegūto informāciju par skolu pedagoģisko personālu, interpretēt to pētāmas problēmas kontekstā, tādējādi atklājot līdz šim nezināmo par izvēlēto tēmu. Pētījuma metodes: socioloģiskā metode, salīdzināmā metode, interpretācija, statistiskā metode.

Introduction

Teachers have been accumulating knowledge and spiritual values through the centuries and that is why the identity of teachers, their place in the society and social portrait causes interest. The term “Social portrait” can be defined as demographic and other statistical information which helps to evaluate and interpret a particular social group in society and its tendency to interact and evolve. The state apparatus which exists in different socio-political frames is trying to promote the socialization of youth in the society with the help of the educational system (Ewing 1930: 17–18). After Soviet power entered Latvia in 1944-1945 the whole area gradually integrated into the general system of the Soviet Union. Together with economical, political, social changes the Soviets launched the transformation of the educational system (Saleniece 2003: 299–300). A Soviet teacher, especially ‘a teacher of the new republic’ was one of the most important persons who promoted the sovietization process and was an object of sovietization at the same time.

Also this historical period was chosen because it reflects schools situation of Ilūkste district before the mass deportations to Siberia in March 1949 (Sajadova 2009). Hypothetically it can be assumed that during this time teaching staff of educational institutions of Ilūkste district underwent certain changes that were related to the demographic and ethnic factors. The basis of the research is teaching staff lists 1948-1949 Academic Year from the Regional State Archives of Daugavpils which is a territorial unit of the National Archives of Latvia (hereafter – LNA DZVA), in particular the lists of Ilūkste district schools (LNA DZVA 414. f., 2. apr., 4. l.). The fact that extensive documentary historical source base has survived and is relatively available allows to comprehensively explore a specific period of time. The aim of the research is to create the social portrait of teachers of Ilūkste district in 1948-1949 Academic Year, in the context of process of sovietization after the war. The methods of the research were the sociological method, the comparative method, interpretation, the statistical method (Ковальченко 1987: 29).

Discussion

In 1948-1949 academic year, there were 55 schools in the district of Ilūkste, 28 were primary (5 Grades), 25 were Junior High Schools (7 Grades) and 2 high schools (LNA DZVA 414. f., 2. apr., 4. l., 7.–10. lp.). Students were taught in Latvian language in 20 schools, in Russian in 30 schools, there also existed 4 bilingual Latvian-Russian schools, and one school was Polish-Russian. If we rely on the materials from the list of teaching staff of the Ilūkste district, there were 377 teachers, but if we rely on the school records, there were 384 teachers in the 1948-1949 academic year. In the context of this research such a mismatch in the data is not critical, as they provide an idea of the total number of teaching staff in the district. Most likely, the first document represents the situation at the end of the academic year, while the other provides statistical data at the beginning of the academic year, so some teachers in the middle of the year could have been fired or transferred to other districts.

According to the statistical research of the historical sources it became possible to establish a division of teachers by sex and age. It was found out that teachers were mostly women (68%), and most of them were young teachers (198; 53%). This situation can be easily explained by the post-war instability, while many male teachers died during the war, some emigrated, or were arrested.

Teacher division by ethnicity was as follows: Latvians (43.6%), Russians (40.4%), Poles (8%), Belarussians (4%), Lithuanians (1.6%), Ukrainians (0.5%), and others (1.9%). By counting teachers by their mother tongue, the results were almost identical to their ethnic affiliation. But in this case, Russian-speaking teachers were a bit more¹⁶. If we take into account pre-war statistical

¹⁶ Russian language was the mother tongue for 163 teachers, despite the fact, that Russian ethnicity representatives were recorded as 152 teachers. This correlation is explained by the fact, that some teachers were recorded as Poles, Byelorussians, Ukrainians, but they used Russian language in their everyday life

data about ethnical-religious division¹⁷ of the population in the Ilūkste district, it may be stated, that ethnic proportions were generally saved also after 1944. No Jewish representatives in the teacher staff logbooks can be explained by the consequences of World War II, and by caution to the possible manifestations of anti-Semitism. So it might be that Jewish could identify themselves as representatives of other ethnic groups.

The column “Party affiliation” in the list of teacher staff refers to the affiliation to the Communist Party or the Young Communist League. When working with the statistical materials, it was revealed that only 15 people (or 4%) of all teachers were Communist Party of the Soviet Union members, and mostly they all were principals, while 48 people (or 13%) had already joined the Komsomol that already was a considerable power.

What concerns the level of education of Ilūkste district teachers it is important to be aware that there were some problems of classification, namely it is difficult to create a precise image of what degrees the teachers had. School secretaries did not fill the column “Which university graduated from; if not how many academic years are finished” in the logbooks properly. Despite such problems, it is possible to trace the main trends in teacher education levels and professional competence. Educational level of teachers did not meet the relevant requirements: some teachers did not have education in accordance with their position in the school, 57 teachers did not have secondary education, 29 teachers did not cover the part-time studies. The quality of teaching remained at a low level, so the school had 939 students who remained learning for the second year (LNA DVZA, 414. f., 3. apr., 5. l., 96. lp.). It can be assumed that the situation in Ilūkste district 1948 – 1949 in the term of teachers' qualifications was similar to the situation in Daugavpils in 1945 as both spatially and chronologically comparable objects located close to each other. Only half of the teachers had secondary teacher education, higher education got 8.6% of teachers, 27.3% had only secondary education and teacher education in other institutions got 15.8% of all teachers (Saleniece 2003: 40). When working with teaching staff lists, there were mentioned some institutions, where future teachers had studied. These institutions can be divided into two groups. The first group can be described as traditional Latvian institution, and the second as unusual

¹⁷ In the northwestern part of Ilūkste district up to Lašu, Pilskalne and Svente civil parishes residents were Latvians. The ethnicity of the population in the southeastern part of the Ilūkste district was strongly mixed because of centuries long interaction of Latvians, Lithuanians and Byelorussians. German landlords and Lutheran pastors had influenced since the 16th century and gradually Lutheran belief had spread, but after the 17th century Polish-speaking landlords and clergymen affected to the part of the local population and so religion changed to Catholic. In the 17th century, war and chaos times, the persecuted Old Believers entered here from Muscovy, but Jews entered from the Polish-Lithuanian Commonwealth. Finally, after the Duchy of Kurzeme un Zemgale joined the Russian Empire in the end of the 18th century Russian Orthodoxes had entered to the eastern district. All these ethnic elements in the eastern part of Ilūkste district did not hold an absolute majority. So by 1930 Belarusian population were most in Kaplava (Borne) parish (53%), while least of all in Rauda (Stelles) parish (only 1%), Russians most in Skrudaliena parish (48%), the least in Kaplava parish (9%), Polish most Kurcums parish (32%), the least Silene (Borovka) parish (3%). Most of Latvians were in Rauda district (31%), while the least Laucesa (Kalkunes) parish (11%). National self-confidence of the population was poorly developed and the level of education (reading skill) district was on average lower (72%) than in other parts of Sēlija. *Latviešu konversācijas vārdnīca. VII sēj., 12574.–12575. sl.*

institution in Latvia. Such a division is explained by the geographical localization, but also by the socio-political, economic, cultural differences between the two groups.

The first group consists of: University of Latvia, Daugavpils State Teachers Institute, Rēzekne State Teachers Institute, Valmiera Teachers Seminar, Warsaw Institute of Physical Education, University of Tartu, Petersburg Pedagogical Institute.

The second group: Orel Gymnasium, Tobolsk 9-year school, Staraya Russa Technical School, Tambov Pedagogical Technicum, Polotsk part-time secondary school.

Teachers who got education in Latvia, Russian Empire, and abroad had a similar worldview. It would be reasonable to assume that most of this group of teachers was not ready to give up their ethnic identity; they had no objection to religion. By contrast, they hardly saw Soviet power so positive - collectivization, forced labor, etc. had a lot of disadvantages if compared to the pre-war situation in Latvia. Teachers, who were younger than 30 years old in 1949, could not remember a time or could not judge as a fully mature person other socio-political and socio-economic structure of the country, which was different from the Soviet Union norms. 18-30 year old people could not compare two, or even three social orders, and objectively evaluate the Soviet order. The youngest generation of teachers was growing with the Soviet ideals in the Soviet realities and so were formed their views of life, and they also "broadcasted" their idea to the students. It was useful to the Communist party and the Soviet authorities to employ loyal young teachers but with less professional experience, to integrate the Soviet education system to the Baltic countries, and to success the process of sovietization (Saleniece, Swain 2011: 360).

Conclusions

The information and factors given above which point to the teachers belonging to a particular cultural space and political organizations can be summarized. It was discovered that Ilūkste district schools increased the proportion of female teachers; young and less educated teachers entered the labor market; the first teachers of 'old republics' of the USSR began to enter the teacher staff. Some tendencies point out previous Ilūkste district particularities - weak teachers' involvement in communist organizations and local community ethnic proportion preserved.

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SIGNS OF SOVIETIZATION IN CULTURAL LIFE OF DAUGAVPILS (1944 – 1953)

Marika Podskočaja

Daugavpils University, Parādes street 1, Daugavpils, Latvia, LV-5401
marika1908@inbox.lv

Abstract

Signs of Sovietization in cultural life of Daugavpils (1944–1953)

Keywords: *Sovietization, Daugavpils, cultural life, Latvian SSR*

During the devastating changes resulting from the Second World War, Latvia was incorporated into the Soviet Union, and the new political system set specific goals. One of the most effective tools in the complex process of Sovietization was education, through which local residents integrated into Soviet society. Several cultural institutions in Daugavpils, such as museum, houses of culture, theaters, cinemas under the leadership of the city council executive committee addressed not only the entertainment of the public, but also education. The Communist Party and Soviet authorities monitored the functioning of the institutions in order to evaluate the propaganda of communism in society. The aim of the paper is to find out how Sovietization was held in the cultural life of Daugavpils, 1944–1953. At the Regional State Archives of Daugavpils which is a territorial unit of the National Archives of Latvia (hereafter – LNA DZVA) are located documents of Daugavpils City Council Executive Committee (fund 202) and the Cultural department of Daugavpils City Council Executive Committee (fund 154), as well as documents of Daugavpils Russian drama theater (fund 122), Daugavpils Local History and Art Museum (fund 144), Daugavpils House of culture (fund 860), Daugavpils Cinema department (fund 1121), providing various types of information on the functioning of these institutions.

Kopsavilkums

Sovetizācijas pazīmes Daugavpils kultūras dzīvē (1944–1953)

Atslēgas vārdi: *sovetizācija, Daugavpils, kultūras dzīve, Latvijas PSR*

Postoša un pārmaiņas nesošā Otrā pasaules kara laikā Latvija tika iekļauta PSRS sastāvā un par galveno iekšpolitisko mērķi kļuva tās visaptverošā sovetizācija. Viens no iedarbīgākajiem līdzekļiem sarežģītajā sovetizācijas procesā bija vietējo iedzīvotāju izglītošana, lai integrētu viņus padomju sabiedrībā. Vairākas kultūras iestādes Daugavpilī (muzejs, kultūras nami, teātris, kinoteātri) pilsētas padomes izpildkomitejas vadībā pievērsās ne tikai sabiedrības izklaidēšanai, bet arī tās izglītošanai. Komunistiskā partija un padomju varas institūcijas rūpīgi uzraudzīja minēto iestāžu darbību, ar kuru palīdzību izvērtā komunistisko propagandu sabiedrībā. Darba mērķis ir noskaidrot, kādā veidā notika sovetizācija Daugavpils kultūras dzīvē no 1944. līdz 1953. gadam, balstoties uz Latvijas Nacionālā arhīva Daugavpils Valsts zonālā arhīva (LNA DZVA) materiāliem. LNA DZVA atrodas Daugavpils pilsētas padomes izpildkomitejas (fonds 202) un Daugavpils pilsētas padomes izpildkomitejas Kultūras nodaļas (fonds 154) dokumenti, kā arī Daugavpils krievu dramatiskā teātra (fonds 122), Daugavpils Novadpētniecības un Mākslas muzeja (fonds 144), Daugavpils kultūras nama (fonds 860) un Daugavpils kinofikācijas nodaļas (fonds 1121) dokumenti, kas sniedz dažāda veida informāciju par kultūrizglītojošo iestāžu darbību.

“Sovietization implied right from the beginning more than a mere political take-over; it meant also social, economic, and cultural restructuring according to the ideas of those in power” (Mertelsmann, 2010, 82). To quickly change the public facilities from capitalism to socialism required a strong and active political, cultural and educational work, which would be directed to all strata of society (LNA DZVA, 202.f., 1.apr., 39.l., 206.lp.). Daugavpils City Council Executive Committee begins to pay more attention to Daugavpils cultural life from 1946, as cultural and education institutions did not function as an active and organized as the Communist Party wanted. The Executive Committee criticizes Cultural department of Daugavpils City Council Executive Committee for badly managed cultural life, both in cultural and educational institutions. But after the war, conditions were difficult, the Cultural department of Daugavpils still had not its own office in June 1946 (LVA DZVA, 154.f., 1.apr., 2.l., 1.lp.). Even in 1946, authorities and factory workers

were minimally involved in the cultural life and political education, because the number of cultural and educational institutions was small and they generally functioned quite bad (LNA DZVA, 154.f., 1.apr., 2.l., 2.lp.). The leaders of Cultural department of Daugavpils often changed, for example, Head of the Department in 1946 was Ahlinovs, 1947 – Gromovaja, 1948 – Beskins.

Until 1948 the leaders of Cultural department of Daugavpils really did not understand the Cultural department's tasks in the spirit of the Soviet power, so they could not cope with their responsibilities. Communist Party for Cultural department tasks considered: "educate workers in the spirit of communism; raise workers' cultural and political level; eliminate capitalism and bourgeois nationalism impact remnants of human consciousness; ensure that people comply with the economic and political challenges; organize events and help educate the public; comprehensively develop socialist amateur art activities of citizens" (LNA DZVA, 202.f., 1.apr., 11.l., 209.lp.). Since the tasks were not understood, then Cultural department measures granted more entertaining and less educational nature – organizing dances and recreational evenings (LNA DZVA, 202.f., 1.apr., 11.l., 209.lp.).

Cultural department and the institutions in 1948 managed to implement more of the required tasks. Cultural department organized many political, cultural and educational activities. Cultural and educational institutions actively participated in the city's social life, explained Communist party and the Soviet government's policy to the public, encouraged workers to meet the key economic and political challenges and to complete the Stalin five-year plan ahead of schedule (LNA DZVA, 202.f., 1.apr., 24.l., 156.lp.). The most important task what Communist Party nominated in the educational and cultural life was instilling in the general public communist ideology (Butulis, Zunda 2010, 155), that is why from Cultural department of Daugavpils authorities required more active and more elaborate practicing. It was not taken into account that there was a lacked of space, materials, money and skilled workers.

In 1944 and 1945 in Daugavpils the house of culture in the center of the town did not work (LNA DZVA, 154.f., 1.apr., 1.l., 14.lp.), it opened only in 1946 (LNA DZVA, 860.f., 1.apr., 1.l., 1.lp.). One of the most important responsibilities of the house of culture was offering lectures and set up and run amateur art collectives and hobby groups. Authorities paid much attention to amateurs' organizations. The aim was to widely popularize creativity of public, because it was one of the means how workers' "ideologically and politically were educated" (LNA DZVA, 202.f., 1.apr., 8.l., 199.lp.). Throughout the period, the number and types of amateur hobby groups and collectives regularly changed. For example, in 1946, in the house of culture there were 5 hobby groups: wind instrument, Gypsy song and dance, drama theatre, choir (LNA DZVA, 202.f., 1.apr., 4.l., 208.lp.). But in 1948, 6 hobby groups: drama theatre, Russian dance, Jewish dance, choir (LNA DZVA, 202.f., 1.apr., 24.l., 156.lp.), checkers group and orchestra (LNA DZVA, 860.f., 1.apr., 1.l.,

1.lp.). In 1950 there were 8 hobby groups: literature, choir, Jewish drama theatre, Russian drama theatre, dance, children's dance, vocal, handicraft/arts group (LNA DZVA, 154.f., 1.apr., 11.l., 10.lp.). The real policy of the Communist Party and the Soviet power was focused on reducing ethnic diversity (Bleiere 2012, 88), however, after the war in Daugavpils there were Gypsy, Jewish and Russian hobby groups.

A number of trade union and organizations leaders did not understand the importance of workers' amateur art, therefore sometimes they hindered their development. For example, “director of the Steam-locomotive-wagon repair plant (IIBP3) Smagars, refused to let from work 8 people on the choir and drama rehearsal” (LNA DZVA, 202.f., 1.apr., 4.l., 234.lp.). The Executive Committee pointed shortcomings, for example, “in 1946, a number of choral groups in their repertoire did not include such songs as the anthem of the USSR, cantatas for Stalin and other official songs” (LNA DZVA, 202.f., 1.apr., 4.l., 235.lp.). Amateur art was used as a way to involve people in socialism. Amateur hobby groups and collectives for authorities were very important, but people did not always perceived it seriously.

House of culture regularly offered lectures. They were mostly about politics, science, literature, art, music and technology topics. Lecture hall was created in 1950, which made it possible to invite the best lecturers from Moscow, Leningrad and Riga. In early 50s the Executive Committee considered that lecture topics were uniform, because themes for literature, atheism and science were little discussed (LNA DZVA, 202.f., 1.apr., 39.l., 211.lp.). House of culture also organized Komsomol conferences, deputies sessions, exhibitions, the so called ‘youth nights’ (presentations and amateur performances). Besides in house of culture regularly happened dance evenings, amateur performances and concerts, professional artists' performances, events for children and other activities. In Daugavpils house of culture professional artists performed such as the Estonian SSR Jazz Orchestra, the Finnish ensemble “Kantele”, Don Cossacks’ dance and song ensemble, Riga musical comedy theater, Gypsy song and dance ensemble and many others (LNA DZVA, 860.f., 1.apr., 1.l., 14.lp.). The Executive Committee considered that the house of culture entertained local youth by regular dance evenings with orchestra, banned music and alcohol buffet instead of “education” (LNA DZVA, 202.f., 1.apr., 11.l., 240.lp.). Employees of house of culture offered dance evenings, as they were ordered and easy to organized.

Daugavpils museum (now Daugavpils Regional Studies and Art Museum) opened again (after the World War II) in 1945, but collection of the museum material took place from October 1944 (LNA DZVA, 154.f., 1.apr., 1.l., 9.lp.). The post-war period, the museum did not have space, necessary exhibits and skilled workers. Often authorities were frustrated by the museum's activities, mainly because of the small number of visitors (LNA DZVA, 202.f., 1.apr., 11.l., 209.lp.). Research

work did not happen at the museum for a long time, even in 1950 (LNA DZVA, 202.f., 1.apr., 42.l., 376.lp.), however, already in 1945 museum started to carry out an active educational work.

History showed that in museum's exhibitions were based on Marxist–Leninist views. Lectures, exhibitions and tours formed with the objective "to educate youth in the spirit of the Marxist-Leninist worldview" (LNA DZVA, 141.f., 1.apr., 1.l., 38.lp.). Museum propagated the scientific and technical recent achievements, the fundamental principles of Darwinism, etc. Museum popularized Soviet patriotism and encouraged workers to complete the five–year plan in 4 years (LNA DZVA, 154.f., 1.apr., 3.l., 6.lp.).

The museum's exhibitions highlighted certain historical themes. For example, at the museum was a section of the Socialist construction (LNA DZVA, 202.f., 1.apr., 42.l., 376.lp.), a section of the pre-revolutionary period (LNA DZVA, 202.f., 1.apr., 39.l., 211.lp.), but in 1950 the section "World War II" was created, which depicted the anti-Nazi underground in Daugavpils, etc. Topical exhibitions in the post–war period were about the Soviet women, changes and positive developments in the Soviet Latvia, Soviet Union achievements, Lenin, local history, etc. From traveling exhibitions especially topical was the damage by the German army, Latvia in 1940, the industry, the army, the economy, Song festival (LNA DZVA, 141.f., 1.apr., 1.l., 38.lp.).

The museum was not popular among the public, so authorities searched for reasons. The Executive Committee believed that the manager of the museum Poļakova little popularized museum work. Head of the cultural department Beskins and Poļakova organized a small number of tours and did not found Local hobby groups (LNA DZVA, 202.f., 1.apr., 42.l., 376.lp.).

Daugavpils State Russian drama theater (now Daugavpils Theatre) started working in 1944. The theater had no property, so the artistic side of the show was of very poor quality (LNA DZVA, 122.f., 1.apr., 3.l., 1.lp.). The Executive Committee stressed that the theater played a big role in the Communist upbringing, so political objectives had precedence over art. The theater had to choose politically relevant plays that would be able to educate and show all the good qualities of socialism. Already in 1945, the theater presented 7 Soviet authors and classics premieres, although barely able to cover the costs, working in Daugavpils and making trips around Latgale (LNA DZVA, 122.f., 1.apr., 3.l., 1.lp.). The authorities were satisfied with the creative, artistic and ideological work of the theatre, but the problem was with working conditions, which led to frequent violations of staff discipline.

Authorities did not like very much that the theater minimally got involved in the Soviet society. From the point of view of local authorities the theater collective devoted little time for community and self–promotion. Employees of the theatre rarely spoke with lecturers and reports on the drama, Daugavpils society was not involved in theater work (LNA DZVA, 202.f., 1.apr., 36.l., 309.lp.). Employees of the theatre very little cooperated with amateur collectives (LNA DZVA,

154.f., 1.apr., 6.l., 7.lp.). Besides performances were very rarely advertised. This affected the attendance – the local intelligentsia almost never attended the performances (LNA DZVA, 202.f., 1.apr., 36.l., 309.lp.).

The theatre less than other cultural and educational institutions took part in the Sovietisation of the population.

The post-war period in Daugavpils had several cinemas, like in 1949, there were 5 – “Daugava”, “Komsomol”, “Victory”, “Star” and “Recreation”. Often it was difficult for cinemas to accomplish authorities' requirements, because flaws were not addicted from cinema employees, such as space was not comfortable, repairs carried out rarely, missing finances. Organizations and schools held a few tours to the cinemas (LNA DZVA, 202.f., 1.apr., 39.l., 209.lp.). Motion pictures were advertised a little. Movies often were repeated and the technical quality was very poor, which also affected attendance. The large number of order of appointment and dismissal, refers to the regular staff turnover, points to the lack of qualified staff, human irresponsibility and chaotic working environment. Cinema department leaders and directors of cinemas were blamed that they often believed that the main task of cinema was to collect money, but forget that cinema was an important center of political education and agitation (LNA DZVA, 202.f., 1.apr., 36.l., 311.lp.).

Soviet power was interested in as wide as possible cinema network, so important was traveling projectionists work, because they showed propaganda movies for rural population. Overall, projectionists work in Daugavpils region was evaluated as bad. A regular cinema was not organized in many villages and collective farms. Bad job was explained by the fact that the film was missing equipment and parts, as well as projectionists did not comply with work discipline. For example, Jakubovskis and Romanovskis regularly drank on routes, so screenings were canceled or demonstrated late (LNA DZVA, 1121.f., 2.apr., 1.l., 33.lp.). 1950 traveling motorman (projectionists assistant) Jalevičs was dismissed as tactless and misbehavior with cinema spectators, for swearing in front of students and arbitrary in Višķi club (LNA DZVA, 1121.f., 2.apr., 1.l., 30.lp.). Cinema department received numerous complaints about poor service from collective farm workers. Cinema and traveling projectionists, showing films about socialist themes, took part in the process of Sovietization, but not as much as it was planned by the Communist Party, because resources and lack of skilled workers affected the scope of activities.

Daugavpils library resumed its work soon after the war. In 1945, there were inadequate working conditions in libraries, but the most important lack what Culture department admitted – “a small number of books in Russian language” (LNA DZVA, 154.f., 1.apr., 1.l., 4.lp.), which can be explained by the fact, that during this period a campaign of unbridled glorifying of Russian culture and language took place (Latvijas vēsture 2005, 359). The Executive Committee worried that the

Soviet literature was popularized a little, besides “libraries chose classic literature books, but did not add Marxist – Leninist literature” (LNA DZVA, 202.f., 1.apr., 39.l., 211.lp.).

The first city library of Daugavpils (now the Central library of Latgale) was leading the way and had the methodological center of all city libraries. Library staff delivered books home for war invalids and the elderly people (LNA DZVA, 202.f., 1.apr., 39.l., 208.lp.). City library was responsible for the mobile libraries. The library staff accounted billboards, shop windows and exhibitions. Often they were about literary topics (devoted to Rainis, Lermontov, Pushkin, etc.), for festive themes (Lenin's Day, May 1, March 8, May 9, February 23, etc.), on the days of the elections of the Supreme Council of the USSR in 1946 (LNA DZVA, 154.f., 1.apr., 2.l., 5.lp.) and 1950 (LNA DZVA, 154.f., 1.apr., 11.l., 12.lp.), of socialism related topics such as Showcase “Mother and child”, photo - installation “Art belongs to the people”, stand “Peace will win the war” (LNA DZVA, 154.f., 1.apr., 11.l., 13.lp.) and other topics. Besides exhibitions or showcases accounted by the new and recommended literature. City Library also held a conference for readers, readers’ evenings, loud reading, literary evenings and other events. Immediately after the war, libraries started an active cultural and educational work. The city library carried out authorities obligations successfully, compared to other institutions. In addition, it actively educated Daugavpils residents in the spirit of socialism.

The Stalinist regime tried to control not only the bureaucracy and the political behavior of the population but also all other areas of life, including private life (Bleiere 2012, 35). It never completely failed, however, “propaganda, education, cultural policy, and the realities of life lead to a situation of partial acceptance of the values of the regime” (Mertelsmann 2010, 87). The overall conclusion is that, the hopes of the Communist Party and the Soviet authorities for a strong and active political, cultural and educational work in the Sovietization context did not materialize, because in Daugavpils it happened slowly, gradually and with complications. In Daugavpils libraries, museum and house of culture were more actively involved in the Sovietisation process than the theater and the cinema. Despite the difficulties each institution faced after the war and, what were the basic functions of the institutions, the main priority for authorities was the political and ideological education of the population. The Communist Party wanted to ensure, that the cultural life of Daugavpils took into account the ideas of socialism and the Soviet national policy, but the situation suggests that for the population it was difficult to submit to changes so quickly and comprehensively.

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DEPICTION OF MILITARY OPERATIONS IN DAUGAVPILS VICINITY (1915-1918) IN ILLUSTRATIONS

Henrihs Soms

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401
henrihs.soms@du.lv

Abstract

Depiction of Military Operations in Daugavpils Vicinity (1915-1918) in Illustrations

Key words: *World War I, illustrations, Daugavpils, Gorbunovka, Glaudāni, battle-painters, I.Vladimirov, K. Albrecht, J. Mangold*

World War I military operations in the vicinity of Daugavpils started in September, 1915. The Russian army was defending the bridge-head on the left bank of the river Daugava. The German army captured these territories only in February, 1918. One of the history sources used to explore these battles are illustrations. Collecting the materials on the battles of Daugavpils, the author of the paper has managed to find and summarize in a digital version 10 illustrations produced by 8 authors. The author of four illustrations was the Russian battle-painter Ivan Vladimirov (Vladimiroff) (1869 – 1947). The drawings are published in the British illustrated weekly “The Graphics”. Thanks to the French illustrated journal “Le Miror” (1915 – 1920), we are given an opportunity to see the events of the battles of Daugavpils in pictures. They have been drawn by an artist de Carrey.

The German army activities near Daugavpils are fixed in three drawings made by the German battle-painter and book illustrator Kurd Albrecht (1874 – 1964). The German warring side’s view on war is supplemented by artist Erich Sturtevant (1863 -1947). There is a dearth of more extensive information about the drawing published in a German newspaper in 1917 and showing female battalions of the Russian army. The German publication informed about some 20 thousand women in the so-called “death-battalions”. The colored drawing made by the German artist Josef Mangold (1884 – 1937) in 1918 depicts an essentially different plot. J. Mangold focuses his attention on the beautiful vicinity of Daugavpils.

Quite often it is impossible to use extensive archival materials for the studies of local history, therefore it is essential for a researcher to use as multiform sources as possible. In this aspect, the illustrative material is always topical.

Kopsavilkums

Karadarbība Daugavpils apkārtņē 1915.-1918. gadā ilustrācijās

Atslēgas vārdi: *Pirmais pasaules karš, ilustrācijas, Daugavpils, Gorbunovka, Glaudāni, kara mākslinieki, I.Vladimirovs, K.Albrechts, J.Mangolds*

Pirmā pasaules kara karadarbība Daugavpils apkārtņē sākās 1915.gada septembrī. Krievijas armija aizstāvēja placdarmu Daugavas kreisajā krastā. Šīs teritorijas Vācijas armija ieņēma tikai 1918.gada februārī. Viens no vēstures avotiem minēto kauju izpētē ir ilustrācijas. Raksta autoram, vācot materiālus par Daugavpils kaujām, izdevās digitālā versijā apkopot 8 autoru 10 ilustrācijas. Četrus ilustrāciju autors bija krievu mākslinieks, batalists Ivans Vladimirovs (Vladimiroff) (1869-1947). Zīmējumi publicēti britu ilustrētajā nedēļas laikrakstā „The Graphic”. Pateicoties franču ilustrētajam žurnālam „Le Miror” (1915-1920), mums ir iespēja iepazīties ar Daugavpils kauju ainu. To zīmējis kāds mākslinieks de Carrey.

Vācijas armijas darbība pie Daugavpils ir fiksēta vācu kara mākslinieka un grāmatu ilustrētāja Kurda Albrehta (1874 – 1964) trīs zīmējumos. Vācu karojošās puses skatu uz karu papildina kara mākslinieks Ērihs Sturtevents (1863-1947). Trūkst plašākas informācijas par 1917. gadā kādā vācu laikrakstā publicētu zīmējumu par Krievijas armijas sieviešu bataljoniem. Vācu izdevums ziņoja par it kā 20 tūkst sieviešu „nāves bataljonos”. Atšķirīgs sižets ir vācu mākslinieka Jozefa Mangolda (1884–1937) 1918. gada krāsu zīmējumā. J.Mangolda uzmanības centrā – Daugavpils skaistā apkārtnē.

Lokālās vēstures izpētē bieži nav iespējams piesaistīt plašus arhīvu materiālus, tāpēc pētniekam svarīgi apzināt pēc iespējas daudzveidīgāku vēstures avotu loku. No šī viedokļa, aktuāls vienmēr būs ilustratīvais materiāls.

World War I military operations in Latvia began in May, 1915 (Peniķis 1939: 246). After the occupation of Kurzeme, the front-line in several sectors along the river Daugava did not change for more than two years. One of such sectors was the vicinity of Daugavpils, where the Russian army had been defending a bridge-head on the left bank of the Daugava since September, 1915. These

territories were captured by the German army only in February 1918. In literature on history, war operations in this vicinity are called “Battles of Daugavpils”.¹⁸

One of the historical sources, which can be used to explore the above mentioned battles, is illustrations. Collecting the materials on the battles of Daugavpils, the author of the paper has managed to find 10 illustrations produced by 8 authors depicting the battles of Daugavpils. These illustrations are in a digital form and are offered by electronic libraries, war researchers, and internet forums of collectors. The author of four illustrations is a Russian artist, battle-painter Ivan Vladimirov (Vladimiroff) (1869-1947). In June, 1916, the British journal “The Graphics” published three I. Vladimirov’s drawings under the title “The Resumed Russian Activities”. The drawings show the offensive in March 1916, when, after winter, the hostilities were resumed in the Eastern Front, including the vicinity of Daugavpils. One drawing has a commentary: “The officers of staff observe battles of Daugavpils”. Next to it, there is a drawing showing the wounded given the first aid after a battle (Figure 1). In the same month, “The Graphics” published another drawing by I. Vladimirov, which was of a bigger size (double-page spread of the journal) and had a commentary “On the right from the Russian trenches: beating off the German attack in the lake region not far from Daugavpils” (Figure 2). The lake region is considered to be the territory to the south from Daugavpils in the direction of present-day Belarus, where in 1916 intensive battles took place.

In September 1917, the journal “The Graphics” published two I. Vladimirov’s drawings under the title “Defending the Road to Petersburg” (Figure 3). One of the illustrations shows Russian soldiers at defending their positions not far from Daugavpils. The second one – positions near Ilūkste, where, since October 1915, the military positions had been erected at the very town border. All the above mentioned drawings were available for the readers thanks to the British illustrated weekly “The Graphics” – an influential edition, which had had more than 3 thousand numbers in 63-years’ time.

The French illustrated journal “Le Miroir” (1915 – 1920) provides us the opportunity to see the picture of a battle of Daugavpils, which is titled “Two German pilots perished in the bog because of cold” (Figure 4). The drawing has been made by an artist de Carrey. This drawing has a more extensive commentary added: “This is a very dramatic picture of the dogfight which took place in the eastern front near Daugavpils. The Russian pilots noticed the German planes which were crossing their air lines. They wanted to block them the way, however finally the German pilots crashed into the bog. When the medical aid arrived both pilots were already dead because of cold.”

¹⁸ For example, the monograph “History of Latvia. 1914 – 1920” by E. Andersons has sub-chapters “The Beginning of Battles of Daugavpils and the Fall of Vilnius” and “Russian Counter-Attack and Continuation of Battles of Daugavpils” (Andersons 1967: 85-90).

The activities of the German army near Daugavpils are fixed in three drawings made by the battle-painter and book illustrator Kurd Albrecht (1874 – 1964). In the commentaries, the dates of two drawings are specified. One drawing shows the battle of Gorbunovka on April 14, 1916 (Figure 5). This was a settlement located between Daugavpils and Ilūkste: 14 km from Daugavpils and 5 km from Ilūkste (Eiropas karš 1915). The military conflicts between the troops occurring near Gorbunovka at that time were mentioned also by the Russian General Headquarters (Karš 1916b). The battles of Gorbunovka started already in October, 1915. Henceforth, Gorbunovka was situated on the front line and was several times mentioned in the war news (Telegrammas 1916a; Telegrammas 1916b).

At the end of 1916, the Russian General Headquarters informed that on the eve of December 21 (January 3), after a heavy shelling, the Germans had captured the Daugava island situated opposite the left bank settlement of Gludāni. The information about this event was published in several Latvian periodicals, informing that the island of Gludāni was located 24 *versts* to the North of Daugavpils (Nedēļas hronika 1916; Pasaules karš 1916).¹⁹ This event was also reflected in the drawing by K. Albrecht. The drawing shows the attack of the German troops on the island of Daugava. The commentaries inform us that the island was captured by the soldiers of the Oldenburg 259th Infantry Reserve Regiment (Figure 6). We have to observe that the German attempts to continue the attack and capture the right bank of the Daugava in the night of December 22 ended in failure (Karš 1916a). In another drawing, K. Albrecht has depicted the German air raid on the Daugavpils railway goods station (Figure 7). The time is not indicated. It might have been one of the many war episodes when bombs were dropped on the strategically important railway junction of Daugavpils.

The German warring side's view on the war was supplemented by an artist Erich Sturtevant (1863 – 1947). He had made drawings of the events in early autumn of 1915, when the front was rapidly approaching the Daugava and Daugavpils. The dynamics of battles is portrayed in the drawing "Between Daugavpils and Vilnius". The German engineers (pioneers) are building bridges so that the German army might move forward faster. The builders have not yet fully completed their work, but the infantrymen are already moving over the new-built bridge (drawing). Worthy of attention is the colored postcard "In front of Daugavpils" published by the German publishing house "Wenau" (Figure 8). In style, it resembles other postcards about the war issued by this publishing house.

There is a dearth of more extensive information about a drawing published in a German newspaper in 1917 and showing female battalions of the Russian army, which were organized under

¹⁹ Gludānu island (Glaudusola) is, actually, a ford with a changing area depending on the water level in the Daugava.

the influence of patriotism after the abdication of the Emperor. The German publication informed about some 20 thousand women in the so-called “death battalions” (Figure 9). The Russian sources mention a smaller figure – about 5 thousand women-soldiers in the autumn of 1917. The researchers point out that during the whole period of WW I there were 25 thousand of women in the military service of Russia. Only 3 battalions had gone to the front (each to a different front sector); only one battalion had participated in battles on the territory of the present-day Belarus. 170 women took part in military operations, 30 – perished, 70 – were wounded. The rest of the battalions did not take part in active military operations (Vašurina Z. 2004).

A German artist Josef Mangold (1884 – 1937) made a colored drawing with a different plot – “Pastureland near Daugavpils in 1918” (Figure 10). The date allows assuming that the drawing was made under peaceful conditions in the rear area of the front, because at that time the German army was rapidly moving to the East and had occupied vast territories on the right bank of the Daugava. J. Mangold’s attention is focused on the beautiful vicinity of Daugavpils.

Often, it is quite impossible to use extensive archival materials in the studies of local history; therefore, it is essential for a researcher to use as multiform historical sources as possible. In this aspect, the illustrative material will always be topical.

