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PART C. HUMANITIES

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Zinātnisko rakstu krājumā *Daugavpils Universitātes 59. starptautiskās zinātniskās konferences rakstu krājums = Proceedings of the 59th International Scientific Conference of Daugavpils University* apkopoti 2017. gada 6.–7. aprīlī konferencē prezentētie materiāli.

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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 59th International Scientific Conference of Daugavpils University*.

Proceedings of the 59th 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

NACIONĀLIE STEREOTIPI ILZES KALNĀRES PROZĀ

Ilze Kačāne, Oksana Kovzele

Daugavpils Universitāte, Vienības iela 13-321, Daugavpils, Latvija, LV-5401

ilze.kacane@du.lv, oksana.kovzele@du.lv

Abstract

National Stereotypes in Ilze Kalnāre's Prose

Key words: *imagology, national stereotypes, Ilze Kalnāre, prose*

One comparative literary theory discipline is tightly related to the exploration of international contacts, attitudes and aliens' images in a literary discourse. A stereotype as a social formation involves subjective and stable conceptions about the representatives of other nations, which allows highlighting advantages and originality of one's own nation against their background. Thereby, due to the influence of a historical experience or other conditions, the "aliens" are intuitively perceived both positively (a model worth imitating, a kind of ideal) and negatively (historical enemies, destructive people and the like). Though strategies used for the actualization of images as well as their functions in literary works might be quite different, the stereotyped images in fiction characterize both the conception of author's artistic world and the category of a human. Literary works by Ilze Kalnāre (1918–1968) are a striking testimony to the process of the Latvian nation's national and cultural self-identification, and they have a strong national-patriotic tenor. The paper is aimed at studying the peculiarities of national stereotypes in I. Kalnāre's prose of the first half of the 20th century, focusing on the analysis of the perception of the aliens as represented in the consciousness of the Latvians. The "self-images" (*Selbst-Bild*) (the Latvians – we / our own) depicted in Latvia's space are contrasted by the author with "hetero-images" (*Fremd-Bild*) (the Poles, Russians, Norwegians, Finns a.o. – they / the aliens). The research focuses on the national stereotypes about the Norwegians (the emphasis on the aesthetic and intellectual – "the beautiful Norwegians"), the Finns (the stress on victory and freedom – "the proud and bellicose Finns"), the Poles (the emphasis on the Dionysian and erotic aspects – "Poles – the seducers"), the Russians (the accent on the Dionysian and vulgar features – "the Russians – loud drunkards"). Thus, via stereotypes the author not only expresses moral standards of the Latvians and their longing for their own home, but also brings to the forefront the importance of Latvian national identity, belonging and nation for both her personal life and Latvia's cultural space of the period under research.

Kopsavilkums

Nacionālie stereotipi Ilzes Kalnāres prozā

Atslēgvārdi: *imagoloģija, nacionālie stereotipi, Ilze Kalnāre, proza*

Viena no salīdzināmās literatūrzinātnes disciplīnām ir cieši saistīta ar starpnacionālo kontaktu, attieksmju un cittautiešu tēlu izpēti literārajā diskursā. Stereotips kā sociālais veidojums satur subjektīvus un noturīgus priekšstatus par kādas tautas pārstāvjiem, kas uz to fona ļauj izcelt savas nācijas priekšrocības un savdabību. Līdz ar to „svešie” vēsturiskās pieredzes un citu apstākļu ietekmē tiek intuitīvi uztverti gan pozitīvi (atdarināšanas vērts paraugs, zināms ideāls), gan negatīvi (vēsturiskie ienaidnieki, destruktīvi cilvēki u. tml.). Stereotipizētie tēli daiļliteratūrā, kuru aktualizācijas stratēģijas un funkcijas daiļdarbos mēdz būt ļoti atšķirīgas, raksturo gan autora mākslinieciskās pasaules koncepciju, gan cilvēka kategoriju. Ilzes Kalnāres (1918–1968) literārie darbi ir spilgts latviešu tautas nacionālās un kultūras pašidentifikācijas procesa apliecinājums, tiem piemīt izteikta nacionālpatriotiskā ievirze.

Raksta mērķis ir izpētīt nacionālo stereotipu aktualizācijas īpatnības I. Kalnāres 20. gadsimta 1. puses prozā, pievēršoties latviešu apziņā pārstāvēto cittautiešu uztveres analīzei. Latvijas telpā tēlotajiem „paštēliem” (*Selbst-Bild*) (latvieši – mēs / savējie) autore pretstata „hetero-tēlus” (*Fremd-Bild*) (poļi, krievi, norvēģi, somi u. c. – viņi / svešie). Pētījumā aplūkoti nacionālie stereotipi par norvēģiem (estētiskā un intelektuālā akcentējums – „skaistie norvēģi”), somiem (uzvaras un brīvības akcentējums – „lepnie un kareivīgie somi”), poļiem (dionīsiskā un erotiskā akcentējums – „pavedēji poļi”), krieviem (dionīsiskā un vulgārā akcentējums – „skalīe dzērāji krievi”). Tādējādi autore ar stereotipu starpniecību pauž ne tikai latviešu tikumības standartus un viņu ilgus pēc savām mājām, bet arī aktualizē latviešu nacionālās identitātes, piederības un nācijas nozīmību gan savā personīgajā dzīvē, gan pētāmā laika posma Latvijas kultūrtelpā.

Ievads: pētījuma teorētiskais aspekts

Literatūrai kā kultūras pieredzes krātuvei ir svarīga loma gan nacionālās identitātes, gan nacionālo stereotipu veidošanā. Viena no salīdzināmās literatūrzinātnes izpētes disciplīnām ir cieši

saistīta ar starpnacionālo kontaktu, attieksmju un cittauniešu, „svešo”, izpēti literārajā diskursā. Stereotips kā sociālais veidojums satur subjektīvus un noturīgus priekšstatus par kādas nācijas pārstāvjiem, kas ļauj izcelt savas nācijas savdabību un pārākumu. Priekšstati tiek veidoti vairāku secīgu procesu (socializēšanās, vērtību atšķirību prezentācija starp grupām, “savējās” un “svešās” grupas salīdzinājums, “savējās” grupas paštēla veidošana pretstatā “svešajai”) gaitā un rezultējas ar pašnovērtējuma paaugstināšanu un pašidentifikāciju. Stereotipi ir informatīvi pārblīvētās pasaules indivīda enerģijas „ietaupīšanas” veids, kad informācija tiek smelta no vispārpieņemtiem priekšstatiem; tie nereti vienkāršo un transformē realitāti, jo balstās sabiedrības vai vienas tās daļas ierobežotā, nepietiekamā pieredzē un aizspriedumos. Starpdisciplināra zinātnes disciplīna ar tai piemītošo kvalitatīvo un kvantitatīvo metožu instrumentāriju – imagoloģija (no lat. *imago* – ‘attēls, tēls, attēlojums’) – tiek plaši pielietota socioloģiskajos, etnopsiholoģiskajos, politoloģiskajos, kulturoloģiskajos, vēsturiskajos un filoloģiskajos pētījumos (Сенявский, Сенявская 2006: 56), kas ļauj pievērsties nāciju, etnosu un to kultūru savstarpējai uztverei (Turpat: 54) un palīdz noskaidrot, kā veidojas priekšstati par sevi un citiem. Neraugoties uz tās subjektīvo raksturu, literatūra atklāj cilvēku attiecību mehānismus, mentalitāti, raksturus, valodas nianšes (Папилова 2011: 32), tādējādi tā ir analizējama kā sociālās konstruēšanas instruments (Трыков 2015: 122). Stereotipizētie tēli literatūrā, kuru aktualizācijas stratēģijas un funkcijas mēdz būt ļoti atšķirīgas, raksturo gan autora mākslinieciskās pasaules koncepciju, gan cilvēka kategoriju. Līdz ar to „svešie” vēsturiskās pieredzes un citu apstākļu ietekmē tiek uztverti gan pozitīvi (atdarināšanas vērts paraugs, noteikts ideāls utt.), gan negatīvi (vēsturiskie ienaidnieki, destruktīvi cilvēki u. tml.). Komparatīvā imagoloģija pievēršas abiem šiem ambivalentajiem procesiem: demonstrē, kā heterotipos – priekšstatos par citiem (*Fremd-Bild*) – izpaužas uztvērējtautas nacionālā identitāte, kas savukārt tiek iekļauta priekšstatos par sevi (*Selbst-Bild*) (par to vairāk sk.: Болдова 2006: 114–115; Папилова 2011: 31–40; Поляков 2008: 8–10).

Ilze Kalnāre un nacionālā identitāte

Latviešu rakstniece Ilze Kalnāre (īst. v. Ņina Ivanova) ir ne tikai tautā populāro dziesmu „Ai, māte Latgalē”, „Lai nu paliek šoruden” u. c. tekstu vārdu, bet arī garstāsta „Ieva”, zināma kā „Aktrise Ragārēs” (1996. gadā Latvijas TV uzņemta videofilma: režisore Daina Dumpe, scenārija autore Skaidrīte Jurjeva), un citu prozas darbu un dzejoļu autore. Lielāko daļu savu darbu I. Kalnāre „[...] ir uzrakstījusi līdz divdesmit septiņu gadu vecumam (1935–1945), kas rakstniekam, sevišķi prozaiķim, ir tikai radošā ceļa sākums. Tādējādi I. Kalnāres literārais mantojums nav liels apjomā” (Skurbe 1998: 7). Viņas daiļrade ir spilgts latviešu tautas nacionālās un kultūras pašidentifikācijas procesa apliecinājums. Tai piemīt izteikta nacionālpatriotiska ievirze – „paštēliem” (*Selbst-Bild*) – mums / savējiem (latviešiem) – autore pretstata hetero-tēlus (*Fremd-Bild*) – viņus / citus / svešos (poļus, krievus, norvēģus, somus u. c.).

Rakstnieces dzīves tragēdija ir daļa no latviešu tautas likteņa – tā ir „[...] viena no nežēlīgākajām liecībām par rakstnieka likteni totalitārisma apstākļos, savukārt viņas darbi ir nepārvērtējama liecība laikmetam, kurā dzīvojusi” (Turpat). Izsūtījuma gadiem Karagandā seko cerību pilns atgriešanās ceļš Latvijā 1956. gadā, kuru noslēdz garīgais un fiziskais lūzums un pašnāvība. Šo apstākļu ietekmē I. Kalnāres personība un daiļrade lasītāju uzmanību atkārtoti piesaista pēc vairāk nekā 50 gadu pārtraukuma, proti, Latvijas Atmodas laikā. 2018. – Latvijas valsts jubilejas gads – ir arī I. Kalnāres (1918–1968) piemiņas gads. Raksta mērķis ir aktualizēt I. Kalnāres un viņas daiļrades nozīmi latviešu literatūrā autores 100. dzimšanas dienas priekšvakarā un izpētīt nacionālo stereotipu aktualizācijas īpatnības rakstnieces 20. gadsimta 1. puses prozā, pievērsties latviešu apziņā pārstāvēto cittautiešu, proti, „svešo”, uztveres analīzei pretstatā „savējam”.

„Savējais” I. Kalnāres prozā

I. Kalnāres priekšstats par „savējo” visspilgtāk iestrādāts varones – jaunas sievietes – tēlā, kas meklē savu vietu dzīvē – **savas** mājas, **savu** cilvēku, **savu** piepildījumu. Viņa nav apmierināta ne ar pelēko, smacīga gaisa piepildīto pilsētu, kurā mīt „kropas dvēseles” (Kalnāre 2006: 10), ne ar tās ikdienu un aktrises vai fabrikas strādnieces darba perspektīvām, kur nekas nesaistās ar „savējo”. Destruktīva pilsēta, viltus Paradīzes dārzs, tiek aizstāta ar lauku telpu; tā saistās ar iespēju iegūt „savu sliksni”, „savas mājas”, „savas ābeles”, „savu zirgu”, „savu cilvēku”, proti, „savu dzīvi”, par ko varone izmisīgi sapņo: „Sava māja mani vilkusi sen kā visus tos, kam tādas nav nekad bijis. Ai, kā es plēstos, lai man būtu savs sliksnis un ābeles, no kurām paņemt ābolus! Kaut tikai mūžīgi pie svešiem vien nebūtu jādzīvo! Tas nekas, ka esmu sieviete. Dūša man pietiktu nopelnīt savu zemes laukumu, tāpat kā esmu vienmēr sev nopelnījusi skolas naudu” (Kalnāre 2006: 11).

Telpiskā līmenī Latvija lēzenajos Daugavas krastos ir harmoniska dzīves telpa, pretēji cittautu eksotiskajai, apbrīnas vērtajai, bet tomēr „svešajai” dabai: „Sniega Roze bija redzējusi Šveici un varenos Norvēģijas kalnus, bet nekad viņai tur nebija tik viegla sajūta, kā stāvēt uz lēzeno Latvijas kalnu mugurām. Tie bija plaši un mierīgi kā senču riju jumti un latviešu dvēseles” (Kalnāre 1992: 238).

Jaunas sievietes atgriešanās laukos garstāstā „Aktrise Ragārēs” simbolizē saaugšanu ar savu tautu un zemi, iekļaušanos cikliskā dzīves modelī, kur darbs (sēšana, ravēšana, siena pļauja, ogu vākšana u. c.) mijas ar svētku svinēšanu (Vasarsvētki, Līgo svētki u. c.). Līdz ar to cilvēks paliek ne tikai fiziski spēcīgāks, bet „skan kopā ar simts vai tūkstoš dvēselēm” (Kalnāre 2006: 89). Šāds prozā attēlotais koncepta „savējais” skaidrojums atbilst autores nacionālpatriotiskajai pozīcijai, jo, tāpat kā Ieva garstāstā „Aktrise Ragārēs”, arī autore laukos „piedzīvo Dieva vasaru” (Kalnāre 2006: 25).

Nonākot izsapņotajā lauku vidē, varone tomēr iemanto „svešās” statusu, tādējādi koncepts „svešais” tiek aktualizēts gan nacionālā (pilsētniece (rīdziniece) – laucinieks), gan pārnacionālā līmenī, jo blakus latviešiem – vidzemniekiem, kurzemniekiem, zemgaliešiem un latgaliešiem – lauku sētā kā Latvijas valsts minimodelī strādā un dzīvo cittautieši, visbiežāk poļi un krievi, kuru dzīvesveids un uzskati nereti, dažkārt pat kardināli atšķiras no tradicionālā: „Šī krieviete nekad nesapratīs manas alkas pēc savas zemes un to veselīgo dažādību, ko dod darbs virtuvē, kūtī un laukā” (Kalnāre 2006: 17).

„Svešais” I. Kalnāres prozā

Minot valstis „pāri mūsu zemes [Latvijas] robežai” (Kalnāre 2006: 100), Dānija, Šveice, Lielbritānija, Vācija, Francija un ASV I. Kalnāres darbos ir progresa un iespēju telpa: no turienes nāk labākās govīs („Pārraudzes dienasgrāmata”), uz turieni dodas trenēties („Baltā roze”), studēt („Aktrise Ragārēs”, „Baltā roze”) vai vienkārši iepirkties („Aktrise Ragārēs”).

Kaut arī sveši, tomēr pozitīvā un apbrīnas pilnā kontekstā minēti ziemeļnieki. Somi raksturoti kā lepni, vīrišķīgi un drosmīgi, uzsverot viņu neatkarības cīņas, alkas pēc brīvības un uzvaras garu, līdz ar to vērtējami kā latviešu „gara radinieki” 1917. gada Brīvības cīņu kontekstā: „Tu, lepnā tauta ziemeļos, tavs karogs priekā plīvo / Un tavas cīņas slavu vij ap mirušo un dzīvo, / [...] Ap tavu dēlu zobeniem kad liesmo kauju kāvi, / Tu spītē grūtam liktenim un varonīga stāvi [...]” (dzejolis „Somijai”, 1941; Kalnāre 1992: 58).

Latviešu autori visvairāk ir fascinējusi Norvēģija: „Tur augstu kalnos ziedēs deviņvīru spēks, / Pār mežu galotnēm ik rītu saule lēks [...] / Mums kalnu ganībās, kur vītīs pirmais siens, / Būs maize smaržīga un valgans kazu piens [...]” (Kalnāre [b. g.]: 57). Paradīzei līdzīgā sapņu zeme Norvēģija un tās cilvēki raksturoti garstāstā „Sniega roze” (1942): norvēģi saistās ar intelektuālo, sportisko un estētisko („krāšņie kalni un sporta tauta” (Kalnāre 1992: 234); „norvēģietes, vienīgās sievietes pasaulē, kas lec ar slēpēm” (Turpat), „daiļskanīgā valoda” (Turpat); slēpošanas meistars Dāgs Gundabrand – skaista un spēcīga vīrieša etalons: „[...] gaišie mati un vara brūnā seja, kurā acis izskatījās kā divi dziļi ezeri pirms vētras” (Turpat: 235) un „[...] kas atgādināja seno vikingu” (Turpat, 254); „skaistais milzis [...] mierīgs un kluss kā fjords vasarā” (Turpat); „Gara dāvanas un skaistumu Dievs bija brīnišķīgi apvienojis šai vīrietī” (Turpat, 255) u. tml.). Tomēr sarežģītajā attiecību rēbusā I. Kalnāres varones Baibas izvēle ir pārlicinoša: kaut arī abas tautas vieno piederība Eiropa telpai un tās klasiskajām vērtībām, priekšroka tiek dota nevis „svešajam” (norvēģim Dāgam), bet „savējam” (latvietim Antonam), jo tieši nacionālās identitātes un mentalitātes tuvība rosina dziļākas jūtas:

„„Bet, Dāg, tu neesi latvietis,” Sniega Roze tāpat klusi atbildēja un pati brīnījās, [...]”.

„Sniega Roze, ko tu runā! Mēs esam ziemeļnieki, esam eiropieši, esam sportisti... Mūsu dēli būs latvieši un norvēģi, viņiem būs divas dzimtenes – mātes un tēva zeme...”

„Nē, Dāg, cilvēkam var būt tikai viena dzimtene.” (Kalnāre 1992: 280–281)

Atšķirīga attieksme ir pret Latvijā dzīvojošiem slāviem – krievi un poļi ir svešie idilliskā lauku telpā, tie tēloti kā laukstrādnieki, kuri nereti izjauc ierasto lietu kārtību.

Latviešu valodnieks un kultūrvēsturnieks Konstantīns Karulis savās „Pārdomās un atmiņās par Ilzi Kalnāri” raksta: „Man nepatika, ka I. Kalnāre abos prozas darbos [„Aktrisē Ragārēs” un „Pārraudzes dienasgrāmatā”] ar negatīvu pieskaņu tēloja poļu laukstrādniekus. To arī Ilzei pateicu. Latvijas laukos nepietika pašu darbaroku, tāpēc laukstrādniekus ieveda, galvenokārt tie nāca no Polijas. Saimnieki lielākoties izteicās par viņiem atzinīgi, poļu puīši un meitas bija labi strādnieki, ātri iemanījās darbos, daži iemācījās arī labi latviski. Taču Ilzei bija savs viedoklis: „Latviešu zemei vajadzīgs pašu arājs. Lai poļi ir cik labi strādnieki, viņi mūsu zemē ir sveši. Atbrauc un aizbrauc. Un viņu raksturs un temperaments mums ir svešs; to arī es gribu pateikt” (Kalnāre 1990: 9).

Prozas darbu analīze atklāj polārus poļu tēlojumus. Garstāstā „Aktrise Ragārēs” / „Ieva” (1938) poļi, tā dēvētie „paņi”, ir

- *bezpersoniskas anonīmas būtnes – cilvēku silueti* („lempīgs polis” (Kalnāre 2006: 41), „tūļīgie poļi” (Turpat: 83)), kas visbiežāk *runā tikai poļu valodā*: „[...] te ir poļi, kas runā tikpat slikti latviski kā mūsu poliete, un viņā viņu pa pelavu gubu, par ko poliete priecīgi spiedz” (Turpat: 81); „Poliete lasa [akmeņus] savrup. Viņa neprot latviski un izskatās ļoti bēdīga. Kā ne, Maņa viņu vienmēr dīda un puīši zobo” (Turpat: 16), viņa „[...] nekā nesaprot” (Turpat: 19);
- *ilgu pilni pēc dzimtenes*: „Sajauktiem krievu un poļu valodas vārdiem viņa man šad tad ieminas par savu sādžu kaut kur Polijas nomalē un ir gatava vai raudāt” (Turpat: 39);
- *nedroši svešajā zemē*: „balsī raud” (Turpat: 20); „polietes izbailu klieziens” (Turpat: 22); „nobijusies aizbēg uz ratnīcu” (Turpat: 28); „Poliete nāk man dažreiz līdzi. Viņai bail no Daugavas, un es to nevaru pierunāt noģērbties” (Turpat: 39); „bailīgi nosēdusies laivas dibenā” (Turpat: 74);
- *nepieraduši pie fiziska darba*: „Arī polietei neveicas, jo savā sādžā viņa neesot nekad slaukusi” (Turpat: 15); „Polietei iet visgrūtāk. Viņa savā sādžā neesot pat āboliņu redzējusi un nemāk lāgā grābekli noturēt” (Turpat: 44); „– Ja budu umiraķ, – viņa vaid pie āboliņa ķirpas un tur sāpošos sānus” (Turpat);
- *pēc darba un izklaidēm mūžīgi noguruši*: „[...] Maņa bārdamās rausta polieti, kurai tik smags miegs kā akmens” (Turpat: 20); „Izvārgusi ap jāņuguni, miegainā poliete šņāc ar visiem kūts brunčiem uz mana tīrā palaga, laikam līdz istabai nav vairs varējusi tikt” (Turpat: 49);
- *nevīžīgi*: „Poliete iekrīt ar visu netīro priekšautu gultā un tūlīt krāc, bet Maņa ar Ļoļu vēl kaut ko šuj un grib briesmīgi daudz zināt par mani” (Turpat: 16).

Dionīsiskā un erotiskā akcentējums spilgti atklāts garstāstā „Pārraudzes dienasgrāmata” / „Dienasgrāmata” (1940), kur poļu izcelsmes kalpone Monika no izglītotas, reliģiozas, rosīgas un

uzticamas strādnieces, kura izjūt dziļu saikni ar savu dzimteni, māti un citiem poļiem, pārtop dēmoniskā kārdinātājā. Pārmaiņas iemesls ir aizliegtā mīlestība, ko viņa jūt pret skaisto un bagāto saimnieku Jāni. Padevies liktenīgās polietes kārdinājumam, Jānis ir spiests viņu precēt, kaut gan īstenībā mīl lopu pārraudzi Gundegu Salu.

Tomēr pakāpeniski poļi adaptējās („iztaisījām Paņu par cilvēku” (Kalnāre 2006: 73)) un integrējās vietējā sabiedrībā, kļūstot par „savējo”: „Polietei tomēr šī vasara ir nākusi par labu. Nu jau viņa māc dažus vārdus latviski un vakaros mazgā muti. Mūžīgi nosmulēto Polijas brunču vietā jau viņai radusies sarkana katūna kleita, un piena kannas viņa izmazgā tikpat tīras kā es” (Turpat).

Atšķirībā no poļu ilgām pēc dzimtenes un mājām, krievu ilgas ir romantiskas smeldzes pilnas, tomēr pašiem nedefinētas.

Krievi, tā dēvētie „krievēni”, I. Kalnāres prozā („karstais puisis” Vaņķa (Turpat: 28); „tumīga krieviete, tumšiem, strupi apgrieztiem matiem” (Turpat: 14) Ļoļa; „resns un sarkans kā burkāns, kareivja svārkos” (Turpat: 25) grāvracis u. c.) iekļauti agresīvā un vulgārā kontekstā. Starp visbiežāk minētajām epizodēm tēlota dzeršana, kaušanās un uzdzīve ermoņiku un dziesmu pavadījumā. Stereotipu vidū minama krievu

- *alkoholatkarība un nevīžība*: „[...] Maņas Vaņķa mums sāk uzmākties ar degvīna pudeli” (Turpat: 28); „Pudeles mētājas pa pagalmu; citi krievi jau guļ biešu laukā, un mājās nav nekādas kārtības. Saimnieks šodien izmaksāja naudu uzņēmējam, un tas nu sēž uz sliekšņa blakus Maņas Vaņķam un atpogātiem svārkkiem velk dziesmu par Volgu” (Turpat); „No šķūņa lien grāvrači un apdzer pagīru rūgtumu pie akas ūdens spaiņa [...]” (Turpat: 31);
- *nesavaldība un agresija*: „Ļoļa ir palīdusi zem Juža dūres” (Turpat: 27); „Vaņķas rokā tūlīt nozib nazis” (Turpat: 28);
- *vulgārismu lietošana krievu valodā*: „Grāvrači ar savām mantām iekravājas puišu istabā, un no turienes skan spēcīga krievu valoda, jo lielākā daļa ir Latgales krievi rūsganām bārdām” (Turpat: 25);
- *pļāpīgums un tenku izplatīšana*: [Ļoļa] „plijas saimniekam virsū” (Turpat: 19);
- *smeldze caur mūziku*: „Nez, kur radusies arī ermoņika, kas vakaros velk gaudulīgas meldijas” (Turpat: 26);
- *negausība un rijība*: „Vaņķa tikai iesit olai galu un, šķidrumu norijis, aplaiza treknās lūpas” (Turpat: 25).

Zīmīgi, ka I. Kalnāres garstāstā „Aktrise Ragārēs” latgalieši, piemēram, piedzīvojumu kārais „Latgales pierobežas puisis” (Turpat: 27) Juzis, raksturoti identiski pierobežas krieviem. Rakstniece, kas dzimusi jauktā ģimenē Krievijā (Gdovā – tagadējā Pleskavas apgabalā), augusi, studējusi un strādājusi Vidzemē un Rīgā, bija labi pazīstama arī ar Latgali, jo noteiktu laiku mācījās Jaunaglonas sieviešu ģimnāzijā. Dārga un sirdī mīļa Latgale vienlaicīgi ir gan romantisku jaunības

atmiņu, gan arī vilšanās telpa, jo, kā skan dziesmā, „Jau trejas vasaras viņš zābakos vien āvies, / Pa talkām dzēris daudz, pat radu godos kāvies”. Arī prozā tiek akcentēta latgaliešu puīša *nesavaldība* („nekaunīgu muti” (Turpat: 14), „nekautrā balss” (Turpat: 18), „Ir gan tam cilvēkam mute!” (Turpat: 20), „netīrā mute” (Turpat: 23)), *aizrašanās ar alkoholu un sievietēm* („duļķainas acis” (Turpat: 43), „[...] [devies] to [naudu] nodzert. Un kas zina, pie kā viņš īsti brauc...” (Turpat: 27)) un *piezīvojumu meklējumu kāre*.

I. Kalnāres prozā pieminēti čigāni, kuru aprakstos rakstniece atklāj viņu pamanāmo izskatu, nesavaldību un naudaskāri, tādā veidā aktualizējot latviešu pieticību un nosvērtību: „[...] meža skaistules atņirgtiem zobiem kāvās ap naudu” (Kalnāre 1990: 159); „[...] viņu [Jāni] apstāja čigānietes un, labi pazīdamas Pērļu Pagrodu, solīja tam pēc rokas līnijām bagātu un skaistu sievu” (Turpat) u. tml. Gadījumos, ja latvieši izvēlas neordināru vai straujāku dzīvesveidu, viņi tiek salīdzināti ar čigāniem: „Radiofona kurjers Līnu Griezi sauc par čigānieti, bet viņa par to tikai smejas” (Kalnāre 2006: 99); „Matus viņa nēsā sagrieztus dažādos ripuļos, kājās auj sarkanās kurpes, bet ausīs tai karājas gari auskari kā ledus lāstekas” (Turpat); „Ar zirgiem Andrejs jāja kā čigāns” (Kalnāre 1990: 154).

Zīmīgi, ka I. Kalnāres 1930.–1940. gadu darbos neizdevās piefiksēt nevienu ebreju varoni, arī viņas pēckara īsprozā tie ir pieminēti reti, viens no retajiem izņēmumiem ir darbs „Cietumā”.

Secinājumi

Kultūras kontaktu atveidojums literatūrā vienmēr ietver kultūru konfrontāciju, kurā visspilgtāk vērojami autora individuālie vērtīborientieri un pieņēmumi. Tādējādi ar stereotipu starpniecību, pretstatot „svešo” „savējam”, tiek veidots „paštēls”, nostiprināta latviešu nacionālā pašapziņa. I. Kalnāre, mītnes zemēs dzīvojošajiem latviešiem pazīstama kā Ilzīte, kas tiek dēvēta ne tikai par rakstnieci, bet patrioti un patriotisku dziesminieci, ar stereotipu starpniecību pauž latviešu tautas vērtības, tostarp viņu ilgas pēc savas brīvas zemes un savām mājām. Autore aktualizē latviešu nacionālās identitātes, piederības un nācijas nozīmību kā savā personīgajā dzīvē, tā pētāmā laika posma Latvijas kultūrtelpā: „[rakstnieces] tīrā, skaidrā sirds saprata mūsu visu ideālu – brīvu, neatkarīgu Latviju Nākotnē. Neatkarīgu no austrumiem un arī rietumiem” (Klucis). Precizējot, kādēļ I. Kalnāres attieksme pret cittautiešiem ir bijusi tieši tāda, jāatceras, ka ar stereotipisku „svešā” atveidi autore piedāvā idealizētu priekšstatu par sevi – par latviešiem kā par „mums”, un mēģina rast atbildes uz jautājumu „Kas esam mēs?”, „Kas ir latvieši?”. „Svešo” Latvijā pieminējums ir autore mākslinieciskās izteiksmes līdzeklis veidot stereotipiskus priekšstatus par „sevi”, par latviešu nacionālā rakstura savdabību, līdz ar to visas „svešajiem” piedēvētās īpašības literārajā tekstā iztveramas pretēji – kā autore radīts latviešu pozitīvais „paštēls”.

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SALĪDZINĀJUMI AR RELIĢISKO KOMPONENTU ANNAS BRIGADES DARBOS

Oksana Kovzele

Daugavpils Universitāte, Vienības iela 13-321, Daugavpils, Latvija, LV-5401
oksana.kovzele@du.lv

Abstract

Comparisons with a Religious Component in Anna Brigadere's Literary Works

Key words: *comparisons, basis of comparison, religion, Anna Brigadere*

Comparison is a stable and frequently used element in the creative works by Anna Brigadere; it is to be considered a significant feature of the writer's idiosyncrasy. The study presents the analysis of the comparisons containing a religious component (131 units or 2.91% of the whole corpus of comparisons, which exceeds 4.5 thousand units) excerpted from A. Brigadere's works and epistolary heritage:

- the frequency of use of these comparisons and their componential structure are determined and the grammatical characterization of the constructions is provided (*the quantitative method*);
- on considering the functional, semantic and perceptible (from the viewpoint of the reader's perception) analysis of the units, the study presents the comparison with the approach of the chronologically (as well as thematically and in respect of the genre) related Russian writer Ivan Shmelev (1873–1950) – the whole corpus of comparisons excerpted from his literary works exceeds 3000 units, among which there are 240 units containing a religious component (*the qualitative and the comparative methods*);
- taking into consideration the above-mentioned, five most significant strategies of the actualization of religious material are determined and described: 1) the actualization of biblical anthroponyms (19 comparisons), 2) the characterization of people's interpersonal communication (18 comparisons), 3) the list of activities performed on a daily basis (27 comparisons), 4) people's identification and emotional states (23 comparisons), 5) the depiction of natural objects (16 comparisons).

Kopsavilkums

Salīdzinājumi ar reliģisko komponentu Annas Brigaderes darbos

Atslēgvārdi: *salīdzinājumi, salīdzinājuma etalons, reliģija, Anna Brigadere*

Salīdzinājumi ir stabils un bieži lietots Annas Brigaderes daiļdarbu elements, kas uzskatāms par svarīgu rakstnieces idiosincrasijas iezīmi. Pētījumā analizēti A. Brigaderes darbos un epistolārajā mantojumā ekscerpētie salīdzinājumi ar reliģisko komponentu (131 vienība jeb 2,91% no uzkrātā salīdzinājumu kopfonda, kas pārsniedz 4,5 tūkstošus vienību):

- tiek noteikts šo salīdzinājumu lietošanas biežums un komponentu sastāvs, kā arī sniegta konstrukciju gramatiskais raksturojums (*kvantitatīvā metode*);
- pievēršoties vienību funkcionālajai, semantiskajai un perceptīvajai (no lasītāju uztveres viedokļa) analīzei, piedāvāts salīdzinājums ar hronoloģiski (arī – tematiski un žanriski) tuvu krievu rakstnieka Ivana Šmeļova (1873–1950) pieeju – ekscerpētais salīdzinājumu kopfonds pārsniedz 3000 vienību, tostarp ar reliģisko komponentu – 240 vienības (*kvalitatīvā un salīdzināmā metode*);
- ņemot vērā iepriekšminēto, noteiktas un aprakstītas piecas izplatītākās A. Brigaderes reliģiskā materiāla aktualizācijas stratēģijas: 1) Bībeles antroponīmu aktualizācija (19 salīdzinājumi), 2) cilvēku savstarpējās komunikācijas raksturojums (18 salīdzinājumi), 3) ikdienā veicamo darbību apraksts (27 salīdzinājumi), 4) cilvēku identifikācija un emocionālais fons (23 salīdzinājumi), 5) dabas objektu attēlojums (16 salīdzinājumi).

Valoda ir tautas kultūras un sadzīves pieredzes krātuve. Šī pieredze koncentrēta universālās valodas vienībās, kas demonstrē apkārtējās pasaules konceptualizācijas loģiku. Tostarp minami salīdzinājumi, kuros fiksētas dažādu vēsturisko posmu reālijas (darbarīku, ēku, apģērba atribūtu u. tml. nosaukumi) un dabas pasaules elementu apzīmējumi (zoonīmi, ornitonīmi, ģeogrāfiskie objekti, stihijas), kā arī abstraktas kategorijas, kas aptver tautas mentāli garīgo sfēru (bināro opozīciju virkne, emociju un sajūtu spektrs, morāles kodekss, ticība u. c.). Universālās valodas vienības to stabilā lietojumā daļēji fiksētas vārdnīcās; gan tradicionālajā, gan individuāli variētajā

formā tās lieto literāti; savukārt visvairāk transformāciju vērojams plašsaziņas līdzekļu un virtuālās komunikācijas telpā.

Universālo valodas vienību iekļaušana daiļdarbā, no vienas puses, apliecina tā autora piederību savai kultūrai (nācijai, etnosam, konfesijai) un ierastai lingvistiskajai videi, no otras puses – signalizē par rakstnieka individuālajiem meklējumiem un radošajiem eksperimentiem, kas mēdz būt gan saskaņā, gan pretrunā ar tradicionālu nacionālo paradigmu. Pievērsoties reliģijas jomas aktualizācijai ar salīdzinājumu starpniecību, jāpatur prātā vairāki aspekti: nacionālā reliģiju vēsture (piem., pagānisma ideju izplatība) un kristīgās doktrīnas ienākšana (Bībeles tulkošanas tradīcija), citu reliģiju un mitoloģiju iespaids, sociālvēsturiskā situācija valstī un pārstāvētajā reģionā kopumā, literārā un valodas tradīcija, autora personīgā attieksme pret reliģiju un viņa darba stils, reliģiskā materiāla aktualizācijas mērķis, veids u. tml.

Pieteiktās tēmas kompleksais raksturs nosaka veicamo pētījumu starpdisciplināritāti un paredz daudzveidīgu darba metožu piesaisti.

Pētījuma objekts: Annas Brigaderes darbos izmantotie salīdzinājumi ar reliģisko komponentu, par primāro uzskatot etalonu – komponentu, ar ko salīdzina¹.

Pētījuma mērķis: ekscerpēto salīdzinājumu daudzpusīga analīze.

Pētījuma uzdevumi:

- 1) fiksēt šo konstrukciju lietošanas biežumu;
- 2) raksturot to komponentu sastāvu;
- 3) sniegt salīdzinājumu sintaktisko un semantisko raksturojumu;
- 4) noteikt to funkcijas autores tekstos;
- 5) aplūkot salīdzinājumus no perceptīvā (lasītāja uztveres) viedokļa;
- 6) piedāvāt salīdzinājumu ar hronoloģiski (arī – tematiski un žanriski) tuva krievu rakstnieka Ivana Šmeļova (1873–1950) pieeju;
- 7) apkopot secinājumus par analīzes objektu un latviešu rakstnieces idiostilu.

Pētījuma metodes: kvantitatīvā, kvalitatīvā, deskriptīvā un salīdzināmā.

A. Brigaderi tradicionāli uzskata par vienu no latviskākajām rakstniecēm (Mauriņa 1996: 37), kura lasītāju apziņā joprojām stabili asociējas ar tēlojumu triloģiju „Dievs, daba, darbs”. Šī apjomīgā autobiogrāfiskā darba nosaukumā reliģiskais komponents izvirzīts priekšplānā, jo ir ārkārtīgi svarīgs triloģijas saturiski idejiskajā plānā. Esejiste Zenta Mauriņa savā „studijā” „Baltais ceļš” atzīmē, ka „Annas Brigaderes ļoti personīgi akcentētajā reliģijā sataustāmi četri pavedieni: kristiānisms, senlatviešu ticība, dabas izjūta un austrumu filozofija”, un piebilst: „Visrodāks no

¹ Pētījumā akceptēts profesores Nadeždas Devjatovas publikācijās un monogrāfijās aprobētais salīdzinājumu iedalījums četros 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.).

tiem – kristiānisms un dabas izjūta” (Mauriņa 1996: 130). Šo hipotēzi lielā mērā apstiprina A. Brigaderes daiļdarbu valodas analīze.

I. Ekscerpļu kvantitatīvā analīze

1. Salīdzinājumu ar reliģisko komponentu skaits ekscerpēto salīdzinājumu kopfondā

A. Brigaderes literārajā (proza, dzeja, dramaturģija) un epistolārajā mantojumā kopumā ir izdevies konstatēt vairāk nekā 4,5 tūkstošus salīdzinājumu, kas ļauj tos uzskatīt par rakstnieces idiostila organisku daļu. Ekscerpēto konstrukciju klasifikācija pēc etaloniem ļāva noteikt autores biežāk aktualizēto reāliju un parādību spektru, kurā vērojams dabas pasaules elementu īpatsvars, kas tomēr nav attiecināms uz rakstnieces sistēmu kopumā:

putns	bērns	vējš	akmens	uguns	zibens	ēna	ūdens	vilnis	migla	saule	zvērs
63	52	51	41	36	35	31	31	30	29	29	28

Šajā ziņā A. Brigadere būtiski atšķiras no krievu rakstnieka Ivana Šmeļova, kura salīdzinājumu fondā (kopā vairāk nekā 3000 ekscerpšu) ar biežāk aktualizēto etalonu starpniecību pieteikta vecuma kategorija un piedāvāts cilvēku savstarpējo attiecību modelis (bērns, radniecīgs), aprakstīts viņu fiziskais stāvoklis (dzīvs) un garīgā, ireālā sfēra (sapnis, svētbilde, svēts, Lieldienas, svētki):

сон	собака	живой	родной	дети	икона	ребенок	святой	огонь	камень	Пасха	праздник
53	22	21	20	19	15	15	14	13	11	11	11

2. Reliģisko etalonu aktualizācijas dinamika

A. Brigaderes salīdzinājumu kartotēkā atrodama 131 konstrukcija ar reliģisko (kristīgo) komponentu un 104 salīdzinājumi, kur par etalonu izvēlēts kāds mitoloģisks personāžs vai arī jūtams pagānisma iespaids (tajos dominē senlatviešu priekšstati) un tikai 20 gadījumos par pamatu ņemta sengrieķu mitoloģija. Kopumā tas atbilst Z. Mauriņas viedoklim par kristiānisma un senlatviešu ticības nozīmi A. Brigaderes darbos, tomēr salīdzinājumu līmenī netika atklāta austrumu reliģiju ietekme.

Rakstniece aktualizē 94 reliģiskos etalonus (ieskaitot to derivātus), tostarp ir reliģisko ceremoniju atribūtika (telpas, priekšmeti, teksti u. tml.) un ar šo jomu saistītās personas (mācītāji, mūki, Bībeles personāži u. tml.). Etalonu lietošanas intensitāte atklāj svētuma kategorijas un lūgšanas īpašo nozīmi A. Brigaderes tekstos, samērā bieži salīdzinājumos minēts Dievs un eņģeļi un pieteikta opozīcija „svētais – grēcīgais”, kas izpaužas telpiskā līmenī: baznīca, klosteris, paradīze un elle, pekle.

I. Šmeļova daiļradē ekscerpēti 118 reliģiskie etaloni (no 240 salīdzinājumiem, ieskaitot derivātus), kuru aktualizācijas dinamikā ir gan kopīgas, gan atšķirīgas tendences. Pirmkārt, analogiski A. Brigaderei, īpaši svarīga ir svētuma kategorija, bieži minēti eņģeļi, Dievs un mūki.

Otrkārt, krievu autoru daudz vairāk interesē reliģiskie svētki, rituāli un ar tiem saistītās darbības (совершить (святотатство), произносить (имя Божие), возглашать (священное) u. c.), viņš aktualizē svēto un mocekļu personālijas, kā arī pareizticīgajai tradīcijai raksturīgās reālijas: (Никола) Угодник-батюшка, амвона у Казанской, Исакий, Сергей Преподобный u. c.

3. Salīdzinājumu sintaktiskais raksturojums

100% gadījumu A. Brigadere veido konstrukcijas ar saikli „kā”. I. Šmeļovs izmanto dažādus sintaktiskus līdzekļus: salīdzināmās attieksmes rādītājus (*показатели сравнительного отношения*) „как”, „как бы”, „вроде как”, „будто”, „как будто”, „словно”, „чисто”, „прямо” un salīdzinājuma predikātus „быть похожим”, „напоминать”, izmantota arī īpaša locījuma forma (*творительное сравнительное*). Šī atšķirība skaidrojama ar abu rakstnieku lingvistisko potenciālu (latviešu salīdzinājumu komponentu „instrumentārijs” ir krietni ierobežotāks nekā krievu valodā) un nav uzskatāma par viņu konceptuālo nostāju.

Jārezumē, ka ekscerptu kvantitatīvā analīze iezīmēja tikai dažas salīdzinājumu lietošanas tendences: reliģiskos etalonus A. Brigadere izmanto ne pārāk bieži, un lielākoties tās ir tradicionālas kristīgajai tradīcijai raksturīgas parādības. Atšķirībā no I. Šmeļova latviešu autore daudz konsekvētāk pieturas Bībeles tekstam (salīdzinājumos fiksēti vairāki Vecās derības personāži, viņu atribūti un sižetu fragmenti), kaut gan tikai 1/3 gadījumu (23 ekscerpti, 12 dažādas konstrukcijas) izvēlēti stabili, frazeoloģiski salīdzinājumi.

II. Ekscerptu kvalitatīvā analīze

Salīdzinājumu kvalitatīvā analīze ļāva noteikt būtiskas A. Brigaderes un I. Šmeļova idiostilu atšķirības, kas izpaužas dažādās reliģiskā materiāla aktualizācijas stratēģijās.

Krievu rakstnieks salīdzinājumus ar reliģisko komponentu visbiežāk izmanto kā vizualizācijas līdzekli, iekļaujot tos: a) personāžu portretējumos (mati, sejas vaibsti, bārda, apģērbs) (54 ekscerpti, 30 etaloni); b) priekšmetu aprakstos (22 ekscerpti, 15 etaloni); c) dabas parādību raksturojumos (12 ekscerpti, 10 etaloni). Samērā bieži tie ir lietoti dažādas amplitūdas skaņu fiksācijai (18 ekscerpti, 12 etaloni; šī tendence ir tuva arī A. Brigaderei), kā arī personāžu apbrīnīto un kultivēto personu (mīlestības objektu) attēlojumam (13 ekscerpti, 10 etaloni).

Latviešu autores daiļradē ekscerpētie salīdzinājumi, ņemot vērā funkcionālo, semantisko un perceptīvo aspektu, iedalāmi 5 plašākās grupās, pieļaujot, ka daži piemēri ir palikuši ārpus šīs klasifikācijas. Sakrītības ar I. Šmeļovu šajā ziņā ir visai minimālas.

1. grupa: Bībeles antroponīmu aktualizācija

Uz pirmo grupu attiecināti piemēri, kuros rakstniece velk tiešas paralēles starp atveidojamo personāžu un Bībelē minēto personāliju. Zīmīgi, ka vairumā gadījumu par salīdzinājuma etalonu tiek izvēlēts tieši Vecās derības personāžs vai arī kāds no viņa atribūtiem, kas ir svarīgs vēstījuma elements. Kopumā konstatēti **19 šādi piemēri ar 14 dažādiem etaloniem**: Ahasvērs / Ahasfers

(ierastā forma – Ahasvērs), Apsalons (domāts Apsaloms), Ābrams, **Danielis** (domāts Dāniels), Dāvids, Abakuks (domāts Habakuks), Ījabs, Jāzepe, **Jozuus** (domāts Jozua), Molohs, Mozus, Noass, **Sīmons** (domāts Samsons) un Zālamans [I. Šmeļovam tikai 6: Авраам царь, Давид, Голиаф, Иов, Лазарь, Савл, kaut gan ir lielāks tematiski atbilstošu salīdzinājumu skaits].

