

DAUGAVPILS UNIVERSITĀTE
DAUGAVPILS UNIVERSITY

DAUGAVPILS UNIVERSITĀTES ZINĀTŅU DAĻA
SCIENCE DEPARTMENT OF DAUGAVPILS UNIVERSITY

**DAUGAVPILS UNIVERSITĀTES
64. STARPTAUTISKĀS ZINĀTNISKĀS
KONFERENCES RAKSTU KRĀJUMS**

**PROCEEDINGS OF THE 64th
INTERNATIONAL SCIENTIFIC CONFERENCE
OF DAUGAVPILS UNIVERSITY**

C. DAĻA. HUMANITĀRĀS ZINĀTNES

PART C. HUMANITIES

DAUGAVPILS UNIVERSITĀTE
AKADĒMISKAIS APGĀDS „SAULE”
2022

Apstiprināts Daugavpils Universitātes Zinātnes padomes sēdē 2022. gada 21. decembrī, protokols Nr. 15. /
Approved in the meeting of Daugavpils University Science Council on December 21, 2022; minutes No 15.

Kokina I., red. *Daugavpils Universitātes 64. starptautiskās zinātniskās konferences rakstu krājums. C. daļa "Humanitārās zinātnes" = Proceedings of the 64th International Scientific Conference of Daugavpils University. Part C "Humanities".* Daugavpils: Daugavpils Universitāte, 2022.

***Daugavpils Universitātes 64. starptautiskās zinātniskās konferences Programmas komiteja /
Programme Committee of the 64th International Scientific Conference of Daugavpils University***

Dr. psych., prof. **Irēna Kokina** (Daugavpils University, Latvia, Latvia, Chairman of Scientific Committee)
Dr. biol., prof. **Arvīds Barševskis** (Daugavpils University, Latvia, Vice Chairman)
Dr. habil. art., prof. **Romualdas Apanavičius** (Vytautas Magnus University, Lithuania)
Dr. habil., prof. nazw. **Jakub Bartoszewski** (State University of Applied Sciences in Konin, Poland)
Dr. philol., prof. **Maija Burima** (Daugavpils University, Latvia)
Dr. paed., asoc. prof. **Sergejs Čapulis** (Daugavpils University, Latvia)
PhD, prof. **Yesudas Choondassery** (Berkeley College, USA)
Dr. art., prof. **Ēvalds Daugulis** (Daugavpils University, Latvia)
Dr. paed., prof. **Jelena Davidova** (Daugavpils University, Latvia)
Dr. habil. philol., prof. **Ina Druviete** (University of Latvia)
PhD, prof. **Ulla Harkonena** (Joensuu University, Finland)
Dr. habil. philol., prof. **Zaiga Ikere** (Daugavpils University, Latvia)
PhD, prof. **Dzintra Iliško** (Daugavpils University, Latvia)
Dr. hum., prof. **Genovaitė Kačiuškienė** (Siauliai University, Lithuania)
Dr. biol., prof. **Inese Kokina** (Daugavpils University, Latvia)
PhD, prof. **Enne Koresaare** (University of Tartu, Estonia)
Dr., assist. prof. **Detlev Lindau-Bank** (University of Vechta, Germany)
Dr. habil. sc. soc., prof. **Antanas Makštutis** (The General Jonas Žemaitis Military Academy of Lithuania, Lithuania)
Dr. sc. soc., prof. **Vladimirs Menšikovs** (Daugavpils University, Latvia)
Dr. habil. sc. ing., prof. **Sławomir Partycki** (The John Paul II Catholic University of Lublin, Poland)
Dr. med., asoc. prof. **Anatolijs Požarskis** (Daugavpils University, Latvia)
Dr. hist., prof. **Irēna Saleniece** (Daugavpils University, Latvia)
Dr. habil. biol., prof. **Yarosław Skłodowski** (Warsaw University of Life Sciences, Poland)
Dr. theol., prof. **Anita Stašulāne** (Daugavpils University, Latvia)
Dr. paed., prof. **Małgorzata Suswillo** (University of Warmia and Mazury in Olsztyn, Poland)
PhD, prof. emeritus **Geoffrey R. Swain** (University of Glasgow, United Kingdom)
Dr. philol., prof. **Vilma Šaudiņa** (Daugavpils University, Latvia)
Dr. biol., prof. **Ingrīda Šauliēne** (Šauļu Universitāte, Lietuva)
Dr. biol., prof. **Artūrs Škute** (Daugavpils University, Latvia)
Dr. biol., prof. **Natalja Škute** (Daugavpils University, Latvia)
Dr. phys., prof. **Edmunds Tamanis** (Daugavpils University, Latvia)
Dr. oec. **Manuela Tvaronavičiene** (The General Jonas Žemaitis Military Academy of Lithuania, Lithuania)
Dr. habil. paed., Dr. habil. psych., prof. **Aleksejs Vorobjovs** (Daugavpils Universitāte, Latvija)
Dr. iur., prof. **Vitolds Zahars** (Daugavpils University, Latvia)
Dr. paed., asoc. prof. **Edgars Znuņiņš** (Daugavpils University, Latvia)

***Daugavpils Universitātes 64. starptautiskās zinātniskās konferences Rīcības komiteja /
Organizing Committee of the 64th International Scientific Conference of Daugavpils University***

Dr. biol., prof. **Arvīds Barševskis** (Chairperson of Organizing Committee)

Ludmila Aleksejeva, Zeltīte Barševska, Jana Butāne-Zarjuta, Ēvalds Daugulis, Armands Gricāns, Inese Hodanova, Dzintra Iliško, Irēna Kaminska, Jānis Kudiņš, Miervaldis Mendriks, Olita Miglāne, Sergejs Osipovs, Andrejs Radionovs, Matīss Ruskulis, Aleksejs Ruža, Henrihs Soms, Juris Soms, Jānis Teivāns-Treinovskis, Uldis Valainis, Anna Vanaga, Elīna Vasiļjeva

***Daugavpils Universitātes 64. starptautiskās zinātniskās konferences rakstu krājuma redakcija /
Editorial staff of the 64th International Scientific Conference of Daugavpils University***

Dr. psych., prof. Irēna Kokina – redaktore / editor

Dr. oec., asoc. prof. Ludmila Aleksejeva

Dr. biol., doc. Līga Antoņeviča

Dr. art., Mg. paed., doc., pētn. Zeltīte Barševska

Dr. philol., prof. Maija Burima

Dr. oec., asoc. prof. Aina Čaplinska

Dr. paed., prof. Jeļena Davidova

Dr. biol., vad. pētn., doc. Pēteris Evarts-Bunders

PhD, vad. pētn. Ilona Fjodorova

Ph. D., pētn., doc. Maija Grizāne

Dr. biol., prof. Inese Kokina

Dr. iur., asoc. prof. Anatolijs Kriviņš

Dr. philol., doc. Ilze Oļehnoviča

Ph. D., doc. Anna Rubika

Dr. paed., pētn. Astrīda Skrinda

Dr. philol., prof. Anna Stankeviča

Dr. philol., prof. Elīna Vasiļjeva

Dr. iur., prof. Vitolds Zahars

Dr. paed., pētn. Gaļina Zavadska

Atbildīgās par izdevumu / Responsible for the Edition

Olita Miglāne (olita.miglane@du.lv)

Anna Vanaga (anna.vanaga@du.lv)

Daugavpils Universitātē docētāju un studējošo zinātniskās konferences notiek kopš 1958. gada. Konferencēm ir starpdisciplinārs raksturs un tajās piedalās gan studējošie, gan docētāji, gan arī ievērojami zinātnieki no dažādām pasaules valstīm. Daugavpils Universitātes 64. starptautiskās zinātniskās konferences pētījumu tematika bija ļoti plaša – dabas, veselības aprūpes, humanitāro un mākslas un sociālo zinātņu jomās.

Zinātnisko rakstu krājumā *Daugavpils Universitātes 64. starptautiskās zinātniskās konferences rakstu krājums = Proceedings of the 64th International Scientific Conference of Daugavpils University* apkopoti 2022. gada 21.–22. aprīlī konferencē prezentētie materiāli.

Daugavpils Universitātes 64. starptautiskās zinātniskās konferences rakstu krājums tiek publicēts 3 daļās: A. daļa. *Dabaszinātnes*; B. daļa. *Sociālās zinātnes*; C. daļa. *Humanitārās zinātnes*.

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 natural sciences, health care sciences, humanities and art, and social sciences.

The results of scientific investigations presented during the conference are collected in the collection of scientific articles *Proceedings of the 64th International Scientific Conference of Daugavpils University*.

Proceedings of the 64th International Scientific Conference of Daugavpils University are published in three parts: part A. *Natural sciences*; part B. *Social Sciences*; part C. *Humanities*.

SATURS / CONTENTS

VĒSTURE UN KULTŪRAS VĒSTURE / HISTORY AND HISTORY OF CULTURE

<i>Gvido Oskars Grava</i>	WORLD WAR I IN LATVIAN WRITERS' LIFE AND WORKS: THE CASE OF KĀRLIS SKALBE (1879–1945) AND KĀRLIS ŠTRĀLS (1890–1970)	6
<i>Dita Pfeifere</i>	HISTORICAL FORMATION AND DEVELOPMENT OF SOCIETY HOUSES IN LATVIA (1918–1940)	14
<i>Didzis Bērziņš</i>	MONUMENT IN ZEDELGEM: BETWEEN MEMORY AND HISTORY	24

FILOLOĢIJA / PHILOLOGY

<i>Anna Danielová</i>	СПОРЫ В РУССКОЙ ЭМИГРАЦИИ. ЖУРНАЛ СИНТАКСИС (ПАРИЖ, 1978) В ПОЛЕМИКЕ С АЛЕКСАНДРОМ СОЛЖЕНИЦЫНЫМ ПО ВОПРОСАМ РУССКОГО НАЦИОНАЛИЗМА И БУДУЩЕГО РОССИИ	29
<i>Elīna Peina</i>	RECENT STUDIES OF CONTEMPORARY TERMINOGRAPHY IN THE WORLD AND LATVIA	39
<i>Velta Trūle</i>	TYPES OF WORDPLAY IN ENGLISH MASS MEDIA	47

DOKTORANTU SEKCIJA "LITERATŪRZINĀTNE" / DOCTORAL STUDENTS SECTION "LITERARY STUDIES"

<i>Karolīna Hrapāne</i>	ОППОЗИЦИЯ СВОЙ-ЧУЖОЙ В РОМАНЕ Г.ФАСТА «МОИСЕЙ, ЕГИПЕТСКИЙ ЦАРЕВИЧ»	54
<i>Diāna Ozola</i>	CEĻĶJUMA APRAKSTA ŽANRA BINĀRO OPOZĪCIJU IZPAUSMES MŪSDIENU LATVIEŠU UN AMERIKĀŅU CEĻĶJUMU NARATĪVOS	61

MĀKSLA / ART

<i>Inese Makuševa, Zeltīte Barševska</i>	THE PRECONDITIONS FOR THE CREATION OF A SUCCESSFUL TEAM IN A CULTURAL INSTITUTION: STRATEGIC LEADERSHIP ROLE	71
<i>Iveta Feldmane</i>	THE AESTHETICS AND NORMATIVISM OF THE DISCIPLINED BODY IN SOVIET SPORTS' POSTERS	82
<i>Reinis Balodis</i>	COVID-19 PANDEMIC AND THE FUTURE OF THE CULTURAL SECTOR	90
<i>Otto Kenga</i>	EIGHT-POINTED STAR: IMAGES AND SYMBOLISM IN THE WORK OF JŪLIJS MADERNIEKS	96
<i>Amanda Spīle, Aina Strode</i>	EDUCATIONAL ASPECTS OF THE MUSEUM EXHIBITION DESIGN – A CASE STUDY OF THE VILANI LOCAL RESEARCH MUSEUM	105
<i>Silvija Ozola</i>	VISUAL TRANSFORMATIONS OF THE URBAN ENVIRONMENT DURING THE COVID-19 PANDEMIC: ARTISTIC ASPECTS	113
<i>Anna Stalidzāne, Žanna Vērdiņa</i>	MIXED TECHNIQUES IN CONTEMPORARY ART: EXPERIMENTS, UNUSUAL CONNECTIONS OF DIFFERENT MATERIALS IN PAINTING	136
<i>Daiga Geižane</i>	TECHNIQUES, MATERIAL USAGE IN INTERIOR PAINTINGS IN THE 21st	146

VĒSTURE UN KULTŪRAS VĒSTURE / HISTORY AND HISTORY OF CULTURE

WORLD WAR I IN LATVIAN WRITERS' LIFE AND WORKS: THE CASE OF KĀRLIS SKALBE (1879–1945) AND KĀRLIS ŠTRĀLS (1890–1970)

Gvido Oskars Grava

Daugavpils University, Parādes street 1, Daugavpils, Latvia, LV-5401, gvido.grava@gmail.com

Abstract

World War I in Latvian Writers' Life and Works: The Case of Kārlis Skalbe (1879–1945) and Kārlis Štrāls (1890–1970)

Key Word: World war, society, writers

The youngest generation of the Latvian writers stood out as the one with the highest ambition among writers during the war. Their works imply a specific necessity to stand out in the society, in order to reach different, including political, goals. The activity ramps up especially during the political turmoil in the last two years of the war, after the establishment of Soviet power at the end of the year 1917 in the territory of present-day Latvia. It was also common for the writers of this generation to enlist into the Latvian riflemen or different organizations that offered humanitarian aid. The poet Kārlis Skalbe (1879–1945) was known at the time for presenting his work to the press, then known as the „Paintings of War”. The point of these was to show the actual reality of the war, contrasting it with the perception of the time. The „paintings” also show and imply as to how the war changes ordinary men. Valuable depiction of World War I is also attributed to the writer Kārlis Štrāls (1890–1970) with his novel „The War” (1922), wherein the attitude towards the war is shown in both individual and collective scale. Broadly speaking, the war in both of these works is depicted as unnecessary and hopeless. These works are also worth mentioning because they possess strong claims of objectivity, as their authors enlisted into Latvian riflemen, and had experience in the war. In their works, the writers show the changing attitude of the society towards different aspects of war, for example, the mobilization at the outbreak of war. They also show that it was pretty common and popular to fight as a volunteer. This can be mostly attuned to the amount of patriotism, a „quick victory” hivemind mentality, based in the “cult of the offensive” and specific bias that had rooted in the society. Besides, volunteering was also interpreted as a sign of loyalty to the tsardom.

Kopsavilkums

Pirmais pasaules karš latviešu rakstnieku dzīvē un darbos: Kārlis Skalbe (1879–1945) un Kārlis Štrāls (1890–1970)

Atslēgvārdi: rakstnieki, pasaules karš, sabiedrība

Latviešu jaunākā rakstnieku paaudze izcēlās ar augstāko ambiciozītāti starp literātiem Pasaules kara laikā. No viņu sacerējumiem izriet, ka šiem rakstniekiem bija nepieciešamība izpausties sabiedrībā dažādu, arī politisku, mērķu sasniegšanai. Īpaši vērojams šīs aktivitātes pacēlums pēc politiskajām jukām kara pēdējos divos gados, pēc padomju varas nodibināšanās 1917. gada beigās. Nebija retums, ka arī šīs paaudzes rakstnieki iestājās strēlniekos, kā arī dažādās palīdzības organizācijās.

Dzejnieks Kārlis Skalbe (1879–1945), izmantojams mākslinieciskās izteiksmes līdzekļus, savās „Kara gleznās” spilgti parāda kara realitāti, kas bija pretstatā tā laika pastāvošajiem uzskatiem. Tēlojumos attēloti ierindas cilvēki un kā karš tos pārveido. Būtisku ieguldījumu kara realitātes attēlošanā devis arī rakstnieks Kārlis Štrāls (1890–1970) ar sarakstīto romānu „Karš”, kur attieksme pret karu parādīta kolektīvā un individuālā skatījumā. Pirmais pasaules karš šajos darbos tiek parādīts kā bezjēdzīgs, bezcerīgs un cilvēka iekšieni graužošs. Turklāt šie darbi ir piemiņas vērti arī tamdēļ, ka tie pretendē uz objektivitāti, jo abi literāti bija latviešu strēlnieku rindās. Savos darbos viņi rakstīja par sabiedrības attieksmi pret dažādiem kara aspektiem, piemēram, mobilizāciju. Tomēr kara sākumā diezgan aktuāla bija brīvprātīgā iestāšanās strēlniekos, ko var skaidrot ar Eiropas mērogā izplatīto sajūsmu par ātro uzvaru karā, kas balstījās t.s. „ofensīvas kulta” mentalitātē, kā arī dažādiem sabiedrībā pastāvošiem aizspriedumiem. Turklāt, stāšanās brīvprātīgo strēlnieku vienībās kļuva par patriotisma izpausmi, ar ko izrādīja lojalitāti cara patvaldībai.

Introduction

World War I was a major global conflict, that took place from 1914 through 1918 and pulled in the Baltic society of its' time, including the writers. The war was beyond expectations and

surprised everyone with its' scale. Countries were forced to mobilize their resources – both material and human, in order to solve the problems that arose for the duration of the war. In order to better understand the overall experience of the war, the author chose to analyze the written works of two Latvian writers, whose experience was vastly different to older generations. The writers chosen for analysis in this paper are Kārlis Skalbe (1879–1945) and Kārlis Štrāls (1880–1970). Speaking of the already available and present research on World War I, the author believes that historical sources of personal origin as well as literary works are not used nearly quite as much as other historical sources. As such, historians should pay more attention to both literary works by these (and other) writers and other similar sources and include them in the historiography of Latvia. Reason being that due to their nature they provide rather valid, realistic and (mostly) accurate accounts of World War I and its' events. More importantly, their depictions were vastly different to the state propaganda and news endorsed by Tsarist state officials. The events, that the works include, but are not limited to, are – battles, everyday life, soldier living conditions, etc. – in both individual and collective scale. Using these sources can allow reconstruction of detailed World War I scenes and aspects of life that do not stem from most other sources that are usually used for researching World War I topics. Therefore, the research aim of this paper is to take a closer look at how these particular writers described and showed the war to the society from the perspective of their works. Then, compare the works with 21st century viewpoints on the topics of mobilization and volunteers during World War I. The paper is based mostly on the analysis of the literary works, as they embody the emotions of the average person during World War I. As such, this paper explores, till now, less known and used sources on specific World War I topics. Since a large part of the works ended up in the war-time press for better publicity, content analysis of the press also took place. Press was the most important means of communication during the war period. Given the fact that both of the chosen writers participated in World War I battles, their works received much higher credibility than other writings, emphasized by their personal experience that others could relate to.

Biographies

The first task, is to establish the writers' personalities. Of use in this regard are several accounts of their biographies that helps understand where they come from, their outlook and perception of things and people around them. These aspects would then help us better establish how their experience of World War I differed from older generations.