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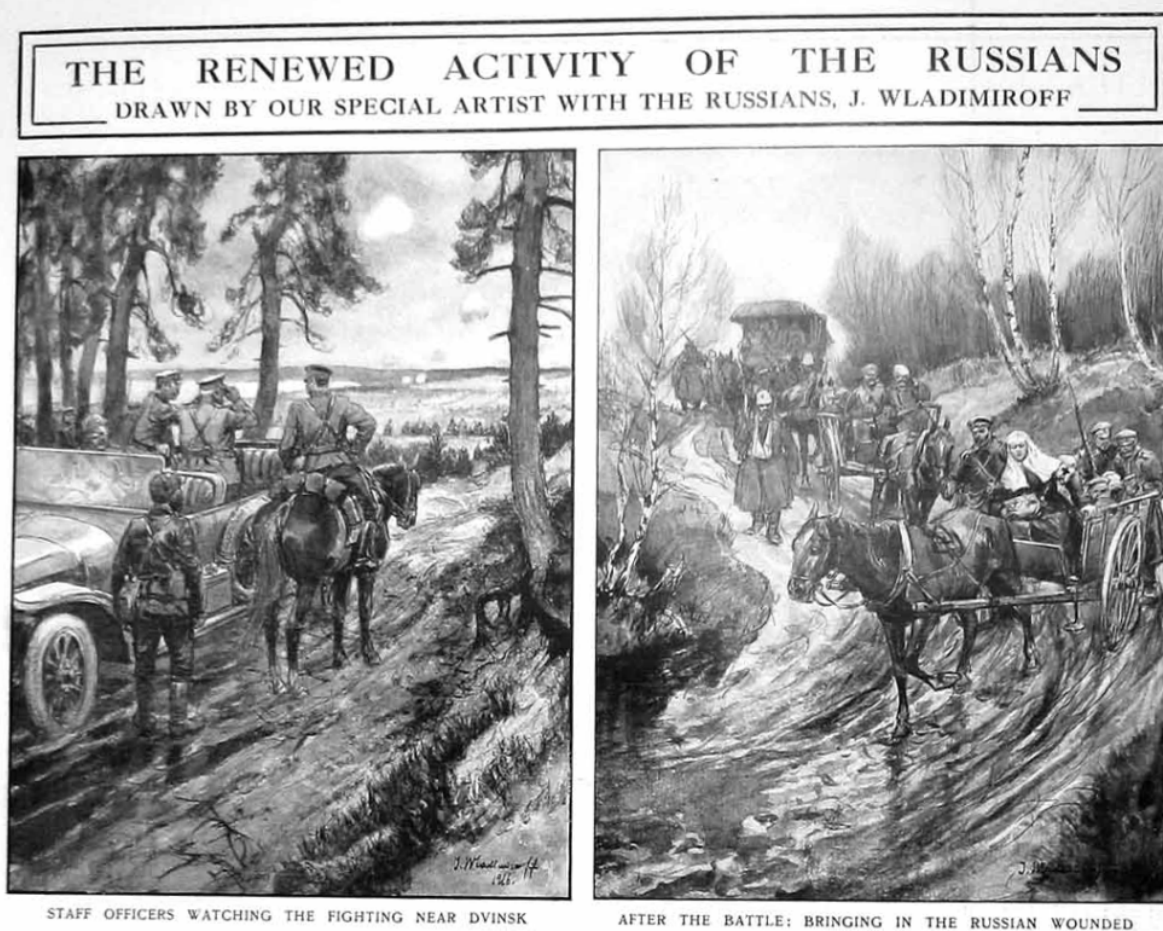


Figure 1. “The resumed activity of the Russians. 1916”.
Author – Ivan Vladimirov

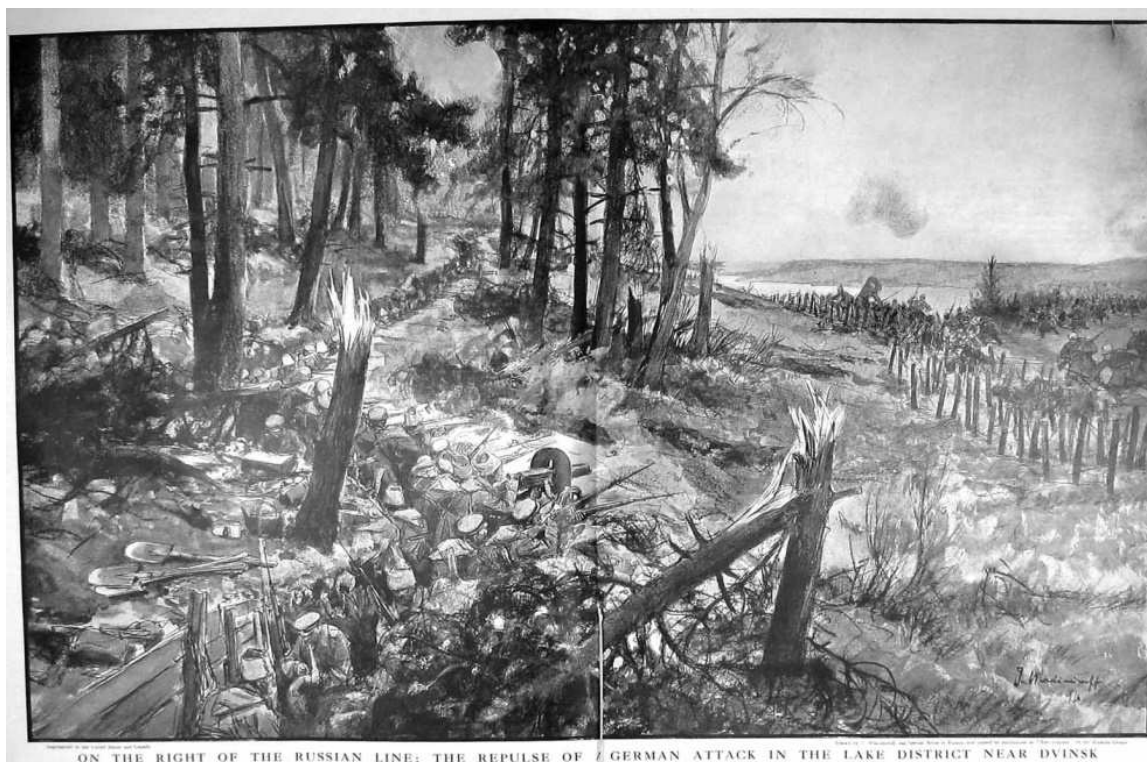


Figure 2. “On the right of the Russian trenches: beating off the German attack in the lake region not far from Daugavpils. 1917”. Author – Ivan Vladimirov

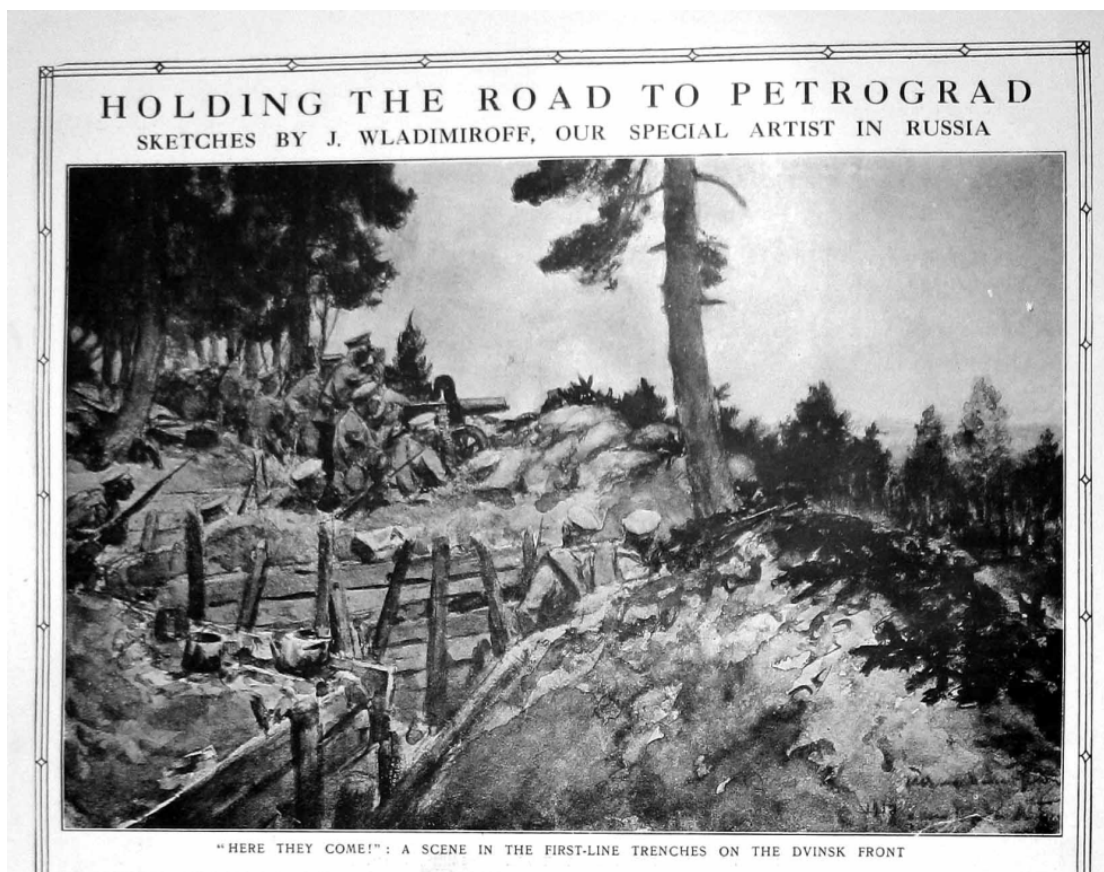


Figure 3. “Holding the road to Petrograd. 1917”.
Author – Ivan Vladimirov



Figure 4. “Two German pilots perished in the bog because of cold. 1915”.
Author – de Carrey



Aus den Kämpfen bei Gorbunowka nordwestlich von Dünaburg am 14. April 1916.
Gezeichnet von Kurd Albrecht.

Figure 5. “Battles near Gorbunovka to the north-west of Daugavpils on April 14, 1916”.
Author – Kurd Albrecht



Truppen des Oldenburgischen Reserve-Infanterie-Regiments Nr. 259 dringen am 3. Januar 1917 nordwestlich von Dünaburg über das Düna-Eis und entreißen den Russen eine Insel. Gezeichnet von Kurd Albrecht.

Figure 6. “On January 3, 1917, the Oldenburg 259th Infantry Reserve Regiment crosses the Daugava to the north-west of Daugavpils and recaptures the island from the Russians”.
Author – Kurd Albrecht

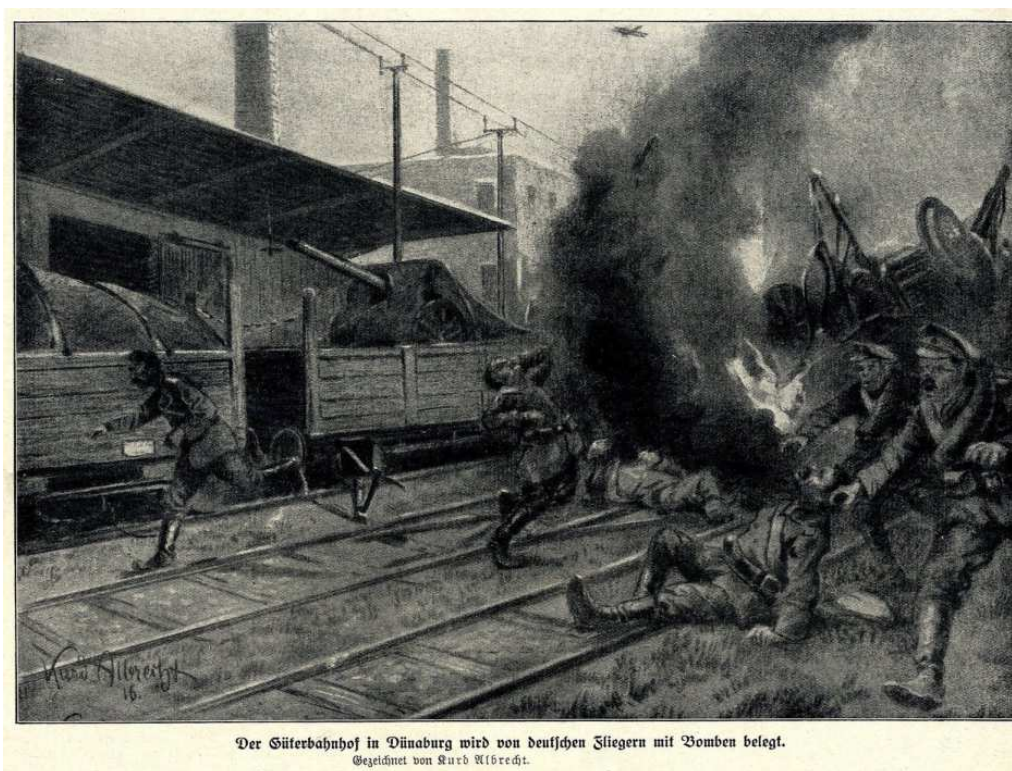


Figure 7. The German air forces drop bombs on Daugavpils railway goods station”.
Author- Kurd Albrecht

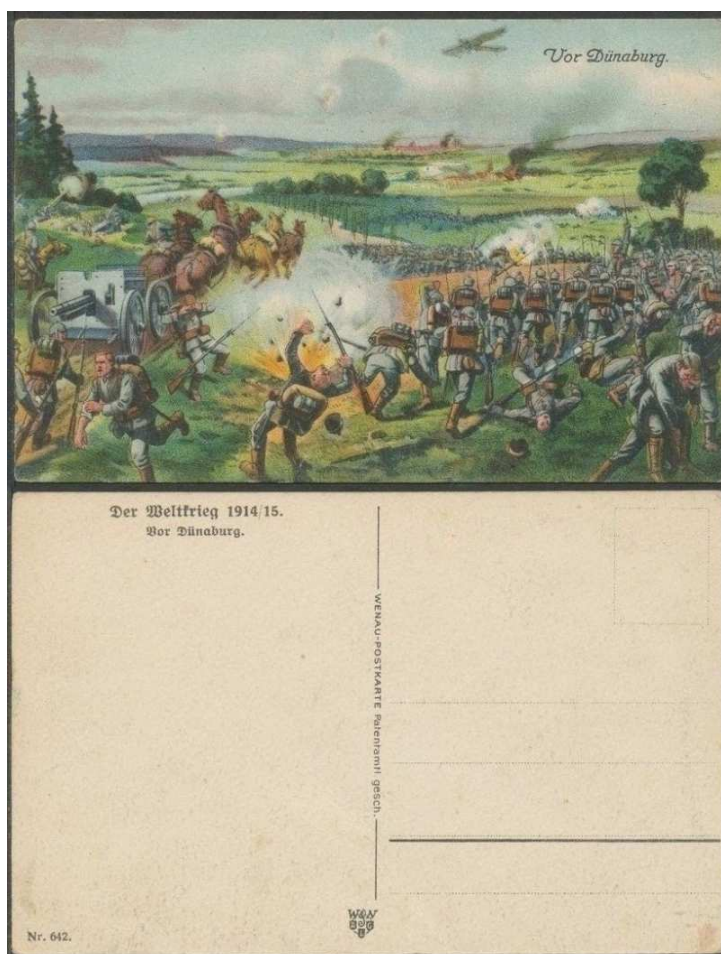


Figure 8. Postcard “In front of Daugavpils. 1916” issued
by the German publishing house “Wenau”



Figure 9. The illustration and article “20 thousand women in ‘death battalions’ published in a German newspaper (1917)



Figure 10. “Pastureland near Daugavpils in 1918”.
Author – Josef Mangold

MĀKSLA / ART

14TH-15TH CENTURY LIVONIAN RING BROOCHES WITH INSCRIPTION “AVE MARIA”

Iveta Berga-Muižniece

The Art Academy of Latvia, 13 Kalpaka Boulevard, Riga, Latvia, LV-1867

iveta.berga.muizniece@gmail.com

Abstract

14th-15th Century Livonian Ring Brooches with Inscription “Ave Maria”

Key words: *middle ages, ring brooches, inscription “Ave Maria”, Livonia*

This article is dedicated to ring brooches with inscriptions in use in Livonia (the territory of the present-day Latvia and Estonia) in the 14th and 15th century. On the basis of their inscription these ring brooches can be classified into five main groups:

1. Ring brooches with inscription “AVE MARIA”;
2. Ring brooches with inscription “HELP MARIA”;
3. Ring brooches with the inscription of letter “S”;
4. Ring brooches with the inscription of letter “m”;
5. Ring brooches with various inscriptions (combinations of several letters, that can stand for a formula that represented an abridgement of a prayer or a row of random letters).

This paper will focus on the largest and the most diverse group – ring brooches with inscription “AVE MARIA”. The prayer represented Angel Gabriel’s greeting to Virgin Mary. These ring brooches have typical 14th–15th century design and carry medieval symbols. In the Middle Ages, it was a common practice to inscribe prayers or phrases from prayers on accessories of outfit – rings, belts, buckles, and brooches. This was a result of the typical medieval syncretism – coexistence of Christian theology, Christian magic, and superstition. Livonian ring brooches with inscriptions might indicate that Livonian traditions and ideas were similar to those of Western Europe at the same time. This article will analyse “AVE MARIA” ring brooches, their purpose, the beliefs and superstitions related to them, as well as the symbolic meaning of the inscription.

Kopsavilkums

14.-15. gadsimta riņķsaktas ar uzrakstu “AVE MARIA” Livonijā

Atslēgvārdi: *viduslaiki, riņķsaktas, uzraksts “Ave Maria”, Livonija*

Rakstā aplūkotas 14.-15. gadsimta riņķsaktas ar uzrakstiem Livonijā (mūsdienu Latvijas un Igaunijas teritorijā). Par pamatu ņemot uzrakstu, riņķsaktas var iedalīt piecās grupās:

1. grupā ietilpst saktas ar uzrakstu „AVE MARIA”;
2. grupā - „HELP MARIA”;
3. grupā - ar burtu „S”;
4. grupā – ar burtu „M”;
5. grupā – riņķsaktas ar citiem uzrakstiem (dažādu burtu kombinācijas, kas var būt gan lūgšanu saīsinājumu formulas, gan vienkārši nejaušu burtu rinda).

Rakstā tiks apskatīta lielākā un daudzveidīgākā senlietu grupa - riņķsaktas ar uzrakstu „AVE MARIA”. Rakstā raksturošu šīs grupas riņķsaktas, to funkcijas un uzraksta simbolisko nozīmi. Viduslaikos uz apģērba aksesuāriem (gredzeniem, jostām, sprādzēm, saktām) iestrādāja lūgšanas vai to frāzes. Tas sasauca ar viduslaikos raksturīgo sinkrētismu, kad līdzās pastāvēja kristīgā teoloģija, kristīgā maģija un māņticība. Livonijā nēsātās riņķsaktas ar uzrakstiem varētu liecināt, ka šeit valdīja līdzīgi priekšstati un tradīcijas kā tolaik Rietumeiropā.

Introduction

The paper will deal with a group of accessories from the 14th–15th century – ring brooches with inscriptions, with a particular focus on ring brooches with inscription “Ave Maria”. The term Livonia refers to the territory, which included the territories of the present-day Latvia and Estonia. In this territory by the middle of the 13th century, several administrative units were established: the Bishopric of Dorpat, the Bishopric of Courland, the Bishopric of Osel-Wiek, the Bishopric of Riga

(as of 1251 Archbishopric) and the lands of the Teutonic Order. In the second half of the 16th century, as a result of the Livonian War, it ceased its existence. The chronological boundaries of the research were determined, based on the period of the prevalence of ring brooches with inscriptions that the present paper focuses on. The earliest known ring brooches with inscriptions appear in Livonia in the 14th century. The majority of the finds with inscriptions is from the lands of the Teutonic Order.

Ring brooches are mainly obtained in archaeological excavations carried out: in settlements and burial grounds, or as stray finds (Figure 1).

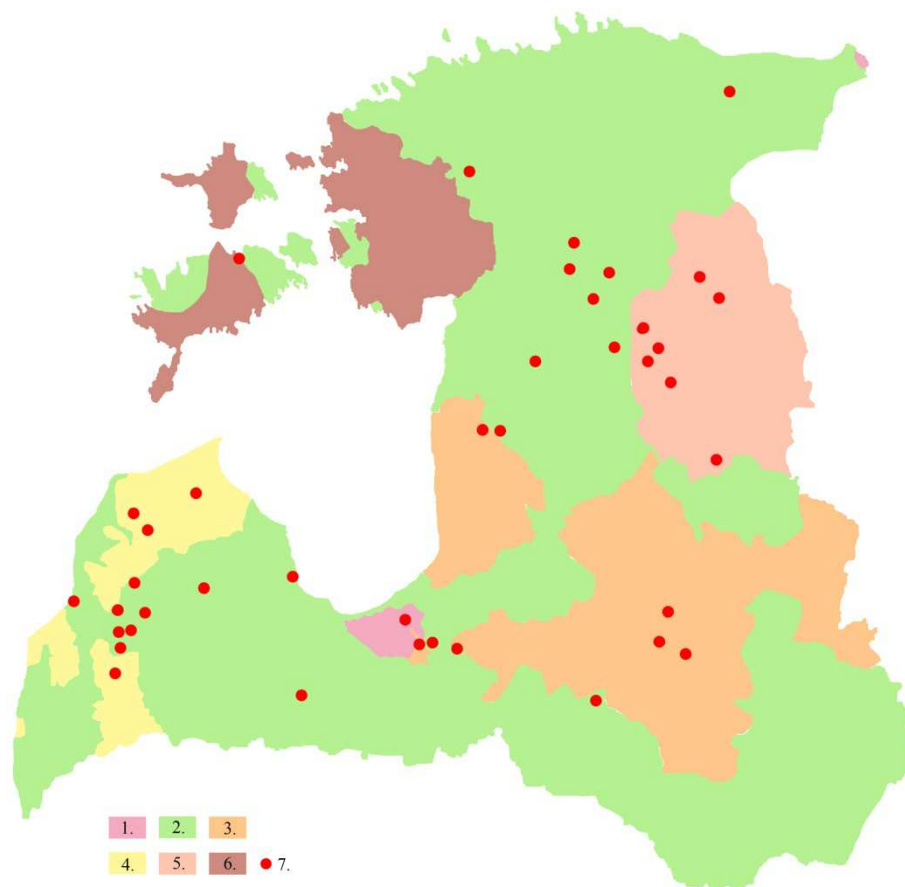


Figure 1. **The frequency of ring brooches with inscription from 14th-15th century.**

1. Riga, 2. the lands of the Teutonic Order, 3. the Archbishopric of Riga, 4. the Bishopric of Courland, 5. the Bishopric of Dorpat, 6. the Bishopric of Osel-Wiek, 7. places of finds

Burial grounds provide the most comprehensive material linked, with the respective religious and social concepts, as well as shedding light on the way the clothes were worn. Among the obtained finds several categories of artefacts can be distinguished: jewellery, elements of clothing, tools, weapons, coins, etc. The largest group of finds is constituted by the accessories of clothing and jewellery (Muižnieks 2015), including ring brooches. In Latvia, ring brooches are mainly obtained in the burials of women, teenagers and children, less so in men's graves. The rich collection of grave goods found in Latvia allows identifying and dating whole sets of grave goods,

which characterise the fashion and clothing in the concrete period, as well as the idea of the dominating religious concepts.

The research of the artefacts allows discovering those aspects of medieval culture, about which there are no written sources. Grave goods and burial traditions give an impression about the identity of the respective group of people or individual. They inform us about the status, gender, occupation or religious beliefs of the buried. Every aspect of human activity, including occupation, art, trade, religious rituals, and literature can be defined as communication. Communication includes signs, pictures, and action. In the Middle Ages communication could be expressed in various forms, for example, through illuminated manuscripts, paintings, sculptures, clothing and other objects as well as actions. The written word is a messenger giving a message to the reader and spectator. In the Middle Ages of particular importance was the symbolic communication – including gestures, objects, and clothing because the context of information (political, religious, social) could be forwarded, not only by word of mouth. To understand the traditions of wearing ring brooches, it is necessary to focus on the study of medieval daily life. It includes efforts to understand the experience of society or individual and the self-perception, influenced by politics, religion, economics, institutions and language.

The first publications about archaeological excavations in ancient burial fields are dated to the 19th century. Thus, the first data about the 14th-16th century ring brooches with inscriptions can be found in two 19th century publications: in 1887 description of the finds from Saikava (Friedrichswalde) burial field (Sb. Rig, 1886) and in the catalogue of the X Congress of Archaeology that took place in Riga (Hausman 1896). Then only five ring brooches with inscriptions were known: two ring brooches from Saikava, one from Ikšķīle and one from Kazdanga with a gothic-style inscription “Ave Maria”. In Prussian site (Stangewald) a ring brooch was found together with some 14th century coins (Schiefferdecker 1872). These brooches are dated to the 14th–15th century. In the catalogue of the X Archaeological Congress a 16th century silver ring brooch with inscription found in Ropaži is mentioned.

Ring brooches with inscriptions are also mentioned in several later publications. Until the 1980-s information about the ring brooches was restricted to publications about individual archaeological monuments or descriptions of ornaments. Such tendency still continues. The first to analyse ring brooches was Zigrīds Gora, who developed the typology of ring brooches, dividing them into two types, based on their shape and ornament (Gora 1987). In the early century, a more extensive and detailed research of ring brooches was carried out by Baiba Vaska (Vaska 2002, 2003, 2012). In her publications, Vaska analyses the ornamentation on ring brooches that, was in use from the Roman period up to the Renaissance. She has classified ring brooches according to several features: the shape (rosette-shaped, quatrefoil, octagonal, ring wire, lobes on frame), the cut

of the frame (flat with a narrow frame, flat with a wide frame, arched with profiling, round frame) and ornamentation (brooches carrying the influence of the gothic style and those, of the renaissance period). Vaska has researched in more detail the chronologically younger ring brooches with inscriptions such as „*Verbum Domini, Help Got vt Not*”, which can be found in Latvian and Estonian archaeological monuments, starting from the mid-16th century. The Latvian scholarly literature focuses on ornamentation, material and, trade contacts rather than, the historical, social and religious context of the brooches. Foreign authors have dedicated much more attention to the latter aspects (Standley 2010; Jensen 2005)

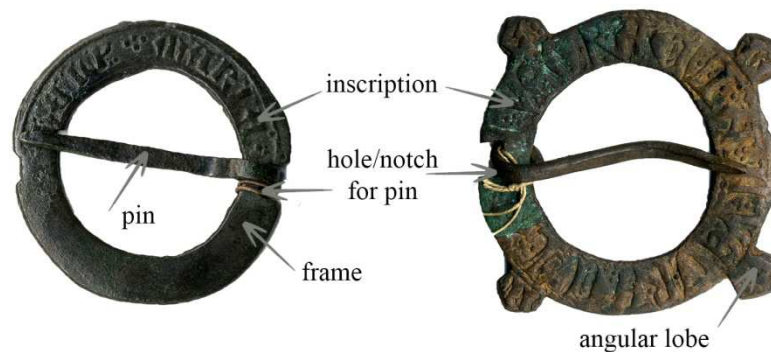


Figure 2. **The terminology used in the description of ring brooches**

Inscriptions are mainly made in gothic style, typical of the 13th – 15th century. Based on the location, two variants of inscriptions can be discerned: 1. inscriptions on the upper part of the frame and 2. inscriptions covering the whole frame. The places of the hole or notch for the pin located on the right or the left side of the frame. The frame, mostly, is narrow and flat with or without lobes.

Ring brooches with inscriptions have been classified into five groups. As a primary feature of classification, I have chosen the type of inscription, subordinating to it the variations of the location of the pin and the frame. In the process of research, I faced the problem of typology and classification. Researchers choose different sets of features – shape, ornamentation, style – for their typologies and classifications. The main fault with the existing classifications and typologies is the authors’ desire to bring together under one group excessively diverse material or choosing too long chronological periods. It would be best not to bring several different groups of brooches under one class or type, but rather to develop classification within one respective group. For example, I have chosen one particular group - 14th – 15th century ring brooches with inscriptions, for which the main and most important feature is the inscription, the other features (the type of the inscription, of the frame and the location of the pin) being subordinated to it.

In Western Europe in the Middle Ages, it was a broadly spread practice to engrave texts, prayers and parts of prayers on different objects, including the accessories of clothing (rings, belts, brooches, etc.). In Livonia, however, the most typical objects with inscriptions were ring brooches.

The ring brooch was made by a craftsman. Taking into account the quality of brooches and the materials used, they can be described as items of mass production intended for daily use. Craftsmen served the needs of all social groups – laymen and clergymen, peasants, town dwellers and noblemen. However, craftsmen specialised in catering to the specific needs of a concrete social group, in order to be able to produce items that satisfied its economic, cultural and daily needs and demands.

Ring brooches with various inscriptions

This group includes all brooches, the inscriptions of which consist of combinations of letters that have not been decoded yet. A wide variety of inscriptions occurs. These probably are formulas of prayers or abridgements. They also may be inscriptions of secular character or erroneous inscriptions (Spirģis 2000).

Ring brooches with the inscription of letter “m”

Due to the lack of a more accurate term, I describe the brooches of this group as ring brooches with the inscription of a stylised letter “m”. The frame of the brooches of this group is with or without lobes. Comparatively few ring brooches of such type are found. What is of special interest is that such brooches are found also in the territory of Lithuania and Prussia (Stangenwald) (Valatkiene 1995) that once were the lands of the Teutonic Order.

These are unreadable stylised inscriptions, which however are almost consistent. The main feature of this type of inscription is the arrangement of the gothic minuscule letters in columns that form small letter “m”. The other quasi “letters” are replaced with the same sort or deformed columns interchanging with raised circles.

Similar ornaments consisting of gothic letter (minuscule) “m”, which supposedly is the symbol of Virgin Mary, can be found on bronze tinsplate settings of wreaths, above which there sometimes is a crown (symbolizing Virgin Mary as the Queen of Heaven) and a zig-zag pattern or a pattern of circles/beads.

Ring brooches with the inscription of letter “S”

This group can be subdivided into two subgroups depending on whether the frame is with or without lobes. For now only two items with a smooth frame without lobes are known; one comes from Siksala, Estonia (Valk, 1999, Valk, Laul, 2014), other from Puzes Lejaskroga churchyard (Vasks, Vijups, 2002). Ring brooches of this group with lobes on the frame are found in much larger number, mostly in Courland. Probably the letter “S” is an abbreviation of the Latin word *Sanctus* – saint or holy. Researcher Campbell however, writing about the long chivalric collar, broadly spread in Great Britain, indicates that SS is an abbreviation of the French word *Souverayne*, meaning „remember me” (Campbell 2009). It remarkably relates to the medieval mentality and the culture of commemoration and prayers that are so characteristic of the Middle Ages.

Ring brooches with inscription “HELP MARIA”

The word *Help* originates from the Low German language. In the High German language that would be *Helf*. The shift of consonants P and F takes place here. Several medieval examples where the word *help* is mentioned have survived. For instance, a document from Lübeck, dated 1498, contains a phrase in Low German “Help Maria”. It is associated with the prayer to Virgin Mary (Arndes, 1498). Records from the pre-reformation period one containing the phrase “*help got unde maria*” (help God and Mary), and the other “*help got – maria muoter berat*” (help God – Mary mother protectress) have also survived (Parisius 2005). A 19th century dictionary contains an example of word use with the phrase “*Help Gott!*” (God helps!) (Pawlowsky 1888). In Livonia, this territory being *Terra Mariana*, people naturally prayed to Virgin Mary for help.

Ring brooches with inscription “AVE MARIA”

Brooches included in this group can be associated with the worship of the Mother of God, popular in the Middle Ages. The earliest and only brooch, known in Livonia, with Archangel Gabriel’s greeting to Virgin Mary „*Ave Maria gracia plena dominus tecum benedicta tu in mulieribus*” was found in Riga (Caune 1983). Similar brooches in Europe are dated 1300 – 1350 (Beuningen 2000).

In most cases only the beginning of the greeting *Ave Maria* is engraved on the frame. The inscription can be placed on the upper part of the frame or spread over the whole frame. The inscription can be supplemented with rows of circles on the upper part of frame – above the inscription, and on the inner part of the frame under the inscription, as well as with the sign of a cross before and after the greeting. Would like to note that in miniatures the greeting of Archangel Gabriel to Virgin Mary is mostly written in the gothic minuscule whereas the inscriptions on brooches are made in gothic initials.

In the 14th century in *Der goltsmede schraa* of Riga goldsmiths’ guild, the Angel’s brooch (*Engelsche brazen*) is indicated as a masterstroke (Stieda, Mettig 1896). It could be related to Ave Maria brooches representing the angel’s greeting. I would like to note that starting from the 13th century a prayer *Angelus* became popular among worshippers. The abbreviation comes from the phrase „*Angelus Domini nuntiavit Mariæ*”. The *Angelus* prayer was said in evenings and it included three *Ave Maria* (Thurston 1907). From the 15th century, worshipers used to say three *Angelus* or three *Ave Maria* prayers three times each. Prayers are one of the most important aspects of Christianity. Saying prayers help in saving souls as well as assists people in their daily lives. The books of hours, consisting of a selection of prayers and psalms, were written and published in Middle Ages and were in high demand. Prayers were in Latin, and, even if not perfectly comprehended, they were in any case, understandable to the readers and carried the power of God. These comprehensive religious rituals and behaviour patterns that spread and developed became part of everyday life.

On the accessories of medieval clothing, prayer *Ave Maria* or a phrase from it was inscribed to increase a woman's fertility, as well as to protect the owner. It relates to syncretism typical of the Middle Ages, when Christian theology, Christian magic, and superstition went hand-in-hand. Ring brooches with the inscription are worn in Livonia could testify that here ideas and traditions similar to those in Western Europe prevailed. Therefore, the ring brooch is a specific bearer of the language of the medieval Christian culture. Ring brooch with inscription "AVE MARIA" fulfils the function of a religious symbol. Medieval artists and craftsmen, inspired by the Annunciation of Mary, created various God-worshipping religious pieces of art, as well as objects of applied arts for ritual needs and for daily use.

In Middle Ages Virgin Mary was the protectress of all Christians and a special protectress of Livonia and the Archdiocese of Riga, therefore, a lot of attention was paid to her in the liturgy. The special role of Mary in Livonia became evident in 1202 when Bishop Albert of Riga moved the centre of the diocese from Ikšķile to Riga and dedicated it together with the whole of Livonia to the Holy Virgin Mary. As of 1207 Livonia was called *Terra Mariana*. The Riga Cathedral is dedicated to Virgin Mary, other Livonian churches were also dedicated to the Mother of God and other saints. The castles of the Teutonic Order in Marienburg and Riga were dedicated to the Mother of God and the main portals in these castles were decorated with the statue of the Mother of God. The worshipping of Virgin Mary occupied a large part of the day in the Livonian branch of the Teutonic Order.²⁰ The seal of the Livonian Master of the Order from the beginning was adorned with the portrait of Virgin Mary (Toll, Sachssendahl 1887). The picture of Virgin Mary was also on order coins²¹ and flags. The favourite war songs of the brothers of the Livonian Order brothers were those of the Mother of God (Biļķins 1931).

Many festivities and holidays were dedicated to the worshipping of Virgin Mary. In *Missale Rigense* calendar such days are in a considerably larger number than in other cities in Europe (Zanders 2000). The most important festivity was the Assumption of the Virgin Mary into Heaven on August 15. In almost all churches there was an altar or a chapel for worshipping Saint Mary whereas in the Cathedral (St. Mary's Church) and in St. Peter's church – even several altars. The cult of St. Mary dominated the medieval religious life (Grosmane 2001). The worshipping of saints outside the liturgy took the form of altars dedicated to saints, icons, statues, songs and names of localities. The perception about guardianship of Virgin Mary took a strong root among the people, as well.

²⁰ The popularity of the Mother of God was determined by the medieval tradition to dedicate the congregation, diocese or state to a special patron, which was asked for protection and help. The name of Virgin Mary was given to several castles of the Livonian Order, for example, Marienburg (mod. Alūksne), Marienhausen (mod. Viļaka), Frauenburg (mod. Saldus.).

²¹ Virgin Mary was depicted on the coins of Wolter von Plettenberg, Thomas Schöning, Jasper Linde, Hermann von Brüggenei and others (Toll, Sachssendahl, 1887).

In the 15th century ring brooches with this inscription went out of fashion. At the beginning of the 16th century ring brooches with the inscription, „IHESUS MARIA HELP” can still be found. Whereas through “The Descent from the Cross”²² by Rogier van der Weyden the inscription “IHESVS MARIA” appears in West European painting already in the 15th century. It should be noted that later, most likely as a result of the influence of the theological ideas of Reformation, ring brooches with inscription „VERBUM DOMINI” became popular. Such changes can be associated with the exchange of religious ideas. With the Protestantism, worshipping of Virgin Mary is replaced by increased praise of name and deeds of Jesus Christ.

Conclusions

- Ring brooches with inscription “Ave Maria” are associated with the common in the Middle Ages worshipping of Virgin Mary. Also, the striking popularity of this inscription in Livonia can be associated with the special status of Livonia as *Terra Mariana*.
- The analysis of different groups of sources, such as the archaeological material and historical sources, provides more detailed and accurate information about several elements. In this case, it was established that in the Middle Ages the ring brooches with inscription “Ave Maria” were called the Angel’s brooches.
- Magic and religious syncretism is typical not only of Livonia but the whole Western Christendom. The endowing of objects with protective and magic qualities, such as protection from diseases, danger, death, ensuring successful childbirth, etc., implied superstition and Christian practice of invoking saints and the Holy Family in prayers. Religion and healing were inseparable aspects of medieval daily life. In the Middle Ages, many objects were considered amulets. Amulets were believed to possess protective, healing and magic qualities. Accessories with amulet qualities were identified based on their inscriptions, the used material and the shape of the item, such as rings, brooches, and settings. Magic qualities were attributed to beads, pendants, crosses, perforated coins, as well as decorative ornament made of amber, wood, agate, silver and gold.

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²² Rogier van der Weyden’s The Descent from the Cross (c. 1435), oil on oak panel, 220 × 262 cm. Museo del Prado, Madrid. Accessed: <https://www.museodelprado.es/en/the-collection/art-work/the-descent-from-the-cross/856d822a-dd22-4425-bebd-920a1d416aa7>

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ABSTRACTIONISM IN LATVIA

Gunita Bramane

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401
gunita902@inbox.lv

Abstract

Abstractionism in Latvia

Key words: *Abstractionism, painting, Latvia, 20th century, art*

Abstractionism is an art direction that appeared in the early 20th century, as a challenge to the existing art. Abstract art without objective perspective of real, forms of subject replaced with abstract elements. It is a creative activity in art, where the main meaning of expression is color squares, lines and volumes.

Abstract art is the artist's inner world view. While the rest of Europe abstractionism gained popularity Latvian artists originally bound to the mentality of the foreign abstractionism. It was influenced not only by political developments, but also the artists during the war followed the art market commercialisation.

Only in the end of 50's Latvian artists began to realize decorative meaning of expression and the role of the works appeared abstraction zoomed expression that resulted from the real motive pictorial generalization. In the 80's increased formal expression of self-respect and abstractionism won praise in Latvia.

The study describes the history of Latvian abstractionism and the most outstanding representatives of abstractionism.

Kopsavilkums

Abstrakcionisms Latvijā

Pētījuma mērķis bija analizēt abstrakcionisma vēsturisko attīstību. Pētot literatūras avotus, noskaidrots ka abstrakcionisms Latvijā attīstījies no kubisma un ekspresionisma. Jau 20.gadsimta sākumā, latviešu mākslinieku kubisma un ekspresionisma darbos novērojama augsta abstrahēšanās pakāpe. Par vienu no pirmajiem abstrakcionisma darbiem latviešu mākslinieku tiek uzskatīts Jāņa Tillberga darbs, kas radies kā protests modernajai mākslai. Savukārt Voldemārs Matvejs ir pirmais latviešu mākslinieks, kas abstraktajai mākslai pievērsies apzināti.

Abstrakcionisms Latvijā 20. gadsimta pirmajā pusē negūst atzinību, jo Latvijas māksliniekiem svarīgāk ir atainot nacionālo tematiku - tautas vēsturi, folkloru, dzimtenes dabu un latviešu nosvērtais ziemeļnieku raksturs mākslā liek atturēties no avangardiskā abstrakcionisma. Abstrakcionisms šajā laika periodā latviešiem ir mentāli svešs. 20. gs. 40. gados māksla Latvijā tika pakļauta Padomju Savienības ideoloģijai - sociālistiskajam reālismam. Tas apstādināja mākslas attīstību un norobežoja no Rietumu kultūras procesiem. No māksliniekiem prasīja pievērstos vēsturiskajam un laikmeta tēmām: revolūcijai, nesēnā kara notikumiem, jaunajiem sociālistiskajiem pārkārtojumiem - kolhoziem, industrializācijai, kolektīvajam darbam. Māksliniekiem, kas savu daiļradi puda ar abstrakcionismu tika pārņemta iegrīšana formālisma purvā un sekošana "satrunējušajiem" Rietumeiropas kultūras paraugiem. Savukārt 60.gadu otrās puses mākslu raksturoja izteikta pretestība uzspiestajiem kanoniem. Mākslā būtisks kļuva mākslinieka personīgais skatījums uz pasauli un emocijas, kas ielikta mākslas darbā. Glezniecību strauji pārņēma formas meklējumi un neordināra domāšana un jau 90. gados nepastāvēja vairs nekādu ideoloģisku šķēršļu un agrāk nežēlīgi apkarotais abstrakcionisms bija iekarojis vietu izstāžu zālēs.

Introduction

Abstractionism was the art direction that appeared in the early 20th century, as a challenge to the existing art. The new art style was based on emotionally strong means of expression. That was an art, where didn't exist things, there was only inner vision to the world from the audience and the artist. In abstractionism real forms of things were depicted by abstract elements – colour squares, lines and volumes. Abstractionism was influenced not only by political development, but also by social and cultural situation. The art belongs to its epoch with its needs, trends and requirements – the development of abstractionism is bright example to that.

The change of 19th and 20th centuries, when in the world the art came in the abstracted art, artists turned to the national themes in Latvia – history of Latvians as the folk, motives of the folklore and depicting the nature of native country. Only later with a increase of self – growth value

for Latvian artists, decreased the role of the plot and appeared an interest about generalization of forms, decorative stylization and means of expression. This art direction gained the recognition only in 70ties in Latvia.

The purpose of research is to analyse historical development of abstractionism in Latvia, using theoretical sources of the literature and resources of Internet.

The beginning of abstractionism in Latvia

Abstractionism could be separated in two directions: geometrical abstraction, which has developed from cubism, and abstract expressionism, which has developed from expressionism. Exploring sources of the literature, had to come to conclusion, that in the most of Latvian artists' works, who performed in the style of cubism and expressionism, appeared generalized, abstracted forms and decorative stylization.