Pirmkārt, minēto etalonu rakstība atklāj būtisku Bībeles antroponīmu tulkošanas un iesakņošanas tendenci latviešu kultūrā. Proti, runa ir par dažādu rakstības variantu līdzāspastāvēšanu: „Latviešu valodā Bībeles personvārdu varianti darināti 3 gs. gaitā. Īsti integrējušies ir tikai samērā nedaudzi PV [personvārdi – O. K.]. Lielākā daļa PV atveides variantu katras jaunas tulkojuma redakcijas veidotājus nav apmierinājuši. Tādēļ Bībeles PV latviešu valodas aprītē iegājuši ar bagātu variantu klāstu” (Skulte 1999: 74). A. Brigadere balstījās uz E. Glikas tulkojumu, taču konkrētā izdevuma un redakcijas precīzai noteikšanai būtu jāveic atsevišķi pētījumi.

Otrkārt, A. Brigadere apelē pie potenciālā lasītāja ar reliģiskā konteksta zināšanām: autore ideālais mērķklasītājs ir labs svēto tekstu pazinējs, kas 20. gs. nogalē un 20. gs. 20.–30. gados nebija retums (ilgu laiku Bībele un pirmie latviešu laikraksti un kalendāri bija vienīgais tautai pieejamais informācijas avots). Tajā pašā laikā rakstnieces sniegtais apraksts un izmantotā leksika nodrošina konteksta aptuveno izpratni arī bez priekšzināšanām, piemēram: „[...] [žīds Šmulis] *kā mūžīgais Ahasfers* ik dienas [...] klīda pa ielām, kāpa pa visām kāpnēm, izšļūca pa visiem koridoriem, ieskatījās visās aizdurvēs un pavārtēs” (AB DDD: 418) [aprakstā ietvertas 2 sēmas, kas pilnībā atklāj šī personāža būtību, – ‘žīds’ un ‘klejotājs’]; „[...] un Arvim izlikās dīvaini, ka viņi [saime] še, pašiem saimniekiem aizbēgot, *tik mierīgi guļ kā Ābrama klēpī*” (Kvēlošā lokā AB III: 55) – adverbs „mierīgi” rada patvēruma un mierinājuma sajūtu; „[...] bet otra [Aņus] aizietu stāva, *taisna un gudra kā Zālamans*” (AB DDD: 96) – adjektīvi „taisna” un „gudra” trāpīgi raksturo šī Bībeles personāža statusu u. tml.

Treškārt, kā rāda ekscerpētais materiāls, A. Brigadere pieturas pie oriģināla un tikai dažos gadījumos pieļauj nelielas semantiskas vai sižeta transformācijas, piem.: „Tā Pela *palicis karājoties kā Apsalons*, starp debesi un zemi, bet tad rāviens, rāviens, kamēr izrāviens” [cīņa ar Ūgrāfu] (AB DDD: 113) – Bībelē slazdā nonākušo jaunieci nogalina; „Tā gars, kas zelta augļus šķūņos ienes, / Arvienu nāk no Kautkur Nekurienes; / *Aiz skausta tevi grābj kā Abakuku*: / Nu raksti stāstu, dzeju, drāmu smuku!” (Biogrāfiska skice.. AB V: 366) – Bībeles Habakukam raksturīgais sociālais protests transformēts radošā iedvesmā u. tml.

2. grupa: Cilvēku savstarpējās komunikācijas raksturojums

Šajā ekscerptu grupā ietilpst **18 salīdzinājumi ar 15 reliģiskajiem etaloniem**, kas ļauj raksturot informācijas kvalitāti, tās nodošanas un / vai saņemšanas formu un intensitāti.

Šīs grupas ietvaros nav iespējams runāt par kāda viena etalona dominanti, jo daudzi no tiem mēdz izraisīt līdzīgas asociācijas. Kā neapstrīdamas patiesības analogs A. Brigaderes darbos funkcionē salīdzinājumu etaloni „apustuļa vārdi”, „Zīraka gudrības grāmata” un „Bībele”, kas demonstrē svēto tekstu kā neapšaubāma informācijas avota nozīmi latviešu ikdienā: „„Kurzeme ir caura zeķe, kuras dēļ nav vērts tērēt vārdu.” Šis *izteiciens*, kas toreiz *gāja* no mītiņa uz mītiņu *kā apustuļa vārdi*, sacēla dārdošu piekrišanu” (Kvēlošā lokā AB IV: 205); „Citi puīši, kurus lepņā jaunava [Dārte Kārklīņ] arī bij aizkaitinājuse, *klausījās Jura vārdos kā Zīraka gudrības grāmatā*” (Vecā Karlīne AB I: 33); „Sevišķi šoruden, kur muižā gatavojas notikt lielas lietas, *Aņus mutē visi klausījās kā Bībelē*” (AB DDD: 99). Ar aizrautīgu, pievilcīgu stāstījumu A. Brigaderes darbos saistās etalons „Bībele”: [tēvs stāsta par mācītāju Cimmermani] tā gandrīz, *kā kad Bībelē lasītu* (AB DDD: 234), savukārt labas, gaidītas ziņas aprakstīšanai izmantoti etaloni „dievu vēstījums” un „debess manna”: „Un šī *ziņa* [Briedis dzīvs] *aiziet* viegliem spārniem *kā dievu vēstījums* [..]” (Dzelzs dūre AB II: 33); „Šī saldā *prieka vēsts* [par Arvja izveseļošanas] viņas [mātes] dvēselei *bija kā debesu manna*” (Kvēlošā lokā AB IV: 166).

Atlikusī piemēru daļa demonstrē uztveramā vēstījuma variācijas tā nodošanas intensitātes un formas ziņā. Patīkama balss, dziesma, vārds vai pulksteņa skaņa saistās ar lūgšanu, pātariem, mācītāju, eņģeļiem un viņu balsīm un smaidiem; liriskā vai vientulībā nodziedātā dziesma – ar pazemīgo lūdzēju un nabagu pātariem; cittautiešu runa un mītiņa troksnis – ar Bābeles torni; slimnieka vārdu virknējumi – ar pātariem; vārdu un domu bangojums – ar grēku plūdiem.

I. Šmeļovam patīkamas, harmoniskas skaņas (visbiežāk dziesmas, mūzika, nevis cilvēku teiktais un viņu balsis) asociējas ar baznīcu un eņģeļiem, savukārt nelabskanīgas un skaļas – ar elli, tomēr kopumā autoram piemīt tieksme sasaitīt dzirdēto ar konkrētu pasākumu, proti, svinamo dienu, kad kaut kas līdzīgs bija dzirdēts, piemēram: „Золотисто-розовый стал наш двор, и чудится звон веселый, будто вернулась Пасха” (Лето Господне Шмелев IV: 312); „Слышен унылый благовест... будто это Чистый Понедельник [..]” (Лето Господне Шмелев IV: 386).

3. grupa: Ikdienā veicamo darbību apraksts

Šajā ekscerptu grupā ietilpst **27 salīdzinājumi ar 22 reliģiskajiem etaloniem**, kas ierastām, ikdienišķām darbībām piešķir īpašu (sagrālu) nozīmi. Runa ir par tiešo paralēļu vilkšanu ar reliģisko ceremoniālu un uzvedības kodeksu, kā arī par tā ievērošanu sadzīvīskā plānā.

3.1. Dzīvesveida raksturojums

Salīdzinājumu etaloni „mūks”, „mūķene”, „klosteris” ļauj raksturot askētisku dzīvesveidu, piemēram: „[..] Jūs jau te tā *dzīvojat kā klosterī*, jaunkundz... [..]” (Patversmē AB I: 182); „Viņš [Ulis] jau *dzīvo kā mūks* pa māju un cauru dienu tikai tai dārzā vien guļ” (AB DDD: 388); [Olgas māte tēvam] „„Nestrīdies nu atkal, papiņ,” mierināja pati, „vai tad nu jauns meitēns lai *dzīvo kā mūķene klosterī*”” (Kvēlošā lokā AB IV: 234) u. c. [kopā 6 šādi piemēri; I. Šmeļovam līdzīgu

semantiku pauž konstrukcijas „как монах”, „жить монахом”, „жить как подвижники”, „жить как в богадельне”]. Šiem piemēriem pretstatīti konteksti, kuros teikts par cilvēku baudām, uzdzīvi un grēkiem (izmantoti etaloni „pekles gari” un „grēks”): „*Kā grēks katrs nervs traucās cerētām baudām pretī [..]*” (Mare AB I: 143); „*[..] Izlaistiem vārdiem un smiekliem saldiem, / Kā pekles gari ar draugiem un biedriem / Tur [pilī] dzīro pie galdiem [..]*” (Sveiciens Jelgavai AB V: 299).

3.2. Veicamo darbību pielīdzināšana reliģiskajām aktivitātēm

Šajā apakšgrupā ietilpst piemēri, kas ļauj raksturot:

- 1) skolas gaitas; šī vieta tiek pielīdzināta svētnīcai un baznīcai, piemēram: „*[skolā] kā svētnīcā ieiet Annele*” (AB DDD: 275);
- 2) mājsaimniecības darbus: a) gatavošanos svētkiem un slimnieku aprūpēšanu, izmantojot etalonus „baznīca”, „dievgalds”, „eņģelis”, „eņģeļa roka”, piemēram: „*Kā no baznīcas ejamā laikā viņa jau skraida, durvis dauzīdama, iekšā ārā [..]*” (AB DDD: 88); „*Vīra māsa rakstīja: kā eņģelis to [Līviju] slimībā kopusi [..]*” (Kvēlošā lokā AB IV: 181); b) smagu fizisku darbu, izmantojot etalonus „Bābeles tornis”, „elle”, piemēram: „*[..] liesmas rūc, sveķi līst sprauslādami kā putas pār katlu, migla spiež atpakaļ dūmus, plēvaiņi birst. Tā kā elle*” (AB DDD: 231) u. c.;
- 3) cilvēku ķermeņa kustības un pozas (roku salikšanu kā lūgšanā, pātaros, svētot; nostāšanos līdzīgi svētbildei, herubam), piemēram: „*[..] rokas, [..] saliekas kā klusā Dieva lūgšanā*” (Acumirkļa ainas AB II: 13); „*Un kā viņš tur stāvēja, gaismas apliets kā herubs [..]*” (AB DDD: 436) u. c.;
- 4) pārvietošanos telpā (vērojama kustības dalībnieku asociēšana ar priesteriem un svētceļotāju bariem, savukārt pats gājiens pielīdzināts upuru svētkiem un svētceļojumam), piemēram: „*[..] pilsētnieki vēl plūda uz savu pilsdārzu kā svētceļotāju bari*” (AB DDD: 347); „*Lēnām, nosvērtām kustībām, kā svinīgu rituālu izpildīdami priesteri uz augstiem svētkiem, tie [cilvēki] nāca*” (Kvēlošā lokā AB IV: 162).

I. Šmeļova aprakstītās darbības pārsvarā ir tieši saistītas ar reliģisko jomu – aizgājušo pieminēšana, reliģisko svētku gastronomiskais kods u. tml.

4. Cilvēku identifikācija un emocionālais fons

Šajā apakšgrupā iekļautie salīdzinājumi (23 ekscerpti, 20 etaloni):

- 1) atklāj indivīda garīgās alkas un emocionālo fonu. Cilvēka gars, kas alkst pārmaiņu, pielīdzināts dievu upura dzirai un upura liesmām, pats patiesības meklētājs sevi identificē ar augsto Mācītāju (respektīvi, Dievu), savukārt sevis meklējumu impulss briest kā upurdūmi un ir svēts kā lūgšana, piemēram: „*[..] viņu dvēseles svinīgā lūgšanā paceļas kā upura liesmas*” (Mare AB I: 163); „*Bagātnieks gaidīja, un viņa vēlēšanās atrast īsto ceļu bija tiešām dziļa, sirsnīga un svēta kā lūgšana*” (Bagātais AB I: 395). Par cerētās laimes analogu kļūst paradīze vai baznīcas

mūris, laimīgs cilvēks atgādina serafimu un altāra sveci, savukārt vientulība, dusmas un mokas saistās ar Golgātkrusta malku, elles mokām, pekli un pekles garu, piemēram: „[...] *krūtīs plosās kā elles mokas...*” (Mare AB I: 156); „Tā *tas [zēns] tur stāv kā mazs pekles gars [...]*” (Novakarēs AB II: 16) u. c.

I. Šmeļovs pārsvarā fiksē sevis meklējumu procesa kulmināciju – svētlaiimes brīdi –, ko pauž konstrukcijas „будто после причастия”, „как в раю”, „как словно чисто в рай попали”, „как у Христа за пазухой”, un tikai retos gadījumos atveido dusmas (lietoti etaloni „архангел грозный”, „божья гроза”).

- 2) sniedz alternatīvu cilvēka sociālā / profesionālā statusa raksturojumu, kas mēdz būt gan paša indivīda, gan apkārtējo ļaužu pieteikts. Šie salīdzinājumi piesaka arī vēsturisko un nacionālo kontekstu [I. Šmeļovam tas nav raksturīgs]. Īpašu reliģisku marķējumu A. Brigaderes salīdzinājumos gūst ne tikai radošās sfēras pārstāvji (dzejnieks, vijolnieks), bet arī varas pārstāvji, cittautiešu karavīri, strēlnieki, revolucionāri u. c. vēsturisko procesu dalībnieki, piemēram: „Toreiz *kungi bij kā dievi*, kas tad varēja pie viņiem pietikt?” (AB DDD: 236); „No tiem [pašvaldības cietumiem] *viņa [Aglāja] bija iznākusi kā pārakmeņota bauslība*, kas nepazīna „cilvēka žēluma”” (Kvēlošā lokā AB IV: 356–357); „Kas bij iedzinis *strēlniekus kā upura jērus* šausmīgajā nāves dejā?” (Kvēlošā lokā AB IV: 182).

5. Dabas objektu attēlojums

5. apakšgrupā iekļauti **16 salīdzinājumi ar 15 dažādiem reliģiskajiem etaloniem**, kas izmantoti fitonīmu (alvijas, dievkociņi, biškrēsliņi, jorgīnes, kāršu rozes, egles, priedes, bērzi), hidronīmu (jūra) un debesu sfēras objektu (mākoņi, debess pavāls, gaisma) tēlainajam raksturojumam. Tādējādi atklājas A. Brigaderes mākslinieciskais potenciāls. Analogiski citām grupām, etalona statusā funkcionē plašs reliģisko parādību spektrs, piemēram: „*Tie [bērzi] izskatījās krēslā ar saviem baltajiem stāviem kā eņģeļu bars*” (Perpetuum mobile AB I: 108); „*Egles kā baznīcas*, pār torņiem debesīs kāpj [...]” (AB DDD: 453); „*Tur [jūrmalā] kā Dieva ausī*. No kara ne vēsts [...]” (Kvēlošā lokā AB IV: 138); „[...] lidinās tik viegli un *balti mākoņi kā eņģeļu spārni*” (Jānim Rapam, Gelendžikā, 17.VII.16. AB III: 338) u. c.

I. Šmeļovs dažus fitonīmus (ciprese, puķes) salīdzina ar svecēm, savukārt sauli, saules starus un gaismu identificē ar etaloniem „пасхальные яички”, „ангелы”, „райский свет”, „архиерейская шапка”.

Secinājums

Kā liecina veiktais pētījums, salīdzinājumi ir stabils un bieži lietots Annas Brigaderes tekstu elements un svarīga idiostila iezīme. Kaut gan konstrukcijas ar reliģisko komponentu veido tikai 2,91% no ekscerpēto rakstnieces salīdzinājumu kopfonda, tās atklāj ne tikai pašas autores patieso reliģiozitāti, bet arī būtiskas tendences latviešu kultūrā un valodā kopumā (sarežģīts Bībeles

antroponīmu atveides process un vairāku rakstības variantu izmantošana, salīdzinājumu ar reliģisko komponentu frazeoloģizācija, reliģiskās (kristīgās) domāšanas izpausmes sadzīviskajā plānā). Tieši pēdējā tendence – ikdienā veicamo darbību un to veicēju sasaiste ar reliģisko praksi – atšķir A. Brigaderi no citiem autoriem, tostarp I. Šmeļova, kura darbos analizējamie salīdzinājumi lielākoties izmantoti personāžu, priekšmetu un dabas parādību ārējā izskata aprakstam.

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CONTEMPORARY WOMEN TRAVEL WRITERS AND THEIR CONTRIBUTION TO LATVIAN AND AMERICAN LITERATURE

Diāna Ozola

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401
diana.ozola@du.lv

Abstract

Contemporary Women Travel Writers and their Contribution to Latvian and American Literature

Key words: *contemporary, travelogue, travel literature, travel narrative, women travel writer*

For centuries travel literature was subconsciously regarded as masculine. Such prominent travel writers as Bill Bryson with his famous *Notes from a Small Island* (1996), Jack Kerouac with his immortal novel *On the Road* (1957) or Paul Theroux with his travel texts about Africa and Asia contributed the tradition of the present-day travelogue and seem to dominate travel literature.

However, a great number of contemporary travel texts have been written by women. It becomes more and more common to see a woman travelling (for pleasure, pilgrimage or work) and then fixing her experience in various types of travelogues (memoirs, diaries, etc.). Such names as Elizabeth Gilbert with her memoir of a year's personal exploration, *Eat, Pray, Love: One Woman's Search for Everything, Across Italy, India and Indonesia* (2006); Kira Salak, who, traveling alone in 1995, became the first western woman to traverse the remote island nation of Papua New Guinea and write about it; Ellen Meloy, who is one of the beloved nature writers of the American West (*Raven's Exile: A Season on the Green River*, 1994) or Mary Lee Settle with her *Turkish Reflections* (1991) are familiar to the majority of travelogue admirers. Contemporary Latvian travel literature is also represented by a number of women travel writers. They may seem not as distinguished as the abovementioned Americans, though they undoubtedly contributed the Latvian travelogue tradition. Inga Ābele with her traveling to Siberia (*Augšbebri*, 2005), Andra Manfelde and her reflections on the Swedish Gotland (*Ceļojums uz mēnesi: Visbija*, 2011) or Laima Muktupāvela with her specific perspective on the life in 29 remote Latvian regions represented in her travelogue *Tas notiek Latvijā* (2006) reveal various views of the Latvians on traveling in general and on each selected country in particular.

Travel narratives by women writers certainly differ in their contents; however, they all share one essential feature: it is more than a description of places, nature or people – it is about the ability of a woman to cope with being a woman in a foreign land. That is perhaps what makes feminine tradition of travel writing different from that of the masculine. Besides, the masculine tradition of travel writing is considered to reflect public and professional concerns, whereas the feminine tradition is considered to fall into the private and personal sphere.

Kopsavilkums

Mūsdienu ceļojumu aprakstu rakstnieces un viņu ieguldījums latviešu un amerikāņu literatūrās

Atslēgvārdi: *mūsdienu, trevelogs, ceļojumu literatūra, ceļojumu naratīvi, ceļojumu aprakstu rakstnieces*

Gadsimtiem ilgi ceļojumu literatūra zemapzinīgi tika uzskatīta par vīrišķīgu. Šādi ievērojamie ceļojumu rakstnieki, kā Bils Braisons ar viņa slaveno trevelogu "Piezīmes no mazas salas" (1996), Džeks Keruaks ar savu nemirstīgo romānu "Ceļā" (1957) vai Pols Terū ar saviem ceļojumu naratīviem par Āfriku un Āziju veicināja mūsdienu treveloga tradīciju un, šķiet, joprojām dominē ceļojumu literatūru.

Tomēr liels mūsdienu ceļojumu tekstu klāsts pieder sievietēm. Tas kļūst arvien vairāk un vairāk izplatīts, ka sievietes ceļo (priekā, svētceļojuma vai darba dēļ), pēc tam aprakstot savu pieredzi dažāda veida trevelogos (memuāros, dienasgrāmatās utml.). Šādi vārdi, kā Elizabete Gilberta ar viņas gada personīgās izpētes memuariem „Ēd, lūdzies, mīli” (2006); Kira Salaka, kas ceļojot viena pati 1995. gadā, kļuva par pirmo rietumvalstu sievieti, kura šķērsoja attālināto Papua Jaungvinejas salu un uzrakstīja par sava ceļojuma iespaidiem; Ellen Meloy, kura ir viena no mīļākajām Amerikāņu rietumu dabas tēlojumu rakstniecēm („Kraukļa izraidīšanās: sezona uz Zaļās Upes (Green River)”, 1994), vai Mary Lee Settle ar viņas aprakstiem ar nosaukumu „Turcijas pārdomas” (1991) ir pazīstami ceļojuma aprakstu cienītāju lielākajai daļai. Mūsdienu latviešu ceļojuma literatūra ir arī pārstāvēta ar vairākām ceļojuma žanra rakstniecēm. Viņas var šķist ne tik ievērojamās, kā iepriekšminētās amerikānietes, kaut gan viņas neapšaubāmi veicināja latviešu ceļojuma apraksta tradīciju. Inga Ābele ar savu ceļojuma uz Sibīriju aprakstu („Augšbebri”, 2005), Andra Manfelde un viņas pārdomas par Zviedrijas Gotlandi („Ceļojums uz mēnesi: Visbija”, 2011) vai Laima Muktupāvela ar specifisko skatījumu uz 29 attālināto Latvijas reģionu dzīvi, kas ir parādītas viņas trevelogā „Tas notiek Latvijā” (2006), atklāj dažādus Latvijas iedzīvotāju skatījumus uz ceļošanu, kā tādu, un uz katru izvēlēto valsti atsevišķi.

Sieviešu ceļojumu naratīvi noteikti atšķiras to satura ziņā; tomēr tiem visiem ir viena būtiskā iezīme: tie ir vairāk nekā tikai vietu, dabas vai cilvēku apraksti – tie ir par sievietes spēju tikt galā ar faktu būt sievietei svešajā zemē. Iespējams, ka šī iezīme ir tas, kas padara sieviešu ceļojumu aprakstīšanas tradīciju atšķirīgu no vīriešu tradīcijas. Turklāt, tiek uzskatīts, ka vīriešu ceļojumu aprakstīšanas tradīcija atspoguļo galvenokārt sabiedrības un profesionālās problēmas; savukārt, sieviešu tradīcija akcentē privāto un personisko sfēru.

Introduction

Gender studies have become one of the most popular subjects of contemporary literary studies. Incorporating a number of theories (feminism, masculinity, sexuality) *gender studies [...] affected our reading of travel narratives: not only the ways in which we read texts, but the range of texts we read* (Youngs 2013: 131). Thus, the recent literary texts, including travelogues, can be considered and analysed from the perspective of being written either by men or women. The basic differences between men's and women's travel writing have become *the subject of much critical discussion* (Youngs 2013: 137). Traditionally, travelogue is a travel account presented solely by a man writer due to the assumption that only men are strong and brave enough to conquer remote lands and to cover dangerous routes. *Because it was thought that women could not possibly engage in the kind of adventures that men could (after all, they were only women), women's travel writing was considered to be either impossible or untruthful* (Lisle 2011: 74). However, contemporary travel narratives, both Latvian and American, are represented not only by men writers, but also by an impressive number of women travel writers. This fact dispels the abovementioned assumption concerning men being the only masters of travelogue and dominating the genre. Therefore, *the very presence of women in the genre destabilises the masculine gaze of the travel writer* (Lisle 2011: 99). Thereby, the basic aim of the present article is to trace the presence of women travel writers and to prove their importance in the development of Latvian and American travel writing as well as to outline their contribution to travel literature of both the cultures.

The Historical Overview on Latvian and American Women Travelogue Development

The first travel accounts written by women travel writers appeared in the 19th century in both Latvia and the USA. The majority of critics (Sidonie Smith, Debbie Lisle, etc.) agree that women's mobility sharply increased in the late 19th and early 20th centuries as a result of modernity (democratisation, literacy, increasing wealth, urbanization and industrialization) as well as new technologies. And although *women did not fit the traveller's image as heroic explorer, scientist, or authoritative cultural interpreter* (Youngs 2013: 136), the names of such American women travellers of the 19th century and the beginning of the 20th century as Mary McCornack Thompson or Martha Foster Crawford might be evidently familiar to travelogue admirers and literary critics. Mary McCornack Thompson, being one of the first American women travel writers, is basically known as an American Presbyterian missionary and teacher, who spent forty-three years (1889-1932) traveling and teaching in South Africa and Rhodesia (Zimbabwe). Together with her husband William they made five journeys to Africa. As a result, "The Mary McCornack Thompson Diaries" (1887-1962) appeared that are arranged in two series: Diaries and Correspondence. The main subjects of the abovementioned collection are missionary life and travel in Africa. *Thompson wrote of her daily activities as a missionary, including building and expanding the mission, encounters*

with locals, learning Zulu, wildlife, meeting other missionaries, teaching and praying. These detailed entries offer a glimpse into the social conditions, race relations, and native cultures of various South African regions. Thompson also recounts her many travels throughout Africa, Europe, Asia, the United States, and Canada. (<http://library.duke.edu/digitalcollections/womens-travel-diaries/about/>). Martha Foster Crawford, in turn, is known to the American literary public as a Baptist missionary to China. The topics of her diaries (1845-1851) include conditions in China (particularly in Shanghai from 1852 to 1864) as well as her reactions to the Civil War in the United States. (<http://library.duke.edu/rubenstein/findingaids/crawfordmarthafoster/>).

In the Latvian literature the name of Minna Freimane is familiar in connection with the first travel narratives represented by a woman travel writer. She is considered to be the first woman traveller in Latvia as well as one of the first travelogue writers in the Latvian literature. The Latvian literature of the 19th century also knows such women travel writers as Marija Valdemāra-Medinska and Marija Pēkšēna, who undoubtedly contributed the further development of travelogue in Latvia. During the Soviet era, when traveling to the Western world was restricted, but any travel narratives based on the trips to the Soviet states or the so-called Sovietized areas had to correspond Soviet ideology, the Latvian travel literature, despite any limitations, is represented by quite a big number of travel writers, who wrote either pure travelogues or included travel descriptions into other genres. Among them there are also several women travel writers, who did not concede in their mastery of narrating to men. The Latvian literature of those times distinguishes such women travel writers as Daina Avotiņa with her travel notes “Evening Languages” (*Vakaru valodas*, 1968), where her *lyrical reflection on impressions of Lithuania, its culture, history and people* (<http://www.biblioteka.valmiera.lv/lv/pakalpojumi/bezmaksas-pakalpojumi/literatu-datubaze/avotina-daina>, 29.03.2017) is represented, or Monta Kroma, who wrote about the youth leaving Latvia in her travelogues “The Vast Virgin Lands” (*Neskarto zemju plašumos*, 1956) and “Near the Borders of Europe and Asia” (*Pie Eiropas un Āzijas robežām*, 1956). Travel texts by Āvotiņa are mainly lyrically-oriented, while Kroma’s travelogues are more likely to be ideologically-oriented. As it has been stated by a literary scholar Maija Burima (2011), [...] *Kroma covers the necessary topics – the importance of Russian language, the unified Soviet culture as a source of pride – with correct ideological emphases, thus diligently following the expectations of the Soviet regime.* (https://www.researchgate.net/publication/290509442_Orientalism_otherness_and_the_Soviet_empire_travelogues_by_Latvian_writers_of_the_Soviet_period, 29.03.2017). Such women authors of the Soviet occupation period as Olga Lisovska, Ārija Elksne, Lija Brīdaka and Mirdza Bendrupe also contributed the development of travel literature in Latvia.

American literature certainly did not experience anything like the Soviet era; however, it was developing in its own way acquiring a number of its own peculiarities. Besides, women travel

writing continued to gain popularity throughout the 20th century. One of the names worth mentioning is the name of Mary Frances Kennedy Fisher – a women travel writer, whose travelogue “Two Towns in Provence” (1964) enters the top 10 of travel books of the century (http://www.salon.com/1999/05/19/best_5/, 29.04.2017). Fisher is more commonly recognized as a food writer in the American literature; however, her books contain memoirs and travel accounts. In her abovementioned travelogue she reflects on the French culture, character and cuisine in two of French towns: Aix-en-Provence and Marseille. All the flavours and nuances of the French region that she visits are represented here; moreover, the travelogue becomes a prototype of a good life in Europe.

Another prominent name in the American travel literature of the time is the name of Emily Hahn, which is associated with *a forgotten American treasure* (http://www.goodreads.com/author/show/269227.Emily_Hahn) as The New Yorker magazine, where she first published her travel essays, called her time ago. Altogether she was the author of 52 books and more than 180 articles and stories. “No Hurry to Get Home” (1970) is one of her most famous travel memoir collections, which enters a list of 20 of the most important travel books written by women, and where Hahn attempts to test *the limits of what women “could do” in the 1920s and beyond* (Hirst 2015 on <https://matadornetwork.com/pulse/20-important-travel-books-written-women/>). During her entire life she was trying to prove that not only men are capable of hard work, hazardous travels and masterful travel writing. She worked as *an oil geologist, a teacher and a guide in New Mexico before she arrived in New York where she took up writing seriously* (http://www.goodreads.com/author/show/269227.Emily_Hahn). Concerning her travelling experience, she travelled across Africa, lived alone in the Belgian Congo at the age of 25, and visited China in 1935. She gained a status of *an independent traveller at a time when independent travel was usually called “exploration” and done by men* (Hirst 2015 on <https://matadornetwork.com/pulse/20-important-travel-books-written-women/>). In her travel memoir “No Hurry to Get Home” (1970), Hahn writes about people and places she has visited; she does it with an eye for the curious and a heart for the exotic.

Contemporary Feminine Latvian and American Travelogues: Specifics, Differences, Popular Travel Routes

A contemporary Latvian travelogue, which is mainly represented in its short prose forms, introduces such names as Inga Ābele with her diaries and travel accounts, Liāna Langa with her travel essays (*Es varēju nesteigties*, 2006) or Andra Manfelde with her documentary prose “Travelling to the Moon” (*Ceļojums uz mēnesi*, 2008). The cartography of the recent Latvian travel texts varies from popular world’s resorts and exotic countries to *small towns and settlements located outside the popular tourist routes both in Latvia and abroad* (Burima 2011: 286).

Considering the travelogues by Latvian women travel writers of the turn of 20th – 21st centuries it can be stated that the majority represent small towns and less popular routes of the tourist industry. Thereby, Inga Ābele selects a small settlement in Siberia, Augšbebri, as a place of her travel destination, due to its connection with *the most painful destiny stories of the Latvian history* (Burima, *Versija par versiju*. http://www.satori.lv/raksts/1948/Maija_Burima/Versija_par_versiju (26.02.2017)). In her travelogue the Russian (namely Siberian) way of life merges with the Latvian culture and traditions. Ābele widely describes the Siberian nature and landscape as well as people, their traditions and everyday routine. What makes her narrations different from masculine representation of places is her ability not just to turn the observed reality into words, but also to pass this reality through her personal emotions and impressions. Men travel writers would most likely describe the same or similar reality in a more informative way, while Ābele does it expressively. According to a number of literary critics (Birkett, Wheeler, etc.), women travel writers are considered to be more emotional than men: not just their language and description are more emotional, the topics of their representation proclaim feminine domesticity rather than masculine long-maintained cultural identification of travel.

Another example of the emotional approach to travel writing is “Travelling to the Moon” (*Ceļojums uz mēnesi*, 2011) by Andra Manfelde. The travelogue represents a beautiful dedication to Visby, which seems hasn’t been created by anybody in the Latvian literature yet. Manfelde’s travelogue impresses its reader with the fabulous descriptions of Visby landscape; its numerous parts have been dedicated to religion, reflections on God and human nature; furthermore, the author often focuses on the beauty and grandeur of the local cathedrals. What makes Manfelde’s narration different from the masculine tradition, this is her tendency to synthesize poetic rhymes (altogether thirteen in her travelogue) along with the description of events and her personal experiences, which certainly adds emotional colouring and makes her travelogue more feminine.

*zvaigžņu dadži drāklēti samtā
 mēness zilgajā pjēro smaidā
 jūras zāļu rūgstošās putas
 vēja šļupsti skalojas pāri
 pērlenīcām ar cilvēku vārdiem* (Manfelde 2011: 22)

Considering American travelogue, which is one of the most widely spread genres of the American literature today, an impressive number of contemporary women travel writers can be detected. They are quite similar to men in their craving and desire for travels and in their brevity; however, they are different in the perception of foreign lands and the ways of their reflection in literary travelogues. The name of Mary Morris is familiar to American readers due to her travel memoirs and stories. Her stories often deal with the tension between home and away. Besides, she was the one, who undoubtedly paved the way for today’s women writing travel memoirs. Her

travelogue “Nothing to Declare: Memoirs of a Woman Travelling Alone”, which was published in 1987, meets discrepant attitude of readers. Some consider Morris’ imagery simple, direct, yet beautiful; some find her narration to be a perfect travel companion: insightful, introspective, at times funny and often profound; however, some criticize the way she portrays herself. The book is about Morris’ travelling and time in Mexico, where she attempts to find quietness and time for writing. Morris takes many side trips through Mexico and Central America during her stay and often struggles with machismo attitudes and her own emotional scars.

Traveling alone in 1995, Kira Salak becomes the first western woman to traverse the remote island of Papua New Guinea and write about it. “Four Corners: A Journey into the Heart of Papua New Guinea” (2004) is her account of this journey across the jungle island by canoe and on foot. Another travelogue by Salak, “The White Mary” (2008) is an example of transforming a real life journey into a work of fiction. The actions take place in the same Papua New Guinea and the Congo and are largely based on the writer’s own experiences in those countries. Marika Vecera, a prototype of Kira Salak herself, is a war reporter, who one day gives up everything: her job, her boyfriend Seb and her country, and starts her journey to one of the world’s most exotic and unknown lands – the remote jungle of Papua New Guinea in search of a person she always admired – Robert Lewis. Through her eyes a reader experiences the harsh realities of jungle travel, embrace the mythology of native tribes, and receive the special wisdom of Tobo, a witch doctor and sage. The novel combines traveling with several philosophical issues. When Marika tries to find the truth about Lewis, she learns a lot about life and herself in this life along her tedious way. Although being based on the factual elements, “The White Mary” (2008) possesses all the features that a fiction novel should possess: the amazing plot, the vivid description of the setting, the development of the main character. The novel, which is full of colourful depictions of jungle travel and the tribal people, thrilling adventures and true emotions, finds a lot of very positive reviews among readers and critics.

The name of Ellen Meloy is well-known primarily to the American West, where she gained a particular fame being one of the beloved nature writers. Along with her other writing (*Eating Stone: Imagination and the Loss of the Wild*, 2005 or *The Last Cheater's Waltz: Beauty and Violence in the Desert Southwest*, 2001) and environmental ventures, she spent eight of seasonal floats through the 84-mile gorge of Utah’s Desolation Canyon on the Green River with her husband Mark. *Raven’s Exile: A Season on the River Green* (1994) is a record of her observations of the savage beauty of the canyon interlaced with the history of the wild river and its people. She refers to a journey, which her readers would hardly ever take, due to the wilderness of places and the dangers one may encounter. This makes her travel accounts masculine-like and at the same time proves that a woman is able to travel for an extended period not being afraid of any possible dangers or hardships. A

touch of masculinity in Meloy's travelogue illustrates one of the rules of women travel writing, highlighted by D. Lisle and stating that *when women travel writers attempt to gain recognition, they must engage with the already established masculine codes of travel writing* (Lisle 2011: 97), which Meloy successfully follows. In addition, her travelogue contains gentle humour; moreover, she is generous for details and reflecting personal emotions. This fact enables any reader to recognise a woman in the author of the abovementioned travelogue.

Conclusions

To sum up, it can be stated that the presence of women in travel writing is evident in both the countries; moreover, more and more representatives of the fairer sex become the authors of best-selling travelogues, which are read and admired not only in their native countries, but also abroad. Women proved that not only men can travel and expose themselves to danger; they can easily compete both in traveling and in writing about their travels. As Debbie Lisle (2011) asserts, *framing travelogues through a discourse of masculinity is not to say that only men write these books*. What makes feminine travelogues in any of the cultures different from masculine, this is the ability of women to *observe details inaccessible to or overlooked by men* (Youngs 2013: 132).

Considering the differences between Latvian and American travel narratives, it can be noticed that Latvian travel texts have the tendency of comparing the Self and the Other. Thus, Andra Manfelde tends to find parallels between Latvian and Swedish (Visby) cultures, evaluating both between the lines; Inga Ābele not just attempts to emphasize the uniqueness of the native culture while travelling around Latvia, but also to highlight the „Latvian” that immigrants have brought to the Russian culture of everyday life (namely to Siberia). Besides, *in recent Latvian travelogues, such features of the traditional travelogue as chronological narration and the motif of road/way lose their importance. They are replaced by depicting emotional experience* (Burima 2011: 285). This fact can be partially explained by an impressive number of women travel writers in the Latvian travel literature, who undoubtedly are more emotional and more empathetic towards many of the subjects depicted.

In turn, many American travelogues written by women are psychologically-oriented, which means that a woman tries not only to find unusual and exotic in the places visited, but also to find herself in these travels. Like the Latvians, they widely represent their emotional experiences, may also be rather sentimental in their narrations and often highlight each small detail of their travels. American women travel writers, much more often than Latvian women-travellers, select dangerous routes for their travels; besides, the variety of travelling ways, both traditional and specific (canoeing, cycling, etc.) can be observed in their travelogues. This probably can be explained by the wider possibilities of the Americans due to the more stable economic situation, which does not limit travellers in conquering the remote and exotic areas using any means of transport.

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ANTONS AUSTRINŠ: DZĪVE UN JAUNRADE

Alīna Romanovska

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-540

alina.romanovska@du.lv

Abstract

Antons Austrinš: Life and Creative Writing

Key words: *Austrinš, Latvian literature, modernism, realism, autobiographism*

Antons Austrinš' (1984–1934) oeuvre is a peculiar phenomenon of Latvian literature that vividly represents the early 20th century literary explorations and attempts to integrate into the common European and world literary context preserving his own individual worldview. Although the writer's consciousness was significantly influenced by European culture, it was subordinated to the individual world perception. Austrinš' harmonic sense of childhood, studies in Petersburg, the events of the 1905 Revolution, and his numerous tours also left great impact on him. One of the most important poetic features of Austrinš' prose and poetry that characterizes close interaction between his life and creative writing is autobiographism. Via creating his autobiographical texts Austrinš managed to balance the subjective and individual world perception and the factual accuracy. Having embedded personal experience into the text, the depicted situations obtained a high degree of truthfulness, plausibility, authenticity of psychological characterization, realistic depiction of conflicts and attributes. Autobiographism as a peculiar feature of Austrinš' writing style was determined by both the cultural situation, in which the tradition of telling the story of one's own personal life existed and in which private feelings and thoughts were revealed, and the writer's individual character and his tragic life.

Kopsavilkums

Antons Austrinš: dzīve un jaunrade

Atslēgvārdi: *Austrinš, latviešu literatūra, modernisms, reālisms, autobiogrāfisms*

Antona Austrīņa (1984–1934) daiļrade ir īpatnēja latviešu literatūras parādība, kas spilgti prezentē 20. gadsimta sākuma literāros meklējumus, mēģinājumus iekļauties kopējā Eiropas un pasaules literatūras kontekstā, nepazaudējot individuālo pasaules skatījumu. Rakstnieka apziņu būtiski ietekmēja Eiropas kultūras teksts, kas tika pakārtots individuālajam pasaules tvērumam. A. Austrīņa pasaules redzējumu iespaidoja bērnības harmoniskā izjūta, studijas Pēterburgas Zemstes seminārā, 1905. gada revolūcijas notikumi, ceļojumi.

Viena no svarīgākajām A. Austrīņa prozas un dzejas poētikas iezīmēm, kas raksturo ciešo dzīves un jaunrades mijiedarbību, ir autobiogrāfisms. Veidojot autobiogrāfiskus tekstus, autoram ir izdevies sabalansēt subjektīvismu, individuālā pasaules tvēruma akcentējumu ar faktoloģisko precizitāti. Tieši balstīšanās uz personīgajiem pārdzīvojumiem piešķir augstu patiesuma pakāpi tēlotajām situācijām, psiholoģisko raksturojumu autentiskumu, konfliktu un detaļu tēlojuma reālistiskumu. Autobiogrāfismu kā A. Austrīņa rakstības īpatnību noteica gan izveidojusies kultūras situācija, kurā bija populāri stāstīt par savu dzīvi, atklāt pārdzīvojumus un domas, gan rakstnieka rakstura iezīmes un dzīves traģika.

Antona Austrīņa (1984–1934) radošais talants sāka veidoties strauju sociālpolitisku pārmaiņu laikā – gadsimtu mijā, ko raksturo kā jaunu garīgo meklējumu posmu. Laikmeta gars noteica arī autora personības izveidi. Rakstnieka apziņu būtiski ietekmēja bērnības harmoniskā izjūta, studijas Pēterburgas Zemstes seminārā, 1905. gada revolūcijas notikumi, ceļojumi. Viena no svarīgākajām A. Austrīņa prozas un dzejas poētikas iezīmēm, kas raksturo ciešo dzīves un jaunrades mijiedarbību, ir autobiogrāfisms.

A. Austrīņam literārajos tekstos ir izdevies sabalansēt subjektīvismu, individuālā pasaules tvēruma akcentējumu ar faktoloģisko precizitāti. Tieši balstīšanās uz personīgajiem pārdzīvojumiem piešķir tēlotajām situācijām augstu patiesuma pakāpi, psiholoģisko raksturojumu autentiskumu, konfliktu un detaļu tēlojuma reālistiskumu. Savos darbos A. Austrīņš veidoja subjektīvo pasauli – vienlaikus gan alternatīvu savai reālajai dzīvei, gan tās tiešu atspoguļojumu. Autobiogrāfisma akcentēšana A. Austrīņa prozā 20. gadsimta 1. puses literatūras kontekstā izskan kā protests pret

bezpersonisko un vispārīgo cilvēces vēstures uztveri. Par autora darbu sižetu kļūst nevis konkrētu faktu atstāstījums, bet gan savas dzīves analīze un unikālas identitātes apzināšanās un akcentēšana.

Antona Austriņa personības un biogrāfijas šķautnes

A. Austriņš dzimis 1884. gada 31. janvārī Vecpiebalgas Kaikašos. Dzimtenes dabas tēli – gleznaini ezeri, neparasti plaši un skaisti ainavas skati, pakalni, vecās vējdzirnavas, tēva mājas pelēkais salmu jumts – uz mūžu iegulās rakstnieka atmiņā un kļuva par apjūsmošanas objektu dzejā un prozā. A. Austriņš tiek uzskatīts par vienu no latviskākajiem autoriem, viņa darbi valdzina ar patiesu sirsnību, vienkāršību, vitalitāti un valodas bagātību. Iespējams, ka šīs īpatnības lielā mērā noteica tieši rakstnieka bērnības iespaidi.

A. Austriņa tēvs bija ratiņu dreimanis, klusas dabas cilvēks, bet darbīgs un rūpīgs. Rakstnieks atceras, ka tēvs nomira pēkšņi 44 gadu vecumā. Spilgtākās atmiņas saistās ar tēva braucieniem tirgot ratiņus – kādu reizi, kad mazajam Antonam tikko bija apritējuši 8 gadi, tēvs atvedis no Valmieras Simjūdu tirgus *Gaiļa ābeci*. (Austriņš 1924: 110) Par tēvu A. Austriņš atminējās maz, daudz spilgtāk viņš atcerējās savu māti, kura bija neparasta sieviete – *darbīga, paklusa, smalkjūtīga, gādīga un rūpīga. Viņā apvienojās kristisms ar veco Pērkona ticību*. (Austriņš 1924: 112) Autobiogrāfijā *Radu raksti* (1924) rakstnieks atzīst, ka māte ir prototips vairāku īsprozas darbu tēliem. Bērnības atmiņu krājumā *Puišķāns* A. Austriņš mātes piemiņai veltījis vairākas nodaļas. Nozīmīgi cilvēki autoram ir bijuši arī mātes vecāki – Matīss un Ilze Gailīši, kurus mazais Antons vienmēr labprāt gaidīja ciemos svētku dienās; kādu laiku viņi pat bija apmetušies Kaikašu mājās, vienmēr palīdzēja un sniedza vērtīgus padomus saimniecībā. No vectēva rakstnieks esot mantojis arī savu lielo augumu.

A. Austriņa ģimene, īpaši pēc tēva nāves, dzīvoja samērā nabadzīgi, grāmatu viņu mājās nebija, arī laikrakstus nav abonējuši, taču ģimenē bija ieviesta tradīcija sestdienas vakaros lasīt grāmatas, kas tika ņemtas no Labdarības biedrības bibliotēkas. Tika lasīti Apsīšu Jēkaba, J. Neikena stāsti, bet īpaši iecīnīti bija tulkojumi. Tādējādi A. Austriņš jau kopš bērnības, vēl neprotot lasīt, iepazīna gan latviešu, gan ārzemju rakstnieku darbus.