A bright example in this case study is Kārlis Skalbe (1879–1945) – poet, writer, politician and journalist. Skalbe was born in the city of Cēsis, the parish of Vecpiebalga as the youngest child in a ten child family. His father was a smith. He came to experience loss of life early, as five of the children in the family passed away while he was still young. Still, eventually, Skalbe attended school and worked different jobs, met other known (from a present-day perspective) Latvian writers

in the town of Rauna. He was a member of the 1905 revolution, wherein Skalbe got arrested, then fled to Finland, Switzerland and Norway. Skalbe returned to Latvian territory in 1909, but got arrested in 1911 and spent the pre-war years in prison. During World War I, Kārlis Skalbe changed his place of residence fairly often, in cities of Valka (Valga) and Valmiera. After the outbreak of hostilities and up until the end of the year 1914, Kārlis Skalbe published a series of portrayals or representations of the war dubbed „Kara gleznas”, while working in Poland as a war correspondent for the newspaper “Dzimtenes Vēstnesis”. In terms of content, these are vividly represented scenes of aspects of the war. They depict the societies’ perception of the outbreak of war, the writers’ own attitude towards the mobilized and volunteer soldiers during the beginning of the war. As such, these historical sources were important, as they showed the bias and views that had rooted in the Latvian society, especially with regards to role of man, i.e., gender roles and how this attitude came to change later. The „paintings” were published regularly, in total there were 459 of these for the duration of the war in different newspapers. Although, it’s fair to consider that those published after 1914 are most likely reprints. This is most likely attributed to the fact that the works eventually lost their purpose, given the changing circumstances. Skalbe’s writings in general send across a message of courage and will to proclaim the state of Latvia. Of importance are his fairy tales in Latvian history of literature; therefore he is sometimes dubbed the „chieftain of fairy tales”. Skalbe was an activist, who participated in the social and political life of Latvia. The poets’ contribution to Latvian literature is also appreciated nowadays: „[.]” Kārlis Skalbe was a spiritual representation of a Latvian by himself. A very „Latvian” personality. We’re talking about the extinction of wonderful categories – tenderness and humility. During the political upheaval of 1917, when Kārlis Skalbe has artists and poets gathered with him, he’s singing folk songs. Why? Because he’s wishing others well with them. During the German occupation of 1918, he’s singing them again with the same purpose. (*Ziedonis 2001: 7*)

The other writer chosen in this paper is Kārlis Štrāls (1880–1970). He was born in the parish of Stukmaņi, the son of a raftsmen and a tanner. Stopped schooling at the age of 13, when he began working in the fields, as a raftsmen and a ferryman. From there-on, he did education on his own. The writers’ first publication was in 1902. From 1902 until the autumn of 1905 he served in the army of the 24th Combatant Troop of Simbirsk in Poland, when he retired as an officer. Kārlis Štrāls then returned to Riga and worked in the editorial of the newspaper „Latvija”, also edited and published the newspaper „Plēsums”. During 1906–1907 he participated in the establishment of and was the editor of the decadent journal „Dzelme”. In the years of World War I, he was an officer; at some point he was injured in the Eastern front, and then evacuated to Moscow. Eventually, he returned to Riga. Štrāls wrote a less known piece of work about the events in World War I, a novel titled „Karš”, first published after the war in 1922. The novel is in a chronological order, where the

first two parts represent the war years of 1915 and 1916, respectively. Unfortunately, part three of the novel was lost during World War II and has not been preserved.

Writers regarding the mobilized and volunteer soldiers at the outbreak of war

Kārlis Skalbe published a series of representations, the aforementioned „Paintings of War”. These depict the poets’ attitude towards different aspects of the war, via the use of different artistic expressions. The point of the collection was to show the true reality of war, one that heavily contrasted to the one expressed at the outbreak of war and respectively, the call to save inner humanity. One such „painting” is from 16th October of 1914, the second month of the war. Kārlis Skalbe wrote about the peace in the countryside, he described the situation he was in as a „calm before them storm”. The mobilization was already under way, although no fighting occurred on the Latvian soil and as such, he emphasized the futility of these events. (*Skalbe 1914: 1*) The „painting” published the day after, describes a heavily injured Jewish volunteer, who wishes for his comrades to end his suffering, though his pleas were ignored or he was not helped because of inner conviction. (*Skalbe 1914: 2*) As such, he loses faith in them and commits suicide. It would seem that this depiction is explained in the sense, that his comrades were not bound to him in any way, other than war, most likely attributed to the enthusiasm often expressed at the outbreak of war. Kārlis Skalbe also wrote about a certain mobilized soldier, who fell to be very ill and in a state of helplessness, he was therefore was depressed, considering he had a family with him being the only one who keeping them afloat. (*Skalbe 1914: Ibid.*) In the „painting” of the 21st of October, the poet compares the perception of war in Riga and Vilnius. The feels in the train station of Vilnius he compared to a „sweet fever”. The worry, that he needed to go, but also wanted to spend some time in the station, to remain with people who were left behind, most likely, the mobilized. He emphasized that the war would bring „[...] destruction, ruined homes, burnt ruins, wet coal and ash [...]” and hoped that „[...] in the wake of this destruction, a rebirth of life would take place”. Kārlis Skalbe depicted the mobilization in Lithuania. (*Skalbe 1914: 3*) In the second „painting” of the same edition of the newspaper, the poet describes them with the story of a Russian officer, who was taking a train from Vilnius to Ogre. The officer was mobilized, but also expressed the bias of a soldier in the society, saying: „[...] I am again free of life, like in my youth years, and can go out fighting. 18 years ago I retired [...] but at this time nobody is staying home. Everyone’s going, I should too! The mobilization of the National Guard is under way, but I will go into the fire! I am now in a war and either I live as a man or I die.” These words touched the poet: „[...] I believe that this is the last train ride of his life. He’s not going to achieve anything else. [...] The elder soldier became even warmer to me, deep down”. This depiction of the „painting” seems to establish that many of the mobilized and volunteers perceive the point of life within the confines of war, otherwise in their beliefs they could’ve appeared as cowards in the eyes of others. The people

valued and cared about their social and public image. On the 23rd of October 1914, Kārlis Skalbe emphasizes the futility of war, but also notes that the consequences of war in Latvia are not felt yet. He compared the situation of war in Latvia and in Europe, saying: „[...] See now, such beautiful and peaceful corners of work remain here, the kind that was destroyed by barbarians in Belgium, Poland and Lithuania. [...] What would've remained of this factory village, if Germans were to walk over it? No more than burnt chimneys.” (Skalbe 1914: 4) He continues: „[...] I sit now on the shore of Nemuna. [...] Burnt chimneys, burnt trees and the occasional house with broken windows – seems to scream about the destruction the Germans have brought upon it. That's why it seems so beautiful and peaceful here, in the land that Germans haven't ruined yet”. (Skalbe 1914: Ibid.) For the duration of November, Kārlis Skalbe worked in Poland as a correspondent of „Homeland Herald” and wrote about the situation there and compared it to that of territory of Latvia: „[...] The Polish land shall become a plain field again and serve the purpose for which it was prepared by these diligent peasants”. The last 2 months of the war, November and December, have the „paintings” show depictions, where the soldiers feel betrayed by the reality of war; they express indifference to their destiny. One of these, at the end of autumn, shows the changing attitude: „A hero appears during [...] the last leg of the drama. At first, everyone who has fought and suffered does not mention him. [...] What kind of hero is he then? Oh, it's because he doesn't come off as a hero. His back is bent and his eyes are akin to a mole that can only look down in the earth. He does not love, does not suffer, and does not speak. He's a hero merely because he's the last one standing, when everyone else falls. [...] Indifference is all that we see of him. [...] He knows that everyone is the same in the grave” The poet continues: „[...] Everywhere, where the war has left its' mark and its' victims, that once were the heroes in a great historical drama, the gravedigger, a Polish peasant, walks across the battlefield. Indifferent, although not annoyed, he finishes and locks the heavy, dark gates of the earth.” (Skalbe 1914: 6) Therefore across four months of war, these representations by Kārlis Skalbe have shown to the society that the emotions and patriotism expressed at the beginning of the war do not mirror the reality on the battlefield and as the war dragged on, the volunteers and the mobilized soldiers realized as much.

The same kind of emotions, events of the war and nature of war itself were also described by the writer Kārlis Štrāls in his novel „Karš” (1922) and in the poem „Kauja pie Glemu Liepas” (1922). In the novel, the writer expressed several main ideas with regards to the war and its' perception. He also wrote about his own experience on the Eastern front, the madness, futility and horrors of the war, just as the soldiers came to experience it. The novel is like a literary document about the World War I, specifically the years 1914 and 1915, because its' content is based on real-life events and real characters. (Kaidaka 2016) The main character is a young writer, who goes to the front as an officer, leaving behind friends, artists and his family. There's a wide array of

characters – artists of Riga, lovely women, Russian officers, frontline soldiers, doctors and nurses. Like many others, Kārlis Štrāls noted the wave of enthusiasm shortly before and after the outbreak of the war in August of 1914, but also shed light on the bias that existed in the self-awareness of the society at the time, as they were of importance to the mobilized and volunteer soldiers. (*Štrāls 1922: 47–49*) The writer also described the theoretical nature and logical basis of the war, from the viewpoint of the European elite, but emphasized the actual reality, saying: „[...] in the flames of which, the politicians hoped the old face of Europe would burn away, which for them was similar to drawn lines on the political map, and creating another, which they called new merely because a few lines on the map would be different.” (*Štrāls 1922: 130*) Further in the novel, Kārlis Štrāls describes a specific event, the residual effect of which resonated across the Latvian society – the destruction of the Russian 2nd army, in which many Latvians served – and fell. Regarding the cause for the catastrophe, the writer believes it was the result of the overall confusion and poor communication between parts of the Russian army. The situation was so bad that the „development of these events was unclear even to the Germans.” (*Štrāls 1922: 134–136*) During the autumn months of the war, the writer vividly described the instinctive nature of humanity as being the cause and effect of all the military conflicts in history, but specifically World War I as the most powerful expression of this nature: „As no other creature, there is something only humans can do so well – that is, the destruction of their own kind. Nothing comes close to humans and the roaring line of fire kept flooding in with new forces, only for them to be melted in and out akin to wax.” (*Štrāls 1922: 356–357*) The writer also described the warfare during the winter months, as well as the changing attitude of the society: „[...], the winter war became ever more boring, in its’ endless variations monotonous, mechanical. The romanticism of adventures of summer of 1914 had long since lost their poetic coat of paint. The excitement, enthusiasm, the chances for hopes of heroic feats – all of these were not found to amaze people anymore.” (*Štrāls 1922: 517–519*)

In the poem „Kauja pie Glemu Liepas”, Kārlis Štrāls also describes the futility and reality of war, but also express hope:

Long did I gaze into the sand of the river
 When she disappeared, my lovely friend
 But I want to believe in new tribes
 That shall grow new life in the ruins of war
 And will not feel betrayed by blood hatred
 And cheek of the earth will be young and pleasant anew
 And new goals will fill the thoughts of the people
 And love songs will warm new hearts. (*Štrāls 1922*)

Therefore, all of these descriptions can lead to the conclusion that the emotions and feels were even more specific among the soldiers, as if they only just woke up to the reality of the war and felt betrayed. Kārlis Štrāls notes, that the mobilized and the volunteers were starting to become tired of the constant warfare, but were also getting used to it.

Contemporary viewpoints on the topic of mobilization and volunteers

In order to show in perspective the work of Latvian writers, a comparison between them and contemporary opinions must be established. After the restoration of independence in 1991, there have been a number of books devoted to the history of Latvia, that touched and/or explored on topics of World War I. Some of them (editors – Daina Bleiere and Valdis Bērziņš) show the attitude of the youngest generation with regards to military service. At the outbreak of war in the August of 1914, most of the young men joined the imperial Russian army not out of free will, but out of feeling patriotic (*Bleiere 2005: 67–68*). These feelings were further fuelled by propaganda. Latvians weren't even trying to evade conscription. In fact, the majority were willing to dress up in a Russian uniform and march on to Berlin as soon as possible. At first, reservists were also accepted at a higher rate than necessary; therefore many of the volunteers had to wait. Despite that, the most impatient of the youngsters tried their best to get to the front on their own (*Bērziņš 2000: 541*). Historian Klāvs Zariņš also pays attention to the mobilization events that took place, in higher detail. He notes that the mobilization took place by regulations of 1910; the conscripts were aged between 18 and 43. The historian confirms that usually these were the reservists and National Guard and notes that the mobilization efforts were more severe and merciless in the areas the military command deemed the most endangered. As such, the scale of mobilization efforts surpassed the actual need. Many of the Latvian soldiers were counted in the Russian army units that were deployed on Latvian territory. Several thousand soldiers were made part of the 18th and 20th Corps, as well as the 25th division of the 3rd Corps – the latter of these units was deployed around present-day Daugavpils. Majority of the soldiers were sent to the governorate of Courland, as well made part of the aforementioned 20th Corps that was deployed around Riga. The mobilized of the National Guard were combined into 13 companies and deployed to the garrison of the Daugavpils fortress. The younger soldiers were armed later and combined in 8 companies, creating two battalions that fought in Courland and Lithuania. In total, the mobilization efforts conscripted between 120 000 and 140 000 people. The mobilization campaigns took place seven times (*Zariņš 2014*).

Conclusion

The youngest generation was affected the most by World War I, when compared to the older generations of writers. This was mostly attributed to the fact that said generations already experienced war in one way or another, for example, feeling the consequences of both the Crimean

War of 1853–1856 and the Russo-Turkish war of 1877–1878. Reading the works of the older writers confirms this, as they were subjects of the Russian empire. The writers chosen in this paper tried to refute the myths and bias that had rooted in the society with regards to perception of war as a whole, since they were new to experiencing it on their own. World War I in particular was also heavily romanticized by the European political and military elite; said romantization being a product of the loyalty to the so-called “cult of the offensive”. The writers in their works tried to shed un-biased light on the war and therefore change its’ perception in the society. Their cause was helped by the fact that both of them were witnesses of the war and as such their experience came to be more believable after the war, during the interwar period. Therefore, taking all of this into account, there is definitely more potential for future World War I research based on the historical sources of personal origin as well as literary works on a wide variety of topics.

Historical Sources

Skalbe, K. 1914, 16. oktobris. Kara gleznas. *Dzimtenes Vēstnesis*.

Skalbe, K. 1914, 17. oktobris. Kara gleznas. *Dzimtenes Vēstnesis*.

Skalbe, K. 1914, 21. oktobris. Kara gleznas. *Dzimtenes Vēstnesis*.

Skalbe, K. 1914, 23. oktobris. Kara gleznas. *Dzimtenes Vēstnesis*.

Skalbe, K. 1914, 7. novembris. Kara gleznas. *Dzimtenes Vēstnesis*.

Skalbe, K. 1914, 8. decembris. Kara gleznas. *Dzimtenes Vēstnesis*.

Štrāls, K. 1922. *Karš*. 571. lpp.

Štrāls, K. 1922. *Kauja pie Glemu liepas*. 55. lpp.

Literature

Bērziņš V. 2000. *20. gadsimta Latvijas Vēsture. I Latvija no gadsimta sākuma līdz neatkarības pasludināšanai. 1900–1918*. Rīga: Latvijas Universitātes Latvijas Vēstures Institūts. 869. lpp.

Bleiere D. 2005. *Latvijas vēsture 20. gadsimtā*. 444. lpp.

Kaidaka K. 2016. *Karš*. [skatīts 08.04.2021] Pieejams (Accessed): <https://www.sargs.lv/lv/kultura/2016-02-04/kars>

Kārlis Skalbe. [skatīts 12.02.2022]. Pieejams (Accessed): <https://enciklopedija.lv/skirklis/97180-K%C4%81rlis-Skalbe>

Kārlis Štrāls. [skatīts 12.02.2022]. Pieejams (Accessed): <https://www.plavinunovads.lv/lv/turisms/karlis-strals>

Kārlis Štrāls. [skatīts 12.02.2022]. Pieejams (Accessed): <https://www.literatura.lv/lv/person/Karlis-Strals/872447>

Zariņš K. 2014. *1914. gads: mobilizācija un kaujas Austrumprūsijā*. [skatīts 12.02.2022] Pieejams (Accessed): <https://www.sargs.lv/lv/pirmais-pasaules-kars/2014-05-30/1914-gads-mobilizacija-un-kaujas-austrumprusija>

Ziedonis I. 2001. Skalbiskums. *Mūža raksti*. 1. sējums. Sast. Ilgonis Bērsons. Rīga: Elpa. 739. lpp.

HISTORICAL FORMATION AND DEVELOPMENT OF SOCIETY HOUSES IN LATVIA (1918–1940)

Dita Pfeifere

Latvian Academy of Culture, Ludzas Street 24, LV – 1003, Latvia, dita.pfeifere@lka.edu.lv

Abstract

Historical formation and development of society houses in Latvia (1918–1940)

Key Word: *society, society house, cultural institution, cultural policy, Latvian national culture*

Within the framework of this research, the author analyses the historical formation and development of society houses in Latvia from the second half of the 19th century until the end of 1930s, with a particular focus on the period 1918–1940. During this time, throughout Latvia various associations were very active, founding choirs, orchestras, theaters and organizing social, educational, artistic and entertainment events. Starting from the second half of the 19th century, the associations raised funds to build their own houses in which to meet and organise their activities. Society houses were founded on the initiative of national intelligentsia, trade unions, entrepreneurs and ordinary people all over Latvia, with the aim to provide space for social, educational and cultural activities, for common festivities and leisure time of the local communities.

Kopsavilkums

Biedrību namu vēsturiskā veidošanās un attīstība Latvijā (1918–1940)

Atslēgvārdi: *biedrība, biedrības nams, kultūras institūcija, kultūrpolitika, latviešu nacionālā kultūra*

Rakstā tiek analizēta biedrību namu vēsturiskā veidošanās un attīstība Latvijā no 19. gadsimta otrās puses līdz 20. gadsimta 30. gadu beigām, īpašu uzmanību pievēršot biedrību namu darbībai laika periodā no 1918. gada līdz 1940. gadam. Šajā laika periodā Latvijā aktīvi darbojās dažādas biedrības, dibinot korus, orķestrus, teātrus un organizējot sabiedriskus, izglītojošus, mākslinieciskus un izklaidējošus pasākumus. Tā kā biedrību darbības nodrošināšanai bija nepieciešamas atbilstošas telpas, tad sākot ar 19. gadsimta otro pusi, biedrības meklēja iespējas, lai uzceltu savus namus, kuros pulcēties un organizēt savas aktivitātes. Biedrību nami tika dibināti pēc nacionālās inteliģences, arodbiedrību, uzņēmēju un vienkāršu cilvēku iniciatīvas visā Latvijā ar mērķi nodrošināt telpas sabiedriskām, izglītojošām un kultūras aktivitātēm, kopīgiem svētkiem un vietējo kopienu brīvā laika pavadīšanai.

Introduction

In this study, the author analyses the historical formation and development of society houses in Latvia and their significance for the national development of the Latvian culture. The author examines the historical, political, cultural and socio-economic factors that influenced the establishment of society houses in Latvia and the impact of their activities on cultural processes in Latvia. The focus of this study is on the activities of Latvian national societies, without an in-depth analysis of the activities of minority national societies in Latvia.

The research has two main goals: firstly, to study the prerequisites of the historical formation of society houses on the territory of Latvia and, secondly, to analyse the activity of society houses in Latvia in the period from 1918 to 1940.

The research strategy uses qualitative research methods – the data extraction and analysis methods that are characteristic of qualitative research. The following methods were used: comparative analysis of scientific literature, document analysis as well as secondary data analysis. Qualitative content analysis was used as the method of data analysis.

Discussion

In order to obtain an understanding of the prerequisites for the emergence of society houses, it is essential to take into account the set of political, ideological and socioeconomic conditions that formed the historical background from which the public demand for society houses grew. In the first stage of the research, the author will analyse the historical prerequisites of the emergence of society houses and the development thereof until 1918, while in the second part of the discussion, the activity and development trends of society houses during the times of Republic of Latvia, from 1918 to 1940, will be discussed.