It was difficult to define exact period of the time in 20th century, when abstractionism had come in Latvia as the direction of the art. Stella Pelše (1972, art theoretician) in the journal of visual arts „Studio” in the article „Abstract form – task for spectators.” had mentioned as the earliest works of abstractionists the work of Jānis Tillbergs (1880 – 1972, painter, sculptor), which was dated with 1920 in the exhibition of R. Kasparsons (Figure 2). Abstract performance of Jānis Tillbergs arose as the protest against modern art. The artist wished to show, how empty and worthless are works of artists from „Group of Riga” (Lamberga, 2004:63; <http://www.studija.lv/>). In his turn, in the journal „New course” culturecritic Nikolajs Bulmanis (1929 – 2014) in 1977 wrote, that first possible abstractions in Latvian painting were performances of Aleksandrs Drēviņš (1889 – 1938, painter), exposed in Second exhibition of Latvian art in Riga, in 1913. Jūlijs Madernieks (1870 – 1955, Latvian painter, pedagogue, art critic) named this review about poems of colours and characterized as paintings of colour squares, full of contrasts – as if landscape from birds' flight and vision. In 20ties of 20th century in performances of several representatives from cubism style was seen the high degree of abstraction. In 1922 in performance of Aleksandra Beļcova (1892 – 1981, painter) „Sukubs” (Figure 3) had pointed out hardly visible oval of the table and splitted silhouette of vase, other angular contrasting mutually in colour squares, didn't create any associations about realistic things, what was like a way in the direction of abstraction (Lamberga 2004:124). Artist Erasts Šveics (1895 – 1992, painter), which was the ortodoxal representative of cubism, in several performances had depicted expressively without realistic composition of things, accenting squares of colours and combinations of lines, retaining gamut of colours, characteristic to cubism (Lamberga 2004: 127). Also artists, who initially performed in the direction of expressionism, gradually had included features of abstractionism in their creative works. Veronika Janelsiņa (1910 – 2001, painter) under the impact of modern trends turned from realistic depicting to more free, abstracted, where appeared wide swings of the brush, contrasts of

dark and light masses and simplified compositions (Siliņš 1990: 222). Transition of Arnolds Nulītis (1896 – 1988, painter) to the abstracted painting was inspired by creative works of „Group of Riga artists” (Figure 4). Creative works of the abstracted art by painter had grown up from realistic vision of the world and especially of the nature. His abstract language allured thoughtful spectator to be as the partner in evaluating and understanding of art performance. Painting of Nulītis showed the master as attentive and sensitive observer his epoch and life of the art. Picture „Distant memories” by Arnolds Nulītis in 1970 was the first abstraction, awarded with a prize from Culture Fund (Bulmanis 2010).

The development of abstractionism.

In the change of 19th and 20th centuries, when abstractionism came in the world of art, for painters of Latvia more important was to depict national themes – folk history, folklore, nature of native country. Latvian balanced character of northerners in the art ordered to abstain from advanced abstractionism. However, abstractionism in this period of time was mentally unknown, artists in their creative works went deep into inner world of humans and closer neighbourhood. Subjective perception became essential, as well as searchings for emotional expression, voicing of feelings in colours and forms, dominated portrayal of poetically spirits. Increasing the value of self – expression by artist, decreased the role of plot, in return became stronger interest about the form of art performance and means of expression. Innovation was more free technique of special stroke, which revived surface of picture with texture. With abstracting from the nature became stronger generalization of forms and decorative stylization. Aspiring to the bigger freedom of expression else, separate artists still more abstracted portrayal, deformed and simplified forms, accented self – value of expression means and searched for unprecedented sources of impressions. As the first painter, Voldemārs Matvejs (1877 – 1914, painter, art theoretician) in the Latvian art deliberately turned to phenomenons of modernism. Voldemārs Matvejs denied studies of nature, classical traditions, realistic and impressionistic expression. Artist devoted the main attention to colours and their emotional influence (Figure 5), (Brasliņa, Bremša, Bruģis, Pelše, Pujāte 2004: 266). Changes, brought by modernism, introducing new epoch of art, began next circle of development in Latvian painting. Phenomenons of classical modernism in Latvian painting pointed out more expressively about 1916. – 1917. Aspiring for essential and for raised expression, painters revalued dependance from direct reproduction of reality. Abstracting depiction, rapidly grew generalization, simplifying of forms and synthesis, often deformation. Searchings for expression means didn't become self – destination, because artists recognized significance of content, and in dramatic epoch experienced gaits of refugees and fights of riflemen linked them as nationally significant themes (Brasliņa, Bremša, Bruģis, Pelše, Pujāte 2004: 314).

After the war young artists Jēkabs Kazaks (1895 – 1920, painter), Niklāvs Strunke (1894 – 1966, painter, graphic artist, book illustrator, set designer), Oto Skulme (1889 – 1967, painter), Romāns Suta (1896 – 1944, painter, graphic artist, set designer, ceramist, expert on an interior, art critic, teacher), Valdemārs Tone (1892 – 1958, Latvian painter), Konrāds Ubāns (1893 – 1981, Latvian painter) in 1919 in Riga established „Group of expressionists”, what in the beginning of 1920 renamed as the „Group of Riga artists”. In the epoch between wars group of Riga was the most innovating, strongest by professional level and the most entire group of artists, which on European level moved the development of its epoch for Latvian painting (Brasliņa, Bremša, Bruģis, Pelše, Pujāte 2004: 316).

In 30ties phenomenons of modernism became completely seldom. Modernism was denied and discussed as the phenomenon, leveling national originality. Latvian character of northerners in the art ordered to abstain also from advanced expressions as abstractionism. After the overturn of Kārlis Ulmanis (1877 – 1942, Latvian politician) in 1934, for artists, demanding, but not forcing, asked in performances to depict for „the epoch of leader” appropriate moral substance, national content, monumentality, optimism and positive philosophy, it emerged traditional realism in the art and oppressed phenomenons of modernism (Brasliņa, Bremša, Bruģis, Pelše, Pujāte 2004; 321). In circumstances of authoritarianism epoch moderate expressions were seen in performances of Jānis Tīdemanis (1897 – 1964, painter) and Kārlis Padeģis (1911 – 1940, painter). Abstracting reproduction, they used expressionistic deformation, raised colourfulness, accented emotional expressiveness (Brasliņa, Bremša, Bruģis, Pelše, Pujāte 2004, Lambergā 2002).

In 40ties painters partially adapted to the commercialisation of the art, it was emerged by economical difficulties, caused by war. In this period of the time the art in Latvia was subdued to ideology of USSR – socialistic realism. It stopped the development of the art and separated it from processes of Western culture. From artists was required turning to historical and epochal themes: revolution, events of recent war, new socialistic rearrangements – collective farms, industrialization, collective work. Especial role of Russian art was marked out, in its turn, attitude against Western art was very negative. In Western Europe and USA 50ties – 60ties were marked out as bright time of flourishing in abstractionism, however, in Soviet art sharply fought against this direction. In newspapers were rebuked „sinking in the bog” of formalism and following to „rotten” patterns of Western Europe culture. In the middle of 50ties first time in USSR began to stand out some kind of separate, moreover officialy tolerated „subculture” – „The art of young.” Several representatives of this „subculture”, as Oļģerts Jaunarājs (1907 – 2003, painter), Boriss Bērziņš (1930 – 2002, painter, graphic artist, drawer, teacher), Uldis Zemzaris (1928, painter) dared to experiment with formulas of abstractionism’s pictorialness in the silence of workshops. The most consistent realistic searchings left outside of exhibition halls – as „parallel life” in workshops of

artists. Rūdolfs Pinnis (1902 – 1982, painter) already in the second half of 50ties painted landscapes of certain places expressively, accenting bright colours and rhythm (Brasliņa, Bremša, Bruģis, Pelše, Pujāte 2004, Baranovska 2002, Lambergā 2002).

In the beginning of 60ties repressive pressure weakened, however, artists continued in great scale to orientate to official state orders. In its turn, the art of second half in 60ties characterized definite resistance to forced canons. The information about processes of modern art began to impact little by little also practice of the art. For the art of 70ties were characteristic individuality of human, spiritual world and experiences. In the art became essential the personal views of the artist to the world and emotions, which were included into the performance of the art. Searchings for forms and unordinary thinking took over the painting. Ojārs Ābols (painter, art theoretician), (Figure 6) became powerful theoretician of the modern art and popularizer. The development of ideologized art stopped in the middle of 80ties, when possibility for artists opened to gain impressions abroad and already in 90ties didn't exist any ideological obstacles, and earlier sharply fought abstractionism already long time ago was conquered the place in exhibition halls (Brasliņa, Bremša, Bruģis, Pelše, Pujāte 2004; Lambergā 2002).

The brightest representatives of abstractionism in Latvia

Abstract painting of **Arnolds Nulītis** was characterized by multishaped of forms and harmonious joints of colours, dramatic contrasts. Diversity and change were in the base of these creative works and made its analytical evaluating quite particular. The group of performances, which were painted mainly in 60ties, could name as „black grating” paintings. With „black grating” paintings the artist gave deepness to abstraction. The artist in his creative works had used also extracted enamel, so that to create general tone, nature phenomenons' illusion or some other spirits. Pictorial sonority was achieved by strict structure of composition, rhythms of forms, pervaded of inner dynamics and tectonically free texturing of surface. Complete completeness was characteristic for these performances (Bulmanis 2010).

Oļģerts Jaunarājs was one of the brightest and most consistent abstractionists in the art of Latvia. The artist labeled his art as non – realistic. But nevertheless „real thing” in that was the nature. In the vision to the world of Oļģerts Jaunarājs all odd was abandoned, and full freedom was achieved, when „words” were odd. Colour, colour squares, line – the possibility to interpret, to meditate. Could give a way to the flow of feelings. But the artist allowed it to the spectator (<http://www.easyget.lv/kultura/read/57113/>). Relations among colours, characteristic for compositions, what clearly pointed to certain season or phenomenon (Figure 7), (<http://www.studija.lv/?parent=2185>).

The creative works of **Jēkabs Sprinģis** (1907 – 2004, painter) led to the abstract compositions, which achieved their brightness in limpidness of water – colours. The presence of

translucent and limpid light, the composition of the light and shadow squares, the most explicit nuances of tones attached inner move and deepness to paintings(<http://lmsgalerija.lv/index.php/Jēkabs+Sprinģis>). Nuanced combinations of colours, using brownish, reddish and yellowish tones, the artist had managed to create gentle, poetically performances. The artist had used the line, so that to organize elements of composition, nevertheless had managed to retain pictorial, not graphical expression (Figure 8), (<http://www.rigasgalerija.com/inner.php?menu=arch2@cont=68>).

In performances of **Ojārs Ābols** the most important was information of the content, discovering broad language of symbols and conceptual painting, which the author tried to express through problems of the society and individual, as well of global scale. Essential significance in formal aspects was to the decoration, what discovered in relations of colour squares, texture, as well as in the using of collage (<http://www.paintings.lv/lv/artist/257>).

Ojārs Šteiners (1927, painter) painted abstractively expressionistic large – sized performances in technics of acrylic and oil – colours. His works voiced emotional directness, intensity of colours and multiform decoration of the surface (Figure 9), (http://jaunagaita.net/jg199/JG199_Steiners.htm).

Pēteris Sidars (1948, painter, textile) always aspired to widen his field of creative performance. Working in unusual technics and using different materials, he had managed to see new dimensions. Experimenting with apparently prosaic events and things of everyday life, forms and structures of the nature, objects and fragments of space, what were separated from the environment information and thus transformed into abstract forms, the artist painted, worked with objects, made installations. In performances were used well – known, at the first moment even confusing materials – silicone, glass, plastic, heated glue and various natural objects, however, in the focus of attention always remained the colour, the form and the structure (Figure 10), (<http://www.lsm.lv/lv/raksts/maksla/kultura/peteris-sidars-izstade-tverama-kustiba-rada-makslu-pat-no-varnu-izkarnijumiem.a163183/>).

Anita Meldere (1949, painter) turned to the abstract painting in the beginning of 90ties. In the creative works of the artist were characteristic translucency and lightness, characteristic to water – colours' painting. In the early abstractions of the artist performances the main hero was the strength of colour, in those could feel emotionally capacious minimalism of expression with strong pictorial expressiveness (Figure 11), (Meldere 2005).

Edvards Grūbe (1935, painter) was considered as the bright and peculiar founder and developer of traditions in Latvian tonal painting. One of the most significant artistic means of expression in his creative works was the relief of picture surface – texture was used as the creator of emotional tension. Creative strength of the artist embodied in itself Latvian mentality, with peasant

thoroughness reaching spiritual tension's revelation. Broad, basically in the warm colours' gamut partaken stroke of the brush brought strong emotional information (Figure 12), (<http://www.paintings.lv/lv/artist/32>).

Tatjana Krivenkova (1964, painter) is well – known painter with improved and subtle sense of colouring. She had turned already for longer time to numberless searchings of the light and the colour. The colour and the light is main topic and primary element. The artist is not interested in the clear, monochrome painting, but in interaction between translucent and glazed nuances of colours, what in layers get covered or merge one with other. In the style, characteristic for herself, Tatjana Krivenkova exposes abundance of subtle tones – in places especially saturated, in other place – more dispersed. It creates glittering, dynamic, virtually three – dimensional square, what is able „to pull in” the complete observing of colours' phenomenon the spectator (<http://www.makslaxogalerija.lv/lat/makslinieki/tatjana-krivenkova/>).

The paintings of **Uldis Čamans** (1964, painter) are abstract, stimulating on the score of spirits. Uldis tells: „ All good, what has been, comical, beautiful, also bad, is accumulated in my paintings, but always dominates white colour, white radiance of the energy (Figure 13), (http://latvijaslautis.lv/old - data/users/camans_uldiss/index.html).

Conclusions:

- Abstractionism developed from cubism and expressionism.
- As the first abstract picture in Latvia was considered the work of Jānis Tillbergs, what was as the protest against the modern art.
- The development of abstractionism was influenced by many factors. We can agree to the words of the artist Pēteris Postažs: „ There is no completely free art. It belongs to its epoch with its demands and trends. The art goes advanced of its idea from its epoch.” The development of abstractionism is the bright example to that.

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Figures

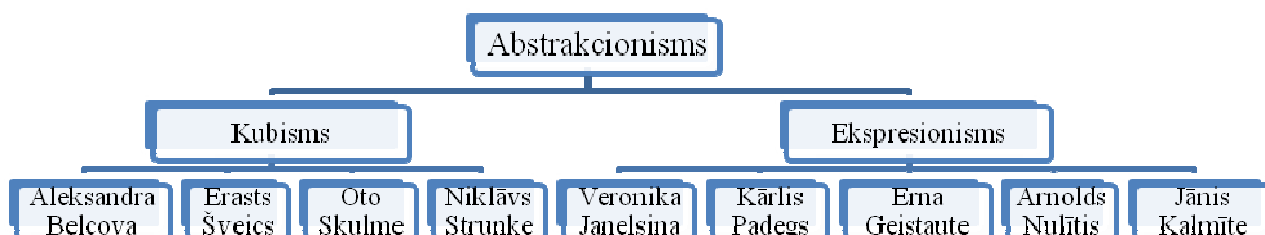


Figure 1. The features of abstractionism in works of cubists and expressionism



Figure 2. **Jānis Tillbergs**
XXX
1920
(www.studija.lv)



Figure 3. **Aleksandra Beļcova**
Sukubs
1922
(Lamberga 2004)



Figure 4. **Arnolds Nulītis**
Kontrasti
(Siliņš 1990)



Figure 5. **Voldemārs Matvejs**
Pļāvēji
1910
(www.henkputs.nl)



Figure 6. **Ojārs Ābols**
Ēvelsols
1969
(www.studija.lv)



Figure 7. **Oļģerts Jaunarājs**
Rotaļa 2
1995
(www.studija.lv)



Figure 8. **Jēkabs Sprīngis**
Abstrakcija
(www.art.anazona.com)



Figure 10. **Pēteris Sidars**
Kompozīcija 27
2014
(www.lnmm.lv)



Figure 12. **Edvars Grūbe**
Plūsma
2012
(www.manss.lv)



Figure 9. **Ojārs Šteiners**
Bez nosaukuma nr. 47
1991
(www.jaunagaita.net)



Figure 11. **Anita Meldere**
Pretstati
2012
(www.manss.lv)



Figure 13. **Uldis Čamans**
2008
(www.manss.lv)

THE REPRESENTATION OF ANNUAL LATVIAN TRADITIONS IN FOLKLORE AND ART

Austra Celmiņa-Keirāne

University of Latvia, Raiņa boulevard 19, Rīga, Latvia, LV-1586

austrace@inbox.lv

Abstract

The Representation of Annual Latvian Traditions in Folklore and Art

Key words: *annual festivities, Latvian folklore, art, traditions*

The aim of the study is to find out (using the history of art and folklore research methods) the most important folk motives (mainly in folk songs and beliefs) that artists in Latvia used to display traditional Latvian cultural heritage – annual traditions associated with cycles of sun and nature and farmer festivities. Easel-painting, monumental painting and applied art works, originating from the 20th and 21st century, have been selected for the research according to the chosen theme. The artists in the context of different ideological and stylistic guidelines have put in a relevant content and form in their works. The study includes works of Jānis Kuga, Ansis Cīrulis, Jēkabs Bīne, Hilda Vīka, Nikolajs Kūlainis, Leo Kokle, Edgars Iltneris, Džemma Skulme, Boriss Bērziņš, Egils Rozenbergs and others.

It can be concluded that the most popular motive in art is the summer solstice – Midsummer Day (*Jāņi*) – and their corresponding rituals that symbolizes belonging to a particular nation and the awareness of historical roots.

Kopsavilkums

Latviešu gadskārtu ieražu atspoguļojums folklorā un mākslā

Atslēgvārdi: *gadskārtu svētki, latviešu folklorā, māksla, tradīcijas*

Pētījuma mērķis ir, izmantojot mākslas vēstures un folkloristikas pētījumu metodes, noskaidrot, kādus būtiskākos folkloras (galvenokārt – tautasdziesmu un ticējumu) motīvus izmantojuši mākslinieki Latvijā, lai parādītu latviešu tradicionālās kultūras mantojumu – gadskārtu ieražas, kas saistītas ar Saules un dabas cikliem un zemnieku svētkiem. Pētījumam atlasīti stāvglezniecības, monumentālās glezniecības un lietišķās mākslas darbi atbilstoši izvēlētajai tematikai, kas tapuši 20. un 21. gadsimtā. Dažādu ideoloģisku un stilistisku pamatnostādņu kontekstā mākslinieki savos darbos ielikuši gan laikam atbilstošu saturu, gan formu. Pētījumā ietverti J. Kugas, A. Cīruļa, H. Vīkas, N. Kūlaina, Dž. Skulmes, L. Kokles, E. Iltnera, E. Rozenberga, A. Baumanes un citu autoru darbi.

Secināms, ka populārākais motīvs mākslā ir vasaras saulgrieži – Jāņi – un tiem atbilstošie rituāli, kas simbolizē piederību konkrētai nācijai un vēsturisko sakņu apzināšanos.

The research includes paintings and applied and decorative art (mainly tapestries), reflecting the traditional Latvian culture – annual festivities – that have been created in 20th and 21st century (represented by the works of Jānis Kuga (1878–1969), Ansis Cīrulis (1883–1942), Jēkabs Bīne (1895–1955), Hilda Vīka (1897–1963), Nikolajs Kūlainis (1901–1975), Leo Kokle (1924–1964), Edgars Iltneris (1925–1983), Boriss Bērziņš (1930–2002), Džemma Skulme (born 1925), Egils Rozenbergs (born 1948) and others).

It can be concluded by looking for themes that link the art with Latvian folklore that artists mostly have found themes for their ideas in folksongs and beliefs and therefore the comparative analysis of the study is based on these groups of folklore texts. However, it should be noted that the process of creating an artistic image could not be attributed only to the representation of traditions in folklore texts, but also to a “living tradition” – nations’ festivities (especially it applies to Midsummer Day) in which artists have participated and have raised personal experiences, emotions and observations.

Artwork selection and arrangement of the article result from the cycle of Latvian annual traditions throughout the year. Artist Ernests Brastiņš (1892–1942) has portrayed in his book

“Latvia, its life and culture” in 1931 a schematic drawing of annual festivities, trying with the help of folksongs to substantiate their existence even before Christianity. Festivities list includes Shrovetide, Easter, Day of Ūsiņš, Midsummer’s Day, God’s Day, Martinmas and Christmas, that divides the year in eight approximately equal parts (Brastiņš 1931: 151). In 2014 Latvian Bank issued a five-euro silver coin with a decorative depiction of annual festivities on the obverse (authors: Arvīds Priedīte, Līgita Franckeviča), which includes annual festivities mentioned by E. Brastiņš, only God’s Day was replaced by Michaelmas. Each of these festive days in the solar cycle note to a specific time and in the traditional culture was associated with certain rituals, but artists have not devoted equal attention to all celebrations.

Shrovetide (*Metēņi*)

Shrovetide or Carnival traditionally is celebrated between Christmas and Easter (in early February) and are attributed to waiting for the spring. In the evening of Shrovetide Latvians had pun on masks, changed their clothes and had walked from house to house, singing and playing out “various odd scenes” (Lautenbahs 1928: 248). On this day people on the table put barley porridge, pork snout and pies (LTT 19897–19911). Maskers or mummers (Shrovetide guests) and typical food of this celebration (LD 32220) can be seen in drawing of A. Cīrulis “The Month of Candles” (“*Sveču mēnesis*”) from calendar cycle “Twelve Months” (1922). Rituals of Shrovetide are associated with the encouragement of flax growing and livestock (especially pigs) breeding (LD 32211).

Easter (*Lieldienas*)

Easter in pagan traditions marks the moment when day becomes longer than night and it is celebrated at the end of March for several days. The main Easter traditions that have maintained their topicality even today are swinging and egg painting (LTT 17197–17204). People on Easter both ate the painted eggs, gave them as gifts and gave them to somebody who hung swings (A. Cīrulis “Easter” (“*Lieldienas*”, 1939)). With them someone could exchange or pay off from others (LD 32264-1). Symbolic lashing of people and livestock with juniper or with fir twigs (LTT 17178–17182) was fertility contributory ritual, like the swinging (LD 32263, LTT 17189–17194) and giving eggs as gifts, which is associated with the ancient notions of the egg as the beginning of life and the symbol of sun. A scenically idealized scene in the painting “Easter” (“*Lieldienas*”, 1972) of Eduards Zāms (1907–1987) shows a tradition in Easter to visit closer and further relatives and neighbours.

The Day of Ūsiņš (*Jurģi*)

The Day of Ūsiņš is the middle point between Easter and Midsummer Day. In the mythical world Ūsiņš is the god of light who brings the spring (LD 30063). J. Bīne in his painting “Sun, Sun’s Daughters and Ūsiņš” (“*Saule, Saules meitas un Ūsiņš*”, 1932) has depicted Ūsiņš in

luxurious chariot carrying Sun – an anthropomorphic deity in a young woman appearance – in a solemn decorative composition. Later when Christian traditions entered Latvian territory, Ūsiņš was replaced by St. George (*Juris* or *Jurģis*). On the Day of Ūsiņš horses for the first time were led to night-watch (LTT 12133, 12166, 12167), so in a number of folksongs Ūsiņš is referred to as the guardian of horses (LD 30053). Also cattle were first released to shepherd on this day and it was related to a custom called *rumulēties* – to pour water over shepherd or to take for a swim in a river. Beliefs say that the shepherd will be watchful in the summer and will not sleep by the cattle. People did this custom even when they for the first time in spring went to plough, to sow or to plant cabbages (LTT 25980–25990). The ritual of *rumulēties* can be seen in works of several painters (Dailis Rožlapa (1932–2014) “Besprinkling Each Other with Water” (“*Rumulēšanās*”, 1983), Pēteris Postažs “Besprinkling Each Other with Water” (“*Rumulēšanās*”, 2008)).

Midsummer’s Day (*Līgo diena, Jāņi*)

Artists have often used the theme of summer solstice – Midsummer’s Day — this is connected with the themes’ picturesqueness, spirits of summer night colours, flowers, folksongs and magnificent folk costumes, which have always inspired the imagination of artists. The theme combines nature studies and ethnographic research, interest about the power and importance of ancient rituals, preservation of traditions and care of Latvian self-confidence (Kārlis Brencēns (1879–1951) “Midsummer’s Eve” (“*Jāņu vakars*”, 1920), “Midsummer’s Night” (“*Līgo nakts*”, 1920), Kārlis Šaumanis (1905–1971) “Midsummer’s Eve” (“*Līgo vakars*”, 1930)).

At the beginning of 20th century, the theme of Midsummer’s Day appeared in art in various aspects – as a representative and an important reflection of national identity, sometimes with mythological orientation as well as nationally romantic motive (Eduards Brencēns (1885–1929) “In the Midsummer’s Eve” (“*Zāļu vakarā (Līgotāji)*”, 1922), Voldemārs Vimba (1904–1985) “Jānis Rides Every Year” (“*Jānīt’s jāja pa gadskārtu*”, 1940)).

Comprehensive display of Midsummer’s holiday traditions is a plafond by J. Kuga in the Heraldic Hall of Riga Castle in 1934 that was destroyed in the process of renovation in the Soviet-era. It combines all the essential symbols that Latvians associate with the celebration of Midsummer’s Day – bonfire, dancing around the bonfire, and chaff in Midsummer’s Day songs, making wreaths and searching for a fern flower. J. Kuga also created a sketch of plafond for the Festive Hall of the Castle, but it was not carried out (applied for the competition in 1938). In 1958 “Midsummer’s Festivity” (“*Līgo svētki*”) by Pēteris Ozoliņš (1911–1971) was put on the ceiling in the Festive Hall, which was painted by the order of Pioneer Palace in 1953 (Caune 2001: 152).

Attempts to lift every festive element to the level of national symbols dominates in the scanning of nationally romantic and idealized themes, sometimes creating an impression of alienation – as we watch the picture of the past that has nothing to do with the living national

tradition (A. Cīrulis “Midsummer’s Eve” (“*Zāļu vakars*”, fresco for the hotel of Jelgava Farmers’ Association, 1921)). The main waypoints of celebrations are highlighted – making wreaths, singing, dancing, beer drinking, searching for fern flower – and the most important attributes – folk costumes, Midsummer’s herbs, bonfire, bottle lights at the top of hills, beer kegs and cheese (Teodors Jankevics (1917–1993) “Midsummer’s Eve” (“*Līgo*”)).

N. Kūlainis in Latvian painting is known for his dark nuanced evening and night landscape paintings and Midsummer’s night theme quite naturally formed into his plotlines (“Midsummer’s Eve” (“*Līgo*”, 1939), “Midsummer’s Night” (“*Jāņu nakts*”, 1940)).

The reproduction of paintings of artists (Gustavs Šķilters (1874–1954), Pēteris Kundziņš (1886–1958), Jūlijs Madernieks (1870–1955), Reinholds Kasparsons (1889–1966), Kārlis Sūniņš (1907–1979) etc.) on the theme of Midsummer’s Day – with a variety of moods and developed stylistically different – were often published in magazines in the twenties and thirties (for example “*Atpūta*”).

Artists during the Soviet time were forced into choosing themes and adapt to guidelines of national cultural policy and for Midsummer’s Day they were inconsistent. Artists addressed themes in accordance with doctrines of Socialist Realism, when it was authorized as a national feature of socialist republic among other republics (at the end of 1950s). During this time Dž. Skulme created a painting “The People’s Celebration (Our Celebration)” (“*Tautas svētki (Mūsu svētki)*”, 1955), as well as, B. Bērziņš – “Midsummer’s Day” (“*Līgodiena*”, 1957) and L. Kokle – “Midsummer’s Day” (“*Līgo*”, 1957), what was ordered by USSR Ministry of Culture. Members of National Song and Dance ensemble have posed for L. Kokles’ paintings and the work seems theatrically staged with poses and gestures of people characteristic to iconography of Socialist Realism and in the foreground clothes of figures (shortened skirts, blue patterned scarfs, and children’s clothes) are a bright witness of its era. A certain duties for ideology of cultivated friendship of nations and interaction between cultures can be seen in this work.

Later, the maintenance of nations’ feelings turned out to be dangerous and did not fit well with the Russification program for Soviet regime, so Midsummer motive disappeared from artists’ theme circle for several years.

Painters in the late 1970s and 1980s dealt with no longer ideological, but rather individual issues through Midsummer’s Day topic (E. Iltners “Midsummer’s Folksong” (“*Līgodziesma*”, 1981), “Midsummer’s Night” (“*Līgonakts*”, 1982), Vija Maldupe (1948–1996) “Festivity” (“*Svētki*”, 1977)). In the eighties, the theme of Midsummer’s Day was repeatedly played around with in the Latvian textile art. The peculiarities of tapestry techniques have assigned it certain decorativeness, shape stylization and fine tonal gradation. They are dynamic dancers in the work “Midsummer’s Eve” (“*Zāļu vakars*”, 1986) by E. Rozenbergs or quiet contemplative participants of

Midsummer's holidays in the tapestries ("Midsummer's Night" ("*Jāņu nakts*", 1986), "Gates of Light" ("*Gaismas vārti*", 1980)) by Inga Skujiņa (born 1952). Each author has found an appropriate colour palette for their theme – from saturated dark to pastel greyish (Georgs Barkāns (1925–2010) "Summer Solstice. June" ("*Saulgrieži. Jūnijs*", 1984), Lilita Postaža (1941–2011) "Midsummer's Night" ("*Jāņu nakts*", 1982), Aiva Žūriņa (born 1951) "By the Daugava" ("*Pie Daugavas*", 1987), Aija Baumanē (born 1943) "At Summer Solstice" ("*Rūtoja saule*", 1988)).

B. Bērziņš is an artist, who in the context of Latvian art has assigned a particular value to the theme of Midsummer's Day. His vital and life supporting works (created in the 1970s and 1980s) with people around the table, the back of a roundish woman in the foreground, a couple, old wife with a scarf, a cows' head and wreaths are complemented by rich stories about the source of inspiration for paintings ("Midsummer's Eve" ("*Līgo vakars*", 1979), "Midsummer's Day" ("*Jāņi*", 1981), "Midsummer's Merrymakers" ("*Līgotāji*", 1987)). The exact observation of life details and joy of woman's body sculpture in the works of B. Bērziņš reveals a wide range of emotions that vibrates and swirls in the mystery of Midsummer's Day and combines both joy and tears ("Girl with Garland" ("*Meitene ar vainagu*", 1975)). "Midsummer's Day – it is not just eating and drinking, it is bacchanalia. Everything coincides there. Eating, love, strength, youth, age [..]! Nature, thunder, it is raining, wet, but – like it! It is a hymn to nature, to life in general" (Slava 2000: 210–211).

Artists of the 20th century look differently on Midsummer's Day – from harsh expression to calm intimacy, erotic or symbolic abstraction. In 2009 Gita Šmite (born 1973) illustrated in her exhibition "Midsummer's Day" a variety of things and processes that are associated with the summer solstice – wreaths, people, who celebrate it, going to bathhouses and gathering Midsummer's herbs. The mood of her works echoes the paintings "With Candle" ("*Ar sveci*", 2000) and "With Garland" ("*Ar vainadzīņu*", 1992–2001) of Inta Dobrāja (born 1940) and "Summer" ("*Vasara*", 2000) of P. Postažs, and lyrically feminine characters acting in the composition of H. Vīka, including in it magically mythical themes – Māra as a guardian of women and fertility divinity can be seen in the work "Midsummer's Night" ("*Jāņu nakts*", 1930s).

Sometimes artists have tried to find a particular element to reflect the mood of Midsummer's Day, which would express the essence of the whole festivity. These are, for example, still life with bouquets of Midsummer's wild flowers (Mārcis Stumbris (1942–2014) "Midsummer's Herbs" ("*Jāņu zāles*", 2009)), but the most capacious symbol that creates a clear association with summer solstice is the wreath (E. Iltner "Midsummer's Day" ("*Jāņu diena*", 1974), Rūdolfs Pinnis (1902–1992) "Midsummer's Day" ("*Jāņu diena*", 1983), Līvija Endzelīna (1927–2008) "Mother's Shirt" ("*Mātes blūze*", 1985)). The wreath in the painting "Midsummer's Day" ("*Līgo*", 2012) by Aija Zariņa (born 1954) is not only the symbol of Midsummer's Day celebration, but also unification of

nation and the artist says that “our spirit unites by celebrating Midsummer’s Day and by singing about it and we are aware that we are a single entity – the Latvian people” (Pelše 2012).

The Day of Jumis

The end of summer in Latvian traditions is associated with various harvesting rituals and festivities. Artists have not focused on the Day of Māra or Michaelmas (*Miķeļi*), but the tradition reflection of the Day of Jumis can be seen in the painting “The Loaf of Jumis” (“*Jumja klāips*”, 1932) by E. Brastiņš. Each grain had its own Day of Jumis upon the completion of harvesting (LTT 877–880, 11990–11992). The hostess held a feast on the occasion of the new harvest and baked a large loaf of bread (LD 28528), of which the whole family got a piece as the sign of well-being and fertility (Dzintra Vilka (born 1948) “Jumis. The Fertility Symbol” (“*Jumis. Auglības zīme*”, 1988)). A. Cīrulis in his fresco “God of Thunder” (“*Pērkons*”, 1921) depicted wives with nine loaves of bread and a pitcher of beer that is donated as gratitude to Thunder (LD 28818). By Michaelmas (at the end of September, when the day is equal in length to the night) the whole harvest had to be under the roof, as well as the last grain (LTT 11995, 20616–20619, 20629). Then the feast began (LTT 32509–32518, 32521, 32540) for the spirits of ancestors (*veļi*), but E. Brastiņš does not include these festivities in the cycle of nature celebrations (Brastiņš 1931: 152). However, he includes them in the cycle of human life celebrations, so they can be assimilated to christenings, weddings and funerals (J. Bīne “Invitor of Wraiths” (“*Veļu saucējs*”, 1937)).

Martinmas (*Mārtiņi*)

Martinmas (mid-November) marks the end of the work in autumn and the beginning of winter. It was the last day for threshing, ploughing, being shepherds, night-watch and slaughter (LTT 19454, 19455), which is reflected in the work “Mārtiņš” (1936) by J. Bīne, where Mārtiņš with a white cloak at the end of sword (LD 30222) and Thunder rides into the yard and people follow behind them. A rooster was offered up to Mārtiņš to take care of horses (LD 30218, LTT 19479, 19480).

Christmas (*Ziemassvētki*)

Year ends with Christmas, which was abundant feast, because the table was covered with all sorts of goods – pig snout, peas, beans, sausages and pies (LTT 34411, 34416–34439). From Martinmas to Shrovetide, but especially at Christmas, when there is the shortest day and the longest night in the year, Latvians dressed in various masks and went out masked, sometimes dragging the log. Artists have tried to show the cheerful mood games, dances and masks of Christmas in paintings and tapestries (Jānis Audriņš (1898–1994) “Mummery” (“*Ķekatnieki*”, 1968), L. Postaža “Mummery” (“*Ķekatas*”, 1983), A. Žūriņa “Mummery” from triptych “Winter Months” (“*Ķekatas*”, 1980–1981)). Since a new year starts after Christmas, people told fortunes (LTT 10894–11007, 34657–34878) to see what the next year holds (I. Skujiņa “Fortune Telling” (“*Laimes liešana*”,

1986)). Also, various beliefs associated with animals have preserved (LTT 34526–34652) – on Christmas night people could hear the animals talking in the barn; they have to bring contributions to the barn so that next year animals could nicely grow, be calm and give a lot of milk; different protection signs should be drawn on barn or stable doors, because on Christmas just like on Midsummer's Night animals might be endangered by witches and night-hags (H. Vīka "In Christmas Night" ("*Ziemassvētku naktī*", 1921)).

Conclusion

It can be concluded from summarizing selected artwork for this study that from all the traditional culture festivities the most popular motive in art is summer solstice – Midsummer's Day – and its corresponding rituals that symbolizes belonging to a particular nation and awareness of historical roots. This celebration is not only widely sang about in folksongs ("Latvian folksongs" Volume 4 published in 1982 has 28 605 versions of songs related to Midsummer's Day (Melne, Vīksna 1989: 3)) and mentioned in beliefs (LTT 11476–11915), but the most important celebration of a year in the 21st century has retained many features of pagan rituals and old singing traditions.

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INFORMATION BROWSING AND DESIGN OF WEB PAGE NAVIGATION

Agris Dzilna

Art Academy of Latvia, Kalpaka boulevard 13, Rīga, Latvia, LV-1867

agris@dzilna.lv

Abstract

Information Browsing and Design of Web Page Navigation

Key words: Web page design, information browsing, navigation

What should be considered, when one is creating a design of web page navigation? How the user perceives the web page? What is used most often for web page navigation: navigation of the definite type or a web page perception is related to the web page design?

Since creation of the first web pages in 1994, observations of how the navigation should look like have been continuously changing, even returning to the initial observations. The assumption that the user should reach the information he is interested in as less clicks as possible, is an example of the statement mentioned above. The result of the assumption can be noticed in those web pages that consist of navigation, which is fully embodied in hyper-sites. Despite the fact that the functionality dominates over the visual aesthetics, there are several advantages of the tendency. The visitor of the landing page could roughly understand the topic of the web page. The tendency of design of web pages created within the last years is full-page navigation too. That is highly important for web page browsing on mobile devices, which become more and more dominating, so that the navigation is larger and more attractive to the user.

Some web pages with some information and hence with their navigation design are specially originated. The content as well as the navigation of those web pages are structured by using numbers, colours and forms. Despite the designers' wish to highlight exactly how the information is presented, the approach "content's first" is becoming more actual. Opposite to visually active and attractive navigation examples, there are examples of laconic design.

Kopsavilkums

Informācijas pārlūkošana un tīmekļa vietņu navigācijas dizains

Atslēgvārdi: tīmekļa vietņu dizains, informācijas pārlūkošana, navigācija

Kas būtu jāņem vērā, veidojot tīmekļa vietnes navigācijas dizainu? Kā lietotājs uztver tīmekļa lapu? Vai tīmekļa vietņu pārlūkošanai visbiežāk tiek izmantota noteikta veida satura pārlūkošana vai arī tīmekļa vietņu uztvere ir saistīta ar to dizainu?

Kopš pirmo tīmekļa vietņu veidošanas sākot ar 1994. gadu, priekšstati par to kādai ir jābūt vietnes navigācijai nemitīgi ir mainījušies, bieži atgriežoties pie sākotnējiem. Kā piemērs šim apgalvojumam kalpo pieņēmums, ka lietotājam pie viņu interesējošas informācijas ir jānonāk ar pēc iespējas mazāk klikšķiem. Tas rezultējās lapās, kuras bija aizpildītas ar, no hipersaitēm veidotu, navigāciju. Neskatoties uz izteikto funkcionalitātes dominēšanu pār estētiku, tam bija arī savas priekšrocības. Šādu tīmekļa vietņu sākuļlapas uzreiz radīja priekšstatu par to saturu. Arī pēdējā laikā veidoto vietņu dizainā bieži ir sastopama visu lapu aizpildošā navigācija, kas, ņemot vērā mobilo ierīču īpatsvaru lapu pārlūkošanā un atbilstoši mūsdienu dizaina tendencēm, izmēros ir daudz lielāka un atraktīvāka.

Ar savu navigācijas dizainu īpaši izceļas tīmekļa vietnes ar nelielu informācijas apjomu. Tajās saturs un līdz ar to arī navigācija tiek strukturēta, izmantojot skaitļus, krāsu un formu. Neskatoties uz dizaineru vēlmi akcentēt tieši to kā informācija tiek pasniegta, ir aktualizējusies pieeja "saturs vispirms". Kontrastējot ar vizuāli aktīviem un atraktīviem navigācijas paraugiem, to apliecina paraugi, kuru dizains ir ļoti lakonisks.

Introduction

Since the first graphical web browser "Mosaic" was created in 1993, which contributed to the global development of websites, more than 20 years have passed. The topic of browsing convenience materialised with the ability to browse a large amount of information online. Web technologies had created new opportunities, in comparison with the information being published in print media, dominated by centuries' of approved principles. If until now information viewing in higher volume print jobs was based on sequential page turning and the key element of information structure was the page number, then now we can immediately get to the information unit using web

page navigation, asset text or graphic element layout information, without consecutively going through it. This is in the interactivity base of any website. Only the nature of information can be different and that can affect what should be the navigation design. The aim of the article is to define structure of design trends of navigation panes of web pages.

How does the user perceive the web page?

Does “F-Shaped Pattern for Reading Web Content” (Figure 1) is the most used for browsing websites? Nielsen Norman Group – one of the leading user experience research and consulting firm – concluded it in its study, where 232 people participated, by looking at a thousand different websites. Or does “Every page is viewed differently and every user looks at pages differently” (Figure 2) as Miratech argues in its blog – the leading user experience consulting firm in France, highlighting in their research three key determinant factors of user behaviour – the design of the page, the content, the goal of the user.

Looking back on what is described above it can be concluded that the user perception is controllable and the key words are – website design, where integral and essential part is the navigation design.

What should be the ideal web page navigation?