1893. gada rudenī A. Austriņš sāka iet Upītes skolā, kas bija tuvākā pagastskola. Skolā valdīja stingra kārtība, nekāda radošā darbība netika attīstīta, mācības notika krievu valodā. Upītes skola no Kaikašiem atradās piecu kilometru attālumā, tādēļ A. Austriņš tur dzīvoja no pirmdienas līdz sestdienai. Iegūstot pamatzināšanas, A. Austriņš 1906. gadā sāka apmeklēt slaveno Vecpiebalgas draudzes skolu, kurā attīstījās topošā rakstnieka literārā gaume, tika organizēti regulāri lasīšanas vakari un diskusijas. A. Austriņš labprāt apmeklēja priekšlasījumus biedrības namā, kur ar referātiem uzstājās gan vietējie skolotāji, gan atbraucēji. Vecpiebalgā notika arī pirmie jaunā autora rakstniecības mēģinājumi. Draudzes skolā bija skolēnu rakstīti žurnāli, piemēram, A. Austriņš un vēl seši skolēni izveidoja žurnālu *Jaunības atmiņas*, kurā varēja publicēt savus sacerējumus. Pēc

kāda laika radās arī otrs žurnāls – *Skolēns*. Šo divu skolas žurnālu izveides kolīzijas A. Austriņš ir mēģinājis aprakstīt stāstā *Cik galvu, tik prātu*, kas vēlāk, 1901. gadā, jau pārstrādātā veidā tika publicēts laikrakstā *Dienas Lapa*.

Jaunā autora rakstniecības centienus sekmēja literārie pulciņi, lekcijas un diskusijas, ko labprāt apmeklēja topošais dzejnieks. Vecpiebalgas draudzes laikā A. Austriņš sniedzis savus dzejoļus arī laikrakstam *Balss*, izvēloties pseidonīmu Fr. Airētājs. Vairākas reizes saņēmis noraidošu atbildi, A. Austriņš tomēr nepārtrauca rakstīt un turpināja sūtīt savus darbus dažādiem izdevumiem.

Draudzes skolas laiks rakstniekam deva pozitīvus pārdzīvojumus, vērtīgas zināšanas, nākotnes cerības un ierosinājumus. Grāmatu lasīšana atklāja jaunu pasauli, no kuras A. Austriņš negribēja un vairs nevarēja šķirties, tādēļ nolēma turpināt mācības Valkas skolotāju seminārā. Tomēr te pavadītais laiks nebija ilgs, seminārā valdīja stingra disciplīna, visi priekšmeti, izņemot latviešu valodu un ticības mācību, notika krievu valodā, arī mācībās A. Austriņam ne sevišķi veicās, jo viņš pievērsa uzmanību tikai literatūras studijām. Turklāt *Dienas Lapā* tika iespiests A. Austriņa darbs *Cik galvu, tik prātu*, kas kļuva zināms arī semināra direktoram. Rezultātā A. Austriņu nepielaida kārtot pavasara eksāmenus, bet lika vēl vienu gadu mācīties pirmajā kursā. Kaut arī semināra laiku rakstnieks neatceras un neapraksta nevienā darbā, tomēr tas ir zīmīgs ar ļoti svarīgu notikumu autora radošajā dzīvē – pirmo publikāciju. 1900. gada rudenī E. Treimaņa-Zvārguļa *Zobgala kalendārā* 1901. gadam tika iespiests pirmais satīriskais prozas darbs *Naudiņš un parādiņš*. 1901. gadā A. Austriņš nolēma stāties Pēterburgas Zemstes seminārā. Te pavadītais laiks būtiski ietekmēja viņa apziņu, ļāva attīstīties rakstnieka brīvdomātāja garam, veicināja interesi par pasaules kultūru un literatūru, radināja pie patstāvīgām studijām. A. Goba norāda: *Semināristiem atļautā brīvība Austriņam bija no liela svara. Nu viņš varēja netraucēti nodoties literāriskām interesēm, varēja lasīt, tulkot, pats mēģināties.* (Goba 1929: XXV) Līdzīgi raksta K. Kārklīšs: *Pēterpilij liela nozīme rakstnieka dzīvē. Viņu valdzināja lielpilsētas pasaule. Tā manāmi pārveidoja viņa dzīves izpratni. Viņā stipri pieauga brīvības tieksmes. Viņš piegriezās aistētiskai dzīves skatīšanai.* (Kārklīšs 1936: 112) Sākotnēji jaunā rakstnieka interesi izraisa krievu literatūra un kultūra, jo tieši tai seminārā tiek veltīta vislielākā uzmanība. Šajā laikā A. Austriņš pievēršas Ļermontova, Gorkija, Čehova daiļradei. *No Vakareiropas rakstniekiem daudz lasa Ibsenu, Hamsunu un citus. No lasītā šo to arī pārtulko latviešu laikrakstiem.* (Goba 1929: XXV) A. Austriņa interesi par pasaules kultūru uzsver daudzi viņa laikabiedri un draugi. Autors aizrautīgi studējis visu Eiropas kultūru, sākot no antīkajiem laikiem līdz pat 20. gadsimtam. Šo studiju ietekme parādās turpmākajā A. Austriņa daiļradē kā mēģinājums sasaistīt vienotā veselumā Eiropas kultūras parādības ar procesiem Latvijas kultūrvēsturē.

Līdz ar A. Austriņa studiju uzsākšanu Pēterburgā sāka iznākt *Pēterburgas Avīzes*, kur jaunais rakstnieks sniedza savus darbus. Sākotnēji publicēšanai labprāt tika pieņemti tikai tulkojumi. R. Blaumanis, pievēršot tiem uzmanību, aicināja A. Austriņu vairāk izmēģināt roku dzejas rakstīšanā, izkopt tēlainās izteiksmes līdzekļus un ritmu. Tā R. Blaumanis kļuva par A. Austriņa literāro skolotāju, virzot viņa talanta attīstību un atbalstīja grūtajos brīžos.

Pēc studijām Pēterburgas Zemstes seminārā 1904. gada rudenī A. Austriņš nonāk Ģipkas skolā. Pēc Pēterburgas kultūras dzīves šī nomaļā vieta ar mēreno skolotāja darbu jaunajam rakstniekam šķita pārāk šaura. Viņu vilināja aktīvāka dzīve un jaunu kultūras apvēršņu atklāšana. Ziemas brīvlaikā aizbraucot uz Rīgu, A. Austriņš, negribēdams atgriezties vienmuļajā nomalē, palika tur dažas dienas ilgāk. 13. janvārī, sadzirdot demonstrantu gājiena tuvošanos, A. Austriņš nolēma tajā piedalīties, rezultātā tika smagi ievainots, ilgstoši ārstējās un juta sāpes kājā visu mūžu. Revolūcija saviņņoja rakstnieku un atstāja dziļus nospiedumus viņa apziņā, noteica pasaules uzskatu, kas atspoguļojās arī daiļradē. 13. janvāris kļuva par liktenīgu datumu viņa dzīvē. Ievainots kājā, A. Austriņš nokļuva slimnīcā, tika operēts, bet neveiksmīgi, tādēļ ārstēšanās process bija ilgstošs un smags.

Atrašanās slimnīcā un stipras sāpes, kuru dēļ pat zuda samaņa, graužoši iespaidoja rakstnieka dzīves uztveri. Pesimistisko domu vajāts, A. Austriņš tiecās izprast situācijas patieso nozīmi viņa pašā un visas tautas dzīvē. Nedaudz uzlabojoties veselībai, A. Austriņš aizbrauca uz Vecpiebalgu, kur pamazām atguva veselību. Kaut arī uzturēšanās pie radniekiem sniedza rakstniekam garīgu mierinājumu, viņu valdzināja aktīvā pilsētas dzīve – gribējās apciemot draugus, izprast izveidojušās situācijas būtību. Ilgi gaidītais brauciens uz Rīgu atnesa jaunas nelaimes: A. Austriņš tika apcietināts, vainots pristava nogalināšanā, taču atbrīvots pierādījumu trūkuma dēļ.

Pēc kāda laika A. Austriņš atkārtoti nokļuva cietumā, jo bija apmeklējis Zemgaliešu Birutas dzīvokli, kur policija, apcietinot dzejnieci, bija ierīkojusi slazdus. Izlaida rakstnieku, tikai pateicoties R. Blaumanim, kurš iemaksāja par viņu un J. Akurateru drošības naudu. Tā sākās rakstnieka divpadsmit garie bēgulošanas gadi, kuru laikā notika nozīmīgas pārvērtības A. Austriņa pasaules uztverē un viņa darbu mākslinieciskajā sistēmā. Nebrīvības sajūta, cīņa par izdzīvošanu, bailes pārauga visaptverošajās eksistenciālajās šausmās, kas graužoši ietekmēja rakstnieka pašapziņu. 1906.–1907. gadu var uzskatīt par dziļas krīzes laiku, kad rakstnieks nav apmierināts ne ar sevi, ne ar apkārtējo pasauli. A. Goba raksta:

Šai krīzei mēs varam saskatīt cēloņus. Vispirms tam vienkārši fizioloģisks pamats. Pēkšņi uznākdamas sāpes ievainojumā, sagrāba arī garu, kas pa bēgulošanas laiku bija ne mazums cietis un vārdzis. Nemierīgā dzīve nervus tiktālu novājināja, ka dažubrīd, kā jau minēts, pats sevi nomana, kā slimīgu vajāšanas māniju. Pat sēžot lasītavā nav miera, tā vien liekas, vai kāds slepus

nenovēro, lai nākošā acumirkļī nāktu klāt un aicinātu sev līdz, un tad lai sāktos cietumniecības laiki atkal ar visu raupjumu un stulbumu. (Goba 1929: XLV–XLVI)

A. Austriņa vēl neizveidojusies identitāte nemitīgās psiholoģiskās nedrošības situācijās tika apdraudēta, sevis meklējumu process apgrūtināts. A. Austriņš meklēja psiholoģisku patvērumu un savu sapņu realizāciju citu autoru tekstos. Tādējādi latviešu rakstnieka likteņa peripetijas pievērta viņu pasaules kultūras un literatūras studijām: *Šādā gara atmosfērā saprotama tvarstīšana pēc svešiem paraugiem. Varbūt izdodas atrast to, kas dotu neskaidri nojausto, nemierīgi meklēto. Tā viņš kāri izlasīja Pšibiševski, tā lasīja Merežkovski, tā lūkoja iepazīties ar antīko pasauli, ar austrumu zemes kultūru, ar vienu otru Vakareiropas garu.* (Goba 1929: XLVII) Ārzemju literatūras un kultūras studijas rada atspoguļojumu arī paša autora daiļradē.

1904.–1909. gadu var uzskatīt par pirmo posmu A. Austriņa daiļrades mākslinieciskajā sistēmā, kuram ir raksturīga uzsvērtā balstīšanās dažādu Eiropas autoru tekstos, kultūrcitātu izmantojums un dekadencei raksturīgās traģiskās pasaules izjūtas paušana. Radošās darbības sākumposmā A. Austriņš piemin ne tikai izplatītākos un populārākos pasaules kultūras kodus un tekstus, bet arī samērā mazpazīstamus un retus. Meklējot savu literāro stilu un rakstniecības autoritātes, rakstnieks nereti sniedz pazīstamo mākslinieku uzvārdu savirkņējumus. Dažbrīd pārspīlēto kultūrcitātu lietojumu A. Austriņa daiļradē lielā mērā noteica tai laikā populāras simbolisma un dekadences estētiskās paradīgas. Rakstnieks aktīvi iesaistījās literārajā dzīvē un centās sekot jaunākajām tendencēm kultūrā, tādēļ dekadences un simbolisma virzieni tiek aktualizēti arī A. Austriņa agrīnajos darbos. K. Egle norāda: *Literāro – vispār mākslas gaisu Rīgā Austriņš elpoja pilnu krūti. Viņā netrūka gandrīz nevienā kaut cik ievērojamā jauno vai veco rakstnieku sarīkojumā, sanāksmē vai arodbiedrības sapulcēs.* (Egle 1972: 238)

Antona Austriņa jaunrade un 19. gadsimta beigu – 20. gadsimta sākuma kultūras konteksti

A. Austriņa pievēršanos pasaules kultūras studijām sekmēja ne tikai individuālā aizraušanās ar ārzemju literatūras studijām, bet arī kopējā 19. gadsimta beigās – 20. gadsimta sākumā izveidojusies kultūras situācija Latvijā. Gadsimtu mijā notiek strauja eiropeizācija, ko sekmē oficiālā valsts politika. Latvijas kultūra kļūst atvērta jaunajām ārzemju vēsmām. Literatūrpētniece M. Burima raksturo kultūras situāciju šajā laikā: *Latviešu kultūra ir gatava reflektēt pasaules literārās novitātes, būt universāla. Tās mākslinieciskā apziņa ir nobriedusi saklausīt cittautu literatūras jaunās strāvas un smelt tajās rosinošus literāros impulsus.* (Burima 2002: 6) Latvijas situācija ir specifiska, jo latviešu kultūrā vienlaikus ienāk viss Eiropas kultūras mantojums, latviešu kultūras apziņā notiek tā izzināšanas, apkopošanas un analizēšanas (pieņemšanas vai nepieņemšanas) procesi. Literatūrzinātnieks B. Tabūns norāda: *Spilgtas mākslinieciskās vērtības top kā romantismā, tā reālismā. Turklāt sevi sāk pieteikt jauni virzieni, kas Rietumos lielo tautu literatūrā izveidojušies jau agrāk. Šis process Latvijas apstākļos notiek, nevis jaunajam kultūrtipam*

nomainot iepriekšējos, bet gan mijiedarbojoties ar tiem un nereti pat viena un tā paša rakstnieka daiļradē. (Tabūns 2003: 28) B. Tabūna teiktais ir pilnībā attiecināms uz A. Austriņa prozu. Cenšoties padarīt pasaules kultūras mantojumu par savas apziņas sastāvdaļu un meklējot savu, neatkārtājamo izteiksmes veidu, rakstnieks savos darbos apvieno gan reālisma un naturālisma, gan modernisma iezīmes.

Ienākot latviešu literatūrā jaunākajām pasaules literatūras tendencēm, kas 19.–20. gadsimta mijā lielā mērā bija saistītas tieši ar simbolisma un dekadences ētiski estētiskajām nostādnēm, būtiska kļūst „svešā” teksta akcentēšana. Rodas darbi, kuru pamatā ir dialogs – intertekstuālie citātu un reminiscenču savirkņējumi. Jauno literāro paradigmu veido un realizē tādi autori kā E. Virza, J. Akuraters, P. Grūzna, L. Laicens, E. Vulfs, V. Dambergs, V. Eglītis, H. Eldgasts, Fallijs un citi autori, ko radošās darbības sākuma posmā latviešu literatūras vēsturē dēvē par dekadentiem un / vai simbolistiem, kuriem pieder arī A. Austriņš. Nereti pārspīlētais „citātiskums” negatīvi ietekmē darbu māksliniecisko kvalitāti, neļauj realizēt vienotu koncepciju. Tādēļ daudzi jaunie autori, kas tiecas uztvert un realizēt savos darbos visas jaunākās Eiropas literatūras tendences, izpelnās asu tradicionālo ētiski estētisko vērtību piekritēju kritiku un ironiju. Piemēram, viens no kaislīgākajiem tradicionālo vērtību piekritējiem literatūrā un kultūrā J. Jansons-Brauns raksta:

Bet tur tad arī vēl piederēja klāt katra vārda galā pieminēt Budu, Konfūciju, Vjač. Ivanovu, Zoroastru, Kristu, Nīči, Stirneru, izlikties par tik aizgrābtu no Vāgnera un Beklīna, vai arī – bez Pšibiševska – līdz asarām sajūsmināties par Bodlēru, Malarmē, Vjelē-Grifīnu, Renē Gilu, Hugo fon Hofmanstālu u. c., kurus, blakus piezīmējot – laikam taču neviens no viņiem nebija lasījis. (Latviešu...: 1957: 257)

Latviešu dekadences un simbolisma raksturīga iezīme ir atklāta un apzināta citas kultūras māksliniecisko faktu izmantošana, kultūras citātu un reminiscenču iekļaušana tekstos, turklāt demonstratīvi norādot aizgūtā teksta autoru vai darbu. V. Vāvere uzskata, ka *apzināta balstīšanās noteiktā kultūras slānī ir parasta parādība dažādu laikmetu literārajos darbos. Bet lielākoties tā atklājas zemtekstā slēptu citātu, reminiscenču, stilistisku patapinājumu veidā, un šķiet, ka modernisma sākumposms, kur visi norādījumi demonstratīvi ietverti tekstā, šinī ziņā ir unikāla parādība literatūras vēsturē.* (Vāvere 1999: 300–301) Pētnieki saista simbolismam un dekadencei raksturīgo „svešā” teksta izmantošanu ar simbolisma mākslinieciskajām nostādnēm: pirmkārt, ar simbolu konceptuālo nozīmi mākslas darbos un ar simbola dabu – tā *polisēmisms jau pats par sevi paredz vienas jēgas skaidrojumu caur otru. Simbola daudzslāņainā struktūra pieļauj citējumus no iepriekšējiem un sava laika kultūras tekstiem: reminiscences un daudzveidīgās norādes uz svešiem tekstiem ir skaidrojamas ne tikai ar māksliniecisko asociāciju loka paplašinājumu, tās veido īpatnēju mākslas darba valodas sistēmu (metavalodu);* (Sproģe, Vāvere 2002: 132) otrkārt, simbolistu teorētiskajām nostādnēm, proti, ar viņu deklarēto panestētisma teoriju, t. i., ar

priekšstatu par estētisko kā dziļāko pasaules būtību, kuras pārveidojums saistīts ar aktīvu dzīves estetizāciju. (Sproģe, Vāvere 2002: 132)

Modernistu panestētiskās idejas reljefi parādās tradīcijā, apzinātā orientācijā uz Eiropas kultūras antīko slāni, romantismu, franču „nolādētiem dzejniekiem” un „parnasiešiem”, vācu ekspresionistiem, filozofiem, kas pasauli uztver kā estētisku fenomenu (Šellings, Nīče). Šāda noteiktu vārdu, tēlu un sižetu, mītu un radniecīgu kultūras tipu korelācija izveido tādu kulturoloģisku universāliju, kuru pirmais krievu simbolisma historiogrāfs dzejnieks, tulkotājs un mākslas vēsturnieks Eliss nosauca par „atbilstību simbolismu”. Pamatots tas skan šādi: pasaulē viss ir atkarīgs no otra, viss ir korelatīvi saistīts, un mākslinieks spēj atklāt šīs pasaules dziļāko vienotību. (Sproģe, Vāvere 2002: 133)

Iespējams, A. Austriņam nebija zināmi simbolistu teorētiskie uzskati detaļās, tomēr viņš varēja ar tiem iepazīties ar latviešu dekadentu un krievu simbolistu daiļdarbu starpniecību. Tādējādi, orientējoties tā laika kultūras telpā, A. Austriņš daļēji intuitīvi, daļēji apzināti savā prozā izmantoja aktuālus mākslinieciskus paņēmienus un populārus kultūras tekstus. Iekļaujoties Eiropas kultūras paradigmu maiņas procesos un aktīvi reaģējot uz jaunākajām tendencēm, A. Austriņš tomēr tiecas iedzīvināt tekstos individuālo pasaules skatījumu, izveidot un saglabāt savu, specifisko identitāti.

Garajos bēguļošanas gados, esot gan Somijas, gan Krievijas dažādās vietās (Novgorodā, Maskavā, Pēterburgā), „dvēseles patvērums” A. Austriņš tomēr atrod Latvijas lauku vidē. Lauku dzīves miers, cilvēki, kas dzīvo pēc iekšējā dabas ritma, traģisko vēstures notikumu neskartā vide harmonizēja arī A. Austriņa tramīgo, meklējošo garu un sniedza sen meklēto iekšējo mieru. Šīs pārmaiņas pasaules uzskatā A. Austriņš ir atspoguļojis romānā hronikā *Garā jūdze*, aprakstot autobiogrāfiskā personāža Aizbetnieka dzīves pieredzi:

Viņš redzēja un atzina, rītdienai bez vakardienas nav pamata. Akli noliegt un nicināt bijušo var gan varbūt nejutīgs malkas gabals un tukšu salmu kūlējs, ne cilvēks ar dzīvu miesu un dzīvu garu, kas pirmos spārnus dabūjis tēva sētā. Bērniņas saule spīd visam mūžam. Gaišākas nākotnes dīgli slēpušies jau mūsu senčos līdumniekos, kas verdzības jūgu nesdami, apzinājušies savus spēkus par vājiem šo jūgu nokratīt, bet garīgi tomēr juzdamies brīvi paši savā pasaulē, kura dažbrīd varbūt nesniedzas pāri viņu lauku un druvu robežām, bet bija skaidra un tīra kā zelts. Viņš tā, domādams, kļuva nemanot dziļāks, vērīgāks, vērsdams ārējo uz iekšu, jo, kas aizmirst savus senčus, paliek sekls un paviršs un katrs vējš viņu var aizpūst kā izkritušu putna spalvu. Tā Aizbetnieks sajuta kā drošu atbalstu aizgājušo mūžus, kas jau nogrimuši veļu valstī, no kuras viņam, laikam tālab, vairs nebija bailes. Bagātais senču mantojums jāsakausē ar jauniem gara ieguvumiem, lai izlietos tautas īpatnībās apdvestos un izstaltotos tēlos. Nu, kauču viņa paša māte. Ja viņš to spētu zīmēt daudz maz spēcīgus vilcienos, kāds apbrīnojams tēls! (Goba 1929: XXXIV)

Latvijas, īpaši Vecpiebalgas un Latgales, lauki kļūst par A. Austriņa dominējošo tēlojuma objektu gan prozā, gan dzejā, Latvijas senatnes tradīcijas, garīgās vērtības prezentē latvisko pieredzi un identitāti.

Līdz ar pārmaiņām pasaules uztverē, 1909. gadā pakāpeniski mainās arī daiļrades mākslinieciskā sistēma. Sākas jauns radošās darbības posms, kas turpinājās līdz pat rakstnieka nāvei 1934. gadā. Šajā laikā A. Austriņam samazinās kultūrcitātu izmantojums un ārzemju radošo personību vārdu pieminējums, arvien aktuālāka kļūst tieksme aprakstīt realitātē redzēto un izjusto, tēlot ikdienas dzīves skaistumu, pievērst uzmanību smalkajām, šķietami nenozīmīgajām detaļām.

Mākslinieciskās sistēmas izmaiņas šajā laikā ir saistītas ne tikai ar A. Austriņa dzīves pieredzes noteiktajām pasaules uztveres izmaiņām, bet arī ar kārtējo kultūras situācijas paradigmu maiņu. Ar saviem individuālā izteiksmes veida meklējumiem rakstnieks organiski iekļaujas kopējā Eiropas un Latvijas kultūras situācijā. Eiropas kultūrā turpina pastāvēt divi pretēji kultūras tipi – reālisms un modernisms, to īpatnēja koeksistence ir vērojama arī A. Austriņa daiļradē. Autora pasaules modeļa struktūrā priekšplānā tiek izcelta indivīda subjektīvā pieredze, tiek veidota individuālā versija par pasauli (tas spilgti izpaužas rakstnieka vēlīnajos stāstu krājumos *Māras zemē*, *Puiškāns*), bet detaļu aprakstā ir saskatāmas reālistiskā tēlojuma īpatnības.

Antona Austriņa jaunrades autobiogrāfisms

Autobiogrāfiskuma iezīmes ir vērojamas A. Austriņa agrīnajos darbos, piemēram, garajā stāstā *Kaspars Glūns*, stāstā *Čaikovska kvartets*, *Psihopāts* u. c., gan vēlāko laiku darbos, piemēram, stāstu krājumā *Māras zemē*, *Neievērotie* u. c. Turklāt autora tieksme balsīt savus darbus uz autobiogrāfiskajiem pārdzīvojumiem laika gaitā pieaug. Ja agrīnajos darbos var runāt tikai par atsevišķu dzīves epizožu un pārdzīvojumu iekļaušanu kādā stāstā, tad 20.–30. gados autobiogrāfiskie elementi kļūst par prozas darbu pamatu, kā tas ir romānā hronikā *Garā jūdze*. 20.–30. gados A. Austriņš maina vēstījuma stratēģiju. 20. gadsimta sākumā viņa agrīnajiem darbiem bija raksturīga apzināta kultūrcitātu (kā tas ir, piemēram, stāstā *Psihopāts*, garajā stāstā *Kaspars Glūns*) iekļaušana, bet autobiogrāfiskie elementi šeit veidoja tikai netveramu tīklojumu, jo tekstos tika izmantotas galvenokārt noskaņas un pārdzīvojumi, kurus A. Austriņa personību nepārzinošam lasītājam ir sarežģīti atšifrēt kā autobiogrāfiskas detaļas. Vēlāk A. Austriņš pārstāja pozicionēt sevi kā „vienu no citiem”, atteicās no apzinātas darbu un ideju citēšanas un sāka veidot savu unikālo autobiogrāfisko tekstu, kas ir vairākuma prozas darbu pamatā. Ja agrīnajos darbos autobiogrāfisms parādās kā lirisms (autora domas un pārdzīvojumus atklāj izdomāti personāži), tad vēlīnajos darbos arvien svarīgāks kļūst autora dzīves faktu izklāsts.

A. Austriņa autobiogrāfiskās rakstības kontekstā zīmīgs ir 1924. gads, kad strauji pieaug autora vēlme sakārtot savas pagātnes atmiņas, padarot tās par literārā darba objektu. Šajā gadā tiek sarakstīta autobiogrāfija *Radu raksti*, aizsākts darbs pie romāna hronikas *Garā jūdze*, kas turpinājās

līdz pat rakstnieka nāvei 1934. gadā. 1931. gadā tiek izdots bērnības atmiņu tēlojumu krājums *Puiškāns*. Šajos darbos spēcīgi tiek realizēta A. Austriņa refleksija par savu pagātņi un tās redzējumu, ko nosaka vēlme izprast pagātnes notikumus, definēt savu identitāti un noskaidrot savas atmiņas darbības mehānismus. Individuālo pieredzi A. Austriņš iesaista vispārējā kultūrvēsturiskajā situācijā. Līdz ar to viņa vēlme izpētīt un izprast tautas pagātņi un vēsturi aktualizē autobiogrāfisko kontekstu. Pagātnes laikam A. Austriņa izveidotajā pasaules modelī ir būtiska nozīme – caur pagātņi iet ceļš uz garīgo atdzimšanu. Tikai apzinoties savas saknes un atdzīvinot pagātnes vērtības, cilvēks spēj izdzīvot nākotnē un definēt savu identitāti. A. Austriņam bija būtiski izprast gan individuālo pagātņi, gan tautas pagātņi. K. Kārklīņš norāda, ka *rakstnieks jūt ciešos sakarus ar senčiem, kas viņam atstājuši lielas kultūras vērtības*. (Kārklīņš 1936: 111) Autobiogrāfijā *Radu raksti* A. Austriņš uzsver: *Savos radu rakstos ar prieku būtu nodziļinājies līdz pat sirmākai senatnei, ja vien pieietami būtu kādi dati un materiāli. [...] Sāpīgi sajuzdams mūsu nevērību pret senčiem, apkampju garā aizgājušos sentēvus un jūtu šinī brīdī asinīs lejamies spēcīgu šalku kā sveicinājumu labākai nākotnei*. (Austriņš 1924: 109)

Mākslinieciskais teksts rakstniekam ir bijis labākais sevis izteikšanas un apzināšanas veids, tekstā autors ir atklājis visbūtiskākās savas dzīves pieredzes šķautnes. Laikabiedri atceras, ka realitātē A. Austriņš negribīgi stāstījis par savu dzīvi, viņam nepatika pievērst sev apkārtējo cilvēku uzmanību. Turklāt bēgļa statuss neļāva uzticēt papīram savas dzīves notikumus un draugu vārdus, jo pieraksti varēja nokļūt slepenpolīcijas rokās un pierakstītā informācija liktu ciest ne tikai pašam A. Austriņam, bet arī viņa tuviniekiem. Pat savā autobiogrāfijā rakstnieks konspektīvi īsi apraksta savu dzīvi, vairāk pievērsoties sev tuvo cilvēku un vides aprakstam. A. Austriņa vēstules parasti nav garākas par lapaspusi, viņš nereflektē par savu dzīvi un būtiskākajiem kultūrvēsturiskajiem notikumiem, neapraksta savas gaitas. Vēstules satur vai nu lietišķu informāciju par kādiem praktiskiem jautājumiem, piemēram, raksta iespiešanu, solījumu kaut ko atrast, atvest, paziņot, vai atturīgu informāciju par veselības stāvokli, laika apstākļiem. Dienasgrāmatas A. Austriņš nav rakstījis, ir saglabājušās tikai piezīmju grāmatiņas ar norādēm, piemēram, par honorāru aprēķiniem, vai īsas piezīmes uz atsevišķām lapiņām. Tādējādi rakstnieka dzīves pieredze un refleksijas par to rodamas tikai mākslinieciskajos tekstos. Iespējams, tādēļ gandrīz visa A. Austriņa proza ir piesātināta ar autobiogrāfiskajām detaļām.

Secinājumi

Autobiogrāfismu kā A. Austriņa rakstības īpatnību noteica gan izveidojusies kultūras situācija, kurā bija populāri stāstīt par savu dzīvi, atklāt pārdzīvojumus un domas, gan rakstnieka rakstura iezīmes un dzīves traģika. A. Austriņš nodzīvoja 50 gadus, pārdzīvoja divas revolūcijas, 12 gadus bija spiests slapstīties pa pasauli, nedrīkstot izpaust savu īsto vārdu, un līdz pat mūža beigām cīnījās ar naudas trūkumu. Stāstos un romānā – mākslinieciski apstrādātā tekstā – autoram bija

iespēja gan stāstīt par sevi un savu dzīvi, gan distancēties no savas pieredzes, izsakot to caur izdomātā vēstītāja un personāža uztveres prizmu. Šī distance A. Austriņa prozas darbos tiek realizēta trešās personas vēstījuma formas lietojumā. Būtiska autobiogrāfiskās rakstības iezīme ir autora, vēstītāja un personāža identiskums, proti, tas, ka autors raksta pats par sevi. Tādēļ par organisku autobiogrāfiskajā rakstībā tiek uzskatīta pirmās personas vēstījuma forma. A. Austriņš turpretī savos darbos konsekventi izmanto trešās personas vēstījuma formu, kas norāda uz zināmu distanci starp autoru un personāžu, kuru pastiprina tas, ka autobiogrāfisko personāžu vārdi parasti nesakrīt ar autora vārdu: Krenklis, Aizbetnieks, Kalns, Kaspars Glūns u. c. Katrā konkrētajā gadījumā vārda izvēle ir saistīta ar darba koncepciju, žanru, aktualizētajām autobiogrāfiskā personāža rakstura īpašībām, autora subjektīvo pozīciju u. c.

A. Austriņam, veidojot autobiogrāfiskus tekstus, ir izdevies sabalansēt subjektīvismu, individuālā pasaules tvēruma akcentējumu ar faktoloģisko precizitāti. Tieši balstīšanās personīgajos pārdzīvojumos piešķir augstu ticamības pakāpi tēlotajām situācijām, psiholoģisko raksturojumu autentiskumu un konfliktu, detaļu tēlojuma reālistiskumu. Pētnieki norāda, ka A. Austriņa darbiem piemīt tik liela dokumentalitāte un precizitāte, ka pēc tā var veidot priekšstatu par reālo situāciju. Tomēr bieži vien šāda faktu restaurēšana bez autobiogrāfisku faktu pārbaudes var radīt maldīgu priekšstatu par konkrētajiem notikumiem. Tā mūsdienās A. Austriņa tēls lielā mērā ir fiktīvs, jo izveidojies, balstoties uz rakstnieka autobiogrāfiskajiem darbiem, kas, kaut arī balstīti reālajos notikumos, tomēr ir mākslas darbi. Reāli fakti tajos tiek pakļauti vienotajai literārā darba koncepcijai, tādēļ bieži vien tiek sagrozīti. A. Austriņa autobiogrāfiskie darbi apvieno dokumentalitāti ar konkrētu dzīves faktu radošo interpretāciju saskaņā ar māksliniecisko uzdevumu.

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КАК ОСТАНОВИТЬ ВРЕМЯ? МИФЫ И ИСТОРИЯ В ТВОРЧЕСТВЕ ЕЛЕНЫ КАТИШОНОК

Вера Гельфанде

Даугавпилсский университет, ул. Виенибас, 13, Даугавпилс, Латвия
veragelfand@inbox.lv

Abstract

How to stop time? Myths and history in works of Elena Katishonok.

Key words: *modern novel, Latvia's history, Baltic town, myth and history*

Elena Katishonok decided to bring the history of Latvia back to the Russian-speaking reader in her novels – history of the country before 1940, the times of World War II and a few post-war decades. What does a Russian-speaking reader know about the times of independent Latvian Republic before 1940, about the deportation of Latvians from the country in 1941, about the tragedy of Jewish people – Holocausts? They do know if these events touched their families; they have an idea because with restoration of independence of Latvia this information appears in documentary sources, sociopolitical journalism.

Speaking about fiction literature in the Russian language, however, there are just a few novels depicting history of Latvia in the mid - 20th century. Novels of Elena Katishonok are among them. The writer left Latvia in the beginning of '90s and wrote her books far from the country where she was born. In her works the artistic image of a Baltic town has been created. Distant in time, it acquires the features of a mythological space. Using myths of different levels, the writer creates her own myth about a Latvian Town and people of this town.

Kopsavilkums

Кā apturēt laiku? Mīti un vēsture Jeļenas Katišonokas darbā

Atslēgvārdi: *mūsdienu romāns, Latvijas vēsture, Baltijas pilsētas telpa, vēstures un mītu attiecības*

Jeļena Katišonok nolēma krievvalodīgajiem lasītājiem savos romānos atgriezt Latvijas vēsturi – valsts vēsturi līdz 1940. gadam, otrā pasaules kara un dažas pēckara desmitgades. Ko zina krievvalodīgais lasītājs par Latvijas neatkarību līdz 1940. gadam, par Latvijas iedzīvotāju deportāciju no valsts 1941. gadā, par ebreju tautas traģēdiju - Holokaustu. Zina, ja šie notikumi skāra viņa ģimeni; lasītājam ir priekšstats, jo ar Latvijas neatkarības atjaunošanu informāciju var atrast dokumentālos avotos, publicētajā literatūrā.

Kas attiecas uz daiļliterāuru, romāniem krievu valodā, kuri ataino Latvijas dzīvi 20. gs. vidū, tādu nav tik daudz. Starp tiem ir arī Jeļenas Katišonok romāni. Autore no Latvijas aizbrauca 90. gadu sākumā un rakstīja savas grāmatas tālumā no valsts, kurā piedzima. Jeļenai Katišonok daļliteratūrā ir radīts Baltijas pilsētas tēls. Attālināts no laika, tas iegūst mītiskās telpas raksturu. Izmantojot dažāda līmeņa mītus, autore radīja savu mītu par Latvijas pilsētu un tās iedzīvotājiem.

Цель данной статьи – рассмотреть приемы воссоздания истории Латвии 20-го века в творчестве Елены Катишонок, а именно – соотношение мифа и истории в романах писателя.

Задачи: сопоставить романы Е.Катишонок с произведениями других писателей, в которых воссоздана та же историческая эпоха; рассмотреть авторские комментарии о мотивах создания романов; определить круг исторических событий, отраженных в романах; выявить типы мифов, существующих в художественном пространстве романов Катишонок и исследовать особенности и функции мифологических образов.

Методология: в данном исследовании были использованы приемы историко-культурного метода, сравнительного метода (компаративистики); для работы с мифологическими образами и кодами автором использованы концепции структурализма и семиотики.

На мой взгляд, тема исследования актуальна. Произведения Елены Катишонок были созданы в начале 21-го века, и аудитория, которой адресованы книги, – русскоязычные

читатели, а книг на подобную тему в современной русскоязычной литературе очень мало. Именно поэтому интересно и важно исследовать, как воссоздает автор в начале 21 века историю Латвии середины 20-го столетия.

Елена Катишонок решила вернуть в своих романах историю Латвии русскоязычному читателю – историю страны до 1940 года, прихода советской власти, времен Второй мировой войны и нескольких послевоенных десятилетий. Что знает русскоязычный читатель об эпохе независимой Латвийской Республики до 1940 года, о депортации латвийцев из страны в 1941 году, о трагедии еврейского народа – Холокосте. Знает, если события коснулись его семьи; имеет представление, так как с восстановлением независимости Латвии информация стала активно появляться в документальных источниках, публицистической литературе.

Что касается художественной русскоязычной литературы, романов, изображающих историю Латвии середины 20 века, не так и много. Можно назвать роман Ирины Сабуровой «Корабли старого города». Как пишет сама Ирина Сабурова в предисловии к книге: «Роман «Корабли Старого Города» был написан в 1947-49 гг. и в 1950 году вышел в переводе с рукописи на немецком языке под названием: «Die Stadt der verlorenen Schiffe» («Город потерянных кораблей»)… Через несколько лет книга вышла и на испанском языке.» (Сабурова 2005); На русском языке книга была издана в Мюнхене в 1962 году и переиздана в Латвии издательством «Даугава» в 2005 году.

Об истории Латвии 20-40-х, о депортациях и драматической истории Второй мировой войны и Холокоста делится через личные воспоминания в своей книге «Прощай, Атлантида!» Валентина Фреймане. Это мемуары, написанные на латышском языке и впоследствии переведенные на русский язык (книга на русском языке издана в Латвии в 2012 году издательством „Atēna”).

Упомянутые романы, отражающие эпоху Латвии середины 20-го столетия, близкие по теме, несомненно, отличаются по замыслу, стилю, авторской концепции.

Главная героиня романа Ирины Сабуровой – представитель семьи русских эмигрантов, бежавших из России после революции 1917 года. Это бывшие дворяне, представители русской интеллигенции, которые не стремились уезжать далеко от родины, в Европу, - они жили в Латвии, храня русскую культуру, традиции семьи, рода, и верили, что возрождение и сохранение этих традиций вполне возможно. Поэтому мир романа Ирины Сабуровой «Корабли старого города» - это мир скорее романтический, и героиня романа мечтает о возвращении в свой дом, некое дворянские гнездо, в котором семья воссоединится, и мир приобретет прежнюю гармонию.

Валентина Фреймане - представительница европейской интеллигенции. Дочь финансового и юридического советника Леопольда Левенштейна, Валентина родилась в

1922 году и провела детство с семьей, проживая в Берлине, Париже, Латвии. В 1935 году семья Левенштейнов окончательно обосновалась в Латвии: отец был влиятельным юристом, мать – широко известна в богемных кругах. Фреймане – фамилия мужа Валентины, за которого она вышла замуж перед Второй мировой войной. Война обернулась трагедией для семьи Валентины: в Рижском гетто погибли родители, из тюрьмы не вернулся муж. Сама Валентина Фреймане чудом уцелела в Риге – городе, который был ей родным, но с приходом фашистов стал для юной еврейской девушки территорией постоянного преследования, ценой спасения в котором становится жизнь. Валентина описывает историю своего спасения. Автор не ставит целью рассказать об ужасах Холокоста, трагична сама ситуация: близкие люди исчезают, они уходят из своих домов, точнее, их уводят – и назад они уже не возвращаются. Роман «Прощай, Атлантида!» – это автобиографический роман, и трагические события Второй мировой войны – это факты истории, пропущенные через себя самим автором.

Вернемся к произведениям Елены Катишонок. Автор уехала из Латвии в начале 90-х и писала свои книги вдали от страны, в которой родилась. Здесь проявилась свойственная многим писателям-эмигрантам потребность в воссоздании на страницах книг образа страны, целого оставленного мира. Жанр семейной саги, свойственный книгам «Жили-были старик со старухой» (2006) и «Против часовой стрелки» (2009) подтверждает ностальгический мотив первых романов автора. Роман «Когда уходит человек» (2011) – история не столько семьи, сколько города Латвии 30-40-х годов, и Елена Катишонок в интервью подтверждает мысль о том, что образ города – это не семейные, не личные воспоминания: «Мне комментировать события того времени трудно – я застала только небольшой временной период, описанный в романе.» (Ружанский 2012);

Действия в романе «Свет в окне» (2014) разворачиваются в пространстве латвийского города во второй половине 20-го века, но автор вплетает в сюжет этого романа элементы довоенной истории Латвии, то есть тема истории страны по-прежнему остается для нее актуальной.

Зачем автор воссоздает историю, отдаленную от ее личного опыта? Как комментирует сама Елена Катишонок: «Я хочу остановить время – мысль не свежая, я знаю. Остановить, чтобы все успели увидеть. Многие ценят в моих романах детали, которые помнят. Детали из 1950-1960-ых, о которых наши дети понятия не имеют. Многие после моих романов стали иначе смотреть на судьбу бывшей Прибалтики, ныне Балтии.» (Ружанский 2012);

Желание показать судьбу Прибалтики – замысел автора, лично ею подтвержденный. Прибалтика позиционируется автором не как страна советского периода, а как пространство памяти, как город, в который хочет вернуться автор. Писатель не историограф и не документалист. У Елены Катишонок воссоздан художественный образ балтийского города.

Отдаленный во времени, он приобретает черты мифологического пространства. Используя мифы разных уровней, автор создает свой миф о латвийском Городе и людях этого города.

Можно выделить следующие типы мифов в художественном пространстве романов Елены Катишонок.

- 1) **Литературные мифы.** Например, в основу романа «Жили-были старик со старухой» положен образ пушкинской «Сказки о рыбаке и рыбке», о чем говорит название романа. И это естественно: в основу описания истории рода русской, староверской семьи Ивановых Елена Катишонок кладет узнаваемый классический образ русской сказки. А в последнем романе «Свет в окне» (2014) прослеживаются реминисценции из романа Голсуорси «Сага о Форсайтах». Действия романа «Свет в окне» разворачиваются в балтийском городе, как и в других книгах писателя, и главными героями становятся разные люди, носители разных культур. Мультикультурность – черта, свойственная балтийскому городу, эту особенность автор актуализирует в своих романах.
- 2) **Библейские мифы.** Елена Катишонок использует библейские цитаты, вплетает библейские мотивы в сюжетные перипетии жизни своих героев, подчеркивая общечеловеческие вопросы, неразрешенность и схожесть многих ситуаций, с которыми сталкивались люди. С другой стороны, библейский текст тоже работает на создание целостного образа города в конкретный промежуток истории – словно вписана еще одна важная история в книгу судеб человечества.
- 3) **Мифологические образы** – образы, элементы классической мифологии. Они необходимы для этнического колорита пространства, в котором воссоздается мир латвийского города.

Классическому мифу в европейской философии приписывается гораздо более значимая роль. Задача мифа, ритуала – собрать мир в единое целое. Архаическое мышление не ограничивается линейными отрезками времени, мир в таком мифе – замкнутое циклическое пространство. Об этом говорит Ю. М. Лотман в своей книге «Семиосфера»: «В архаических культурах доминирует циклическое время. Первой особенностью их является отсутствие категорий начала и конца... Человеческая жизнь рассматривалась не как линейный отрезок, заключенный между рождением и смертью, а как непрерывно повторяющийся цикл (ср.: «Умрешь — начнешь опять сначала...»)» (Лотман 2000: 277).

Таким образом, мифы тоже работают на создание образа единого пространства, в котором все было, закончилось и вновь повторится, только маленькие вещицы, безделицы - знаки ушедших людей и событий - останутся в корзине тетушки Лаймы (роман «Когда уходит человек») или в сокровищнице Старухи («Жили-были Старик со Старухой»).

Образ Лаймы - хранительницы дома № 21 («Когда уходит человек») – это один из примеров классического мифа. Корзина Лаймы с клубком и спицами, в которую она складывает маленькие вещицы, оставшиеся от жильцов дома, отсылает нас к архаичному образу богинь судьбы, которые плетут нить-судьбу для каждого. Возникает образ хранительницы этих судеб и дома как образа города. «Лайма («счастье»), в восточнобалтийской мифологии богиня счастья и судьбы; покровительница родов. Предсказывает будущее, иногда она действует вместе с Деклой и Картой, наподобие трех Мойр.» (Энциклопедический словарь 1992: 145);

Согласно символике латышской мифологии: “Tautas dziesmās Laimas māte, līdzīgi Saules mātei, darbojas kā cilvēku aizgādne. Tikai Saules māte funkcionē kā debesu, bet Laimas māte kā zemes iemītnieku aizgādne.” (Kursīte 1999: 43);

С другой стороны, в романах Елены Катишонок представлены реальные исторические события – именно на их фоне разыгрывается действие, и герои проживают свои судьбы в предложенных историей обстоятельствах.