Prerequisites of the historical formation of society houses and the development thereof until 1918

There is a view that the causes of the creation of society houses are found in historical processes that affected the Baltic regions between the beginning of the 18th century and the second half of the 19th century. As a result of the mutual fighting between the major powers prevailing in the Baltic region, Latvia's territory was gradually incorporated into Tsarist Russia between 1710 and 1795, however, like other European countries, Latvia was also affected by political and socio-economic processes related to the development of ideas of enlightenment and romanticism in the 18th and 19th centuries, as well as the spread of the ideas of Western European liberalism and nationalism and the formation of nations in Europe. According to the philosopher Ella Buceniece, the idea of enlightenment about the natural rights of man and nation was also widely expressed in Latvia: Johann Gottfried Herder (1744–1803) showed the self-worth of the nation's natural poetry and folk song, – thus put the Latvian people and its folklore alongside with other European cultural nations; Garlieb Helwig Merkel (1769–1850), by reviving the Latvian peoples antiquity of the nation, was drawing attention to its present; Wilhelm Christian Friebe (1761–1811), Heinrich Johann von Jannau (1753–1821), Carl Philip Michael Snell (1753–1806), Johann Georg Eisen von Schwarzenberg (1717–1779), in a historically sociological aspect, contemplated about the legal state of Latvians, but, in fact, illegal state (Buceniece 2013: 18).

Several researchers of cultural history and philosophy point out that in the 18th century, hernhutism or the movement of fraternal congregations also played an important role in the spiritual life of Latvians in Vidzeme, which can also be considered the first form of Latvian social activity (Buceniece 2013; Rasa 2008). Hernhutism is a clear proof that in the religious revival, which manifested itself not only in religion, ethics, education, but also in the social sphere, the universal efforts of the Enlightenment were combined with local self-confidence (Buceniece 2013: 19). Although the Hernhut organization did not have a political orientation, it was still very important as the first organized force that promoted the national unity of Latvians and the awareness of their nationality and was a catalyst for spiritual awakening. The brothers' congregation houses and

seminars became a place where Latvian farmers could gather, thus creating a certain alternative to the public life of the time – pubs. Here the peasants gained consolation from the oppression of their natural life, the bonds strengthened their spiritual strength, self-confidence, and internal solidarity developed. Here they discussed the latest news, explained the laws and obtained other types of information, learned to read and write, and practiced singing together (Rasa 2008: 21).

It should be noted that in parallel with the social processes promoted by the activities of the *Hernhuts* in Vidzeme, other significant changes took place in the territory of the Baltic provinces of Russia. Although Latvia became part of the Russian Empire at the end of the 18th century, the Baltic provinces of Russia (Estonia, Vidzeme and Kurzeme) remained in the European cultural space. The ideas of the Enlightenment also reached Russia, but there they were known only to the elite of society, but not to majority of the people. The influence of the Enlightenment was felt more in the annexed Baltic provinces, where the abolition of serfdom achieved real results: in 1816 in the Estonian province, in 1817 in Kurzeme and in 1819 in Vidzeme (Zemītis 2019: 363–364). The release in Latgale took place in 1861, when it was announced throughout the rest of the Russian Empire. The abolition of serfdom was undoubtedly a very significant event, which contributed first to the acquisition of the legal status of serfdom, its consolidation as a social and economic group in the Latvian countryside, and also to the formation of national self-awareness, which already in the middle of the century resulted in the New Latvians (*Jaunlatviešu*) movement (Straube: 2021). During this period, scientific societies were also founded under the influence of the Enlightenment, and one of their tasks was to educate the people, including peasants (Zemītis 2019: 364).

According to Buceniece, the formation of the New Latvians movement in the mid-19th century can be considered a turning point in the history of Latvia, as they founded the cultural unity of the Latvian people by creating a cultural nation (Buceniece 2013:19). The New Latvians were responsible for encouraging Latvians to learn and develop their national culture, and they also contributed to the formation of various associations. The New Latvians believed that all members of society could gather in societies, mainly to satisfy cultural needs. The societies promoted Latvian social life, national self-confidence and Latvian education. One of the first Latvian societies, the Baltic Sea Exhaustion Society (*Baltijas jūras izsmelšanas biedrība*), was founded in Edole in 1848 by Krišjānis Valdemārs (1825–1891) and Andrejs Spāģis (1820–1871). By 1890, there were already 710 different societies in Vidzeme, the most popular of which were the singing societies, as almost every parish had a singing teacher who could take charge of the society and the choir. Some of the oldest singing societies were founded in 1864 in Dikļi, in 1865 in Lielvārde and in 1869 in Trikata (Rasa 2008: 33–34, 42).

The second group of associations that occupied a significant place in society were charitable and relief associations. One of the largest societies in Riga, the Jonathan Society, had its origins in

1870, and around 1876 the Society House was built. In 1874, the Vecpiebalga Charity Society was founded, in which the writers Matīss Kaudzīte (1848–1926) and Reinis Kaudzīte (1839–1920) were active (the society house was opened in 1887); in 1875, the Cēsu Charity Society was founded, in 1877 – in Liezēre, in 1879 – in Straupe, etc. (Rasa 2008: 34). Charity and aid societies raised funds from various events, concerts, theatre performances, social evenings, organised choirs, took care of the well-being of their members, provided support in case of illness or accident. Various other societies were also founded, but although their names were different, their activities were similar. Almost all of them had choirs, others had drama groups, orchestras, concerts, theatre performances, social evenings, green balls and other events. To promote education, libraries and reading tables were set up, and educational evenings were organised to explain various issues (Rasa 2008: 34). The associations were active in raising funds to buy land and build their own houses, which also provided space for concerts, theatres and various events, i.e., an auditorium with a stage, rehearsal rooms for choirs and other groups, a library, training, meetings and other social activities. In 1968 the Riga Latvian Society was founded, which eventually became a kind of centre for all Latvian societies. The first Riga Latvian Society House was built in 1869 according to the project of Jānis Frīdrihs Baumanis (*Johann Friedrich Baumann*, 1834–1891).

Starting from the 80s of the 19th century, inspired by the activities of the Riga Latvian Society, similar societies were founded elsewhere in Latvia – Jelgava Latvian Society (1880), Bukaiši Latvian Society (1881), Jūrmala Latvian Society (1882 as Majori – Dubulti Charitable Society), etc. (Būmane 2019). An active process of founding societies and building society houses also took place in Estonia at the end of the 19th century. According to Estonian researcher Egge Kulbok-Lattik, society houses (later community houses) were founded on the initiative of ordinary people and rural intellectuals throughout Estonia from the 1880s, with the aim of providing facilities for cultural activities of choirs, orchestras, theatre groups and libraries, as well as for communal festivals and leisure activities of local communities. By offering opportunities and space for self-expression and a sense of community for ordinary people, the association houses were part of Estonia's nation-building and social processes (Kulbok-Lattik 2012, 253).

In both Estonia and Latvia, the activities of the societies in the mid-1860s and 1870s were also connected with the beginning of the Song Festival tradition. The origins of the Song Festival can be traced back to the activities of men's choir societies in the German-speaking countries of Switzerland, Germany and Austria in the first half of the 19th century, a practice that was soon adopted by the German-Baltic men's choir societies in Latvia and Estonia. The formation of Latvian singing societies and their rapid growth in the 1860s made it possible to organise local singing festivals (Muktupāvels 2018:54). In the summer of 1869, in Tērbata (Tartu), nearly a thousand members of Estonian men's choirs gathered for their first all-Estonian (general) singing festival.

Four years later, in the summer of 1873, the first General Singing Festival in Latvia took place, bringing together 45 choirs (both male and mixed) – a total of 1003 singers. The main role in the realisation of the original idea of the General Latvian Song Festival was played by the Riga Latvian Society, which was the organiser of the Song Festivals (I, II, III, V) in the initial period from 1873 to 1910. The IV festival was organised by the Jelgava Latvian Society (Muktupāvels 2018: 64).

At the beginning of the 20th century, Riga and other Latvian towns were actively building new society houses, as the Latvian intelligentsia was no longer willing to accept reproductions of the forms used in previous centuries in the architecture of new buildings (Eniņa 2017: 59). A new Riga Latvian Society House was built (1908–1910), Jelgava Latvian Society House (1908–1910), and in 1913 the house of the Vecmīlgrāvja anti-alcohol society "Ziemeļblāzma" was opened, the construction of which was sponsored and managed by philanthropist and sawmill owner Augusts Dombrovskis. During this period, society houses were also built in other Latvian towns – Ventspils, Kuldīga, Talsi, Smiltene, Rauna, Skrīveri and elsewhere. The societies were also active in rural areas, where simpler houses were built for financial reasons. Several society houses were built by converting existing inn buildings, for example in Dole and Ceraukste. Several society houses, such as the Rūjiena Social Association House and the Bērze Agricultural Association House, were designed and started to be built shortly before the First World War, but their construction was only completed in the post-war period (Eniņa 2017). Inta Rasa, the author of the monograph *Cultural Activities of Latvian Society (1800–1991)*, points out that not all societies were equally successful, many did not have suitable premises, only a few had their own society houses, so events were held in schools, parish houses or pubs, and summer time was used when events could be held outdoors (Rasa 2008: 43).

Aggregated statistical data on how many society houses were built during this period are not available. In the study of architectural scientist Agate Eniņa on the architecture of buildings of arts in Latvia, information can be found on more than forty different society houses built in the period from the middle of the 19th century to 1918 (Eniņa 2014), however, additional research would be necessary to determine the exact number of society houses during this period. It is important to note that in Estonia, similarly to Latvia, the establishment of society houses began in the second half of the 19th century, but the widest construction of society houses started at the beginning of the 20th century and continued until the First World War, most intensively from 1905 to 1914. In the studies of Estonian scientists, it is assumed that there were 55 society houses in Estonia in 1914 (Kulbok-Lattik 2012).

Activity and development trends of society houses from 1918 to 1940

Between 1914 and 1918, the First World War also affected the territory of Latvia, causing considerable material damage and leaving severe demographic and economic consequences.

However, the collapse of the Russian Empire as a result of the war created favourable conditions for the establishment of an independent Latvian state. After the declaration of an independent state in 1918, Latvia's situation remained difficult, with many buildings, including libraries and schools, destroyed, and society houses frequently destroyed. However, despite the difficulties, the 1920s saw the beginning of an economic and cultural revival in Latvia. Between 1919 and 1920, many important national cultural institutions were opened, the development of museums and libraries was also a focus of national attention, and in 1920 the Cultural Fund was established, which supported a wide range of cultural, scientific and educational activities in both urban and rural areas. In 1922, the Law on Parish Local Government (*Satversmes Sapulce 1922*), and in 1923, the Law on Societies, Unions and Political Parties (*Saeima 1923*) was adopted, which determined that all residents of Latvia have the right to unite in societies, political organizations and religious unions (Zelče 2003: 263). It should be noted that the Law on Societies, Unions and Political Parties makes no reference to the construction and regulation of society houses.

Gradually, in the post-war period, societies resumed their activities and new ones were founded. In the 1920s, a wide network of public organizations was established in the country, covering various areas of life. In 1928, 63 political parties and 8,035 societies were registered in Latvia, i.e., one association for every 230 inhabitants (Švābe 1950: 264). Historians' research shows that in 1928 cultural and educational associations were the most popular among the population, the number of which reached 2905 (Švābe 1950: 264). These societies held lectures, courses, literary evenings, theatre performances, concerts, and excursions, as well as founded schools, studios, theatre troupes, choirs, and orchestras, opened libraries and reading rooms, published and distributed periodicals, books, etc. (Zelče 2003: 265). Special attention was paid to adult or out-of-school education. In order to organize after-school education for primary school graduates and encourage cultural societies to turn every citizen of Latvia to self-education, regardless of education and age, several associations of societies were created, the network of which covered the whole of Latvia (Greitjāne 1999: 69). According to the statistics of associations from 1928, aid societies (590), sports (342), firemen's (129), religious (106) unions, etc. were also active. (Švābe, Būmanis, Dišlers 1928–1929). During this period minority associations were also active (both in Riga and in the regions) – Russian, Baltic Germans, Jewish, Estonian, Polish, Belarusian, etc. Historical scientist Vita Zelče points out that the role of societies changed after the declaration of independence of Latvia because societies no longer had to be involved in political processes aimed at establishing Latvian national culture and the independent state of Latvia. The Riga Latvian Society House, which until 1918 was one of the leading organizations in the struggle for the creation of the state of Latvia, lost its political importance, as well as, when the Latvian language became the state language and Latvian educational, scientific and cultural institutions were

established, its tasks in the fields of education, science and culture (Zelče 2003: 264). However, the Riga Latvian Society House as well as other societies continued to function as public gathering places and mainly performed cultural, educational, leisure, charitable and other social functions.

In parallel with the activities of various societies and society houses, in the 1920s, the idea of creating community houses developed in Latvia. Inta Rasa suggests that this name may have been taken over from the democratic movement in Russia at the end of the 19th century when some nobles in the big cities of Moscow and Petersburg dedicated houses they owned for the so-called people's amateur activity and called them community houses. In Latvia, this idea was transformed into the intention to create community houses as buildings where various events and cultural activities can take place, especially in those rural areas where there were no society houses or other spaces for gathering. The task of taking care of the construction of community houses was entrusted to the Ministry of Agriculture, providing not only the construction of new community houses but also the possibility of adapting unused buildings to the needs of community houses. Thus, for example, former pub buildings have been adapted to the needs of community houses in Skrunda, Ļaudona, Nītaure, Vaiņode, while in Ezere, Stelpe, Saikava, Stāmeriena, etc. community houses were created in former granaries, grain barns of manors or other auxiliary buildings of former manors. In 1924, the Society of Community Houses was founded, with the aim of collecting funds for the construction of community houses (Rasa:2008). It was not always a simple process, as the raising of funds, the purchase of a building plot, the designing of the building, coordination and construction generally took a long time. So, for example, concerning the Liv Community House more than fifteen years passed since the idea of the Liv Society about the community house till the opening thereof on August 6, 1939, in Mazirbe. The fund-raising campaign for building the house was organized not only in Latvia but also in Estonia, Finland and Hungary (Blumberga 2021: 25, 49). Whereas the designing of the Dobele Community House started in 1930, the construction started in 1933, and continued with interruptions until 1939 (LVVA, f.6343: 17).

It is important to note that in Estonia, between 1918 and 1940, the development of society houses and community houses was different from that in Latvia. In 1928, Aleksander Kurvits (1896–1958), a state official, came up with the idea that a coordinated network of society houses and community houses should be established throughout Estonia, supported by the state and local governments (Kulbok-Lattik 2012). In 1931, the Law on Public Community Houses (*Rahvamajade seadus*) was adopted (Riigikogu poolt 1931). According to §1 of the Law of the Community Houses the aim of a community house is to be a centre for cultural and educational activities outside the school and as a home for the educational institutions and social organisations in its area of operation (Riigikogu poolt 1931). *During the first period of Estonian independence (1918–1940), with the adoption of the Law for Community Houses in 1931, the network of community houses was set up*

by the state. By 1938 there were more than 400 community houses in Estonia (Kulbok-Lattik 2012). Statistical data on how many society houses and community houses operated in Latvia between 1918 and 1940 are not available in aggregated form. In the publication *Cultural statistics of Latvia 1918–1937* one can find extensive information on general and higher education institutions, public schools, libraries, museums, book publishing, national cultural monuments, the printed press and radio, the operation of performing arts institutions and cinemas, as well as public funding for culture, but statistical data on the number of society houses and community houses are not included in the publication (Salnītis, Skujenieks 1938). Also, in the statistical atlas of Latvia, published in 1938, there is no information about the number of society houses and community houses in Latvia (Skujenieks, 1938). In the study of Agate Eniņa on the architecture of buildings of arts in Latvia, information can be found about more than 110 different society and community houses, built or rebuilt between 1918 and 1940 (Eniņa 2014), however, additional research would be necessary to determine the number of society houses and community houses during this period.

Between June 17, 1940 and May 9, 1945, when Latvia was alternately occupied by the Union of Soviet Socialist Republics (hereafter – USSR) and Nazi Germany and was in the zone of action of the Second World War, dramatic changes took place in the field of culture. Historian Aivars Stranga points out that in the very first days after the occupation of Latvia, the Latvian Communist Party (LKP) launched a brutal assault on Latvian culture and art. From the very first days of the occupation, it became clear that culture and art would have to submit to the policies of the Soviet Union, including Russification. Culture and art came under the strict and growing control of the LKP (Stranga 2018: 26). In the period from June 1941 to May 1945, while Latvia was under the occupation of Nazi Germany, the administration of the cultural sector was exercised by the Propaganda Department of the Bolshevik Army and the Office for Cultural Affairs under the Propaganda Department of the Military Administration. In fact, both totalitarian regimes used similar basic principles for the organisation of the cultural sector: subordination of cultural organisations to state control; ideologisation and involvement of culture in the achievement of the political goals of the occupying power; mass involvement of cultural workers in professional organisations established and controlled by the occupying regime in order to ensure full control of the sector (Stepens 2016, 241–242). From May 1945, when Latvia came under the control of the Communist Party of the USSR once again, radical changes also affected the activities of society houses and community houses. The property of the societies' was nationalised and became the property of the state, and a total subordination structure was created in place of the democratic work organisation of the former society houses and community houses, following the USSR model (Rasa: 2008).

A unified system of artistic and cultural institutions was established in all the republics of the USSR. The model of the USSR cultural policy was implemented in each new Soviet republic, including the Latvian SSR (Daugavietis 2015). A network of cultural houses and clubs was established in place of the former society houses and community houses, some of these cultural institutions started their activities in the premises of nationalised society houses and community houses, e.g., Tukums District Culture House – in the Tukums Visiting Society House, Talsi District Culture House – in the Talsi Friendly Society House, Galgauska Culture House – in the Galgauska Singing Society House, etc. (Latvijas kultūras datu portāls 2022).

Conclusions

To sum up, it can be concluded that the emergence and development of society houses was influenced by a complex set of historical, political, economic and social conditions. On the basis of the research carried out, it can be assumed that the specifics of the emergence and activities of the society houses were closely related to the promotion of Latvian social life, national self-confidence, national culture and Latvian education. As gathering places for the common people and society, the society houses played an important role not only in the establishment of Latvia as an independent state, but also during the first period of independence of the Republic of Latvia, especially in the promotion of culture and cultural education both in the towns and in the countryside of Latvia.

By offering possibilities and space for self-expression and feeling of togetherness of ordinary people, society houses were part of the national awakening and emergence of Latvian nation-building. During the first period of Latvian statehood society houses provided access to culture in all regions of Latvia, be it in cities or villages. Society houses also played an important role in ensuring the Latvian Nationwide Song Celebration in Latvia.

After the establishment of the Republic of Latvia, when the Latvian society no longer had to fight for the existence of its culture and state, there were some changes in the goals and specifics of the societies' activities. Institutions and professional public organizations established by the state and local governments, i.e., political parties, took over some of the functions that the societies had performed until then. Society houses and community houses continued to function as public gathering places and mainly performed cultural, educational, leisure, charitable and other social functions, but no longer performed political functions.

References

- Blumberga, R. 2021. *Lībiešu tautas nama vēsture. No ieceres līdz atklāšanai*. Rīga: LU Akadēmiskais apgāds.
- Buceniece, E. 2013. *Ideju vēsture Latvijā un intelektuālās identitātes veidošanās*. No: Stradiņš, J., Hausmanis, V., Kūle, M. *Latvieši un Latvija, IV sējums. Latvijas kultūra, izglītība, zinātne*. Rīga: Latvijas Zinātņu akadēmija, 12. – 38. lpp.
- Būmane, I. 2019. *Latviešu biedrības Latvijā: vēsture vai nākotne?* Rīga: Rīgas Latviešu biedrība.