Since the first creation of websites, perceptions about what should the navigation be has constantly changed, often returning to the original. As an example to this statement serves the assumption that the information of interest to users should be accessed with as little clicks as possible. This resulted in pages whose layout was filled with navigation designed with hyperlinks. A typical example of this is the website “Welcome to Latvia” (Figure 3), and the author of this article was involved in the creation in 1997. After confidence characterized by that time, links on the top of the page to the main index sections of this website were added with the entire bottom page filling, backed up and expanded navigation structure. Despite the expressed domination of functionality over aesthetics, it also had its advantages. Homepages of these websites immediately gave an idea of their content. Continuing to describe the examples of content discovery it should be mentioned that it is better demonstrated in website “www.dorianmoore.com” (Figure 4) of digital media technologist Dorian Fraser Moore. Not only the section name is indicated in the navigation panel, but also the volume of content sections is visualized with colourful squares.

Navigation as the visualization of sites’ structure

Initial perceptions of navigation visualization was limited to analogue environment rise to digital, because obvious was the fact that any function can be activated by pressing the button. With the development of digital environment graphics, the buttons were made more and more realistic. The interaction with the cursor was also visualized. This was achieved through individual pictures to the neutral position when nothing happens, for the moment when the cursor is on the “roll over”

and for the moment when it is activated “active”. Such aesthetic was homogeneous and was associated only with technology often with the feeling of science fiction. This can be explained by the fact that this approach was particularly favourite in the environment of information technology specialists. As the website content was not only oriented to technology, other solutions for navigation designs were searched.

Previously unused and attractive navigation solutions are most often seen in the same page developer sites and with its navigation design, websites with small amount of information stands out. In these the content and hence the navigation is often structured using numbers, colours and shapes. The designers in these projects are not limited to the creation of navigation with numbered or unnumbered list items and realistic buttons. The uniqueness of these solutions lies directly in how the traditionally structured forms are used that not always creates association with remote control with which a variety of devices are controlled.

The numbering and tracking of content units has always helped to navigate, but in the website “It is my party” (Figure 5) by Lithuanian photographer Paul Paper, numbers are the only elements that visualize the content of the page. This approach highlights the substantial amount of photos and their serial number by giving up other content descriptive techniques, at the same time emphasising navigation as the basic element of the page design. The home page of the website “www.jeremylevine.com” (Figure 6) by designer Jeremy Levine is based on the navigation panel dominant. Here the selection of the numerical size and typeface accentuates numeration, subordinating, but reflecting indications of what is numbered.

Clarity on the page structure can be promoted not only by numbers, but also by shape. Poznan well illustrated it in the website “Meditations Biennale” in 2008 (Figures 7, 8), where the sites’ subsections were individualized, and using different elements in the navigation. In the homepage of the website (Figure 9) by designer Yuna Kim, geometric shapes are used to structure information with specific figure marking same type of creative projects. In both of these examples navigation similarly to samples with numbers neither are nor just functional elements, but also performs the function of visual identity formation of the page.

Colour is often used as an element of composition by means of which the identity is formed and the information is structured. Colour is also used in the making of web page navigation. A clear example of this is the website of French design school (Figures 10, 11, 12), where each section of the site is identified with a specific colour that makes up the structure of the site and reflects in the navigation panel.

These examples are not the only ones that are characterized by these principles of creating designs. It can be described as a trend without an attachment to a particular time, because similar examples can be found among all web pages in development periods of website graphic designs.

Touch-sensitive technology

A significant milestone for website navigation is touch-sensitive technology. It has replaced an idea about what is the navigation of a website. The desire to activate page functions directly, using only screen is self-evident, because it is much more convenient than to divide the attention between the keyboard and screen.

As a sort of intermediate from the use of keyboard to touch-sensitive screen, is the example of the website design of “Salt films” studio (Figures 13, 14), where the cursor is replaced with hand graphic image, creating an association with a direct operation in information browsing. The replacement of traditional element activation of “clicking” with salt basin shaking is witty.

If a touch-sensitive technologies in personal computers is widely used only among designers and digital artists then it dominates the mobile devices. Thus, the website design is directly subordinated to the functionality of mobile devices. In connection with small screen sizes, like websites development at an early stage, the most common navigation panels that in detail occupies the entire screen, the only difference is the quantity of navigation elements with the limited screen size. “Hamburger icon” that serves as an indication of the expansion of the navigation panel has become the most widely used and recognizable graphic sign. Due to the touch-sensitive technology the users browsing habits have changed. The information is no longer divided in small units as before when the right tone was to create a page with a height of less than three screen heights. Pages where the information is located in a single file have become more popular. This solution is defined as a “one page design”. Navigation in these pages serves as a way to get to a specific place in a page. Often creators of these pages give up the navigation entirely, because page content is organized sequentially and using “sliding” is easy to browse from top to bottom or from left side to the right side if the page is horizontal.

One can no longer talk about the page navigation in a traditional meaning. If the original case, when information frame – constituent elements of the navigation and the identity of page frequently takes up $\frac{3}{4}$ of the functional area of the page, then lately the content of the page prevail in examples that occupy the whole page and determines the page design. Web page creators rely on the fact that the user already intuitively senses that the navigation panel can be “pulled out” from the edges of the page or the content does not cause doubt. Everything is visible and any additional options specific within the site are not available, but the navigation to other resources is enabled in laid out elements – in active text links and graphic elements found in the layout of the page.

Conclusions

Considering the aspects mentioned above, the author of the article concludes that the dominant elements in web page structuring and navigation design of web pages are geometrical

basic shapes, numbers and colour. Moreover, there are design trends of web page navigation, which are performed according to available technologies and repeat in different time periods.

Despite the relatively small amount of functionality and information, but stressing solutions of navigation, as an expressive and innovative example that describes the new trends in navigation designs and an alarm clock application “Rise” (Rise 2016) can be highlighted.

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Figures

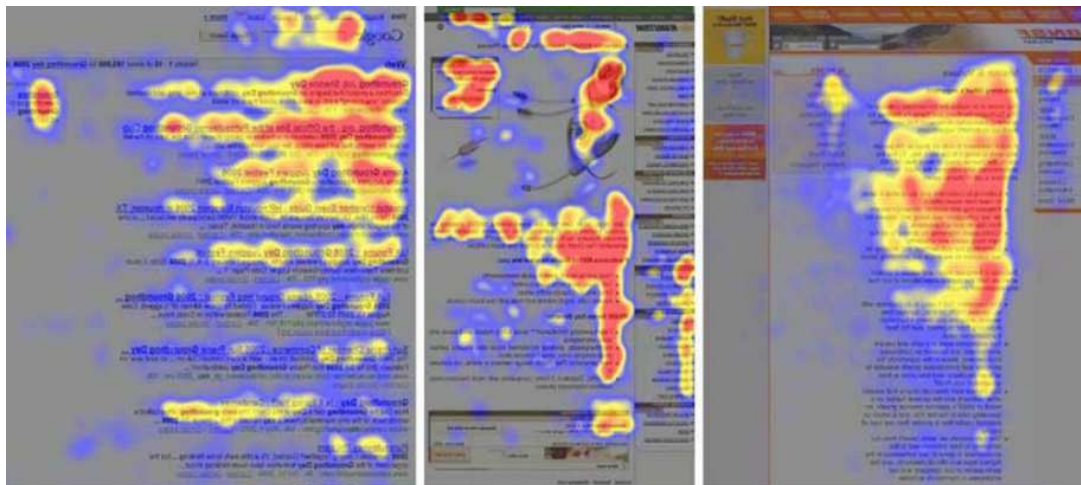


Figure 1. F-Shaped Pattern For Reading Web Content

(Accessed: <https://www.nngroup.com/articles/f-shaped-pattern-reading-web-content/> [visited on 2016.01.29])

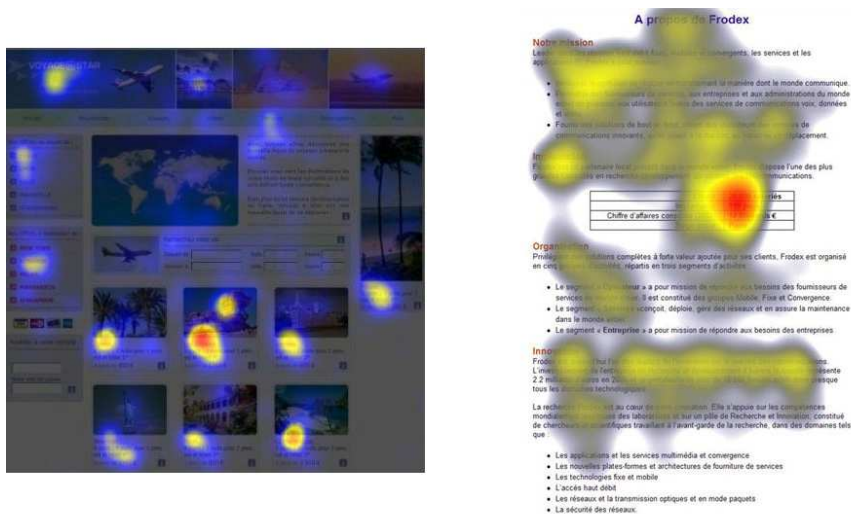


Figure 2. How are web pages viewed?

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Figure 3. Website “Welcome to Latvia”
(Accessed: <http://web.archive.org/web/19971120201244/http://www.latnet.lv>
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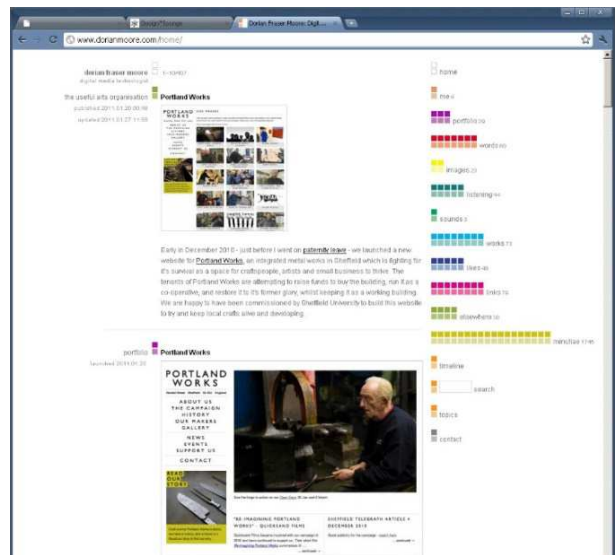


Figure 4. Website “www.dorianmoore.com”
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[visited on 2011.04.10])

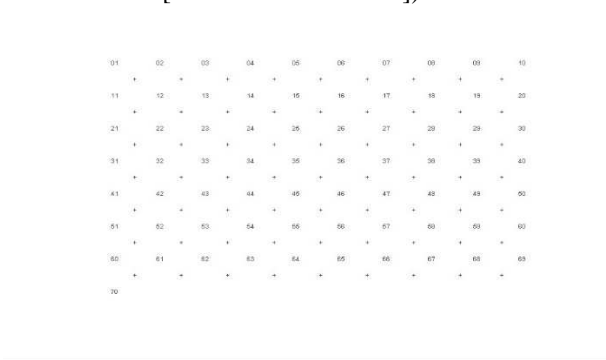


Figure 5. Website “It is my party”
(Website “It is my party” Accessed:
<http://www.itismyparty.org> [visited on 2007.02.12])

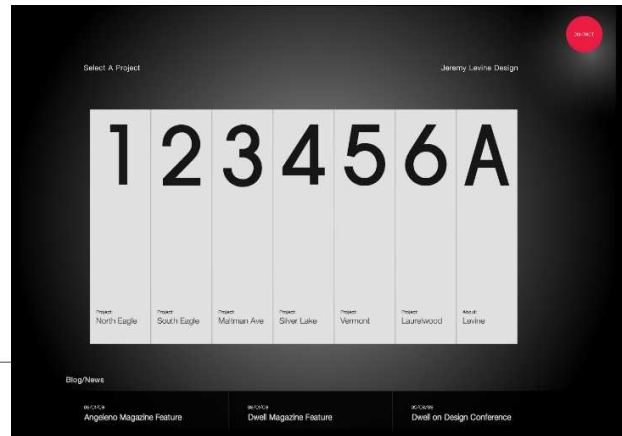
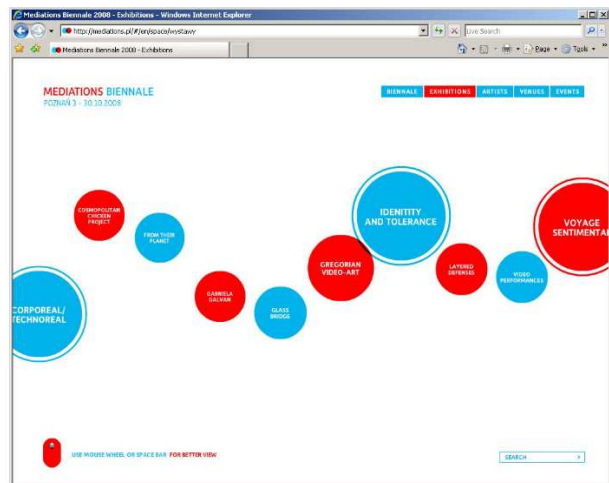
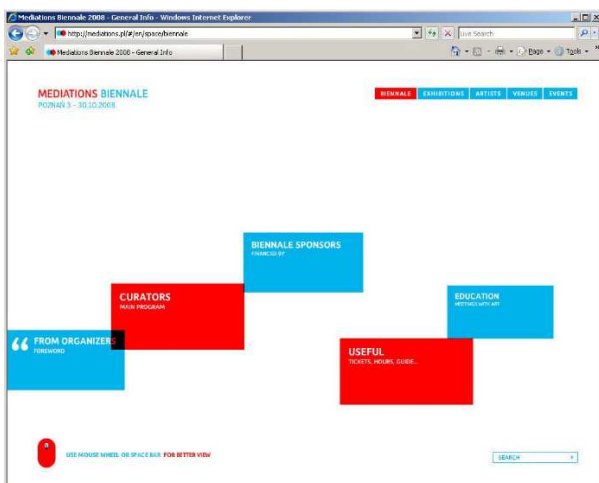


Figure 6. Website “www.jeremylevine.com”
(Accessed: <http://www.jeremylevine.com/> [visited on
2014.02.02])



Figures 7, 8. Website “Meditations Biennale”
(Accessed: <http://www.meditations.pl/#/en/space/biennale> [visited on 2009.02.16];
<http://www.meditations.pl/#/en/space/wystawy> [visited on 2009.02.16])



Figure 9. Website “www.iamyuna.com”
 (Accessed: [http:// www.iamyuna.com](http://www.iamyuna.com) [visited on 2014.02.02])

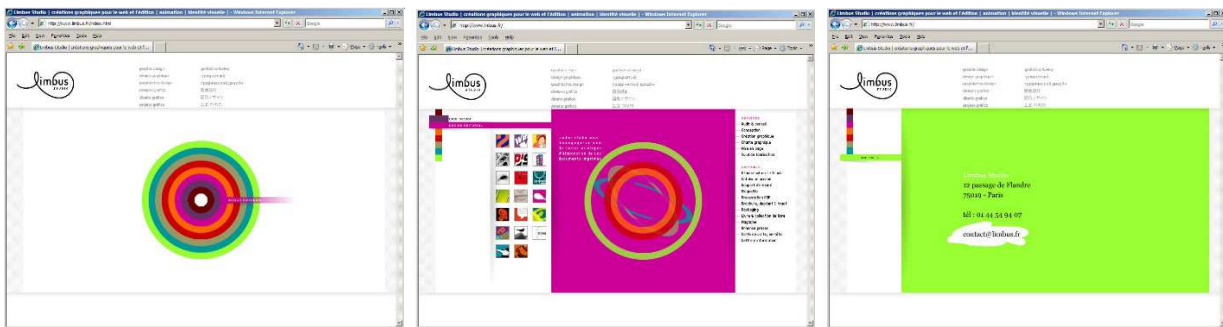
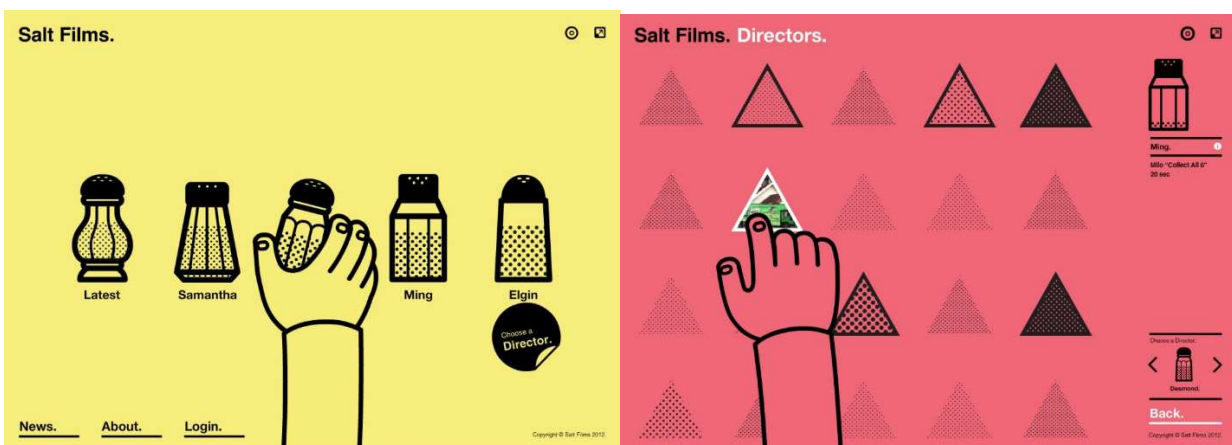


Figure 10, 11, 12. Website “www.limbus.fr”
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Figures 13, 14. Website “Salt Films”
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ASPECTS OF PUBLIC TRANSPORT MAP DESIGN

Laima Kalvāne

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401

laimakalv@gmail.com

Abstract

Aspects of public transport map design

Key words: *public transport, map, visual design, communication*

The main objective of the public transport map designing is to help passengers - especially those who are unfamiliar with the transportation network - to take the needed routes to move between the desired places; this may include having to change transport or direction on the necessary place. The map includes symbols to point the ways, directions, stations and transfer points, as well as a system of geographic identification. In addition to their functional role transit map has focused attention as a graphic design artifacts. Both domains - public transport map and graphic design - are used practically in the same techniques and their main goal is to communicate more effectively in the useful way. The main aim of the research is to get acquainted with transit maps history and development periods, and recognize the main components of map.

Kopsavilkums

Sabiedriskā transporta kartes dizaina aspekti

Atslēgas vārdi: *sabiedriskais transports, karte, grafiskais dizains, komunikācija*

Sabiedriskā transporta kartes projektēšanas galvenais mērķis ir palīdzēt pasažieriem - īpaši tiem, kas nav pazīstami ar vietējā transporta tīklu, - veikt nepieciešamos maršrutus, lai pārvietotos starp vēlamo vietu; tas var ietvert, transporta vai virziena maiņu nepieciešamā virzienā. Karte ietver simbolus, kas norāda maršrutus, virzienus, pieturvietas un pārvietošanās punktus, līdzīgi kā ģeogrāfiskās identifikācijas sistēma. Papildus tās funkcionālajai lomai tranzīta karte ir pievērsusi uzmanību kā grafiskā dizaina artefakts. Abas jomas - sabiedriskā transporta karte un grafiskais dizains – praktiski tiek izmantoti līdzīgos paņēmienos, un to galvenais mērķis ir efektīvāk komunicēt noderīgā veidā. Galvenais pētījuma mērķis ir iepazīties ar tranzīta kartes vēsturi un tās attīstības periodiem, un atpazīt galvenās kartes sastāvdaļas.

Introduction

The visual design and cartography specifics becomes the single field of research, concerned by the designers and cartographers in Latvia and abroad. Both elements - visual design and the cartography - are present from the 20 century, however, the concept of interaction direction and functional features may be various.

The aim of this research is to understand the interaction between the two sectors of mutual progress and in daily life, in particular - public transport use.

Development periods

The progress of civilization began simultaneously with the rise of the environment, surroundings and their relationship cognition. Consequently, the need of maps existed at all stages of human development. Even in primitive society, people have begun to portray the area known to them on the walls of caves, rocks and tree bark. Such images helped to represent the relative position of objects of interest to them, compare their features in the space.

Cartography in the form of the first scientific definition was developed in Paris Geographical Society and published in 1843. The scientific objectives of the cartography are as follows: map designing, map compilation and processing, map issuance, map science of using and practicing (Štrauhmanis 1993).

The term “map” has a roots in the Greek word *chartes*, which means a piece of papyrus designated for writing (Салищев 1990: 4). Nowadays, map of the world has a different definitions. An example in countries where the official language is English, the map has many terms: “map - the drawing of (part of) earth’s surface showing the shape and position of different countries, political boarders, natural and artificial features; map - a very simple plan which shows a direction of travel between one place and another” (Dictionary of English language and culture 2009) or map - image and learning tool of the world in its spatial conditions and change.

Janis Strauhmanis (*Jānis Štrauhmanis*, 1944) professor of Riga Technical University in Latvia and cartographer describes map as a geographical information, or geoinformation shown in digital image plane or visually perceptible manner. Geographical map as a graphic image has the following characteristics: coordination in the space; graphic, digital image; symbolisation; maps are addressed to solve certain problems or to certain of its users.

The link between the map and the user may be shown using A. Robinson scheme (Štrauhmanis 1993) a map’s the main aim is to send information to the map reader (Figure 1).

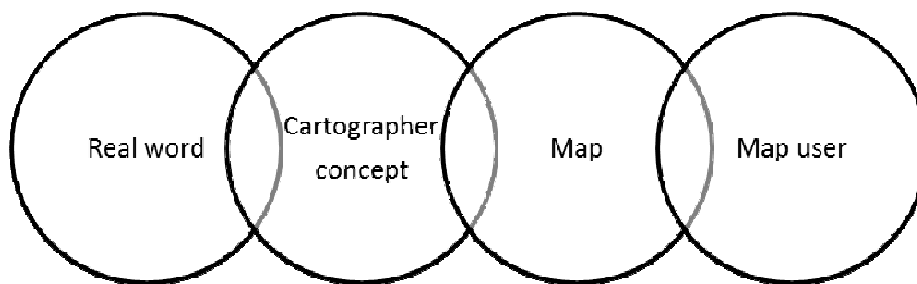


Figure 1. **A. Robinson. Cartographic communication system scheme**
 (Štrauhmanis 1993:37)

“Map will never reach all of the information about the territory, as the map is a generalized image, and this generalization is determined by the map creator” (Štrauhmanis 2001: 5) it means that it should be designed with the principles that will make this communication more competent and useful.

Map users should understand and decode map information in the way that the cartographer has anticipated to do it, in the worst case nobody of included member of the scheme would not reach the right aim of shown information. The main aim of the communication process is to archive understanding in the information exchange.

Communication concept include a two-way of the information exchange process during which the information received is understood by both participants (Angļu-krievu-latviešu skaidrojošā vārdnīca 1998).

Nonverbal or visual communications, can be described as a form of communication that applies visual signals to provide a message to the viewers. Like artworks, graphic representation has

the ability to reach beyond the language, education, age reaching in effect a much larger audience. Graphical elements are also easy to identify and commit to memory, often leaving a permanent impression on viewers that words alone are unable to compete with (What is Graphic Communications? <http://www.communications-major.com/graphic-communications/>).

Public Transport Maps have become an effective visual tools for communicating spatial concepts and providing information about the navigation - as routes direction, transport modes, stations, connections, landmarks, etc. - through a particular language based on the graphical elements and design techniques (Allard 2009).

In 1931, Henry Beck's London Underground map, often referred to as a diagram, have been established a design standard for the transit maps (Bain 2010). One of the distinguished features of Beck's work, which has been adapted throughout the world, is the set of particular design rules that he applied. The crucial hallmarks and the principal innovation of Beck's rules are as follows:

1. Lines must be vertical, horizontal, or diagonal. Diagonal lines must be 45 degrees.
2. The center of the map is enlarged.
3. A distinctive interchange symbol is used.
4. Street details are not shown.
5. Lines are denoted by distinctive colors (although monochrome was used).
6. Curves must be tightly radiused.
7. Stations should be on straight - line segments (this is not absolute, but is never broken lightly (Figure 2) (Maxwell 2005: 6).

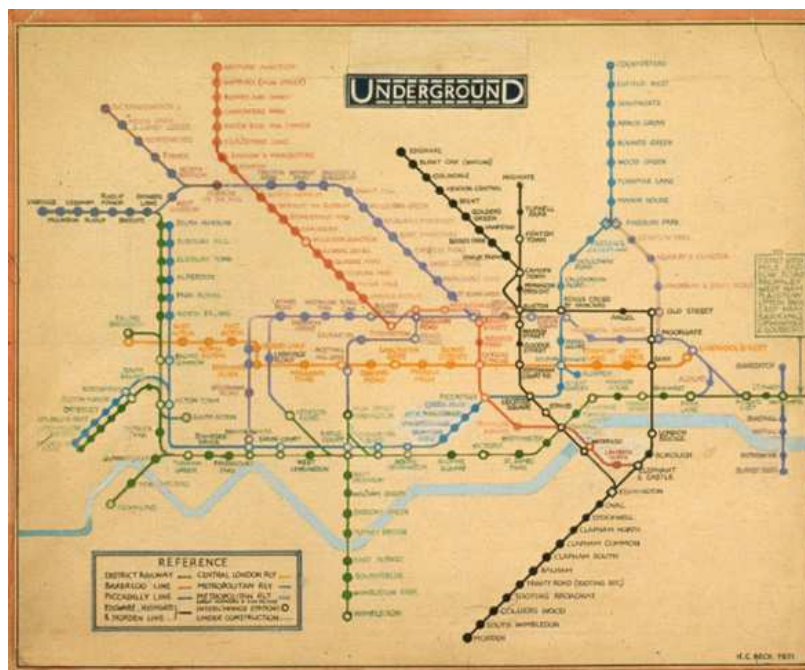


Figure 2. **Henry Beck's London Underground map, 1931, London, Great Britain**
(<https://datavizblog.com/2013/05/06/dataviz-history-henry-beck-and-the-london-underground-tube-map-1931/>)

Other details introduced by him were simple, evenly spaced tick marks to point out stations, and uncrowded station names, since coherent typography is critical. These techniques has been known before, but Beck combined them in the one design as the first (Bain 2010). Over time, the London Underground map has been developed and improved with the progress of transportation system.

Reference to Mark Ovenden (1963) broadcaster, British author and the authority on the field of the cartography, public transportation graphical design and underground transit map emphasize that, mentioned above fundamental design rules are widely utilized in the diagrammatic Public Transport maps all over the world until this day. It provides all necessary information that one may needs during underground travel - order of stations and possible connections. “Every transport system apply graphic and cartographic design skills worldwide, with varying degrees of efficiency. Such approach helps the passengers to walk through what otherwise might be confusing labyrinths with the aid of clear and often beautiful or innovative maps and diagrams” (Ovenden 2007).

Passengers must find a destination point to begin their journey, determinate preferred connections, and then navigate from the transit system stop or station to the desired target. This process involves multiple decisions and peculiar information requirements at each stage. One of the leading questions for anyone designing transit information, as a system map, is how much information does a passenger need (Bain 2010). To get acquainted with audience and the map function before map’s designing will make the creating process simpler, more clear in use and attractive to the receiver.

The first figure below presents a map for passengers who have enough time for more detailed analyze and who is looking for the information about all possible aspects of public transportation. Each transportation line is marked with different color and there are assigned only names of final stops and main streets. The city center on the map is enlarged, to show more detailed information about transportation lines in this region and streets arrangement. In the bottom part of the map the legend is provided - it contains description of the signs appearing in the plan. That kind of maps helps to prepare or choose own traveling rout, which is the most desirable for the passenger (Figure 3).

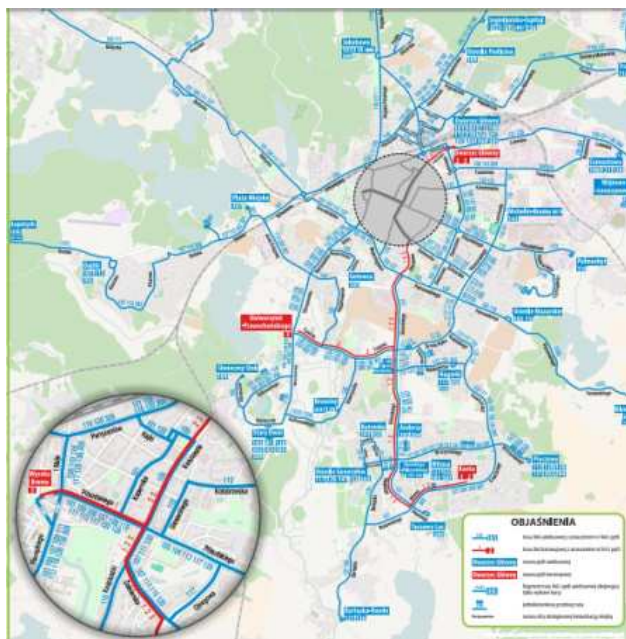


Figure 3. **Fragment of public transportation map in Olsztyn city, Poland**
(http://www.zdzit.olsztyn.eu/pliki/nu_mapki/nowy_uk%C5%82ad_-_schemat_dziennych_linii_miejskich.pdf)

The second figure below is suitable for passengers who are interested in the specific connection in of transportation. Each route line is marked by a different color, all names of stations are provided, final stops and main streets and districts are also placed. There are indicated the rout way and type of stop as well. The map below would help to evaluate into what line to get in and where to get off or where to transfer to evaluate the preferable starting/ ending points of journey or general transport possibilities (Figure 4).

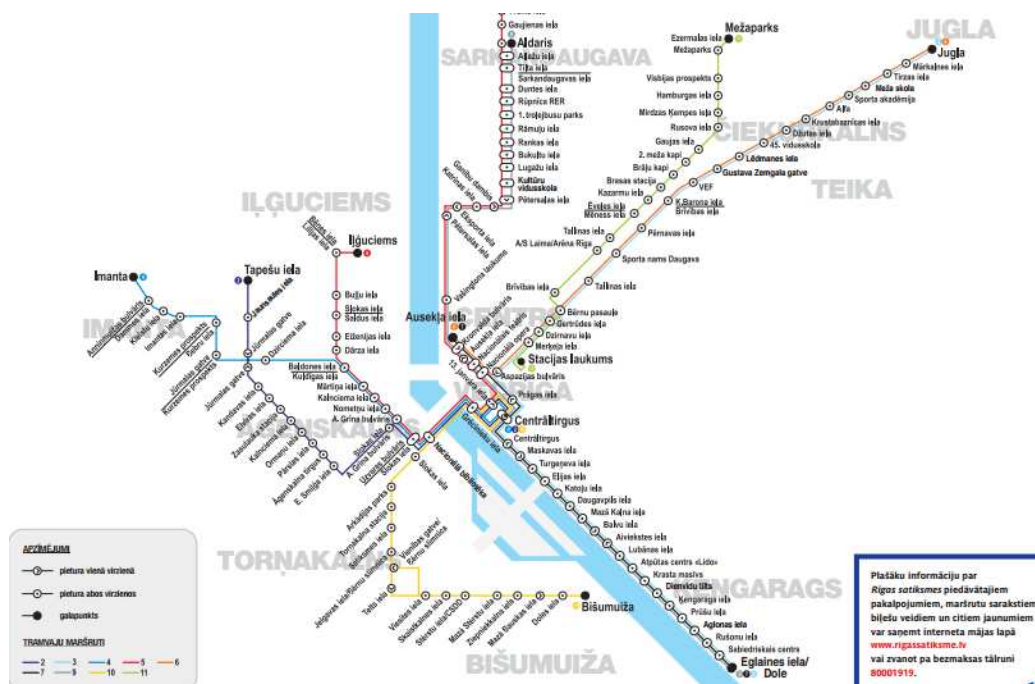


Figure 4. **Fragment of tram map in Riga city, Latvia**
(https://www.rigassatiksmelv/files/tram_01062016_preview_lv.pdf)

The main aim of the third diagram - “a simplified drawing showing the appearance, structure, or workings of something; a schematic representation” (Definition of *diagram* in English. <http://www.oxforddictionaries.com/definition/english/diagram>), not map, because it includes only information which is to consider how many stations it would take during passenger into the transport or transfer. It provides data about stops during the line ride. Such visualization contains particular information that passengers can read quickly and easily. The image below is an example of the diagram destined for user with his specific needs. This diagram visually conveys only the order of the stops, which is all of the information that the passengers are expecting from this map (Figure 5).



Figure 5. Fragment of public transportation diagram in Warsaw city, Poland (Author: Laima Kalvāne)

Each part of public transportation communication map or diagram shown above are represented to ease individual route of passenger, it helps to save time, use appropriate transport links and improve visual communication level between designer/ cartographer and data's user.

Conclusions

By literature analysis of the cartographic and design research is obvious that the diversity of maps, also variations of the map design standards depends on different aims of it using. The transportation map design framework is built on cartography aspect basics, which over the time was updated, improved and simplified to make it much more attractive to the receivers. Transportation map includes communication concept which provides information exchange between cartographer/ designer and maps user. Graphical elements should be easy readable and identified beyond the age, language, education level and knowledge about surrounding. Nowadays diagrammatic maps based on Henry Beck's design rules are common all over the world in different fields of Public Transportation. The interaction between the two sectors, cartography and visual design, are being still researched and developed for passengers needs and conveniences.

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HISTORY OF *PAPER-MACHE* TECHNOLOGY AND IT'S APPLICATION IN CONTEMPORARY TEXTIL ART

Karīna Korotkova

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401

artkarina@bk.ru

Abstract

History of paper-mache technology and it's application in conemporary textil art

Key words: *Paper-mache, paper, textile art, paper sculpture*

The art of making decorative objects from paper pulp is called paper-mache. Paper-mache literally from French (*papier mâché*) translates to "chewed, torn paper". Paper was invented in China in the 2nd century BC, and at about the same time it began to be used not only for writing. The material was very expensive, and paper-mache was a way to give the paper a 'second life', to reuse the expensive material. Thus, in spite of the French title, the birthplace of paper-mache is considered to be China. History and distribution of this technique is very rich. From China, the interest in paper-mache spread to Japan and Persia, where it was used in mask making and festival activities. Eventually it spread across the world. Large imports of paper-mache objects, such as boxes, unique caskets, vases, jewelry, theatre props, dolls and collectible toys has filled European markets. Even interior elements, architectural moldings for walls and ceilings, decorative panels for walls, doors, mirror frames, candleholders, various furniture and original fixtures are produced from the material. Nowadays products in paper-mache ceased to be a result of the manufacturing operation, and turned into a unique authoring handmade technique. The attractiveness of paper-mache for a modern audience is based in the use of the natural materials, as well as in the preservation and use of classical art traditions and techniques of past centuries.

The aim of research is to discover the history of paper-mache technique and it's application in contemporary textile art.

Kopsavilkums

Papjē-mašē tehnoloģiju vēsture un tās pielietojums laikmetīgā tekstilmākslā

Atslēgvārdi: *papjē-mašē, papīrs, tekstilmāksla, papīru skulptūra*

Dekoratīvo priekšmetu izgatavošana no papīra masas tiek saukta par papjē-mašē, kas tulkojumā no franču valodas (*papier mâché*) nozīmē "presēts, saberzts papīrs". Papīrs tika izgudrots Ķīnā 2. gadsimtā p.m.ē. un apmēram tajā pašā laikā to sāka izmantot arī ne tikai vēstuļu rakstīšanai. Materiāls bija ļoti dārgs un papjē-mašē kļuva par veidu, kā piešķirt papīram "otro dzīvi", izmantojot šo dārgo materiālu atkārtoti. Tādā veidā, neskatoties uz francisko nosaukumu, par papjē-mašē dzimteni tiek uzskatīta Ķīna. Šīs tehnikas rašanās un izplatīšanās vēsture ir ļoti bagātīga. Interese par papjē-mašē no Ķīnas nonāca Japānā un Persijā, kur to izmantoja masku izgatavošanai un festival atribūtikai. Visbeidzot tā izplatījās visā pasaulē. Liels daudzums papjē-mašē izstrādājumu pārplūdināja Eiropas tirgus. Papjē-mašē tehnikā tiek izgatavotas unikālas lādītes, vāzes, bižutērija, teātra butaforija, lelles un kolekciju rotaļietas. Ar papjē-mašē izgatavo pat interjera elementus: arhitektūras veidojumus griestiem un sienām, dekoratīvos sienu un durvju paneļus, spoguļu rāmjus, svečturus, dažādas mēbeles un oriģinālus gaismekļus. Mūsdienās papjē-mašē tehnikā radīti izstrādājumi vairs nav rūpnieciskās ražošanas rezultāts, bet gan ir kļuvuši par unikāliem autordarbiem, kas tiek radīti vienā eksemplārā, izmantojot roku darbu. Papjē-mašē pievilcības pamats mūsdienās ir dabīgu materiālu izmantošana, kā arī klasisko mākslas tradīciju un iepriekšējo gadsimtu tehniku saglabāšana un pielietošana.

Pētījuma mērķis ir izpētīt papjē-mašē vēsturi un tehnoloģijas, akcentējot šīs tehnikas pielietojumu laikmetīgā tekstilmākslā.

Introduction

In today's world, in the era of computer technology and the rapid development of all, everything around us is constantly changing, is being improved and supplemented. Only in the world of art there are some canons, which are timeless. One such example is the technique of paper-mache which since its appearance has not changed much. Interest in this type of art is constantly growing, but its details are a little chaotic and sometimes wrong.

History of paper-mache technology

Paper-mache literally from French (*papier mâché*) translates to "chewed, torn paper". Paper-mache is technology, which is used to create items of different sizes and weight, and material itself,

which can be easily shaped. The mass consists of a mixture of fibrous materials such as paper or paperboard adhesives, starch, gypsum, etc. (Goldovski 2009: 159). The term paper-mache is used to determine the manufacturing technique and ready object itself.

The history of this technique is started at times, when paper was created. Paper was invented in China in the 2nd century BC, and around the same time it began to be used not only for writing. The material was very expensive, and paper-mache was the way to give the paper a "second life": to use the expensive material again (Mao Co-Benj 1959: 6).

In the manufacture of paper sheets used a mixture of cellulose, from which, if desired, you can sculpt figurines of various shapes. Ancient masters of handcrafts used special wooden workpieces, filled with pre-moistened mixture, thus obtaining a figurine. During excavations in the territory of ancient China, ancient armor and helmets, which were made of multilayer paper-mache - like material with varnish coating was discovered. These items belong to the Han Dynasty and dated III century BC. In those days, armor made of paper-mache were the most technologically advanced protective equipment, it was durable enough to withstand the arrows and glancing blow of the sword. Along with good strength, paper armor's weight was very small, allowing the fighter in combat to move very quickly (Mao Co-Benj 1959: 14).

The interest in paper-mache has spread from China to Japan and Persia. Japanese artists adopted this technique in the VIII century. They created the masks, holiday items, crates and boxes, as well as many statues of religious subjects. Of course, the quality and therefore the price could not be compared with the works of bronze and carved wood, but, nevertheless, products made of paper-mache decorated houses of poor people as well as poor churches. "*Hariko*" is Japanese artworks of paper-mache, are easy to manufacture, are cheap and looks impressive enough, just as expensive works of art made of porcelain, ivory and wood. Moreover, some masterpieces were solid enough to survive till nowadays. For example, Monju Bodhisattva statue was made in 1269 and now it is kept in the treasury of a Buddhist temple Tyugudzi (Ikaruga, Nara prefecture, Japan). Japanese statues of Monju symbolizes the voice of Buddhist Law and the power of Buddhism to overcome all obstacles. Monju was a disciple of the Historical Buddha (*Prince Siddhartha, Gautama Buddha*), *was born and lived in the sixth century BC*), and represents wisdom, intelligence and willpower. Monju symbolizes wisdom and the enlightened mind (<http://www.onmarkproductions.com/html/monju.shtml>).

Initially, Japanese paper-mache masters followed the scheme that was used by the Chinese. But over time, the Japanese have found a slightly different way of working. They soaked cut paper strips in water for twenty days. By the way, ancient masters have used recycled paper in this practice.

Layer by layer masters was covering the forming molds with paper and glue, to get very durable product. If the product's shape was too complicated, Japanese made it of two halves, which was glued together after they dried out completely. In order to preserve the shape of the product over time, the figure was filled with paper. The final step in the process was the varnishing and staining. This way of forming paper-mache figures became the prototype for our contemporary masters. But in ancient Japan this manufacturing technique spread throughout the country (Mao Co-Benj 1959: 17-19).

In ancient Egypt paper-mache sarcophaguses were made for the pharaohs, as well as death masks. Egyptians used papyrus or linen sheets, mixed with plaster for paper-mache basis (<http://gearmix.ru/archives/17694>).