В воссозданном художественном пространстве романов Елены Катишонок происходят следующие **реальные исторические события середины 20 столетия:**

- приход в Латвию советской власти, по сути - оккупация страны в 1940 году;
- отъезд в Германию из Прибалтики балтийских немцев;
- депортация из страны латвийских граждан, неугодных советской власти;
- оккупация Латвии фашистской Германией;
- Холокост;
- Вторая мировая война (причем, в романе «Свет в окне» изображены не только судьбы людей, переживших Вторую мировую в Латвии, но история девушки из Латвии, которую увезли в статусе военнопленной в фашистскую Германию);
- послевоенные десятилетия в советской прибалтийской республике;
- как продолжение темы геноцида еврейского народа – дело врачей-вредителей в 50-х годах во времена Сталина.

Наряду с реальными историческими событиями автор использует и исторические мифы, ведь они тоже часть истории народа. К таковым можно отнести используемое в эпоху 30-40-х годов понятие-гибрид «жидобольшевики» (роман «Когда уходит человек»), а также упоминание запрещенной еще до Второй мировой войны латышской националистической организации “Pērkonkrust” (роман «Свет в окне»).

Как видим, действие романов Елены Катишонок разворачивается на фоне драматических эпизодов истории. Но именно мифы различного уровня отдалают нас от реальных исторических фактов, замыкают события в единое замкнутое целое. С помощью

мифов автор создает романый мир, не претендуя на историческую достоверность. Даже структура романов работает на демонстрацию воссозданного художественного образа города. К примеру, в романе «Когда уходит человек» с первых страниц книги автор разыгрывает для нас настоящее сценическое представление рождения Дома как образа Города, используя для этого ремарки, реплики персонажей и даже элементы сценической декорации. Этот прием изображения действий и реплик персонажей, проигрываемых в пространстве города, Елена Катишонок будет использовать и далее в романе. С одной стороны, он повторяет суть драматического рода: показать действие здесь и сейчас, к чему стремится автор. С другой стороны, такое театральное представление тоже работает на образ воссозданного пространства Города, не копирующего историческую реальность.

И совсем по-другому складываются у автора отношения с реальностью и героями, близкими во времени самому писателю. В большей мере это относится к последнему роману «Свет в окне». Это и понятно: истории молодых представителей разных семей, описанных в пространстве Города, еще не закончены, и автор не вправе делать обобщений, замыкать повествование в мифологический образ, что логично было делать, рассказывая о людях, уже ушедших.

Если говорить о создании мифологического пространства Города, интересным кажется роман «Когда уходит человек». Сама автор говорила о том, что она писала эту книгу, потому что ей было интересно представить, какие люди жили, какие судьбы складывались в Городе, в котором проживали ее любимые Ивановы.

Из интервью с автором: «Судите сами. Первые два романа, диалогия – это повествование об одной семье, какой бы разветвлённой она ни была, в то время как действие третьего романа выходит за рамки семейной хроники, но течёт параллельно жизни той же семьи. То есть «за бортом» диалогии остались другие герои – другие семьи, другие люди, которые жили в то же время и в том же Городе и испытали на себе, каждый по-разному, всё то, через что прошли Ивановы. Трудные времена выпали не только моим старообрядцам, но и латышам, русским, немцам, евреям...» (Ружанский 2012).

Попробуем рассмотреть, как автор включает в повествование некоторые из библейских образов. Библейский текст работает на создание целостного образа города, подчеркивает вневременную общность, вечность многих вопросов, с которыми сталкиваются герои романа.

Один из первых библейских образов, который упоминается в романе в связи с появлением на свет дома № 21 на улице Палисадной – это образ вавилонской башни. Надо сказать, что вышеупомянутый дом – своеобразная модель Города, в котором разворачиваются события романа «Когда уходит человек». В этом городе: «...Звучали и

перекликались слова разных языков, отчего Город напоминал вавилонскую башню, строители которой не утратили еще способность понимать друг друга...» (Катишонок 2014: 12). Такими же разными по национальности и роду занятий являются жильцы дома № 21. Образ вавилонской башни используется здесь как знак мультикультурного пространства Города. Мотив мультикультурности очень актуален для картины мира, который создает Елена Катишонок в пространстве своего мифологического Города. С другой стороны, образ вавилонской башни амбивалентен, неоднозначен: в нем заключен не столько момент сотрудничества, сколько печальный исход – момент разрушения из-за неспособности людей договориться. Обладали люди такой возможностью ровно до тех пор, пока говорили на одном языке – то есть были готовы принять другого, принять безусловно, как это умеют делать дети. Образ детской вавилонской башни присутствует в начале романа – это снежная горка во дворе доходного дома, где собралась разномастная ребятня со всего двора: и второгодник Фелек, и дети, которых привели гувернантки, и санки с многочисленным потомством горбатого Ицика. В мирной жизни (а у этой жизни - первой части романа - есть конкретный период: с 1927 до 1 сентября 1939 года) дети строят свой маленький Вавилон: «Куцый зимний день спешит закуклиться, и в сером холодном свете все Янки, Йоськи, Фелеки и Варьки выглядят совсем одинаково.» (Катишонок 2014: 114).

А затем из Германии приходят первые новости о «чистоте арийской нации», вскоре на улицах Города появляются танки, национализируют целую страну, депортируют неугодных, с приходом фашистов страшнее – неугодные становятся мечеными желтыми звездами, людьми вне закона, которых не спасет от расправы ни одна лига наций. Так рассыпается мир, ломаются судьбы, рушится общий дом. Дом № 21, несмотря на счастливый номер, тоже становится моделью вавилонской башни, потому что он не в силах уберечь людей, здесь живущих, хотя у дома есть хранители – Ян и Лайма Майгаре, которые пытаются сохранить хотя бы память о людях, живших в доме. Мотив потерянного дома актуализируется во второй части романа. Не может найти после войны свой дом доктор Бергман, несмотря на то, что кров у него есть. Дом – там, где родные, близкие люди, где семья. Бергман потерял во время войны друга - еврея Натана Зильбера, не смог спасти от судебного обвинения советской власти своего коллегу – немца доктора Шульца. Макс помог Леонелле: нашел для нее оставленный дом в Кайзервальде, помог выходить новорожденную девочку, надеялся на то, что обрел семью. Но Леонелла – персонаж особенный. В отличие от других героев романа, живущих в драматических обстоятельствах истории, она играет роли, подстраиваясь под эти обстоятельства. Леонелла не останется с Максом - после войны она возвращается в дом № 21, где не была сыграна ее главная роль (как она потом понимает) – роль жены

преданно влюбленного в нее тихого Роберта, депортированного в Сибирь и назад уже не вернувшегося.

Мотив одиночества обостряется рассуждениями одного из главных героев Макса Бергмана о вечном странничестве: ««Эйнштейн против ассимиляции» ... Бездоказательное утверждение, ибо аксиома не нуждается в доказательствах. Не говоря уже о том, что ни один народ не позволит евреям раствориться в себе! И не позволял никогда. Еврей нужен именно таким – странствующим Вечным Жидом, с клеймом транзита вместо желтой звезды.» (Катишонок 2014: 402).

Дом № 21 тоже остается одиноким, теряет своих хозяев: Лайма умирает, а Ян уезжает в деревню – «к сыну», как он объясняет управдому, хотя на самом деле сына уже нет в живых.

В финале романа дом без Яна – без настоящего хозяина, хранителя - вдруг обретает черты уплывающего ковчега: «...через несколько дней, когда трубу прорвало по-настоящему... дом ощутил себя ковчегом.» (Катишонок 2014: 473); Дом на время становится странником, как и его герои. А далее автор замыкает два библейских мотива в один образ: «Кончился потоп; башня продолжала расти.» (Катишонок 2014: 473); Конечно, потоп, о котором нам рассказывают, - это всего лишь хозяйственные неполадки в доме. А вот башня реальна – это знаменитая Соборная башня, которую реставрировали в прибалтийском городе после войны, и эта реальная башня тоже вызывает у автора ассоциацию с «настоящим Вавилоном».

Библейские мотивы, включенные в один образ, акцентируют продолжение жизни, цикличность истории. Построят новый дом, придут другие люди - и будут создавать свое пространство.

А вот как остановить время и увидеть людей, которые уже ушли? Построить дом, заселить его разными героями и отправить в путешествие по времени. Что и сделала автор романа «Когда уходит человек» Елена Катишонок, предупредив в предисловии, что «все без исключения герои – плод писательского воображения, поэтому возможные совпадения имен с реальными случайны и непреднамеренны.»

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VĒSTURE, KULTŪRVĒSTURE / HISTORY, HISTORY OF CULTURE

ARCHITECTURE OF ORTHODOX CHURCHES IN DAUGAVPILS IN THE CONTEXT OF CHURCH BUILDING IN THE RUSSIAN EMPIRE OF THE SECOND HALF OF THE 19TH – THE BEGINNING OF THE 20TH CENTURY

Archpriest Alexander Bertash

St. Petersburg State University, Universitetskaja naberezhnaja, 11
alexanderbertash@gmail.com

Abstract

Architecture of Orthodox churches in Daugavpils in the context of church building in the Russian empire of the second half of the 19th – the beginning of the 20th century

Key words: Sacred architecture, Russian architectural style, Konstantin Thon, military churches, St. Alexander Nevsky Russian Orthodox Church, St. Boris and Gleb Russian Orthodox Cathedral

The style that dominated in Russian Orthodox sacral construction between 1830 and 1910 was the 'Russian style', which within the paradigm of eclecticism (and in the early twentieth century – in the light of modernism) focused on the revival of the traditions of ancient Russian architecture. Despite their small number, Orthodox churches built in Daugavpils feature a variety of forms of the first two stages of the evolution of the 'Russian style', named "tonovsky", - on behalf of its founder Konstantin Thon; and featuring a rich decor of the "Moscow-Yaroslavl" style of the 17th century. A classic example of a church in the "tonovsky" style is the Alexander Nevsky Russian Orthodox Church, the very dedication of which is "imperial" in nature. The Holy Assumption and St. Nicholas Russian Orthodox churches are belated replicas of the same style, created on the basis of some of Thon's typical projects. The Alexander Nevsky Church is distinguished by its rich ornamentation, which is stylistically close to the architecture of the 17th century. The architecture of the St. Boris and Gleb Russian Orthodox Cathedral combines decor of the 17th century with the functional requirements imposed on military churches. The article examines the architectural features of the churches in question and their place in the history of Russian church architecture of the period of eclecticism.

Резюме

Архитектура православных церквей Даугавпилса в контексте храмостроительства Российской империи второй половины XIX – начала XX вв.

В православном сакральном строительстве России 1830-х – 1910-х гг. доминировал русский стиль, в парадигме эклектики (и в начале XX в. – модерна) ориентированный на возрождение традиций древнерусского зодчества. Несмотря на немногочисленность сооруженных в Даугавпилсе православных храмов, они хорошо представляют разнообразие форм первых двух этапов его эволюции – тоновского, от имени основоположника русского стиля К.А. Тона, и отличающегося богатым декором «московско-ярославского» стиля XVII в. Классическим образцом соборного храма в тоновском стиле являлся Александро-Невский храм, само посвящение которого носит «имперский» характер. Успенская и Никольская церкви представляют собой запоздалые реплики того же стиля на основе образцовых (типовых) проектов Тона, Александро-Невская церковь отличается богатым фольклорным орнаментом, стилистически близким архитектуре XVII в. Кафедральный Борисоглебский собор соединяет в своей архитектуре декор в духе XVII в. с функциональными требованиями, предъявляемыми к храмам военного ведомства. В статье рассматриваются архитектурные особенности этих храмов и их место в истории русского церковного зодчества периода эклектики.

The purpose of this papers is the analysis of the architecture of Orthodox temples in Daugavpils (also Dünaburg, Dvinsk) in the 1840s – 1900s built within Russian style that prevailed during this period in Orthodox sacred architecture of Russia. As the Russian style in this papers one means a direction in architecture of the Russian Empire in the 1830s – 1910s, whose representatives sought to restore national traditions (mostly lost since the era of Peter's reforms) in the paradigm of

eclecticism (historicism), also in the early twentieth century – Art Nouveau. They focused in their works on ancient heritage in the principles of formation and in the use of decorative elements of the pre-Petrine architecture (The architecture of the Russian Orthodox church. 2013; Bertash. 1998; Bertash. 2013; Borisova, Kazhdan 1971; Kirikov 1993; Kirichenko 1982; Kirichenko 1997; Lisovski 2000; Pavlova 2002).

It is possible to allocate four stages (trends) in its stylistic evolution, that is clearly expressed in the church architecture of the major, and first of all, the capital cities:

1. the Ton-style – named in behalf of the founder of Russian architectural style K.A. Ton (also the “Russian-Byzantine” – as the ideological continuity of the autocratic power in relation to Byzantium (Kirichenko 1982: 104), “official academic” – since it is connected with the St. Petersburg Academy of arts and state order) (1830s – 1860s); on the basis of the prevailing in the art criticism classification of phases of development of Russian architecture in 19th – early 20th century, corresponded to phases of late classicism and early eclecticism, the prototypes – Moscow architecture of the 16th century;
2. the Moscow-Yaroslavl-style, actually Russian (also “Romanovsky”, “Tsar-style”, style of the “era of the Moscow tsars”, style of “Russian Revival”, “style of ornaments of the 17th century” – so-named “uzoroch’e style”) (1881 – early 1900s), corresponds to the mature eclecticism and focuses on Moscow and Yaroslavl architecture of the 17th century.
3. the Neo-Russian style (“Pskov-Novgorod-style”) (1900s) corresponds to the spreading of Art Nouveau;
4. the Retrospectivism (1910s) coincides with the distribution, mainly in civil architecture, Neoclassicism. At different stages it is possible to allocate different stylistic variations (Kirikov 1993; Bertash 1998).

Orthodox temples in Daugavpils only in recent years has become the subject of research. In a series of books dedicated to the sacral heritage of Latvia, came the work of R. Kaminska and A. Bistere based on their rich experience of research and practical experience in the Monuments’ documentation centre of the State inspection for heritage protection (*Valsts kultūras pieminekļu aizsardzības inspekcija, Pieminekļu dokumentācijas centrs*) (Kaminska, Bistere 2006). However, this series focused more on the artistic decoration of churches, not their architectural features.

The 1840s were a period of construction of a number of city cathedrals in the provincial towns of Belarusian governorates: for example, in Chausy, Bjelica in the Mogilev province, and others (Kulagin 2007; Slyunkova 2009). On the part of territory of the Vitebsk province, departed later to Latvia, in the early 1840s was designed cathedrals in Ludza (Assumption church, the cathedral from 1878, 1843–1845) and Rezekne (Nativity of the Virgin cathedral, 1844–1846). These temples built in the style of late classicism and completed with one dome. There are authors’

or approving signatures of the famous architects D. Visconti and I. Charlemagne at the drawings (RGIA. F. 1488. Op. 1. D. 439; Sakharov 1939).

A classic example of the cathedral church in the “Ton-style” is the St. Alexander Nevsky church in Daugavpils, whose dedication bears the “Imperial” character (Fedotov 1997). This is the first cathedral in the territory of the Baltic states in the Russian style and the only one in the “Ton-version” of this style. The St. Alexander Nevsky cathedral (Sakharov 1939: 61-64; Taivan 1988: 83-84; Kaminska, Bistere 2006: 42-45; Kleshnina 2010) was built between 1856 and 1864 followed the project by architect I.T. Tamanskiy (1843), with the participation of engineer-lieutenant Perebaskin, and consecrated at August 30, 1864 by Archbishop of Polotsk and Vitebsk Vasily (Luzhinskiy). There could seat 600 persons. In 1875 was organized the chapel of the Introduction of the Virgin. It was constructed with the private donations of different persons, including count M.N. Muravyov and, to a much lesser extent, with state budget. Generally it was spent 37 816 rubles 18 kopecks. As a models for its planning were two the most famous projects by K.A. Ton in drawings of army churches in Saint-Petersburg – of the Introduction of the Virgin and the Annunciation (Ton 1838; Antonov, Kobak 2010). A distinctive feature of the cathedral with five domes and squared plan had the original two-span open belfry above the narthex, covered with a gambrel roof. The height of the main volume corresponds to the height of the crowning parts. The temple was decorated with arched belts, three-quarter columns, large shaped rosettes and casings with tops as a broken triangular pediment. The cathedral was exploded in 1969 and in 2002 at this place was built a single-domed church-chapel in the “Ton-style” (architects L.V. Kleshnina etc.).

In other towns of the Belarusian governorates in that period the projects of Tons cathedral churches were used later than in Daugavpils (St. Alexander Nevsky cathedral in Mstislavl, 1870–1877, St. Simeon Stylite cathedral in Brest, 1861 –1864, 1886, St. Alexander Nevsky cathedral in Kobrin, 1864 – 1868).

In the Latgalian districts of the former Vitebsk governorate (now Latvia) in the post-reform period in 1860s–1870s churches were built either close to Tons model projects, or in a simplified form of amateur architecture. Dormition and St. Nicholas churches in Daugavpils represent the replica of Tons model projects (Ton 1838; Bertash 2003), primarily, project № 2 – “the church intended to build” in the Sinyavins estate. The temple has a square plan, the main volume of the building is completed with onion dome on a drum. The main volume adjoins from the East semicircular in plan apse covered by conch, and from the West a narrower refectory in one axis. As a result the buildings of this type acquire a plan closed to the Latin cross. The refectory continues in square in plan porch, above which rises a hipped-roof belfry with four bells. Such project of church buildings in three parts (and four parts, if one counts separately the altar) of different widths and

heights along the longitudinal axis (so named “ship-type”) become the most popular in the provincial Russian temple construction.

Assumption church in Daugavpils originally was built as a common faith Old Believers church, and consecrated in 1877 instead of the wooden church built in 1852 (Sakharov 1939: 64–67; Kaminska, Bistere 2006). The petition of local population for its construction to bishop Basil dates back to 1850. It is tripartite single-domed plastered and whitewashed temple. To the main almost cubed volume with three semicircular windows adjoin a refectory and a narthex as a volume with rectangular plan and chamfered corners, and the rectangular altar apse. The temple's decoration is modest – tongs finishing the central parts of the side facades, panels at the corners of the building, window frames, pilaster cornice. An extremely interesting feature of the temple architecture is the belfry above the narthex, which reproduces the shape of the original belfry of the St. Alexander Nevsky cathedral.

The cemetery St. Nicholas church in Daugavpils (1894, consecrated December 4 of the same year) (Kaminska, Bistere 2006: 50 – 51) was built on a donation by the local inhabitant N. Mashkovtsev from red brick. This is traditional tripartite single-domed church with a hipped-roof bell tower and semicircular in plan apse. The volume of the bell tower belongs to the so-named type “octagon on quadrangle” and is flanked by tetrahedral volumes of the narthex and connected with the main volume of the one-axis refectory. Not numerous details are bleached – blades and cornices with interesting folk crenate ornament, simple frames of semicircular windows. As well as the built by Riga diocesan architect A.N. Edelson in the same years cemetery Miraculous Image of the Savior church in Riga (1891–1892, builder N.P. Voost) (*Rīgas dievnami* 2007: 564–571), it is close to the architecture of the church in the Sinyavins estate, but has a more complex composition.

The Sts. Boris and Gleb cathedral church combines the architecture decor in the spirit of the 17th century and the functional requirements of army temples. There were a few army (regimental) temples on the territory of present Latvia and Estonia, except Daugavpils, where there were 8. The most significant building of the military department in the region became the garrison St. Boris and Gleb church with the chapel of St. Alexis, Metropolitan of Moscow (now the cathedral church of the Daugavpils diocese) in Daugavpils (1904–1905, consecrated June 12) (See: Valsts kultūras pieminekļu aizsardzības inspekcija. Daugavpils. St. Boris and Gleb cathedral; Sakharov 1939: 58–59; Taiwan 1988: 84–86; Kaminska, Bistere 2006: 46–49). The cathedral was preceded by “iron” or “traveling” church, moved from Odessa to Daugavpils and consecrated in 1871 in the name of Sts. Constantine and Helen as a garrison one. In 1904 at the request of local residents and landowner A.I. Alexeeva this church was moved to Jersika (Valsts kultūras pieminekļu aizsardzības inspekcija. Jersika; Sakharov 1939: 57–58, 73). External church architecture corresponds to the “Ton-style”. It crowned with an onion dome on a remote drum close to the cube, had 3 axis and a trapezoidal apse.

May 9, 1903, upon the submission of Polotsk bishop the governorate construction department has sent a proposal to the Synod about the construction of a larger cathedral for “religious needs” by 17140 Orthodox inhabitants of the town “at the new building” – at the site, occupied by the “iron church”. At the same time the Department of the Army and Navy suggested to build an army cathedral on the same site (RGIA. F. 799. Op. 25. D. 179. L. 5–6). Perhaps because the army temple was already developed and funding sources identified, he had expressed a preference.

Analogues of Sts. Boris and Gleb cathedral are the Intercession church (cathedral) in Grodno, built 1904–1907 (Cherepitsa. 1994), and St. Alexander Nevsky church of the 5th infantry brigade in Suwalki, Poland (1904–1907, is now completely rebuilt) (Sokoł, Sosna. 2011: 131–132.). The project was developed in the engineering department of the Vilna military district by civil engineer and Vilna diocesan architect M. Prozorov, also the author of the project for St. Alexander Nevsky and the Sign from the Icon of the Mother of God churches in Vilnius. Military engineer E.I. Savel’ev supervised the construction in Grodno and, probably, in Daugavpils. The functionality of the army temples (a very large number of presents at the Liturgy) dictated the necessity of construction of large rectangular three-aisled basilicas. The middle nave is higher and wider than the two side ones, separated from them by arches and supported by six pillars on each side. The side naves have a flat roof. Altars with the main thrones was allocated with trapezoidal in plan apse with conches. Over the Eastern part of each temple there are five deaf onion-domes, and over the altars of chapels and their porches – hipped roofs with domes. Sts. Boris and Gleb temple has a size in 40x20x16 meters and crowned with ten domes. In the central part of the Western facades of the both temples were erected high (about 40 meters) hipped bell tower above porches. West, South and North facades have three portals in each one. The temple is richly decorated with mouldings in Moscow-Yaroslavl style with ogee-shaped top, blades, panels, gables with “roman” creeping arches and could accommodate around 2000 persons.

The period of construction of the cathedral in Daugavpils was the peak of designing of army temples in Russian Empire under the guidance of vigorous head of the Department of army and navy clergy the Protopresbyter Aleksandr Zhelobovskiy (Bertash 2015). The author of the cathedral in Daugavpils focused on the model project of army church by civil engineer F.M. Verzhbitskiy (1901), which was a single-nave basilica in red brick with a high hipped bell tower above the porch, crowned with one dome on a large light drum and richly decorated in the spirit of “uzoroch’e style” of the 17th century. But Sts. Boris and Gleb temple differs considerably originality and complexity of the art solutions from other army temples even in the Baltic states, which are closed to the Verzhbitskiys project (the Intercession church in Liepaja, 1905; St. Nicholas church in Riga, 1907–1911). It is very likely, the architecture of Sts. Boris and Gleb cathedral had an impact on the project of the St. Nicholas church in Krustpils (Kreizburg 1908–1910) (Sakharov 1939: 78–80) in

Moscow-Yaroslavl style. This architectural type can be considered as successive in relation to the basilican Sts. Nicholas and Alexandra (Putilovs church) in Saint-Petersburg (construction by Vas. A. Kosyakov) (Baranovsky 1902) and its predecessors.

Chapels in governorate and provincial towns in the Russian style, built in these years, often had memorial and historical importance and had places near a congregation of people, near station. At the railroad freight station in Daugavpils in 1880 was consecrated a chapel in memory of rescue of Emperor Alexander II from assassination on him on February 5 of the same year (not preserved) (*Statistical data on churches and clergies of the Polotsk diocese* 1884: 31).

The architecture of the later wooden churches of the Russian Empire was distinguished by conservatism and followed the stone church architecture. Most of the temples of the Baltic states were no exception. Tripartite St. Nicholas church in “Ton-Style” in Grīva (Grivka Semgallen, now part of Daugavpils, 1882), was built by the Moscow merchant of the 1st Guild Vasiliy Popov. According to the old description, it was the church of the “beautiful architecture, has the shape of a cruciform, with a belfry and a dome” (A review of the diocese by his Eminence Arsenios, Bishop of Riga and Mitava in 1889: 472; Sakharov 1939: 156–157). One of the first offices of the Baltic Orthodox brotherhood of Christ the Savior and of the Intercession of the Mother of God established in 1882 was attended to the arrangement of the temple. A branch of the brotherhood in Grīva was founded in 1883 (Leisman 1892: 23–24). The church destroyed by artillery fire in 1919, the new church designed by V. Shervinskiy’s project in 1924 (Kaminska, Bistere 2006).

The St. Alexander Nevsky army church at garrison cemetery in Daugavpils was significantly different in its architecture from the other wooden churches built in those same years (in Liepāja, Palsmane, Daniševka (Latvia); Lajus – Mōisakūla, Kaikyo (Estonia), etc.) (1896–1897) (Kaminska, Bistere 2006: 38–41; <http://old.nasha.lv/rus/>; <http://utrachennoe.ru/journal/liflyandsko-estlyandskaya.html>). The St. Alexander Nevsky church has a complex spatial arrangement and composition and rich folk ornament, similar in its semantics the architecture of the 17th century. It is built on the funds of the St.-Petersburg merchant M. Chukasov by military engineer colonel Sergej Aleksandrovich Rashevskiy (1866–1904, died in the Russo-Japanese war in the battle near Port Arthur). The main volume of the temple is close to the cube, it has a pentahedral altar annexe and covered porches on the other three sides, with a complex step completion. It is covered with a hipped roof and topped by an octagon, surmounted by a onion dome on the neck. There are four very original little towers with extremely complex configuration with spherical domes at the corners of the roof. Forceps and hipped roofs give the temple striving upward.

The roof overhangs, cornice, base frame, enclosure side door in the church has rich hand carving ornament in national style, and just remark of L. Kleshnina, “it is an excellent example of one of the most notable trends in Russian architecture of the second half of the 19th century –

national folk line by architect Ivan Ropet” (<http://sobory.ru/article/?object=10377>). This trend was actively supported by V. Stasov and was represented by works of such architects as I.S. Bogomolov, V.A. Gartman, F.S. Kharlamov, I.V. Strom, and others, by the publications in almanacs “Motives of Russian architecture”, “Art architectural album”, etc.

Orthodox temples of Daugavpils are a good representation of the variety of forms of the first two stages of evolution of Russian style – “Ton-style”, and distinguished by rich decor “Moscow-Yaroslavl style” of the 17th century, as well as “folk” direction of Russian style. Such monuments as the lost St. Alexander Nevsky cathedral and the Sts. Boris and Gleb cathedral, the St. Alexander Nevsky church were extremely interesting examples of the Russian style even in church-building throughout the Russian Empire.

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WOMEN IN THE PROCESS OF STUDY: EXAMPLE OF FEMALE STUDENTS OF UNIVERSITY OF LATVIA (1919-1920)

Zane Rozīte

University of Latvia, Aspazijas bulvāris, Riga, Latvia, LV-1050
rozhuks16@inbox.lv

Abstract

Women in the process of study: example of female students of the University of Latvia (1919-1920)

Key words: *female student, University of Latvia, study process, interwar period, women's traditional role*

Paper, based on documents of Latvia State History Archive, examines female students of the University of Latvia (who started study in 1919/1920) in the process of study. The aim of the paper is to analyse women's study process in such aspects as study choice, pace, progress and difficulties of study. Female student with establishment of the University of Latvia in September 1919 was a new phenomenon in Latvia where society still largely was patriarchal. During the first year of the University of Latvia one can observe positive attitude toward female students which quickly changes. Female students' example allows to analyse women's role in the Latvian society. In general women's choices of studies was determined by tradition, family influence, economic and social circumstances. However, by examining – individual cases we can observe real situation in women's everyday life. Significant number of female students were excluded because of failing to fulfil financial and course obligations. Less than half of female students could graduate University with diploma.

Kopsavilkums

Sieviete studiju procesā: Latvijas Universitātes studentu piemērs (1919-1920)

Atslēgvārdi: *sieviete studente, Latvijas Universitāte, studijas, starpkaru periods, tradicionālā sievietes loma*

Rakstā, balstoties uz Latvijas Valsts vēstures arhīva dokumentiem, pētītas to Latvijas Universitātes studentu situācijas, kuras studijas uzsāka 1919/1920. gadā. Raksta mērķis ir analizēt tādu sieviešu studiju procesa aspektus kā studiju kursu izvēli, sekmes un studiju sarežģītību. Ar Latvijas Universitātes dibināšanu 1919. gada septembrī sieviete studente kļuva par jaunu fenomenu Latvijas sabiedrībā, kas lielā mērā joprojām bija patriarhāla. Latvijas Universitātes pirmajā darbības gadā bija vērojama pozitīva attieksme pret sievietēm studentēm, tomēr tā ātri mainījās. Uz sievietes situācijas studiju procesā piemēra ir iespējams analizēt sievietes lomu Latvijas sabiedrībā kopumā. Pamatā sieviešu studiju izvēli noteica tradīcija, ģimenes ietekme, ekonomiskie un sociālie apstākļi. Analizējot konkrētas situācijas, ir iespējams konstatēt sieviešu reālo sociālo stāvokli. Ievērojams skaits studentu tika izslēgtas, jo nespēja izpildīt finansiālās saistības un nokārtot eksāmenus. Mazāk nekā puse studentu spēja absolvēt universitāti ar diplomu.

Introduction

In the 19th century for women in Russian Empire the only option to get higher education was going abroad, most often to Switzerland or France. In the 20th century in Russian university centres – Moscow and Saint Petersburg – there were higher women's courses and other special educational institutions, where they could gain knowledges of university programme without university's diploma. Russian universities started to enrol women only after collapse of monarchy in 1917, including Riga Polytechnic Institute² and Baltic Technical Higher School in Riga founded by German occupation authorities in 1918, though the last one enabled to acquire only technical sciences. Higher School of Latvia that was established by decree of Latvian Socialist Soviet Republic on February 8, 1919 also taught only technical sciences. Women were given full rights to access higher education in all branches of science regardless of ethnicity, nationality, religion or

² Riga Polytechnic Institute was evacuated to Moscow in 1915.

social origin only with establishment of University of Latvia (UL)³ on September 28, 1919. According to UL activity surveys, in the fall semester 1919 were registered 685 women and 577 men (LU 1925: 344).⁴ The high proportion of female students can be explained by the fact that a large number of men were in military service. However, we can't underestimate that with establishment of UL, women actively used the wide opportunities to study, creating new phenomenon in Latvian society – female student.

The aim of the paper is to research study process of female students, who enrolled in UL in 1919-1920, analysing UL student's personal files from Latvian State Historical Archives (LVVA)⁵, what allow to establish more comprehensive social situation of women in Latvia.

Discussion

One of the main characteristics of study process was women's choice of study. Women studied in all UL faculties, but the number of them in each faculty varied significantly (see Table 1).

Table 1. Female students of UL among faculties in 1919/ 1920 academic year⁶

Faculty	Nationality						
	Latvian	Jewish	German	Russian	Lithuanian	Polish	Together
Architecture	4	8	3	-	-	-	15
Philology and Philosophy	175	5	1	1	-	-	182
Engineering	6	3	-	-	-	-	9
Chemistry	38	17	-	1	-	-	56
Agricultural	47	-	-	-	-	-	47
Mathematics and Natural Science	45	24	-	-	1	-	70
Medicine	103	44	-	-	1	2	150
Mechanics	-	2	-	-	-	-	2
Economics and Law science	49	20	-	-	-	-	69
Theology	8	-	-	-	-	-	8
Veterinary medicine	2	-	-	-	-	-	2
Together	477	123	4	2	2	2	610

³ Initially, higher education institution founded in 1919 was named – Higher School of Latvia. In 1923, after Saeima announced approved constitution of University, this school received name – University of Latvia. In literature name University of Latvian is also used for the period prior university constitution's promulgation.

⁴ In UL 1919/1920 spring semester were registered 650 women and 704 men. Number of male students rose substantially as part of soldiers were released from military service.

⁵ In the research are analysed 610 female students' personal files.

⁶ Table made by the author of the paper based by 610 female students personal files

Reasons of study choice can be divide as women personal interests, their economic and social conditions, family influence, society's tradition including traditional view on women's occupation. Such distinction, however, is conditional as these reasons interacted with each other. The majority of women pointed at personal interests of particular specialization or sphere. For example, pedagogy student Marija Aberbēgra-Augškalne wrote that she could not imagine to work in other profession than teacher's (LVVA 1632. f. 1. apr., 79. l., 20. lp.).

The study choice was often influenced by women's financial circumstances. Sources indicate that women chose education what would be able to provide job and stable salary in the future. As well as chosen study field was determined by students' poor financial obstacles what distinctly was observed in Department of Pedagogy. UL admission rules stated that "considering that students' majority of Department of Pedagogy will be teachers who provide funds with small teachers' salary" (LU 1925: 31), tuition fees in this department was by half smaller than in others.

Part of women's study choice was affected by family influence. It can be observed that in this process significant role was parents' view on appropriate education for women. Separate cases show that family interests coincided with female students. Dagmāra Talce started agricultural studies as interested about dairying, but at the same time considered the fact that with time she would have to manage at grandfather house as direct heir (Deisons 1937: 3). Family influence, as well as students' origin (social, ethnic) often was related to society's tradition. Among Jewish origin students favourite were Medicine and Trade departments, what reflected the traditional occupations of Jewish population. Significantly that Jewish students didn't chose agricultural studies as Jewish traditionally were urban population. Society's traditions formed certain views on suitable occupation for women. As traditional women's occupation sphere was seen children's upbringing and education what was related to teacher's profession. Women increasingly chose teacher's profession with end of the 19th century, what provided society's accepted career and successful social mobility (Krūze, Zigmunde 2013: 112). In Department of Pedagogy (Faculty of Philology and Philosophy) was the highest number of female students – 95. Significantly that in Department of Pedagogy enrolled both women who just started a teacher career (four-year department) and teachers with experience (two-year department) to get higher education, that gave rights to work in high schools and receive higher salary. Paula Jēgere's memories characterise the choice of teacher's profession. In school she dreamed of a career of actress, but on choice of teacher's profession wrote: "My poor parents [...] with great self-denial tutored me as teacher! Honest and respectable job doer and not to experience their daughter to deviate astray as some 'mummer'." (Jēgere-Freimane 1963: 18-19) Profession of female doctor was seen also prestige by opinion of society. Lūcija Jēruma began medical studies because her mother "emphasized that for women medicine was closer than other sciences." (Deisons 1935: 4) Women also chose to acquire new, non-

traditional areas of knowledge that in the past were seen only as male activity spheres (mechanics, engineering, architecture, etc.). In some ways it evidenced about shift of age and public opinion. However, meaning of such facts should not be exaggerated. Although in the first academic year of UL can be observed female students' interest in non-traditional knowledge and professions for women, however, women in these faculties were far less than in humanities departments. Furthermore, part of female students of technical departments in the coming academic years often passed to humanities departments.

Change of study specialization was characteristic feature of female study process. In the coming years 110 female students passed to other faculties or departments. Faculties' rules allowed to change specialization maximum 2 times, but sources indicate that students were able to change specialization even 4-5 times. Most often it was because students were not able to attend corresponding departments' lectures because they were occupied at work. Part of female students overvalued their interests and decided that other faculties' lectures could be more binding or more useful. Peculiar situation developed in the Faculty of Medicine, where in 1919 applied large number of students as a result faculty was overcrowded and all students could not be matriculated. Thus, considerable number of women chose study in Natural sciences or Chemistry departments in the first academic year, moving to the Faculty of Medicine in the next year. Such choice was made because of similar lectures of these three faculties. Yet change of study specialization seldom helped for successfully completion of study.

UL in the interwar period was characterized by two major problems. First, the low number of graduates. From viewed students' personal files, only 265, or less than half of female students graduated with a degree. The other major problem was the so-called "eternal students" – students whose study process often dragged on for over a decade. UL rules determined that the study term was four years, in the Faculty of Medicine – six⁷. Women's (graduated) average study duration was 9.7 years. It is interesting that despite the fact that Faculty of Medicine had one of the hardest and longest study programs, medicine students were able to finish studies in the shortest time – on average 7.3 years. While in the Faculty of Philology and Philosophy women's study process dragged on average 12 years. Separate students managed to graduate only at Soviet or German occupation time. For example, Zelma Ungure got her pharmacy degree only 25 years after starting study (LVVA 7427. f., 1. apr., 203. l., 12. lp. op.). Of course such long studies were not one continues process but process with frequent study breaks. A representative example is personal file of Elfrīda Stepe. In November 1919 she enrolled in the Department of Natural sciences, but documents show that later there were eight study breaks from 1919 till 1944 (LVVA 7427. f.,

⁷ Faculty of Medicine initially adopted curriculum with 5 years studying. However, on 1922 faculty decided to extend period of study till 6 years. Students who enrolled before the new curriculum approval could graduate according to 5 year plan.

1. apr., 460. l., 1. lp., 4. lp.-17. lp.). In study documentations officially were stated that students were excluded for failing pass exams minimum or non-payment of lecture fee. However, students' application, CV, medical or employment references disclose more detailed reasons of study interruptions or discontinuance. These reasons can be conditionally divided as UL internal problems and students' personal circumstances. Successful study progress interfered by lack of UL premises, shortage of study materials, heavy schedule of lectures, seminars and practical works, high lecture fee. A significant proportion of female students were affected by knowledge of Latvian language. UL rule determined holding of lectures and the submission of candidate's work in Latvian. However, number of faculties had relatively hard to hold lectures in Latvian, especially in departments of technical, natural sciences and law⁸, due to lack of academically educated Latvian-born lecturers. Results of survey in spring 1920 showed that 102 students were not able to understand lectures in Latvian (Bolin 2012: 124). A great part of them were Jewish origin students from territory of Latgale, Belarus and Lithuania and primarily spoke Yiddish and Russian.

Students most often were affected by different personal circumstances. Absolute majority of female students were forced to work in order to be able to secure livelihood and to pay for their studies. Though employment interfered to attend lectures, take exams, and submit candidates' works in time. Large proportion of female students was teachers or officials – professions that provided permanent but small salary, as a result it was difficult to pay for studies. Sources often evidence that students because of poor material circumstances were forced to go to the countryside, thus interrupting their studies for a certain period of time. For example, student Austrā Ozola in 1922 asked her matriculate again in the Faculty of Medicine, indicating that because of extremely difficult material circumstances she was forced to spend two years outside Riga at parent's home (LVVA 7427. f., 1. apr., 321. l., 8. lp.). Overall conclusion is that female students were not able to pay lecture fee because of a heavy material circumstances, although sources show some curious cases. One student, for example, due to lack of time gave her lecture fee to the doorman with a request to pay for her. Doorman stole the money and she was expelled for non-payment of lecture fee (LVVA 7427. f., 1. apr., 1218. l., 12. lp.).

Study process was also influenced by various family circumstances – pregnancy, parenting, illness or death of relative, etc. Merging job with intensive studies also affected female student's own health. Students mostly were suffering from various infectious diseases – flu, tuberculosis, pleurisy, various inflammations. Besides in the early period of UL, often was observed such illness as typhoid, what was spread cause of heavy social conditions in post-war Latvia. A significant number of female students suffered from various nervous ailments what was explained by students

⁸ In 1921 it was certified that the Faculty of Mechanics held only 29% lectures in Latvian, Economics and Law - 38%, Engineering - 43%, Chemistry - 45%, but Faculty of Medicine – 52%.

themselves as a result of intensive studies and job. However, documents show also some more personal explanations as parent death, marriage divorce, even unhappy marriage with alcoholic husband. Significantly that small number of graduates and “eternal student” phenomenon were topical subjects of societies discussion in the press as well as among members of Saeima who expressed worry about UL budget, it’s useless employment maintaining long-time students, calling for defining more strict UL admission criteria. Topical subject also was shortage of professionals, especially of teachers’, problem was aggravated by small number of graduates (Latvijas Republikas Saeimas stenogrammas. VIII sesijas 17. sēde. 1925: 639. sl.). Amplifying subject of UL study problems in the press, there also were often highlighted women’s place in these processes. Part of the society expressed concern about both women and men poor living conditions, heavy lecture graphic or estimated that such obstacles are overcoming for preparation of intelligent Latvian citizens. However, it can be concluded that society preserved relatively negative attitude towards female-student and women who chose scientist career. Traditionally woman was considered as “reproducer of nation” (Ločmele 2010: 162), whose most important role was being a wife and mother. Post-war demographic situation when a large number of inhabitants were killed during the long war period, determined accentuating female role as mother. Widespread belief was that female student or female scientist is not suitable for motherhood. Intensive studies influenced women’s mental and physical health, at the same time studying deprived time for wholesome family life. Small number of graduates and large proportion of “eternal students” among women only intensified in overall negative society’s attitude toward active female students.

Conclusion

Latvia’s democratic opportunities significantly expanded women’s rights and female students were vivid example of extensive women’s involvement in public life. However, society still shared conservative opinion about women’s role, accenting importance of motherhood which was not reconcilable to female student’s lifestyle. Furthermore women’s were more easily exposed to everyday’s life social and economic difficulties what in result dragged on their study process more than decade and more than half of students could not graduate at all. Female students remained one of the most vulnerable parts of society.

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MĀKSLA / ART

THE ARTISTIC PRACTICE OF PEOPLE WITH DISABILITIES, SOCIETAL STEREOTYPES AND OVERCOMING THEM WITH THE HELP OF ART PRODUCTS

Sarma Freiberga

Doctoral candidate, Latvian Academy of Culture, Rīga, Brīvības iela 159-17, LV-1012
sarma.freiberga@gmail.com

Abstract

Key words: *People with disabilities, Artistic practice, Art product, Inclusion*

The majority of the Latvian society is unaware of the number of people with disabilities in Latvia. It could be explained by the fact that disabled people are seldom involved in public activities on a daily basis, including activities organised by cultural and educational institutions. Latvia has signed the UN Convention on Persons with Disabilities, and UNESCO also stands for creativity and diversity of cultural expression. However, most Latvian cultural and educational institutions still do not have an appropriate infrastructure to provide accessibility for people with disabilities. As a result, they cannot exercise their right to cultural and artistic accessibility. Lack of accessibility prevents the use of different instruments of artistic practice, as they are located only in creative centers, cultural education institutions, workshops etc. Consequently, people with disabilities do not have the opportunity to create art products.

The question is: do people with disabilities want to cultivate artistic practice themselves? I will try to answer this question in my report, exploring in detail the issue of availability of Latvian culture and art institutions.

Kopsavilkums

Latvijas sabiedrības lielākā daļa nenozina, cik daudz cilvēku ar īpašām vajadzībām ir Latvijā. Tas izskaidrojams ar to, ka šie cilvēki ikdienā ir maz redzami sabiedriskās dzīves norisēs, tai skaitā kultūras un mākslas iestāžu veidotajās aktivitātēs. Latvija ir parakstījusi ANO konvenciju par personu ar invaliditāti tiesībām, un arī UNESCO iestājas par radošo darbību un izpausmju daudzveidību kultūrā. Taču joprojām vairumā Latvijas kultūras un izglītības iestāžu joprojām nav ar piemērotu infrastruktūru, kas nodrošinātu vides pieejamību cilvēkiem ar īpašām vajadzībām. Tas nozīmē, viņi nevar realizēt savas tiesības uz kultūras un mākslas pieejamību. Nepieejamība liedz dažādu instrumentu izmantošanu mākslinieciskajās praksēs, jo tie ir tikai kultūras namos, kultūrizglītības iestādēs, darbnīcās utml. Rezultātā cilvēkiem ar īpašām vajadzībām nav iespējas radīt mākslas produktu.

Jautājums – vai cilvēki ar īpašām vajadzībām paši vēlas kopt mākslinieciskās prakses? Uz šo jautājumu mēģināšu sniegt atbildi savā rakstā, detalizētāk apskatot pieejamības faktu Latvijas kultūras un mākslas institūcijās. Gan fizisko pieejamību, gan cilvēku atvērtību pret cilvēkiem ar īpašām vajadzībām.

My research subject is people with disabilities, their artistic practices, and the interaction between the outcome – a work of art – and the audience, as well as its impact on the social inclusion process. I will present my empirical research data showing what Latvian schoolchildren of different ages understand with the word “artist” and whether it correlates with their expectations to see a person with disabilities as an artist on the stage.⁹ I will also report on the feedback received from in-depth interviews with the audience of a concert, in which people with disabilities participated.