- Daugavietis, J. 2015. *Promocijas darbs Amatiermāksla Latvijā: kopienas attīstība un kultūrpolitika*. Available at https://dspace.lu.lv/dspace/bitstream/handle/7/5302/45615-Janis_Daugavietis_2015.pdf?sequence=1&isAllowed=y [27.01.2022.].
- Eniņa, A. 2014. *Mākslu ēku arhitektūra Latvijā. Promocijas darbs*. Rīga: Rīgas Tehniskā universitāte.
- Eniņa, A. 2017. Biedrību nami jūgendstila arhitektūras kontekstā. *Latvijas Zinātņu Akadēmijas Vēstis, A. daļa, Sociālās un humanitārās zinātnes*, 71. sēj., Nr. 1, 59.–89. lpp. Available at http://archive.lza.lv/LZA_VestisA/71_1/5_Agate_Enina.pdf [18.01.2022.].
- Greitjāne, R. 1999. Ieskats latviešu kultūras biedrību un tautas augstskolu darbībā. *Latvijas vēstures institūta žurnāls*, 4 (33). Rīga: Latvijas vēstures institūta apgāds.
- Iekšlietu ministrijas būvniecības departaments. *Pilsētu būvprojektu rādītājs, I sējums, 1903–1944*. Latvijas Valsts vēstures arhīvs, 6343. fonds.
- Kulbok-Lattik, E. 2012. Estonian Community Houses as Local Tools for the Development of Estonian Cultural Policy. *Nordisk Kulturpolitisk Tidsskrift*, VOL. 15 (2). p. 253–286. Available at <https://www.idunn.no/doi/pdf/10.18261/ISSN2000-8325-2012-02-09> [14.01.2022.].
- Latvijas kultūras datu portāls. *Kultūras centri*. Available at <https://kulturasdati.lv/lv/kulturas-centri> [10.02.2022.].
- Muktupāvels, V. 2018. Vispārējo latviešu dziesmu (un deju) svētku tradīcijas vēsture. No: Laķe, A., Muktupāvela, R. *Dziesmu un deju svētki. Tradīcijas anatomija: kolektīvā monogrāfija*. Rīga: Jāņa Rozes apgāds, 52. – 67. lpp.
- Rasa, I. 2008. *Latviešu sabiedrības kultūraktivitātes (1800 – 1991)*. Rīga: RaKa.
- Riigikogu poolt 1931. *Rahvamajade seadus*. Available at <https://dea.digar.ee/cgi-bin/dea?a=d&d=AKriigiteataja19310703.2.3&e=-----et-25--1--txt-txIN%7ctxTI%7ctxAU%7ctxTA-----> [15.12.2022.].
- Saeima 1923. *Likums par biedrībām, savienībām un politiskajām partijām*. Rīga: Valdības Vēstnesis. Available at <https://periodika.lndb.lv/periodika2-viewer/?lang=fr#panel:pa|issue:87928|article:DIVL18|query:Likums%20biedr%C4%ABb%C4%81m%20likumu%20> [10.12.2022.].
- Salnītis, V., Skujenieks, M. 1938. *Latvijas kultūras statistika 1918. –1937*. Rīga: Valsts Statistiskā pārvalde. Available at <https://gramatas.lndb.lv/periodika2-viewer/?lang=fr#issue:645960> [11.12.2022.].
- Satversmes Sapulce 1922. *Likums par pagastu pašvaldību*. Rīga: Valdības Vēstnesis. Available at <https://periodika.lndb.lv/periodika2viewer/?lang=fr#panel:pa|issue:2686|article:DIVL5|query:Likums%20pa%C5%A1vald%C4%ABbu%20pa%C5%A1vald%C4%ABba%20> [10.12.2022.].
- Skujenieks, M. 1939. *Latvijas statistikas atlase XX*. Rīga: Valsts Statistiskā pārvalde. Available at <https://gramatas.lndb.lv/periodika2-viewer/?lang=fr#issue:643731> [11.12.2022.].
- Stepens, O. 2016. Kultūras menedžmenta organizācija nacistu okupācijas posmā. No: Laķe, A. *Krustpunkti: kultūras un mākslas pētījumi. Zinātnisko rakstu krājums*. Rīga: Latvijas Kultūras akadēmija, 239. – 245. lpp.
- Stranga, A. 2018. Latvijas kultūras un mākslas sovjetizācija pirmajā padomju okupācijas gadā: 1940. gada jūnijs – 1941. gada jūnijs. I daļa. *Latvijas Universitātes Žurnāls. Vēsture*. Rīga: LU Akadēmiskais apgāds.
- Straube G. 2021. *Zemnieku brīvīšanas laikmets Latvijas teritorijā*. Available at <https://enciklopedija.lv/skirklis/22227-zemnieku-br%C4%ABvlai%C5%A1anas-laikmets-Latvijas-teritorij%C4%81> [20.05.2022.].
- Švābe, A. 1950. *Latvju enciklopēdija. I. sējums*. Stokholma: Apgāds “Trīs zvaigznes”.
- Švābe, A., Būmanis, A., Dišlers, K. (1928–1929). *Latviešu konversācijas vārdnīca*. 2. sējums, 2551., 2552. sl. Rīga: A. Gulbja apgāds.
- Zelče, V. 2003. *Biedrības un sabiedriskās organizācijas*. No Bērziņš, V. *20. gadsimta Latvijas vēsture. II daļa. Neatkarīga valsts 1918–1940*. Rīga: Latvijas Vēstures institūta apgāds.
- Zemītis, G. 2019. Latviskās identitātes veidošanās kultūru migrācijas ietekmē un tās atspoguļojums Latvijas kultūrainavā. No: Jansone, I., Kūlis, M., Rožkalne, A. u. c. *Latvija: kultūru migrācija*. Rīga: LU Akadēmiskais apgāds, 352.–378. lpp.

MONUMENT IN ZEDELGEM: BETWEEN MEMORY AND HISTORY

Didzis Bērziņš

Daugavpils University, Parādes street 1, Daugavpils, Latvia, LV-5401, didzis.berzinsh@gmail.com

Abstract

Monument in Zedelgem: Between Memory and History

Key Word: *Memory, Public History, Monuments, Counter-memory, Zedelgem*

Due to repeated protests and critical publications of several public organizations regarding the monument “Latvia's Stand Hive for Freedom” created in 2018, the municipality of Zedelgem in Belgium had to decide on the continued existence of the monument. In order to resolve the contradictions and obtain reliable information and conclusions, the municipality decided to ask Belgian researchers to set up an international team of researchers to assess the situation and advise the municipality on how to proceed. At the end of November, 2021, an international team of researchers met to view the site and monument of the former prisoner-of-war camp, assess the situation, discuss and make the decision. After two days of joint work, 15 experts from Belgium, Germany, Great Britain, the USA, Sweden and Latvia agreed on a recommendation to relocate the monument. The process possesses the questions whether the process and reaction to it is indicative of the collective memory in Latvia and how it reflects the tension between political memory and research of history.

Kopsavilkums

Piemineklis Zedelgemā: Starp atmiņu un vēsturi

Atslēgvārdi: *atmiņa, publiskā vēsture, pieminēkli, kontratiņa, Zedelgema*

Atkārtotu protestu un vairāku sabiedrisko organizāciju kritisko publikāciju dēļ saistībā ar 2018. gadā izveidoto pieminēkli "Latvijas stends brīvībai", Zedelgema pašvaldībai Beļģijā nācās pieņemt lēmumu par pieminēkļa turpināku pastāvēšanu. Lai atrisinātu pretrunas un iegūtu ticamu informāciju un secinājumus, pašvaldība nolēma lūgt Beļģijas pētniekus izveidot starptautisku pētnieku komandu, kas izvērtētu situāciju un konsultētu pašvaldību, kā rīkoties. Šī gada novembra beigās tikās starptautiska pētnieku komanda, lai apskatītu bijušās karagūstekņu nometnes vietu un pieminēkli, novērtētu situāciju, apspriestu un pieņemtu lēmumu. Pēc divu dienu kopīga darba 15 eksperti no Beļģijas, Vācijas, Lielbritānijas, ASV, Zviedrijas un Latvijas vienojās par ieteikumu pārvietot pieminēkli. Process ļauj jautāt, vai norises un reakcija uz to liecina par kolektīvo atmiņu Latvijā un kā tas atspoguļo spriedzi starp politisko atmiņu un vēstures pētniecību.

Introduction

In order to resolve the contradictions and obtain reliable information and conclusions regarding the monument “Latvia's Stand Hive for Freedom” created in 2018, the municipality of Zedelgem decided to ask Belgian scientists to set up an international team of researchers to assess the situation and advise the municipality on how to proceed in the given situation. The group of scientists called for decisions on the future of the monument to take into account not only the interests of the parties involved, but also the views of independent experts. Importantly, the team not only concluded that the monument hides a significant part of history and does not identify criminals, but also noted that the memorial site on the outskirts of the new village of Zedelgem could serve as a platform for neo-Nazi and other extremist activities (LBPCVS 2021).

The panel was unanimous that the creation of a monument remembering the Latvian Legion in Zedelgem, on a public square 3 kilometers from the former camp grounds, without involving the other stakeholders of the Vloethemveld project, was inappropriate. The group of experts concluded that text of the plaque that accompanied the monument from September 2018 to July 2021 did not do justice to the complex history of the Latvian Legion and was offensive by omission towards the

victims of crimes committed by its members, even if most took place before they were formally enrolled the Legion.

Its isolated and remote location made it difficult to provide the essential contextualization that any such monument requires. The monument has become an ambiguous symbol and risks becoming a site of pilgrimage for (inter)national militants and an inspiration for revisionist narratives of the legacy of the SS. The panel of experts understood that this was not the message the municipality wanted to send when creating the monument. Removing the plaque and renaming the square were important first steps, but in the opinion of the panel removing the monument from its current location was the only option to eliminate any of the ambiguities the monument allowed (LBPCVS 2021).

After publishing the decision of the Zedelgem expert group, the Museum of the Occupation of Latvia (MOL) one of the partners of the project, decided to discredit the research group's findings by publishing several texts by leading museum officials against a group of researchers and their decision. The position of the museum was also publicly defended by some of the Latvian ministries.

Methods and concepts

Michel Foucault's understanding of power is of importance. For Foucault, power does not intend to act on persons or things directly, but influences actions instead. In his essay "What is an Author?" Foucault discusses "author-function," explaining how certain discourses achieve visibility and hegemony by being promoted by legal and institutional systems, including, but not being limited to, the press, educational institutions and academics, artists, and so forth, who define what "the norm" is (Foucault 1980, 130–132).

The figure of author for Foucault is not an individual, but a blueprint of accepted actions and discourses that are meant to be imitated. Thus, with each separate performance of an accepted discourse its hegemony is strengthened and it becomes more widespread. However, the established discourses can also be contested by groups within the society that feel marginalized or misrepresented, and this process also applies to memory practices. Foucault defines counter-memory as a resistance against the official discourses of historical continuity, emphasizing that the struggle against political power and the "regime of truth" is an ongoing process (Foucault 1990, 95).

For Foucault, resisting dominant ideologies (identified by him as oppressive by design) has always been a process of pluralization and intersecting oppositions of different agents of memory. Foucault stresses that the power relations are an interrelational process, with power pressing down but also being constantly pressed back by the repressed. Thus, the term 'counter-memory' relates to a process of different groups and individuals trying to influence the existing knowledge (e.g., "regime of truth") and struggling for recognition of a certain discourse of the past. It is important to

stress that although the past is the object of the struggle, the reason for it – the distortion of power relations – is located in the present.

Discussion

The extraordinary tragedy during Nazi occupation, in which about 100,000 civilians, including children and the elderly, were killed in the territory of Latvia by shooting at the edges of pits and burying in mass graves, is exacerbated by the fact that locals also played various roles in this massacre. Some of the collaborators and criminals were later employed in the killing of the population outside Latvia, for example, in the territory of Belarus.

If the tragedy of the Holocaust because of the state and socially promoted politics of commemoration and the portrayal of the topic in popular culture, is increasingly coming to the attention of Latvian society (especially the topic of rescuers), then the issue of local participation in genocide has been a circumvented topic (Bērziņš 2017). According to the data collected and provided by the Latvian War Museum historian Jānis Tomaševskis, the research team in Zedelgem was informed that at present it is estimated that there were at least 69 Soldiers of the SD unit in the Zedelgem camp. J. Tomaševskis pointed out that this is a preliminary list and only certainly matching data have been included.

To draw these conclusions the list of prisoners in the Zedelgem prisoner of war camp from the archives of the “Daugavas Vanagi” at the disposal of the War Museum has been compared with the “Members of the Latvian SD 1941–1944” published by the historian Andrew Ezergailis (Ezergailis 1999). Also, Valdis Kuzmins, the historian at the National Defence Academy of Latvia, while pointing out that precise estimates have yet to be confirmed, regarding the war criminals in Zedelgem has stated: “It is known that there were. It is certain that there were” (CHOL 2021).

It is clear that the proportion of war criminals imprisoned in the Zedelgem camp was relatively small, but it shouldn't be the reason to forget the guilty ones. Despite incomplete research, it is now known that around 100 members of the group (SD) most directly responsible for the genocide were in the Zedelgem camp. Among them the most notorious of the killers in the Holocaust in Latvia – Viktors Arājs. However, it should also be noted that members of the SD group, although clearly and directly involved, were only a part of the Nazi machinery for killing civilians in the territory of Latvia (Neiburgs 2011). It is true that the exact number of Latvian nationals in the Zedelgem prisoner of war camp who were guilty of war crimes and in the Holocaust could still be systematically investigated and scientifically substantiated. The data described above suggest that the number could be over a hundred, but could also reach several hundred.

It is believed that it is the state's responsibility to commemorate the victims, condemn the criminals and distinguish them from each other. This has been public policy in Latvia already since the September 19, 1990 when the Supreme Council of the Republic of Latvia adopted a declaration

“On the Condemnation and Prohibition of Genocide and Anti-Semitism in Latvia”, which includes the following statement: “It is with deep regret that we have to admit that Latvian citizens have also been among those who helped carry out the terror initiated by the occupiers. There is and cannot be an excuse or a statute of limitations for the bloody genocide against the Jewish people as a crime against humanity. The Republic of Latvia takes care of the memory of the Jews – the victims of the genocide – as well as for preserving the memory of Latvian citizens who tried to save and saved the lives of the unfortunate victims of fascism, at the risk of his own” (DCPGASL 1990).

There are many parallels between the Zedelgem prisoner-of-war camp and March 16, annual march to the Freedom Monument staged in Latvia. The most obvious parallel is that a care organization “Daugavas Vanagi” was established in Zedelgem. In April 1952, the board of this organization in London decided that the day of remembrance of the “Latvian Legion” would be March 16. The contribution of the organization to the support of Latvian soldiers and the struggle for the restoration of Latvia's independence must not be denied, but it is also undeniable that the organization promoted an idealized self-concept of the Latvian Legion.

Events on the March 16 and the monument in Zedelgem identify the same problem: the desire of part of Latvian society to see a history in which an essential truth is concealed. It is true that the “legion” as a structure was created after the Holocaust – the racially motivated killing of civilians – had largely ended in Latvia. However, this does not mean that those locals who took an active part in it and committed the crime would have ceased to exist, lost their presence in the “legion” or through the ally's system for identifying organized Nazi collaborators, including the Zedelgem prisoner-of-war camp, and by that have lost the liability for the crimes committed.

Conclusion

It was due to incomplete and contradictory research information that the group of experts “softened” the reference in the original text of the report on the monument in Zedelgem which originally stated that there were thousands of local collaborators which were involved in the mass killings of civilians during World War II in Latvia. The decision was published without specifying number of local collaborators. However, this does not change the fact that such criminals were in the Nazi military formations, including also the “Latvian Legion”, and those imprisoned in the Zedelgem camp.

After the decision of the Zedelgem expert group was published the Museum of the Occupation of Latvia decided to discredit the research group's findings by publishing several texts by leading museum officials against a group of researchers from international universities and institutes trying to misinterpret the decision to Latvian audiences. It is true that there are experts in Latvia and elsewhere who are researching the topic and might have been also invited and would have contributed to the topic. However, it is important to point out that even if other researchers

from Latvia or other countries participated, the scenario in which a group of independent researchers might disregard the silencing of genocidal criminals in a monument, is hardly imaginable. MOL's attempt to draw an illusion in which there is a history of the World War II that would be known and understood only by MOL employees or some Latvian researchers was outdated, because the science and research nowadays is open.

Those Latvian soldiers who were mobilized and forced to fight in the occupation armies certainly deserve a worthy mention. There was a majority in the so-called Latvian Legion. The decision of the expert group in Zedelgem was not about collective guilt, but about not forgetting the criminal minority, the murderers. It should not happen that a monument is built that "symbolizes freedom in all its forms" as it was indicated on the text of the plaque of the monument "Latvian hive for freedom" (LBPCVS 2021) and at the same time is dedicated to Viktors Arājs and other infamous Nazi collaborators.

Acknowledgement

The research has been supported/made possible by the European Regional Development Fund within the project "*Holocaust Discourses and Memory Infrastructure in Latvia*". No. 1.1.1.2/VIAA/4/20/744.

References

- Bērziņš D. 2017. Holocaust Historiography in Latvia: The Road Toward Research Infrastructure. *Dapim: Studies on the Holocaust*, 31 (3), 276–284.
- CHOL 2021. Conversation nr. 13 in the cycle "Conversations on the History of the Occupation of Latvia". Accessed: <https://www.youtube.com/watch?v=mYh-27xGa9o>. From 01:20:00.
- DCPGASL 1990. *Declaration On the Condemnation and Prohibition of Genocide and Anti-Semitism in Latvia*. Accessed: <https://likumi.lv/ta/id/72591-par-deklaraciju-par-genocida-un-antisemitisma-nosodijumu-un-nepielaujamibu-latvija>
- Ezergailis A. 1999. *Holocaust in German-occupied Latvia, 1941–1944*. Riga: Publishing House of the Institute of Latvian History.
- Foucault M. 1980. *Language, Counter-Memory, Practice: Selected Essays and Interviews by Michel Foucault*. Ed. Donald F. Bouchard. Ithaca, NY: Cornell University Press.
- Foucault M. 1990. *History of Sexuality. Vol. 1. An Introduction*. New York: Vintage.
- LBPCVS 2021. *The Legacy of the British PoW Camp on the Vloethenveld Site*. Accessed: <https://www.belgiumwwii.be/de/debatten/the-legacy-of-the-british-pow-camp-on-the-vloethenveld-site.html>
- Neiburgs U. 2011. Latvian military formations in the USSR and German armed forces during the Second World War. In: Neiburgs U., Zelče V. (eds). *(Two) parties. Latvian War Stories: World War II in Soldiers' Diaries*. Riga: Mansards. 60–67 p.