By the 10th century AD paper-mache spread in Morocco and Central Asia (Mao Co-Benj 1959: 20).

Only in the 70s of the XVII century paper-mache became known all over the world, including France. In 1740 the production of lacquered paper-mache crafts had begun. Works was based on samples, which have been imported from Japan. Business was very successful. Masters began inventing advanced adhesives and technologies, thanks to which the products had the same strength as a wooden ones. French masters have discovered great potential of paper-mache, and began to use the technique to manufacture moldings, boxes, dolls and even furniture (www.papiermache.co.uk/articles/history-of-papier-mache-dolls/).

In Europe, since 1725, paper-mache appears as an inexpensive alternative to stone and carved wood. Also, paper-mache with plaster as binding element is being used to make moldings for interiors.

A peak of paper-mache popularity came in the XVIII century. The poor people, who could not afford expensive decorative products, made of ceramics, porcelain, bronze and carved wood, with pleasure bought cheap crafts, even despite the fact that their quality was lower. During this period, paper-mache was one of the main British crafts. Since 1772 Birmingham became the main center of paper-mache manufacture. Here, the masters were making paper-mache tables, chairs, lamps, bookshelves, bed frames, wall decorations, picture frames. Top products was covered with gold finish or inlaid with nacre (<http://history-design.livejournal.com/86913.html>).

Most often, paper-mache was used for the manufacture of dolls. In 18th century in France, it was established mass production, and today these dolls are still highly valued among art collectors (Berry 2002). Till today, paper-mache technique is used in theaters to manufacture the scenery and accessories. Paper-mache items are lightweight and can be easily moved all around the stage. If these products are not exposed to moisture, they can last for a very long time (<http://www.c-a-m.narod.ru/techno/papie-mashe.html>).

In 1793 in Norway the church was built, using paper-mache. This building stood for 37 years! In America paper-mache was used to build canoes. This craft was developed in the 19th century. In the late 19th and early 20th centuries there was created some light dome structures such as the observatories – all made of paper-mache.

During the American Civil War (1861-1865), even weapons were partly made of paper-mache: small arms and artillery. During the Second World War (1939-1945), some American planes had parts made of paper-mache (https://en.wikipedia.org/wiki/Papier-mâché#cite_note-13).

The technique of paper-mache was brought in Russia by Peter I (1682-1725). In Russian cities there were entire industrial production of paper-mache, and to this day Russia – is one of the countries where the paper-mache is still very actual craft. The famous Russian lacquer miniature is based on paper-mache: caskets, hairpins, different ornaments (brooches, earrings, bracelets). Craft nowadays is developed in the cities of the Golden Ring of Russia (<http://www.c-a-m.narod.ru/techno/papie-mashe.html>).

The techniques of paper-mache in Latvia was associated with traditional folk holidays. In the dark winter time, when all agricultural works were finished, it was time for "masks and stilts" feast, called *Mārtiņi*. It was critical to prepare for this event carefully: for example, make masks of ghosts, that wanted to appease. Traditional masked parades in Latvia were particularly popular in the late 19th - early 20th century. Masks were made from unwanted household items, old clothes, and mostly of paper (Rancāne 2009: 37).

Also, the use of paper-mache in Latvia is closely connected with the creation and development of the Latvian Puppet Theatre in 1944. Puppets for theatrical performances were made of paper, using different techniques: tissue puppets with paper heads or pure paper puppets (Līne 2004: 24).

The paper-mache technique is used for a long time, and because of its relative simplicity, gained its rightful place among the bright variety of arts and crafts.

Paper-mache preparation methods

Paper-mache is material which is perfect for creating three-dimensional forms. For artists it is attractive for its ease of manufacture and use. It is similar in properties to the plasticine or clay, but does not require such training and serious material base. Master does not need a kiln, it is not necessary to buy special materials or to acquire equipped workshop. Paper-mache allows the arts at home. All you need for this it is only paper and glue.

The interest in this craft is constantly growing, so there are many ways and methods to manufacture paper-mache paste. As in ancient times, artists create their own unique recipes, complementing its secret ingredients. However, since the invention to the present day, classic recipe of paper-mache mass remains unchanged.

Depending on the desired effect, methods of working with paper-mache are changing. There are two basic techniques for forming articles:

1. paper-mache, based on paper pulp;
2. “flaky” or layered with strips paper-mache.

The first method is the creation of paper mass, from which the product is being formed. The process of preparing the masses is quite simple. First we need to select the paper. Paper is being selected depending on the purpose, which sets the artist. Color and density affects the paper quality in the same product. If you create a lot of colored paper, the product will become a shade of this paper. The denser the paper, the longer it should be kept in water: so it becomes softer. The easiest and most favored option among the masters is to use a very simple gray toilet paper. According to its properties it is ready for shredding immediately after contact with water, which greatly speeds up the manufacturing process and saves time. After selecting the paper, it is crushed into small pieces and soaked in water completely. The rate of swelling of the paper depends on water temperature. The warmer is water, the faster it will go through this process. In today's world, paper shredding process has become even easier, than it was before. Of course, the paper can be crushed by hand. But it will take more time, and the resulting pieces are getting different sizes. Much more simple is to grind already soaked paper in blender, mixer or food processor. Thanks to these devices, it is easy to process a big amount of paper (Бельтюкова 2015: 8).

Once soaked paper transforms into a mush, it is worth to remove excess water. This can be done by using cheesecloth or colander. This is followed by the step of adding an adhesive. This is the most basic and crucial moment. Glue is needed in the exact measure: this quantity is determined by master, but this skill comes only with experience and during countless experiments. In case of lack of adhesive, the product will literally fall apart in user's hands. If too much glue will be added, the forming mass will be very fluid. When the paper is mixed up with the glue, the resulting mass must be thoroughly mixed. This is a long, but enjoyable process that can be compared with a soothing therapy. It is necessary to stir the mass until it stops sticking to your hands and the density will be similar to cottage cheese (Бельтюкова 2015: 10).

Different recipes can offer various ingredients that are added to the forming mass. A little amount of linseed oil or putty is being added for plasticity. For density and strength of the product small wood chips is added to the mass. Anyway, determining the “secret ingredient” is a long process, followed by experience and long-term experiments with this wonderful material.

The ready mass is applied to the model's surface evenly. Layer needs to be thin enough, to accelerate the drying process of the product. Each layer is applied one after another, when previous had dried out completely. After drying the surface of paper-mache figure is not perfectly smooth. It has a specific texture, which depends on how thoroughly paper was grinded. The more pulverized it

is, the smoother is surface. The process of polishing should take place exclusively prior to the painting of the product. When the product has not been painted yet, it can be sanded, some shapes added or removed. The coloring process is final stage. Paper products can be colored with acrylic, oil or enamel paints. To improve the strength of the product, at the end it is covered with varnish. Thus, it will be protected from moisture and dust, however, direct and prolonged contact with water can damage paper products (Бельтюкова 2015: 12).

When you use the first method to create paper-mache products, the forms or models may be used, for covering with forming mass. It can be balloons, baking foil, which is easy to form, clay, concrete (to create more complex shapes), cloth, crumpled paper, bottles or boxes. All these objects are used as a base and can be retrieved later. Thus, the final product is hollow and very lightweight. Models can be fastened together with paper tape, thread or wire. Thus, complex and unusual shapes are being made from very simple patterns. At this point, the master is guided only by his or her ingenuity and imagination. Paper-mache is not limited in the choice of materials and methods of use (Бельтюкова 2015: 16).

Another way to create paper-mache products is so-called “flaky” or layered paper-mache. In this case, the paper is torn into pieces, placed on a prepared form in layers with glue. During this process, it is not recommended to use scissors; otherwise very sharp edges can appear. If the paper is grinded by hand, its edges merge well with the surface of the paper, used in entire figure. The size of the pieces depends on the size of the product: the smaller it is, the smaller pieces of paper should be (Бельтюкова 2015: 6).

Type of paper affects the texture and appearance of the product. Too thick paper can not conform to the shape well. Newsprint or kraft (non-industrial) paper is more preferred. Alternating between these two types of layers is more convenient to use and count; this technique is precisely the work in layers. It is not recommended to put many layers at once; it will slow down the drying process and increase possibility of deformation of the product.

As soon as the previous coat dries, you can apply the next layer. To improve strength of the product, cheesecloth can be laid between layers and covered with glue. Paper strips and glue are applied to the surface in sequence, each time capturing of the previous piece. Paper should be firmly applied to the surface, unless folds are not part of the idea. While working with a grinded newspaper, you can combine rhythms of the text and pictures on it. It is also environmentally friendly to use kraft paper in products. In specialized shops there is a huge selection of fine paper with beautiful patterns that can be used for layered paper-mache. Skilled craftsmen often make paper for paper-mache themselves: draw on it specially designed illustrations and print photos. Layered paper-mache is also best for clear and concise forms. Thus both methods can be combined and complement each other (Бельтюкова 2015: 14).

For the modern consumer, products which are made of paper-mache are attractive, because they are made using natural materials. If artist is skilled, the craft of paper-mache can be quite profitable, because it is possible to make almost anything you want. This may be the original casket or chest, painted mask, Christmas decorations, dolls, even furniture and adorable unique art objects.

The main idea is to use the imagination and a lot of patience, because any handmade products are often valued much higher than industrial, because they are unique and produced in most cases as one and only item.

Paper-mache application in contemporary textile art of 21th century

Contemporary art is art produced from the 1960s or '70s up until at the present period in time. Contemporary art includes, and develops from, postmodern art (the end of 20th century), which is itself a successor to modern art (the late 19th and early 20th centuries). In vernacular English, "modern" and "contemporary" are synonyms, resulting in some conflation of the terms "modern art" and "contemporary art" by non-specialists (Aldersons 2011:85).

Contemporary textile art has ceased to be exclusively traditional. Now artists are engaged in search and discovery of new forms and materials. Nowadays textiles are stylistically linked with spatial forms. A contemporary textile art has principles that run counter to the principles of traditional decorative textiles. First and foremost, textiles ceased to be two-dimensional; it moved into space and has got volume. Since the mid-20th century, textile art is constantly evolving and appears in a various, new forms. Textiles are now not just a beautifully designed pieces of cloth, it can be displayed now as absolutely independent installation (Kalniete 1989: 22).

Exploring paper-mache application in contemporary art, it is worth to mention the artist, who changed the understanding of this material and its possibilities: French theater artist and sculptor, representative of a new realism, Niki de Saint Phalle (1930-2002). She made huge sculptures of paper-mache, which became one of the symbols of contemporary art named "*Nana*"

(<http://www.artcritical.com/2016/03/31/paul-maziar-on-niki-de-saint-phalle>). In these sculptures author begins to embody the feminine archetype and analyze the role of women in society. The art of Niki de Saint Phalle is literally woven of contrasts, as well as her own personality. Happiness is adjacent to the horror, dreams with nightmares, violence with tenderness. Using paper-mache and mixing it with other material like textile, this artist created stories, which excited public and reformed the perception of paper-mache in cultural masses (<http://nikidesaintphalle.org/catalog-raisonne-project/>) (Figures 1, 2).

In contemporary art history are many professional artists and artisans who choose paper-mache, as the main type of activity; however, not only individual artists leave their mark in the history of paper-mache. Obvious examples of such artists are a French creative union of Sophie Mouton-Perrat and *Frédéric Guibrunet*, who create graceful and luminous sculptures of very

special style. For nearly 10 years artists have combined soft lighting with delicate paper craft to create ethereal sculptures. Working under the name “*Paper beings*”, the duo uses the paper-mache technique to construct life-sized women clad in elegant, billowing gowns that double as lamps. The top portion of the unconventional, all-white lantern features the ladies’ upper bodies while their pleated skirts illuminate the space.

To produce these creations—which have been displayed in locales like the Paris Opera House—Mouton-Perrat and Guibrunet work in true collaboration. They are each responsible for half of the sculptures: Mouton-Perrat shapes the figures and concentrates on characters’ facial features, hair, dress, and graceful poses, while Guibrunet develops the base and lighting. (http://www.papieraetres.com/sculptures_lumineuses.php) (Figure 2) .

Many more masterpieces are created by Russian artist Dina Khaychenko (*Дина Хайченко*). Dina is a member of the Russian Union of Artists and the inventor of a unique, patented technology for the creation of a material based on paper mache cotton fibres. This material turned out to be the most appropriate for Dina’s individual creative style and allowed her to create new forms and styles, in which light replaces color and a wire frame becomes graphical lines. Dina Khaychenko creates houses, dirigibles and balloons. Khaychenko’s works attract people by complexity of shapes and sizes. Artist produces whole cities, with streets and lots of inhabitants, mixing paper-mache with textiles (<http://www.artinheart.ru/post/people/1412.shtml>) (Figure 4).

Susan Grabel (1951) is a New York sculptor, feminist and social activist who explores the human dimension of social issues in her figurative sculptures in handmade cast paper. Her paper sculptures is always about something, inextricably tied to the social and political narrative of the world around her. The most popular and adorable art work by Susan Grabel is paper sculptures “The Venus Cycle”(1999-2007). This artwork explores the reality of the older woman’s body, unidealized and imprinted with life’s experiences, Society’s emphasis on female beauty as youthful and slender belies what women see when they look in the mirror and discounts the grace and strength of older women’s bodies (http://www.susangrabel.com/venus_castpaper2.html) (Figure 5). With a brazen acceptance, Grabel normalizes the changing seasons of the female form. The beauty and lightness of the paper echoes the strength and vulnerability of older women. Grabel adds color and texture by working with different fibers that shrink at different rates. She boils onion skins, garlic skins and corn husks, enhancing the organic nature of the handmade paper (<http://www.susangrabel.com/index.html>).

Artist from Holland *Miriam Londoño* (1966) also leaves mark in the history of paper-mache. She said about her work: “My artwork has evolved around paper, a material that lends itself to all kinds of conceptual and formal transformations. Paper supports not only what we place on it but our very ideas and memories, so instead of simply drawing on paper I converted paper into the ‘ink’

with which to draw and write. I do not draw on paper but with paper, building my works in the air” (<http://www.miriamlondono.com/artwork/sculptures>). For the past ten years *Londoño's* artistic work has focussed on a type of drawing derived from hand-made paper techniques. Using damp paper pulp she draws figures on a fine mesh, stretched taut on a frame. As the pulp dries the drawings can be peeled off from the mesh.

This technique has a rare sculptural and textile quality, which has inspired the artist to develop new ways of working. She began writing words on the mesh fascinated by the visual aspect of the graphic signs that the pulp's liquid track produced. Further down the road, she decided to work with poetic texts and thus made the leap to using images taken from newspapers and books as a basis for her works, mainly guided by her use of drawing as a tool to establish her position in relation to the world (<http://www.miriamlondono.com/artwork/sculptures>) (Figure 6).

Greek artist Vally Nomidou (1959) creates delicate life-size sculptures of women and girls using paper and cardboard. The internal frames are a vertical and horizontal grid of cardboard to give support to the structure, while the outer “skin” layer is constructed from newspaper, paper towels, handmade paper, and other salvaged materials that have been cut, sewn, glued, and otherwise manipulated for a realistic rendering of her subjects. Her work is tender yet strong, vulnerable yet somehow durable, revealing yet hiding something, beautiful and terrible, all finding a true border of humanity. Nomidou brings the viewers in and allows them to complete the story for themselves. Vally Nomidou's fragile yet monumental sculptural figures represent a perfectly valid artistic proposition. Her arduous, sincere investigation on both the theoretical and practical levels achieves a harmonious integration of concept, aesthetics and technique. For all these reasons, these “wounded” creatures, these shocking yet poetic figures, are an important, complete, original proposal for a contemporary figurative textile sculpture in the early 21st century (<https://vallynomidou.wordpress.com/>) (Figure 7).

Among the Latvian artists, who work with paper-mache is young artist Velta Emilija Platupe (1987) with her unique view of the world. She creates mythical images, characters and masks of paper-mache, which encourage viewers to think about the unknown, mystical miserable evolutionary phenomena. Artist mystify and recreate your own universe in the way the enigmatic world. Large human sculptures surrounded by various characters, made by V. E. Platupe, are full of philosophical meaning and reflect the mystery of the human soul. Color she used for documentation and provoking different emotions. Vibrant, expressive, baroque lines and forms create a dense, vibrant universe which is full of suppressed energy. About yourself artist told: “My work is about the young and beautiful, but it's also about the old and ugly. Humans need compassion when they are newborn babies. As we grow old, we need it even more. Art is a powerful tool in order to achieve and awake that sensitivity”

(http://www.valmiera.lv/lv/galerijas/363_valmieras_muzeja_atklata_izstade_celibats/)(Figure 8).

Conclusions

Summarizing all, it can be concluded that the paper-mache history is started at times, when paper was created. It was in China in the 2nd century BC. Gradually the interest in paper-mache has spread from China to Japan and Persia. Only in the 70s of the XVII century paper-mache became known all over the world, including France. In Europe, since 1725, paper-mache appears as an inexpensive alternative to stone and carved wood. A peak of paper-mache popularity came in the XVIII century. The poor people, who could not afford expensive decorative products, made of ceramics, porcelain, bronze and carved wood, with pleasure bought cheap crafts made from paper-mache.

Most often, paper-mache was used for the manufacture of dolls. In 18th century in France, it was established mass production, and today these dolls are still highly valued among art collectors.

As in ancient times, artists create their own unique recipes, complementing its secret ingredients. However, since the invention to the present day, classic recipe of paper-mache mass remains unchanged. If artist is skilled, the craft of paper-mache can be quite profitable, because it is possible to make almost anything you want. This may be the original casket or chest, painted mask, Christmas decorations, dolls, even furniture and adorable unique art objects. In contemporary art history are many professional artists and artisans who choose paper-mache, as the main type of activity; however, not only individual artists leave their mark in the history of paper-mache.

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Figures



Figure 1. **Niki de Saint Phalle's first accessible sculpture, 1966**
(<http://nikidesaintphalle.org/category/news-announcements/>)



Figure 2. **Niki de Saint Phalle, Black Dancing Nana, 1968**
Painted paper-mache sculpture, 230 x 150 x 60 cm.
(<http://www.artcritical.com/2016/03/31/paul-maziar-on-niki-de-saint-phalle/>)



Figure 3. **Sophie Mouton-Perrat and Frédéric Guibrunet. 3 creations, 2013**
(http://www.papieraetres.com/sculptures_lumineuses)



Figure 4. **Dina Khajchenko. Paper-mache sculpture from “Day and Night” series, 2012**
(<http://www.artinheart.ru/post/people/1412.shtml>)



Figure 5. **Susan Grabel. Venus in Proliferation. Cast paper, 50 x 90 cm, 2006**
(http://www.susangrabel.com/venus_castpaper2.html)



Figure 6. **Miriam Londono. Paper sculpture “Without words”, 60 x 60 cm, 2011**
(<http://www.miriamlondono.com/artwork/sculptures>)



Figure 7. **Vally Nomidou. Let it Bleed 6, 2010**
(<https://vallynomidou.wordpress.com/>)



Figure 8. **Velta Emilija Platupe. Paper-mache sculpture from art show “Celibacy”, 2015**
(http://www.valmiera.lv/lv/galerijas/363_valmieras_muzeja_atklata_izstade_celibats/)

LATVIA'S NEXT-GEN GRAPHIC ARTISTS

Jeļena Koževņikova, Ilze Libiete

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401

kozevnikova.jelena@gmail.com, ilze.libiete@gmail.com

Abstract

Latvia's next-gen graphic artists

Key words: *graphic, graphic's techniques, Latvia's modern art, graphic artists*

Conception of graphic art, is widely increased in nowadays, because of persistent acquire of new ideas and art practices, which is key feature of modern art. As a result, variety of graphic art grew heavily – constantly acquiring new aspects and experimenting with new materials, but also not forgetting about classic techniques of graphic art. That is why Latvia's contemporary art is rich with outstanding graphics artists, which is masters of their profession. But time goes and everything sees it's end, and on Latvia's art horizon start to appear new faces and new talents of Latvia's graphics art. Which already had their opportunity to demonstrate highest level of their mastery and creativity, not only in Latvia, but also on international level.

Living in a rhythm of modern fast-paced technology and innovation era, Latvia's graphic artists, still say "Yes!", to classic techniques of graphic art – linocutting, lithography and drypointing. However, they are open-minded persons and like to experiment with new techniques (for example – digiprint), or if it is suitable for their idea – combine them, to reach their goal.

Aim of this paper is to get acquainted with Latvia's next-gen graphic artists, their ideas and views, as well with results of their creative, acquiring brief review of Latvia's graphic trends in general. As a result reader will become familiar not only with Latvia's domestic artists and their creativity, but also will get general review of the current trends in the world of graphic art, which is not only classic, but also very innovative, in the terms of new materials and techniques.

Kopsavilkums

Jaunās paaudzes Latvijas grafiķi

Atslēgas vārdi: *grafika, grafikas tehnikas, grafiķi, Latvijas mūsdienu māksla*

Grafikas jēdziens mūsdienās tiek skaidrots visai plaši, jo ejot vienā solī ar laiku un tā noteiktajām mākslas tendencēm, esošais nemitīgi tiek papildināts un bagātināts, ņemot sevī visu jauno. Tajā pašā laikā attīstās arī šī mākslas virziena klasiskie elementi. Latvijas laikmetīgā māksla ir bagāta ar izciliem grafiķiem, sava aroda meistariem. Taču laiks rit bez apstājas un vecās Latvijas grafikas mākslinieku paaudzes vietā nāk jaunie. Kas piedaloties dažādās izstādēs, jau ir spējusi pieteikt sevi ne vien Latvijā, bet arī ārpus tās robežām, iegūstot arī godalgas starptautiskā mēroga pasākumos, kas apliecina savas meistarības un kreativitātes augsto līmeni.

Latvijas grafikas mākslinieku jaunā paaudze, dzīvojot mūsdienu straujajā tehnoloģiju un jauninājumu laikmeta ritmā, pieturas gan pie ierastās (klasiskās) grafikas, izmantojot plašu spektru jau pazīstamo grafikas tehniku – linogriezumu, litogrāfiju, sauso adatu un citas, gan arī ir atvērta pret novitāti: vienlaikus eksperimentējot ar dažādām tehnikām, piemēram, veidojot grafikas un instalācijas kombinācijas vai arī veidojot kaut ko pilnīgi jaunu.

Pētījuma mērķis ir iepazīties ar jaunās Latvijas grafiķu paaudzes daiļradi, apskatot arī mūsdienu Latvijas grafikas tendences kopumā. Tādējādi lasītājs iepazīsies ne tikai ar jauno Latvijas grafiķu paaudzi, bet varēs arī vispārībā uzzināt par jaunajiem pašmāju māksliniekiem un to radošo darbību un daiļradi kopumā, gūstot priekšstatu arī par aktuālajām pasaules mākslas tendencēm un dažādu gan klasisko, gan arī novatoriskāku pieeju izmantošanas iespējām.

Latvia's graphic art in nowadays

Graphic art is very specific and interesting form of art, with many definitions, for example:

"Graphic art is variation of fine art, which is summarized end product, consisting elements of drawing and printed image" (Вуды изобразительного искусства <http://art-zs.ru>). Other graphics

definition were offered during graphics exhibition *"Vielmaiņa"* (or *"Metabolism"*) (Petraškevičs 2009: 2), based on Vienna definition (adopted in 1960-ties) defines graphic art as *"piece of art, by artists "touch" separated from clichés, signed and implemented in certain amount"*. (Jankovska 2010)

There are several techniques for graphic art, for example, linocutting, lithography, xylography, etching etc. – these techniques often is considered as a classic elements, and therefore, base components of graphic art, which is also major direction in Latvia's art. And there is a lot of

example to prove it, not by artists activities from different Latvia`s graphic art generations, but also activities as a community – establishing “*Grafikas biedrība*” (or “Graphic Association”) in 1994, but later in 2010 founding “*Oforta ģilde*” (or "Etching Guild").

However, constantly increasingly diversity of possible presentation ways and options, gradually affect natural evolution of graphics as an art genre in Latvia. Trying to be modern and cope with pace of time, especially Latvia`s New generation`s graphic artists, are widely influenced by new vibes of modern art. There are several examples that prove this modern tendency – like graphic exhibitions “*Metabolism*”, “*Grafika – S*” (or “Graphic – S”) (*Studija* Nr.2: <http://www.studija.lv>), 16th triennial of Tallinn`s graphic art exhibition “*Literacy – Illiteracy*” (*Studija* Nr.2: <http://www.studija.lv>). Many presented graphics artworks, was created in a big variety of techniques, not only classic, but also in a new ones, for example animations, digiprints, installations and video-installations.

Presented artworks differ from traditional perception of graphic art, which is obvious evidence that classic trends of graphic art evolve and Latvia`s graphics artists are quite open minded towards modern vibes. As a result, new elements of graphic art are likely to appear, but at the same time traditional elements of graphic art – lines, dots and squares also are quite common. Simultaneously, usage of multimedia elements constantly increases trying to offer new experience to the viewer.

Although, there is no general opinion about it – does it is still good and appropriate for nowadays artist`s art performances, or it is little bit too much. For example, artist Katrina Sauškina thinks, that “*there should not be limits for the artists, to present his masterpiece*”, which basically means, that artists is free to run any technique, material or even mix genres, if it is suitable for his idea. (Petraškevičs 2009: 81) At the same time scientist of art, Santa Mičule points: “*Often artworks that is announced as a graphics have only associative link to its origins, which can confuse the viewer*” (*Studija* Nr.2: <http://www.studija.lv>). However, opinion of critique of art, Zanda Jankovska, is short: “*Among the techniques of graphics prints on the podium also lies examples of digiprints*”, which is loaded with full disagreement to what has been witnessed.

Great examples of modern graphic art, which can visualize given opinions, were presented on exhibition “*Graphic – S*” (2014), with lots of artworks and graphics installations made by Latvia`s top artist. (See pictures 1.1.; 1.2.).



Picture 1.1. **View from exhibition „Graphic – S”.**
Publicity photo (2014). (*Studija* Nr.2:
<http://www.studija.lv>)



Picture 1.2. D. **Boitmane. “Metamorphosis of sounds”.** **Installation.** Publicity photo (2010).
(*Studija* Nr.2: <http://www.studija.lv>)

Shown examples isn't typical presentation of graphic art, but, they were exhibited in exhibition, dedicated to graphics, therefore, in some ways, it is accepted as graphic art. But such acceptance doesn't mean that original or classic techniques soon will be replaced by its modern counterparts, it just shows overall situation of modern graphics orientations (or suspected orientations).

Classic techniques of graphics continue to evolve, constantly absorbing modern vibes, with no sign of decline. Recent exhibition “*Strong water. Etching art guild – 5*” and art symposiums in Daugavpils Marc Rothko Art Center is a good example to this trend. (*IV Starptautiskā Latgales grafikas simpozija izstāde – nauda*: <http://www.rothkocenter.com>) Previous mentioned exhibitions like “*Metabolism*” and “*Graphic – S*” also are good example. These exhibitions gathered many Latvia's artists from New and Old graphic arts generations, presenting interesting masterpieces made in big variety of techniques, like – linocutting, lithography, xylography (or woodcutting), etch, drypointing etc.

However, Latvia's graphic arts classic techniques, shouldn't be considered, only as a local product, and are well known beyond countries borders. For example at Bavaria's city of Bad Steben graphic museum, were held exhibition “*Grafik aus Lettland*” (2012) (Vanaga 2012: <http://www.arterritory.com>) (or “Graphic from Latvia”), representing colographies of Paulis Liepa, mix graphics techniques of Juris Petraškevičs, linocuttings of Jānis Murovskis etc. Similar activity of Latvia's representatives were seen on “*XI Baltic sea countries graphic art biennale “Kaliningrad – Königsberg” (Latvia Receives Several Awards at the Baltic States Biennial of Graphic Arts „Kaliningrad – Koenigsberg”*”: <http://www.lma.lv>) (2013). Where several artists from Latvia's delegation receiver all around positives reviews, medals and awards – Latvia's exhibition for good curator work received special award, artist Līva Rūtmāne won “Grand Prix”, but Reinis Eglītis achieved medal for most original solution in work techniques. (*Latvijas māksliniekiem vairāki apbalvojumi biennālē Kaļiņingradā*: <http://www.delfi.lv>) Participation of other Latvia's

graphics artist – Guntars Sietiņš in Cologne’s “Art. Fair. 2014” (Kaže-Zumberga 2014: <http://www.artterritory.com>) (2014) are also worth of mention, as well as several Latvia’s artists’ works of art, created in mecoink technique, which was included in prestige exhibition “Time of the Mezzotint: Colours beyond the stars” of Tokyo Jozo Hamaguchi (1909–2000) museum of art. (Kaže-Zumberga 2014: <http://www.artterritory.com>)

Given examples of successful representation of Latvia’s graphics art, were all about its classic vibes and techniques, which demonstrates that classic graphic art is here to stay, and are quite adaptive to today’s tendencies. Despite new techniques and ways of presentation (graphic installation digiprint and video installation) classic elements of graphic art, are still popular, refusing to become part of old-school art. It has a strong, solid background, which will not be abandoned despite all modern and (in some ways) mainstream art presentation tendencies.

Latvia’s New generation of graphics artists

Previously mentioned highly awarded activities of Latvia’s graphics artists wasn’t achieved and represented only by members of it’s older generation, but also by new ones, and despite their new age, they also can greatly contribute to development of classic graphic art’s techniques.

Many of them have participated in the abovementioned exhibitions and art events here in Latvian or abroad, exhibiting their works next to the old generation graphics artists.

Many of them, just recently graduated their universities and art colleges and are very eager to prove themselves with many fresh ideas and concepts.

We should mention such artists as Ieva Nagliņa, Mārīte Elksne, Lāsma Pujāte, Maija Mackus, Liene Bondare, Ausma Šmite, Elīna Alka, Reinis Eglītis, Paulis Liepa and many other talented individuals.

Classic techniques (linocuttings, lithography, drypointing or collagraphy) and materials are quite popular and widely recognized among Latvia’s new generation artists, as they like to experiment with known techniques, as well mix them to acquire something new. (See 2.1.1.pic).



Picture 2.1.1. R. Eglītis. *Expansion. Paper, silk screening, fold.* (2013).
 (Studija Nr.2: <http://www.studija.lv>)

But some artists of Latvia’s graphics new generation may be highlighted especially, like **Mārīte Elksne** (1979) – graduate of Latvia’s Art academy (Master degree (2006), bachelor degree (2004) in visual and plastic arts – graphics). Participated in “International Baltic sea countries graphics biennale “Kaliningrad – Königsberg”” (Russia 2008), Baltic countries modern graphics exhibition “Power and Man” (United Kingdom 2006) and in many other artistic activities on local and international level. (Petraškevičs 2009: 68) Her colorful artworks series, made in linocutting

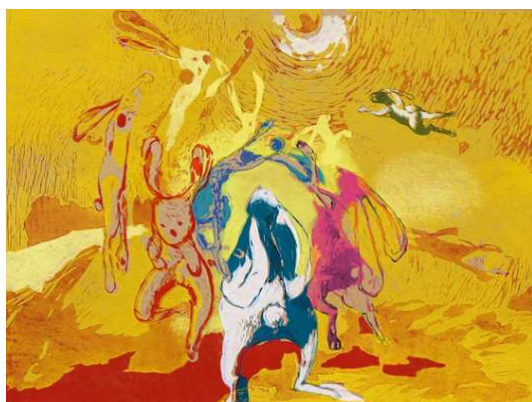
technique, „*Todays weather will be sunny*”, gain special praise on exhibition “*Grafik aus Lettland*” at Bad Steben graphic museum (Germany 2012). (Vanaga A 2012: <http://www.arterritory.com>)

General artworks presentation idea is to give impressions or to recall everyone’s childhood memories and all that related to it. At the same level this artwork contains several layers of information, which at some point may look very symbolic or very philosophical, because it constantly reminds something very warm and cuddly, but also something that have to be forgotten and should remain in a past, and chosen graphics techniques strengthens these impressions. Colors are light and warm; artwork is completed with high level of accuracy and precise. (See 2.1.2. pic).



Picture 2.1.2. **M. Elksne.** Artwork form cycle „*Todays weather will be sunny*” **Linocutting.** (2006 – 2009). (Petraškevičs 2009: 20)

Maija Mackus – LMA graduate (Master degree (2009), bachelor degree (2003) in visual and plastic arts – graphics, studied at University of Castilla-La Mancha (Spain 2008). Participated in several group exhibitions in Latvia and abroad, representing Latvia’s graphic artists on exhibition “*Signs of the times*” (Belarus 2008) and in Erasmus student exhibition “*No teremos permission*”



Picture 2.2.2. **M. Mackus.** *Sporiņš.* **Linocuttings.** (2010). (*Studija* Nr.3 2010: <http://www.studija.lv>)



Picture 2.2.2. **pic. M. Mackus.** *Sporiņš.* **Linocuttings.** (2010). (Petraškevičs 2009: 39)

(Spain, 2008). Stand out element in Macka’s style is plasticity of presented characters, (See 2.1.3.; 2.1.4. pic), how they collaborate and gives true impression liveliness and sense of movement, as well as the vivid use of color and detailed workmanship.

Ausma Šmite – LMA graduate (Master degree (2011), bachelor degree (2009), studied in France as well (2007). Won a special award for curator work at “*XI International Baltic sea countries graphics biennale “Kaliningrad – Königsberg*” (Russia, 2013), also were participant of art residency in Belgium (2016) and Finland (2013). Participated in several group and solo exhibitions in Latvia and abroad (United Kingdom, Germany and Japan). For example, triennial in

Poland (2011) and biennale in Lithuania (2014) and Canada (2011) etc. Since 2013 is member of “Graphics camera” union. (*Ausma Šmite*: <http://www.ausmasmite.com>)

The artist mostly works in a lithography technique, forming very fine, but also unrealistic characters, with lot of details and high level of precise. (See 2.1.5. pic).

Elīna Alka – LMA graduate (Master degree (2012), bachelor degree (2010), in visual and plastic arts – graphics). Participated in several exhibitions in Latvia and abroad, for example applied hers works of art for exhibition “*Migration*” at Latvia’s Republic Permanent Representation office to the European Union in Brussels. (*Studija* Nr.6, 2012: <http://www.studija.lv>)

Artists attracts attention with unusual approach in lithography making. All artworks look light, soft and smooth. Landscapes are popular theme in artist’s creation list, and is produced quite often, which mostly looks like gentle watercolor paintings. (See 2.1.6. pic).

Quite possible, that brightest representative of Latvia’s new generation graphic artist is **Paulis Liepa** (1978), which is especially worth to mention. Also LMA’s graphic department graduate. In addition, possible oldest from already mentioned artists.

During his artist’s carrier, he made several personal exhibitions in Latvia, Estonia, Russia (during *X International Baltic sea countries graphics biennale “Kaliningrad – Konigsberg”* (2011)). As well participated in to the graphic arts related international events, such as – International graphic triennial in Krakow (Poland, 2015, 2012, 2006), 1st Kaunas International Printmaking Biennial “*Culture Line*” (Lithuania, 2015), as well as many other major arts event across Europe (Germany, United Kingdom, Estonia) and outside its borders (Canada). (*Paulis Liepa*: <http://www.makslaxogalerija.lv>)

Artworks that greatly attracted attention were colographies of P. Liepa (See 2.1.7. and 2.1.8.pic).



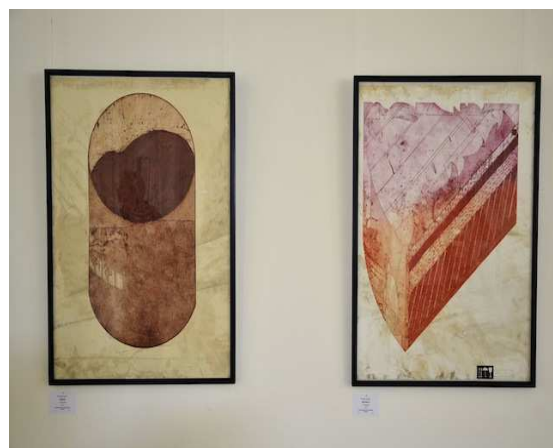
Picture 2.1.5. **A. Šmite. From artworks series *Heart of steel*. Lithography (2011).** (*Ausma Šmite „Heart of steel”*. <http://www.artterritory.com>)



Picture 2.1.6. **E. Alka. Untitled. Colored lithograph.** (2012). (*Studija* Nr.6, 2012: <http://www.studija.lv>)



Picture 2.1.7. **P.Liepa. Pasta. Colography, Artwork from exhibitions, Still life**” (2012).
(Mūkusalas mākslas salonā grafiķa Pauļa Liepas izstāde "Klusā daba". <http://www.ir.lv>)



Picture 2.1.8. **P.Liepa. Tomatesuppe, Kuchen II. Colography. Artworks from exhibition of Latvia`s graphics in Graphics museum of BadSteben.** (2012). (Vanaga 2012: <http://www.artterritory.com>)

Which, may be considered, as major technique, he works with P. Liepa, argues that his working materials in this techniques are so simple and typical, that „*all could be found on a shelves of simplest household store*” (Iltner A 2012: <http://artterritory.com>). In some sort, it is true, because P. Liepa artworks have certain qualities of roughness, but at the same time, these artworks inspire. As well, giving good representation of how much cardboard material can differ, allowing to create, something very small and accurate.

However, if we increase artwork presentation techniques, which rarely is considered as classic techniques, a number of artists that is worth to mention increase significantly, because from this point of view, graphics artwork can be almost anything.

In such case Diāna Boitmane and hers philosophical masterpiece “*Here is not – E*” (See 2.1.9. pic) is worth to mention, because in this artwork artist combined with graphics seemingly incompatible things – installation, formation and silkscreen (as representation of graphics). There is very little information about this artist and hers further creative activities, but general idea that she presents is very innovative and fresh.

Along with D. Boitmane, there are several other non-classic graphic artists who stands out of the crowd – Lita Liepa, Eva Lilendelfe-Meldere, Līca Rūtmane etc., all of them participated in several graphics exhibitions offering very interesting and atypical graphics presentations (video installation, photography’s and animations).



Picture 2.1.9. **D. Boitmane. „Here is not – E”.** Porcelain, polyethylene, silk screening (2009).
(Petraševičs 2009:11)

Conclusions

There are several key characteristics that is related to nowadays Latvia's graphic art. First of all, there is need to make it clear – classic graphic and its techniques is here to stay, with stable background and active artists. Despite modern vibes graphics techniques is still interesting to modern artists, which continue to develop its core elements. Along with several representatives, some aspects of classic graphic art, are about to change or modify (which is believed to be temporary), but the essence will remain. Brightest artists of Latvia's graphic arts, continue to work with original techniques of graphics, despite modern trends and recently acquired ways of presentation. Many Latvia's graphic artists is well known beyond countries borders, on international stage which is good sign that classic graphics in Latvia have enough space for grow, and still have a lot to offer and a lot to discover.

Yes, there is new ways of art presentation and even more is yet to come, which significantly increased definition of graphic art. However, these new elements should not be considered as something bad for modern graphics in general, just because, many of us refuse to call it as a classical elements of graphic art. Nothing stays still, and graphic art constantly adapts to modern ways of presentation, absorbing suitable elements – for artists it is new ways, to present their ideas to publicity, but for viewers it may become a new point of view.

Artists, which creative activities were examined is only small fraction of Latvia's graphic art, which is good proof, that graphic art in Latvia is on rising tide and even more new and highly talented individuals will follow, brave enough to implement new techniques, themes and ideas.

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PHOTO COLLAGE AS MODERN ART TYPE

Jeļena Mjakuško

Daugavpils University, Vienības street 1, Daugavpils, Latvia, LV-5401

jelena.mjakusko@gmail.com

Abstract

Photo collage as modern art type

Key words: *photo collage, art, photography, aesthetics, technology*

Photomontage or photo collage is an artistic genre, which combines the artist's and photographer's creativity in a single work of art. In nowadays, photo collage is very topical with its diverse architecture that includes set of various objects and styles. So in single image is developing personal world perception of the artist. Photo collage art developed in parallel with the art of photography. Even in 19th century photographers have started to use combined printing to improve the image and ornaments. As technology evolves, photo collage genre becomes technically richer and more interesting for perception. A big role it plays in a surreal artists work. Aesthetics of collage – this is aesthetic fragment of reality included in the context of art and giving it a new visual or symbolic meaning. Since the time of rudiments of the art of photo collage and in nowadays there are many areas of application- cinematography, journalism, photography and advertising. The digital photography and modern software let us make the highest quality *photo collages*, which originally do not differ from original. Collage promises to be an important creative outlet and over the next years as it allows artists to explore and experiment, it will give really new, interesting and often unexpected results. The aim of the research – look at photo collage genre development in contemporary art, as well as highlight the brightest representatives of the genre.