Cultural traditions, both in professional and amateur art, are highly developed in Latvia. However, to this day, there is no research on the artistic practice of people with disabilities in Latvia. There is no information as to whether or not people with disabilities can engage in artistic practice in the

⁹ The survey was answered by school age children attending the Integrative Arts Festival Come along! The Festival participants are children and young people with disabilities.

diverse cultural institutions that provide these opportunities for people without functional disorders. If we examine the theoretical or legal framework, it creates an impression of development and activity. The United Nations (UN) Convention on the Rights of Persons with Disabilities has been ratified in Latvia, and it should essentially be a turning point in the attitude against people with disabilities. Instead of perceiving this target group as an ‘object’ deserving pity, medical care, and social protection, it brings the attitude in a brand new light; it involves removing all barriers of any kind that obstruct the full integration of these persons into the society, and it raises the awareness of any person’s true value, rights, his or her ability to demand these rights, make independent decisions, and act together in the best interests of himself or herself and the society. The convention provides that each State Party undertakes to adopt measures to gradually execute the economic, social, and cultural rights of people with disabilities, using the maximum resources available. Although Latvia signed the convention in 2010, to this day, no substantial, practical solutions have been adopted so that people with disabilities could assert their right to culture according to UN Convention on the Rights of Persons with Disabilities, Article 30:

“States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:

- a) Enjoy access to cultural materials in accessible formats;
- b) Enjoy access to television programs, films, theatre and other cultural activities, in accessible formats;
- c) Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.

States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society.” (UN Convention on Persons with Disabilities). Article 8 of the same convention emphasizes the goal to combat stereotypes, prejudices and harmful practices relating to persons with disabilities and to promote awareness of the capabilities and contributions of persons with disabilities.

Latvia’s Cultural Policy Guidelines 2014-2020 *Creative Latvia* only contain a few references to persons with disabilities regarding their ability to utilize their potential in cultural environment: a reference to the related document Guidelines for Implementing the UN Convention on the Rights of Persons with Disabilities 2014-2020 (approved by Cabinet Order No. 564 of 22 November 2013). The objectives of the guidelines and the tasks to be performed are brought forward in order to promote the provision of the fundamental rights and fundamental freedoms of persons with

disability'. The fact that diversity of the society, the interests and rights of different groups of the society must be taken into account in order to ensure them without any discrimination and according to the principle of equality, also promoting social inclusion of persons with functional disorders (Cultural Policy Guidelines 2014-2020. Creative Latvia). However, neither specific plans nor tasks to accomplish it, nor responsible institutions have been determined.

However, in everyday life, we see a clear discrepancy between the UN Convention and the reality. A short phone survey of cultural institutions in Riga in 2016 revealed that it is impossible for people with mobility impairments to independently enter any cultural center in Riga, except the recently renovated culture palace *Ziemeļblāzma*. It means that not only these people are unable to enjoy different culture and arts events, but also they are also unable to engage in artistic practice in these institutions. We should consider not only accessibility, but also the need for people in the respective institutions – administrative staff and leaders of the artistic groups – to be ready to admit and engage with persons with disabilities, to be morally and professionally prepared. “Uninclusiveness” enables social exclusion, which, according to scholars, ‘is not simply the result of “failure” or personal faults, but rather the product of flaws in the system creating unfavorable circumstances for particular strata’s of the society” (Lāce 2012: 44). Likewise, the NGO *Apeirons* does not have any data about the accessibility of Latvia’s cultural institutions, because their experts only visit places where they are invited, and it usually happens when new buildings are commissioned, or old buildings are being renovated (Latvian National Museum of Art, Art Museum *Riga Bourse*, National Library of Latvia). Regrettably, theatres and concert halls, too, are only partially accessible, with the exception of new concert halls in Liepāja, Rēzekne, and Cēsis.

Because the Latvian society is fairly conservative in itself, people with disabilities are still regarded with historical prejudice and moral, ethical stereotypes (the existing system of values and norms) that encumber an adequate perception of artwork produced by people with disabilities. The society’s moral perceptions are insecure and even contradictory. The pilot project surveys in the Integrated Art Festival *Come Along!* involved asking the audience of regional concerts (schoolchildren of different ages, a total of 553 respondents in Daugavpils, Kuldīga, Valmiera, and Jelgava in 2015 and 2016): “In your opinion, what are the characteristics of persons of disabilities?”. The responses were comparatively adequate, namely: it is a person with impaired vision, hearing, or mobility. However, some responses indicated that outdated prejudice still rules the society: these are people with a dangerous, contagious disease; people who need an operation, normal clothing, a family; people who cannot enjoy life like “we, the normal” children.¹⁰

¹⁰ Survey responses from 3-4 grade schoolchildren in 2015-2016.

Discussing people with disabilities demands acknowledging the difference between persons with intellectual disabilities and persons whose intellect has developed normally but who have deficiency of some bodily function (vision, hearing, mobility impairments). This is where stereotypes still prevail in the society: persons with functional disorders are considered a group of incapable, impotent people who need pity, not the opportunity of creative expression like any other person. In-depth interviews with adult audience members provided two types of answers regarding the perception of a person with disabilities as an artist. It involves a situation in which the stage performer, the artist with disabilities, is present during the creation of an art product, for instance, playing music or singing a song. The question was: what is the main perception of the audience – the artistic performance or the fact that the person has disabilities. Out of seven in-depth interview participants, three did admit that they primarily see a person with disabilities, and the artwork is perceived as secondary, two participants stated that the artistic performance was the priority, and one participant explained that, in most cases, the person with disabilities is in the foreground, but there are instances when it is not visible, namely, cases when the art product is of very high value. One of the interviewees admitted that it is impossible to distinguish one factor from the other, because they are perceived as a single whole. The responses suggest that the societal attitude is changing. Curiously, when the author is not present, for instance, in the case of audio recordings or photography exhibition, the audience hold the artwork in high esteem and are surprised to discover that the authors are people with disabilities. The audience's astonishment confirms that the stereotype still prevails: a person with disabilities is unable to create a work of such high artistic value.

In her article *The Medical Specialists' Attitude Against People with Disabilities* (French 1995: 103) Sally French explains that attitude involves three components: cognitive, emotional, and behavioral (Hales 1995). She cognitive component concerns our views – what we know; the emotional component expresses what we feel and concerns the valuation of the person or object which is the target of our attitude. Valuations are based on fundamental values that hold our ethical codes and social and cultural norms together. It is an explanation for why the attitude against people with disabilities changes so slowly – because, essentially, it is the shift of each individual's way of thinking and understanding of values. Our behavioral patterns manifest our views and evaluations.

It also partially accounts for the way that our society, including the state administration, handles the necessity of people with disabilities to engage in artistic practice, and views the support thereof. There is still no understanding regarding how significant the realization of artistic talent is in the lives of people with disabilities. Most people's conscience is still occupied by stereotypes that deter these people from wanting to learn about the artistic performance of people with disabilities, because of the assumption that such artwork will have no additional artistic value. For this reason,

concerts involving performance by people with disabilities – music, theatre, and other kinds – are generally attended by the artists’ friends and family, or these people who hone their artistic skills perform in front of private audiences, for example, in retirement homes or special schools. Such groups or individual performers are seldom invited to participate in large-scale public events, where they would have the opportunity to attest their skill in front of a wider audience. The interviewed music teachers opined that many people find it difficult to watch, so they do not attend these concerts; they also suggested that egoism is the source for choosing to stay within people’s comfort zone, instead of breaking out of it. According to Andris Jansons, people do not go to such concerts because “it is not 100% art”.¹¹

At the same time, several music teachers name music as the number one tool that helps people with disabilities to integrate both in their own community, which also has its ‘outcasts’, both in the society as a whole. It is because music is one of the most accessible arts, where every person has the opportunity for individual expression. For example, Riga Special Boarding School No. 1 teaches children with intellectual disabilities. The school has a choir of 30 children, but a third of them do not even talk! One might ask – what do they do there? They listen, participate, socialize, learn to walk on the stage and bow, they have a sense of belonging, and their emotional well-being is fine. Special education involves working with a very wide range of abilities. Teaching music to people with intellectual disabilities allows them to express their emotions, to open up, so it might rather be characterized as therapeutic. However, as a result, it allows to integrate in the peer community better, and feel capable.

In researching whether and how the children and youth’s attitude against their peers with disabilities changes, the same pilot project involved asking: “How did the concert change your view about children and youth with disabilities?”. The vast majority of the respondents (89%) admitted that the concert has shown children with disabilities in a different light: these children have feelings just the same, and, in principle, they are the same; the artists are very talented and diligent, the concert also aroused compassion. Only 4% responded that the concert did not change their perception. A part of these four percent already knew children with disabilities in their everyday life, and witnessing the concert performance was not a discovery of anything new. However, we were mostly interested in that part of the audience that does not ‘live together’ with peers with disabilities in day-to-day life. The pilot project survey results are a striking attestation that the opportunity to be together in the society in daily life promotes an adequate perception of people with disabilities. We are afraid of the unknown, because the Latvian society is still divided in everyday life – both because of segregation in the school system, both because of lack of

¹¹ In-depth interview with Andris Jansons, teacher of children with disabilities at P. Jurjāns Music School.

accessibility, and also because of the societal attitude. The society's attitude is the most important factor, because it is the only way to improve accessibility and actually introduce inclusive education, which is the basis for establishing an inclusive society. In his writings, French philosopher and thinker Emmanuel Levinas emphasizes the notion that humans are responsible not only for their own being, but also for their peers: "The tie with the Other is knotted only as responsibility – and this, moreover, whether accepted or refused, whether knowing or not knowing how so assume it, whether able or unable to do something concrete for the Other. (...) To do something for the Other. To give. To be human spirit, that's it." (Levinas 1995).

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COLOR-BLINDNESS AND ITS REPRESENTATIVES IN CONTEMPORARY ART

Larisa Kaimiņa

Daugavpils University, Parādes street 1, Daugavpils, Latvia, LV-5401
larisa.kamina@gmail.com

Abstract

Color-blindness and its representatives in contemporary art

Key words: *color-blindness, color-blind artists, perception of colors*

In the 21st century community the use of colors is rapidly becoming a way for exchanging information. People with colorblindness represent the biggest part of the people who see colors differently than normal people do. In Europe, one of 12 men and 200 women suffer from some form of color-blindness.

Nowadays, color is used as means of passing information. However, the most part of this information is made considering only the way people usually see colors. In contemporary community people, who see colors differently, experience difficulties in their everyday life more frequently. It is considered that color-blindness is an obstacle to studies and work that is connected with colors.

The aim of the research is to study color-blindness and the differences in color perception, to analyze the artwork of Latvian and foreign color-blind artists in contemporary art.

Kopsavilkums

Daltonisms un tā pārstāvji laikmetīgajā mākslā

Atslēgvārdi: *daltonisms, mākslinieki daltoniķi, krāsu uztvere*

21. gs. sabiedrībā krāsu izmantošana strauji kļūst par nozīmīgu informācijas apmaiņas veidu. Daltoniķi veido lielāko daļu no tiem cilvēkiem, kuri krāsas redz savādāk nekā parasti cilvēki. Eiropā viens no katriem 12 vīriešiem un 200 sievietēm saskaras ar krāsu atšķiršanas problēmām.

Mūsdienās krāsa tiek izmantota kā instruments informācijas nodošanai. Tomēr lielākā daļa šīs krāsu informācijas veidota, balstoties tikai uz to, kā parasti cilvēks redz krāsas. Sabiedrībā, kādā dzīvojam šobrīd, cilvēkiem, kuri savādāk redz krāsas, dzīvot kļūst arvien grūtāk. Tiek uzskatīts, ka daltonisms ir šķērslis mācībām un darbam, kas saistīts ar krāsām.

Pētījuma mērķis ir izpētīt daltonismu un to krāsu uztveres atšķirības, analizēt Latvijas un pasaules mākslinieku daltoniķu daiļradi laikmetīgajā mākslā.

Introduction

The aim of the research: to study color-blindness and the differences in color perception, to analyze the artwork of Latvian and foreign color-blind artists in contemporary art.

The objectives: to study contemporary literature about the theme of the research work, select and analyse information about color-blind artists and their art works. To review the investigations papers that have contributed to understanding the nature and consequences of the problems that color blind artists have.

The methods: to collect, check, analyse and systematize the obtained data about color-blind artists; to draw conclusions and make theory summaries.

In this research the author will examine the importance of the theme about color-blindness in modern society, analyse the work of famous past generations color-blind artists and contemporary artists, their use of colors in order to formulate strategies, which they used to overcome the limited color perception.

Color perception

In everyday life color serves as means of communication. In the creation of the artistic image the most significant thing is a link between the real color and the impact of color, between what the eye perceives and what arises in a person's consciousness. There is a tight link between optical, emotional and mental expressions of color in painting. Besides, some peculiarities of the subjective perception of color are considered particularly significant in art and for people, who work in the field, which is connected with art. Color is a subjective feeling. It means that for each person it is different. Perception of a particular color depends on the individual, his/her individual visual characteristics (Ozola 2015).

Each person's ability to perceive a certain color depends on various aspects and is particularly significant for art and people, who work in the art sphere.

Color-blindness

In order to understand better color-blind artists, it is necessary to understand what is color-blindness. Color-blindness is a very common disease which is found all over the world. People perceive a narrower color spectrum compared to somebody with normal color vision (Daniel 2016).

John Dalton (1766-1844) was the first scientist from England to take academic interest in the subject of color blindness. Pioneered studies on atomic theory and Daltonism became a common term for color blindness (Fluck 2006).

The first scientific paper about color blindness was written by John Dalton in 1798 entitled „Extraordinary facts relating to the vision of colours: with observations” (Dalton 1798).

Two centuries ago the chemist J. Dalton analyzed his own color blindness in his first lecture to the Manchester Literary and Philosophical Society, and “daltonism” has since become the name for the condition in many languages (Hunt 1995).

Color blindness is a genetic disease which is inherited from the parents to their children by maternal line. The diagram shows the inheritance pattern of red-green color blindness (Pict. 1). Different scientific studies show, that roughly 8% of all men and 0.5% of all women are colorblind (Daniel 2016).

There are several types of inherited colour blindness. Trichromacy - Normal colour vision uses all three types of light cones correctly. The different anomalous conditions are **protanomaly**, which is a reduced sensitivity to red light, **deuteranomaly** which is a reduced sensitivity to green light and is the most common form of colour blindness and **tritanomaly** which is a reduced sensitivity to blue light and is extremely rare. People with monochromatic vision can see no colour at all and their world consists of different shades of grey ranging from black to white (Pict. 2) (Colour blind awareness organization 2016).

Researchers supported by NEI (National Eye Institute) are studying how cones develop in the retina. This research could lead to therapies for color-blindness (NEI 2015). Most people relate the term color blindness test to the dotted pictures or even to the name Ishihara, because Japanese ophthalmologist Shinobu Ishihara (1879-1963) was one of the first persons who designed a very reliable plate test, introduced in 1917 (Heiting 2017).

Many artists have abnormal colour vision. And this assumption is proved by some facts from the history of painting, as well as by investigations. During the sight diagnostics of 342 artists from Dresden, performed in 1978 by German ophthalmologist Wolfgang Munchow, it appeared that 31 patients were color-blind, 17 of them abandoned painting and turned to graphics. The number of color-blind people among the presented selection of artists made up nine per cent that almost coincides with the average number of cases of color-blindness in the population (Щербакова 2011).

Pickford reports on the experiences of several artists with abnormal colour vision, nine of whom were students in schools and colleges of art (Pickford 1972).

The Italian ophthalmologist Arnaldo Angelucci (1854-1934) presented his collection of paintings by colour blind artists at an exhibition in Naples in 1908 and wrote about six of them, which suggests that abnormal colour vision is not under-represented among artists (Angelucci 1908).

Color-blind artists

In the history of arts there is information about artists with color vision deficiencies. Italian painter Baccio Bandinelli (1493-1560) – examination of Bandinelli’s surviving canvases has led to the inescapable conclusion that he was color blind, a condition that was not scientifically recognized until the late 18th century (Morris 2014). Italian artist Nicolo Bambini (1651-1736) knew very well about his vision defects when selecting colors, that is why he forbade his disciples to copy his art works. To make his paintings brighter, Bambini hired Genoese painter Cassana (Pict. 3). The best known color-blind artist was a Frenchman Charles Meryon (1821-1868). He eventually gave up using colors, resorting instead to detailed black-and-white works (Pict. 4). Expressionist painter Clifton Ernest Pugh (1924-1990) – Australian landscape and figurative artist. He refocused upon the colors he could see. John Constable (1776-1837) was an English Romantic painter. In Philippe Lantony’s (ophthalmologist from France) book “An eye for painting” (the book was published in 2006) an ophthalmologist passed an opinion, that Constable was color-blind (Pict. 5) (Lanthony 2006).

All the researchers of genuine Russian painter Mikhail Vrubel’s (1856-1910, *Михаил Врубель*) creative work pay attention to the fact, that he worked using grey pearl color spectrum (Харламова 2012). As an example of acquired color-blindness, developed as a result of age-related changes or diseases, rather often mention the late works of such painters as Ilya Repin (1844-1931, *Илья Репин*) and Aleksejs Savrasov (1830-1897, *Алексей Саврасов*) (Щербакова 2011).

Contemporary color-blind artists

In the modern world there are also people, who, realizing their color vision deficiencies, were not afraid to achieve their aims – to become artists. Among contemporary Russian color-blind artists can be mentioned Viktor Chizhikov (1935, *Виктор Чижииков*). English artist Adam Fenton (1972) – color blind never stopped him from painting (Hsu 2015). British-born artist Neil Harbisson (1984), who was born with achromatopsia he sees the world in grayscale. To deal with his colorblindness, Harbisson has implanted an antenna into his skull, with technology that allows him to sense color as audio vibrations (Sharp 2016).

Contemporary American artist Daniel Arsham (1980). For him, color blindness does not mean that he does not see the color (Pict. 6) (Farmer 2016). American artist Peter Milton (1930) – wasn't going to abandon art, but he did feel he had to abandon color. And so he embraced black and white (Pict. 7) (Evancie 2014).

In more recent years there have been reports of artists whose abnormal colour vision has been properly diagnosed. These reports show that colour blind artists have various strategies in response to their disability. They may paint with an almost monochromatic palette or preferentially use blue and yellow, the colours perceived by red-green dichromats (Marmor, Lanthony 2001). Color vision deficiency did not prevent artists from creating art works, which reflect their specific color perception of the surrounding world that disticts from other people's perception. The ability to distinguish color might make them better able to see the visual differences in textures, luminosity shading. Indeed dichromats that have impaired medium-wavelength retinal cones can have better visual acuity and ability to detect fast oscillating visual stimulus (Cole, Harris 2009).

Latvian contemporary color-blind artists

There are professional color-blind artists also in Latvia. Latvian artist Andris Breže (1958). Breže's drawing skills are regarded as exceptional. During the late 1980s and 1990s he was active in the field of installations creating them from objects he has found, natural ready-mades and various mechanisms that give his objects kinetic qualities (Pict. 8).

Fellow profesional artist Sarmīte Māliņa says that his works have a feeling uncharacteristic of the Latvian mentality, something akin to pulling out the soul. Latvian art historian Inese Riņķe says that he has a very sophisticated sense of colour, a sophisticated view on every thing. Profesional artist Aigars Bikše says that his objects have a perfect and stylistic composure. Today, people understand his method of creating images very well; the means he uses contain information that the viewer knows (Rudzāte 2002). A. Breže considered that color-blindness is not a deficiency, but rather an opportunity.

A glimpse into the world of Latvian modern art is provided by the works of a professional color-blind artist Edgars Vērpe (1958). His paintings are characterized by reserved elegance,

predominance of silver grey colors, ascetic form and admirable plasticity. He, just as many color-blindness artists painters considered that color-blindness is not a deficiency, but rather an opportunity. Scientists and researchers based at the University of Cambridge, UK, and the University of Newcastle upon Tyne, have found that color-blindness also helps these people to discern subtle shades of colours that look identical to those with normal vision. Their work is published in the journal “Current Biology” (Bosten 2005). Following the link <http://www.vischeck.com>, it is possible to watch how color deficient people see the world. It is possible to model any image, using the Vischeck programme, developed by two scientists of Stanford University (Мерлен 2015).

Theme about color-blindness in modern society is important, because some color-blindness artists give up and stop working in the art industry, when they find out about their color-blindness, some switch to hromatic colors and graphics. But how important is determination to reach your goal in improving your artwork.

Conclusions

Analysing the work of famous past generation’s color-blind artists and contemporary artists, their use of colors lead to following conclusions. Abnormal colour vision is not an insurmountable barrier to achieving fame as a painter. They found ways to use colour that circumnavigated their inability to perceive the full gamut of colours. The colour blind artist can be given help to deal with the handicap. A diagnosis of their abnormal colour vision and their acceptance of it will help.

It is quite obvious color management is very difficult for color-blind people. For a daltonic painter the color names can be of some help, but visual perception cannot be relied upon. Modern color theory and computer graphics tools could help in multiple ways to guide color-blind artists in their artistic work.

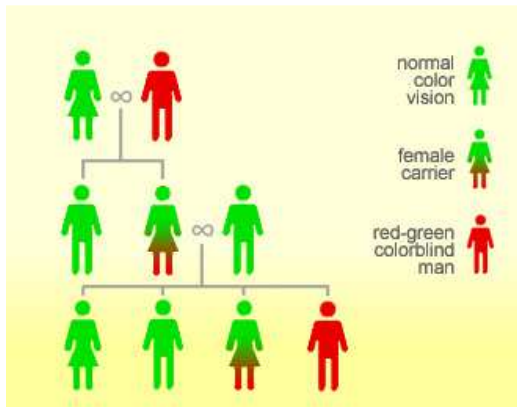
By analysing the work of past and present generation’s color-blind artists it is obvious that the past artist’s work had been made harder for them, because of certain demands and canons in art, and even the term „color-blindness” was not known to medicine yet. However, modern art is tolerant and even more interested in color-blind artists, whose view of art in itself is unusual and interesting to ordinary people.

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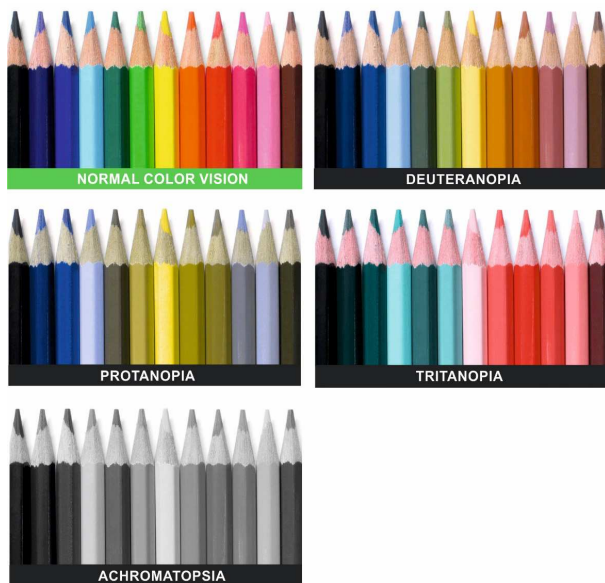
Pictures



Pict. 1. **Daniel Fluck. Red-green color blindness inheritance pattern. 2006** (<http://www.color-blindness.com/what-is-color-blindness/>)



Pict. 3. **Nicolo Bambini. "The Communion of the Apostle James the Less". Unknown date. Oil on canvas. 34.5 cm x 42.0 cm** (http://www.akg-images.co.uk/archive/The-Communion-of-the-Apostle-James-the-Less-2UMDHUQTSL_3.html)



Pict. 2. **Abigail Beall. What it's like to be colour blind: Fascinating images reveal how the world appears to people with the condition. 2017** (<http://www.dailymail.co.uk/sciencetech/article-4160356/This-world-looks-like-colourblind.html>)



Pict.4. **Charles Meryon. "La Rue des Chantres". 1862. Etching. 29.8 x 14.9 cm** (https://commons.wikimedia.org/wiki/File:Charles_Meryon,_La_Rue_des_Chantres,_1862.jpg)



Pict. 5. **John Constable. "The castle of Dedham Lock and Mill". 1820. Oil on canvas. 76.2 x 53.7 cm**
(<https://www.pinterest.com/pin/505669864394967815/>)



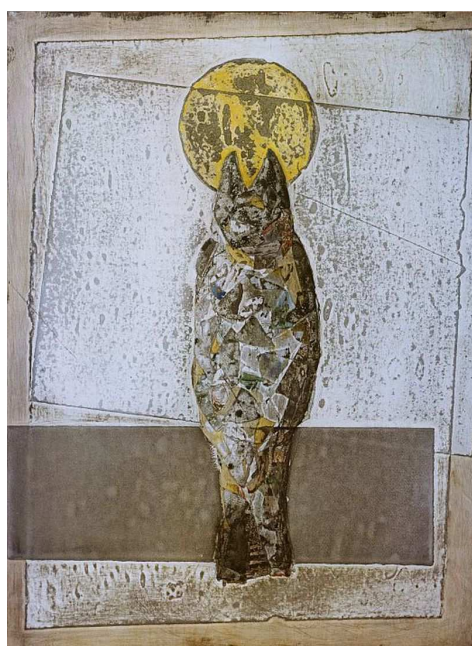
Pict. 7. **Peter Milton. „Mary's Turn”. 1994. Etching and engraving. 18 x 28 inches**
(<http://www.npr.org/2014/11/16/364092778/for-one-artist-colorblindness-opened-up-a-world-of-black-and-white>)



Pict. 6. **Daniel Arsham. View of the exhibition "Circa 2345". 2016. Gallerie Perrotin. New York. Blue Calcite crystal, hydrostone**
(<https://hypebeast.com/2016/9/daniel-arsham-circa-2345-nyc-exhibition>)



Pict. 8. **Andris Breže. "Red square". 2012. Insulator, footwear, tar. 63 x 58 cm**
(<http://www.galerija-alma.lv/index.php/lv/artists/index/39>)



Pict. 9. **Edgars Vērpe. "Fish and pancake". 1991. Wood, author technique**
(<http://www.mumspatik.lv/edgara-verpes-personalizstade-intereses-konflikts/>)

VIEW OF THE ASPECTS OF POWER IN TEXTILE ARTISTS' WORKS

Nellija Muižniece

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

Abstract

View of the Aspects of Power in Textile Artists' Works

Key words: *textile art, power, tapestry, rug, printing, fiber art.*

Power and its varying hierarchy exists in all forms of life, the lower is the stage of the development of life, the simpler is its power-sharing system. Among the most highly developed living beings, namely people, the division of power has undergone a huge evolution stage. There is a great diversity in the division of power. In the further development of civilization the human way of life has changed, opening up possibilities for the growth of the number of people. The opportunity to implement the first principles of the division of labor appeared, thus paving the way for the opportunity to accomplish the individual power as well. Historically, the art was an object of ordering - artists created their artworks for churches, courts, and wealthy bourgeoisie. Later, culture and art were strongly influenced by the ideology of totalitarian regimes: fascism, nationalism, communism. In these political regimes art also served as a means of propaganda, affected the processes of art. Owing to the works of textile artists people become aware of the historical events of their nation and the world, and with the help of the created images these events become embedded in human consciousness. In modern understanding, the power is expressed through discourses, body, culture, activities of individuals, as well as the art. The processes of art, including the textile art, are not only influenced by power, but also possess the ability to affect a society, hence power.

The aim of the present study is to recognize the works of textile artists (30s of the 20th century – the beginning of the 21st century) in which the view of the aspects of power is expressed, as well as to examine the diversity of image, technique and material.

Kopsavilkums

Skatījums uz varas aspektiem tekstilmākslinieku darbos

Atslēgvārdi: *tekstilmāksla, vara, gobelēns, paklājs, apdruka, šķiedru māksla.*

Visās dzīvības formās pastāv vara un tās dažādā hierarhija; jo zemāk attīstīta dzīvība, jo vienkāršāka ir varas dalīšanas sistēma. Visaugstāk attīstītāko dzīvo būtnu – cilvēku – vidū varas dalīšana ir veikusi milzīgu evolūcijas posmu. Varas dalīšanā pastāv liela daudzveidība. Tālākās civilizācijas gaitā izmainījās cilvēka dzīves veids, paverot iespējas cilvēku skaita pieaugumam, radās iespēja īstenot pirmos darba dalīšanas principus, kas līdz ar to pavēra iespējas sākt realizēt arī indivīdu varu. Vēsturiski māksla bija pasūtījuma objekts – mākslinieki radīja mākslas darbus baznīcai, galmam, turīgajai buržuāzijai. Arī vēlāk kultūru, mākslu spēcīgi ietekmēja totalitāro režīmu ideoloģijas: fašisms, nacionālisms, komunisms. Māksla šajos politiskajos režīmos kalpoja arī par propagandas līdzekli, ietekmēja mākslas procesus. No tekstilmākslinieku darbiem cilvēki uzzina par savas tautas un pasaules vēstures notikumiem un ar radīto tēlu palīdzību šie notikumi tiek nostiprināti cilvēku apziņā. Modernā izpratnē vara izpaužas caur diskursiem, ķermeni, kultūru, indivīdu darbībām un arī mākslu. Ne tikai vara ietekmē norises mākslā, tostarp arī tekstilmākslā, bet arī mākslas procesiem piemīt spēja ietekmēt sabiedrību – tātad vara.

Pētījuma mērķis ir apzināties tekstilmākslinieku darbus (no 20.gs. 30.gadiem līdz 21.gs. sākumam), kuros tiek pausts skatījums uz varas aspektiem, pētīt tēlu, tehniku un materiālu izpaušmju daudzveidību.

Introduction

Power as a strategy game is omnipresent in the interpersonal human relationships and can exist in several forms such as ideological manipulation, rational argumentation, moral support, and economic use. However, it neither means that power is used in the interest of only one of the parties involved in power relations, nor in any way indicates that an attempt to determine or influence someone else's actions would be undesirable. These power relations not always involve the decreasing of other people's choices and freedom. French philosopher and literary critic Michel Foucault (1926-1984) points out that power relations may encourage individuals, make them more

responsible, and force them to take free, independent decisions in various action spheres (Andrejsons 2009).

Nowadays contemporary weavers are focused on creating tapestries which may be characterised by abstract motifs. These tapestries can be used for interior design purposes or could be elevated to art. However, in the history of this practice there have been artists who attempted to use tapestries in a strongly political way.

Textile artists' works expressing the view of aspects of power

Hannah Ryggen (1894–1970) was one of Scandinavia's most outstanding artistic figures of the 20th century. H. Ryggen tapestries often depict literary or mythological subjects, yet more frequently she employed the art of weaving to narrate political events such as the story of famous battles or the celebration of a victory.

Rather than weaving classic rural scenes or choosing traditional mythological subjects, H. Ryggen focused on contemporary society: she has closely followed the Spanish Civil War (1936–1939), the Second World War (1939–1945), and the German occupation of Norway (1940–1945), paying close attention to the rise of fascism in Europe. Soon her works turned into acts of resistance: her tapestry "Etiopia" 1935 was triggered by Benito Mussolini's invasion of the African country in October 1935 and was shown at the Paris World's Fair in 1937 next to Pablo Picasso's "Guernica". In 1939 it was exhibited at the New York World's Fair. It should be noted that P. Picasso's painting was commissioned by Spanish Republican Government, but H. Ryggen's tapestry was made by the artist as a reaction to Mussolini's aggressive campaign and became one of the first works made by H. Ryggen that proved her engagement in social and political spheres.

More works followed: "Hitlerteppet" 1936 analysed the cruelties of the Nazi regime and the Church's entanglement in National Socialism and depicted two decapitated figures kneeling before a hovering cross. H. Ryggen also dedicated a tapestry to the executed German communist dissident Liselotte Herrmann, while her work "Drømmedød" 1936 focused on the Nazis' imprisonment of the German journalist and Nobel Peace Prize winner Carl von Ossietzky (Brination 2015)

Rather than using mythological figures or allegories, in her tapestries H. Ryggen featured real historical figures, dealing with the themes of violence and oppression, and expressing opposition as well as criticism (Brination 2015).

The latter was originally commissioned to H. Ryggen for the government building in Norway as a piece to remind the country's leaders of the importance of love and compassion for our fellow man. The work, featuring a naked man and woman embracing each other over a globe and two naked infants representing innocence and life suspended over the globe, was damaged in the attack carried out by a far-right terrorist on the government quarter in Oslo in July 2011. The piece of art

has been restored, but it still has a visible scar that now has even more meaning and power, reminding people of H. Ryggen's humanism, powerful criticism and struggle against fascism.

Though H. Ryggen was the first Norwegian textile artist to be accepted as a pictorial artist, she is not well known even in Norway. Yet the powerful tapestries that she created still address younger generations, reminding that weaving can be used to make ambitious and powerful statements, connect with and contribute to modern history and politics, and build links between crafts and pictorial arts. As H. Ryggen herself once stated: "I am a painter, not a weaver; a painter whose tool is not the brush, but the loom" (Brination 2015).

Sara Rahbar (1976), a mixed media artist based in New York, originally comes from Tehran, Iran. In 1981, a five-year-old S. Rahbar fled with her family, travelling for over seven days from Tehran to Turkey to Dubai and then finally to New York during the aftermath of the Islamic Revolution (1978–1979) and in the beginning of the Iran-Iraq war (1980–1988). Her personal experience in and between these two often conflicting countries is reflected through her unique perspective on religion, nationalism, politics and war.

Through installations, photographs and sculptures she outwardly communicates her ongoing internal dialogue about the world around her. She travels back-and-forth between Tehran and New York, as well as through cities in between, obsessively collecting a multitude of textiles and found objects, including such aggressive and powerfully symbolic objects as gasmasks, prosthetic limbs, weapons, flags and forceps. She then mixes and arranges these items together to create a new beautifully calm context that surprisingly evokes more ideas of peace than war.

Her work has been widely exhibited internationally, including Cairo, Mumbai, Dubai, Madrid, Vienna, Moscow, New York, London and Paris. It is also held in multiple collections worldwide, including the Centre Pompidou in Paris, the Saatchi Collection in London, The Burger Collection in Hong Kong and the Devi Art Foundation in Gurgaon, India (Salazar 2011).

Brian Jungen (1970) was born in Fort St John, British Columbia to a First Nations mother and a Swiss-Canadian father. This dual heritage, and the tensions and links between aboriginal traditions, pop culture and consumerism, often provide the themes and subject matter for his work. Characterised by a startling use of materials and meticulous craftsmanship, B. Jungen transforms everyday objects into thought-provoking works which bring together the contemporary and the historic, the material and the spiritual (Morgan 2006).

For Tate Modern's Level 2 Gallery, B. Jungen has created an enormous red flag constructed from an assortment of mass-produced materials such as bags, hats, clothes, small plastic kitchen tools, umbrellas and other things are stitched together into a patchwork quilt. Inspired in part by B. Jungen's interest in Greenpeace, and in particular the banners made by the members of this group, the colour and form of B. Jungen's flag also refers directly to the workers' anthem "*The Red*

Flag”, originally written as a poem by Jim Connell, an Irish political activist of the late nineteenth and early twentieth century (Morgan 2006) (Figure 1).

Kirsty Whitlock (1985), textile artist from Leicester, finds her inspiration in *political cartoons and the way they amuse, inform and educate a social message. She uses recycled and reclaimed materials to challenge Britain’s “throwaway culture”, also taking inspiration from news headlines and documentaries. Her work is concept led responding to the surface qualities of printed material as well as the subject matter* (Pitcher 2016).

The idea for her collection of works initially came about whilst she was in the process of making ‘Losses 2009’ (Figure 2). During this time, her attention was repeatedly being drawn to the overwhelming media presences from the giant supermarket chain. From serious to humorous headlines the giant supermarket chain was occurring frequently within the talk of the nation. Documenting these early observations, she later revisited this topic and began to explore and research her ideas further.

Taking inspiration from comical and powerful newspaper headlines from a wide market of newspapers, K. Whitlock started to create her work. The material was a big influence in this piece. She was inspired by plastic carrier bags because of their graphic and powerful relation with the subject matter. The curiosity of having not worked with this material before inspired her to explore plastic further.

The artist claims that she wanted to draw attention to the increasing visibility of giant supermarket chains both on the high street and in the media. She aimed to question what the future holds for us, growing rapidly, and if supermarkets were taking over the world. (Pitcher 2016).

K. Whitlock points out that embroidery is often preconceived as a limited conservative craft, conventionally associated with women of an older generation. Furthermore, the sewing machine is still sadly seen as a feminine domestic tool to many. K. Whitlock herself uses materials and subject matters that are not normally associated with embroidery to push the boundaries and promote embroidery to a wider audience (Pitcher 2016).

Sweden textile artist Unn Sonju (1938) has been working as a visual artist since 1963. With drawing as her starting point she began to explore textile printing. By chance she discovered tapestry weaving and instinctively understood that this was her medium (Sonju 2015).

Before the weaving process can be started, various ideas are explored through numerous drawings and developed further by material research and experiments with the construction of the tapestry. The revealing moment of cutting down the tapestry from the loom is a thrill. The woven image is at last seen as a whole, not merely as a fragment that disappears at each turn of the warp beam.

U. Sonju's profound outrage at the invasion of Iraq in 2003 generated an intense need to protest against war. It became the initial source for the series of Anti-War tapestries (2003 – 2015). The Syrian civil war (2011 – ongoing), the Israel-Palestine conflict (began in the mid-20th century), the crisis in the Ukraine (began on November 2013) and current attitudes to nuclear disarmament, are situations and issues that are portrayed in her later works. (Sonju 2015)

Images of conflict, violence and blood bombard us daily in the media. Fact and fiction merge into one gory horror. While the newscasts of current warfare and terror censor out the blood and body parts, this is more than made up for action films and data games. It appears that violent horror is just an everyday thing mankind must live with. Mankind is becoming increasingly insensitive to the real. War is seemingly not dangerous. It is just entertaining.

The nature of war and the nature of tapestry are very different. Making images and statements about the chaos and consequences of war in wool and linen is obviously perverse. Yet the thinking is that tapestry's unique plastic properties are so removed from actual war that they can bring a different perspective and vision to the nightmare of war. Equating blood and gore with woven red wool is so extreme it might just trigger a reaction. (Sand 2011)

The extreme opposition that exists between the aesthetics of tapestry and the horror of contemporary warfare define her works (Sonju 2015) (Figure 3).

A contemporary artist from Kansas Gina Adams (1967) Sews text from the American Indian Treaties onto quilts, articulating the deception and violence used to marginalize Native Americans in the formation of the United States. Among these "Broken Treaty Quilts" is the 1868 "Treaty of Fort Laramie" – the agreement that defined the Great Sioux Reservation, which originally encompassed the entire Western half of South Dakota, including Standing Rock. G. Adams points out that most of the treaties have been broken in many different forms, and the language in all of them is very contrived and confusing. Alluding to such unintelligibility, the applique letters in her quilts are hand-cut from calico, and are not always immediately legible (Jones 2017).

Benign in appearance, the quilts are subversive in their hybrid identity as documents and textiles - a form broadly considered a staple of American (and particularly European American) folk art. It should not be overlooked that the blanket, in general, was an object weaponized by colonizers who used them as vehicles for spreading disease.

G. Adams first studied the American Indian treaties in depth while in graduate school, though she did not complete her first quilt until several years later, in 2014. The work emerged from her 2013 Basketball Assimilation Banners. On one side of each of the seven banners are phrases such as "Inherited Memory" and "Blood Trauma," gleaned from conversations with Native American students enrolled at Haskell Indian Nations University. On the opposite side of each banner is an

image of an Indian Peace Medal - objects that are, like the treaties, specious for their ultimate emptiness (Jones 2017).

Currently, five of G. Adams's sixteen completed quilts can be viewed in *Its Honor is Here Pledged* at USA Colorado's Naropa University. Throughout the course of the exhibition, she has offered weekly readings from the treaties, wrapping herself in the corresponding quilt. She calls it "language over language over language." She hopes to eventually create a quilt for every recorded treaty.

G. Adams considers her work both a political statement and an apology. She emphasizes that an inherited trauma is real, and a lot of healing has to be done collectively (Jones 2017).

"PRostmodernism" (combining the word "postmodernism" and the Russian word „*npocmo*”, which means "plainly") by Latvian artist Annika Dzērve (1987) is a textile sculptural group. The topic of A. Dzērve's work "PRostmodernisms" is power as a characteristic of social relations, disembodied power and the way power manifests within today's postmodern consumer society (Dzērve 2014) (Figure 4).

A. Dzērve's work deals with the current state of the society. Its' function is aesthetical and it aims to serve as a sarcastic communication between the author and the audience. "PRostmodernisms" is a group of three-dimensional textile sculptures in which the author uses animal symbolism to depict the events and processes the work is dedicated to. The author aims to convey messages on everyday events and the state of the current world using these animal symbols (LMA gadagrāmata 2014).

Art has its own power in the world, and is as much a force in the power play of global politics today as it once was in the arena of cold war politics. Art, argues the distinguished theoretician, art critic Boris Groys (1947) from Germany, is hardly a powerless commodity subject to the art market's fiat of inclusion and exclusion. Contemporary art, B. Groys argues, demonstrates its power by appropriating the iconoclastic gestures directed against itself – by positioning itself simultaneously as an image and as a critique of the image.

B. Groys examines this fundamental appropriation that produces the paradoxical object of the modern artwork. Art, B. Groys claims, is produced and brought before the public in two ways – as a commodity and as a tool of political propaganda (Groys 2008).

Although the idea that nothing in this life is isolated and every event of the epoch is connected with the culture where it took place may seem credible, it cannot be claimed that this view is true. Austrian art historian Ernst Gombrich (1909-2001) points out that one thing is to see the mutual twist of objects, but another is to postulate that all cultural aspects may be derived from one main reason the manifestations of which they are (Muižniece 2007).

Conclusions

The textile artists of the 20th and 21st century express their view on the aspects of power through the creation of tapestries, rugs, textile installations, textile sculptures, and textile collages. They choose various images, the language of signs and symbols. An integral part of textile artists' work is a text which they create and use to express their ideas. Textile artists use a wide range of techniques (weaving, sewing, embroidery, appliqué, artist's own technique) and materials (natural and synthetic fibre) diversity.

Textile artists express various aspects of power in their works, such as the power of political and historical events taking place in human life, as well as the power of media and social stratification.

They choose various images for their works – human figures, national symbols, text elements, animals. Moreover, they attach the importance to colour combinations, using the red colour to convincingly present their pieces of art.

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Figures



Figure 1. **Brian Jungen People's Flag 2006, Textile installation, Modern's Level 2 Gallery, London** (<http://www.tate.org.uk/whats-on/tate-modern/exhibition/level-2-gallery-brian-jungen>)



Figure 2. **Kirsty Whitlock "Losses", 2009**
(<https://www.textileartist.org/embroidery-transforms-kirsty-whitlock>)



Figure 3. Unn Sønju “Blood cannot be washed out with blood”, 2011, 280cm x 250 cm
(http://www.tekstilkunst.org/english/exhibit/unn_snju)



Figure 4. Annika Dzērve “PRostmodernism”, 2014
(<https://www.behance.net/gallery/17576357/prostmodernism>)

VISUAL AND FUNCTIONAL CHANGES OF SQUARES IN LIEPAJA HISTORIC CENTRE DURING RESTORED REPUBLIC OF LATVIA

Silvija Ozola

Riga Technical University Liepāja Branch, 4 Vānes Street, Liepāja, Latvia, LV-3417
ozola.silvija@inbox.lv

Abstract

Visual and Functional Changes of Liepāja's Historic Centre squares in Restored Republic of Latvia

Key words: protection of cultural heritage, Liepāja, urban environment, square, visual and functional changes

The planning of Liepāja was determined by the main roads and economically significant squares, which affected the urban spatial composition and obtained configuration appropriate for the function, building and visual image. The Ministry of Culture of the Republic of Latvia with the Order No 128 on October 29, 1998 determined the area of national importance urban monument "Liepāja's Historical Centre", where about 300 buildings, which were built during the 17th–19th century in Russian and German cultures' interaction, are considered as architecturally and artistically important. An essential part of Liepāja's historic urban environment is squares and greeneries. However, the peculiarities and culture-historical values can be preserved if landscaping measures are performed in a qualitative and holistic way, being aware of the urban structure development. Major changes have taken place in Liepāja's urban environment during the restored Republic of Latvia, when due to financial capacity the image of many squares and historic places was radically changed in a hurry without a careful architectonic and artistic research. Neglecting detailed research of urban environment, Liepāja have lost several squares – they have lost their identity, colouring and have become extensions for traffic roads. Due to major reconstructions the visual image of the Rose Square and the Square named after the President of Latvia Republic Jānis Čakste, and several other squares has been changed.

Previous researches: visual and functional changes of Liepāja's historic centre squares during the restored Republic of Latvia have not been studied.