FILOLOGIJA / PHILOLOGY

СПОРЫ В РУССКОЙ ЭМИГРАЦИИ. ЖУРНАЛ *СИНТАКСИС* (ПАРИЖ, 1978) В ПОЛЕМИКЕ С АЛЕКСАНДРОМ СОЛЖЕНИЦЫНЫМ ПО ВОПРОСАМ РУССКОГО НАЦИОНАЛИЗМА И БУДУЩЕГО РОССИИ

Anna Danielová

Masaryk University, Žerotínovo nám. 617/9, Brno, the Czech Republic, an.danielova@gmail.com

Abstract

Disputes inside the Russian emigration. Journal *Синтаксис* (Paris, 1978) in polemic with Aleksandr Solzhenitsyn in the matters of Russian nationalism and the future of Russia

Key Word: *Russian emigration, Russian exile in Paris, the third wave of Russian emigration, the journal Sintaksis, Aleksandr Solzhenitsyn, Andrei Sinyavsky, Russian nationalism, polemic*

For the given paper, selected texts from *Современные проблемы* section were analysed, their polemical character being a unifying element (which is also suggested by the subtitle of the journal: polemic). First of all, the subject of the main interest is background of these texts – circumstances under which the journal *Синтаксис* was founded, with motivations of his founder, Russian literary scientist and writer Andrei D. Sinyavsky. Chosen authors enter into discussion with Aleksandr Solzhenitsyn, the most prominent representative of the third wave of Russian emigration. In their essays they do not focus primarily on literature, but emphasise contemporary problems of Russian emigration, as well as soviet society – Russian nationalism and future of Russia. Authors oppose A. Solzhenitsyn mainly in the question of whether a democratic route is at all possible. At the same time, they are trying to highlight issues that could be brought about by Solzhenitsyn's role as a leader and prophet. Ideological focus of selected texts then underlines the position which argued the journal *Синтаксис* itself in a political and social context during the third wave of Russian emigration.

Kopsavilkums

Domstarpības krievu emigrācijā. Žurnāla “Синтаксис” (Parīze, 1978) polemika ar Aleksandru Solženicinu par krievu nacionālisma jautājumiem un par Krievijas nākotni

Atslēgvārdi: *krievu emigrācija, krievu trimda Parīzē, krievu emigrācijas trešais vilnis, žurnāls “Синтаксис”, Aleksandrs Solženicins, Andrejs Siņavskis, krievu nacionālisms, polemika*

Dotajam rakstam tika apstrādāti atsevišķi rubrikas “Современные проблемы” teksti, kuru vienojošais elements ir to polemiskais raksturs (ko cita starpā liek noprast žurnāla apakšvirsraksts: *polemika*). Apskatītā tēma ir galvenokārt šo tekstu aizkulises – žurnāla “Синтаксис” rašanās apstākļi un tā dibinātāja, krievu literatūras zinātnieka un rakstnieka Andreja D. Siņavska motīvi. Izvēlētie autori diskutē ar Aleksandru Solženicinu, visspilgtāko krievu emigrācijas trešā viļņa pārstāvi. Savās esējās tie nepievēršas primāri literatūrai, bet galveno uzmanību velta pašreizējām krievu emigrācijas un padomju sabiedrības problēmām – krievu nacionālismam un Krievijas nākotnei. Autori oponē Solženicinam it īpaši jautājumā, vai Krievijā vispār ir iespējams demokrātisks ceļš. Vienlaikus tie cenšas norādīt uz pretrunām, ko var izraisīt Solženicina kā līdera un pravieša loma. Atsevišķu tekstu ideoloģiskā ievirze pamato pozīciju, kuru politiski-sabiedriskajā kontekstā bija ieņēmis pats žurnāls “Синтаксис” krievu emigrācijas trešā viļņa ietvaros.

I.

Русская диаспора, которую можно воспринимать как достаточно закрытое общество, всё же встречалась с внутренним напряжением и широким разнообразием взглядов. Идеологические споры, ведущие к расколам диаспоры до враждебных лагерей, по сути, были, как пишет Милуше Задражилова в книге *Rusko mimo Rusko* (Petrov 1994, Brno), генеральной репетицией дискуссий, которые впоследствии находили отклик в постсоветском обществе (Zadrazilová 1994). Поэтому неудивительно, что полемика стала подходящим инструментом эмигрантской публицистики.

Невозможно в одной данной работе охватить всю историю русской эмигрантской полемики. Однако мы можем приблизиться к ней посредством нескольких выбранных текстов, благодаря которым перед нами появляется острая – и по-прежнему актуальная – проблема русского мышления. Исходящей точкой может быть общеизвестный факт, что в среде русской эмиграции ярче всего проявлялись два противоположных течения: национально-православное и либерально-демократическое. Их диалог часто происходил на страницах двух самых ярких литературных периодических изданий третьей волны – журналов *Континент* (национально-православное течение) и *Синтаксис* (либерально-демократическое течение).

Цель настоящей статьи – проанализировать выбранные эссе, опубликованные в журнале *Синтаксис* в 80-ые гг. в рубрике *Современные проблемы*, объединяющим элементом которых является их полемический характер. Анализ основан на сравнительном методе – особое внимание уделяется теме русского национализма и как к ней относятся авторы выбранных эссе (в сравнении с поздней публицистикой Александра Солженицына). Интерес представляет также фон этих текстов: обстоятельства возникновения журнала *Синтаксис* и мотивация его основателя, русского литературоведа и писателя Андрея Синявского (1925–1997).

II.

Синявский вошёл в среду русской эмиграции в 1973 году. Его встретили с признанием и восторгом. Его личность была окружена ореолом героя, борца с советским режимом и бесстрашного диссидента. В Париж со своей женой он приезжает через два года после освобождения из трудового лагеря. К пребыванию в исправительно-трудовом лагере строго режима он был осуждён после процесса в 1966 году. Вместе со своим коллегой и другом Юлием Даниэлем Синявский был обвинён в антисоветской деятельности, которая заключалась в опубликовании текстов за границей и одновременно в участии их перевозке за границу. Этот судебный процесс вызвал неодобрительные реакции не только в среде русской интеллигенции, но и резонировал на международном уровне. Тот факт, что подсудимые, в конце концов, отказались от обвинения и не признали свою вину, имел огромное значение для последующего формирования советского диссидентства. Ко всему процессу Синявский добавляет, что его разногласия с советским режимом никогда не были связаны с политическими целями. Единственной его целью было писать свободно, не деформировать искусство и литературу диктатурой одной нормы, единственной идеологии. Конфликт, по его словам, основывался на так называемых *стилистических разногласиях* с официальной литературой.

Литературный путь Синявского развивался в двух направлениях. По характеру своих теоретических работ он относился к официальным советским литературоведам. Однако его собственная литература, издаваемая за границей под именем Абрам Терц, полностью расходилась с официальным течением. Литературная маска, как обычно называется авторская раздвоенность, понимается не только как обычный псевдоним. Стиль Терца ярко отличается от стиля серьёзного литературного критика. Его можно считать своеобразным посредником между читателем и самим Синявским, благодаря которому автор не боится противоречивой манеры выражения и необычных тем.

Стилистическая же противоречивость Терца также коренным образом изменила отношение Синявского и русской эмиграции 70-ых годов. Скандал, который вызвало эссе *Прогулки с Пушкиным*¹, закрыл Синявскому двери во многие редакции и исключил возможность публикаций. Как вспоминает его жена Мария Розанова в документальном фильме *Абрам да Марья* (режиссер: Александр Столяров, 2008), опять, в новых взаимосвязях, проявляются *стилистические разногласия*.

В 1978 году вместе со своей женой Синявский основывает новую трибуну, где он мог не только публиковать свои тексты, но и реализовать свои собственные представления о литературном журнале. В то же время он чувствовал потребность заполнить пустое место на рынке: ему казалось, что в эмигрантской литературной периодике не хватает места для настоящей, имеющей смысл полемики. Отсюда идёт и один из подзаголовков самого журнала – полемика.

Вступить в полемический диалог внутри русской диаспоры у журнала *Синтаксис* получилось уже в самом начале своего существования. Под редакцией Синявского журнал выступал также как оппонент Солженицына и сторонников его взглядов. В чём конкретно заключались несогласия можно увидеть на примере трёх выбранных текстов, адресатом которых является именно Солженицын.

¹ Написано 1966-68, Дубравлаг, издано в Лондоне, 1975. Среди первых эссе осудил, например, Роман Гуль, литературный критик и теоретик, редактор нью-йоркского *Нового журнала*. Своё отношение к произведению Синявского он намечает уже в своей рецензии *Прогулки хама с Пушкиным* (Нью-Йорк, 1976). Он обвиняет Синявского прежде всего в желании добиться известности за счёт славы Александра Пушкина, не может принять хулиганский и вульгарный язык, который Синявский позаимствовал у заключённых Дубровлага и позволяет себе писать им о Пушкине, имя которого для Гуля свято. Так Терц нарушает этику литературного языка и угрожает целой культуре. Сам автор утверждает, что дошло до недопонимания, что изложение, обвиняющее его в неуважении и нелюбви к творчеству Пушкина, ошибочно: к написанию его вели совсем иные побуждения. Хотя *Прогулки с Пушкиным* для многих неприемлемы, они были написаны как похвала самому великому русскому поэту. Андрей Синявский в тяжёлых условиях советского лагеря выбрал именно его, чтобы его поэзией демонстрировал то, что он больше всего ценит в искусстве. Метафоричность всего произведения должна была избавить творчество Пушкина от пафоса и клише, которыми его долгие годы наполняли литературные критики.

III.

В 1980 году в шестом номере журнала *Синтаксис* в рубрике *Современные проблемы* вышли две статьи, ярко настроенные против Солженицына.

Автор первой статьи под названием *Сон о справедливом возмездии* – Григорий Померанц (1918–2013), русский философ, культуролог и эссеист. Сотрудничество с Померанцем, который жил в СССР и принадлежал к активным представителям диссидентства, создавало воображаемый мост между русской эмиграцией и внутренней советской оппозицией. Его эссе отвечает на две статьи Солженицына, изданные в сборнике *Из-под глыб* (1974, Париж: ИМКА-Пресс) – *Образованищина* и *Раскаяние и самоограничение*. По мнению Солженицына русская интеллигенция – он сам не называет её интеллигенцией, а использует слово *образованищина*, которое включает в себя негативную коннотацию – живёт в компромиссе с режимом вместо того, чтобы однозначно отказывалась от жизни во лжи, стремится к наградам и титулам и закрывает глаза на ужасы в собственной стране. Путь к повторному приобретению столь нужных духовных ценностей Солженицын связывает с национальным возрождением. В обычном необразованном народе, который находится в оппозиции к интеллигенции, по его мнению, чувствуется Бог и нравственность, благодаря которым у России есть шанс на своё духовное возрождение. Нужно отказаться от жизни во лжи, отказаться от атеистического гуманизма, который своей логикой способен оправдать революционные трибуналы и тайные подвалы советской ЧК.

Померанц признаёт, что во многих вещах может согласиться с Солженицыным. Однако он старается обратить внимание на определённые нюансы его выступления. Основу их бесконечного спора он определяет так: «...мой спор за республику идей против самодержавия правды». (Померанц 1980: 15) Всё исходит от понимания Солженицыным собственной правды как единственной, правильной точки зрения. Померанцу не нравится радикальность, с которой Солженицын не хочет понять, что иногда может быть другой выбор, стоящий между ДА и НЕТ. Именно эта радикальность в борьбе со злом может, по мнению Померанца, вести к появлению нового зла. Бороться со злом нельзя в позиции АНТИ, как пишет Померанц: «И антикоммунисты так же стервенеют, так же сатанеют от своего антикоммунизма, как коммунисты – от своего антиимпериализма, антифашизма и т. п. И нельзя преодолеть зло, не избавившись от всех АНТИ, от ЗАХЛЕБА борьбы. (...) Откуда же берётся зло, в котором тонет мир? От остервенения в борьбе за своё частное добро». (Померанц 1980: 19) Затем он обращает внимание на деструктивную природу национализма, к которому Солженицын обращается в своих представлениях о будущем России.

В эссе *Раскаяние и самоограничение* Солженицын пишет о покаянии, которое так нужно каждому человеку и каждому народу, о самоограничении, без которого покаяние будет

неполным. Это текст о грехе и ответственности, которую должен принять каждый человек и народ. Это вызов, полный ясно сформулированных мыслей, как преодолеть страдания и грехи, которые накопились у русского народа, как снова вылечить русскую душу и так облегчить жизнь не только себе, но и всему миру. Поэтому Померанц, обращаясь в своей полемике к этому тексту, во введении подчёркивает, что его основные идеи ему очень близки. Однако, несмотря на это, здесь, как бы между строк, есть и противоречивые места. Когда Солженицын пишет о страданиях, через которое прошёл русский народ, он говорит, что подобным образом также страдали украинцы и белорусы. В данной заметке Померанц замечает определённую опасность: «Для устроения новой православной Руси ему нужна Украина – поэтому непосредственный стыд перед украинцами исчез, испарился; вместо того – головная формула о равных страданиях русского и украинского народа, которые *оба вместе* страдали больше всех остальных (двойная натяжка)». (Померанц 1980: 31)

Полемика с Солженицыным также ведётся в форме изложения русской истории и влияния иностранных элементов на исторические события. Эссе *Сон о справедливом возмездии* достаточно широкое, и автор приводит много примеров из русской истории, которые он видит в другой перспективе, чем Солженицын. Но основной темой остаётся общая вина и греховность народов и людей. Здесь Померанц удивляется пророческим словам Солженицына, его уверенности, что именно он может оценить страдания людей: «Где те весы, на которых можно взвесить страдания хотя бы одного человека? Я не знаю; а Солженицын думает, что ему открыта мера страдания целых народов». (Померанц 1980: 63) Постепенно Померанц снова переходит к первоначальному размышлению, что желание достичь справедливости, желание добра может легко обратиться в нечто совсем противоположное: «Я думаю, что справедливых счетов между народами не может быть. Есть только *сон* о справедливом возмездии. И посылает этот сон дьявол. Нельзя смешивать со счётами (кто меньше, кто больше виноват) чувство личной совинности. Оно ничего не подсчитывает и не взвешивает. Это чувство *моей* совинности, а не *его, их* совинности». (Померанц 1980: 65)

В связи с профессией самого автора эссе Померанца по своей природе имеет очень философский характер и касается вопросов, выходящих далеко за проблематику дальнейшего развития России. Здесь автор формулирует идеологию о грехе и правде (как к ним, по сути, относиться). Заключительное послесловие, в котором автор отвечает на риторический вопрос *зачем?* – зачем мы снова и снова отвечаем Солженицыну – описывает, какие шаги мы должны предпринять, чтобы принять дух правды – который также исходит из уст Солженицына: «Следующий шаг требует простить невольных палачей, ставших жертвами своей ревности к истине, как они её поняли (плохо поняли). Следующий шаг требует понять,

что есть чистое Благо (свет из глубин Бытия), но нет чистого зла, что всякое зло корениться в ложно понятом благе, что ошибаться свойственно человеку и что мечтать надо не о трибунале, который воздаст уцелевшим палачам оком за око, а о своей способности простить хотя бы одного палача. Ибо конец палачества – не казнь палачей, а прощение». (Померанц 1980: 87)

В шестом номере одновременно вышло эссе Александра Янова (1930–2022) *Дьявол меняет облик*. Янов, русский историк, политолог и публицист, закончил в 1953 году факультет истории в МГУ и после этого публиковался в таких изданиях как *Новый мир*, *Литературная газета*, *Вопросы литературы* и многих других. Он занимался прежде всего славянофильством, русским национализмом и либерализирующими процессами в русской истории. Его работа *История политической оппозиции в России* интенсивно распространялась в самиздате. В 1975 году он эмигрировал в США, где в нескольких университетах читал лекции по истории. В своей концепции русской истории он сосредоточился прежде всего на либеральной традиции в русском обществе, которая, по его мнению, берёт начало уже в Московском княжестве при Иване III.

Эссе *Дьявол меняет облик* он посвящает теме русской оппозиции, теме, которая присутствует во всех его книгах, статьях и лекциях. Оппозиция, по его мнению, уже с эпохи Ивана Грозного всегда снова и снова обновлялась, несмотря на попытки режима. Проблемой, которая не один раз повторялась в русской истории, является тот факт, что хотя русское общество способно создавать оппозицию, оно не способно стабилизировать либерализацию. Последние такие неуспешные попытки произошли во время правления Хрущёва.

Янов выступает против общепринятого мнения, что либерализация в России невозможна или даже губительна. Другого мнения придерживаются прежде всего русские националисты, которые утверждают, что Россия слишком специфическая по своей авторитарной природе и далека от западного либерализма. Для Янова, наоборот, стремление к либерализации – это единственный шанс, как предотвратить возможную сталинизацию. Он осознаёт, что русская оппозиция не способна и никогда не будет способна справиться с такой задачей самостоятельно, поэтому утверждает, что она должна соединиться с Западом и использовать его интеллектуальный и политический опыт. В то же время Запад не должен остаться равнодушным, потому что «сталинизация на исходе XX века может послужить источником кризиса всего существующего миропорядка». (Янов 1980: 92)

Янов в своём тексте полемизирует прежде всего с интервью, которое Солженицын дал ВВС и которое было опубликовано в журнале *Вестник РХД* (1979/127). В интервью Солженицын критикует Запад, который для него слабоумный и «очень боится слышать правду, всякую правду. Запад очень падок к успокоительному самообману». (Солженицын

1979: 291) Он подчёркивает, что России нужно помочь изнутри и попытки эмигрантов не могут защитить её. Особенно к представителям третьей волны русской эмиграции он относится очень критично: «Третья эмиграция уехала не из-под пуль, как бойцы первой, не от петли, как бойцы второй. Она уехала в то время именно, когда на родине появилась и возможность действовать и силы наиболее нужны там». (Солженицын 1979: 288)

Во многих своих коллегах он чувствует ненависть к России и ко всему русскому – среди других он упрекает также Янова. Этот упрёк исходит из разного отношения к русской истории и к советскому режиму, который Солженицын понимает прежде всего как элемент нерусский, в то время как его оппоненты часто указывают на то, что русский народ нельзя воспринимать только как жертву западной, чужой идеологии. Запад, который, по его мнению, основывается на материализме и атеизме, любое движение, основанное на вере, беспокоит или даже ужасает. Подобно тому, как Янов убеждён, что поворот к национализму приведёт к катастрофе, Солженицын причины страха видит в либерализации советского режима.

Янов в либерализацию верит и утверждает, что сам Солженицын стал кумиром и лидером русской оппозиции прежде всего благодаря либерализации 60-ых годов. К Солженицыну как к писателю он относится с уважением и ценит его отвагу, с которой он убедил Запад выслушать правду о сталинизме. Однако постепенно он чувствует изменения Солженицына, которые отдаляют его от Янова: «Конечно, я не мог не замечать в 1970-е его растущую – и постепенно переходящую в ненависть – неприязнь к демократии на Западе и демократическому движению в России, его вражду к правовому началу, его проповедь авторитаризма, его нетерпимость, его странные притязания на монопольную интерпретацию русской и мировой истории». (Янов 1980: 102)

Критика Солженицына Яновым необыкновенно острая. Янов предостерегает от связи недовольного советского большинства с идеологией русского национализма, к которому, по его мнению, склоняется Солженицын. Хотя он добавляет, что не верит, что сам Солженицын встал бы во главе диктатуры, он опасается, что его последователи смогут это сделать: «Люди уже не могут выдержать гнили и тоски брежневского мертвого сезона. Они задыхаются. И это удушье распространяется по стране, для которой, по определению, нет ни эллина, ни иудея. В этих условиях – в случае серьезного кризиса „на верхах“ – люди могут пойти за любым аятоллой. И тогда – да поможет нам Бог...». (Янов 1980: 110)

Следующим примером полемики с Солженицыным, ведённой на страницах журнала *Синтаксис* – эссе Синявского *Солженицын как устроитель нового единомыслия* (1985/14). Эссе рассматривает прежде всего тему плюрализма и плюралистического мышления в целом. Солженицын понимает плюрализм как принцип безразличия. Его расстраивает, как плюралисты интерпретируют русское прошлое и что находят в предшествующих эпохах

сходные с советским режимом моменты: как будто предметом критики является на советский режим, а сам русский народ со своей культурой. Плюралистов он обвиняет в русофобии. Осторожное отношение своих оппонентов к русскому православию Солженицын воспринимает как неуважение к русской истории, к русским традициям.