Kopsavilkums

Foto kolāža kā laikmetīgas mākslas veids

Atslēgvārdi: *foto kolāža, māksla, fotogrāfija, estētika, tehnoloģijas*

Fotomontāža jeb foto kolāža ir mākslas žanrs, kurš apvieno mākslinieka un fotogrāfa radošumu vienā mākslas darbā. Mūsdienās foto kolāža ir ļoti aktuāla ar savu daudzveidīgo uzbūvi, kas ietver sevī dažādu objektu un stilu kopumu. Tā vienā attēlā veidojas mākslinieka personīgā pasaules uztvere. Foto kolāžas māksla attīstījās paralēli fotogrāfijas mākslai. Kopš 19. gadsimta fotogrāfi izmanto kombinēto druku, lai uzlabotu attēla kvalitāti un izskatu. Attīstoties tehnoloģijām, foto kolāžas žanrs kļūst tehniski bagātāks un uztverei interesantāks. Lielu lomu tas iegūst sirreālo darbu veidotājiem. Kolāža ir realitātes fragmenta estētika, kas iekļauta mākslas darba kontekstā un piešķir tam māksliniecisku un simbolisku jēgu. Kopš foto kolāžas rašanās līdz mūsdienām kolāžu izmantošanas sfēras paplašinājās, to izmanto kinomākslā, žurnālistikā, fotogrāfijā, plakātu mākslā un reklāmā. Digitālā fotogrāfija un mūsdienīga programmatūra ļauj rādīt augstas kvalitātes foto kolāžu darbus, kas vizuāli neatšķiras no reālām fotogrāfijām. Kolāža solās būt svarīgs mākslas ceļš arī nākotnē, jo ļauj māksliniekiem eksperimentēt un mācīties, gūstot pilnīgi jaunus, interesantus un bieži negaidītus rezultātus darbos. Pētījuma mērķis — aplūkot foto kolāžas žanra attīstību laikmetīgajā mākslā, kā arī izcelt spilgtākos žanra pārstāvjus.

Introduction

“Collage is a technique in art, which is based on sticking various materials on in color and texture different foundation” (Alderson 2011: 158). Collage art appeared in the 20th century, when collage was used for making home photo albums and in advertising. In 1912, Spanish painter Pablo Picasso (1881-1973) used a collage technique, creating his work “Still Life with chair caning” (1912), after that collage became popular between representatives of Dadaism, Constructivism and Surrealism directions. He applied labels and newspaper clippings for his paintings, giving them expression, but John Brack (1920 –1999), an Australian painter, used in his paintings coins and other natural objects.

This gave his work a greater emotional intensity. Because of the collage techniques emerged new artistic direction – photomontage that expanded shape, space and art language boundary.

Photomontage includes imaging by combining photographic and graphical methods (Nurmagambetova 2013). Photomontage as unknown genre appeared almost simultaneously with the invention of photography. The first steps for creating photo collages in 1843 took the English artist David Hill (1802-1870) and Robert Adamson (1821-1848), who created 470 portraits and wrapped them in a single painting named “The Disruption Assembly”. Style includes imaging by combining photographic and graphical methods. A major contribution to the development of photomontage techniques performed Swede Oscar Gustave Rejlander (1813-1875) with the work “The Two Ways of Life” (1857), where he by handwork connected 30 separate photos in one (Harding 2013).

Gunta Stirna in 1979 newspaper “Literature and Art” tells that photomontages primitive beginning is associated with a photo cutting and combination in a new plot image. As a technical process it has began to use in American advertising, the German and Swiss Expressionists and Berlin Dadaists, in another tendency that expanded by Bauhaus design school (Stirna 1979).

In her turn, art historian, Irena Buzinska in “Visual arts magazine” mentions that photomontage in period from 1924 to 1930 is characterized by Polish society and culture development processes in early twenties. At that time Polish and foreign artists were united by radical thoughts on the active participation in the revolutionary society and cultural transformation process that combines art and reality. The first Polish photomontage was published in “*Blok*” magazine’s first issue at 1924. In this group work took part well known Polish artists, as Katarzyna Kobro (1898-1951), Wladislaw Strzeminski (1893-1952), Teresa Zarnowerowna (1897-1949) and Henryk Staszewski (1927-2014) (Lancmanis 2003).

Herbert Bayer (1900-1985), a representative of the Bauhaus school, dealing with photography not only in the classical genre, but also in assembling of the images. One of his best known works is “Lonely city dweller” (1932), where Berlin’s façade depicts the artist’s hands with eyes in the middle (Haberer, Solbrig, Zschocke 2001: 40). Also, French photo artist and writer Claude Cahun (1894-1954) worked with photo collage technique in 20th century 30ies. Her works were based on personal research, changing the gender and political-social roles (Johnson, Rice, Williams 2012: 536).

From Dadaist movement the first in photomontage was a German artist John Heartfield (1891-1976). His identifying works are “Behind me stands millions” (1932), “The best products of capitalism” (1932), “Justice” (1933), these works were directed against fascism and A. Hitler. In 1939 in England’s gallery “Arcade” J. Heartfield stand out his own exhibition “One man war against Hitler” (Stirna 1979: 2).

During the Great Patriotic War the high popularity have patriotic posters. Working in photomontage technique they were made by Russian authors such as Victor Korecki (1909-1998),

Victor Ivanov (1909-1968) and Alexander Zitomirski (1907-1993). As a bright example we can mention V. Ivanov's work "Hit German beasts" (1942), which characterizes the mastery of Soviet soldiers and calls to mention Moscow heroes.

In Latvia in period of 1970-80s years with assembly and photochemical technique lapping worked Ilmars Apkalns (1931-1997). His goal was to get good expressiveness of the details (Kārklīņa 2012).

Colorful photomontage

With color photo film development also began to develop a colorful photomontage, which was expensive and laborious process. Its biggest popularity was achieved in the 20th century 80s. The above mentioned John Heartfield, a pioneer of modern photomontage, considered that on the collage definitely should be a signature so the image can cooperate with the text and other elements of the composition.

The basic principles of photomontage:

- Models (in limited scale made assembly for spatial object models, which are widely used in film or theater scenery formation. The main principle – confidence);
- Perspective combinations (image building on a plane, where must follow to prospective combinations – the size, circuits, sharpness, scale);
- Angle (assembly is worked out for selected shooting points and angles);
- Proportionality (background object must be applied to the photographed figures);
- Shadows (shadows, directions, colors and density must be aligned with the shadow of figure which is putted on a new background);
- Colors and reflexes (coordinate different photography object colors, color reflexes);
- Saturation, contrast, sharpness (the photo color saturation, contrast and brightness should be identical, background object shouldn't be sharper than the foreground).

Collage in modern art is often used in book design. Modern magazine photo collage exists in two forms: a decorative and pseudo-realistic. First – this is a complex mosaic of photocells that is sometimes mixed with graphic, whose main task – it is symbolic and semantic information. In such a collage is important to create a vivid picture by any means, often without coordination with the reality of qualities, such as lighting, proportion, perspective, scale and etc.

The second type – a pseudo-realistic photo collage – this is impact on the photo by bonding several photo elements. Here is the task – to create a picture that is different from reality only with the moment of snapshot of the story or just its parts are making it non existing, but it might be – for example, in the future or the past (Vikont 2012).

Photomontage. Since the active development of computer technologies, begins revolution in photomontage processes. There appeared a lot of opportunities in the digital and printing field.

Digital photomontage works began to call as cyberdesign and used it for printing products of graphic arts and fashion business. A global leader in the image processing software is *Adobe Photoshop*. The program implements a wide tool spectrum that helps to the author to get the most impressive effects in the work (Vikont 2012).

Digital photography allows you to immediately use the footage to digital photomontage without scanning.

There is a basic computerized image processing principles:

- Adjustment of the image and quality improvement;
- Artistic transformation;
- Image editing;
- Creating of a new image;
- Preparing pictures for printing or publication on the Internet.

In 21st century appeared mosaic photo collage type, where created image is composed of the same size other images. With Artensoft company was developed program *Photo Collage Maker* with a based photo collage algorithms. Collage is made up of the various sizes of photos that after color gamma repeat the original image.

Popular among those who want to make a photo collage is world-famous collage maker FOTOR, which not only allows you to create photo collages online, but also allows the making-up a unique customer template and theme of the collage together with exclusive filters and effects.

Among today`s traditional photo collage technique popular artists is from United States Robert ParkeHarrison (1968) and Shana ParkeHarrison (1964). Their works are made in sepia tones and depicts the human and nature relationships. English artist Ash White in his manipulations in collage technique also uses nature motifs (Kulturologia. <http://www.kulturologia.ru/blogs/311014/22000/>).

The revolution in the development of contemporary art of collage are made by young 21st century authors, one of them is London-based artist Rick McCor. Photographing Rick added to the city landscape little details, cut from black paper. Thus was created a collage with a photo at the same time.

Digital artist from United States Stephen Wilkes, famous in artistic and commercial photography, uses up to 1400 images from one location to create a photo collage in which are combined different times of day.

In his turn, Eisen Bernardo, a graphic designer and children's book illustrator based in the Philippines, project "Mag + Art" (magazine + art), combines classic magazine covers and pictures, carefully choosing their size and category (Mag Art. <http://magplusart.tumblr.com/>).

Francois Dourlen from France, creates photo collages using a mobile phone. The author uses the image of characters of pop culture and takes pictures with his mobile phone on the background of everyday situations.

The designer from Ukrain Alexey Kondakov using collage technique carries the characters from Renaissance painting on the streets of Ukraine capital. A series of works called “2 Reality” (2015).

British artist Nick Gentry (1980) creates portraits, which basis is negatives that are stick together. As a result of color, texture and image style game images are deep and unusual works. The author is known for his practice of drawing on diskette, giving the outdated things a new life. Now the artist continues to revive things that were in use, and transfer the data carriers in the new era. These drawings – interesting mix of retro and trendy collage technique. The author works with acrylic and a wide, stiff brush to create a contrast – a glossy texture of the film and rough paint (Kulturologia. <http://www.kulturologia.ru/blogs/311014/22000/2014>).

Decollage. To one of the ways to create a new image of several others can be attributed also *décollage* – from French collage – sticking (*décollage* – sticker, tearing). One of the techniques in which the multilayer structure is exposed in the process of tearing pasted paper – the opposite of collage became popular among avant-garde artists of 1960s, who created their works, taking pieces of glued printed products. Bright representative of photo *décollage* in modern art is Manuel Schroeder (1962). His works he gets as a result of the destruction of a composite in whole (sometimes this term was used in a broader sense of degradation, the gradual destruction) (Kulturologia. <http://www.kulturologia.ru/blogs/311014/22000/>).

Conclusions

Photo collage effect is achieved by imposing one image to another, combining multiple images in one picture, sometimes with graphic elements (mosaic), or use the chaotic set of different images (puzzle). In the course of the development of photography has emerged an opportunity to use a variety of techniques and methods to create a collage using special effects.

Photo collage combines technical, artistic and aesthetic performance. In nowadays photomontage is in number of graphic design magazines, advertising, books, the Internet becoming as normal in society everyday life.

Photomontage technique significantly extended the boundaries of artists` technical solutions which is based on the fundamental principles, on which comply perspective combinations, view angles, proportionality, reflexes of colors, light and shadow effects.

In nowadays, to retouching photos the most popular graphics processing program is *Adobe Photoshop*. Among the most striking representatives of the world of modern art in photo collage area: Robert ParkeHarrison, Shana ParkeHarrison, Eisen Bernardo, Alexey Kondakov etc.

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FORMATION AND CHANGES OF ADMINISTRATIVE DIVISIONS OF LATVIA REPUBLIC: POLITICALLY-ECONOMIC ASPECT

Silvija Ozola

Riga Technical University Liepāja Branch, 4 Vānes street, Liepāja, Latvija, LV-3417
ozola.silvija@inbox.lv

Abstract

Formation and Changes of Administrative Divisions of Latvia Republic: Politically-Economic Aspect

Key words: *administrative division, economics, municipality, sustainable development, Territorial Reform*

In Latvia territory, starting from the 10th century, the Baltic tribes created military-governmental structures with administrative centres. Knights started to reconquer the Balts' lands. In the 14th century vogteys and commandries were established in Livonia: the Balts' administrative system with its centres was supplemented with stone fortresses and settlements. In Latvia territory the first towns were founded. The territorial division of the Duchy of Courland and Semigallia was determined by Governmental Formula (1617): the high manor-lords' courts were made, divided into the manor-lords' districts. The main territorial unit was a feudal land property manor. After the third partition of the Polish-Lithuanian Commonwealth in 1795 the Russian Empire obtained Vidzeme, Latgale and Courland together with Piltene Region. Reform was implemented in Latvia territory: counties, provinces and parishes were founded; manors were preserved as administrative units without being included in parishes. On November 18, 1918 Latvia Republic was declared: the division into provinces was cancelled; counties with parishes were preserved. On September 16, 1920 the Constitutional Assembly passed the law "About the agrarian reform in Latvia Republic"; new administrative centres were created. During the World War II Germany and the Soviet Union occupied Latvia Republic which lost its independence. On July 21, 1940 the Soviet power was restored in Latvia, but on August 5 Latvia was included in the Union of Soviet Socialist Republics. During the second Soviet occupation time (1944–1991) territorial reforms were carried out in Latvia.

On May 4, 1990 Latvia again declared its sovereignty and on May 1. After the Territorial Reform in Latvia Republic the two-level municipalities were changed into one-level municipalities and administrative units – regions were formed.

Kopsavilkums

Latvijas teritorijas administratīvā iedalījuma un pārvaldes centru izveide un izmaiņas: politiski ekonomiskais aspekts

Atslēgas vārdi: *administratīvais iedalījums, ekonomika, ilgtspējīga attīstība, pašvaldība, teritoriāla reforma*

Baltu apdzīvotajā zemēs kopš 10. gadsimta pastāvēja valdniekam pakļautas militāri valstiskas struktūras ar pārvaldes centriem. Vāci 12. gadsimta nogalē sāka pakļaut baltu zemes un dibināja jaunas valstiskas struktūras, kuras apvienoja Livonijas konfederācijā. Administratīvo iedalījumu 14. gadsimtā veidoja komturejas un fogtejas, iedalītas draudžu novados un pilsnovados. Baltu pārvaldes centru sistēmu ar nocietinātām apmetnēm un senpilsētām pilskalnos papildināja mūra cietokšņi, pie kuriem izveidojās pilsapmetnes. Latvijas teritorijā vācu tradīcijās dibināja pirmās pilsētas. Kurzemes un Zemgales hercogistes administratīvi teritoriālo iedalījumu noteica likumu apkopojums – Valdības formula (1617): izveidoja virspilskungu tiesas, iedalītas pilskungu iecirkņos, taču par galveno teritoriālo vienību kļuva feodāls zemes īpašums muiža, bet nozīmīgākie centri bija pilsētas. Pēc Polijas–Lietuvas valsts trešās dalīšanas 1795. gadā Vidzemi, Latgali un Kurzemi kopā ar Piltenes apgabalu iekļāva Krievijas impērijā un īstenoja teritoriālo reformu: izveidoja apriņķus un guberņas, iedalītas pagastos, bet muižas saglabāja kā patstāvīgas administratīvas vienības. 1918. gada 18. novembrī deklarēja Latvijas Republiku: atcēla dalījumu guberņās, bet saglabāja apriņķus ar pagastiem. Satversmes sapulce 1920. gada 16. septembrī pieņēma lēmumu „Par agrāro reformu Latvijā” un tika izveidoti jauni pārvaldes centri. Otrajā pasaules karā Vācija un Padomju Savienība okupēja Latvijas Republiku, kas zaudēja neatkarību. Latvijā 1940. gada 21. jūlijā atjaunoja padomju varu, bet 5. augustā Latviju iekļāva Padomju Sociālistisko Republiku Savienībā. Otrās padomju okupācijas laikā (1944–1991) Latvijā īstenoja vairākas teritoriālās reformas un ekonomiskai attīstībai izveidoja 26 administratīvos rajonus ar centriem – pilsētām.

Latvija 1990. gada 4. maijā atkārtoti deklarēja suverenitāti un 2004. gada 1. maijā kļuva par Eiropas Savienības dalībvalsti. Latvijas Republikā divlīmeņu pašvaldības pārveidoja pa viena līmeņa pašvaldībām un izveidoja administratīvas vienības – novadus. Daudzu gadsimtu gaitā vēsturiski radīto pārvaldes centru sistēmu, satiksmes infrastruktūru, saimnieciskās dzīves organizāciju, tradīcijas un vērtības mainīja atbilstoši brīvā tirgus ekonomikas prasībām, izjaucot Latvijā līdzsvarotu teritoriālo attīstību.

Introduction

The origins of population on the southern coast of the Baltic Sea date back to ten thousand years ago, when going along the banks of big rivers, the first people arrived in the current territory of Latvia, whose number was increased by members of the Indo-European language family Balts' ethnic group, arriving from the south-west, south and south-east (Figure 1). In the Balts' society the family was the smallest unit that formed kindred, whose inhabited area was identified with a village, but the union of the kindred formed a group of people living in a territorial structure – a tribe. In unions of Latgallian, Cours, Semigallian, Selonians and Livs' tribes nationalities formed.

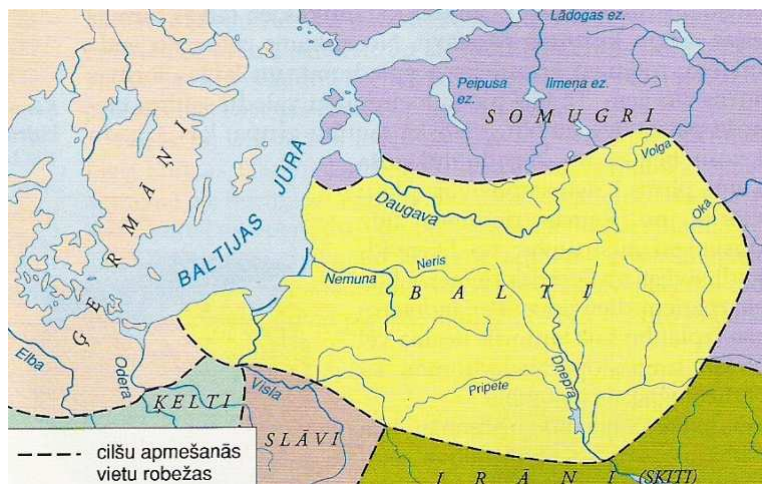


Figure 1. **Territory populated by the Balts**
 (Avotiņa & Blūma & Līdaka & Nefedova & Šmite 2003: 14)

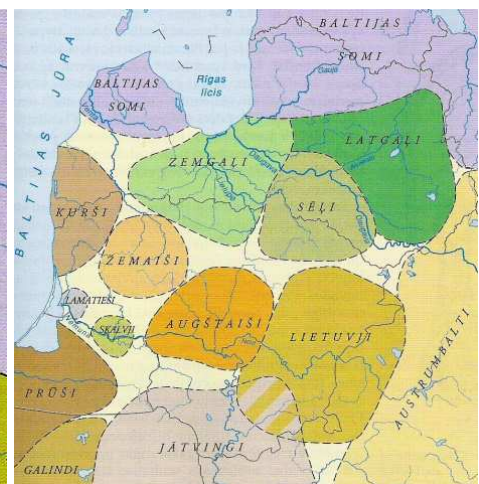


Figure 2. **Territories populated by the Balts and Finno-Ugric during the first thousand BC**
 (Avotiņa & Blūma & Līdaka & Nefedova & Šmite 2003: 15)

In the 9th century in Courland governmental centres existed – fortified hillforts with ancient towns (Šterns 2002: 98, 101–102). Unions of Balts' tribes created governmental formations (Figure 2). Latgallians round the year 900 had formed early countries like Imera (Figure 3), Latgallia (*Letthia*, *Letthigallia*), which was called the Jersika Kingdom (Latin: *Gerzika*, *Gercike*, *Gerceke*, German: *Zargrad*, Russian: *Ерсика*, *Герцике*) by the founder of Latvia national history, historian, professor of Latvia University Dr. iur. Arveds Švābe (1888–1959), and *Tuolova* (*Tolova*, *Tholowa*) (Figure 3) (Balodis 1936: 8–9). Jersika (Figure 3), also Lotgola mentioned for the first time as the land, called “Latvia” or “Letija” (Latin: *terram, quae Lettia dicitur*) (Figure 3). In the 12th century the governmental structure *kiligunda* or castle region (Spekke 2008: 105), subjected to the ruler, included cultivated fields, villages (Šterns, 2002: 89), and at least one governmental centre and fortified place of refuge (Šterns, 2002: 86). On the banks of the major waterways as Daugava, Venta, Lielupe, Gauja, Aiviekste, Salaca (Figure 4) and other rivers fortified settlements or hillforts were made.

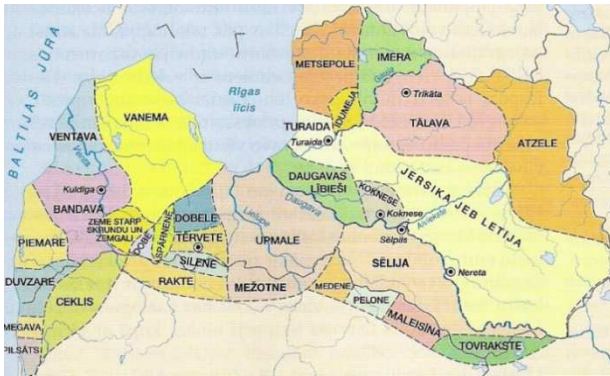


Figure 3. **Governmental formations in Latvia territory during the 12th century** (Avotiņa & Blūma & Līdaka & Ņefedova & Šmite 2003: 17)



Figure 4. **Latvian hydrographic map with the largest river basins** (http://site-1273.mozfiles.com/files/1273/LV_hidrografija_2.pdf)

Latgallian and Curonian governmentally-military structures – kingdoms, which united Curonian, Latgallian, Livs and possibly also Semigallian household troops, where the kinship was not important, but the Brotherhood of Arms, could only appear during the 12th century (Figure 3), and in the political organization in the late 12th century (Figure 5) (Šterns 2002). In the politically-military system of Latgallian, Curonian, Semigallian, Selonian and Livs' tribes the widest social unit was small nation (Latvian: *maztauta*). The village areas were smaller than regions of household troop unions made for defence.

Over centuries ancient population centers near waterways evolved and center system developed, forming the basis of Latvian territorial planning. In Latvia Republic the Territorial Reform (1999–2009) was implemented to create municipalities that are able to develop themselves. The impact of the reform on the economics has been assessed insufficiently.

Topicality of the theme: analyse benefits and deficiencies of the Territorial Reform.

Research goal: find out the impact of Latvia Republic Territorial Reform on the development of administrative centres.

Creation of Livonian Confederation (1243–1561)

In the late 12th century a new age started on the Baltic Sea coast: Germans went from *Lübeck* and Gotland ports eastwards to reconquer regions on the southern Baltic Seacoast to start ruling there (Šterns 2002: 54). The Holy Roman Empire got interested into regions populated by the Balts' ethnic groups: subjugation of Livland was started (Šterns 2002: 9). Catholic Priest Meinhard from Bremen Metropolitan Segeberg Augustinian Abbey visited the unbelieving Livs, founded the Bishopric of *Uexküll* (Latin: *Episcopatus Ixcolanensis*; 1186–1201) and on October 1, 1188 became its Bishop. The Livs were forced to allot the third Bishop of *Uexküll* Albert (*Albrecht*) from *Buxthoeven* (1165–1229) a place (*locum*) on the right bank of the River Daugava to build a German settlement (Šterns 2002: 214). Albert became Bishop of Riga and in 1202 in cooperation with his

eldest brother Theodoric (Latin: *Theodericus/Thidericus*) created the Livonian Brothers of the Sword or the Brotherhood of Christ Knights (Latin: *Fratres militiae Christi Livoniae*; 1202–1237) to subjugate lands ruled by the Balts. German knight-monks were involved in crusades. In Riga centres of secular and spiritual power, political and economic diarchy was formed, as well as a fortified military-economic base for the German expansion in the Baltics. Bishop of Riga Albert and the Livonian Brothers of the Sword divided Livland in 1207 (Šterns 2002: 196, 198): the River Gauja became as a borderline between the Order and Bishop's lands, where the Roman Pope was the landlords' overlord. Bishop of Riga made a Catholic Church State on the right bank of the River Gauja – the Bishopric of Livonia included in the Holy Roma Empire (Latin: *Episcopatus Livoniensis*, 1207–1255), whose main centres were *Treyden* (now Turaida), *Kokenhusen* (now Koknese), but the Livonian Brothers of the Sword got in their possession lands on the left bank of the River Gauja from *Segwold* (now Sigulda) up to *Wenden* (now Cēsis), where *Wenden* and *Wolmar* (now Valmiera) fortresses were built. The former territorial division was changed.

In 1207 crusaders conquered *Kokenhusen* State, but in 1208 subjugated the strategically significant Selburg (now *Sēlpils*) fortress and destroyed all Livs' fortifications on hillforts in the Lower Daugava up to *Kokenhusen* and Selburg, and conquered their ports. In the summer 1209 German crusaders took over the Daugava waterway (Šterns 2002: 187) and started to conquer the fortified Jersika Town, but in 1210 the Gauja waterway was taken over. On October 20, 1210 Pope Innocent III issued the bull which stated the Swordsmen's subjugation to Bishop Albert, and confirmed the Bishop and Swordsmen's settlement about the division of Livland and Semigallia: the order was allowed to receive one third, but Bishop – two thirds (Šterns 2002: 190). Albert, applying conqueror's rights and his subjugated monk-knights Order (Šterns 2002: 198), in 1210 conquered the *Viljandi* hillfort, in March 1211 – the most significant fortification of Sakala land (*Heinrici Chronicon* 1993: 413). In 1219 the Lielupe waterway was subjugated. The Bishopric of *Leal* (Latin: *episcopatus Lealensis*) was founded in Ridala land populated by the Estonians, but in the southern regions the Bishopric of *Dorpat* (now Tartu) was formed (1224–1558). On October 1, 1228 the Bishopric of *Osel-Wiek* was made, joining together the conquered *Saaremaa* with the Bishopric of *Leal*, whose centre was the Leal Fortress, but in September 1234 the Bishopric of Courland was legally established: *Pilten* (now Piltene) was chosen as Bishop's residence, but *Hasenpoth* (now Aizpute), the centre of the Curonians' land Bandava castle region on the right bank of the River Tebra for the Dome Chapter (Figure 6).

On September 22, 1236 Semigallian and Samogitian troops severely beat the Crusaders in the Battle of Saule. On May 12, 1237 the Livonian Branch of the German Order – the Brotherhood in Livonia of Saint Mary's German House in Jerusalem was founded with the help of Pope (1227–1241) Gregory IX in order to conquer indigenous people's lands and introduce Catholicism. On

September 17, 1237 William of Modena demarcated the approximate borders of the Bishoprics of Riga, Semigallia and Courland: the Bishopric of Riga included regions of the Eastern Courland between the Rivers Venta and Abava and the sea, but in the Bishopric of Courland – the other regions. In the Bishopric of Courland three regions separated by Order lands were administratively divided into eight districts (*Ämter*) (Dunsdorfs & Spekke 1964: 34): the Balts' hillforts by waterways were chosen for centres (Caune & Ose 2004: 73). Parishes (*Amt*) were founded.



Figure 5. Ethnic placement of nationalities in territory of Latvia during the 13th century. Drawn by E. Grotiņš (Dreimanis 1928: 1)

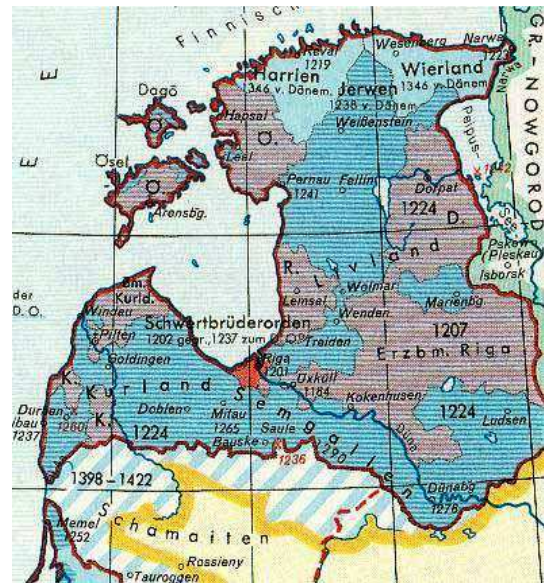


Figure 6. Lands subjugated to the Bishopric and Livonian Brothers of the Sword (1202–1237) in the territory of Latvia and Estonia during the 13th century (vesture.eu/images/thumb/a/a9/Schwertbruder_ordensland.jpg/300px-)



Figure 7. Territory of the Livonian Confederation (1243–1561) till 1561. Drawn by Leonid Arбузов (LVVA-6828-2-813)

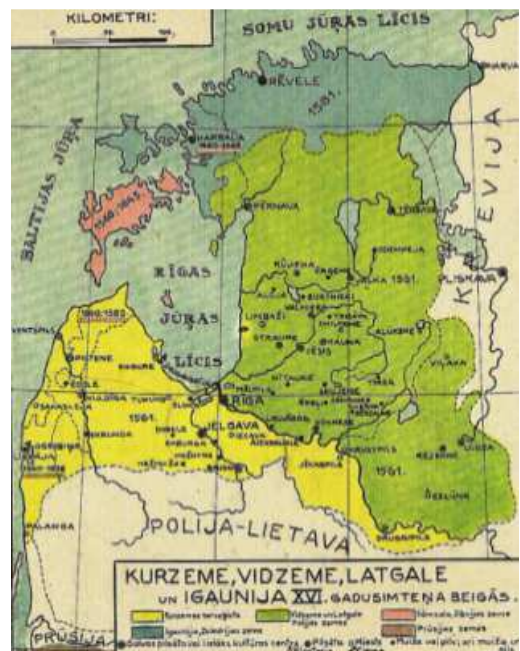


Figure 8. Livonian Confederation with territories of Courland, Semigallia, Vidzeme, Latgale and Estonia included in it in the late 16th century. Drawn by E. Grotiņš (Dreimanis 1928: 2)

The Livonian Order occupied the biggest part of the Estonian lands, south-east Latgallia, and lands in Vidzeme eastwards from the River Gauja, starting with Riga rural region, Semigallia and about two thirds from Courland, which included the Curonian lands. Latgallia regions of the Order state consisted of the eastern part of the former Jersika Kingdom, Semigallian regions of the former Selonians and Semigallians' lands. According to rulers, the territory of the Livonian Order was divided into the Order lands, Church lands, Town lands, Feud regions and Farmers' lands (Šterns 1997: 97), also in military-administrative regions – commandries and vogteis. Stone fortresses were centres. In the late 13th century in written records there appeared a new administrative division of the land – parish (Latvian: *pagasts*, Russian: *нозочм*). In territories populated by the Baltic Finns the word “*vaka*” appeared instead of the name parish, which had a similar meaning (Latvijas senākā vēsture 2001: 366). When the Livonian Branch of the German Order and Riga, Courland, *Dorpat* and *Osel-Wiek* Bishops' countries united, the Livonian Confederation was founded (Latin: *Terra Mariana*; 1243–1561) (Figure 7). In Livonia the church state – the Archdiocese of Riga (*archiepiscopatus provincia Rigensis*; 1255–1562) was founded in honour to Roman Pope and the Emperor of the Holy Roman Empire. Riga became the archdiocese administrative centre.

Towns surrounded by stone walls were important for the Livonian Confederation defence: Riga and *Kokenhusen* were situated by the Daugava waterway, but *Wolmar* and *Wenden* – by the Gauja waterway. There were also towns without any walls – *Lemsal* (now *Limbaži*), *Gross-Roop* (now *Lielstraupe*), *Goldingen* (now *Kuldīga*), *Windau* (now *Ventspils*), *Walk* (now *Valka*), *Hasenpoth* and *Pilten*. Villages *Serben* (now *Dzērbene*), *Pebalg* (now *Piebalga*), *Marienburg* (now *Alūksne*), *Holme* (now *Salaspils*), *Liva* (now *Liepāja*), *Grobin* (now *Grobiņa*), *Durben* (now *Durbe*), *Kandau* (now *Kandava*), *Talsen* (now *Talsi*), *Zabeln* (now *Sabile*), *Tuckum* (now *Tukums*), *Selburg*, *Kreutzburg* (now *Krustpils*), *Rositen* (now *Rēzekne*), *Ludsen* (now *Ludza*), *Dünaburg* (now *Daugavpils*), which were smaller than towns by stone walls. Towns without any walls and villages, also rural settlements, from the military point of view confirmed the defence failure of Livonia (Dunsdorfs & Spekke 1964: 36). In the Archdiocese of Riga such archbishop's villages were known as *Sesswegen* (now *Cesvaine*), *Schwanenburg* (now *Gulbene*), *Ronnenburg* (now *Rauna*), *Salis* (now *Salacgrīva*), *Smilten* (now *Smiltene*) and archbishop's vassals *Tizenhausen*, *Ungern* and *Rozen* villages (Šterns 1997: 53).

In the Balts' lands centres for the German Order's administration, border protection, roads and waterways traffic control and port surveillance formed the administrative system. Towns accumulated spiritual and cultural values, which promoted development of economics. In 1559 the Danish King (1559–1588) Frederik II obtained possessions of the Bishopric of Courland (Figure 6 and Figure 7), and he had them to his brother Magnus.

Foundation of Governmental Structures under Authority of Great Powers

The Livonian War (1558–1582) destroyed the Livonian Confederation, which included Courland, Semigallia, Vidzeme, Latgallia and Estonia (Figure 8). The first towns had emerged by important waterways and ports: Riga and Kockenhaus – by Daugava, *Wenden* and *Wolmar* – by the Gauja, *Mitau* (*Mītava*, now Jelgava) and *Bauske* (now Bauska) – by Lielupe, *Goldingen* and *Windau* – by Winda (now Venta) and the port town *Liba* by the Baltic Sea (Figure 9).



Figure 9. Placement of populated places and towns Riga, Wenden, Wolmar, Liba, Goldingen, Windau, Mitau, Bauske, Kockenhaus in the Duchy of Pārdaugava Livonia and the Duchy of Courland and Semigallia. 1590. (LNB-R KtL-2/3)

After Magnus death, according to the Kronborg Peace Treaty (1585), Denmark refused from its properties in favour to Poland. The Polish King named the obtained lands *Piltēn* County and kept the pledge into possession (1585–1611).

One part of Livonia (the former Archbishopric of Riga, Riga Town and other lands) got into the subjugation of Lithuanian nobilities (*kunigaikštis*) after signing the Surrender Act: in 1561 the Duchy of Pārdaugava Livonia was founded (Latin: *Ducatus Livoniae Ultradunensis*; 1561 (1566) – 1629 (1772)) or the Duchy of Livonia (German: *Herzogtum Livland*), which simultaneously was supervised by the Lithuanian Grand Nobility, Polish King Zygmunt II August (1520–1572). On December 10, 1566 in Lithuanian Seima in Grodno *Privilegium Unionis Livoniae cum Magno Ducatu Lithuania* was ratified, but in 1582 the Livonian Constitution (*Constitutiones Livoniae*) was published, which arranged the state system of the Duchy: Livonian Landtag was allowed to decide about the inner affairs. In 1589 the Polish-Lithuanian Ruler Zygmunt III Waza (1566–1632) issued the first Livonian Constitution (*Constitutiones Livoniae*), which intended to separate the Duchy of Livonia into presidiums of *Wenden*, *Pärnu* and *Dorpat*, but presidiums into 26 starostwos, in which

the Polish or Lithuanian starostas were elected for life. Territories populated by the Livs and Latvians northwards from the River Gauja were included in the *Pärnu* Presidium. Riga was strongly against the anti-reformation and restored the catholic Bishopric of Livonia with the centre in *Wenden*. The second Livonian Constitution, issued in 1598, intended the separation of the Duchy of Livonia into the Voivodeships of *Wenden*, *Pärnu* and *Dorpat* in compliance with the names of the Commonwealth Provinces.

In the 16th century united Russian State was formed next to Livonia. Its rulers wanted to break through Livonia up to the Baltic Sea in order to be in touch with West European countries. Russians, Poles, Danes and Swedes were at war for more than two hundred years because Livonian lands in order to extend their possessions at the neighbour's expense. General Stefan Batory (1575–1586) obtained power in Poland, attacked Russians in Livonia and in their own country. In 1582 Russia and Poland concluded peace. Russia refused from Livonia and left it to the Poles. A year later Russians refused from North Estonia in favour to Sweden (Dunsdorfs 1984: 6).

During the First Polish-Swedish War (1600–1629) Sweden (Swedish Vidzeme) conquered the northern (*Pärnu* and *Dorpat*) and western (Riga and *Wenden*) parts, but the south-eastern part (Polish Vidzeme) was in Polish-Lithuanian administration. After the loss in the Polish-Swedish War a small part of the Duchy of *Pārdaugava* remained into the Polish-Lithuanian administration, and it was still called Inflanty Voivodeship (i.e. Livonia). Sweden obtained into its possession South Estonia and Vidzeme from 1621 till 1710 (Figure 10) (Dunsdorfs 1984: 6).



Figure 10. **Duchy of Courland and Semigallia and Duchy of Livonia** (*Estonia un Līdlandia*) after the Second Northern War 1690 (LNB-KtL1-1/120)

During the Second Northern War or Polish-Swedish War (1655–1661) Russians annexed (1656–1658) *Kokenhusen* and founded the “Dmitriev’s Voivodeship”, but troops of the Lithuanian Grand Duchy conquered fortresses of *Ronnenburg*, *Wenden* and *Wolmar* and restored temporarily the authority of the Duchy of Livonia. In 1656 the “Borisoglebsk (*Dünaburg*) Voivodeship” was founded in the Inflanty Voivodeship part occupied by Russia, which after the Truce of Andrusovo (1667) was regained by Poland-Lithuania (Figure 10).

Duchy of Courland and Semigallia

On March 5, 1562 the Duchy of Courland and Semigallia (*Ducatus Curlandiae et Semigalliae*; 1562–1795) (Figure 10) was founded under Polish-Lithuanian Commonwealth subjugation. Goldingen became its capital (1562–1573). The first Duke (1562–1587) Godthart Kettler (1517–1587), who was a faithful Lutheran, had to create a new administration system, guarantee the Duchy’s territorial integrity and take care of continuation of the dynasty. On March 21, 1566 Duke Godthartt got married to the Princess Ann (1533–1602) from Mecklenburg in *Königsberg* (now Kaliningrad) and the Duchy of Prussia (1525–1618) was taken as a role model for the Duchy of Courland and Semigallia development.

Rulers from many European countries relied on their authority and not on officialdom during the transitional period from feudal to a more modern state. During the second half of the 16th century the collapse of the Confederation and political changes influenced the public structure, administrative and economic system. Nobility tried to preserve the vast privileges inherited from the Livonian times and not to allow Duke’s power monopolization and formation of the governmental structure according to European states patterns which had become successful in centralization. The Duke’s power in foreign affairs was decreased by the military weakness, but in domestic policy the radical realignment of the church organization was set as the main goal, announcing Lutheranism as the state’s official religion. On the basis of the *Privilegium Gotthardinum* (LVVA-640-4-9) on June 25, 1570 dukes and landlords got into their administration cities and villages (*Hackelwerk*) (Juškevičs 1931: 330) and rights to transport goods, trade without playing taxes and set up pubs. Feuds became an inheritable possession. The most important tasks of the reform implementation were included in the “Church Reformations of the Duchy of Courland and Semigallia” document (LVVA-4038-2-930). In the Duchy urban development and formation of new inhabited places were promoted – castles, churches and manor buildings were built and lots of fortresses were adapted to economic and administration functions or converted into residences. The confluence of highways, where trading and economic activities took place, was surrounded by buildings. In 1573 merchants and craftsmen’s settlement *Jelgab* obtained the City Charter and became the Duchy’s capital *Mitau*. In the *Windau* Fortress the commandant and judge’s residence was made, and the port town was made into the shipping, crafts and trade centre. In 1578 the Duke Godthartt moved his residence to

ancient populated place in Selonia (Latvian: *Sēlija*) – Old-Selburg, which was an essential part of the Daugava trading road and military fortification. During the Duchy times the administration centre of the chief captain's courts were situated in Selburg.