Kopsavilkums

Liepājas vēsturiskā centra laukumu un skvēru vizuālās un funkcionālās pārvērtības atjaunotajā Latvijas Republikā

Atslēgvārdi: kultūrvēsturisko vērtību aizsardzība, laukums, Liepāja, pilsētvide, vizuālas un funkcionālas pārvērtības

Liepājai kā ekonomiski aktīvai pilsētai plānojumu noteica satiksmes maģistrāles uz saimnieciski nozīmīgām vietām – pārvaldes un tirdzniecības centriem ap laukumiem, kas ietekmēja pilsētas telpisko kompozīciju un ieguva funkcijai atbilstošu konfigurāciju, apbūvi un vizuālo izskatu. Latvijas Republikas Kultūras ministrija ar 1998.gada 29. oktobra rīkojumu Nr. 128 noteica valsts nozīmes pilsēt būvniecības pieminekļa „Liepājas vēsturiskais centrs” teritoriju, kur aptuveni 300 ēkas 17.–19. gadsimtā būvētas vācu un krievu kultūru mijiedarbē un tiek uzskatītas par arhitektoniski un mākslinieciski nozīmīgām. Liepājas vēsturiskā centra būtiska sastāvdaļa ir laukumi, skvēri un apstādījumi. Vietas savdabību un vērtības iespējams saglabāt, ja vides sakārtošanas pasākumus veic kvalitatīvi un kompleksi, iedziļinoties pilsēt būvniecisko struktūru attīstībā. Atjaunotās Latvijas Republikas laikā, rodoties finansiālām iespējām, Liepājas pilsētvidē ir veiktas vērienīgas pārmaiņas, radikāli mainot daudzu laukumu izskatu. Ignorējot pilsētvides detalizētu arhitektonisko un māksliniecisko izpēti, Liepāja ir zaudējusi savu identitāti, kolorītu un vairākus laukumus, kas kļuvuši par satiksmes maģistrāļu paplašinājumiem. Vērienīgu rekonstrukciju rezultātā izmainīts Rožu laukums un prezidenta Jāņa Čakstes vārdā nosauktais laukums un zaudētas apbūves vietā ierīkotu skvēru vizuālais tēls. Liepājas vēsturiskā centra laukumu un skvēru vizuālās un funkcionālās pārvērtības atjaunotajā Latvijas Republikā nav pētītas.

Introduction

Already in the 13th and 14th century on the coast of the Baltic Sea the traffic from Prussia to Livonia was provided by a road on the seashore, but since the 16th century a dirt road along the coast of River Liva took through Libau Village to the ferry. In front of the village the traffic flow from the Hay Market (German: *Heumarkt*) was divided into two directions. The Old Market (German: *Alter Markt*) in the confluence of Wood (German: *Holz Straße*), Grass (German: *Kräuter Straße*), Fromma (German: *Fromme Straße*, now *Eduards Veidenbaums*), Hay, Rose, Latvians, Long (German: *Langer Straße*, now *Peldu*) and Fish (German: *Fisch Straße*, now *Zivju*) Streets was

located next to St. Anna Church. The community centre developed at the school and German Congregation's vicarage. Around Old Market barns, inns, stables, driveways for horses were built. At the west end of Unger (German: *Unger Straße*, now *Avotu*) Street the market place laid out between Long and Bucher's (German: *Scharren Straße*, also *Koppel Straße*, now *Ludviķis*) Streets, but the road trace from the Hay Market was transformed into Salt (German: *Salz Straße*, also *Wilhelminen Straße*, now *Krišjānis Valdemārs*) Street. Peter (now *Kuršu*), Catholics and Julianna (German: *Julianen Straße*, now *Fricis Brīvzemnieks*) Streets took to salt storages on the square at the confluence of Ungera, Bucher's, Lords (German: *Herren Straße*, now *Kungu*) and Merchants (now *Tirgoņu*) Streets, where since 1625 the Town Hall situated (Bākule 2001: 140). Near the trade centre, building of Bucher's, Narrow (German: *Schmahle Straße*, also *Joachim Straße*, now *Šaurā*), Lords and Julianna Streets mostly consisted of merchants' and craftsmen single storey houses with velvety black tarry walls. At the end of Fish Street on the left, in the Fish Market fish from barrels was sold, but chickens were sold nearby.

During the Northern War (1655–1660) fire destroyed lots of wooden houses in Libau. Around 1682 the private shipping started to develop in the city, promoting trading communications with German lands, Holland, Poland and Sweden and introduced novelties in building. In 1693 on Big Street (German: *Grosse Straße*, Latvian: *Lielā*) the first stone residential house was built, but on October 1, 1697 digging of the Libau Port Canal was started (1697–1703). Merchant *Joachim Schröder* built on a high foundation a stone residential building (1699) in 26 Lords Street.

One of the highest places in the city was a long sand dune, where in the early 17th century executioner's axe flashed, but in 1701 during Swedish occupation soldiers' training and military parades, received by Swedish King (1697–1718) Charles XII, took place. On the Charles's Hill (German: *Karlsberg*) a square was made, on whose sides two storey wooden and stone barracks with narrow windows were erected, but at the end of square the guardhouse stood. Around 1705 in Libau building occupied area from the southern part of the Hay Market up to the bridge over the canal at the end of Big Street. The main flow of traffic obtained a new direction – in the northern part of the city from the shipping and traffic centre on the waterfront to the New Market and nearby Post Street (German: *Post Straße*), where the horse post station was placed. The Great Northern War (1700–1721) delayed the development of a new centre in the city. Big Street provided a link for the New Market with the waterfront, and the Holy Trinity Church (1742–1758) began to build. In Stenders' Street merchants erected stone houses with high basements, but at the junction of Peter and Scribe (German: *Schreiber Straße*, now *Rakstvežu*) Streets the Roman Catholic Church building was started to be built in 1746, but it was considered in 1762. The city council invited people from outskirts to move to Charles's Hill in order to eliminate sand floods and reinforce the intrusive sand dune. A new village of poor people – *Jaunciems* (New Village) was established (now among *Alejas*,

Krišjānis Valdemārs, Jēkabs Janševskis and Rožu Streets), which existed till the middle of the 18th century. The longer side of the Old Market Square, which on the western side was conformed to the delicate bend of the road trace, with the perpendicular eastern and southern sides in the middle of the 18th century created a triangular layout, which got stretched out during a period of time. In its turn, one of five buildings on the Town Hall Square in the 18th century was adapted to the needs of the Town Hall, but around 1758, the house on the corner of Lords and Fish Streets was rebuilt to the Town Hall (Lancmanis 1983: 125), and the administrative centre was created. From 1780 till 1860 on the western side of the Town Hall Square and Butcher's Street there was the butcher's and the square was renamed as the Butcher's Square. The Libau planning affected by activities on the waterfront during the 18th century: the port city of the Duchy of Courland and Semigallia, trading, social and economic activities took place in extensions of confluence of traffic roads, and each particular place obtained its characteristic development. On the southern waterfront of the port at the end of Big Street there was the bascule bridge over the canal in 1758 (Lancmanis 1983: 127). The south-east waterfront, which till 1779 was called as *Säger* Street, was linked with Sand (German: *Sand Straße*, now *Bāriņu*) Street, but on the south-west waterfront, where Grain (German: *Korn Straße*) Street finished, a mill was built (1775). On the eastern and north-west sides of the New Market Square the first buildings were built. In the late 18th century the development of the new multifunctional centre was started. Fish Street provided the link between the Town Hall and the Old Market. Merchants Street created a shortcut for the traffic road from the junction of Long and Peter Streets to the Butcher's Square and New Market. In Wilhelmine Street the Parish School worked, but not far from the Holy Trinity Church the city school building (1788) was built in 7 Church (German: *Kirchen Straße*, now *Baznīcas*) Street, to which the school from Fromma Street was moved to on November 20. Development of the education centre in Church Street was started. Sandy streets were paved with cobblestones, and southwards from the canal the building was developed, which was particularly dense between Sailors and Sand Streets. The building area on the seaside was marked with Toma Street, but on the lakeside – Sand Street.

The modern layout of Liepāja has developed thanks to old traces of roads and streets, ancient building structures, which essentially influenced the architectonically spatial solution of most important streets and squares.

Topicality of the theme: after 1990 in the territory of national importance urban monument “Liepāja's Historical Centre” the large-scale modifications were realized and many ancient buildings, as well as historical environment were not saved. Is it possible to implement in a qualitative way activities in order to protect the national urban monument “Liepāja City's Historical Centre” (17th–19th cent.), if the Liepāja City territorial planning for 2011–2023 has been worked out

without a detailed analysis of the historical development and planning, without an intention to develop the detail planning that would guarantee a purposeful development of the city centre?

Research goal: analyse visual and functional transformations of squares and sites in territory of national urban monument “Liepaja City’s Historical Centre” (17th–19th cent.) after 1990, applying archival materials and sketches of the open competition “Development of Squares in Liepaja,” photo fixations, Liepaja’s plans of different ages, projects developed by architects, as well as inspecting squares in nature.

Planning, Squares and Urban Development Changes of Liepaja in 19th Century

The territory of the Duchy of Courland and Semigallia was included in the Russian Empire on May 15, 1795, where the bourgeois nobility culture developed and due to its impact changes in the urban development and architecture took place. The artistically-aesthetic consideration became important, that was why the urban development was regulated – individual, important buildings were designed, also standard projects for simple, rationally planned buildings were developed. Secrecy was decreased in the urban environment, highways were created, and the main axes were handled in the planning. In wide streets, turned into boulevards, churches, residential and public buildings were located. The city squares became bigger, functionally more diverse and with a geometrically distinct planning.

The Province of Courland (28.11.1796–03.03.1918) was founded, and the Dane *Severin Gensen* (1723–1809) was chosen as the architect of the Province of Courland (1796–1804), who applied new planning principles of the urban environment. Libava City (now *Liepāja*) obtained a strategic importance on the Baltic Sea coast. In 1798 the municipality of Libava repurchased the residential building in 21 Big Street (Bākule 2001: 140) and in 1800 it was rebuilt as the Town Hall. In the early 19th century several buildings built before obtained another function. In 1802, the port was improved under engineer de Witte’s surveillance, but Russian aristocrats were interested in recreation opportunities by the sea. Near the Old Market the German Theatre (1804) was built on the extension of the junction of Lords and Wood Street, which was turned into a front-square. In 1806 the Latin School was merged with the Parish School, and the newly-founded three-class school was named the “Parish School,” but in 1808 in the former single storey Town Hall the City Girls’ School was established (Gintners 2004:15). The culture centre was created, and Long Street joined it with the sea. In the first half of the 19th century the functional centres of the city with appropriate building affected the architectonically spatial composition and further application of the territory, also increased the significance of squares. Streets provided links among the spatial structures, but new, unconventional buildings made the urban environment more diverse. The Hay Market Square in the extension of Memel (now *Klaipēda*) Street was the smallest market in Libava,

and wood, hay, linen and tow were sold in it. The administrative centre of Libava developed around the New Market Square, which determined the urban planning and visual image (Ozola 2013: 185). In Russia the urban development was delayed by the international crisis in 1807 and the invasion of Napoleon's troops. On August 30, 1818 serfdom was abolished in the Province of Courland, and in the western part of the Russian Empire implementation of reforms in provinces was started (Bākule 2001: 220), which promoted erecting of new public buildings. In 1821 in Libava a storm broke the bridge, but when it was repaired the traffic in the city was improved, which promoted construction of small manufactures. Near the New Market a financial centre was established. Near the Town Hall *Daniel Friedrich Säger* (1774–1826) founded the first printing house (1823) in Libau in 8 Post Street, where the newspaper *Libausches Wochenblatt* (1824) was issued, but by the merchant *Friedrich Hagedorn's* (1764–1848) initiative Saving Bank was founded (1825), which was the first Saving Bank in the Russian Empire. The “New Gate” on the waterfront was dismantled (1830) and a permanent wooden bridge was built over the canal (Gintners 2004:16), but at the end of Sand Street by the *Säger* Square (German: *Sägerplatz*) the firm “*Soerensen & Co*” established a manufacture (1830). According to burgomaster *Friedrich Gotthard Schmahl's* suggestion the first city hospital was opened in Lords Street (1830) (Gintners 2004:16) and a medical centre was established. In 1834 on the beach Merbi's private bathing institution with cold and warm seawater baths started its work (Gintners 2004:17). Charles's Hill was called “*in den Sandbergen*” in 1836. In Libava, where in 1839 there lived 9578 inhabitants and there were 22 streets, 63 side-streets, 2 paved squares, the traffic was significantly improved by the highway Libava-Grobin (1841) built from the state funding. Merchants' activities near the port promoted emergence of building and new streets on the northern waterfront of the canal. However, the development of the territory was not balanced. On September 5, 1847 in Libava a department of National Bank was founded. The building of Higher Girls' School (1846) in 7 Church Street was rebuilt (Gintners 2004:18) and on September 15, 1848 the Higher Parish School was consecrated (Gintners 2004:19). In Church Street an education centre was developed. On the south-west waterfront of the Libava Port, where there was the centre of shipping, traffic and business, not far from the pilots' tower (1821) *Eberhard Harmsen* built a steam mill, bone dust factory and a small factory of agricultural machines, but later – a cast iron factory.

The international crisis (1849–1850) and political situation of European countries promoted stagnation of urban economics, which was reinforced by the Crimean War (1853–1856). Merchants' activities near the port promoted development of building formation and street network northwards from the canal. After the loss in the war the Russian government assessed the implemented policy in the Baltic Sea and on March 26, 1858 approved the project to deepen the Libau Port, but in 1860 an order was issued about the Libava Port extension and deepening, the

New Market place was repaved and “Nikolay’s Hot and Cold Seawater Bathing Establishment” was opened on the seacoast. The port reconstruction was started (1861-1868) and entrepreneur *Leopold Meinhard* built a cast iron factory *Meinhard & Co*” (1862) near repair workshops, around which area of manufactures was created.

In the locality of the Old Market Jewish people built a house of worship (1863) in 13 Peter Street and later – also the Grand or Choral Synagogue (1872) in 11 Peter Street. The Butcher’s Square (German: *Scharren-Platz*) was not used for trading any longer, and in 1860 it became a place where the guard stayed and was renamed as the Guardhouse Square (German: *Hauptwache-Platz*), where in the late 19th century a tower was built for firefighters and dense building around the square. In 1862 in the south-east part of the New Market place a meat pavilion (German: *Fleischscharren*) was built in 2 Fish Street.

In the 19th century in Europe the fast development of traffic, trade and industry changed radically the character of settlement planning and building. In cities radical wide urban transformations were implemented in a planned way, paying a special attention to the environmental functional and aesthetic problem solving. During the second half of the 19th century in Russia the wide construction of railway lines promoted development of new cities, where functionally different and independent parts of cities developed as autonomous structures with diverse building. In 1870 on the seacoast near Libava “Nikoly’s Warm Seawater Bathing Establishment” was opened and the wandering sand dune and first greeneries of the resort park, planted in the wet meadows and instead of the scrubland, were consecrated. Round 1870 on the Charles’s Hill a square was made for soldiers’ training and parades, sandy place instead of the Long Hill in 1880 was named the Alleé Square (German: *Alee-Platz*), where soldiers’ trainings and parades were organized, but in 1890 building of barracks and guardhouse was started.

In 1870 in Libava the “Committee of City Extension and Regulation, New City Plan Development” and “Committee of City Extension and Embellishment” were founded. In 1871 *Paul Max Bertschy* (1840–1911) became city architect (1871–1902) and laid out Libava passenger railway station building (1871), built northwards from the port canal. To organize transport movement the Station Square was created with a decorative flowerbed and fountain surrounded with a metal fence, which finished the view perspective of Riga (now *Dzelzceļnieku* – Railwaymen) and *Bahnhof* (German: *Bahnhof Straße*, now *Rīga*) Streets. On August 16, 1872 the Governor of Courland (1868–1885) *Paul Fromhold Ignatius von Lilienfeld-Toal* ordered to establish the Building Commission by the City Board, in which the city architect also worked. In 1873 he worked out the first sketches for Nikolay’s Gymnasium and the most important building for the social life centre – well-house (1875) at the end of *Kurhaus* Street (German: *Kurhaus Straße*), where later flowers’ parterre in a metal enclosure were made. A special attention was paid to a

correct layout of public buildings in the urban environment, therefore they were built at squares. Schools, hospitals and similar buildings had to be freestanding in order to provide a good lighting and ventilation indoors, but a plot of land without any buildings – greened. Green elements were not only urban ornaments, but also the source of fresh air necessary for human relaxation.

The railway promoted building of manufactures in Libava, where development of a special district for industrial companies – New Libava was started. For balanced development confirmed two preserved New Libava building plan sketches in the *Bertschy's* Fund of Liepaja Museum, possibly developed by architect *Bertschy* during the seventies of the 19th century, where the placement of factories, residential buildings and relaxation zones and directions of streets had been shown. The spatial composition of regular building of equal-sized rectangular blocks with the Anna's Market in the central part was made to create an urban ensemble. The Market Square and its neighbourhood fulfilled functions of the social life centre in New Libava, where residential building blocks were accounted for construction. In the seventies of the 19th century near the port and railway lines building of manufactures started – factories of metallurgy, metalworking, cork and linoleum, footwear, leather, textile, paints and others. In 1877 the Russian Empire governmental system was changed: the council was established for city administration, but executive functions were performed by the Board with Head confirmed by Governor.

In Libava the second stage of port reconstruction (1878–1888) was started. The Railway Bridge (1879) and the Tram Bridge (1881) designed by engineer *Гавриил Степанович Семиколонов* (1845–1913) were built. The general economic crisis fell (1881–1882), and depression (1883–1886) followed. Nevertheless, the financial and trade centre with shops and offices was established in Big and Grain Streets of Old Libava. Around 1880 *Kurhaus* Avenue's with rhythmically arranged plantings made a functional link between the resort and city centre (Ozola resort 2015: 246). In 1875 on the side of the New Market Square on the corner of Merchants and Grain Streets there was the *Strupp's* house (11 New Market) with *Buch-, Kunst- & Musikalien Handlung von Rudolph Puhze* established in it. The Libava centre developed around 1867 remained without any essential changes till 1881, when the plain low-rise building was replaced with complexes of multi-storey houses and development of the multifunctional centre was started. After the *Strupp's* house was rebuilding, a full second floor was created. On November 22, 1891, the Hotel Hamburg (Figure 1) was opened. Near Julianna's Street on the West Side of Hotel Hamburg Garden a summer theater with stage was built.

In Libava a long and complicated event was construction of Nikolay's Gymnasium building (1883–1884) in 4 Wilhelmine (since 1932 *Krišjānis Valdemārs*) Street. The foundation stone for the school was laid on May 24, 1883 on the corner of Wilhelmine and Nikolay (now *Republikas*) Streets. On January 12, 1885 the new Nikolay's Gymnasium building was consecrated. Its

monumentality due to the central avant-corps (*risalit*) with three large windows of the main façade – a frequently found solution for school buildings in architecture. In 6 Wilhelmine Street already in 1894 and till 1911 there was *J. Kelmer's* House (Figure 2), which from about 1913 till 1929 belonged to *L. Untervalde* (Libauscher 1912, 121).



Figure 1. **Hotel Hamburg at the New Market Square. 1896–1899.** (LM-18663)



Figure 2. **Kemler's House and Nikolay's Gymnasium building in Wilhelmine Street** (LM)

In Old Libava the *Säger* Square became the business centre, which in 1880 was named as the Exchange Square (German: *Börse Platz*), and Libau Exchange Committee building was built on it (1885–1887), a railway line drive was built. In 1888 the reconstruction and extension of the port was completed, and Libava became the third most important port in the Russian Empire. On January 15, 1890 the Russian Emperor (1881–1894) *Александр III* signed the order about the extensive construction of Libava Naval Port and Sea Fortress, but on November 8, 1890 the building conditions developed according to the sample of Riga building regulations were partly approved. In 1895 Libava City Board made a decision about the park formation between Bathing (German: *Bade*, now *Peldu*) and Coast (Latvian: *Krasta*, now *Liepu – Linden*) Streets, but in 1899 the project of the Seaside Park was worked out (Ozola 2012: 68). The Trading Port was modernized (1891–1897). In New Libava the northern waterfront of the canal became the centre of business life. In embankment north-west part opposite *Bahnhof* Street the *Johanna's* Square (German: *Johannen Platz*) was made for timber export with a railway line drive, but in the north-east part opposite Alexander (German: *Alexander Straße*) Street on the Wilhelmine's Square (German: *Wilhelminen Platz*) the drive of the narrow gauge railroad line Libava–Hasenpoth (now *Aizpute*) and passengers' station building were built (1899). In spring 1899 in New Libava building of the power station and ten-kilometre long electric railway line were started. Since September 25 the tram provided a frequent traffic between Military Town, residential and industrial districts in New Libava and the city centre in Old Libava.

Formation of Libava City Centre in Early 20th Century

Around 1900 in the southern part of the Seaside Park a network of footpaths was developed. Greeneries were united in a joined system with city promenades, alleés and squares. The city board

thought, developing a unified planning, it would be possible to achieve a high level of improvement in streets and squares. Building the electric railway in the city (1899), the junction at Big, Grain, Merchants, Fish and Post Streets became the transport hub, but round 1903 the New Market interfered into the traffic. In 1907 construction of the Emperor Alexander I's Military Port and Sea Fortress was completed, which on November 1, 1908 was closed up.

The function of the *Hauptwache* Square was changed and green elements, flowerbeds, benches and footpaths (Figure 3) were made from 1913 till 1914. In the territory between three churches a market pavilion was built. The Peter's Market (German: *Peter-Markt*), where stationary sale points were established, became the biggest market in Libava. On September 20, 1910 the City Council made a decision to close down the New Market. In the triangular square around the electric lantern a round flowerbed was made (1911), in which city gardener *Katterfeld* planted 500 rose plants (Führer, 1917: 31). The landscape was supplemented with flower carpets on the grassland, as the foliage of trees was just about to be developed. Around 1914 the junction of Grain and Big Streets was decorated with an expressive emphasis – the tower of *Landau's* House.



Figure 3. Plan of the Alleé Square around 1916 (LNB)

Figure 4. Planning of the Rose Square:
 a – green structures around 1911 (BCB); b – plan around 1916 (LNB)

To create a visual image of Libava, streets and squares were united in a unified complex with a system of green elements. Transformations of Libava greenery system carried out in accordance with the analysis of the current situation (Ozola 2016: 87). The Rose Square (German: *Rosenplatz*) (Figure 4a, 4b) designed by Director of Riga Gardens and Parks, landscape architect *Georg Friedrich Ferdinand Kuphaldt* (1853–1938) (Собрание 1911: 3) became the symbol of Libava.

Changes of Liepaja City's Urban Environment during Latvia Republic

During the Latvia Republic era transformation of the land ownership system and implementation of agrarian reforms were started (1920–1937). The awareness of urban aesthetics changed: wide grasslands with scenic shrub groups were cultivated, making green areas lighter, more colourful and cheerful. By the Second World War shining cotoneaster, mountain current and

wild privet were used. In the 1920s the planning of the city centre was improved – scenic and geometric garden forms were combined in plantations of the Rose Square: lawns and groupings of flowering perennials were cultivated (Ozola landscape 2013: 49). Pretty low and trimmed hedges were popular. Trees were also trimmed to give them a geometric form (Figure 5a), which contrasted with flowering rose trees nearby (Figure 5b). The best place for relaxation after performances was the Artists’ Basement made in Latvian style by Liepāja Latvian Art Promotion Society in the Hotel “Hamburg” in 11 Rose Square. Customers were served by the staff in national costumes. The landscape of the urban environment and building defines its identity of the city and creates its artistic expressiveness (Ozola green 2014: 30).



Figure 5. The Rose Square:
a – geometric garden forms in the 1920s. (LM-31080); b – rose trees in the 1930s (VG)

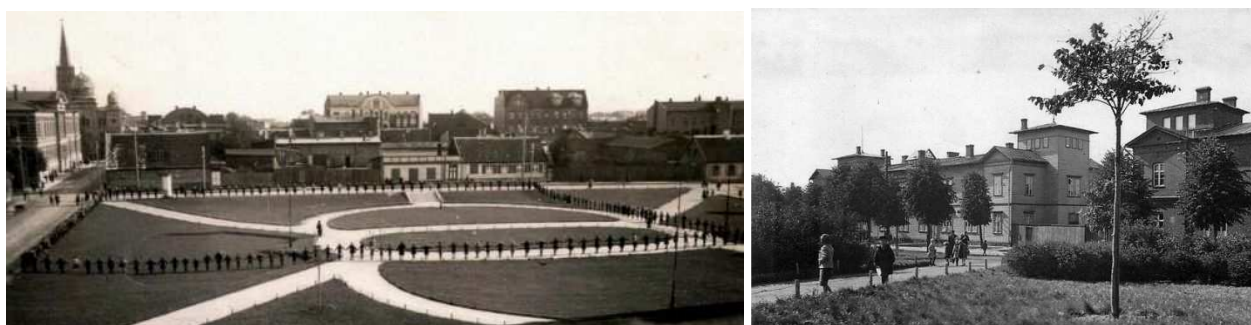


Figure 6. The Alleé Square: green structures in the 1920s (LM-18463);
b – greeneries of the Jānis Čakste Square. 1925–1930 (LM-1)

On the sandy Alleé Square (till 1928) (Figure 6a) in the former two-storey Liepāja Museum building museum founder’s son Imants Sudmalis (1916–1944) spent his childhood and boyhood. On March 18, 1925, Liepāja celebrated its 300th anniversary. The President of Latvia Republic (1922–1927) *Jānis Čakste* together with the Minister of Foreign Affairs (1918–1924) *Zigfrīds Anna Meierovics* and Head of Liepāja City (1922–1928, 1934–1940) *Evalds Rimbenieks* planted four linden trees – one per each corner of the square. The head gardener *Oscar Katterfeld* cultivated

green plantations (Figure 6b), but on March 21, 1929 the square was named after *Jānis Čakste*. Prominent sculptor *Kārlis Zemdega* (till 1935 *Baumanis*; 1894–1963) had idea (in 1932) to develop for children and youth a garden with sculptures. The centre of the composition intended a two-metre tall monumental granite image “Laima – children’s guardian”. A pool, around which images of four animals would be placed, symbolizing particular characteristics: a bear – strength and clumsiness, a fox – wisdom and slyness, an eagle- courage and cruelty, a swan – chastity and diffidence. The idea was not implemented due to lack of funding.

Cultural and Historical Heritage Protection after World War II

At the beginning of the World War II German Aviation directed attacks towards Liepaja and from June 25 till June 27 destroyed the buildings on the waterfront in direct warfare, but in 1942 – the building of the city centre around the Rose (from September 25, 1945 till 1988 Victory) Square and Big (since 1955 Lenin’s) Street. During air raids by Soviet Aviation on December 14, 21 and 22 buildings were destroyed in *Peldu* (since 1948 Komsomol) Street and *Kurhaus* Avenue (since 1945 Soviet Prospect), the museum building on the Pioneer (since August 21, 1940, before Alleé, since 1948 Komsomol, now *Jānis Čakste*) Square.

In the Latvian Soviet Socialistic Republic urban building was regulated by the unified urban planning and building regulations for the whole Soviet Union. In Riga the Republican Architecture-planning Workshops of the Architecture Affairs Department were founded at the Council of Ministers of the Latvian SSR (1945) and on the basis of Decision № 3898 on October 14, 1948 by the USSR Council of Ministers the Council of Ministers of the Latvian SSR made Decision № 1229 on October 29, 1948 “About the Measures in Cultural Monument Protection” (*О мерах улучшения охраны памятников культуры*). In order to restore Liepaja building and develop the planning architect *Виталий Иванов* (1909–1964) under the impact of socialism ideology created sketches for changes in Liepaja centre planning, offering to make wide streets and a square of symmetrical planning to place the Lenin’s monument and developed the “Building Complex Scheme for 1946–1950.” During the first post-war years in Liepaja, the consequences of the war were eliminated and in 1948 the improvement and reconstruction projects were developed, according to which till May 1, 1949 the Komsomol Square was improved under *Zīlītis’s* guidance, Director of the Improvement Office, where the sculpture “Pioneer with Pigeons” was erected (1952), but till July 21 a square was made at the junction of *Republikas* and *Krišjānis Valdemārs* Streets (Ozola 2015: 6), where in 1930–1939 there still was *K. Džipov’s* House in 6 *Valdemārs* Street. A square was made instead of the Hotel “Hamburg.” In 1950 Liepaja was announced as a closed city.

The Latvian SSR Council of Ministers approved the instruction about the record procedure and maintenance of archaeological and historical monuments in the territory of the Latvian SSR with Order № 1226-p on July 3, 1958 (*Инструкция о порядке учёта, регистрации и*

содержания археологических и исторических памятников на территории Латвийской ССР), on April 22, 1959 Order № 640-p was issued (*распоряжение Совета Министров Латвийской ССР от 22 апреля 1959 года № 640-p*), and on October 31, 1962 Decision № 671 was made (*постановление Совета Министров Латвийской ССР от 31 октября 1962 № 671*). The list of 18 Latvian SSR cities – *Rīga, Aizpute, Alūksne, Bauska, Valdemārpils, Ventspils, Daugavpils, Dobele, Jēkabpils, Kandava, Krāslava, Kuldīga, Liepāja, Limbaži, Sabile, Talsi, Tukums* and *Cēsis* was added to the appendix of the Latvian SSR Council of Ministers Decision № 596 on December 29, 1967 “About the Condition of Historical and Cultural Monuments and Measures for Conservation Improvement in the Latvian SSR” (*О состоянии и мерах улучшения охраны памятников истории и культуры в Латвийской ССР*), where planning, building and reconstruction projects have to be confirmed by the Latvian SSR Ministry of Culture. The decision confirmed in the 5th appendix included the list of culture, archaeology and art monuments of republican significance prepared by the Latvian SSR Ministry of Culture, which needed national protection. On April 2, 1968 the Latvian SSR Minister of Culture (1962–1986) *Vladimirs Kaupužs* confirmed the instruction about the record procedure, registration and maintenance of art monuments, but on December 23, 1977 the Latvian SSR Supreme Council made the decision about the procedure of the Latvian SSR law “About Conservation and Application of Historical and Cultural Monuments” coming into force.

In 1965 architect *Irēna Rubauska* (born in 1930) worked out a detailed plan for Liepāja City centre, including in it the residential block reconstruction and extension of the city centre borders. In Liepāja Master Plan (1966) the construction of two residential building complexes and trade, administrative, culture and sports centre was planned; the greenery system, footpaths and an alleé along Sea (Latvian: *Jūras*) Street linked functionally different zones. Architect *Kārlis Plūksne* (1906–1973) developed a project for the Victory Square (Latvian: *Uzvaras laukums*) reconstruction and improvement (1969) within which the round flowerbed of the Rose Square surrounded by trimmed hornbeams and footpaths were renewed in compliance with the people’s flow towards the main streets. The Lenin’s Monument (1970, sculptor *Alberts Terpilovskis* (1922–2002)) was erected on the square between *Zivju* and *Stenders’* Streets. The famous Latvian gardener *Kārlis Barons* (1912–1996) worked out a dendrological project (1970) for the Rose Square and Seaside Park (*Dāvidsone*, 1974: 195). In the 1970s in the urban environment of Liepāja bulky public buildings and complexes were included, high-rise buildings were included in housing estate building, Liepāja City centre was reconstructed and obtained a spatial planning and image, appropriate to socialist ideology, placing on them monumental pieces of art. On the front-square of Liepāja Teachers’ Training Institute a fountain (1970s) was made, and in the Rose Square the original planning composition was restored; the Lenin’s Monument was erected. In the Rose Square new flowerbeds

were created. The ideological assignment of the Komsomol Square (Figure 7a) was changed, and on November 23, 1978 a monumental ensemble (Figure 7b) dedicated to the Soviet Union Hero Imants Sudmalis was opened (architects *Oļģerts Ostenbergs* (1925–2012) and *Ivars Strautmanis* (born 1932) and sculptors *Valdis Albergs* (1922–1984) and *Gaida Grundberga* (born 1928)).

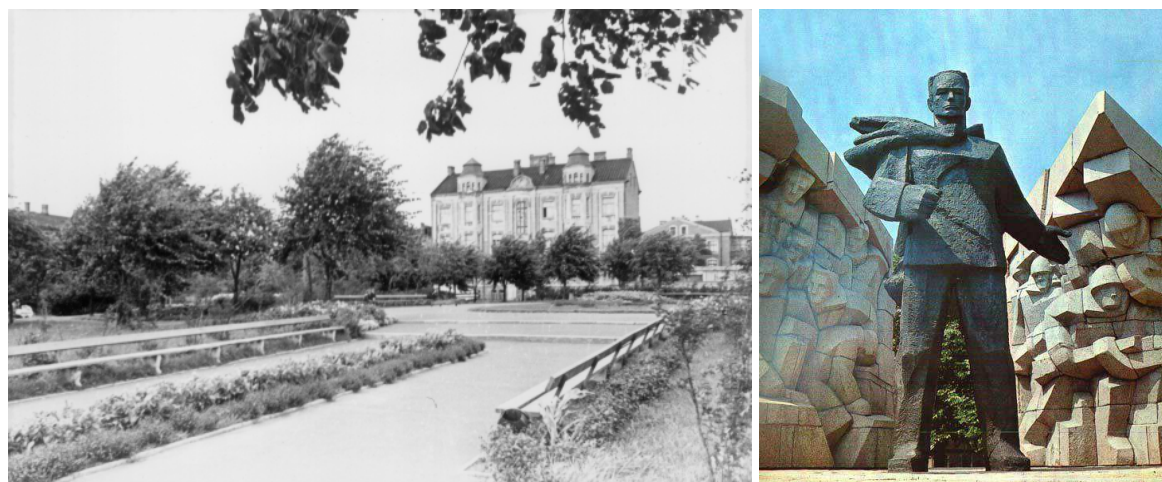


Figure 7. **The Komsomol Square: a – green elements (LCCCB-1);
 b – the Monument of the Soviet Union Hero Imants Sudmalis. 1970s. (SO-1)**

The Latvian SSR Supreme Council made Decision № 598 on November 13, 1982 “About Conservation and Application of Historical and Cultural Monuments,” but the Latvian SSR Council of Ministers with Decision № 595 on October 18, 1983 “About the Confirmed List of the Historical and Cultural Monuments with the Latvian SSR Republican Significance” confirmed the lists of monuments – archaeology, art, urban building and architecture – submitted by the Latvian SSR Ministry of Culture and coordinated with national deputies’ Soviet Executive Committees of Regional and Republican subordination cities and determined borders for the urban building monument of national significance “Liepāja City Historical Centre” (Latvian: *Liepājas pilsētas vēsturiskais centrs*; 17th–19th cent.) – the dune zone, October 25 (now *Rožu*) Street, *Kuršu* Street, the Hay Market Square and building of Hay Street’s odd number side, building of *Eduards Veidenbaums* Street’s even number side, building of Palm Street’s odd number side, Grass Street, June 17 (now *Bāriņu*) Street, building of June 17 Street’s odd number side starting from 26 *Imants Sudmalis* (now *Kungu*) Street up to 19 June 17 Street, Communal (now *Baznīcas*) Street, School Street, canal, Lenin (now *Lielā*) Street, *Kaiju* (Seagulls) Street, *Aldaru* (Brewers) Street, *Komunāru* (Communards) Street, western border of the Old Cemetery, Karl Marx (now *Graudu*) Street, building of Soviet (now *Kūrmājas*) Prospect’s even number side.

Changes of Liepāja City’s Urban Environment during Restored Latvia Republic

Since the restoration of the Republic of Latvia on May 4, 1990 development of Liepāja can be judged controversially. Being unable to find profitable solutions for the city and its inhabitants and

not for municipal representatives, lots of manufactures were destroyed in Liepaja in a short time, and in 1994 the sanatorium “*Liepāja*” ceased to exist, but on July 21, 1995 the Monument of Imants Sudmalis was dismantled. To protect the values and urban environment of Liepaja architecture from the 17th–19th cent., the Latvia Republic Ministry of Culture issued Order № 128 on October 29, 1998 about the urban monument of national significance “*Liepaja City Historical Centre*” (National Protection № 7436). In 1999 the square regained the first Latvia Republic President’s name *Jānis Čakste*. The research for new architectonically spatial solutions in Liepaja’s urban environment was started without any analysis of the historical planning, and endless architectural values, cultural heritage and greeneries started to disappear gradually, leaving an open space for the sea winds to go for a run. If development of Liepaja during the 19th and 20th century was directed towards a significant target – resort, industry, residential building and port development, improvement of green elements’ system and creation of the city’s identity including intentions into the planning, then nowadays due to the decrease of Liepaja’s development scale the daily problem solving became the priority, which can be confirmed with the functional fragmentation of the city’s land-use plan and 42 amendments made in the territorial planning till March 2009, 32 detailed plans were developed and 12 more detailed plans to be made (Vitāls, 2009). The functional application was changed for lots of territories in a hurry without taking into account existing building.

The former Liepaja City architect (1990–1995) *Andris Kokins* developed the project “*Reconstruction of Rožu Avenue Liepaja, Latvia*” (1999) (Figure 8a, 8b) in order to change the Rose Square, combing the solution with the concept of *Zivju Street* reconstruction (2001–2006). During the first years after Awakening a project with explanations in English was quite an unusual phenomenon, the same way as the reconstructed concept of the Rose Square, in which due to the impact of financial and commercial considerations the emphasis of the architectonic composition did not become gorgeous rose plants, but rather a flower bed in a concrete tub with a wide edge on which the symbols of Liepaja’s twin cities are lined up. The covering of expensive stone materials on the square make a pattern which reminds of a wind rose, but the footpaths have been changed in compliance with the shopping centre placement to be built in unknown future. In the Russian Empire and Europe highly appreciated gardener, dendrologist and outstanding urban builder *Georg Kuphaldt*’s landscape architecture masterpiece created in the early 20th century, which emphasized very precisely the significance of the particular place (Figure 9a), was quickly transformed into a local scale solution (Ozola 2014: 1165) – the front-square of public buildings (Figure 9b).

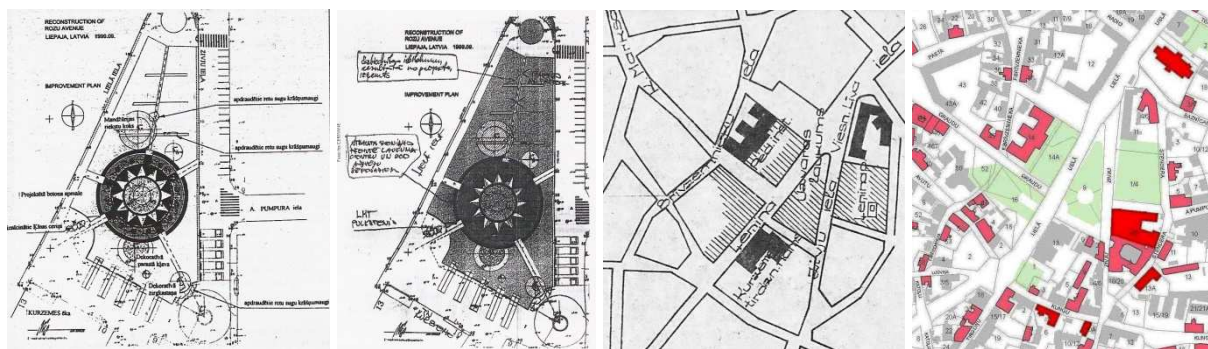


Figure 8. The Rose Square reconstruction project:
a – original version in 1999, worked by architect *Andris Kokins* (LCCCB-2);
b – project with some alterations after Liepaja inhabitants' protests and Liepaja City architect (1997–2004) *Uģis Kaugurs*' comments (Cērmāne 2001)

Figure 9. The Victory Square planning: a – with the Rose Square included in it in 1970 (LCCCB-3), b – planning of Liepaja City centre in 2012 (LCCCB-5)



Figure 10. Sculptures for the sculpture garden in the *Čakste Square*. 2006. (SO-2)

In 1999 architect's *Andris Kokins*'s design office "AKA Birojs" worked out the project "Reconstruction of the *Čakste Square* Improvement." In June 2000 in Liepaja the sculptor's symposium "Liepaja's Sisters" took place in which artists from Liepaja and twin cities Elblag, Klaipeda, Gomel, Darmstadt, Nynashamn, and Nykobing participated and created seven sculptures, creating the beginning for the sculpture garden in the *Čakste Square* (Figure 10).

For lots of years people of Liepaja used the square opposite the shopping centre "Kurzeme" for recreation from daily rush (Figure 11a), whose appearance and arrangement aged morally and physically. Liepaja City Council, in order to improve the square, in 2009 repurchased from *Andrejs*

Džeriņš his real estate in 16 *Lielā* Street and 18 *Lielā* Street. The Building Council of Liepāja Construction Board and city architect (2006–2012) *Iveta Ansons* prepared an assignment for the square's design. Requirements were set for the territory improvement – plan a space for a sculptural object and tourism information stand about the square history and observe the tradition of people from Liepāja – meet the New Year in the city centre. The arrangement mustn't suffer from people's gatherings.

On May 18, 2010 the vice chairman of Liepāja City Council *Gunārs Ansiņš* and the chairman of the board of the “*Grupa 93*” Ltd. *Neils Balgalis* signed the agreement about the development and royalties of the technical project “Reconstruction of the Square in 16 *Lielā* Street and 18 *Lielā* Street in Liepāja”, so that by August 25 a modern improved square with a convenient placement of footpaths would be created in the city centre for inhabitants and visitors' needs. Deputies got introduced with the improvement sketch developed by architect *Lāsma Lediņa* and landscape architect *Iveta Grīviņa* from the “*Grupa 93*” Ltd. on August 26 and they recommended doing a few improvements. In the evening on September 7, 2010 a public discussion of the improvement proposal was arranged on the square, in which authors of sketches took part – the “*Grupa 93*” Ltd. and municipality members, as well as about 40 other people. The project (Figure 11b) envisaged construction of new footpaths and children's playground, cafés and formation of green areas and elements which would help hearing-impaired people to find their way in the square. The territory of the square was divided into four zones. In the first zone, which is directed towards the Rose Square and it is adjacent to *Lielā* Street and *Graudu* Street, the big trees are preserved, lawn is created, perennial plants or prostrate plants are planted between the concrete tiles, and a flowerbed made for summer and autumn flower plantations. In the second zone, which borders on the tram stop, big trees are preserved, spring flowers are envisaged which bloom before trees come into leaf, but in summer the lawn only will be cultivated. On the western side of the square, which is away from streets, separate playground have been arranged for children, their parents and grandparents' recreation. In the third zone new trees and decorative, brightly flowering shrubs have been planted. On the side from neighbour's piece of land the square has been demarcated with a stone fence, which has been covered up with an enclosure of decorative wood that will be supplemented with creepers. In the fourth or maintenance zone an arbour has been made, where the gardening gear, rubbish bins can be stored; next to it the turn-around area has been created for the keepers' technology. The public toilet is adjacent to this zone, but below a newsagent house will placed there. Now in the crossroads of *Graudu* and *Lielā* streets the square arranged as imitation of the Brother's Cemetery (Figure 11c).



Figure 11. The *Kurzeme* Square: a – in 2010 before the reconstruction (SO-3); b – Master plan of the *Kurzeme* Square, worked by architect *Lāsma Lediņa*, landscape architect *Iveta Grīviņa* from “*Grupa 93*” Ltd. (LCCCB-6); c – the square on the crossroads of Great and Grain Streets (in the project designed variety of flowers cannot be seen) (http://www.liepaja.lv/upload/zinjas_new/kurzemes_skvers.jpg)

The Square in *Lielā* Street and *Čakste* Square reconstruction was intended to be implemented during 2011–2012, and as a part of the project “Reconstruction of Liepaja City’s Parks, Squares and Green Zones” it was prepared and submitted for the European Union Structural Fund attraction in the activity “Promotion of Development Centres’ Growth of National and Regional Significance for a Balanced National Development.” The public discussion was not planned for the project of the *Čakste* Square reconstruction. In compliance with the construction work technical projects the procurement was divided into two parts. The first part included the improvement reconstruction of the *Jānis Čakste* Square according to the project worked out by the “*AKA Birojs*” Ltd., but in the second part – the reconstruction of 16 *Lielā* Street and 18 *Lielā* Street according to the technical project worked out by the “*Grupa 93*” Ltd. Group of authors by the “*Grupa 93*” Ltd. – *Alevtina Mosijenko, Līga Ozoliņa, Jurijs Kondratenko, Lolita Čače, Mārtiņš Upmanis, Kristīne Casno, Neils Balgalis, Lāsma Lediņa, Krista Pētersone, Anita Beikule, Marita Nikmane, Ronalds Krūmiņš, Aļģirts Lazdauskis, Viesturs Laiviņš* and the coordinator *Sarmīte Lesiņa* (*Grupa93*) created Liepaja City’s territorial planning for 2011–2023 (Figure 12), which has been developed to promote the growth of Liepaja, to preserve its uniqueness and values. The base of urban sustainability is its people, therefore the biggest attention is paid to provision of a qualitative lifestyle, development of a convenient, attractive, healthy, vital city (LCCCB-4 2012:2).