Синявского беспокоит новая роль Солженицына моралиста по отношению к Западу и к русской интеллигенции. Отрицание прогнившего Запада парадоксально сближает его с советской идеологией. Неуважение Солженицына к думающим по-другому напоминает ему общеизвестное и опасное понятие *враг народа*.

В связи с тем, как советская власть теряет энергию и доверие граждан – мы говорим уже о 80-ых годах и наступающей перестройке – в русском обществе рождается новая потребность, природное желание снова получить позитивные убеждения и усилить национальное сознание. Именно поэтому на освободившееся место уходящей идеологии приходит русский национализм. О национализме Синявский говорит следующее: «Но считаю долгом признаться, что я действительно не приемлю, не люблю воинствующий русский национализм и ему не доверяю. Национализм малых или угнетаемых наций подчас благодетелен и, помимо стимулов к выживанию нации, вносит неповторимые краски в картину всемирной культуры. Воинствующий же, агрессивный национализм больших народов в новейшую эпоху оборачивается, мы знаем, величайшим несчастьем и для собственного народа и для других наций». (Синявский 1985: 21) Проблема русского национализма заключается в чувстве превосходства над другими народами и уничтожает как русскую, так и любую другую культуру.

Несмотря на это, существуют темы, где убеждения Синявского и Солженицына могут сойтись. Синявский, например, упоминает письмо Солженицына американскому президенту Рональду Регану. Конечно, он не может избавиться от страха того, что когда придут к власти те, которые думают, как Солженицын, их действия будут ещё агрессивнее: «Но если придут к власти люди, думающие, как Солженицын, они не станут, придя к власти, думать так, как сейчас думает Солженицын. Во всяком случае, не ожидайте от них каких-нибудь поблажек в области свободы или какой-нибудь особой гуманности. И замена эпитета – советского патриотизма на русский патриотизм – тут горю не поможет. Практики, идущие вслед за теоретиком, как правило, огрубляют его возвышенные идеи, тем более – борьбе за власть и за сохранение власти. (...) Любая идеология, приходя к власти, чревата перерождением в сторону большей упрощенности и жестокости. В особенности это касается тоталитарных и авторитарных систем, не предусматривающих демократических и правовых институтов, которые корректировали бы железную поступь когорт. А дух воинственности и презрения к Западу, к свободе демократии уже веет над их рядами. И если суждено русским

националистам прийти к власти, то придут люди, думающие не как Солженицын, а куда воинственнее и глобальнее». (Синявский 1985: 27) Проклятие Солженицына, по мнению Синявского, – и это можно наблюдать именно в эмигрантских кругах, – в том, что те, кто ссылается на его идеи, имеют склонности эти идеи усилить.

IV.

Все три выше проанализированные эссе содержат два общих элемента: все авторы уважают и ценят Солженицына как писателя, но одновременно не могут согласиться с его поздней публицистикой. Они чувствуют, что радикальность Солженицына и отказ от западной демократии может легко измениться в следующую автократию, так опасную для русского общества и для всего мира. Замена идеологии (марксизма) другой идеологией (православный национализм) несёт в себе потенциал утопии, неосуществление которой может закончиться агрессивными проявлениями великорусского национализма. Несмотря на общепринятое (и часто, возможно, упрощаемое) утверждение, что русский народ не создан для демократии, они подчёркивают, что этот путь возможен и от него не нужно отказываться. Возражения, высказанные против Солженицына, для всех трёх авторов в действительности представляют способ, как сформулировать свою собственную позицию.

Позицию журнала сам Синявский определял следующими словами: «Говорить, помимо прочего, на острые, спорные и „запрещенные“ темы, а не славословить хором прописные истины – такова позиция журнала *Синтаксис*, и для этого он был основан.» (Синявский 1987: 194) Несомненно, тема русского национализма, наполняющая все выше проанализированные тексты, принадлежит именно к спорным и острым вопросам, так как она глубоко связана с дальнейшим развитием русского искусства и культуры. Писатель и журналист Дмитрий Быков в своём выступлении *Андрей Синявский как русский националист*, представленном на международной конференции *Прогулки с Андреем Синявским* (2008, Москва), уточняет отношение Синявского к национализму. По его мнению, именно у Синявского получилось реабилитировать данное понятие. Толкование национализма Синявским отражает его глубокое понимание русского человека и культуры. Синявский, по сути, предлагает ещё одну возможность, как говорить о русской душе, и без необходимости следовать крайнему принципу (западному или националистскому). Синявский всю жизнь занимался природой искусства и его в целом свободным характером, который проявляется в пренебрежении действительностью и такими явлениями, как смерть или время, которые ничего не значат по сравнению с искусством. По мнению Быкова, Синявский это находит в эстетическом характере русской души: «По большому счету русскую душу ничто не интересует, кроме эстетики, той самой эстетики, которая так ненавистна защитникам русского народа. (...) Не

будем забывать, что для Синявского русский человек есть прежде всего поэт. Поэт по преимуществу». (Быков 2011: 109)

Размышления о русской душе в контексте последних событий совсем не кажутся значительными, размышления о русском национализме ужасают. Несмотря на это мы должны надеяться, что как только придёт время – словами Быкова – «формирования русской национальной идентичности, которая сейчас совершенно утоплена и мало кого интересует, тексты Синявского будут востребованы более чем когда-либо». (Быков 2011: 109)

References

- Быков Д. 2011. Андрей Синявский как русский националист. In: Прогулки с Андреем Синявским. Moscow: Центр книги Рудомино, pp. 106–111.
- Померанц Г. 1980. Сон о справедливом возмездии. In: Синтаксис, Vol. 6. Paris, pp. 13–88.
- Ратькина Т. 2010. Никому не задолжав... Moscow: Совпадение, Moscow.
- Синявский А. 1985. Солженицын как устроитель нового единомыслия. In: Синтаксис, Vol. 14. Paris, pp. 16–33.
- Синявский А. 1985. Диссидентство как личный опыт. In: Синтаксис, Vol. 15. Paris, pp. 131–148.
- Синявский, А. 1987. Чтение в сердцах. In: Синтаксис, Vol. 17. Paris, pp. 191–206.
- Солженицын А. 1974. Образованщина. In: Из-под глыб, Paris: YMCA-Press, pp. 217–161.
- Солженицын А. 1974. Раскаяние и самоограничение. In: Из-под глыб, Paris: YMCA-Press, pp. 115–151.
- Солженицын А. 1983. Наши плюралисты. In: Вестник РХД, Vol. 139, pp. 133–161.
- Солженицын А. 1979. Интервью с И. И. Сапизтом, BBC. In: Вестник РХД, Vol. 127, pp. 279–295.
- Шрагин Б. 1985. Похвала полемики. In: Синтаксис, Vol. 15, pp. 125–131.
- Терц А. 1984. Спокойной ночи. Paris: Синтаксис.
- Янов А. 1980. Дьявол меняет облик. In: Синтаксис, Vol. 6. Paris, pp. 88–111.
- Homoláč J. 1998. Polemika jako žánr (na materiálu šaldovském). In: Česká literatura, Vol. 43, pp. 236–268.
- Zdražilová M., Putna M. C. 1994. Rusko mimo Rusko. Brno: Petrov.

RECENT STUDIES OF CONTEMPORARY TERMINOGRAPHY IN THE WORLD AND LATVIA

Elīna Peina

Liepāja University, Kurzeme Institute of Humanities, Kūrmājas prospekts 13-303, Liepāja,
LV-3401, Latvia elina.peina@gmail.com

Abstract

Recent Studies of Contemporary Terminography in the World and Latvia

Key Word: *contemporary terminography, lexicography, Latvian terminography, terminological dictionaries, terminology databases*

The history of lexicography includes long periods with minor and gradual changes within existing paradigms as well as relatively short periods with sudden and profound changes within a new paradigm. The Lexis of language is the language part that varies the most as it changes constantly – it is supplemented with neologisms, new semantic meanings for already existing words, some words become obsolete or outdated, or they gain new functional or expressive character. Linguistic variation is reflected in lexicographic resources as well, mainly in descriptive dictionaries, including terminological dictionaries. Nowadays, in the era of technology, lexicography as a scientific discipline is experiencing a fundamental shift in the current paradigm, for example, some publishers have stopped producing print dictionaries; studies reveal multiple types of data and information congestion, and the problems faced by lexicographers while compiling the dictionary and dictionary users while using it. Currently, due to the pace of life and globalization, more than ever there is a need for new and precise terms, but Latvian terminology is far behind – new terminological dictionaries are rarely issued, and the available online terminology databases are not regularly updated. Modern technologies have fundamentally changed not only the dictionary compiling but also the range of dictionaries on the market. The impact of technology has undeniably changed the structure and content of dictionaries. Innovations and technological solutions have changed the way how nowadays we access and process information. This article will address the latest studies and challenges of contemporary terminography, both in Latvia and the world.

Kopsavilkums

Jaunākie pētījumi mūsdienu terminogrāfijā pasaulē un Latvijā

Atslēgvārdi: *mūsdienu terminogrāfija, leksikogrāfija, latviešu terminogrāfija, terminu vārdnīcas, terminu datubāzes*

Leksikogrāfijas vēsture ietver ilgstošus periodus ar nelielām un pakāpeniskām izmaiņām esošajā paradigmā, kā arī relatīvi īsus periodus ar pēkšņām un pamatīgām pārmaiņām. Leksika ir vismainīgākā valodas daļa, jo tajā pārmaiņas notiek nepārtraukti – leksika tiek papildināta ar jaunvārdiem, esošajiem vārdiem veidojas jauni semantiskie varianti, daļa vārdu zūd, zaudē lietojuma aktualitāti vai arī iegūst jaunu funkcionālo vai ekspresīvo raksturu. Šis leksikas vēsturiskais mainīgums atspoguļojas leksikogrāfiskos izdevumos, galvenokārt skaidrojošajās vārdnīcās, tostarp, terminu vārdnīcās. Šobrīd, tehnoloģiju laikmetā, leksikogrāfija kā zinātniska disciplīna piedzīvo fundamentālu paradigmu maiņu, piemēram, izdevniecības pārtrauc drukāto vārdnīcu izdošanu, atklāti vairāki datu un informācijas pārslodzes veidi un problēmas, ar ko saskaras elektronisko vārdnīcu lietotāji un sastādītāji. Šobrīd dzīves tempa un globalizācijas dēļ arvien lielāka ir nepieciešamība pēc jauniem un precīziem terminiem, taču Latvijā terminoloģijā notiek pretējais – jaunas terminu vārdnīcas tiek izdodas reti un pieejamās datubāzes netiek regulāri papildinātas. Modernās tehnoloģijas ir būtiski mainījušas ne tikai vārdnīcu sastādīšanu, bet arī to klāstu, kas tiek piedāvāts vārdnīcu tirgū. Tehnoloģiju ietekme nenoliedzami ir mainījusi vārdnīcu struktūru un saturu. Inovācijas un tehnoloģiskie risinājumi ir ieviesušas pārmaiņas veidos, kādos mēs šodien piekļūstam dažādiem informācijas avotiem un apstrādājam tos. Referātā tiks apskatīti mūsdienu terminogrāfijas jaunākie pētījumi un problēmjasautājumi gan Latvijā, gan pasaulē.

Contemporary terminography in Latvia corresponds to the latest historical stage of development of Latvian terminology – since the restoration of Latvian Independence in the early 1990s till this moment. This development stage includes learning and implementing new terminography theories, transitioning from the classical module of terminology to the “accelerated” model, the entry of new generation of lexicographers, and the fast-growing market demand for terminological dictionaries. The restoration of the independence of Latvia, economic and political change, the switch of the dominant contact language, and Latvia becoming a member of the European Union – all these events have significantly impacted Latvian terminography and its

research. The latest historical stage of development of Latvian terminology is now more than thirty years long, but it has been relatively little studied. Perhaps nowadays we are in the presence of the beginning of a new development stage, but that will be possible to detect at some time in the future and after a careful assessment of the processes in terminography.

Terminography analyses the systematisation and issuance of terminological dictionaries. Terminography is an “inter-discipline of terminology and lexicography that is based on the principles of general lexicography and deals with gathering field terminology, term systematisation and the compilation of terminological dictionaries, glossaries, and other term collections; it evolves the theory and practice of developing terminological dictionaries” (VPSV 2007: 398). Terminography, separate from lexicography, began to be viewed relatively recently. In 1999 Valentīna Skujiņa writes: “The peculiarities of terminological dictionaries have been identified and recently terminologists from different countries are already talking about terminography as a special field with specific characteristics compared to its closest discipline – lexicography” (Skujiņa 1999). In the theory of terminography, various opinions are still expressed today, even on very fundamental matters.

For example, in the research *Theory and Practice of Specialised Online Dictionaries: Lexicography Versus Terminography* (Fuertes-Olivera, Tarp 2014) two lexicographers defend the independent status of the specialised lexicography, considering terminography as an independent discipline. Argument the authors use is that there are multiple good specialised field dictionaries created by field specialists without the involvement of lexicographers and linguists. Thus, lexicography can't be considered a subfield of applied linguistics since it has a closer connection to information science rather than linguistics. Consequently, according to the authors, the involvement of linguists or terminologists in the dictionary-making process is not necessary. Such opinion prompted sharp criticism (León-Araúz, Faber 2015; Williams 2016; L'Homme 2015). But the existence of such studies only shows that there is no unequivocal view on whether terminography is viewed as a discipline of linguistics. In the theory of Latvian terminography, it is mainly viewed in contact with lexicography and terminology.

The history of lexicography includes long periods with minor and gradual changes within existing paradigms as well as relatively short periods with sudden and profound changes within a new paradigm (Tarp 2019: 225), for example, traditionally terminological dictionaries belong to a group of specialized (as well field) dictionaries, but nowadays terminological dictionaries often have characteristics of other dictionary types. The world's lexicographic experience tends to include more and more comprehensive information in dictionaries. As modern dictionaries contain features of other dictionary types, in parallel with encyclopaedic and linguistic dictionaries lexicographers distinguish a third subcategory or encyclopaedic dictionaries that synthesize the characteristics of

linguistic and encyclopaedic dictionaries (Sterkenburg 2003: 51). Russian linguist Vera Tabanakova (Вера Табанакова) also points out that modern dictionaries are no longer homogeneous, but mixed, synthetic (Табанакова 2001: 63).

In the 80s of the 20th century, thanks to computer software and internet development corpus linguistics and electronic lexicography created a revolution. Initially, in lexicography, electronic dictionaries were considered as the best solution for heavy and large dictionaries. At first, it was initially stressed that electronic dictionaries will be able to prevent the amount of information from being overloaded in printed dictionaries that include more than the user needs. David Crystal highlights the two advantages of electronic dictionaries – limitlessness of volume and immortality: “In an electronic world, dictionaries can be unlimited size, and nothing disappears. Because pages are time-stamped, the internet is already the largest corpus of attested historical language data we have ever known. In that dictionary, words never die. If words could talk, they would say they had finally achieved what they always wanted – immortality.” (Crystal 2009: 4) However, nowadays lexicography is experiencing a paradigm shift or second revolution, and this phenomenon is known as the Cambrian explosion. In natural science, the Cambrian explosion is known as a process in nature that happened 540 million years ago when there was a significant increase in the diversity of organisms and animals. In 2014, financial expert Ludwig Siegele published an article *A Cambrian moment* in the journal *The Economist*, where he compared this phenomenon to the current entrepreneurial explosion in digital start-ups (Siegele 2014). L. Siegele used this comparison because these companies with their new services and products could transform entire industries. Cambrian explosion in lexicography (Fuertes-Olivera 2016) describes a process in which next to the traditional and old forms (printed dictionaries) new forms not only exist and survive but also appear and disappear (online dictionaries, CD-ROM and DVD dictionaries, different applications, etc.). This process is compared to Charles Darwin’s theory of natural selection where “the fittest survives”.

The British publishing company *Macmillan Publishers*, traditionally considered one of the five largest publishing houses in the English language, has completely stopped issuing printed dictionaries: “Umberto Eco recently argued that the book is like the spoon, the hammer, the wheel. Once invented, it cannot be improved. But dictionaries are different from other books. Like maps and encyclopaedias – but unlike novels or newspapers – dictionaries are things you consult (while you’re doing something else) rather than things you read. For any kind of reference enquiry, the book really can be improved upon, and at Macmillan, we’ve taken the decision to phase out printed dictionaries and focus on our rich and expanding collection of digital resources.” (Rundell 2012) In Latvia the publishing house “Avots”, which has been the leading dictionary publisher in Latvia so far, is not planning to issue any new terminological dictionaries in the future. The number of

resources available and their types show that natural selection in lexicography has started, but the future of printed terminological dictionaries is not the only threat to modern terminography. In the technology era, lexicography as a scientific discipline is undergoing a fundamental paradigm shift.

Currently, studies are revealing a crisis in lexicography – different types of data and information overload are identified, and the problems users have when retrieving the necessary information from dictionary articles are indicated (Gouws, Tarp 2017). If e-lexicography was initially perceived as a solution to the problem of large, printed dictionaries, then it could be said that we are back to the original starting point. Studies reveal the split-attention effect and how it applies while using online dictionaries. Just because looking up a word on a device takes very little time, sooner or later user wants to check the meaning of almost all the words in the sentence. The latest research increasingly reveals shortcomings in online dictionaries, such as a study on ads and commercials in online dictionaries and their impact on the perception of text (Dziemianko 2020). Or a study comparing two electronic dictionaries with two of the same editions printed dictionaries (Ferrett, Dollinger 2021). The study concludes that the biggest disadvantage of online dictionaries is that the change in content is not documented; they cannot be relied on because the other day the term may no longer be there. Or comparing the size of the entry – in a printed dictionary it is compact, and complete, but, for example, in an online dictionary due to the abundance of ads 13 screenshots are needed to save a single entry from the beginning to the end.