Godthartt Kettler bequeathed the country to his sons, and both brothers signed an agreement about division of the inherited Duchy into two parts: the eldest son Friedrich received Semigallia with the residence in *Mitau*, but Wilhelm, who in 1596 became of age, obtained Courland with the residence in *Goldingen*. The Duke Godthartt was not able to pay back the debt, so *Grubin* Region was ruled by Prussia for 49 years. In 1609 the Duke of Courland (1587/1595–1617) Wilhelm Kettler got married to the Prussian Duke Albert's daughter Sofia and received *Grubin* Region in the bride's dowry, also bought *Pilten* Region.

In the early 17th century landlords' classes were formed in the Duchy of Courland and Semigallia, and the landlords' republic was established. Dukes were not given option to implement the power sovereignty: on March 18, 1617 the constitution or *Formula Regiminis*, worked out by the Polish government, was proclaimed. The Higher Council was formed, whose members were mostly landlords. There was a row between Courland's landlords and the Duke, which ended up on April 4, 1617 with Wilhelm's removal from the Duke's post. In the country, where landhofmeister, chancellor, oberbuggraf and land-marshal worked under the constitutional monarchy's guidance, only the Duke Friedrich's power was restricted, so that the Duke could not make any decisions without the Higher Council's agreement. Towns *Bauske* (1609), *Libau* (1625) and *Grubyn* (1695) were founded in the Duchy.

The Duchy's territory was administratively divided into departments and court districts, developing the chief captain's districts of *Goldingen*, *Tuckum*, *Mitau* and *Selburg* with centres: in castles of *Goldingen*, *Mitau*, *Tuckum* the chief captains (*Oberhauptmann*) resided, but in others – lords of manor (*Hauptmann*). In each county centre there was the Lower or Court of First Instance managed by the chief captain. In fortresses of *Bauske*, *Doblen* (now Dobele), *Candau*, *Windau*, *Grubyn*, *Durben*, *Schrunden* (now Skrunda) and *Frauenburg* (now Saldus) lords of manor, who knew their region well, dispensed justice. Manor districts were divided into congregations. The manor as the feudal land property was the main unit of the administratively-territorial division: 1/3 of the state territory was covered by the Duke's manors, but 2/3 by the private manors. Owners of manors gained power and incomes, but they did not cultivate the land themselves.

In 1633 the Polish King *Władysław IV Waza* confirmed inheritance rights of the Duke Wilhelm son's Jacob. On August 16, 1642 Jacob Kettler became the Duke of Courland and Semigallia (1642–1682) and developed trade in the state, built iron kilns in *Baldohn* (now Baldone), *Erwahlen* (now *Ēdole*), *Angern* (now Engure), copper kilns in *Mitau*, *Schlock* (now Sloka), *Ekau* (now Iecava), *Tuckum*, gold and silver product workshops in *Mesothen* (now *Mežotne*) and

production manufactures, thus creating new populated places (Figure 11). In 1656 the Duke Jacob achieved that *Piltē* Region was added to the Duchy, but in 1717 it was separated again. The economic boom of the Duchy of Courland and Semigallia and its success in trade caused a sharp reaction from the Swedish Kingdom.

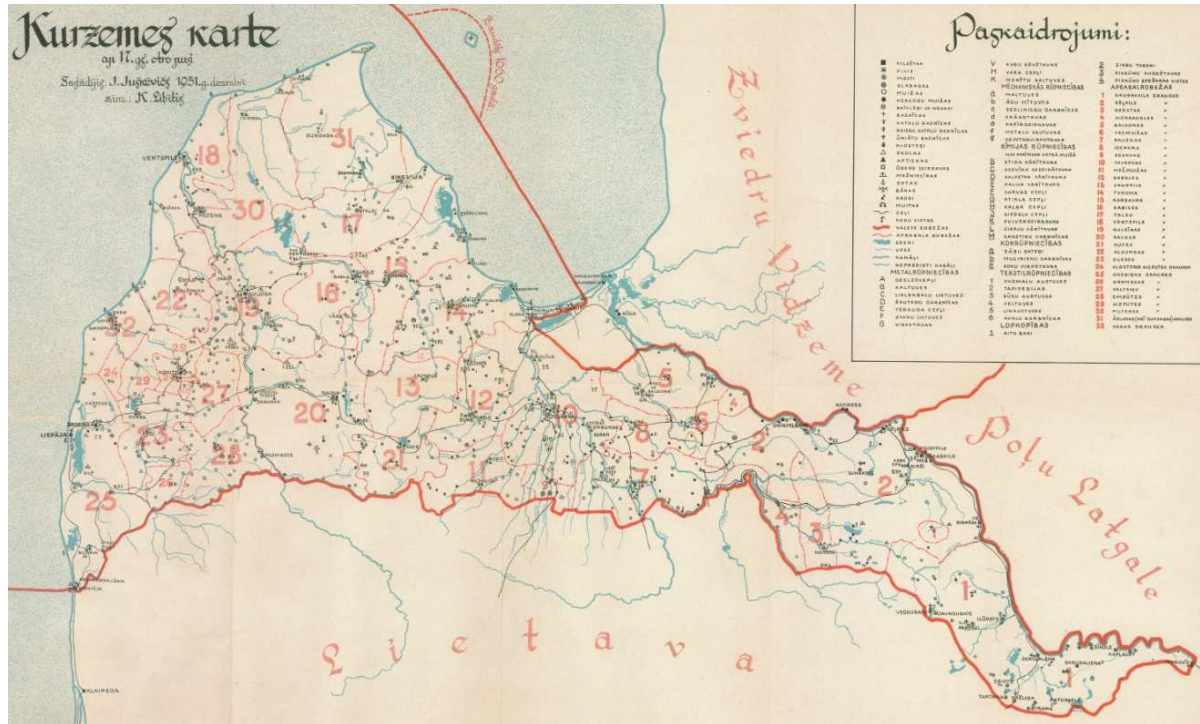


Figure 11. **Towns, castles, villages, settlements (German: *Ansiedlungen*), Duke’s Manors, free fiefs and regions in the Duchy of Courland and Semigallia in the second half of the 17th century.** Made by J. Juškevičs in December 1931; Drawn by K. Lībītis. (Juškevičs 1931)

When the Second Northern War broke out, the Duke Jacob tried to fortify castles. On May 3, 1660 Sweden and Poland signed the Treaty of Oliva, and the territorial division was changed. *Ruhnu* Island was separated from the Duchy of Courland. Swedes ruled in Semgallia and Courland from 1658 to 1660 and with a break also from 1701 till 1709 (Dunsdorfs 1984: 6). The Duke Jacob returned to the Duchy and raised to the country's economic arrangement.

Territorial Changes after Great Northern War

The Great Sweden collapsed at the beginning of the 18th century, and Russia got stronger on the Eastern coast of the Baltic Sea. In fact, starting from 1709 the power in the Duchy of Courland and Semigallia belonged to Russia. During the Great Northern War (1700–1721) on November 11, 1710 the wedding of the Tsar Peter the Great’s (1672–1725) niece Anna Ioannovna (1693–1740) and the Duke of Courland Friedrich Wilhelm Kettler (1692–1711) took place, but on the way back to Courland the Duke of Courland died on January 21, 1711. The Duchess Anna Ioannovna arrived in Mitau, and a long-lasting Russian impact started in the Duchy of Courland and Semigallia. In Vidzeme Riga Governorate (1713 (1721)–1783) was established. In 1721 Sweden lost its legal

rights to the Baltic Provinces after the Treaty of Nystad, but Russia obtained Vidzeme, where an autonomous unit Vidzeme Governorate (1721 (1796)–1918) was established. Riga Governorate preserved the rights of autonomy, which was guaranteed by the Sigismund II August’s privileges confirmed by the Russian Emperor Peter I. In 1726 the Provinces of Riga, *Wenden*, *Dorpat*, *Pärnu* and *Saaremaa* were established in Riga Governorate (Figure 12).

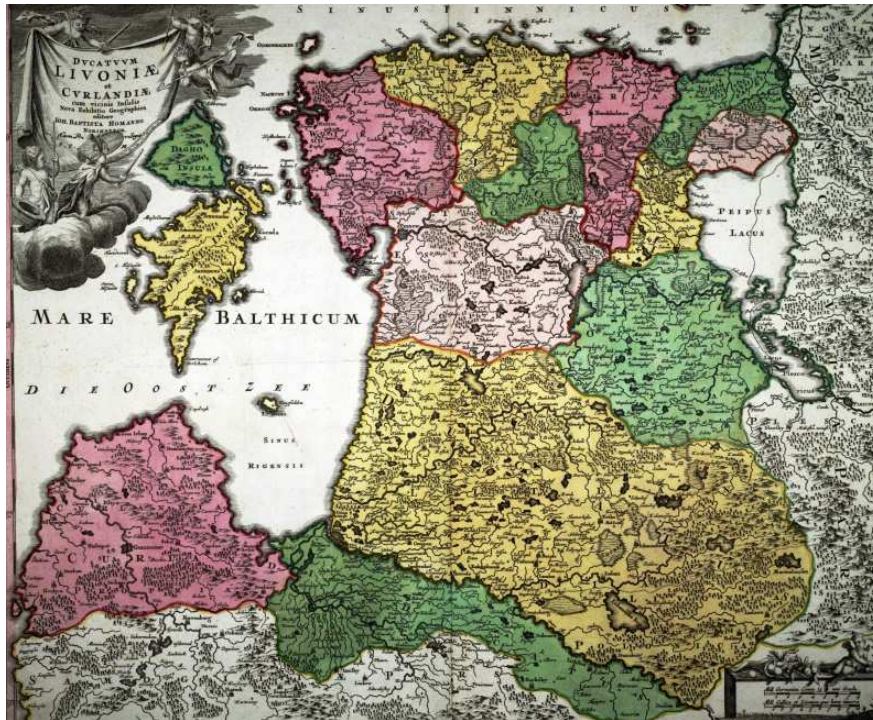


Figure 12. **Administrative division of the Duchy of Semigallia and the Duchy of Livonia. 1730** (LNB-R KtL-2/15)

In 1747 (Figure 13) two separate regions of *Piltē* District formed the administratively-political division in Courland: in the map drawn by Barnikel on the border of *Piltē–Dondangen–Ārlava–Pußen* region there was mentioned a “small town” (*Kleine Stadt*) *Piltē* and “big manors” (*Grosse Hoff*) *Sirgen* (*Ziras*), *Tergeln* (*Tārgale*), *Schlofs*, *Popen* (*Pope*), *Schleck* (*Zlēkas*), *Sassmaken* (*Sasmaka*, now *Valdemārpils*), on the seacoast – *Gibben* (*Ģipka*), *Roogen* (*Roja*), *Pisfen*, but in the midlands – *Ahsfen* (*Āži*), *Antzen* (*Ance*), *Dondangen* (*Dundaga*), *Uggalen* (*Ugāle*), *Erwahlen*, *Pußen* (*Puze*), *Indingen* and *Zirau–Sackenhausen–Hasenpoth–Neuhaufen* Region with “small towns” *Hasenpoth*, *Neuhaufen* (*Valtaiķi*) and *Sackenhausen* (*Saka*) and “big manors” *Zirau* (*Cīrava*), *Dubnalke* (*Dunalka*) and *Appriken* (*Apriķi*).

During the Duke (1737–1769) Ernst Johann von Biron’s reign in the Duchy of Courland and Semigallia construction of manor complexes was developed and certain changes took place in urban planning. In *Goldingen* Chief Captain’s District (*Ober Haupt Goldingen*) there was a “big town” (*Grosse Stadt*) *Windau* and *Libau*, and “small towns” *Goldingen*, *Grobinen*, *Durben*, *Frauenburg*, as well as “big manors” *Amt Goldingen*, *Wormen* (*Vārme*), *Schneepen* (*Snēpele*), *Surs*, *Ilmagen*

(*Ilmāja*), *Altenburg* (Vecpils), *Heiligen A* (*Sventāja*), *Rutzau* (Rucava), *Nieder Bartau* (*Bārta*), *Gramsden* (Gramzda), *Amboten* (*Embūte*), *Afsiten* (*Asīte*), *Ilfen* (Ilze), *Bahten* (*Bāta*), *Prekuln* (*Priekule*), *Grofen* (Grieze), *Ringen* (*Reņģe*), *Rennen* (Renda), *Lehnen* (*Lēnas*), *Pilesme*, *Hafau* (*Užava*), *Schrunden*, *Turlau* (Turlava), *Pampel* (*Pampāļi*), *Kursihten* (*Kursīši*), *Kercklingen* (*Ķerkliņi*) and *Efser* (*Ezere*), but in *Tuckum* Chief Captain's District (Ober Haupt Tuckum) "small towns" *Tuckum*, *Zabeln* and *Candau* (Kandava) and "big manors" *Autz* (Auce), *Neu-Autz* (Jaunauce), *Alt-Autz* (Vecauce), *Wadelax* (Vadakste), *Strutteln* (Strutele), *Samihten* (*Zemīte*), *Rempten* (Remte), *Adsern* (Aizdzire), *Pedwahlen Amthof* (*Pedvāle*), *Grosse-Stenden* (*Dižstende*), *Poftenden* (Pastende), *Snuhren*, *Ohdern*, *Uggenzehm* (*Uguņciems*), *Birsen* (*Birži*), *Peterdorf* (*Pēterciems*), *Eckendorf* (*Ozolmuiža*).

In 1747 in the Semigallian territory, included into the Duchy of Courland and Semigallia (Figure 13), there was a big town *Mitau* and *Bauscke*, as well as small towns *Illuxt* (*Ilūkste*), *Neufstädtchen* (Jaunjelgava) and *Seelburg*.

Riga Governorate, established in Vidzeme in the 18th century, was divided administratively into Riga and *Wenden* Counties (Figure 14 and 15). On July 3, 1783 the Russian Empress Catherine II the Great ordered to eliminate Riga Governorate, but instead of it Riga Embassy was founded. *Schlock* Region got into Russian administration after the Agreement conclusion in 1783 (Figure 16, 17, 18). In 1785 *Schlock* obtained the City Charter (Latvijas pilsētas 1938: 300).



Figure 13. Administrative division of the Duchy of Courland and Semigallia. 1747. Drawn by Barnikel. (LNB-rktl-2/18)



Figure 14. Plan of Riga Province borders with the territories of *Circulus Rige* and *Circulus Wenden*. 1772 (LNB-R KtL-2/12)

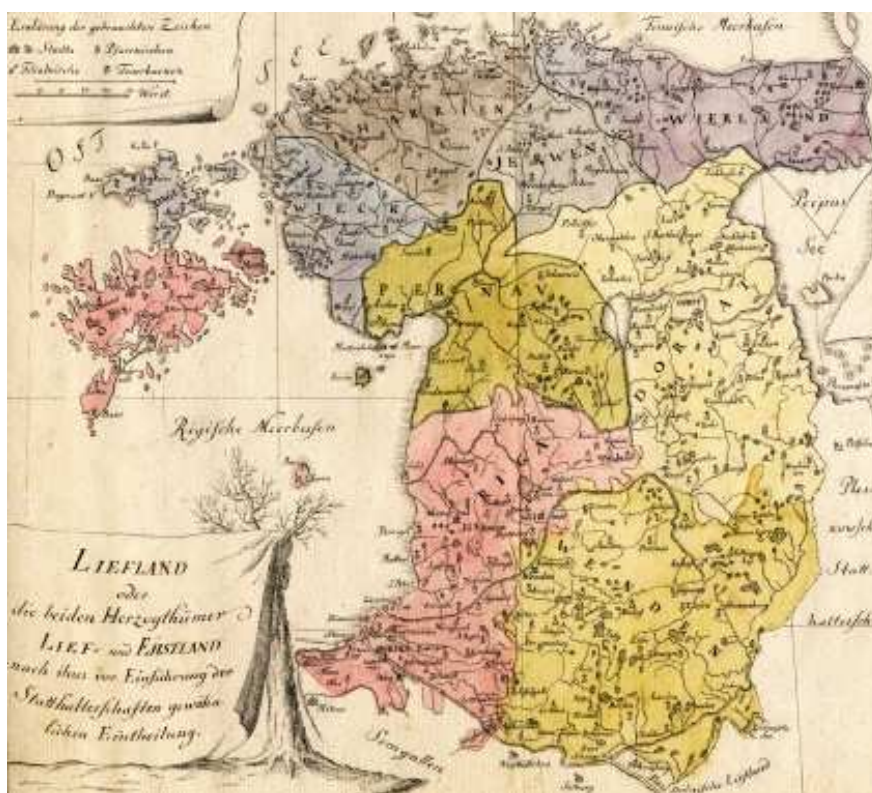


Figure 15. Map with Riga and Wenden Counties. 18th century (Mis-4066).
The dependent territory to the “big town” Riga with its “small towns” *Lemsal*, *Wolmar*, *Walk*;
the dependent territory to the “small town” *Wenden*,
the territory ruled by the Polish with a small town” *Kreutzburg*.

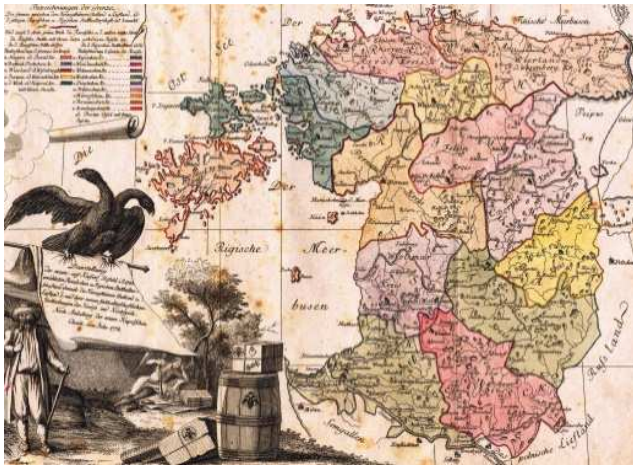


Figure 16. Map of 1783 for territorially administrative division in the Counties of Riga, Wolmar, Walk and Wenden. 1774 (Mis-4067)



Figure 17. Administrative division of Riga and Wenden Counties after 1783. Made by Vilbreht. (LNB-Kt A-4/402)

After the first Polish-Lithuanian Commonwealth division in 1772 Latgallia was added to the Russian Empire, but after the third one in 1795 – the territory of the Duchy of Courland and Semigallia together with *Piltē* District (Figure 18). The Duchy of Courland and Semigallia, which had existed for 200 years, ceased to exist. Vidzeme, Latgallia, Semigallia, Selonia and Courland were included into the Russian Empire territory (Figure 19).



Figure 18. Division of Polish-Lithuanian Commonwealth in 1772, 1793, 1795 (Lietuva 2008: 432)

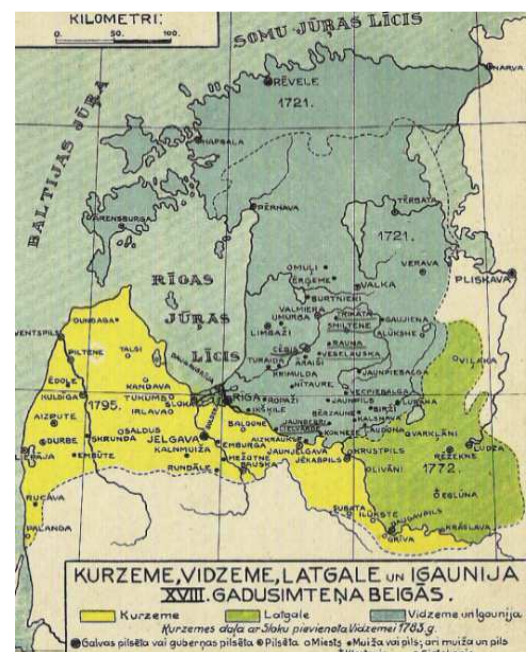


Figure 19. Courland, Vidzeme, Latgale and Estonia at the end of the 18th century after Polish-Lithuania Commonwealth division. Drawn by E. Grotiņš (Dreimanis 1928: 2)

Administration of Russian Empire in Latvia Territory

The Courland Embassy was established in Courland after it was added to Russia in 1795. On November 27, 1795 the Russian Empress Catherine II the Great signed an order about counties' formation in Courland and the territory was divided into the Counties of *Hasenpoth*, *Friedrichstadt* (now Jaunjelgava), *Jacobstadt* (now Jēkabpils), *Mitau*, *Goldingen*, *Libau*, *Tuckum* and *Windau*. In the Russian Empire the Baltic Provinces were made (Russian: *Остзейские губернии, Прибалтийский край*; German: *Die Ostseeprovinzen Russland*) or the Provinces of Estonia, Vidzeme and Courland (Figure 20), where towns and the most populated places became administrative centres (Figure 21).

The administrative territorial unit – Riga Governorship (German: *Stattahalterschaft*) (included Vidzeme and South Estonia) and Polotsk Governorship (included also Latgallia), also Courland Governorship was eliminated in 1796 and the urban municipality system, made in 1786, was restored. In 1796 instead of the Courland Embassy Courland Governorate (28.11.1796–03.03.1918) was established, the division of the chief captain and lord of manor courts and congregations was restored. Political reforms of governorship times in the territory of Latvia strongly restricted landlords' authority and privileges of ruling German population segment in towns and facilitated a faster development of capitalism. The urban reform destroyed the seclusion of the old class system in towns of counties (Latvijas pilsētas 1999: 19).

In 1812 Napoléon Bonaparte's (1769–1821) troops arrived in Courland. The conquered territory was called the Duchy of Courland, Semigallia and *Pilten*, and Districts of *Mitau*, *Goldingen*, *Pilten*, *Seelburg* and *Tuckum* were established there. Two intendants supervised the dependent lands. In 1812 Russia restored the division into chief captains and lords of manor courts.



Figure 20. **Baltic Governorates in Western Russia territory. 1812** (LNB-Ktk1-2/8)



Figure 21. **Territory of Courland, Semigallia, Vidzeme and *Pilten* Districts and placement of populated. 1821.** (LVVA-6828-6/4392)

In 1816 *Pilten* Region was included in Courland Governorate, where five chief captains' counties with two lords of manor in each district were made: in *Hasenpoth* County there were *Hasenpoth* and *Grobin* Districts, in *Mitau* County – *Bauske* and *Doblen* Districts, in *Goldingen* County – *Goldingen* and *Windau* Districts, in *Seelburg* County – *Illuxt* and *Friedrichstadt* Districts, in *Tuckum* County – *Talsen* and *Tuckum* Districts (Figure 21). Borders of the lords' of manor districts coincided with subsequent borders of parishes.

On August 30, 1818 the Emperor (1801–1825) Aleksandr I announced abolition of serfdom in Courland Governorate, where in 1819 implementation of the reform was started and parishes were established as the lowest administrative unit. Territories of manors were preserved as separate administrative units, which were not included into parishes. The reform was finished in 1866 when the Parish Government Act was accepted, and in the Baltic Provinces farmers' rural municipalities were established.

In 1854 in Courland Governorate administrative territorial division (Figure 22) in *Grobin* District (*Grobinsche Hauptmannschaft*; *Grobinsches* and *Durbensches Kirchspiel*) of *Hasenpoth* County administrative centres were towns, but in *Hasenpoth* District (*Hasenpotsche Hauptmannschaft*; *Altschwangensches*, *Neuhausensches*, *Sackenhausensches–Piltens* and *Hasenpotsche Kirchspiel*) – *Hasenpoth* Town; in *Bauske* District (*Bauskesche Hauptmannschaft*; *Eckausches*, *Baldonsches*, *Neuguthsches* and *Bauskesches Kirchspiel*) of *Mitau* County (*Mitausche Ober Hauptmannschaft*) the administrative centre was *Bauske* Town, but in *Doblen* County (*Doblensche Hauptmannschaft*; *Doblensches*, *Mitausches*, *Grenzhofsches* and *Sassausches Kirchspiel*) – *Mitau* Town; in *Windau* District (*Windausche Hauptmannschaft*; *Dondangensches*, *Windausches* and *Piltensches Kirchspiel*) of *Goldingen* County administrative centres were *Windau* and *Pilten* towns, but in *Goldingen* District (*Goldingensche Hauptmannschaft*; *Goldingensches* and *Frauenburgsches Kirchspiel*) – *Goldingen* Town; in *Illuxt* District (*Illuxtsche Hauptmannschaft*) of *Seelburg* County (*Selburgsche Ober Hauptmannschaft*) the administrative centre was *Illuxt* Village; but in *Friedrichstadt* District (*Friedrichstadsche Hauptmannschaft*) – *Friedrichstadt* and *Jacobstadt* towns. In *Talsen* District (*Talssensche Hauptmannschaft*; *Zabelnsches*, *Candausches*, *Talssensches* and *Erwailensches Kirchspiel*) of *Tuckum* County (*Tukumsche Ober Hauptmannschaft*) the administrative centre was *Talsen*, but in *Tuckum* District (*Tuckumsche Hauptmannschaft*; *Autzsches*, *Neuenburgsches* and *Tuckumsches Kirchspiel*) – *Tuckum* Town. *Durben* obtained its City Charter in 1893.



Figure 22. **Administrative division of Duchy of Livonia and Courland and placement of populated places. 1854** (LNB-Kt 1-3/166)

In Latgallia *Dünaburg*, *Ludsen* and *Rositen* Towns and Villages of *Kraslaw* (now *Krāslava*), *Dagda*, *Trentelberg* (now *Gostiņi*), *Malta*, *Browka*, *Prely*, *Welonen* (now *Velēna*) and *Warkland* had appeared, but in 1854 in Livonia Governorate there were (Figure 22) *Riga*, *Wolmar*, *Lemsal*, *Wenden*, *Walck* and *Schlock* Towns, as well as the Villages of *Schwanenburg*, *Marienburg*, *Adsel*, *Wellan*, *Tirsen* (now *Tirza*), *Pebalg Neuhoof* (now *Jaunpiebalga*), *Ronneburg*, *Serben*, *Smilten*, *Schujen* (now *Skujene*), *Salis*, *Salisburg* (now *Mazsalaca*), *Rujen* (now *Rūjiena*), *Burtneck* (now *Burtnieki*), *St. Mathiae* (now *Matīši*), *Wolfahrt* (now *Ēvele*), *Ermes* (now *Ērgeme*), *Luhde* (now *Lugaži*), *Palzmar* (now *Palsmane*), *Lösern* (now *Liezere*), *Pebalg Orisar* (now *Piebalga*), *Sesswegen*, *Lasdohn* (now *Lazdona*), *Bersohn* (now *Bērzaune*), *Caltzenau* (now *Kalsnava*), *Laudohn* (now *Ļaudona*), *Festen* (now *Vestiena*), *Erlaa*, *Linden* (now *Liepkalne*), *Lemburg* (now *Mālpils*), *Sunzel* (now *Suntaži*), *Sisselgal* (now *Madliena*), *Lennewaden* (now *Lielvārde*), *Uexküll* (now *Ikšķile*), *Att Birsgaln*, *Neugut* (now *Vecmuiža*), *Grosse Ekau*, *Baldohn*, *Dahlen* (now *Dole*), *Kirchholm* (now *Salaspils*), *Katlekaln* (now *Katlkalns*), *Lambertshof* (now *Lamberte*), *Holmhof* (now *Salas*), *Pinkenhof* (now *Piņķi*), *Rodenpois* (now *Ropaži*), *Dünamunde* (now *Daugavgrīva*), *Neuermühlen* (now *Bukulti*), *Allasch* (now *Allaži*), *Sunzel* (now *Suntaži*) un *Pebalg Orisal*.

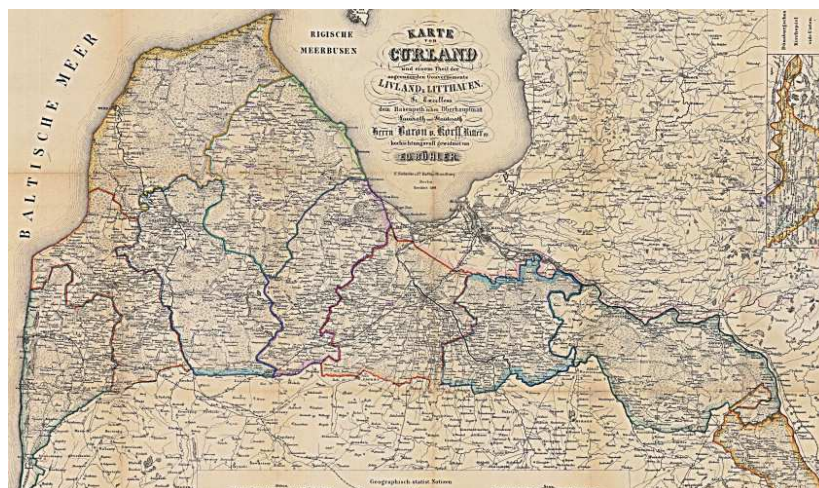


Figure 23. **Administrative division of Courland Governorate. 1880** (LNB-Kt 1-1/72)

In 1915 German troops occupied Courland Governorate (Figure 23). The occupied territory was divided into two police regions with five districts in each. In *Mitau* Region there were *Bauske*, *Doblen*, *Mitau*, *Talsen* and *Tuckum* Districts. In *Libau* Region there were *Hasenpoth*, *Grobin*, *Goldingen*, *Libau* and *Windau* Districts. The former division into counties and parishes was preserved. During the German occupation and Russian interim government in 1917 Dobele, *Grīva*, *Ilūkste*, Kandava, Sabile, Saldus, Subate, Talsi and Sasmaka (till 1926) obtained the City Charter. Limited City Charter was already awarded to *Ilūkste*, Kandava, Saldus and Talsi from 1892 to 1894. In 1917 Russian interim government amended the urban municipality law of 1892 and changed regulations of the city council elections.

Territorial division and administrative centers of Republic of Latvia

After the World War I on November 18, 1918 the Republic of Latvia was declared, but in January 1919, the Soviet Russian Red Army began the attack. Liepāja district and the part of Aizpute district remained under Latvian army and German troops control. The rest of Latvian territory was created by Latvian Socialist Soviet Republic. Former administrative territorial division of provinces was abolished, but retained distinction 23 counties and parishes. In 1919 and 1920 Latvian army released territory of Latvia. In August 11, 1920 Latvia and Russia signed a peace treaty. In Latvia Republic the former Kurzeme province was included (Figure 24). The Palanga region of Kurzeme province was added to the Republic of Lithuania, but Latvia from Lithuania won Aknīstes, Panemunēns and Ukru parishes (Figure 25). In Latvia was retained the administrative territorial division of counties and parishes.



Figure 24. The location of towns and villages in territory of the Republic of Latvia. 1920s (LVVA-6828-2-180)



Figure 25. “Land exchange” between the Republic of Latvia and the Republic of Lithuania 1921 (Map collection of Silvija Ozola)



Figure 26. Ethnographic regions and administrative division in Latvia (LVVA-6828-2-182)



Figure 27. Roads in Ethnographic regions of Latvia (Skujenieks 1938: 1a)

In new socio-economic and political conditions the Constituent Assembly on 16 September 1920 adopted a resolution "On the agrarian reform of the Latvian Republic". During the agrarian reform in some certain former manor centers densely populated places were made. Structure of the economy was changed, and new administrative centers and hubs were created. On 3 February 1931 the Saeima "Law on the Latvian capital city" was awarded and a special status allocated to Riga. Latvian capital Riga was not part of the district. Latvian territory administratively divided into 19 districts (1925) (Figure 26 and 27) and 517 parishes (1939).

Changes of Administrative-territorial Division and Administrative Centre Status in Latvia Socialist Republic

The World War II broke out in Europe (01.09.1939–02.09.1945): on June 17, 1940 the Soviet Union troops came into the Republic of Latvia, on July 21 the Soviet power was restored, but on August 5 the Republic of Latvia was included into the Union of Soviet Socialist Republics, which obtained a supplement with a new administrative territorial unit – Latvia Soviet Socialist Republic. In 1940 Riga, Daugavpils, Jelgava, Liepaja and Ventspils became special administrative units – republican subordination cities. The land of Latvia was nationalized and in October 1940 the land reform was completed.

During the first Soviet occupation (1940–1941) till the first sowing in 1941 fifty machine and tractor stations and 502 machine and horse rental stations were arranged. In spring 1941 in Latgale the first kolhozes were founded. In Latvia the administrative territorial division into 19 counties was preserved, but during the German occupation (1941–1945) the territory of Latvia was included in the special formation of the occupation administration, founded on July 17, 1941 – the *Reichskommissariat Ostland*, whose centre was situated in Riga. In Latvia the two-level administrative territorial division into counties and parishes was preserved.

During the second Soviet occupation (1944–1991) collective farms – kolkhozes were organized instead of farmsteads, whose capital goods were the shareholders' common property of the collective farm, and national agricultural enterprises sovkhozes (state farms), whose land and capital goods belonged to the state. In 1945 forty-one state farms were made. Several administrative territorial reforms were conducted in Latvia: in 1945 smaller units – villages were formed in parishes; in 1946 there were 19 counties and 510 parishes (Figure 28) and the first post-war kolhoz was founded.

Several economic regions were formed in the territory of Latvia as it was considered that there were not sufficient human resources, which were the most important in production development. They tried to increase labour productivity developing a territorial organization of productive forces, which was based on economic regionalization. In the second half of the forties, taking into account weather conditions and community of resources, the economic regionalization

scheme was worked out and the regions of West Courland, North Courland, East Courland, Semigallian plain, Daugava (Riga), North, Vidzeme highlands and Eastern economically geographical regions were created (Latvijas Padomju enciklopēdija 1984: 442). From 1949 till 1951 in the countryside of Latvia a massive collectivization took place and the development of the material-technical base was promoted in order to increase labour productivity in agriculture. On December 31, 1949 the administrative territorial reform was implemented again: 58 rural regions were created, including Aizpute, Auce, Bauska, Dobele, Jelgava, Kandava, Kuldīga, Liepāja, Priekule, Saldus, Skrunda, Talsu, Tukuma and Ventspils Districts. Parishes were eliminated and villages became as the smallest unit of administrative territorial division. In 1950 the regionalization scheme was improved: the Eastern District was divided into the South-eastern and North-eastern Districts, but Daugava District was called Riga District. The attention in the scheme of nine economic districts was paid to the production complex, perspective elements of economic development and significance of each main city in the district. In 1952 in the territory of Latvia SSR the Regions of Riga, Daugavpils and Liepāja were founded (July 1952–April 1953), and Daugavpils, Jelgava, Liepāja, Rezekne and Ventspils obtained the status of regional subordination city. When in 1953 regions were eliminated, cities of regional subordination and Jūrmala (1959) obtained the status of republican subordination city. In the sector of Economic Geography and Regionalization of Economics Institute at Latvia SSR Science Academy a new regionalization scheme with three economic-geographical regions – Central, Western and Eastern Regions (Northern Region also as an option) was worked out, which were divided into nine structures, apart from Riga (Latvijas Padomju enciklopēdija 1984: 442).

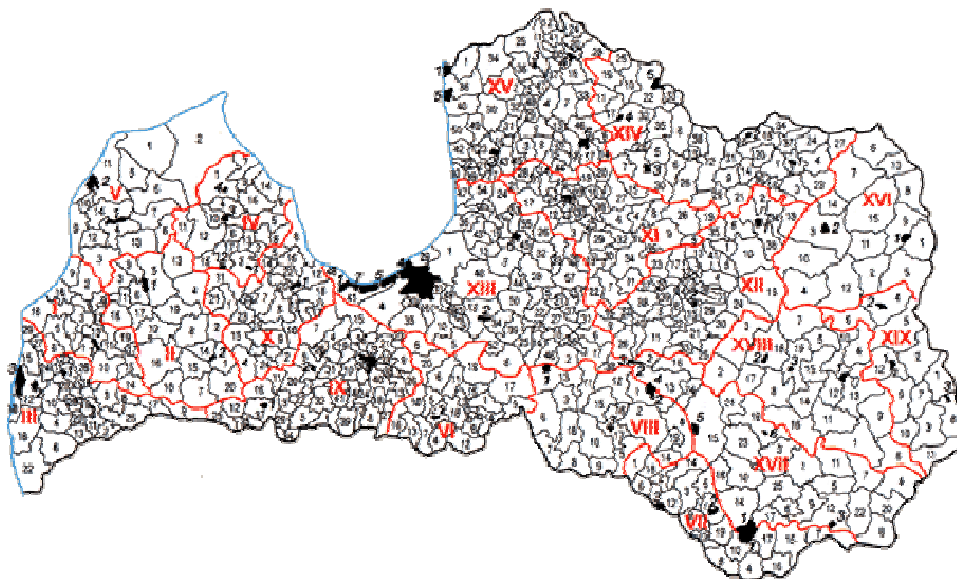


Figure 28. Latvia SSR administrative territorial division in parishes. 1940s
 (Map collection of Silvija Ozola)



Figure 29. **Administrative territorial division of Latvia Soviet Socialistic Republic. 1969 (ГΥΓΚ)**

In 1957 the administrative division of Latvia SSR consisted of 45 districts, in 1961 – 32 districts, in 1964 – 21 districts, but in 1967 – 26 districts with centres – corresponding city names Aluksne, Bauska, Balvi, Cesis, Daugavpils, Dobele, Jelgava, Tukums, Talsi, Liepaja, Limbazi, Kuldīga, Kraslava, Saldus, Ventspils, Valka, Preiļi, Madona, Ogrē, Stucka, Jekabpils, Ludza, Rezekne, Gulbene, Valmiera and Riga (Figure 29).

Economic Geography Department of Latvia State University used the confirmed regional scheme of Ventspils, Liepaja, Riga, Jelgava, Valmiera, Jekabpils, Daugavpils, Rezekne, Gulbene Economic Regions to solve the problems of Latvia SSR economic regionalization, which together with the Architecture Department of Riga Polytechnic Institute and industrial, urban building and other design institutes developed the “Scheme of Latvia SSR economic regionalization and rural development” on the basis of the assignment by LSSR National Plan Commission for designing from 1969 till 1973, which, after a profound analysis and specifying in the LSSR SA Economics Institute and National Plan Committee in 1974, was confirmed by LSSR Ministerial Council and recommended for introduction into the territorial planning and statistics practice of republican economics. In 1975 administrative borders of 26 districts (Figure 30) of Latvia SSR administrative territorial division were not connected with division of economic regions (Figure 31).



Figure 30. **Administrative territorial division of Latvia Soviet Socialist Republic. 1975 (ГΥΓΚ)**



Figure 31. **Latvia SSR economic regions. 1975 (Map collection of Silvija Ozola)**

Latvia SSR considered rural people's move from their farmsteads to villages of Soviet farms and kolkhozes as one of the most important social-economic problems: about 60% of farmsteads were situated far away from the farms, formation of big fields was encumbered and production industrialization was influenced in a negative way. The course of the Communist Party to the intensification of agricultural production and social transformation of the countryside set huge tasks for the rural builders. However, building industry was not able to expand a wide construction of farm villages in the countryside: blocks of flats were built which were more economical than detached houses, but it created more inconvenient conditions for rural people to cultivate their home grounds, cattle and poultry breeding. Regional centres – agrarian industry complexes were established to coordinate the work of unions and farms.

The accepted scheme of the eight economic regions was also applied to work out the LSSR national economics plan for 1976–1990. In Riga Region, where there are huge resources of rocks

for building and recreation, Riga Industrial Hub (Tukums, Ogre, Sloka, Olaine, *Baloži*, *Ķegums*, *Vangaži*, Sigulda) had the main economic significance where four fifths of the regional industry were concentrated. In Jekabpils Region the food, woodworking and building material production branches were developed, but in the Eastern Latvia in the most populated and developed Daugavpils Region local and imported raw materials were used in national economics (engineering, metalworking, chemical and light industry). In Ludza and Rezekne, the main centres of Rezekne Region, engineering, light and food industry were developed. In Aluksne, Balvi, Gulbene and Kuprava, the main industrial centres of Gulbene Region, food, woodworking and building material industry were developed. In Valmiera, Cesis, Ligatne, Smiltene, Mazsalaca, Staicele, Salacgriva and Lode, the main industrial centres of Valmiera Region, peat extraction, food and chemical industry, wood industry, wood working and building material production were developed. In Ventspils Region industrial companies were situated in Talsi and Sabile, also in Ventspils by the ice-free sea port of All-Union importance. In Liepāja Region manufactures were developed in Broceni, Saldus and Kuldīga, also in the industrial centre Liepāja with the ice-free port of All-Union importance.



Figure 32. **Administrative territorial division of Latvia Soviet Socialistic Republic. 1985 (ГУГК)**

Transport infrastructure – roads and railways was formed in compliance with the 26 districts of Latvia SSR administrative division, thus the territorial division was not changed in the 1980s (Figure 32).