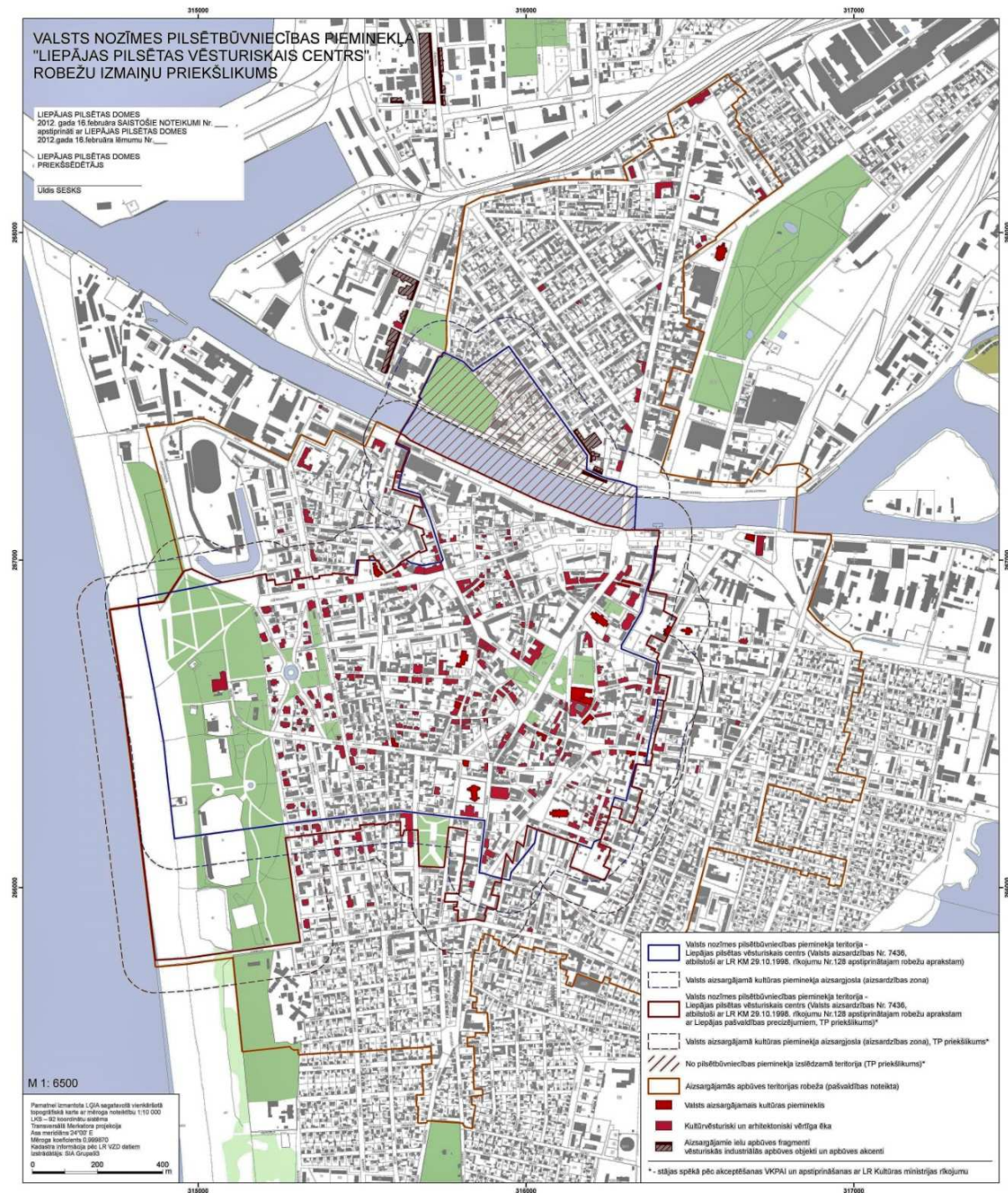


Figure 12. **Boundaries of the urban monument of national significance “Liepāja City’s Historical Centre” of national significance and proposal for the boundary changes (LCCCB-5)**

In the project it is mentioned that a park can be considered any green area, whose total area is at least 2 ha, but a square is an improved territory of greeneries whose total area does not exceed 2 ha, but the minimum percentage of greeneries in the square is at least 50% of the total area of the square, but the historical origin of squares, parks and small public gardens in Liepāja has not been assessed, also their significance in the urban environment. Exceptions have been stated for separate building blocks and extra requirements for building in the territory, also building adjacent to the

Jānis Čakste Square in *Rožu* Street (№ 8/10, № 14, № 15), *Krišjānis Valdemārs* Street (№ 31, № 33, № 35/37, 42) *Alejas* Street (№ 16, № 18/20, 23/25) *Jēkabs Janševskis* Street (№ 7/9).

Out of four applicants the “*A-Land*” *Ltd.* (manager *Andris Šervinskis*) won the procurement about building work performance in the *Jānis Čakste* Square and the square in 16 and 18 *Lielā* Street and offered the lowest costs. In the project “About the reconstruction of Liepāja City’s squares and green areas” for the rights to perform the building work the municipality signed the contract with the winner of procurement the “*A-Land*” *Ltd.*, which on May 14, 2013 started the improvement and reconstruction of the Square in *Lielā* Street, which was implemented in the European Structural Fund ERAF project “Reconstruction of Liepāja City’s Squares and Greenery.” On October 3, 2013 the Inspection Commission of Liepāja Construction Board formally accepted the construction site – the square in 16 and 18 *Lielā* Street. Already during the opening ceremony, people of Liepāja expressed their opinion about the name of the square, but submission of proposals was closed on October 31, 2013, when 89 questionnaires were received from people. The City Council deputies in the meeting of Development Committee on February 20, 2014 supported the intention to name the Square in 16 and 18 *Lielā* Street as the Kurzeme (Courland) Square, emphasizing that the Square in *Lielā* Street in Liepāja is situated in Courland. People of Liepāja noticed very soon that tens of the tiles in the footpath were cracked.

Andris Kokins, author of the project “Improvement Reconstruction of the *Čakste* Square” (Figure 13), wrote in 2010 that he had planned to carry out technical improvements in the *Čakste* Square and raise the environmental aesthetic quality – improve the lighting and place new benches, rubbish bins, information stand and parking places for bikes. Footpaths on the square will be placed so that people with special needs would be able to move along them. In the park children’s swings and slides will be placed for recreation. On the southern side of the square, which is adjacent to *Jēkabs Janševskis* Street, parking places will be made. The old branches will be cut out of greenery trees after the dendrologic inspection. The grassland will be restored and new plantations of flowers and decorative shrubs will be planted. The main task is to create the symbols which are characteristic of *Jānis Čakste* as the first president, extremely civic, hard-working, loyal and patriotic politician, but an important task – restore on the square the network of pre-war footpaths, applying new materials, create a gathering place for 2000 people, place a fountain without an open water basin in the centre of the main ellipse of the footpaths so that it would be possible to organize different activities on the square and put up a granite memorial plaque for *Čakste*, which during solemn events would serve as a podium. Now three educational establishments include a square, and pupils are spending their time in green space. President *Čakste*’s sayings will be brought to life on stainless steel plaques (Figure 14a) on the Southern Side of the square, but on the Northern Side on the memorial plaque – wall the text “Preserve your country, cultivate it, for, you know, if there is no Latvia, you will not be there as well” will be engraved.

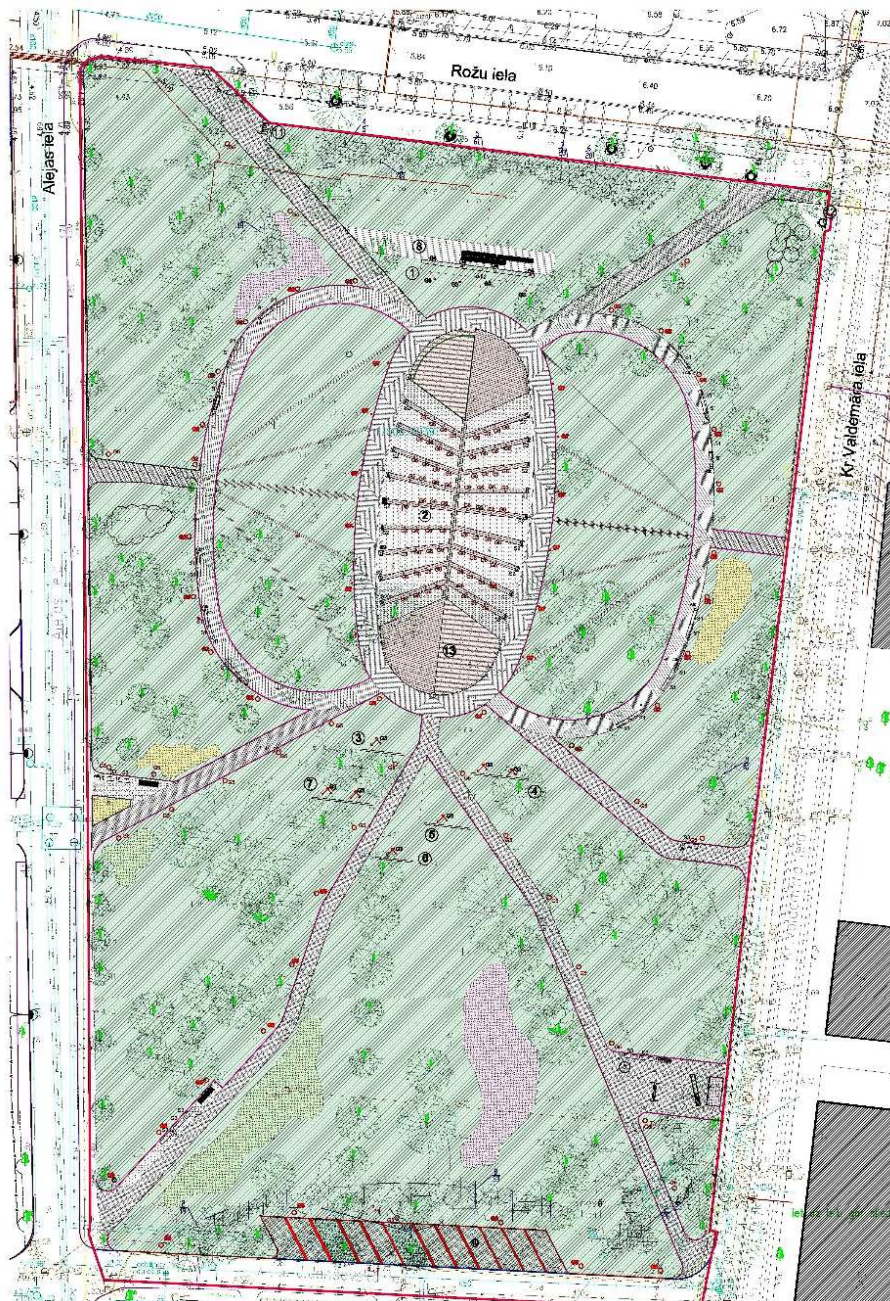


Figure 13. **President’s Jānis Čakste Square reconstruction project with some alterations, worked by architect Andris Kokins (LCCCB-7)**

According to the municipal order in the late 2013 builders planted green elements and made footpaths around the ellipse on the Čakste Square (Figure 14b), imitating reconstruction of the original footpaths, for during the post-war period after the loss of the museum building, the area of the square has increased. In the centre of the ellipse a fountain was placed with lighting elements. On May 7, 2015 the national jury of the “Annual Latvian Architecture Award 2015” announced 13 candidates out of 38 applied for the semi-final. LETA announced that the Čakste Square was on the list among the most unsuccessful objects. The “unsuccessful” objects were mainly the ones, which were implementing with the impressive European Union co-financing.



Figure 14. **President's Jānis Čakste Square: a – footpath and metal slogans in 2015 after the reconstruction (SO-4); b – the President's Čakste's Square central part in 2015 (SO-5)**

“Lots of money has been invested in the reconstruction of the *Jānis Čakste* Square, but the outcome is poor. It mustn't be done like that – just for the sake of a tick to waste money on architecturally weak, absurdly improved objects,” said the member of the national jury, architecture critic *Vents Vīnbergs* who emphasized that architect's responsibility is to assess the environment so that the city would not lose its particular object.

In the meeting on May 14, 2015 deputies of Liepāja City Council accepted the draft decision to purchase the 561 m² piece of land in *2 Republikas* Street so that, combining two adjacent municipal pieces of land, it would be possible to create a square named after *Paul Max Bertschy*. The open competition of sketches “Square Improvement in Liepāja” was organized to develop the architecturally spatial concept. Six pieces of work were submitted and they were evaluated by Head of Jury Commission, Deputy Chairman of Liepāja City Council in education, culture and sports affairs *Vilnis Vitkovskis*, Deputy Head of Jury Commission, Deputy Executive of Liepāja City Municipality in building affairs *Didzis Jēriņš* and members of Jury Commission – Head Architect of Liepāja City *Indulis Kalns*, Old Liepāja District Architect of Liepāja City Building Board *Gunta Šnipke*, Cultural Monument Protection Inspector of Liepāja City Building Board *Ilze Bernāte*, Landscape Architect of Liepāja City Building Board *Margarita Teivāne*, Dean of Liepāja University Science and Engineering Faculty *Anita Jansone*. The secretary in charge of Jury Commission was Head of Liepāja City Building Board Office *Gita Lukate*.

On October 8, 2016 the sketch of the “*A.R.T. projekts*” *Ltd.*, developed by landscape architect *Indra Ozoliņa*, artist *Reinis Kuncītis* and architect *Andris Tamsons*, with the slogan “*Maks 0016*” (Figure 15), was approved as the best work, in which unification of squares was envisaged. After a profound architectonic and historical research, applying popular circular paths in parks and gardens, garden design techniques and the principle of analogy in the early 20th century, a harmonic link of the original front-garden of Nikolay's Gymnasium with parts of the square in *2* and *6 Republikas* Street has been achieved, a suitable assortment of plants in culture-historical environment has been

found and minimal improvement necessary for the front-square in order to create a square suitable for historical building, which fits in the environment and invites everybody to come in and spend some time. The diverse plantations and grassland preserve traditions of creating green structures, attract attention to beauty of the square in all seasons. The well-considered network of footpaths and functionally replete zoning give the quiet and active rest more opportunities to move, relax and enjoy the square. The proposal shows that there is no need to change significantly the urban environment, only some qualitative improvements have to be carried out. Architecturally spatial solution of the square, preserving the semi-circle connection to the main entrance, restoring the front-garden planning and system of green elements, assessing pedestrians' flow, respects the mood of the cultural environment and the visual perception of the architectural monument of national significance – building of Nikolay's Gymnasium (National Protection № 6397). However, trying to allocate a separate corner for each activity, the territory gets fragmented scenically. The interesting solution of lighting can be implemented easily from the point of engineering. Nevertheless, application of historical prototypes to lampposts has to be assessed critically. A sculptural emphasis in a shape of a human silhouette is associated with a "hollow" *Bertschy's* image surrounded by architect's work, which does not convince.

The prominent Latvian sculptor *Ģirts Burvis's* (born 1962) son, young sculptor *Gaits Burvis's* and the "DDP" Ltd. functionally attractive sketch with the slogan "*Berči Ceļš*" (*Bertchy's Road*) (Figure 16) attained the second prize and it offers to solve the improvement of the square in compliance according to the word in the title – road. In wholeness of flowing forms the improvement interlocks with the sculptural object of the environment, including also the front-square semi-circle fold in front of the main entrance. Carefully developed planning with communications has a good zoning for a quiet and active relaxation, well-considered solution of footpaths, lighting and small architectural forms. The partition wall of the square has been made as an environmental element, but green areas have been worked out insufficiently: diverse green elements are well-considered, but not enough and they fragment the functionally comfortably planned environment. However, ideologically interesting sculptural object of the environment can be assessed critically: the widely used human silhouette for culmination can be considered as a rather cliché technique "take a picture of me." A good idea – include a map in the complex where *Bertschy's* objects are marked. However, the central object unsuitable for the sand, which would be more suitable for display from one side on a homogenous background, which is made by a wall or evenly dense bushes, does not respect sufficiently the visual perception of the national significance architectural monument – Nikolay's Gymnasium building and mood in the culture-historical environment. The solution is conceptually clear and perceivable. However, the performance intention does not convince and the placement of the design and memorial elements create a spatial

confusion. The wide paved surfaces are too monolith and hulking. The proposal of the improvement does not envisage building projects for separate building. Billboards to cover up the transformer, application of broken geometrical lines in the improvement and design elements create disharmony with the historical building.

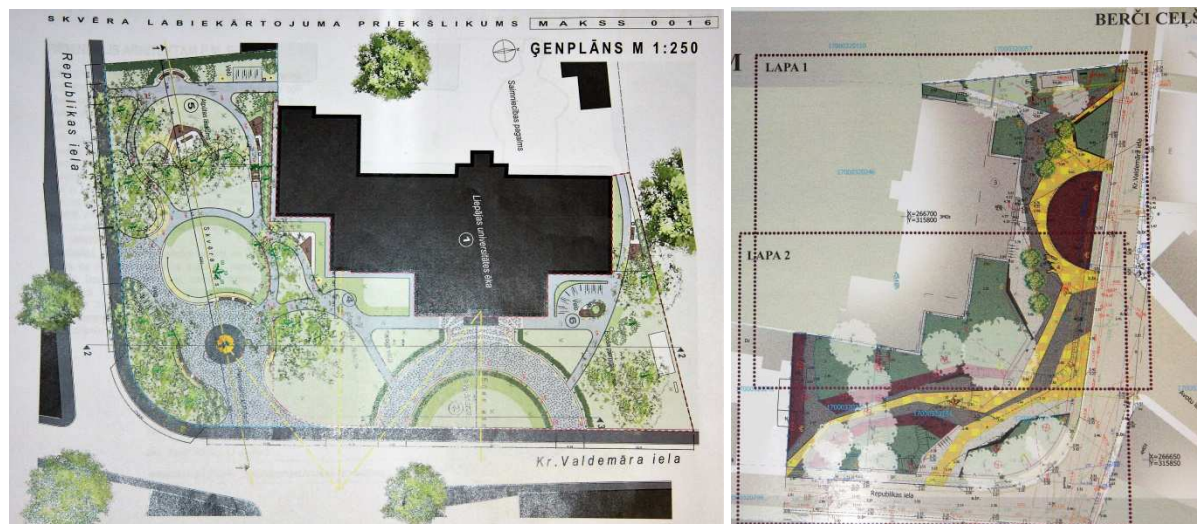


Figure 15. **Winners’ of the “ART” Ltd. proposal for the open sketch competition “Square’s Improvement in Liepaja” with the slogan “Makss0016” (LCCCB-8)**

Figure 16. **The second prize winners of the “DDP” Ltd. and sculptor *Gaits Burvis*’s sketch “Berči ceļš” (LCCCB-9)**

The “HUMA Arhitektu Studija” (HUMA Architects’ Studio) Ltd. sketch with the slogan “Terra” (Figure 17) attained the third prize. The improvement of the square solved as the extensive manifestation of clinker material – the red brick, which often used in practice. The part of the square in pieces of land in 2 and 6 Republikas Street does not form the connection with the front-garden of Nikolay’s Gymnasium building, where the semi-circle fold opposite the main entrance has been preserved. A wide homogenous clinker covering creates an emphasis instead of the greened square can be assessed critically, as it reduces essentially the green zone for diverse, bright greeneries with young trees. The sculptural objects of the environment can be assessed critically, which due to the scale and proportions (patches of clinker to the environmental object) disappear in the clinker breadth and in the composition can be perceived as a random element, and not as an environmental object dedicated to architect *Bertschy*. However, the inexpressive granite pylon – the fountain with *Bertschy*’s signature hologram, which can be approved as a combination of technological opportunities and building craftsmanship in formation of the environmental object, but does not convince, does not attract visually and does not arouse an interest in the famous personality. In summer the fountain would be a good environmental object, but in winter the square would be boring. The planning and spatial intention, which result from the historical and modern

situational analysis, in solutions have been reflected professionally on a high functional and aesthetic level, whereas it does not respect sufficiently the visual perception of the architectural monument of national significance – the former Nikolay’s Gymnasium building. The envisaged relief changes and ramp in front of the main entrance change the substance of the historical building.



Figure 17. The third prize winner’s of the “HUMA Arhitektu Studija” Ltd. sketch “Terra” (LCCCB-10)

Figure 18. The third prize winner’s of architects’ office “Jauromāns un Ābele” Ltd. sketch with the slogan “Arhitekta instrumenti” (LCCCB-11)

Architects *Mārtiņš Jaunromāns, Māra Ābele, Ieva Skadiņa, Dāvis Gertners* of architects’ office “Jaunromāns un Ābele” Ltd. in the sketch with the slogan “Arhitekta instrumenti” (Architects’ Tools) (Figure 18), which attained the third prize, perceived the building front-garden as a compromise solution, and the front-square – as a historical relic. Therefore, a modern improvement was offered, combining public spaces in 2 and 6 *Krišjānis Valdemārs* Streets, dividing the functional zoning into two parts and developing each of the territories independently from each other. Changing essentially the improvement of the square and urban space, also raising the front-square, the original entrance hub of Nikolay’s Gymnasium building, planning of front-garden and system of green elements are eliminated, but new character of the place and values have been created. Big trees are protected and pieces of land in 2 and 6 *Republikas* Street are preserved maximally green. In the square, supplementing it with linear plantations of bushes, there would be created the view perspectives and relaxation zone with diverse plantations of annual and perennial flowers, bushes, friable coverings – mulch of pine-tree bark, covering of pebbles and grassland. Nevertheless, the connection with the front-garden space of Nikolay’s Gymnasium does not form. The wide space with the reddish concrete pavement for a short-term recreation and different activities in 6 *Valdemāra* Street would be like a reference to the architect’s favourite building

material – red brick. The inconspicuous pattern on the pavement with two-texture surface, which has been borrowed from the geometric drawings of the floor panels used in the late 19th century, when laying parquet boards perpendicularly, will not compete visually with building's façade, but will emphasize it. The wide pavement covering of the building's front-square suitable for a short-term display of environmental objects will be refreshed and made more dynamic by decorative triangular islands with greeneries, related to rhythm of the pavement and moved out from the pavement level with the help of concrete support walls, practical for sitting. The additional lighting built into support walls will lighten up texture of the pavement and will create a cosy lighting in relaxation places in the whole territory of square.

The extension of the square towards the building of the confectionary *Bonitz* would be appropriate for a café's outdoor terrace, which would give the place some liveliness. However, the spatial extension of the square including the piece of land of the confectionary *Bonitz* in 2 *Valdemāra* Street will give the surrounding building an untypical breadth. The identity of the *Bertschy's* Square between the both buildings designed by *Bertschy* during the day will be emphasized by a group of metal sculptures for sitting – architect's three main tools – a pencil with an eraser, a pair of compasses and ruler, but during the dark time of the day – *Bertschy's* signature recessed in the pavement with linear luminaires. However, the big scale of the environmental design object and area of the hard covering make the square in front of the building too massive. The extended composition of the urban territorial planning has been divided into the socially active (the front-square of the building), silent relaxation – greened square (territory of the municipal land) and perspective café's in 2 *Valdemāra* Street zones. The mechanically solved connection of the square with footpaths on the corner of *Valdemāra* and *Republikas* Streets make the network of footpaths confusing, and the spatial solution of the *Bertschy's* Square with the sculptural object respects insufficiently the visual perception of Nikolay's Gymnasium building and mood in the culture-historical environment.

The sketch of authors' *Egons Peršēvics "Kokile" Ltd.* and *Zane Viņķele, "Elvatred" Ltd.* with the slogan "*Telamons*" (Figure 19) offers a proposal with a very simple, practical improvement: in front of the main entrance the semi-circle connection has been preserved, in greeneries – plantations of decorative bushes, lots of grassland. The lighting has been made in an exciting way, but rather few elements of improvements. The square part in 2 and 6 *Republikas* Street does not have a link with the front-garden of Nikolay's Gymnasium building, but the spatially solved university and municipal territories have been solved as two separate improvements – one for the university and the other for the square, without environmental accessibility for the university. For culmination – a little bit shocking, but interesting sculptural environmental object, which, when a little transformed, could be perceived as a show application with a desire to surprise and possibly give a laugh.

However, it does not respect sufficiently the visual perception of Nikolay’s Gymnasium building and mood in the culture-historical environment.



Figure 19. Sketch “*Telamons*” of sculptor *Egons Peršēvics* and landscape architect *Zane Viņķele* (LCCCB-12)

Figure 20. *Aiga Rozīte*’s sketch “*PMB-L16*” (LCCCB-13)

The author *Aiga Rozīte*’s sketch with the slogan “*PMB-L16*” (Figure 20) offers to solve the university and municipal spatially connected territories separately and provides good proposals. Nevertheless, both too different parts of the square lack unifying elements. The square zoning cannot be understood easily: pieces of land in 2 and 6 Republikas Street do not have connection with the front-garden of the Nikolay’s Gymnasium building, and initial planning has been partly transformed, eliminating greeneries – the hedge. The visual perception of Nikolay’s Gymnasium building and the mood created by the culture-historical environment has not been taken into account. Application of functionally and scenically unconvincing angular geometric forms create disharmony with the historical building. Ground cover plants and groups of bushes in new green areas will not be able to “revive” the green zone. In the solution of the building’s main entrance the applied pavement and “stylized” semi-circle with disproportional, untypical support rails – pegs and wire connections, a bronze sculpture surrounded by colonnade and water basin in front cannot be supported. The sculptural object of the environment is understandable, the idea of water object – can be supported. However, the overview and compatibility cannot be perceived. The offer in architectural neo-style compositions does not approve of form-shaping presence in design elements of the *Bertschy Square*’s spatial solution.

Changes in Liepaja urban environment stimulate to evaluate the criteria and to search arguments for the protection of cultural heritage, as well as to ensure the success development of Liepaja (Ozola Nature 2012: 90).

Conclusions

1. To develop Liepaja's industry and infrastructure and to promote the development of Liepaja Region, on February 17, 1997 Saeima of the Republic of Latvia adopted the law and on March 4, 1997 President of the country *Guntis Ulmanis* proclaimed the law of Liepaja Special Economic Zone, so that the Liepaja Special Economic Zone during its operation from March 1, 1997 till December 31, 2035 would develop and promote trading, industry, shipping, air transport and exchange of international goods through Latvia. The Latvia Republic Ministry of Culture with Decision № 128 on October 29, 1998 for the protection of the urban environment and Liepaja's 17th–19th cent. architectural values awarded the urban development monument status of national significance to the Liepaja City's historical centre (National Protection № 7436), including 365 objects on the list of protected historical buildings, but the consultative company "*Grupa 93*" Ltd. without taking into consideration the researches of Liepaja's urban environment and historical development of planning, worked out for Liepaja City's development the territorial planning for the time period from 2011 till 2023 (confirmed on March 16, 2012), offering to look at Liepaja, which is unique in its diversity and competitiveness, as the development centre of international significance. An extremely interesting situation has been created in Liepaja: the city is not able to support itself and it receives grants from the Municipal Equalisation Fund. The dual attitude, when the implemented outcome often differs from the legislation, fixed in the documents of projects and urban planning, affects the visual and functional transformations of Liepaja historical centre's squares and small public gardens during the restored Latvia Republic, and also during the conditions when the Republic of Latvia has lots of binding international documents, also the Venice Charter accepted on May 25–31, 1964 (International Charter for the Conservation and Restoration of Monuments and Sites), in which the values created by the previous generations are considered as the heritage of mankind. Overall, in Liepaja the attitude towards the preservation of architectural values of the 17th–19th century and urban conservation is casual, which does not confirm a purposeful approach to a qualitative urban environment development.
2. Landscape architect *Georg Friedrich Ferdinand Kuphaldt*, who often attended Liepaja and provided the city board members with advice on the greenery system formation, prepared a project for the Rose Square planning and greeneries. After the World War II Liepaja City centre was destroyed, but plantations of the Rose Square remained. However, the restoration concept of the city centre building envisaged multi-storey buildings instead of the Rose Square. It was possible to preserve the Rose Square only due to the fact that a solution was found for the Victory Square formation with the Lenin's Monument placement on the eastern side, but the famous gardener *Kārlis Barons* developed the dendrological project for plantations in the

Rose Square. After extensive public protests architect's *Andris Kokins's* project for the Rose Square reconstruction, which had planned application of expensive materials, changed not only the initial intention of the planning, which is not allowed in the urban development monument's territory of national importance, but also confirmed the impact of money on the architectonic solution and provincialism.

3. The square which nowadays is surrounded by four school buildings, in the early 20th century was considered as appropriate for ideological assignments. On the Eve of the World War I the construction of the Emperor Alexander III's Orthodox Cathedral became topical, and one of the options for the building site was the area on the terrain elevation, which during the Latvia Republic time was assessed as appropriate to place for a monumental group of sculptures. However, only during the Soviet times it was possible to create an ensemble of monumental sculpture work. The message included in the sculptors and architects' teamwork with artistic techniques was clear to anybody. On the Latvia Republic President's *Jānis Čakste* Square authors of the project "Improvement Reconstruction of the *Čakste* Square" *Aija* and *Andris Kokins* offered to erect for the youth's ideological and patriotic upbringing metal watchwords with slogans in Latvian for – untypical elements for the urban construction monument's territory of national significance.
4. In the urban construction monument's territory of national significance, where before the World war II in Liepāja the most favourite place for relaxation was situated, now the Kurzeme Square is situated, in which lots of trees have been cut down, but concrete tiles and grassland covers a large area. Authors think that all improvement elements mentioned in the project can have a replacement with an analogue – thus it is allowed to change the initial concept of the square arrangement according to the needs, but do not emphasize the requirements for the square in the urban construction monument's territory of national significance.
5. The architectonic and ideological concept of the *Bertschy's* Square was obtained organizing an open competition of sketches "Improvement of the Square in Liepāja." Six competition applications describe clearly the modern approach to the urban improvement. In most of the works submitted it can be noticed that there is an insufficient connection of the offered solution with the initial planning in front of the main entrance or even ignorance, which testifies the lack of interest to preserve the evidences of the previous ages, insufficient skills and desire to respect values created by representatives of previous generations.

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MANAGEMENT OF CULTURAL PROJECTS IN ZEMGALE REGION

Ieva Rožlapa

Daugavpils University, Brīvības 286B-3, Jēkabpils, Latvia
rozlapa.ieva@gmail.com

Abstract

Key words: *Cultural projects, management of cultural Project, Project competition, cultural process, Zemgale*

Management of cultural projects in Latvia has become second essential financial source for cultural projects after institutional financing, thereby situation has developed, when from different cultural project competitions depend leading process of cultural projects daily and in long term.

Zemgāļi ir spējami piedalīties gan citviet Latvijā pieejamos, gan specifiskos reģiona, pašvaldību un pārrobežu sadarbības projektu konkursos. Realizēto projektu vidū pieaug dažādība, un līdzās tradicionālām idejām parādās aizvien vairāk inovāciju. Līdz ar skaidrojošas informācijas palielināšanos, pieaug arī dažādajos konkursos iesniegto projektu skaits un kvalitāte, tomēr iezīmējas arī nozares problemātika.

The aim of this research is to analyse environment, tendencies, opportunities and problems of cultural project management in Zemgale region over last decade – starting from year 2007 until now.

Kopsavilkums

Atslēgvārdi: *kultūras projekts, kultūras projektu menedžments, projektu konkurss, kultūras process, Zemgale*

Kultūras projektu menedžments Latvijā kļuvis par otru būtiskāko kultūras procesa finansēšanas avotu aiz institucionālā finansējuma, līdz ar to izveidojusies situācija, kad no dažādiem kultūras projektu konkursiem atkarīga gan kultūras notikumu ikdiena, gan procesa virzība ilgtermiņā.

Zemgāļiem ir iespējams piedalīties gan arī citviet Latvijā pieejamos, gan specifiskos reģiona, pašvaldību un pārrobežu sadarbības projektu konkursos. Realizēto projektu vidū pieaug dažādība, un līdzās tradicionālām idejām parādās aizvien vairāk inovāciju. Līdz ar skaidrojošas informācijas palielināšanos, pieaug arī dažādajos konkursos iesniegto projektu skaits un kvalitāte, tomēr iezīmējas arī nozares problemātika.

Pētījuma mērķis ir analizēt kultūras projektu menedžmenta vidi, tendences, iespējas un problemātiku Zemgales reģionā pēdējā desmitgadē – laika posmā no 2007. gada līdz šim brīdim.

Today we can face the concept of the cultural project in every media almost every day. Latvia soon will celebrate her centenary and culture truly serves as identity carrier of our nation. The aim of this research is to analyse environment, tendencies, opportunities and problems of cultural project management in Zemgale region over last decade – starting from year 2007 until now. Methodes used – literature analysis and data analysis. In Latvia concept of cultural project is relatively new. Latvians are familiar with project management only last twenty years. In order to gain recognition outside our country Latvians were forced to learn different theories and adopt them in very short period of time. There are serious number of publications and translations for project management in economics, engineering and business branches. From this perspective, development of cultural branch is left behind. Although education about cultural management given in Latvian high schools and academies is suitable, thou the nuances of cultural project management newly formed specialists face only in daily praxis, because of features that only cultural projects has. Environment of culture projects is not sufficiently explored yet although tendencies are unclear.

A.M. Waade describing the nature of cultural project explains that the concept of the cultural project contains artistic or general projects with defined goals, which are innovative and easily fail to observe the rules between adopted, institutions or between various types of arts. Since many projects

are international, they help to develop new cultures, methodologies and aesthetic forms which indicates pluralism, diversity and multiplicity (Treija – Hermane 2006: 163).

In the Cultural NGO handbook by Culturelab society said:

Even cultural project we can define as amount of processes which has limited cycle of life and resources available, reach important goals which are - measurable and acceptable for audience, however it is hard to include multiform nature of cultural projects in ode definition (Nevalstiskās kultūras organizācijas rokasgrāmata. <http://www.sif.gov.lv/nodevumi/nodevumi/5379/kulturas-nvo-rokasgramata.pdf>)

Manager of various engineering projects from the Netherlands Reinhard Wagner said: Usually artists must deal with restricted amount of financial resources, but it does not restrict them to complete the tasks. Lack of resources is the source of creativity and ingenuity – something that in industrial projects we usually forget. Project management in the field of arts and crafts is not using specific standards, rather “free style” focusing on deadlines, the budget limitations and the audience’s expectations. (*International project management association. Project management in the field of arts and crafts. <http://blog.ipma.world/project-management-field-arts-crafts/>*)

Agnese Treija-Hermene in her article “Management of cultural projects” which is included in collection “People, trademark, media and culture management” writes:

Alongside project management starter - Engineering, Information technology, Construction and Manufacturing branches, also in culture the method of project management has become the best technique for solving complex tasks, effective control and flexible apply of changes. Use of project management method to carry out cultural projects depends on its scale, needs and project leader attitude. We must understand that formal methods for cultural branch can be less effective because cultural projects must deal with creativity process, which is nearly impossible to lead, plan or set up terms or conditions. (Treija – Hermane 2006: 161)

Unlike economics, where selling of goods are the only financial source, in cultural field, government or private finances provide funding, which only complements with incomes from process. (Bendiksens 2008: 239)

Dita Pfeifer in article “Funding principles of Cultural institutions” included in collection “Cultural center leadership guidebook” writes about expensiveness of cultural product and necessity of additional funding sources:

Analysis of cultural products specifics by culture economists discovers problem with the offer and demand. No matter how unpleasant is to confess, but for the biggest part of society culture is not the primary need, while other part which likely wish to visit concerts, shows, exhibitions or buy books, paintings etc. usually cannot afford due to expensiveness of cultural products. In order to make cultural goods accessible for wider groups of society, this process need additional funds from

outside to partly cover product creation costs. That allow, offering cultural products or goods for cheaper prices. Such funds might be provided by the government or privately. (Pfeifere, 2008: 16)

Armin Klein in the book “Kultūrpolitika” accent one important nuance that is promoted by public funding of cultural projects:

Creation of institutions or organizing cultural events are directly linked to government or municipality, but public funds improve third party cultural activities. Furthermore, it happens not therefor for saving government or municipality effort. Diverse cultural activities of people receive funds in order to widen the specter of cultural offer and to rise number of people directly involved in forming culture. Especially considering last year discussions about involvement of citizens, where, with the help from public funds, municipality may support citizen initiatives avoiding involvement. Therefore, we can observe the change of paradigm from active to activating country.

We identify three types of funding culture. Institutional support (funds are given to cultural organizations in long-term perspectives), project support (funds are given to one particular project, restricted in time space), individual support (funds are given to one single man or one group of people. (Kleins 2008: 178)

How it was mentioned previously, big parts of cultural institutions from offer and demand view are not able to refund by themselves. Such institutions must be supported by other sources. Public or governmental funding and private funding of culture is common praxis in many countries. Public funds cultural institutions receive from state budget and divide in to direct and indirect Public funds. Direct public funds are given to cultural institutions. (..) Indirect public funds are reserved for specified goals, but are not given to one particular institution. This kind of funds is available only through the competition procedure. In order to get funds you must prepare a project according competition priorities and settings. (..) Sponsors, Maecenas and contributors give direct private funds. (..) Indirect private funds can be received from private organizations in the same manner as public funds, through the competition procedure. (Pfeifere, 2008: 17-18)

Unlike from institutional support project support serves as expenditure payment for separate, precisely limited, and not yet started projects. Such support is completely opposite from institutional support mechanism. (..) After completion of each project a very detailed financial report must be presented to organization which provided support. (..) As benefits of the project support method we can mention that fund receivers are stimulated to strive for innovations. Project support method prevent from creating permanent organizations with wide administration which usually are tend to be inflexible. Embarrassing factor in this method is financial and existential uncertainty, because project managers with every new project must prove the right to exist.

Common funding types in project support are:

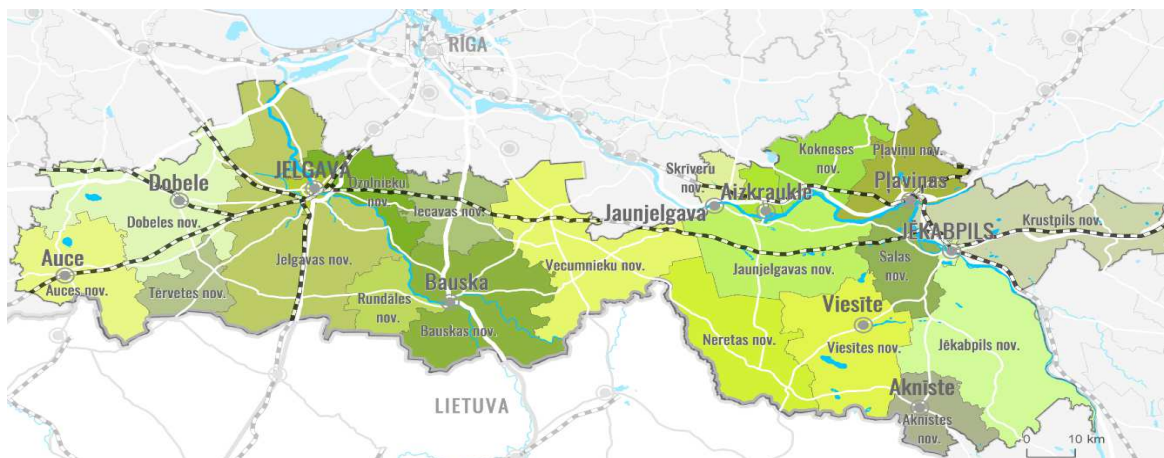
- Partial funding – (..) supporter determine part as a percentage from all expenditures that are given to support beneficiary. Funds given as support usually are limited in relation to the amount of all expenditures.
- Deficiency funding – (..) one or more support givers take over those project expenditures which support receiver are not able to pay by himself. Support might be defined for specific sort of expenditures or for all eligible costs. Amount of funds might be limited.(..)
- Fixed amounts funding - one or more support givers grant defined or limited amount for all eligible costs or for specific sort of expenditures.(..)
- Granting of deficiency guarantee – (..) when realization of project became impossible due to unforeseeable reasons. This might no cover all expenditures. (..)
- Full extent public funding – might be granted for one independent organizer event and provide payment for all expenditures. (Kleins 2008: 179-180)

Granting of deficiency guarantee is not used in Latvia. A few deficiency funding cases were used before crisis of 2008. All other types of funding are typical in cultural project environment in Zemgale region.

After the territorial reform in 2009 Zemgale region geographically is named as South region from Auce and Dobele districts in the west til Jēkabpils, Krustpils and Aknīstes districts in the east. The territory of Zemgale is 10742 km² (16,6% of states total area) including cities 645 km² (6%) from Zemgale area. The region is rich with significant cultural and historical heritage – cultural and historical monuments of national significance and tourism objects. (*Par Zemgali* http://www.zemgale.lv/index.php?option=com_content&view=article&id=1282&Itemid=29)

Zemgale planing region consist of 22 municipalities two of which are of state significance – Jelgava and Jēkabpils. Although region is created on two historical regions of Zemgale and Sēlija though the unity of region is hard to establish. Region geographically is stretched and it is hard to mark one center of the region.

Table 1. Zemgale planning region



Zemgale internet resource page emphasized that we should not look at the culture as a hobby or entertainment but must think about how to use culture to improve the growth of gross domestic product and to look at the funds given to culture not as expenditures but investments. While the developed cultural space and creativity attracts highly qualified workers, investments and tourists thereby indirectly fostering development of the region. (*Kultūra*. http://www.zemgale.lv/index.php?option=com_content&view=article&id=1196&Itemid=38)

Setting of this region right now fits to existing guidelines of states cultural policy in priorities of „Creative Latvia ” year 2014 – 2020.

It’s guidelines task is to establish culture as value in society, create favorable space for developing strong personalities, and all those tasks should lead to activities that would realize vision of Latvia by 2020 which would be something like this:

- Latvia is country with strong both national and european identity, that maintain and cultivate it’s cultural heritage, encourage creative process and is developing diverse cultural environment. Also Latvia fully fits and works in European and worlds culture field.
- The proportion of people, who are working in creative field and developing their creative potential, is becoming bigger in Latvia. They are using their potential to make innovations in fields of culture, economy, education, social, environment and other.
- Culture and creative industries have helped to develop latvian economics and export. Outstanding quality of latvian culture and brands of creative industries are popular not only in Latvia, but also in international market.
- Network of creative districts and towns are becoming stronger in Latvia, and due to that there are new places for job opportunities and living space are more attractive and convenient. Riga, as booming metropolis of Northern Europe, is evolving its cultural heritage maintenance and useful using at the same time with development of creative potential in Latvia.

(*Kultūrpolitikas pamatnostādnes 2014.–2020. gadam „Radošā Latvija”*. rmdv.lv/wp-content/uploads/2015/11/kulturpolitikas-pamatnostadnes.doc)

As mentioned in introduction of this article, several competitions for cultural projects and ideas has become one of the most important part for financial support right after institutional financial support. In context of Latvia one of the most important financial sources is „Valsts Kultūrkapitāla fonds” (Fund of states capital of culture). In aim to promote balanced creative development in all fields of culture and arts and according to guidelines of cultural policy of Latvia, this fund is opened for applications in fields like literature, music and dance, theatre art. Cinematography, visual arts, traditional culture and cultural heritage. (*Valsts Kultūrkapitāla fonda likums*. <https://likumi.lv/doc.php?id=81064>)

Together with this VKKF competition there are also program for target groups. These programs are for certain target groups and certain fields. Aim, tasks, circle of applicants and other connected questions can be found in every regulation of those programs. (*Mērķprogrammu konkursi*. <http://www.kkf.lv/index/konkursi/m%C4%93r%C4%B7programmu-konkursi.html>)

Target programs get their financial support from VAS „Latvijas valsts meži” and „Valsts Kultūrkapitāla fonds”. We will take a closer look on these programs a bit later in text.

In last 10 years some of the fields, that get financed has have been changed. For example in year 2010 intermediate sector was changed for design and architecture. Also from year 2010 there are accepted applications for interdisciplinary projects. Almost every year in field of literature approximately 150 projects get support. In music and dance it is around 300 projects, theatre – 100, cinematography – 150, visual arts even more than 350 projects, cultural heritage over 300 projects, traditional culture approximately 150 and in design and architecture over 80 projects get supported. Also interdisciplinary projects get their supports and it is almost 80 projects that get supported in this target group. If we take a closer look on projects that has been supported in region of Zemgale, we can see a tendency, that only small part of projects from this region get financial support.

Table 2. Number of supported projects 2007-2017

	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017.1.
Litterature	0	0	0	0	0	0	0	1	1	1	0
Music and Dance	4	2	2	1	2	2	4	7	7	7	2
Theatre	0	0	0	0	0	0	0	0	0	0	0
Cinematography	0	0	0	0	0	0	0	0	0	0	0
Visual arts	2	4	0	0	0	0	0	0	0	0	0
Cultural harritage	23	26	17	20	25	28	22	26	29	26	12
tradicional culture	8	4	0	2	3	0	3	1	2	5	4
Design and architecture	-	-	-	0	0	0	1	0	0	0	0
Interdisciplinary projects	-	-	-	0	0	1	1	1	0	0	1
Intermediate sector	17	8	7	-	-	-	-	-	-	-	-

There are no precise data, but when we look in to table of supported projects we can see, that situation in other regions is likely the same. In Latvia biggest noninstitutional funding for culture stays in Riga. Thereby question, does the Fund of states capital of culture reach his goal – promote balanced development of creativity in culture and arts- left without answer. Because, situation clearly indicates – there is sound centralization of creativity only in Riga.