As another cause of the crisis in lexicography, it is mentioned that most users expect electronic dictionaries to be free of charge. Users of electronic dictionaries are not prepared to pay for this service unless there are any highly specialised dictionaries required for work or studies (Tarp 2019: 227). This problem has developed another – an uncountable number of free-access dictionaries are available online, often of highly questionable quality. Consequently, there is a paradox: on the one hand, today users need high-quality dictionaries that provide reliable information, on the other hand, more and more of them are choosing dubious quality dictionaries for free access, which often provide incorrect and false information. Today, everyone has access to thousands of dictionaries and terminology databases, i.e., there are more resources than anyone could have ever imagined. “Some may argue that this is a solution rather than problem. At the first glance, it may seem so, but if we take a closer look at the situation, we can observe that it is a mixed blessing at best.” (Specialised Lexicography 2013, 139)

Technology has fundamentally changed not only the process of dictionary compiling but also the range of products that are offered in the dictionary market. Their impact has undeniably changed the structure of dictionaries and their content, so lexicographers should recognise that dictionary users and their use habits play a significant role. Only recently lexicographers have started to focus more on dictionary users and their habits and needs. Nowadays, the world's lexicographers and

experts acknowledge that dictionaries should be compiled primarily considering users' needs (Lew 2011). Several studies have already been conducted on dictionary user habits, such as a study on medical student dictionary use habits (Mansoor-ul-Haq, Ahmad 2010), a study on habits using online dictionaries (Müller-Spitzer 2014), etc. For example, British lexicographer Ana Frankenberg-Garcia reveals a new concept – *ColloCaid* – project, whose aim is to develop a lexicographic tool that combines user needs, lexicographic data, and digital writing environments to bring dictionaries to writers instead of waiting for them to get the information they need from dictionaries: “The past decades have seen dramatic improvements to dictionary content and format. Yet dictionaries – both paper-based and digital – remain disappointingly underused. As a result, it is widely acknowledged that more needs to be done to train people in dictionary-consultation skills. Another solution would be to build lexicographic resources that require little or no instruction.” (Frankenberg-Garcia 2018: 29)

Although lexicography is an old discipline, nowadays it is also a business carried out by a private individual or company to make a profit, so there is another part of the study that talks about lexicography as business and sales model (Albert 1999; Kilgarriff 2000; Simonsen 2017; Fuertes-Oliver 2019). Lexicography is at the forefront of major changes, so a new business model is needed, which is viable in the modern era of technology.

In Latvian terminography, there is no clear understanding of which dictionaries belong to a group of terminological dictionaries. There are no invariable criteria for identifying terminological dictionaries and current studies relatively unevenly describe what is a *term* and what is a *dictionary*. Are such lexicographical editions as glossaries or term banks also dictionaries? The Chairman of the Terminology Commission of the Latvian Academy of Sciences, Māris Baltiņš indicates: “In Latvia, it has so far been assumed that the terminological dictionary is the one on which “terminological dictionary” is written. It deforms and confines the meaning of terminology resources because in many cases, it is an attachment to another book, in other cases it is a publication of a broad list of terms in the press. And we often ignore these sufficiently significant lists.” (Baltiņš 2020a)

Another important aspect that would allow the development of lexicography's theory and practice is dictionary research and criticism. Reinhard Rudolf Karl Hartmann categorises dictionary research as follows: historical, critical, structure, typology, usage, and other dictionary research (Hartmann 2001: 30–49). A critical analysis of dictionaries in Latvian lexicography is hardly being published. As there are only a few reviews and no regularity of their issues, there is no public perception of what a good dictionary is. The culture of dictionary reviews has almost disappeared. Not only are there no detailed, analysed, knowledge-based reviews, but also there is a lack of specialists who can delve into and analyse not only the macrostructure of dictionaries but also the

microstructure. Latvian linguist Juris Baldunčiks also pointed to this problem: “Dictionary reviews are a rare phenomenon, but without criticism, evaluating and improving the quality of dictionaries is unthinkable” (Baldunčiks 2012: 10). Dictionary reviews would help uncover not only general issues of lexicography but also good and successful aspects that would serve as recommendations and guidelines for further lexicographer work.

Similarly to the world, the future of printed dictionaries is a topical issue of modern Latvian lexicography. In several studies of Latvian lexicography, the aspect of electronic lexicography has been researched (Veisbergs 2003), or electronic in correspondence with printed resources, for example, proper names in traditional and electronic lexicography (Jērāne 2015), or English-Latvian dictionaries in the age of electronic lexicography (Karpinska 2020). There are also very different aspects discussed in modern Latvian terminography research, for example, neoterms, nonce words, and occasional words in terminography (Baltiņš 2015; Roze 2019; Roze 2020; Ozola, Helviga 2021). As well, the terms and their resources are being studied in the context of a specific fields, such as legal terminography (Štekerhofa 2018; Rudziša, Sviķe, Štekerhofa 2019), or botanic terminology (Sviķe 2013) and other studies of field terminography. Recently terminology study project “Research of Latvian terminology: History, Theory and Practice” was carried out in Latvia, which is open within the framework of the National Research Programme “Latvian language” (2019–2021). The project aimed to develop a terminology theory in Latvia and to gather historical terminology experience in some humanitarian fields that allow generalisations on common patterns.

The concept of the principles for the descriptions of terminological resources has been established (Baltiņš 2020b). This concept in a uniform way will allow gathering a list of all published terminological resources. Such a list would significantly facilitate further studies in the history of Latvian terminology, as well as promote cooperation between science history researchers and terminologists.

Not only elsewhere in the world, but also Latvia, terminology, lexicology, and terminography are one of the main sectors of the study because the practical need for new dictionaries and databases is very urgent. Historical development stages of terminography have been widely viewed in Latvian terminography, but the latest development stage should be further researched. The development of terminography in Latvia is a very topical subject, so each study is valuable.

Acknowledgements

This research was developed with the financial support of the European Social Fund project “Academic career of Liepāja University staff: quality and sustainability in doctoral studies” (No. 8.2.2.0/20/I/007).

References

- Alberts M. 1999. The Importance of a Business Plan when Planning a Lexicographical Project. *Lexikos*, Volume 9, pp. 188–197.
- Baldunčiks J. 2012. Priekšvārds. *Vārdnīcu izstrāde Latvijā (1991–2010)*. Pētījums J. Baldunčika vadībā. Rīga: LVA, pp. 6–15.
- Baltiņš M. 2015. Par jaunradīto (jaunieteikto) vārdu marķēšanu terminoloģiskos un leksikogrāfiskos izdevumos. *Vārdnīcas un valoda: Valsts valodas komisijas raksti*, 7. Rīga: Zinātne, pp. 53–69.
- Baltiņš M. 2020a. Saruna ar Latvijas Zinātņu akadēmijas Terminoloģijas komisijas priekšsēdētāju un Valsts valodas centra direktoru Māri Baltiņu 2020. gada 16. jūnijā Rīgā. Audioieraksts. Glabājas E. Peinas personiskajā arhīvā.
- Baltiņš M. 2020b. Terminoloģijas vārdnīcu un cita veida terminoloģijas resursu inventarizācija: iecere un problēmjasūtājumi. *Akadēmiķa Jāņa Endzelīna 147. dzimšanas dienas atceres starptautiskā zinātniskā konference „Valoda sabiedrībā”*. Tēzes. Rīga: LU Latviešu valodas institūts, pp. 9–12.
- Crystal D. 2009. New words for old. *Editing matters: magazine for editors and proofreaders*. Jan/Feb 2009, p. 4.
- Dziemianko A. 2020. Smart advertising and online dictionary usefulness. *International Journal of Lexicography*, Volume 33(4). Oxford University Press, pp. 377–403.
- Ferrett E., Dollinger S. 2021. Is digital always better? Comparing two English print dictionaries with their digital counterparts. *International Journal of Lexicography*, Volume 34(1). Oxford University Press, pp. 66–91.
- Frankenberg-Garcia A. 2018. Combining user needs, lexicographic data and digital writing environments. *Language Teaching: surveys and studies*, Volume 53(1). Cambridge University Press, pp. 29–43.
- Fuertes-Olivera P. A. 2016. A Cambrian Explosion in Lexicography: Some Reflections for Designing and Constructing Specialised Online Dictionaries. *International Journal of Lexicography*, Volume 29(2). Oxford University Press, pp. 226–247.
- Fuertes-Olivera P. A., Tarp S. 2014. *Theory and Practice of Specialised Online Dictionaries: Lexicography Versus Terminography*. Berlin/Boston: De Gruyter.
- Fuertes-Olivera P. A. 2019. Designing and making commercially driven integrated dictionary portals. *Lexicography: Journal of ASIALEX*, Volume 6(1). Berlin: Springer Berlin Heidelberg, pp. 21–41.
- Gouws R., Tarp S. 2017. Information Overload and Data Overload in Lexicography. *International Journal of Lexicography*, Volume 30(4). Oxford University Press, pp. 389–415.
- Hartmann R. R. K. 2001. *Teaching and Researching Lexicography*. Harlow: Longman-Pearson Education.
- Jērāne S. 2015. Īpašvārdi tradicionālajā un elektroniskajā leksikogrāfijā: makrostrukturā aspekts. *Onomastica Lettica*. 4. laidziens. Atb. red. Ojārs Bušs. Rīga: LU Latviešu valodas institūts, pp. 118–142.
- Karpinska L. 2020. English-Latvian Dictionaries in the Age of Electronic Lexicography. *Baltic Journal of English Language, Literature and Culture*, Vol 10. Riga: University of Latvia Press, pp. 83–99.
- Kilgarriff A. 2000. Business models for dictionaries and NLP. *International Journal of Lexicography*, Volume 13(2). Oxford University Press, pp. 107–118.
- L'Homme M. C. 2015. Review: Pedro Fuertes-Olivera, and Sven Tarp. Theory and Practice of Specialised Online Dictionaries. Lexicography and Terminography. *International Journal of Lexicography*, Volume 28(1). Oxford University Press, pp. 124–130.
- León-Araúz P., Faber P. 2015. Review of Fuertes-Olivera & Tarp (2014): Theory and Practice of Specialised Online Dictionaries. Lexicography versus Terminography. *Terminology* 21 (1). John Benjamins Publishing Company, 2015, pp. 126–136.
- Lew R. 2011. Studies in Dictionary Use: Recent Developments. *International Journal of Lexicography*, Volume 24(1). Oxford University Press, pp. 1–4.

- Mansoor-ul-Haq H., Ahmad A. 2010. Purpose of dictionary use in professional education: A study of dictionary using habits in medical students. *Procedia. Social and Behavioral Sciences*: Volume 2, Issue 2, pp. 3988–3993.
- Müller-Spitzer C. 2014. *Using online dictionaries*. Berlin: De Gruyter.
- Ozola E., Helviga A. 2021. Jaunvārdu pētniecības problemātika mūsdienu leksikoloģijā un leksikogrāfijā: Latvijas un Lietuvas pieredze. *Res humanitariae*, Vol. 28, Klaipeda: Klaipeda University Press, pp. 290–306.
- Roze A. 2019. Jaunvārdu atlasē kritēriji „Mūsdienu latviešu valodas vārdnīcā”. *Vārds un tā pētīšanas aspekti*: rakstu krājums, 23 (1). Liepāja: LiePa, pp. 148–154.
- Roze A. 2020. Čiliņš, vanzijs, influenceris – jauni vārdi, bet – vai vārdnīcā? *Valodas prakse: vērojumi un ieteikumi*, Nr. 15. Rīga: Latviešu valodas aģentūra, pp. 20–35.
- Rudziša V., Sviķe S., Štekerhofa S. 2019. Juridisko pamatterminu glosārijs līgumtiesībās Latvijā izdoto nozarvārdnīcu kontekstā. Latvijā izdoto iespiesto latviešu-vācu-latviešu juridisko terminu vārdnīcu raksturojums. *Vārds un tā pētīšanas aspekti*: rakstu krājums, 23 (1). Liepāja: LiePa, pp. 379–391.
- Rundell M. 2012. *Stop the presses – the end of the printed dictionary*. Published: November 2nd 2021. Available: <http://www.macmillandictionaryblog.com/bye-print-dictionary>
- Siegele L. 2014. A Cambrian moment. *The Economist*. Published: January 18th 2014 edition, pp. 1–2. Available: https://www.economist.com/sites/default/files/20140118_tech_startups.pdf
- Simonsen K. H. 2017. Lexicography: What is the Business Model? *Electronic Lexicography in the 21st Century*: proceedings of eLex 2017 conference. Brno: Lexical Computing CZ s.r.o., pp. 395–415.
- Skujiņa V. 1999. Latviešu terminoloģija kā zinātnes nozare un studiju priekšmets. *Latvijas Zinātņu Akadēmijas Vēstis*. A. daļa, Nr. 01-02-03 (01.01.1999).
- Specialised Lexicography 2013. Jesensek V., Heid U., Herbst T. *Specialised Lexicography: Print and Digital, Specialised Dictionaries, Databases*. Berlin/Boston: De Gruyter, Inc.
- Sterkenburg P. 2003. *A Practical Guide to Lexicography*. Ed. by Piet van Sterkenburg. Amsterdam, Philadelphia: John Benjamins Publ. Co, 2003.
- Sviķe S. 2013. Botānikas termini vācu-latviešu vārdnīcās. *Aktuālās tendences terminoloģijas teorijā un praksē*: rakstu krājums. Rīga: LU Latviešu valodas institūts, pp. 93–107.
- Štekerhofa S. 2018. Nāvessoda juridiskais un lingvistiskais aspekts: valodas materiāla liecības. *Vārds un tā pētīšanas aspekti*: rakstu krājums, 22 (1). Liepāja: LiePA, pp. 272–282.
- Tarp S. 2019. Connecting the Dots: Tradition and Disruption in Lexicography. *Lexikos*. Volume 29(1), pp. 224–249.
- Veisbergs A. 2003. Elektroniskās vārdnīcas un datorizētie vārdnīcu resursi. *Linguistica Lettica*, Nr. 12, pp. 163–175.
- VPSV 2007. *Valodniecības pamatterminu skaidrojošā vārdnīca*. Rīga: LU Latviešu valodas institūts, Valsts valodas aģentūra.
- Williams G. 2016. Review: Pedro A. Fuertes-Olivera and Sven Tarp. Theory and Practice of Specialised Online Dictionaries: Lexicography versus Terminography. *Journal of the Dictionary Society of North America*, Nr. 37, pp. 189–200.
- Табанакова В. 2001. *Идеографическое описание научной терминологии в специальных словарях*: диссертация на соискание ученой степени доктора филологических наук. Тюмень: Тюменский Государственный университет.

TYPES OF WORDPLAY IN ENGLISH MASS MEDIA

Velta Trūle

Daugavpils University, 13 Vienības street, Daugavpils, velta.trule@du.lv

Abstract

Types of Wordplay in English Mass Media

Key Word: *Wordplay, mass media, stylistic devices, techniques, communication*

Wordplay or as it may also be called *play on words* is the clever and witty use of words and meaning. It involves using literary devices and techniques like *spelling, assonance, rhyme, consonance, acronym, alliteration, slang, onomatopoeia* and *pun* to form amusing and humorous written and oral expressions. Spelling, aspects of rhetoric, phonetics and semantics dominate the use of wordplay techniques; they are an important part of the use of wordplay. In language use, wordplay is a frequent and common phenomenon and an inseparable part of communication.

Although the definition of wordplay is rather concrete, the situation with the classification of wordplay is not so clear-cut. There are several types of wordplay distinguished by a number of scholars, and each type has its own aspects and nuances, which makes it more convenient to distinguish between them. Wordplay is divided in types such as *acronyms, anagrams, chronograms, initialisms, lipograms, malapropisms, mondegreens, onomatopoeias, portmanteaus, and spoonerisms*.

Many types of wordplay are used in English mass media. Thus, the author of the present article has studied the data – instances of various types of wordplay elicited from English mass media and found out the most common and important types of wordplay used. The article presents both the quantitative and qualitative data analysis. As a result of the research, the author detected that the use of wordplay in English mass media is of high importance.

Kopsavilkums

Vārdspēles veidi angļu masu medijos

Atslēgvārdi: *vārdspēle, masu mēdiji, stilistiskie līdzekļi, paņēmieni, komunikācija*

Vārdspēle vai to arī var saukt par “spēli ar vārdiem” ir gudrs un asprātīgs vārdu un nozīmes lietojums. Vārdspēle nozīmē stilistisko līdzekļu un paņēmieni izmantošanu, piemēram, *pareizrakstība, asonanse, atskaņas, konsonanse, akronīms, aliterācija, slengs, onomatopoēze un kalambūrs*, lai veidotu uzjautrinošus un humoristiskus izteicienus runā un rakstos. Vārdspēles paņēmieni lietojumā dominē pareizrakstība, retorikas aspekti, fonētika un semantika; tie ir svarīga vārdspēles izmantošanas sastāvdaļa. Valodas lietojumā vārdspēle ir bieža un izplatīta parādība, tā ir neatņemama komunikācijas sastāvdaļa.

Lai gan vārdspēles definīcija ir diezgan konkrēta, situācija ar vārdspēles klasifikāciju nav tik skaidra. Zinātnieki izšķir vairākus vārdspēles veidus, un katram veidam ir raksturīgi savi aspekti un nianšes, kas atvieglo to noteikšanu. Vārdspēlē tiek izšķirti tādi veidi kā *akronīmi, anagrammas, hronogrammas, iniciālismi, lipogrammas, malapropismi, mondegrīni (frāzes nepareiza saklausīšana vai nepareiza interpretācija, kas tai piešķir jaunu nozīmi), onomatopoēze, Portmanteau vārdi (hobrīdvārdi) un spūnerismi*.

Angļu plašsaziņas līdzekļos tiek izmantoti daudzi vārdspēles veidi. Šī raksta autore ir izpētījusi apkopotus datus – vārdspēles piemērus no dažādiem angļu masu medijiem un noskaidrojusi izplatītākos un nozīmīgākos vārdspēles veidus. Rakstā ir sniegta gan kvantitatīvā, gan kvalitatīvā datu analīze. Pētījuma rezultātā autore atklāja, ka vārdspēles lietojumam angļu masu medijos ir liela nozīme.

1. The theory of wordplay

1.1. The definition of wordplay

Wordplay or as it may also be called *play on words* is the clever and witty use of words and meaning. It involves using literary devices and techniques like *spelling, assonance, rhyme, consonance, acronym, alliteration, slang, onomatopoeia* and *pun* to form amusing and humorous written and oral expressions. Spelling, aspects of rhetoric, phonetics and semantics dominate the use of wordplay techniques, they are an important part of the use of wordplay.

Wordplay is a frequent and common phenomenon and an inseparable part of communication. As a term, *wordplay* has not so many definitions and all of them are mostly similar. For example, according to Merriam Webster dictionary, *wordplay is a playful use of words, verbal wit*. (Merriam

Webster's dictionary) On the other hand, if we look for the definition of *wordplay* in the Cambridge Dictionary, it states that *wordplay is the activity of joking about the meanings of words, especially in an intelligent way*. (Cambridge dictionary) The second definition is more specific, as it emphasizes the humorous component, clarifying in which cases wordplay is mainly used. Both definitions are similar in describing wordplay as something funny and clever, since these are synonyms for witty and intelligent. (Thesaurus)

There are also some other definitions of wordplay, for example, in the fifth edition of The American Heritage Dictionary of the English Language, it is said that *wordplay is witty or clever verbal exchange, repartee* (which means smart, ingenious answer). Wiktionary defines this term as *a humorous play on words; such plays on words collectively, and a witty verbal exchange; such exchanges collectively*. According to WordNet 3.0, wordplay means *playing on words or speech sounds, or again, a humorous play on words*. (Wordnik dictionary)

Richard Nordquist, English and Rhetoric Professor, who is also an author of several university-level grammar and composition books, defines wordplay as *a verbal wit*, but he also describes wordplay as *the manipulation of language (in particular, the sounds and meaning of words) with the intent to amuse. It is also known as a verbal play*. (Nordquist 2019)

Dirk Delabastita, one of the scholars researching semantics, Professor of English literature and literary theory at University of Namur, describes wordplay as *a deliberate communicative strategy, or the result thereof, used with a specific semantic or pragmatic effect in mind*. (Delabastia 1996). Delabastita's definition of *wordplay* is dense but comprehensive. He states that *wordplay is the general name for the various textual phenomena in which structural features of the language(s) are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings*. (Delabastia 1996)

Let us consider a joke consisting of wordplay as an example: – *What did the ram say to his wife? – I love ewe*. (Literary terms). When pronounced, the phrase *I love ewe* sounds similar to the phrase *I love you*, since they are homonymous, because they sound the same but are different in meaning. *Ram* is a term for a male sheep, *ewe* is a female sheep, but *you* is a pronoun. There is a communicatively significant confrontation of two linguistic structures, but their meanings are different. Thus, according to Dirk Delabastita's definition, this is a case of wordplay.