Administrative Territorial Division and Administration of Restored Latvia Republic

On May 4, 1990 Latvia restored its independence: Latvia Republic needed municipalities that could develop economically themselves. The term “republican subordination city” was replaced by the term “republican city” in 1992, but in 1996 an administrative unit “Kandava Town with its rural territory” was created, which in 1999 became Kandava Region – the first region in Latvia.

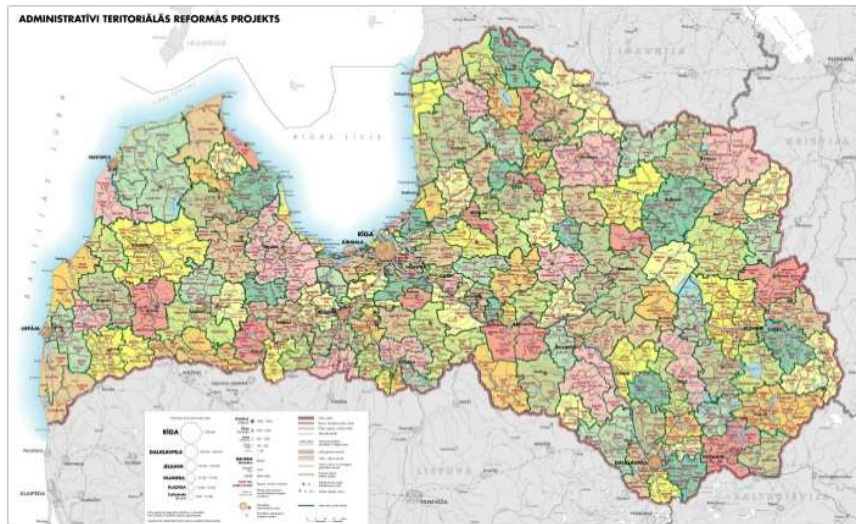


Figure 33. **Project of Latvia Republic administrative territorial reform. March 9, 2006**
(The Ministry of Regional Development and Local Government)

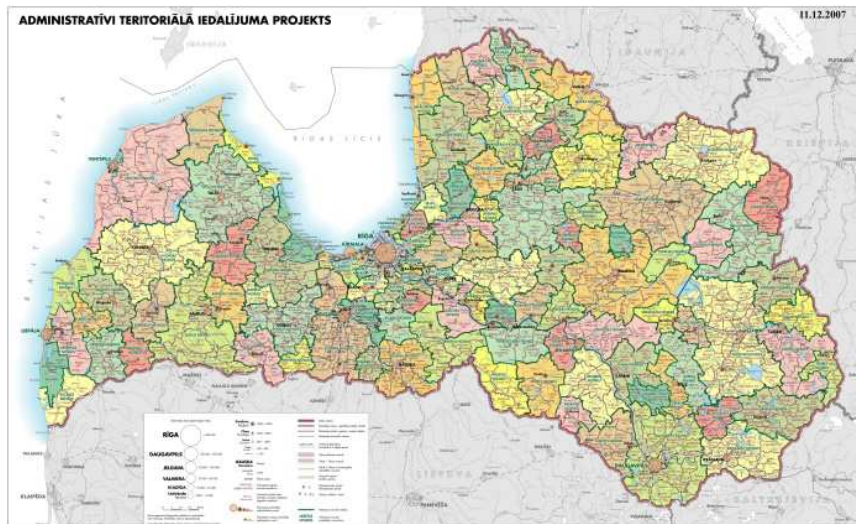


Figure 34. **Project of Latvia Republic administrative territorial division. 2007**
(The Ministry of Regional Development and Local Government)



Figure 35. **Latvia Republic administrative territorial division.**
([https://upload.wikimedia.org/wikipedia/commons/3/3c/Latvijas_novadi_\(kr%C4%81s%C4%81s\).png](https://upload.wikimedia.org/wikipedia/commons/3/3c/Latvijas_novadi_(kr%C4%81s%C4%81s).png))



Figure 36. **Administrative division of Latvia Republic territory in regions and parishes**
(https://upload.wikimedia.org/wikipedia/commons/3/34/Latvijas_novadi_un_pagasti.png)

A new administrative territorial reform was started in the country (1999–2009) (Figure 33 and Figure 34): two-level municipalities were turned into one-level municipalities; councils of 26 districts were eliminated, but cities, their rural territories and parishes were united into regions and the former municipalities were awarded the status of the regional administrative territory. Rural territories of the cities were renamed as parishes, restoring the historical names or adding them to the existing parishes.

In 2009 Jekabpils and Valmiera obtained the status of a republican city. On July 1, 2009 councils of 109 regions and 9 republican cities started their work, terminating all former local Soviet mandates existing in the region territory. District municipalities as public rights legal person existed till December 31, 2009. Since January 3, 2011 the territory of Latvia Republic has been divided into 110 regions and 9 republican cities (Figure 35 and Figure 36).

Conclusions

In the territory of Latvia the Balts' tribal unions created nationally-military structures and by waterways administration and defence centres with ancient towns were built, but the Livs on the Courland coast of the Baltic Sea from Palanga to Kolka and on the eastern coast of the Riga Bay up to the River Salaca formed small villages with densely built houses. In the 13th century the lands populated by the Balts and Livs got into the Pope and Holy Roman Emperor's subjugation and were included in the Livonian Confederation. Changing the governmental structure of the Balts' tribes, a new diverse administrative territorial division was introduced and the system of administration centres was developed: towns were founded and stone fortresses were built, which replaced and supplemented the placement of wooden fortifications built by local people. In rural environment there were farmsteads and feudal farms – manors. The basic structure of the populated places' placement was made.

When the Livonian Confederation collapsed, duchies with administratively fragmented territorial division under the big countries' subjugation were founded and administration centres were made. In Kuldīga County the free-villages of Curonian Kings appeared. The building planning of functionally different towns, villages, manufactures and manor centres in each ethnographic region obtained different characteristics. The placement of populated places and road net was developed.

Latvian ethnographic regions, whose development was influenced by different countries, in the Russian Empire were subjected to united requirements: administrative territorial units were created out of the fragmented territorial division with one or several administration centres – towns or bigger villages. In the early 19th century in the territory of Latvia agriculture had a natural character, but in the middle of the 19th century the relation between goods and money started to appear. After the reforms in 1860 the change to the capitalist way of farming started: fast peasantry stratification started and a class of rich farmers appeared. In the second half of the 19th century with the development of the capitalistic production the agricultural specialization changed. The number of inhabited places and their functional diversity increased: in 1878 in Nogale Parish of Talsi County Jaunciems was developed instead wood choppers' settlement; and Russian soldiers after their army service united the farmsteads made for living in Courland into villages. In the territory of Latvia a two-level administrative division was made. However, the territories of manors were preserved and individual administrative units.

In the Republic of Latvia, implementing the agrarian reform, the administrative territorial division was preserved in counties, planning in each territorial unit one administration centre – a town, for which a planned development options were created, and parishes, where a new type of populated places and new farms were developed.

In Soviet Latvia the land was nationalized and administrative territorial reforms implemented. The town status was changed – they became the towns of republican significance, centres of districts. The territorial division was related to the scheme of economic regions. New urban structures supplemented the system of populated places – townships, villages of kolkhozes and sovkhoses and agricultural production centres with farms for cattle breeding, complexes for grain farming and agricultural mechanization, populated places for Soviet army military staff. In Soviet Latvia territorial planning of populated places and agglomeration was developed.

The restored Republic of Latvia denationalized the land and privatized lots of industrial companies essential for national economics, thus leaving an impact not only on the urban economic development and status, but also on the development of the branches of national economics in general. Due to the implementation of administrative territorial reform the territorial fragmentation has appeared and the transport system changed essentially, eliminating railways; also the inequality

of territorial structures' economic development has been promoted and the historic administrative territorial planning and centres' system has been destroyed. Due to the policy of the European Union and market economics significant changes in the rural environment have taken place, where big farms have appeared, the typological diversity of populated places and the percentage of protected areas have increased. The fast development of *Rīga*, *Lielrīga* and *Pierīga* contrasts with the economic development in Latvia countryside.

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MIXED MEDIA AS CONTEMPORARY ART QUINTESSENCE

Zaiga Pettere

Daugavpils University, Vienības street 1, Daugavpils, Latvia, LV-5401

zaigapettere@inbox.lv

Abstract

Mixed Media as Contemporary Art Quintessence

Key words: *mixed media, contemporary art, collage, assemblage, installation art, readymade*

Combination of dynamic methods, concept and materials are few of the key features that characterize contemporary art. It violates the traditional boundaries of art and ignores its simple definition. Mixed media becomes one of the most common techniques in this art movement and reflects main characteristics of contemporary art. Although specifics of this technique are as old as art itself, the use of the term “mixed media” is relatively new. Mixed media is a technique, which is used to create an artwork from more than one material, media. Nowadays it is widely used in many works of art. The most popular art movements, where mixed media is performed are painting, graphics, sculpture, photography and cinematography. The aim of this research is to track the development of mixed media, define its characteristic and plausible expressions in art.

Kopsavilkums

Mixed media kā laikmetīgās mākslas kvintesence

Atslēgvārdi: *mixed media jeb jauktā tehnika, laikmetīgā māksla, kolāža, asemblāža, instalācija, redīmeids*

Kā viena no galvenajām iezīmēm, kas raksturo laikmetīgo mākslu, ir dinamiska materiālu, metožu un koncepta kombinācija, kas pārkāpj mākslas tradicionālās robežas un ignorē tās vienkāršu definējumu. Par vienu no izplatītākajām tehnikām šajā mākslas virzienā kļūst *mixed media* jeb jauktā tehnika, kuras izpildījums atspoguļo laikmetīgās mākslas īpašības. Lai gan tehnikas izpildījuma īpatnības ir tikpat senas, cik pati māksla, jēdziens *mixedmedia* ir samērā jauns. *Mixedmedia* ir tehnika, ko izmanto mākslas darbu radīšanai, pielietojot vairāk nekā vienu materiālu, mediju. Mūsdienās tā tiek izmantota visdažādāko mākslas darbu izpildei. Kā pašus populārākos mākslas virzienus var minēt glezniecību, grafiku, tēlniecību, fotogrāfiju un kinematogrāfiju. Pētījuma mērķis ir noskaidrot *mixedmedia* tehnikas attīstības gaitu, īpatnības un iespējamo izpausmes daudzveidību.

Introduction

The world of art is diverse and complex. Since the beginning of the time, people strove after self-expression. They achieved it through art, which revealed their emotions, beliefs and world vision. Time passed and art changed with it, showing its multiplicity of styles and visual performance. Artists always sought for the new techniques and materials.

Since the 20th century the world of art gains more freedom. This freedom of ideology expression and performance brought us to nowadays, where a work of art can be anything that is modern, heralds about current issues, is dynamic and progressive. Combination of dynamic methods, concept and materials are few of the key features that characterize contemporary art. It violates the traditional boundaries of art and ignores its simple definition. Mixed media becomes one of the most common techniques in this art movement and reflects main characteristics of contemporary art.

The goal of the research is to define the most important conclusions about the development of mixed media technique. By analyzing mixed media artworks of 20th and 21st, gather main characteristics that this technique possess and find out how widespread it could be in world of art.

Mixed media origins and evolution

Mixed media is a technique, which is used to create an artwork from more than one material, media. It provides the viewer and the artist an opportunity to appreciate limitless variety of mixed media expressions, which appears in painting and graphic, photography, cinematography, etc. In this technique traditional materials and three-dimensional found objects that completely unrelated to art are used (Hobbs 1985).

As it can be concluded mixed media art began to develop in the 20th century, when artists started to break the traditional rules of art and tended more and more experiments with form, material and technique. However, mixed media as a technique can be found in ancient past, starting with the time when the works of art were made from more than one material.

As one of the starting point of mixed media technique can be referred to Byzantine Empire, in 330 — 1453 A.D, where artists often used gilded gold leaf on their paintings, mosaics, frescoes and manuscripts (Веймарн 1960). Although it stagnated through the Dark Ages, technique began to flourish with the coming of the Renaissance. In ancient Egypt this method was also widely used to achieve vibrant skies or shining halos on religious panels in the artworks (Smith 1960).

Another mentioning of mixed media technique in ancient times is acrolith. It is a composite sculpture made of stone (sometimes of ivory) and other materials, for instance wood or gold. If figure`s torso was made of wood, then the head, hands, and feet were made of marble. The wood could cover either by gilding or with cloth. This type of statuary was common and widespread in Classical antiquity (Лавров 1862).

According to Laneri-Dazana in the 20th century academy system of fine art, which was able to maintain its authority until the end of the 19th century, suddenly collapsed. Until 1900 it was even seemingly stable, but from 1914 there were only ruins left. Many artists began to look for replacement of already fed up and limited academism. They began to include in their works things that previously were not even considered as art materials (Lanerī-Dažāna 2005: 186).

The term “mixed media” came into use around 1912 when two famous painters Pablo Picasso and Georges Braque were no longer satisfied with working only with charcoal, sanguine and Indianink (as well as watercolor, gouache and pastel). Bucholca mentioned that they began to use newspapers, music sheets, books and affiche cut out snippets and glued or pinned them on paper base. They became the first artists that began to use collage and assemblage in their work (Bucholca 2006: 95).

Although in both mixed media and collage definitions run parallels, there are certain differences between them. In fact, nowadays it is not a rare assumption that collage is considered a subset of the mixed media genre. This means that all collage can be considered as mixed media, but not all mixed media art is collage. For this purpose, it is important to define each type of art in

details. The term collage is originated from French verb "coller", which means "to glue". Collage is a technique where lightweight materials such as paper or cloth pieces are glued to smooth base. The source materials for this technique can be photos, colored or printed papers, cloths, as well as papers, cardboards or canvas, which are used as a base and are different in terms of texture and color (MKV 2011: 215).

Assemblage is an artistic technique that is closely related to collage, but unlike it, includes dimensional parts or even entire objects in one artwork. Both assemblage and mixed media often use objects that are not normally used in the art (Fichner- Rathus 1998).

Up to 1920s collage activity slowed down, but turned to full glory thanks to German dada artist Kurt Schwitters and his remarkable array of personal expressions accomplished in collage and assemblage. As Gobruch mentions in his works he used daily occurring papers (newspapers, notes, documents, etc.), different types of canvases and wood panels (Gobruch 1997).

In the formal aspect collage technique was very challenging, as it allowed distinctively combine materials of various origin and nature. American mixed media artist Clara Bertain in her article "The History of Mixed Media Art" displays how collage and assemblage technique affected world of art in the 20th century. In 1919s collage technique was used by the German artists *Hannah Höch*, Max Ernst and Otto Dix as well as Austrian Raoul Hausmann. In the 1930s Henri Matisse used cut-paper shapes as preparatory work for commissioned items to be executed in some other media. Joseph Cornell's framed assemblage works during the early 1940s began the abstract expressionists' search for collage as an art form (Berta 2011). As was stated by Frida and Karsa in 1960s *Nouveau réalisme* movement followers also widely used mixed media technique. They diverted the society surrounding items and products to their aesthetic use or showed them as they were. Sometimes it seemed that the artists' intervention were minimal (Frida, Karsā 2002). The liberty of expression engendered by means of collage explorations headed directly to the assemblages, constructions and also combine paintings of Robert Rauschenberg, Jasper Johns, Jean Dubuffet and Ellsworth Kelly. Their art experiments in 1950s and 1960s created the conditions for the installations, appropriations, settings and new object works in 1980s and 1990s (Berta 2011).

Installation is an artistic genre, close to stage design that incorporates a broad range of everyday and natural materials, fine art elements as well as new media, that involves all human senses and human itself. While readymade is a technique where every day found objects are combined and presented as work of art. Author of this concept was French dada artist Marcel Duchamp (Lanerī-Dažāna 2005).

With the beginning of postmodernism, mixed media became more popular and widely used. It can be explained by the assumption that both technique and art movement hold similar ideology — rebelling against traditional "high art" (Desmond 2011).

Mixed media and multimedia art — similarities and differences

In the 20th and 21st centuries big influence in art world holds technology development. Handy and easily available technologies gave art a new audio visual form. New technologies were widely used in the installation and other three-dimensional artworks. As a result new art technique — multimedia — was introduced (Tribe 2006). Both mixed media and multimedia are techniques that combine different types of objects, materials, medias, so they usually are confused with each other. But there is an important distinction between “mixedmedia” artworks and “multimedia art”. Mixed media mainly refers to a work of visual art that combines various traditionally distinct visual art media. For instance, J. Utans painting “To the new shore” (2015), that combines golden leaf (or golden foil) and paint (as well as some form of organic material) could properly be called a “mixed media” work, but not a “multimedia art.” The term “multimedia art” covers a far broader spectrum of source materials than mixed media. It combines visual art with non-visual elements (for instance, recorded sound) or with elements of the other forms of art (such as literature, drama, dance, motion graphics, music or interactivity) (Lin 2015). For example K. Gelzis artwork “Tempelhof” (2012) is a combination of video, cardboard and plastic.

Technique characteristics and use in the world of art

Nowadays art is everywhere. It has neither borders nor shores. The means of expression have increased, genre boundaries — disappeared. Mixed media may be regarded as always topical, running in course of time. It gives an opportunity to create and exhibit works of art in the new light, allowing guessing what will be the consequences for space and time. Maybe so art runs the risk of becoming "inartistic", but it doesn't cease to spread and adapt to the world's complexity.

As it was mentioned before, obviously, mixed media art covers a broad spectrum of source materials. It could be assumed that mixed media technique materials mostly are only visually different. But as Mensah implies in his research, “the materials must not necessarily be so distinct from each other. This means that different media having related physical, chemical and mechanical properties or characteristics can be combined to produce mixed media art” (Mensah 2011: 67). So for example, A. Gulbis sculpture “Eye” (1996) can be addressed as a mixed media sculpture because it is made of marble and bronze, or L. Bikše mixed media paintings, where it is hard to guess what type of different materials they are made of.

While mixed media technique developed through the centuries, it seamlessly appeared in almost every form of fine art:

- **Graphic.** Combination of different techniques and methods are widely used in graphic. The main reason for this is the availability of materials and tools and technological simplicity. As some of the more traditional materials in mixed media graphic are pastels (soft, hard, pencil and oil), watercolors, gouache, tempera, acrylic, collage method (from paper, textile, foil and other materials). One of the Latvian artists, who makes mixed media graphic is Normund Braslins.

- **Sculpture.** As it was already mentioned before, mixed media in sculptures was used since ancient times. But sculpture in the 21st century does not include just something solid and static but rather a fluid interaction in time and space. As Jac Scott implies in his book, the material palette is unlimited and very unique: from gelatin and steel to sweets and wire, alum and light and many other (Scott 2014).
- **Installation art.** It originally comes with the wide range of found objects and materials. With accurately thought-out idea and selected materials, the work of art is able to draw the viewer's attention to a particular issue and tell its story. Jenniffer Omaitz in her dynamic installations explores states of change between order and chaos that relate to this experience of environmental shift. The installation built contains three-dimensional landscapes frozen in the midst of a chaotic event.
- **Paintings.** Quite often painters, to create their works of art (from oil, acrylic paints or tempera) and achieve desired effect, use other coloring materials (or create them themselves). Paintings can also contain quite uncharacteristic raw material — wood, fabric, leather, various objects or mechanism parts which by the artist's beliefs create complete image of the painting and the desired dissonance. One of the most interesting Latvian artists that uses mixed media in paintings (as well as graphic and installations) is Ilmars Blumbergs.
- **Textile.** Mixed media is widely used in textile art, where the main raw material becomes fiber, and by fiber is meant not just wool or cotton, but also polyester, metal and even "smart" textiles. Moreover one textile art work can be made of different technique combinations like embroidery, sewing, printing, weaving, etc. Interesting material combination in textile art can be seen in Raija Jokinen work "Protection" (2015).
- **Cinematography.** In cinematography filming with the use of sets and props and without them can already be considered for the film as a form of "mixed media". The use of computer programs (like adding special effects, three-dimensional objects etc.) in film making can also be considered a mixed media.
- **Photography.** Just like in cinematography, no one has yet defined borders, when photography can be considered as a mixed media and when not. Mainly it refers to digital photography. If a shot frame can be considered as finished work (like finished painting), then changes that are made with computer programs can be considered as that other material that makes it mixed media. Although there are no disagreements when it comes to printed photography that is supplemented with other materials like paint or strings or made as a collage, for example, Maurizio Anzeri and his sheathed photos, that with the help of colored strings makes comical and ironical characters.
- **Hobby.** Many beginners, novice artists and art lovers can enjoy and express themselves with a help of mixed media technique. It is an exciting and interesting way of showing your creativity.

Altered books and postcard crafting, scrapbooking are one of the greatest hobbies where mixed media come in use. Diversity of raw materials is also very wide: decorative papers, fabrics, ribbons, beads and glitter, decorative figurines etc.

Conclusions

Getting acquainted with so extensive technique as mixed media, it seemed remarkable how it grew and gained popularity. The research on the mixed media technique origins, evolution an expansion point of view leads to several conclusions:

- The idea of using different materials in one art work came from ancient past. This technique has its roots around 2 A.D., but the term "mixed media" came in use only in the 20th century.
- Mixed media may take the form as a combination of traditional techniques as well as combination of found objects, unusual, everyday materials. Although combination of visual art with non-visual elements (for instance, recorded sound) or with elements of the other forms of art (such as literature, drama, dance, motion graphics, music or interactivity) defines an artwork as multimedia not mixed media.
- Mixed media technique is widely used in contemporary art and can be found in art forms such as painting, graphics, sculpture, installation, textile art as well as photography and cinematography.
- This technique is an integral part of contemporary art, which has the ability to reach out and evoke viewer's curiosity. Mixed media techniques can only be limited by human fantasy. It can be creatively used for both professional artists and amateurs, beginners.

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SHADOW ROLE IN PHOTOGRAPHY

Olga Rakele

Daugavpils University, Parādes street 1, Daugavpils, Latvia, LV-5401

olga_rakele@inbox.lv

Abstract

Shadow role in photography

Key words: *photography, light, shadows*

The aim of research: explore the scientific literature and internet resources about shadow role in photography.

Usually, looking at different kind of photography, firstly, pay attention to the object or group of object placement, lighting type (artificial or natural) and to other things. However, the main means of expression in composition formation in photography is light and shadow.

Light, shining, comes up against various obstacles and create shadows. That is why photographer main task – understanding how properly connect the light and shadows in photographs, according with the artistic idea.

Light in photography fulfil technical, expression and composition functions. That give photography form, volume and structure. However, this would not have been possible without shadows. Shadows as the light is powerful way to create incredibly beautiful and emotionally powerful photographs. They can disturb the composition, but also can become the main object in frame.

Kopsavilkums

Ēnas loma fotogrāfijā

Atslēgas vārdi: *fotogrāfija, gaisma, ēnas*

Pētījuma mērķis: Izpētīt zinātnisko literatūru un interneta resursus par ēnas nozīmi fotogrāfijā.

Parasti, skatoties uz kāda veida fotogrāfijām, pirmkārt, pievērš uzmanību priekšmetu vai objektu grupu izvietojumam, apgaismošanas veidam (mākslīgais vai dabiskais). Tomēr par galveno izteiksmes līdzekli, kompozīcijas veidošanā fotogrāfijā, var uzskatīt gaismu un ēnas.

Gaisma, spīdot, atduras pret dažādiem šķēršļiem un rada ēnas, tāpēc svarīgākais fotogrāfa uzdevums – sapratne par to, kā pareizi savienot gaismu un ēnas fotogrāfijā, saskaņā ar iecerēto māksliniecisko ideju.

Gaisma fotogrāfijā izpilda gan tehniskās, gan izteiksmes un kompozicionālās funkcijas. Tās nodod fotogrāfijas formu, apjomu, struktūru. Tomēr bez ēnām tas nebūtu iespējams. Ēnas, kā gaisma, ir spēcīgs veids, kas ļauj veidot neticami skaistas un emocionāli spēcīgas fotogrāfijas. Tās var gan izjaukt kompozīciju, gan var kļūt par galveno objektu kadrā.

Introduction

Today nobody doubts about the fact, that photography is kind of the art, which reflects creative vision of photographer as the artist. However in the beginning of photography development, during several decades, the question was opened about that, whether photography could be referred to the art or it was only mean for fixing and delivering the information about world-wide.

Photography should many years to carry off its place in the world of the art. Courageous experiments with different photographic technologies and artistic methods allow make unusual and original photographs by photographers to surprise the audience.

Usually, watching on photographs of some kind, at first, turn an attention to the location of thing or groups of objects, the kind of the lighting (artificial or natural). However the main means of expression in the making composition in photography can be considered the light and the shadow. It is well known, that the word „photography” itself in the translation from the Greek language means „the drawing with the light.” By the help of photography we aspire to immortalize to the light of surrounding world on the picture in planes. But there, where the light comes up against various

obstacles – always will be also the shadow. Therefore the most important task of photographer – understanding about that, how to unite the light and shadows correctly in the photography, according to the intended artistic idea (Krages 2005).

The light

The light in the photography makes both technical, both compositional functions. From the technical side all is clear – by the help of the light makes the desirable level of the lighting. The artistic function – by the help of lighting in the photography hands over the form, the size and the structure of visible surface of the object, as well as the depth. Exactly by the help of the light photographer can achieve, that object on the photography would cause feelings of softness, flexibility, smoothness, hardness or heaviness for the spectator. The originality of photography, also its temper depends on the lighting (Килпартик 1988).

However should not forget also about that the light not only makes the form and emphasizes the surface of things, but also creates tones and shadows, what cast to things being photographed. About the good lighting in the photography can call that, where both lights, both halftones, both shadows will be seen. The right composed matter of the light and the shadow in the photography – it is also that explicit compositional function, which photographer has to resolve (Келби 2015).

So as the light is one of the main expression means in the armoury of photographer, it is very important to remember about its principal qualities and to know, that it is correct to use those depending on the situation. The light can be turned to anything or dispersed. Turned light makes directly defined, too dark and too deep shadows (Figure 1). Such light gives the sun in the bright sunny day, lighting of streets during dark daytime or especial, artificial, turned sources of lighting (Келби 2015).

Photographers usually don't like to use turned lighting, because too dark and deep shadows look like not very smart on photographies. Gentle dispersed light gives more even lighting, photographing on streets, remarkable early in the morning or in the late evening, as well in cloudy weather (Figure 2). Moreover, dispersed lighting can form, using different soft boxes and reflectors (Kubota 2011).

In the same way distribute such types of lighting, as:

- *Side lighting* – this type of lighting fulfills the main role, because exactly those makes shadows in the photography, discovering the form and the size of things. By their help is made relation of lights and darks in the photography. The light can be turned from different places, probably it is set up behind the back of the photographer, from above or from the bottom of photographing object, however more often it is being set up directly at the side (Kubota 2011);

- *Front lighting* – by the help of it is lighting shadows, attaching lightness and using translucency to that. Without using this lighting in shadows can arise completely black areas. Usually these are set up behind the back of photographer (Kubota 2011);
- *Reflected lighting* – serves, that if by the help of the light to mark outside surfaces of object and to form additional snap-shots (Kubota 2011);
- *Background lighting* – helps to light the space behind the object (Kubota 2011);
- *Backlighting* – lights the object from the backside, gives the opportunity, as if to separate the object from the background (Figure 3) (Kubota 2011).

Types of lighting, marked out, mainly belonged to the artificial lighting, it can be controlled by photographer. However exists also natural lighting. Of course, the photographer can't overwhelm the sun, however it doesn't mean that on the street photographer has no abilities to use the light as the mean of expression and composition (Свет и тень в фотографии. <http://www.fotokomok.ru/svet-i-teni-v-fotografii/>).

Here the photographer should be with the notion, how high will be the sun in relation against the horizon in certain daytime, in which angle shadows will fall, how various weather conditions will influence the features of the lighting. The light of the sun can change its temperature of color that also can impact the tone of photography. The best weather for the street photography are sunrise and sunset, when forms dispersed light of gentle, warm tones. Thus photographing in the nature, that if to gain intended result, the photographer have to wait for appropriate weather conditions and daytime, or have to use different reflecting screens and filters (Свет и тень в фотографии. <http://www.fotokomok.ru/svet-i-teni-v-fotografii/>).

Shadows

The light and shadows – things in the photography were practically inseparable among themselves. In the composition great role plays not only lighted part of the still – light, but also shadows, which in the most cases determine the essence and content of the photography. Beautiful and emotionally bright photographs practically can not be possible to form without skills to set up and to control shadows correctly. The using shadows helps to join strong mood to the picture and the object, certain emotional mood, which spectator always feels. It can be said, that shadows help to intensify the common impact of the photography (Свет и тень в фотографии. <http://hostingkartinok.com/foto/759/>).

Shadows help to tell the story and enrich the mood of the photography and visual perception. In the truth, they can be so interesting, that sometimes even are able „to overshadow” the object itself. Concentrating the attention on shadows, can form beautiful composition, full with

contrasts, forms and minimal simplicity. The object and its shadow intensify each other (Свет и тень в фотографии. <http://hostingkartinok.com/foto/759/>).

The photographing of shadows succeeds at the best, using simple, strict forms, which make an interesting picture (for example, flowers, straight lines, people) (Figure 4). Shadows can use in the still in the same way, as other elements can be used, such as guiding lines, characters, bends, that turn vision along the picture or make the balance between light and dark spaces (Усильте ваши фотографии, добавив тени. <http://photo-monster.ru/lessons/read/usilte-vashi-fotografii-dobaviv-teni.html>).

Shadows on the photo – picture determine features of lighting – dispersed or turned light, side, foreground and back light. Usually on the photography marks out the shadow itself, as well as light shadow and reflex (Figure 5). As the shadow is being considered non-lighted or weakly lighted elements of the object. Light shadow – weak shadow, that forms, when the object is lighted in the same time with several light sources. As the reflex is called small light spot in the area of the shadow, which is formed of light ray's reflection from close objects (How to Get Amazing Images from Shadows. <http://www.lightstalking.com/photographing-shadows/>).

Shouldn't think that shadows in the photography are simply non – lighted parts of the picture, which have no any content. The truth in the shadow photography can deliver much information to the spectator, for example, after falling shadows can be defined the daytime, weather conditions or from which side sun rays are falling to the object. The shadow is able to attach the volume to the object, it allows him to look like more realistic and more lively. The correct using of shadows allows photographer to attach to photo – picture the sense of mysticism and dramatic effects (How to Get Amazing Images from Shadows. <http://www.lightstalking.com/photographing-shadows/>).

One of many methods for using shadows by photographers – the forming of dark silhouettes on the light background, which is achieved to light the object from backside. Silhouettes on photographs look like very impressive, attach form to the object and make certain mood of the still. Shadows can be more difficult by temper than simply dark silhouette. Those can be pretentious, too explicit lines, contrasting against bright places of colors and light in the picture. Such unusual forming of shadows can help to combine different parts of the photography and to attach completeness to the composition (How to Get Amazing Images from Shadows. <http://www.lightstalking.com/photographing-shadows/>).

The light and shadows on the picture in the composition

On the photography we see surrounding world as the link among light and dark places. Correct combining of the light and the shadow in the composition of the still helps to hand over the depth of the space, to design any plastic form and texture of objects' volume, as well as to attach the

mood and emotional perception to the picture. Making any photo – picture, photographer have to form the composition correctly, where the main attention would be turned not only to the lighting and location of objects in the space, but also to the balance between the light and the shadow (Жолудев 2012).

The all in the photography has to be in the balance and harmony. Therefore, making the still, it is necessary to evaluate in the picture, placed in chaotic way, lights and shadows, so that to remove odd elements to optimize the link among different parts of the picture. If compositional possibilities of the light and the shadow fall out of the photographer's vision, than the picture usually comes to not interesting and boring (Жолудев 2012).

In some cases wrong play of the lights and the darks can create rejection of the photography to spectator. For example, it is not recommendable to form the composition in such a way, when light places would be only in the bottom of the picture, but the top of the picture would consist only of deep, sharp shadows (Krages 2005).

The using of shadows in the photography

Shadows, if those use incorrectly, can destroy the composition of the still. However the using of shadows as one of the main photographing objects, can help in reverse way to make very interesting, beautiful pictures. Such pictures can gain even not using especial lighting devices and expensive equipments – the main is to learn see shadows (Тени в уличной фотографии - лучшие примеры. <http://cameralabs.org/3428-teni-v-ulichnoj-fotografii-luchshie-primery>).

1. Can try to snap the picture, when the shadow is well seen, occupies bigger place in the still than the object itself. Especially interesting picture can come, if the shadow is reflected against the main object (Figure 6) (11 способов добавить тени на ваш снимок. <http://www.fotonotes.ru/?p=41>).
2. Can deform the shadow of the object, using interesting background (the surface, on which the shadow falls). Can use, for example, open book. So that to put in the picture still deeper idea can open the book in certain place (Figure 7) (11 способов добавить тени на ваш снимок. <http://www.fotonotes.ru/?p=41>).
3. Can form the dialogue between the main object and the shadow. Good pictures come, photographing in the sunset, when shadows fall on the walls and make silhouette after the form similar to the main object (Figure 8) (<https://www.smashingmagazine.com/2009/03/showcase-of-beautiful-shadow-photography/>).
4. Shadows can be used for fulfilling empty places of the photography, thereby making smart photography. For example, different shadows, which form shining the light through windows (Figure 9) (Showcase of Beautiful Shadow Photography. <https://www.smashingmagazine.com/2009/03/showcase-of-beautiful-shadow-photography/>).

5. So that the main object and its shadow make united element (Figure 10) (11 способов добавить тени на ваш снимок. <http://www.fotonotes.ru/?p=41>).
6. Comes out the good composition, when the main object covers up the source of the light (for example, that goes, through the door), moreover, casting the shadow to the floor (Figure 11) (11 способов добавить тени на ваш снимок. <http://www.fotonotes.ru/?p=41>).
7. Can use shadows, so that to form interesting texture. For that reason the object is fit at the best with simple, one – colored, light surface (Figure 12) (Showcase of Beautiful Shadow Photography. <https://www.smashingmagazine.com/2009/03/showcase-of-beautiful-shadow-photography/>).
8. Can use the shadow, so that to form as if comical effect. However, comics will be not in the depiction of his shadow, but more exactly in that unconformity with the main object (Figure 13) (Showcase of Beautiful Shadow Photography. <https://www.smashingmagazine.com/2009/03/showcase-of-beautiful-shadow-photography/>).
9. Can use the shadow, so that to form the foreground, for example, the photography of landscapes. It will allow also deliver the volume (Figure 14) (11 способов добавить тени на ваш снимок. <http://www.fotonotes.ru/?p=41>).

Conclusions

What is more important in the photography – right light or shadow? And is it important to place in the composition of the picture emphasizes of the light and brightly expressed shadows? On those questions is not unequivocal answer. That shows gradation of practitioner, the lights and the darks in the picture, so called similar by the area existence of places for the shadow and the light, it is not guarantee to get qualitative and the more important, interesting photography. Beautiful and remaining in the memory photography can consist of several unequal by the gradation the place of the light and the shadow. Here the main is that, so that photographer will be able to change this gradation and could correctly form the drawing of the light and the shadow, according to his artistic vision.

Of course, these skills require certain experience and creative experiments. So that to acquire the understanding about subtle play of the lights and the darks, the young photographer has to start with still – life better, photographing it. Here the photographer can think over slowly all elements of composition, changing the lighting of objects, observing it, that the play changes between the light and the shadow in the picture. The skill to overwhelm correctly lights and shadows allows create admirably beautiful photographs of the art, which retain permanent impact on spectators.

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Figures

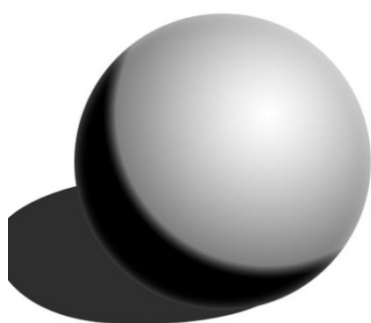


Figure 1.
Turned light
 (Kubota 2011)

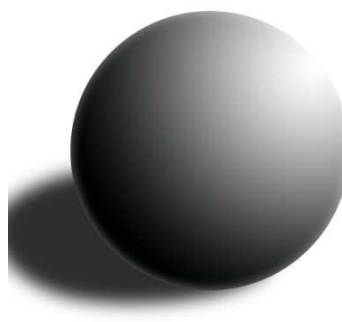


Figure 2.
Dispersed light
 (Kubota 2011)

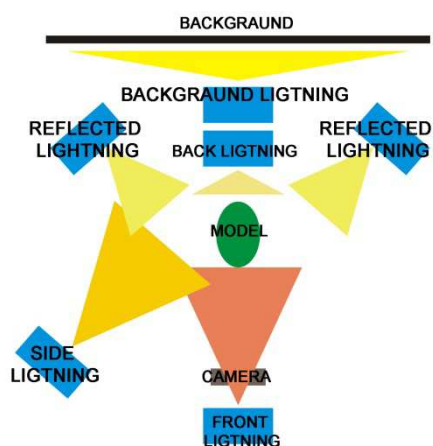


Figure 3.
Artificial lighting scheme
 (Kubota 2011)

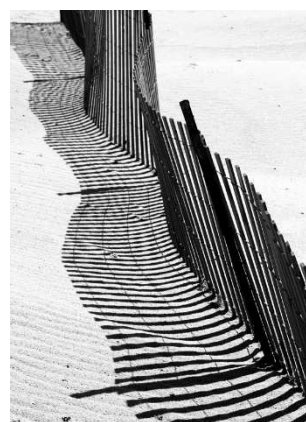


Figure 4.
Geometry shadow in nature
 (<http://photo-monster.ru/lessons/read/usilte-vashi-fotografii-dobaviv-teni.html>)

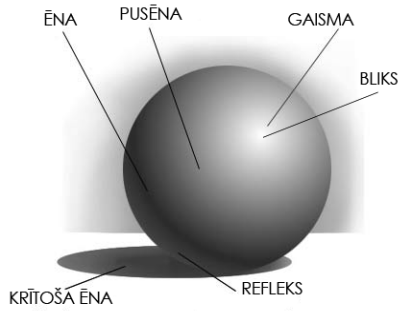


Figure 5.
Shadow & light scheme
(<http://www.fotokomok.ru/svet-i-teni-v-fotografii/>)



Figure 6.
(<http://timberwolfphotolounge2.blogspot.com/2016/02/project-3-upside-down.html>)

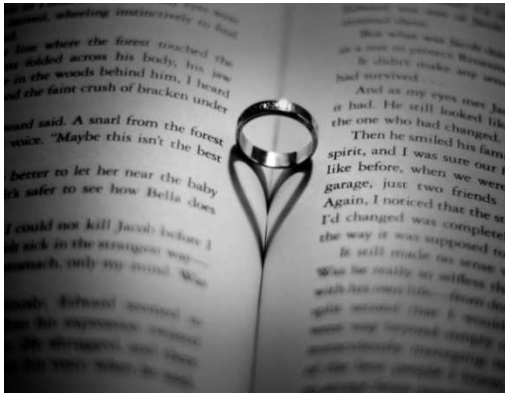


Figure 7.
(<http://www.fotonotes.ru/?p=41>)



Figure 8.
(<http://www.dreamstime.com/photos-images/wedding-ring-bible.html>)



Figure 9.
(<http://www.fotonotes.ru/?p=41>)



Figure 10.
(<http://www.fotonotes.ru/?p=41>)



Figure 11.
(<http://www.fotonotes.ru/?p=41>)

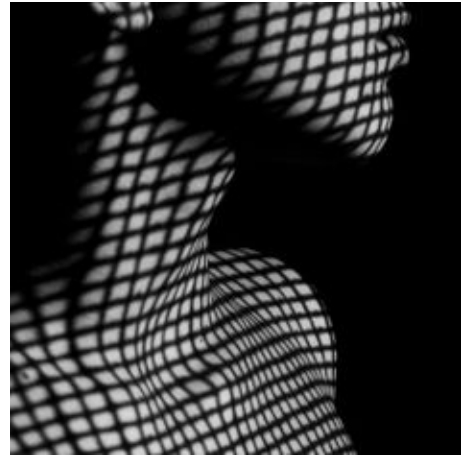


Figure 12.
(<http://www.fotonotes.ru/?p=41>)



Figure 13.
(<http://www.paperblog.fr/5086160/photographie-ou-ombres-particulieres/>)



Figure 14.
Ansel Adam, Zabriskie Point, Death Valley National Monument
(Philippi 2010)