Perhaps creation of regional cultural programs is the solution for this problem. The aim of financial support from VAS „Latvijas valsts meži” is to save specific cultural values, popularization, development and availability for society through organization of competitions to support cultural projects in region. This program contributes Latvia’s cultural environment to develop qualitatively and in balanced manner.

To achieve the objective all regional or local cultural projects in Zemgale receive financial support if they met at least one objective from following:

1. Identify specific material or immaterial historical or cultural heritage in Zemgale region and contribute its retention and development.
2. Promote retention of local peculiar and unique culture-historical space.
3. Promote retention of multiplicity (Selians, Semigalians etc.) within development and formation of unified Zemgale cultural character.
4. Contribute further development and popularization of Zemgale cultural environment.
5. Contribute process of creativity and innovations in Zemgale region.
6. Strengthens capacity of regional and municipal specialists of culture and crafts (education, experience exchange etc. activities)
7. Support for saving the knowledge and skills of cultural heritage craftsmen.
8. Promote accessibility of professional art in the region especially those aside from centers.
9. Support cultural activities in Zemgale region devoted to 100 year anniversary of Latvian Republic.

Zemgale region cultural project competition is announced every year in accordance with the Fund of states capital of culture available funds. It usually takes place in spring and is announced through the internet resources of the Fund of states capital of culture and Zemgale planning region or media.

Companies, institutions, and individuals can apply for the project competition, in order to reach the goals of the program. (*Zemgales Kultūras programma*. http://www.zemgale.lv/index.php?option=com_content&view=article&id=2551&Itemid=100145)

Table 3. Table of program development 2007–2016

	2007 LVL	2008	2009	2010	2011	2012	2013	2014 EUR	2015	2016
Funds available	8 000	20 000	20 000	18 00	20 00	25 00	40 000	58 500	70 000	75 000
submitted	38	57	53	90	50	70	87	82	103	118
approved	18	32	25	40	22	24	43	40	58	67

As we can see on the table amount of funds are tend to grow thereby grow number of supported projects. Problems turn out when we look at the situation in context - centralization of creativity by the Fund of states capital of culture and basics of Zemgale cultural program which is made to preserve cultural heritage, basics of Latvian culture politics, creativity, diverse culture network and creative cityite's. As a result, peripheral regions are focused on preserving cultural heritage but center (Riga) only on innovations, but documents and strategic plans are only paper.

In the research about consumption of culture in Latvia we can see the same situation – consumption rates are tend to grow in bigger cities, but number of amateur performances descending in peripheral or smaller culture centers, which is significant region characterizing phenomena.

Table 4. Cultural activity in Latvia 2007–2013

	2007	2013	2013/2007
Population in Latvia	2 208 840	2 023 825	-185 015
Clients of Latvian national library	81 363	337 552	256 189
Radio program summary length	326 325	385 110	58 785
Theater visitor thous.	860	994	134
Amateur collectives unrelated to cultural centers	489	554	65
Readers in libraries	1 036 033	1 168 973	132 940
Museum visitor thous.	2 404	2 658	254
Number of performances in the theaters	3 010	3 326	316
TV program summary length	91 639	101 214	9 575
Number of amateurs in collectives unrelated to cultural centers	11	12	1
Radio stations	34	36	2
Cultural centers	541	559	18
Cinema Showtime visitors thous.	2 363	2 378	15
Theaters	9	9	0
Cinemas	14	14	0
Newspapers in Latvian language	193	191	-2
Public libraries	864	811	-53
Participants in amateur collectives in cultural thous.	60	56	-4
Amateur collectives in cultural centers	3 599	3 252	-347
Museums (with subsidiary)	127	111	-16
Journals and periodicals in Latvian (including Collections and bulletins)	286	240	-46
Books and brochures in Latvian	2 366	1 910	-456
Full-length Chronicle and Documentary movies	5	4	-1
TV channels	23	18	-5
Circulation of Journals and periodicals in Latvian mil.	46	35	-11
Movies and cartoons	6	4	-2
Circulation of Books and brochures in Latvian, mil.	5	3	-2
Circulation of newspapers in Latvian per year mil.	125	66	-59

(arranged in order from biggest growth to biggest reduction (in percent)) Data source: Central agency of statistics.

(Consumption of culture by population in Latvia and participation <https://culturelablv.files.wordpress.com/2014/12/kulturas-paterins-web-versija-3-decembris.pdf>)

Considering previous conclusions, an interesting fact appear. Between years 2007. and 2013. 18 new Cultural centers are created. That is big number for Latvia. We must be thankful to the European agricultural fund for rural development.

Subsidies of The European agricultural fund for rural development are effective way to invest in development of company, agriculture and forestry resources, countryside economics and people. They can support a wide range of goals to benefit support receivers and to use funds for reinvestments. The European agricultural fund for rural development is the second pillar financial instrument of the common EU agricultural politics aimed to strengthen agriculture, forestry and rural area. (The European agricultural fund for rural development. https://www.fi-compass.eu/sites/default/files/publications/EAFRD_The_european_agricultural_fund_for_rural_development_LV.pdf)

In order to implement the aims of the fund, municipalities of Zemgale region has fulfill 41 construction or reconstruction project of cultural objects. Zemgale region consist of 22 municipalities and two of them are cities. Average completion of projects in region is 2,05 which means that each municipality has completed a bit more than two cultural projects which is very good indicator.

Another program for support local development called LEADER. This program administrates EAFRD finances (plus EU maritime and fishery funds).

Program LEADER is complex of purposeful and well-coordinated activities to promote rural development. One of the basic principles of LEADER is “from bottom to top”, when initiative comes from locals involved in problem identifying and solving for their territory. (*LEADER approach implementation 2014–2020*. <http://www.lad.gov.lv/lv/atbalsta-veidi/projekti-un-investicijas/leader/leader-pieejas-istenosana-2014-2020/>)

Public and private partner associations are created to implement this approach they act in a certain territory with certain population – local action groups which in Latvia are called “partnerības”(partnerships). Partnerships combines NGO, municipalities, companies and make strategic plans for each planning period and execute them though project competitions in various fields. LEADER program supports cultural projects for small scale traditional culture events, the outfits, expositions and equipment.

Four active working partnerships in the Zemgale region indicates positive tendency – people are willing to develop their surrounding area. Number of realized cultural projects by nongovernmental organizations goes alongside realized public projects.

Table 5. **Different cultural brunch projects in LEADER competitions**

	2009	2010	2011	2012	2013	2014	2015	2016
AIZKRAUKLE	-	5	0	8	2	2	-	
public	-	0	0	4	1	1	-	
other	-	5	0	4	1	1	-	
BAUSKA	2	12	8	4	13	10	6	
public	2	4	4	2	5	4	3	
other	2	8	4	2	7	6	3	
SĒLIJA	4	8	6	9	14	-	-	6
public	1	3	2	5	7	-	-	2
other	3	5	4	4	7	-	-	4
LIELUPE	-	11	14	12	11	-	-	
public	-	5	7	4	6	-	-	
other	-	6	7	8	5	-	-	

Must say that EU Structural funds usually are used by municipalities only to strengthen cultural field and only for infrastructure construction or improvements. Even though EU funds (European regional development fund (ERDF), European social fund (ESF) and Cohesion fund (CF)) are available for every Latvian who have clear idea how to promote well-being, economic growth and sustainable development, though considering redistribution principles of funds, administrative process and competition priorities only big city municipalities are able to complete cultural projects. (*ES funds*. <http://www.esfondi.lv/sakums>)

For culture infrastructure municipalities and NGO of Zemgale region may receive funds from European economic zone financial instruments – Latvia-Lithuania cross border cooperation program.

The objective of the Latvia-Lithuania cross border cooperation program is to contribute to the sustainable and cohesive socio-economic development of the Program regions by helping to make them competitive and attractive for living, working and visiting. (*About the program* <http://latlit.eu/about-the-programme/>) In addition to infrastructural projects several Information technology projects were completed in Zemgale region. Furthermore, number of supported projects initiated by regional organizations grow significantly – if during previous planning period (2007-2013) organizations participated in 9 supported projects, then in this periods first part there are already 7 supported projects.

European economic area financial instrument is created with aim to prevent social and economic inequality between donor countries and recipient countries. (*General information*. <http://www.eegrants.lv/?id=21>) There are some realized cross border education projects, but they are only few so we cannot consider it as common praxis in the region.

Anew praxis came forward, project competitions are initialized by municipalities usually aimed for active lifestyle or environment. Smaller cultural projects might be integrated in bigger ones.

This is the problem – culture is integrated in another brunch priorities. The Fund of states capital of culture supported projects and Zemgale region culture programs are carried out separately. Investments in infrastructure for better organizing does not improve situation in the long term. Perhaps due to lack of communication between municipalities and NGO, poor links to culture politics of the state or simply poverty, culture are not between prioritized branches. Must say that social and economic context allow easier complete those projects in programs where culture is only integrated.

There are no options to see overall situation and summary amount of funds given for project realization, but impact on cultural infrastructure is clearly visible – new and newly renovated culture centers with modern equipment. Saved endangered values – architectural monuments and folklore etc. All that serves for continuity of cultural process. Must say that, even those projects that did not receive funds serve for continuity, because thinking, communicating and creating process were used during preparation of the application. It increase social activity.

Problem in Latvian culture, which clearly illustrates project competition results of State Culture Capital Foundation of Latvia, is centralization of culture and especially – creativity. Even thou there are attempts in direction of decentralization, concentrating culture politics guidelines or even culture service and process spread all over Latvia, at this moment in Zemgale only little and slowly, but increases count of supported projects, thereby increases funding's for culture field, culture life becomes a little more intensive. Actual becomes question about quality, because if we must supply funding for maximum count of ideas, supplied funding for realization of every idea is very little, thereby lessens possibility to carry out quality project. Furthermore Culture programs of Zemgale priorities concentrate on saving culture foundation, State Culture Capital Foundation of Latvia concentrates on creativity of capital city, funding's lessens on all projects, but in result there is situation, when in Zemgale there is nothing to save. And who will be the one, which will fill up new or renovated centers of culture? It is hard to answer in this time fragmentation.

For development of regional culture, we would need cooperation and clear progress from municipalities and non-governmental organizations on reaching the targets of raised guidelines of culture politics. The key for Europe funding culture could be cooperation and common strategy, which therefore could provide long term industry development. Therefore we must add that there is little mastered EU funding for so called youth projects, in this region. And in realized projects there is practically no integration of culture.

From culture project environment in Zemgale, noted before, we must conclude:

- For culture infrastructure great contribution has been made.
- There is slow activation in culture sector of Zemgale.
- Culture foundation is saved, but creativity process is weak;

- Centralization of culture continues;
- We need cooperation from non-governmental organizations and public sector;
- We need link for guidelines of culture politics.

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REPRESENTATION METHODS OF SPACE-TIME IN CONTEMPORARY PAINTING

Inga Ruskule

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

Abstract

Representation Methods of Space-Time in Contemporary Painting

Key words: *space-time, movement, time, space, painting*

In the 21st century art boundaries are often disappearing between different artistic media and genres, therefore new opportunities are arising for space-time displaying in the artworks. Space-time is characterized by movement. Time and space are necessary to identify object's position, trajectory. In painting space-time sense and process are recorded. As well, the artwork creation process itself is the movement that takes place in time and space.

The movement may take various forms, for example, such as motion, transformation, deformation, rotation, collision, etc. The movement may be fast/slow, smooth/uneven, accelerated/decelerated, clear/blurry, straightness/curved, interrupted/continuous, predictable/unpredictable, permanent/non-permanent etc. Changes occur as a result of the movement. Depending on the intention the movement in artwork can be characterized by the direction, perspective, proportions, rhythm, shape, color, etc. The study aim is to analyze the space-time representation methods primarily based on the contemporary painting samples in foreign and Latvian art.

Kopsavilkums

Laiktelpas attēlošanas veidi laikmetīgajā glezniecībā

Atslēgvārdi: *laiktelpa, kustība, laiks, telpa, glezniecība*

21. gadsimta mākslā bieži izzūd robežas starp dažādiem mākslas medijiem un žanriem, tāpēc rodas arvien jaunas iespējas laiktelpas parādīšanā mākslas darbā. Laiktelpu raksturo kustība. Laiks un telpa nepieciešami, lai noteiktu objekta pozīciju, kustības trajektoriju. Gleznā tiek fiksēta laiktelpas izjūta un norises. Arī pats mākslas darba radīšanas process ir kustība, kas notiek laikā un telpā.

Kustība var izpausties dažādos veidos, piemēram, tādos kā pārvietošanās, transformācija, deformācija, rotācija, sadursme utt. Kustība var būt ātra/lēna, vienmērīga/nevienmērīga, paātrināta/palēnināta, skaidra/izplūdusi, taisnlīnijas/liklīnijas, pārtraukta/nepārtraukta, prognozējama/neprognozējama, pastāvīga/nepastāvīga utt. Kustības rezultātā notiek pārmaiņas. Atkarībā no ieceres mākslas darbā kustība var tikt raksturota ar virzienu, rakursu, samēru, ritmu, formu, krāsu utt. Pētījuma mērķis ir analizēt laiktelpas attēlošanas veidus, balstoties galvenokārt uz laikmetīgās glezniecības paraugiem ārzemju un latviešu mākslā.

Introduction

Spacetime consists of three dimensions of space and the dimension of time. Spacetime is characterized by movement. With motion, change occurs. A moving object at each moment is at a particular stage of its motion. For physicians, all matter is in motion. The boundary between the subject and activity disappears because matter is nothing else but an aggregation of energies. From the point of view of philosophy, motion is first of all related to change. Motion is the strongest stimulus for visual perception, which attracts the attention of live creatures.

People since ancient times have been studying the processes of the world and feel the need to creatively imitate what they see, experience, and feel. Artists of different eras have turned to reproduce motion. The primitive man drew hunting scenes and running animals which sometimes had more than four legs on the walls of the caves. It could indicate attempts to show motion by including different stages of motion in the same drawing. One of the art movements where artists have studied the possibilities of portraying motion and speed the most is futurism. It is the time when people experienced speed never experienced before. In the works of art, the impression of

motion was achieved by repetition of shapes and lines. In kinetic art, motion is used as an instrument. Modern art is characterized by diversity, combination of different styles and genres. Artists often search for motive in predecessors' art, combining it with their own experience and the feeling of time and space. Without tried and tested values, making new discoveries would be impossible. As the famous saying goes – everything new is well-forgotten old.

Depiction of motion is a challenge to artists because true motion is only found in the real world, but motion incorporated into visual compositions is only a representation of motion. Visual depiction is static, but it is possible to create the illusion of activity. Because movement occurs in time and space, the task of the artist is to model these dimensions on the canvas space so that it creates the impression of motion.

The study aim is to analyze the space-time representation methods primarily based on the contemporary painting samples in foreign and Latvian art.

Symbolic meaning and archetypes of types of motion

Each type of motion has an origin, a person's initial impression of it. It can already be found in the beginning of existence of humanity and continues to remain and subconsciously manifest itself in the modern days. For different types of motion and objects related to them, specific associations and symbolic meaning has formed in the course of time. Archetypical images consciously or subconsciously also occur in the works of art.

- **Ascent** represents the physical or psychical movement upwards. From the Latin *ascendere* means to climb. It is associated with emergence, elevation, sublimation, freedom from what weighs one down, volatilizing of a solid, spiritualizing of matter, soaring thoughts and intuitions, leaps of imagination. Ascent can be related with tree, ladder, mountain, sky, outer place, elevator and stairs. Ascension can posit a hierarchy of values.
- **Descent** is movement from above to below. It is associated with deflation, crash, collapse, implosion, disenchantment, disillusion, embodiment of the head things. Mythically descent is rendered as acts of creation or divinity descending into earthly form.
- **Falling** is subject to the stern law of gravity. There exist different meanings, for example, loss and a divine punishment, also release.
- **Play** can be frivolous, serious, consequential. Many of most familiar games can be traced back to archaic rituals and myths the cosmology of which is embodied in the structure of the contest. Natural forces made our ancestors imagine they were themselves playthings of the gods.
- **Swimming** returns human to his primordial origins in water. The body has an instinctive resonance with the sea of human beginnings, and the ego with the sealike depths of psyche. Swimming allows playful movements. Human can gyrate, plunge, dive, progress rapidly at a

crawl or on side or back, and use arms as wings and legs as flippers. For humans, swimming is perhaps the closest thing to the freedom of flying.

- **Car** is associated with sexiness power, speed, aggression, drive, independence, glamour, success. On it is projected essential aspects of identity, or persona.
- **Airplane** is commonplace mean of transport, but associated also with war and terror.
- **Boat** sometimes comprises a boundary between life and death. The ship has often been associated with feminine, mother or beloved. The boat or ship is the vehicle of humans' mythical peregrinations, for example, crossing, odyssey or voyage.
- **Road** makes human to follow it, and to be confident that others have been this way before. Path implies direction (ARAS 2010).

Representation of space-time in foreign contemporary painting

In the painting "Gravitation" (2009) of the United Kingdom artist **Maciej Hoffman** (1964), a woman raised in the air is depicted; however, using paint flow, her figure is connected with the earth, showing its gravity. This movement can be seen at the same time as ascent and descent. The feeling of unrealistic space arises. The woman figure is somewhere between different states. The sense of an unfinished movement emerges. The viewer's mind raises the question of what will happen next (Figure 1).

Polish artist **Julita Malinowska** (1979) in many works has depicted human figures jumping in the water. The viewer does not know where the starting point of this jump or fall is. It can only be imagined. There is spaciousness around depicted figures. Julita Malinowska in the upper part of the painting "Falling III" (2013) has depicted a fragment of falling people, leaving free space below them, where the motion can continue in the viewer's imagination. The feeling of wide and limitless space and a long fall is created because the earth is not seen in the painting, only the sky is visible. Many paintings show the rhythms of human figures, sometimes creating interesting patterns.

In the paintings "What Games Shall We Play Today" (2010) and "War Game" (2010) of Norwegian artist **Lars Elling** (1966), fragments of different times and spaces are combined, revealing different types of play. Children's, adults' and animal play can be seen. Clearly and certainly painted details interact with foggy and blurred painting (Figure 2).

United States artist **Heather Blanton** (1973) is painting figures of sportsmen, arranging them in various rhythms and patterns. Figures are shown from different views. Sometimes all figures are the same size, but sometimes the feeling of depth is created by using figures of different sizes, thus directing the viewer's gaze from the foreground to the furthest plan.

Italian artist **Alessandro Papetti** (1958) paints expressionistic works that include the feeling of motion and energetic brush strokes. He has turned to the theme of water, painting women, men, and children that are diving and swimming. There is an impression that with reflections, light

effects, with the help of water texture, the human bodies blend with the water, creating a single whole.

Italian artist **Alessandro Piras** often paint swimming and diving figures. The impression of movement is achieved by ways such as including several stages of motion in one painting; using free brushstrokes that show the direction of movement; placing human figures in different positions of motion; showing human emotions, facial expressions that increase movement tension.

Today, various vehicles, which are everyday means of transportation, are connected with the movement. Many artists have also focused on this theme. For example, United States artist **Cristian Marin** (1967) in one of his work series shows associations between the people he knows and their cars.

Denmark artist **Helmut Middendorf** (1953) represents in the painting “Airplane Dream” (1982) memories about the Berlin airlift, during which his native land was destroyed. The artwork has been painted long time after the horrific accident. The neo-Expressionist image transposes the horrors of aerial bombardment into an organic fantasy of the creative self that can survive despite adversity, integrate devastation and overcome trauma by giving it aesthetic significance. An airplane as a wonderful vehicle turns into a horrible weapon (ARAS 2010).

Poland artist **Mikołaj Obrycki** paintings, for example, “Quay” (2013) show boats that are painted in a free brushwork, and has impression of motion (Figure 3).

Representation of space-time in Latvian contemporary painting

Vineta Kaulača (1971) is more focused on motion that occurs between the viewer and the space, the motion created with a glance of the eye instead of moving objects eternalized in a static form. The artist tries to preserve spontaneity and dynamic in the length of time. She achieves the effect that the work created during a longer period of time reserved motion and lightness (Figure 4) (Bunkše 2014).

Ivars Heinrihsons’ (1945) art interlaces such opposites as expression and stability, black and white, motion and peace. There is feeling of freedom and incompleteness in his works of art. Paintings reveal his inner struggles and alarms. Ivars Heinrihsons often uses the fragmentation method. He uses an achromatic color palette. The works “Way I”, “Way II”, “Way III” (2011) show transition from dark areas to finer lines (Figure 5) (Ževaite 2011).

In 2015, the exhibition “Self-Portrait” (“*Pašportrets*”) was opened in the gallery “*Māksla XO*” in which 28 Latvian contemporary artists participated. **Vija Zariņa** (1961), in her self-portrait “Passing By” (2015) tried to show her essence and softness. Silhouette, motion, speed of movement is shown in the painting. The artist has not shown a face in the artwork, but she is recognizable (Lūse 2015). Vija Zariņa's compositions are usually characterized by peace and harmony.

Antra Ivdra (1966) is interested in the movement and its reproduction by means of painting. The themes prevailing in the works of early years are a game and dance. The works of this time were painted in the manner of cubism and futurism. Her compositions are characterized by abstraction, geometricalization and rhythmization. The time theme appears in triptych “Chestnuts” (2009), which shows tree conditions in different seasons (Ozola 2011; Lindenbauma 2011).

Jānis Ziņģītis (1973) often tries to show movement in his works of art. For example, in the painting “Street” (2014) flowing and foggy motion of city is shown. Everything is in motion in nature. The human eye is also in motion all the time. He is interested in the time theme. In several paintings by Jānis Ziņģītis, the image of a bird appears, which gives the impression of movement and dynamism. Many works of the artist are characterized by foginess. Realistic images are combined with a linear drawing. A line that continues or cover up painted images is the energy that penetrates the specific time and space and determines its direction. The line depicts worlds that exists adjacent to each other in a specific place and time and are interconnected. The line reveals the spirit of the time (Vinogradova 2009).

Conclusions

- The method of depiction of a movement depends on the type of motion, which the artist wishes to show in the painting. It is necessary to capture the character of the movement, sometimes exaggerating it. The movement can be expressive, rapid (for example, Alessandro Papetti's, Helmut Middendorf's artworks) and also calm (for example, Vija Zariņa's, Jānis Ziņģītis' artworks). The opposite of motion and peace can be used in the painting, for example, it appears in the works of art by Ivars Heinrihsons. It is necessary to show the direction of movement. For example, Maciej Hoffman and Julita Malinowska have turned to up and down movement representation. The sensation of movement is created mainly by figures positioning in the painting and using free space below or above them.
- Artists often use rhythm to show the character of the movement. It can be regular or changeable (for example, Heather Blanton). Artists use combination of various spaces and times in one painting to show motion and changes that occur (for example, Lars Elling, Antra Ivdra). The movement cannot be clearly seen, therefore, many artists combine precise painting with blurred (for example, Lars Elling, Vineta Kaulača, Jānis Ziņģītis). Artists often show space-time by repeating lines and shapes, doubling images, overlapping different poses (for example, Alessandro Piras).
- Artists portray different motion positions, poses, gestures of human and animal that create dynamism in the painting. Artists often use such images, actions and places, which are associated with motion (vehicle, road, falling etc.). The viewer perceives recognizable images and, due to his experience, understands that a movement is shown in a painting.

- Contemporary painters often use those representation methods of space-time, which have been used previously by artists of different eras (from cave drawings to 20 century art - futurism, cubism etc.), combining this experience with their own. Foreign painting is characterized by a great variety in depiction of space-time. Various artists have been selected for this article to see that motion can be represented by using different methods.
- There are not many artists in Latvia who have turned their attention to the movement's representation. The brightest representative is Ivars Heinrihsons, almost all of his work is related to the movement. Vineta Kaulača is also studying the movement, but in a different way. She does not focus on the depiction of moving objects, but on the viewer's perception and eye movements. The presence of the movement is also visible in artworks of Antra Ivdra, Jānis Ziņģītis. There are many artists, who do not set the movement depiction as main element of artwork, but sometimes depict it, for example, Vija Zariņa.
- Artists are the interpreters and reflectors of their time and space, which changes through times. Movement representation in 20-21 century is connected with inventions and technologies, as an example can be mentioned futurism art. Painters turned to representation of invisible things, such as time and motion. Possibly, in the future, there will be even more opportunities, as everything is constantly changing.

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Figures



Figure 1. **Maciej Hoffman. *Gravitation*. 2009. Oil on canvas. 205x125 cm**
(<https://www.saatchiart.com/account/artworks/65931>)



Figure 2. **Lars Elling. *What Games Shall We Play Today*. 2010. Egg, oil, tempera on canvas. 200x200 cm**
(<http://www.larselling.no/gallery.php>)



Figure 3. **Mikołaj Obrycki. *Quay*. 2013. Acrylic and gouache on canvas. 35,4x55,1 cm**
(<https://www.saatchiart.com/account/artworks/90660>)



Figure 4. **Vineta Kaulača. *Walker*. 2014. Acrylic on canvas. 10x15, 20x20, 30x40, 40x60 cm**
(http://www.artterritory.com/lv/teksti/intervijas/4136-neatliekamibu_meklejoj/om/lv/zinas/6498-nosaukti_nakamas_jeune_creation_europeenne_biennes_dalibnieki/)



Figure 5. **Ivars Heinrihsons. *Way I, Way II, Way III*. 2011. Oil, charcoal on canvas. 147x198 cm**
(<http://www.makslaxogalerija.lv/eng/artists/ivars-heinrihsons-2/gleznieciba-43/>)

MODERN – RETRO AS A CONCEPT OF CONTEMPORARY GRAPHIC DESIGN

Māris Strautmalis, Zeltīte Barševska

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401
maris.strautmalis@gmail.com

Abstract

Modern – retro as a concept of contemporary graphic design

Key words: *graphic design, modern - retro style, 20th centuries 70-90 years*

Nowadays one of the actual graphic design trends are focused on the retrospective revisited on cultural / art / design history by deliberate citation of retro style. Designers are creating diverse design products and presenting the ideas of the past as their contemporary and creative transformations.

In the information media space and professional designers' medium, this graphic design style called as modern - retro style. Nowadays modern - retro style characterized by the 20th century, 70-90 years of graphic design vivid visual and conceptual features.

The aim of the article is to analyze modern – retro style thru different examples of graphic design and to identify actuality of this style and to assess it sustainability of Latvian graphic design development.

Kopsavilkums

Modernais retro stils – laikmetīgā grafikas dizaina koncepts

Atslēgvārdi: *grafikas dizains, modernais retro stils, 20. gs. 70.-90. gadi*

Viena no mūsdienu grafikas dizainaaktuālajām tendencēm ir fokusēšanās uz retrospektīvu atskatu kultūras / mākslas / dizaina vēsturē, apzinātaretro stilistikas citēšana, radot un daudzveidīgos dizaina produktos prezentējot pagātnes idejas to laikmetīgās un kreatīvāstransformācijās.

Šis grafiskā dizaina stilsinformācijas mediju telpā un profesionālu dizaineru vidē tiek apzīmēts kā modernais retro stils (*modern – retrostyle*), un tam šobrīd ir raksturīgas 20. gadsimta 70.–90. gadu grafiskā dizaina spilgtākās vizuālās un konceptuālās pazīmes.

Pētījuma mērķis ir analizēt modernā retro stilistiku dažādos grafikas dizaina piemēros, apzināt šī stilaaktualitātiun vērtēt tā ilgtspējuLatvijas grafikas dizaina attīstībā.

Introduction

Everything new is long forgotten old - quite often many designers, implement their ideas and projects according to this statement. Intentional retro stylistic quotation, integrating its elements in diverse design products is one of the current trends modern graphic design. Aim of this study is to analyze stylistics of the modern retro graphics design, through various examples and implementations; identify the popularity of this style and assess its sustainability in development of Latvia's graphic design.

Origins of Modern retro

Analyzing concept of modern retro design, relativeness with core elements of tradition retro-style become quite obvious, defining modern retro as a clear offshoot of retro design. Over the past two years (2016–2017) modern retro has become very popular among designers, but despite fact that styles elements were implemented quite often, that wasn't considered as modern retro (this specific will be analyzed later). Modern retro topicality was highlighted in articles related to trends in graphic designs, on „Graphicstock” website (USA based website, which specialize on graphic design development, information gathering about this style and predict graphic design trends for 2017), which mentioned “Modern retro” as a new trend for coming 2017. (Mercurio 2016). A

similar prediction was made in 2016 by the Dutch graphic designer Marco de Groen (Marco de Groen) in his website. (de Groen 2016). Observations about signs of existence of Modern retro also were made on website of CIIT College of art and technology (The Philippines), analyzing not only popularity, but also sustainability of this graphic design trend. (Top Graphic Design Trends to Watch for in 2017: <https://www.ciit.edu.ph/blog/top-graphic-design-trends-watch-2017/>). Of course that is just a several examples, related to origin of Modern retro.

Reviewing foundation elements of Modern retro, there is lot similarities with Retro style, which must be revise.

In 1960's the term "Retro" was firstly mentioned by French photographer, cultural theorist, sociologist, philosopher Jean Baudrillard (1929-2007), in his book mentioned in "Simulacra and Simulation" (Baudrillard 1995: 43).

Often this term is linked to a variety of everyday things, like fashion, music, habits -imitative of a style or fashion from the recent past (*English Oxford Living Dictionaries*: <https://en.oxforddictionaries.com/definition/retro>). But in this case, "modern retro" needs further explanation, which can be described as "*things and styles from past, which regain popularity through it revision, according to nowadays standarts*" (Anderson 2005: 661). Working in classic Retro (as we may define it), designers rarely recall motives from distant past, mostly they use time period from early 1900's till 1960's (Kliever 2016; Olivares 2015).

Retro design has already proved as a self-sufficient style of graphic design, that's why paper examines trends and it's examples of retro design, from early 21st century till nowadays. Published examples of practicing designers on graphic design-driven companies' websites (e.g. "ADD Design") were examine especially. (A Guide to Retro Graphic Design: <http://www.add-design.co.uk/a-guide-to-retro-graphic-design/>) (Great Britain) „CREATIVE BLOQ art and design inspiration" (UK based website, who's gathering info about trends in graphics and web design) (Design trend predictions for 2013.: <http://www.creativebloq.com/design/trend-predictions-2013-11121414>) „SYENKO design" (USA) (Sayenko 2013) u.c.). After some research, there was clear, that early evidences and popularity of Retro design started to rise since 2011. (What makes design Retro?: <http://www.productivedreams.com/what-makes-a-design-retro-vintage/>). But before 2011 there was only few, mutually unrelated cases. During recent years' Retro design developed mostly indirectly, for example one of the Retro design trends for 2012 were fonts characterize for time period of 1960's, adapting and transferring them onto packaging's of nowadays products. (Graphic Design Trends 2012.: <http://blog.fidmdigitalarts.com/graphic-design-trends-2012/>). But from 2013, Retro style in graphic designs become quite common. (A Guide to Retro Graphic Design: <http://www.add-design.co.uk/a-guide-to-retro-graphic-design/>). From 2014 till 2016 Retro design starts to "mutate" - experiencing moderate fusion of Retro design elements in other (and

combination) graphic design styles. (Graphic Design Trends 2014.: <http://blog.fidmdigitalarts.com/graphic-design-trends-2014/>). Despite fact that Retro design wasn't ever on the very top of most used graphic designs, it was able to leave its mark – successfully presenting its core elements, to be implemented in other designs, one of the best example is companies „Green Park Snacs Ltd” (UK) design, for its product “Hippeas Identity”. (Stewart, Hughes, Hamilton, Carter 2017: 66 – 67).

While Retro style kept developing, in 2015 there was already seen traces for major upgrade in Retro styles concept, converting it into Modern retro design in 2016. (Olivares 2015).

Modern retro design: concept

Roots of Modern retro lies at last quarter of 20th century, basically – recent past. (Bailey 2016). 1970's–1990's was highly saturated time period – happened significant political processes for 20th century (USSR war in Afghanistan, fall of Berlin wall, collapse of USSR, end of Cold war) rise of astronautics and exploring of the Universe, (Zariņa 2013: 18) commerce of first home PC, (launch of OS Windows), launch of first commercial successful video game – “Tetris”, rise of cellphones, home electronics and World Wide Web or Internet. (Grabusts 2008: 9). Rapid technological progress – that's what best characterize 20th century.

Changes that were listed before, made a big mark on development of music, art, culture etc., effecting foundations of humans' everyday life and habits. This experience also is represented in created designs of modern graphics designers - through design creating bond between generations, who experienced just first sprouts of 20th centuries technological leap.

Basics of Modern retro

There are some elements, that define fundamentals of Modern retro design: style, color, form, font and technology of creating.

One of the key element in style of Modern retro design, is in its simplicity and non-congestion, which is called to represent limited graphics design options, that was typical for graphical design of early 1990's. Despite fact, that many define this time period as “technological revolution”, there wasn't many ways to qualitative show main idea, of all graphical design, because of software's limited ways of representation, comparing to nowadays (Kūlis 2013: 9). In Modern Retro, this shortage of qualitative ways of representation (lack of advanced software and hi-res monitors), is turned into one of the most recognizable features of Modern retro, because it causes nostalgia, recalling slightly forgotten feelings of customer.

Today's graphic designers have been able to successfully outplay “simplicity” and “limitless”, creating an interesting design and successful example is the famous coffee brand “Starbucks” (a US company specializing in the sale of coffee, which also owns a cafe network “Starbucks”) („Modern” Retro graphic design style. <http://technofaq.org/posts/2016/07/modern-retro-graphic-design-style/>).

In terms of color usage, Modern retro design preference is for bold color solutions. (*“Modern” Retro graphic design style*. <http://technofaq.org/posts/2016/07/modern-retro-graphic-design-style/>). Modern retro designers should not be afraid of experiments with colors, such as experimenting with bright neon colors or elements that simulate the golden, yellow or reddish, etc. colors. (*Дизайн Тренд: Современное ретро*. <http://colorsweb.ru/dizajn-trend-sovremennoe-retro>).

Form and shape of design objects also is very important, because it is aimed to represent vitality and motility of created design. Form concept is inspired by 1985-1995-time period, in which first costumer operating systems emerged, and 2D graphics objects was peak of graphics design in software's of that time, with form colorful objects reproductions. Combination of all previous listed Modern retro design elements, created specific style of graphics design, were recurrence of specific color, forms, lines and flat shapes, combine into unique design, defined as Modern retro.

Great example with usage of core elements of Modern retro design can be found on posters made by NASA, encouraging for space tourism, combining elements classic Retro and Modern retro design. (see Fig 1.). Combining content (space era and starships) with specific shapes and colors, whole picture comes alive, creating very vibrant and active effect. (Barnes 2016). Another great example of combining appropriate lines, shapes, bright and bold colors, to create Modern retro themed outcome, can be found in design of journal “Computer arts” (nr. 8, 2016) (Stewart, Hughes, Hamilton, Carter 2016: 100)). Bright colors and different shapes solution designed according to fundamentals of Modern retro design, also can be observed artworks of American photographer Stephanie Gonot (*Recent Work*. <http://stephaniegonot.com/color/pink>). Photo artist turns made photos into graphic design elements processing, supplementing and deforming photo object with help of graphical editor. Taking put photo fixed real life objects and putting them in a completely different environment, overcrowded with bright and dynamic elements, sticking to a certain rhythm or movements.

There is need to remember, that stylistic of Modern retro, may be similar to Flat design (graphic design style, which is characterized by use of dimensionality, gradients, bezel, etc., was topical in 2015 (Iakovleva 2015)), because of frequent use of 2D. (*“Modern” Retro graphic design style*. <http://technofaq.org/posts/2016/07/modern-retro-graphic-design-style/>). But these design effects can be found in other designs too, and is not tied to Flat design only.

Modern retro design concept is almost unimaginable without use of technology aspect. (*“Modern” Retro graphic design style*. <http://technofaq.org/posts/2016/07/modern-retro-graphic-design-style/>). First home PC's videogames, space exploring and other topics that is closely related to time period of end of 20th and start of 21st century, is things that define thematic in Modern retro. One of the visually Modern retro characterize elements is pixel graphics (pixels – rasterization

algorithms by which color visualization capability is handled (Kūlis 2015: 123)). Canadian designer Erin M. L. McGuire used pixel graphics elements in “Coca-Cola” brand packaging design in 2012 – in time when concept of Modern retro design wasn’t even defined.

The implementation of the necessary technology and its proposed solutions is an integral part of Modern retro style. Successful focus on the things of the past will be able to revive through presented design.

Crucial role in successful idea’s implementation in Modern retro, is in selected fonts, most of which varies within 1970’s.-1990’s, such as “Helvetica” and “Times New Roman”, or mixed font, made up of pixels (pixel font), etc., but other, more modern, font types can be used.

All these font types and their different variations can be found as a title-font in the well-known video games, film or television program imitations (*Дизайн Тренд: Современное ретро*. <http://colorswb.ru/dizajn-trend-sovremennoe-retro>), for example inscription of video game “Minecraft”, was created in pixel font (see Fig. 2.) (although it should be noted that the game was released in 2011, which shows that a pixel font has been used separately, and can be combined with elements specific to Modern retro)

Principles of Modern retro design, can refer in many ways, first – it can be just an element in group of elements of implemented design, second – Modern retro design, can be shown through examples of old and obsolete technologies (VCR, CD, music and video cassettes, elements of film and photo technology). This idea is perfectly reproduced in designs of Filipino graphic designer *Ralph Cipra* (see Fig. 3.). With use of simple forms, sticking to previously defined principles (technology of implementation, colors, rhythm of composition) portrayal everyday things, incorporating time period, that is base for Modern retro design – 1960’s – early 21st century.

VCR, “Tetris” game elements, “Nokia” cellphones of late 1990’s, floppy discs, Tamagotchi – all these pioneers of electronic era, R.Cipra transfer onto things of everyday use, like clothes, T-shirts etc. (*„Modern” Retro graphic design style*. <http://technofaq.org/posts/2016/07/modern-retro-graphic-design-style/>).

There is need to admit, that style of modern retro is pleasing for different reasons, not only because of specific colors and shapes, but also for its multi generation possession. No matter how attractive and various this design could be, there is some + and – in its implementation.

1. table. **Pluses and minuses of Modern retro**

Pluses	Minuses
<ul style="list-style-type: none"> + Easily perceivable + simple shapes and bright colors attract the user’s attention. + The pixel element securely interact with any other element. + Modern retro continue cultivate elements of other designs or elements by itself (for example Flat design) (<i>Дизайн Тренд: Современное ретро</i>. http://colorsweb.ru/dizajn-trend-sovremennoe-retro). 	<ul style="list-style-type: none"> – Psychological effect – design might refer to time period and elements, that is not suitable for potentialdesign user. – Nowadays retro is mostly autonomous, and may conflict with other elements of Modern retro. – Reproduced elements may look patchy and disorganized, due the color, line and font elements. – Some color palettes may be hard to perceive. (<i>Дизайн Тренд: Современное ретро</i>. http://colorsweb.ru/dizajn-trend-sovremennoe-retro).

In the conclusion – Modern retro graphics were described as graphic design trends for 2016–2017, although the first forecasts were announced in 2015. Characteristic design elements of Modern retro, existed earlier, and for some time Modern retro in classic Retro designs existed alongside and just recently established himself as standalone style. At present, Modern retro usability in graphic design, significantly increase. Usage of graphic design elements (bright neon colors, line, rhythmic, etc.) increase in the non-characteristic domains such as such as book and magazine cover design, and garment printing.

Modern retro style in Latvia’s graphic design

Retro thematic is no foreigner to Latvia’s graphic design. Examples of this style is readable in the corporate style and production of various Latvian companies (eg., logos, brochures, advertising components, etc.). A striking example is logo of musical restaurant “Moonshine” (Riga, Latvia), which is crowded with retro design elements (eg., antique trucks, vintage microphones in iron frames, etc.) (*Moonshine*. <http://moonshineriga.lv/>). In addition, “Moonshine” Retro style is also reflected in its event posters, such as the annual event “Rockabilly Night” (fig.) (*Rockabilly & Pin Up Boogie day & night*. <http://moonshineriga.lv/drizuma/rockabilly-pin-up-day-boogie-night/>). Another example is visible in works of designer Maija Rozenfelde, such as ice cream “Rūjiena” pack-style, where characters of retro design is not exhaustive and is implemented only through separate design elements. (*Icecream rujiena for dreamer*. <http://rozenfelde.com/rujiena/>). Also, one additional retro design example is noticeable in poster of fishing championship “Hook in the lip”, made by graphic designer Ervīns Elliņš.

Following the global trends, circle of supporters of Retro design, is also established in Latvia. This is evidenced by the above described examples and many other.

But situation changes significantly when we switch from Retro to Modern retro design. Examining several graphic or web design-driven examples ordered by Latvian companies, we can conclude, that Modern retro design in Latvia’s graphic design, is not so popular at the moment. However classic Retro design elements related to the period of 70’s–90’s of 20th century is visible

in some works, which at least slightly can be associative linked to modern retro. For example, in the portfolio by „First design studio” (Riga, Latvia) can be found logo for some company (Logo dizaina portfolio. http://www.firstdesign.lv/index.php?option=com_content&view=article&id=97&Itemid=224&lang=lv), with implementation of graphical representation of classical cellphone (before era of smartphones), but there is need to admit, that there is no information about time period when this design was created, so it’s unclear about its possession to Modern retro.

Another example is Latvian company “Rocked Bean Roastery” (Riga) which specialize in coffee sales and customer service, offering to enjoy freshly made coffee. Key element of this companies’ logo is rocket (*Mūsu kafijas*. <http://www.rocketbean.lv/musu-kafijas/>), which refer to Modern retro concept elements (space and spacefaring in general). But here is also need to note – there is no information when this design was created (unless it is not bound to the time of companies’ foundation – 2015). Secondly – black & white color palette and other logo elements (except rocket) doesn’t refer to principles of Modern retro. Also, there is no any information on companies’ website, about who and when created this design.

A book of M.Kūlis “Art of the interfaces. Computers. Graphics. Design” is additional example where book elements, such as pictures, icons and in-book signs is presented in pixel graphics (see Fig. 5.) Book was published in 2015, and used elements, unlikely can be related to Modern retro, but at the same time, it uses pixel design elements, which existed earlier and alongside classic Retro design, and were adopted but not observed, and can be implemented as independent element of graphic design in general.

A real example of Modern retro design in Latvia, can be found on poster by Cesis Division of the Latvian Rural Advisory and Training Center organized educational seminar “Introduction to graphic design”, which was created in 2017. (Kazerovska 2017). A poster proudly present core elements of Modern retro design – simple, but also colorful design, with needed Modern retro concept elements – photo camera and space rocket. Sadly, but once again – no information about author.

In the conclusion, it should be noted, that there are only several designs, that completely accord to basics of Modern retro. Such lack of good examples is not because Latvian graphic designers is not interested in some specific style, but because many is part of some companies’ stuff, and end result is achieved by group of people (great example is previously mentioned company “First design studio”, on which website no information about authors of design). Secondly – many designs are created by freelancers, and design author mostly isn’t mentioned. Thirdly – authors of design and companies that ordered specific design, doesn’t think that this is important, to be noted as author of design, simplifying it to position of “money for design”.

Conclusion

Retro graphic design is very popular and is evidenced by several examined examples, as well as a great amount of designs, created according to concept of this design. In addition, it continues to develop, absorbing more and more new elements, outgrown into Modern retro design, existing parallel to the classical retro style. Modern retro were able to occupy its niche and become an important place in graphic design. One of the magnet element of this design is in its simplicity, richly color palette, as well as nostalgic accent (till it is suitable for the costumer).

It should be noted that many characteristic elements of modern retro design, were used even before the emergence of the concept of this design. Emerging from time period more character to classical Retro design (1970–1990), Modern retro, were able to find its own path, positioning themselves in last quarter of 20th and first decade of 21st century. But at the same time there is need to be noted, that adaption of several graphic design elements which is more common to other designs and styles, Modern retro risk to lose its uniqueness, merging with elements of other designs.

Analyzing Latvia's graphic design, there was noted, that Modern retro design is not so topical. But at the same time, there is real possibility, that Latvian graphic designers through freelance and various projects actively working in this baselines of this design, but their authorship often is forgotten or underestimated. As result, to attribute some design to Modern retro, there is need to establish links of possible associative (if design is created in according to the guidelines of modern retro principles).

However, glimpses and worthy examples of Modern retro was noticed Latvian graphic design at the beginning of 2017. To my mind, it means that Latvia's graphic designers is aware of global trends and is in pace with time. But at the same time, there is hard to predict further development un sustainability Modern retro. I suspect that with time there will be even more unique examples of Modern retro design, but it takes time. But what is for sure, that classic Retro design is here to stay, while Modern retro is still waiting for the real shot.

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