Making a conclusion, we can say that wordplay is a manipulation of language, a creative play with the meanings of words, and the words themselves, in order to create phrases with humorous overtones.

1.2. Types of Wordplay

Although the definition of wordplay is rather concrete, the situation with the classification of wordplay is not so clear-cut. There are several types of wordplay distinguished by a number of

scholars, and each type has its own aspects and nuances, which makes it more convenient to distinguish between them. Wordplay is divided in types such as *acronyms*, *anagrams*, *chronograms*, *initialisms*, *lipograms*, *malapropisms*, *mondegreens*, *onomatopoeias*, *portmanteaus*, and *spoonerism*. (Nichol)

The definition of an acronym proposed by Mark Nichol is as follows: *an abbreviation consisting of a string of initial letters pronounced as a word*. (Nichol) There are some fictional examples which allow one to grasp the essence of this type of wordplay, for example, *SPECTRE* (for “Special Executive for Counter-Intelligence, Terrorism, Revenge, and Extortion”) from the James Bond novels and films, and *VILE*, which stands for “Villains’ International League of Evil”, from the computer-game series of Carmen Sandiego. *Spectre* refers to the word *Specter*, which means a ghost, or a phantom, which again, hints that the particular organization is a secret agency. *Vile* means something extremely unpleasant, something disgusting, abominable, sneaky, and all these adjectives somehow complement the theme of these computer-game series.

Initialisms are very similar to acronyms, but what distinguishes them is the fact that while acronyms are abbreviations that can be pronounced as a word, in case of initialisms the constituent letters are pronounced individually, and they usually do not turn into another word. (Nichol) A lot of popular social-networking terms fall into this category. There are a lot of examples, like *LOL*, which decodes as *laugh out loud*, or even *lots of love*, or such popular initialism as *ROTFL* (usually abbreviated as *ROFL*), which means *roll on the floor laughing*.

Anagrams are simply words with their letters scrambled in new order. (Nichol) Many humorous phrases are created by scrambling some expressions or people’s names, such as forming *I am weakish speller* from William Shakespeare. Quite a lot of anagram generators can be found on the internet (for example, wordplays.com/anagrammer).

A chronogram is *a phrase in which constituent letters also express a number*, as in *My Day Closed Is In Immortality*. First letter of each word corresponds to a Roman numeral, so in the end we get *MDCIII*, which, if translated, is 1603. It is an epitaph for England’s Queen Elizabeth I, and this was the year of her death. (Nichol)

Definition of lipogram is as follows: *a specific kind of construction in literature or other writing that features text that deliberately excludes one or more letters in an alphabet*. (Levekuhn 2022). There are a large number of poems in which the authors deliberately avoid the use of one letter or another. Also, a good example is Andy Went's novel *Lost and Found* (2002), which does not contain the letter *e*. (Went 2002)

Malapropism is a term derived from French word *malapropos*, meaning *inappropriate*. (Chesaneck 2018). The term designates the incorrect use of a word in place of a similar-sounding one, typically with a humorous result. Usually malapropisms are unintentional, but they can be used

so that to create a comic effect. Malapropisms also can turn serious statements into funny ones. (Chesaneck 2018). As an example, ex-president of the United States, George W. Bush has produced several malapropisms. One of the funniest, heard in 2000's was: *We cannot let terrorists and rogue nations hold this nation hostile or hold our allies hostile*. He was probably trying to say *hostage*, not *hostile*. (Jones 2022).

Mondegreens are *misunderstood song lyrics*. (Nichol) The term itself is based on mishearing of the phrase *laid him on the green*. A more recent example may be a line from the Jimi Hendrix's song named *Purple Haze, Excuse me while I kiss the sky*, which can be misheard like *Excuse me while I kiss the guy*. Everyone in their lives can pick out many such examples, when in the end it turns out that they heard the song incorrectly for a long time, and thus sang it incorrectly, too.

Onomatopoeias (the term is from the Greek words for "make" and "name") *are words that imitate sounds, such as splash or bump*. (Nichol) A striking example of an onomatopoeic proper name is that of the *Houyhnhnms*, the sentient, civilized horses from Jonathan Swift's *Gulliver's Travels*. (Nichol)

Words, created by combining two words and their meaning into one are termed *portmanteaus*. Such words were popularized and named by Lewis Carroll. He coined several, such as *slithy* (lithe and slimy). (Nichol) It is possible to provide huge amount of examples like *Bollywood* (Bombay + Hollywood) – the Indian film industry, *Cosplay* (costume + roleplay) – which means dressing up and acting as a fictional character offstage, *Dramedy* (drama + comedy), which is a story that has both dramatic and comedic elements, etc. (Your dictionary).

Spoonerism is the term for phrases in which initial letters, or occasionally whole syllables or sentences, are transposed. (Nichol) The term is derived from the name of a British clergyman who was said to be inclined to such utterances, though many of the ones attributed to him were merely influenced by him. One of often-cited examples is "a well-boiled icicle" for "a well-oiled bicycle," and John Lennon is credited with coining "Time wounds all heels," a play on "Time heals all wounds." (Nichol)

The types of wordplay are diverse and it seems it is possible to come up with an infinite number of original puns, as soon as we turn on our imagination. The great number of types of wordplay allow for all kinds of manipulations with words and language in general. It is not surprising that in the vastness of the Internet there are countless numbers of memes and jokes based on this very technique.

2. The role and influence of mass media

2.1. The definition of mass media

Mass media is a type of communication. It can be spoken, written, broadcasted, which include television, movies, advertising, the radio, the Internet, newspapers, etc., that reaches large groups of

audiences. It is a significant force in modern culture, especially in America. Sociologists who investigate this particular sphere refer to it as *mediated culture* – media reflects and creates a culture. The society continuously hears, sees and watches messages that come from the television, magazines, billboards and many other sources. These particular messages promote moods, attitudes, products and get a feeling of that is and isn't important in this world. Very often mass media uses the figure of a certain celebrity, which attracts people even more.

In the 1960's and 1970's, television was set up of mainly three networks: public broadcasting and local independent stations. These channels aimed at 2-parent middle class families, even though some middle class families did not have the chance to own a TV. Nowadays, even a less-off family owns some kind of a television. The chance and availability has increased in purchasing a television in the 21st century and that makes television the main focus of mass media discussions.

2.2. The role of mass media play

When a person is asked the question on what the role of mass media play is there are definitely a lot of varied opinions on this topic, but there is one certain opinion that everyone agrees on, which is that mass media is and will be a permanent part of modern culture. There are three sociological perspectives on the role of mass media that exist: *the limited-effects theory, the class-dominant theory, and the culturalist theory.*

Limited effects theory argues that because people generally choose what to watch or read based on what they already believe, media exerts a negligible influence. This theory originated and was tested in the 1940s and 1950s. (Cliffs Notes) Of course just like any other investigated theory there are critics associated with this theory, which show two problems: *limited-effects theory ignores the media's role in framing and limiting the discussion and debate of issues.* (Cliffs Notes) The second problem is that this theory appeared when the dominance and availability of mass media was not that well-known and widespread.

Class-dominant theory argues that the media reflects and projects the view of a minority elite, which controls it. (Cliffs Notes) This theory concerns itself with big mergers of media organisations, which put business at the reins of media, in particularly news media. There is a negative side to it too – ownership is restricted, which means that there is only a certain amount of people who can control what other people see or hear through mass media.

Culturalist theory developed in the 1980s and 1990s, combines the other two theories and claims that people interact with media to create their own meanings out of the images and messages they receive. This theory sees audiences as playing an active rather than passive role in relation to mass media. (Cliffs Notes) One of the researches look into the audience and how they interact with media, the other one focuses on the people who develop the media especially the news.

3. Analysis

The author of this article has analysed two types of mass media: *caricatures and advertising*.

Example of one of the caricatures:

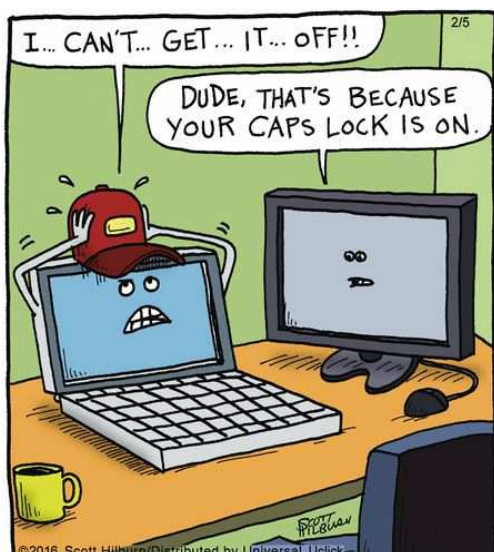


Figure A: Caps Lock. (Pinterest images)

Example of one of the adverts:



Figure B: Mc Donalds “*i’m lovin’ it*”
(Advertising Wordplay)

Figure A: Caps Lock caricature clearly shows the possibility of using the English grammar in humorous way.

“I... CAN’T... GET... IT... OFF!!!”

“DUDE, THAT’S BECAUSE YOUR CAPS LOCK IS ON.”

Caps Lock on a computer keyboard is used for making the letters that a person may be typing into capitals for whatever reason they may need it for. The caricature shows the use of wordplay and also the image shows an actual cap/hat that people wear on top of laptop comparing the caps lock to a real cap/hat. This is one example of a caricature that is made using the wordplay type *homonym*, which means that a word that is spelt and pronounced the same way but has multiple meanings.

Figure B: The Mc Donalds advert. Their campaign is advertising:

“I’M LOVIN’ IT”

The use of the words “I am loving it” have existed as Mc Donald’s their slogan for many, many years. The red and yellow colours used in this advert are familiar to most people all over the world, which most certainly attract audiences of different kinds. What is special about this ad and what makes it different is the multiple use of the “M” sign, which makes a buyer make the “mmmm” sound. This is one example of an advert that is made using wordplay. The wordplay type used in onomatopoeia, which means: “*the naming of a thing or action by a vocal imitation of the sound associated with it (such as buzz, hiss)*”(Merriam Webster Dictionary).

Conclusion

Many types of wordplay are used in English mass media. Thus, the author of the present article has studied the data – instances of various types of wordplay elicited from English mass media and found out the most common and important types of wordplay used. The article presents both the quantitative and qualitative data analysis. The following results may be concluded:

Type of wordplay	Caricatures	Advertising
Acronyms	9%	10%
Anagrams	7%	5%
Chronograms	5%	2%
Homographs	4%	9%
Homonyms	11%	13%
Homophones	12%	14%
Initialisms	8%	5%
Lipograms	13%	4%
Malapropisms	7%	3%
Mondegreens	6%	4%
Onomatopoeias	8%	11%
Portmanteaus	3%	7%
Spoonerism	7%	13%
Total	100%	100%

References

- Chesaneck, C. 2018. *What is Malapropism?* ThoughtCo Article.
 Delabastita, D. 1996. *The Translator: Volume 2, Number 2: Wordplay and Translation: Essay on Punning and Translation*. Manchester: St. Jerome Publishing.
 Nordquist, R. 2021. *Word Play: Having Fun With the Sounds and Meanings of Words*. ThoughtCo Article.
 Went, A. 2002. *Lost and Found*. Publisher: iUniverse.

Internet Sources

- Cambridge Dictionary [Cit. 14.01.2022]. Available: <https://dictionary.cambridge.org/dictionary/english/wordplay>
 Cliffs Notes [Cit. 03.03.2022]. Available: <https://www.cliffsnotes.com/study-guides/sociology/contemporary-mass-media/the-role-and-influence-of-mass-media>
 Jones, M. (2022) *16 of the Most Famous Malapropism Examples*. [Cit. 25.02.2022]. Available: <https://www.rd.com/article/malapropism-examples/>
 Leverkuhn, A. 2022. *What is a Lipogram?* [Cit. 28.02.2022]. Language Humanities Article. Available: <https://www.languagehumanities.org/what-is-a-lipogram.htm>
 Literary Terms. [Cit. 18.02.2022]. Available: <https://literaryterms.net/wordplay/>
 Merriam Webster's Dictionary. [Cit. 14.01.2022]. Available: <https://www.merriam-webster.com/dictionary/wordplay>
 Merriam Webster's Dictionary. [Cit. 20.01.2022.]. Available: <https://www.merriam-webster.com/dictionary/onomatopoeia>
 Nichol, M. *10 Types of Wordplay*. [Cit. 21.02.2022]. Available: <https://www.dailywritingtips.com/10-types-of-wordplay/>
 Pinterest images. *Figure A*. [Cit. 15.03.2022]. Available: <https://www.pinterest.co.uk/pin/435019645237555052/>
 Thesaurus. [Cit. 23.01.2022]. Available: <https://www.thesaurus.com/browse/witty>
 Wordnik Dictionary. [Cit.05.02.2022]. Available: <https://www.wordnik.com/words/wordplay>
 Word Stream “*21 Unforgettable Advertising Slogans...*” *Figure B*. [Cit. 25.02.2022.]. Available: <https://www.wordstream.com/blog/ws/2021/09/21/advertising-slogans>
 Your dictionary. *Examples of Portmanteaus*. [Cit. 27.02.2022]. Available: <https://examples.yourdictionary.com/100-portmanteau-examples-of-creative-combined-words.html>

**DOKTORANTU SEKCIJA “LITERATŪRZINĀTNE” /
DOCTORAL STUDENTS SECTION
“LITERARY STUDIES”**

**ОППОЗИЦИЯ СВОЙ-ЧУЖОЙ В РОМАНЕ Г. ФАСТА
«МОИСЕЙ, ЕГИПЕТСКИЙ ЦАРЕВИЧ»**

Karolīna Hrapāne

Daugavpils University, Parādes street 1, Daugavpils, Latvia, LV-5401, karolina28@inbox.lv

Abstract

Opposition “us-them” in the novel “Moses, Prince of Egypt” by H. Fast

Key Word: stranger, wanderer, egyptian, other, Jew

The historical novels of American writer Howard Fast represent many oppositions, which are related to the Jewish theme. For instance, in the novel “Torquemada”, this opposition is represented through the relationship between a Catholic monk and a nobleman which had Jewish ancestors. In general, Fast’s novels represent the Jewish people and/or Jewish heroes through the prism of the opposition “us-them.” The novel “Moses, Prince of Egypt” mainly focuses not on the Jewish people as such, but on the person that influenced a lot on the history of the Jewish people: Moses – not only a prophet, but a legendary person who led the Jewish people out of Egyptian slavery. In this novel, the personality of Moses is represented through Fast’s usual opposition “us-them”. Although traditionally, in the cultural space and society, person of Moses is associated with a 40-year long trip from Egypt to Israel, Fast in this novel writes about the events that influenced Moses’ personality, and how his character and personality formed. In other words, Fast writes about youth and adulthood of Moses. He (Moses) grew up in an Egyptian palace, but was not accepted by others there. Moses was considered as a stranger. Exactly this aspect is very emphasized by the author – the hero Moses, who is at the same time Egyptian and non-Egyptian. Egyptian – because he is Pharaoh’s nephew and has taken over Egyptian culture, and lived all his childhood and youth in Egypt. Non-Egyptian (stranger) – because he is unlike everyone else, moreover, the origin of Moses is not clear. In other words, the whole of Egypt gossips about his birth and roots. Fast shows the opposition “us-them” not only through the way, how the Egyptians look at Moses, but also how Moses seeks himself and how he almost until the end of the novel cannot answer the question of whether is he a proper or a stranger in Egypt?

Kopsavilkums

Опози́ция “савс-све́шс” Н. Фаста ромāнā “Мозус, Ёгиптес принцис”

Atslēgvārdi: svešinieks, klejotājs, ēгиптес, citāds, ebrejs

Amerikāņu rakstnieka Hоварда Фаста vēsturiskie romāni reprezentē daudz opozīciju, kas ir saistīti ar ebreju tēmu. Romānā “Torquemada” šī opozīcija ir parādīta caur attiecībām starp katolisko mūku un muižnieku ar ebreju izcelsmi. Lielākoties, Фаста romānos ebreju tauta un/vai ebreju varoņi ir parādīti caur opozīciju “савс-све́шс”. Romāns “Мозус, Ёгиптес принцис” galvenokārt koncentrējas nevis ap ebreju tautu kā tādu, bet ap personību, kas ļoti ietekmēja ebreju tautas vēstures gaitu: Мозус – leģendāra personība, kas izveda ebreju tautu no Ёгиптес verdzības. Šajā romānā caur ierasto Н. Фастам opozīciju “савс-све́шс” tiek prezentēta Мозус personība. Lai gan tradicionāli kultūrtelpā un sabiedrībā Мозус personība ir saistīta ar 40 gadu ilgu ceļu no Ёгиптес uz Израēлī, Н. Фастs šajā romānā stāsta par notikumiem, kuri ietekmēja Мозус personību, un kā kopumā veidojās Мозус raksturs. Citiem vārdiem sākot, Н. Фастs stāsta par Мозус jaunību un formēšanos par pieaugušo cilvēku. Мозус izauga Ёгиптес pilī, bet nebija mīlēts savas dzimtās pilsētas vidū. Мозу uzskatīja par dīvaini un svešinieku. Tieši šis aspekts ir ļoti akcentēts no autora puses – varonis Мозус, kas ir vienlaikus gan savējais, gan svešais. Savējais – jo ir faraona māsasdēls, kā arī pārņēmis Ёгиптес kultūru un visu bērību un jaunību nodzīvojis Ёгиптē. Svešais – jo nav tāds kā visi, jo vairāk, nav skaidra patiesa Мозус izcelsme. Respektīvi par viņa piedzimšanu un saknēm runā absolūti visa Ёгипте. Фастs parāda opozīciju “савс-све́шс” ne tikai caur to kā ēгиптєiш skatās uz Мозу, bet arī kā pats Мозус meklē sevi un pat līdz romāna beigām nevar atbildēt uz jautājumu, vai viņš ir savs vai svešs Ёгиптē?

Опози́ция свой-чужой представлена писателем Говардом Фастом во многих его исторических романах. Роман «Моисей, египетский царевич» (1958) также не исключение. Вышеупомянутая оппозиция заявлена на примере главного героя Моисея. Оригинальное название романа “Moses, Prince of Egypt” (1958). Таким образом логичнее звучит «Принц

Египта». Тем не менее в русском переводе произошла адаптация, которая не вполне соответствует принципу историзма. Роман «Моисей, египетский царевич» рассказывает о юности Моисея – о том, как он рос в египетском дворце и неожиданно начал поиски самого себя. А именно своих корней, своей родины и себя как личности. Моисей отправляется даже на войну в Куш, события которой очень сильно повлияли на формирование характера Моисея. В заключительной главе Моисей решается ехать на родину, где находит свою сестру и таким образом находит свою настоящую семью и обретает себя самого. Цель этой статьи – отобразить оппозицию свой-чужой на примере личности Моисея. Задачи этой статьи – описать отношение других персонажей к Моисею, проанализировать выбор имени Моисея, сделанный его матерью; изучить внутренние переживания героя Моисея на тему своего происхождения и ответить на вопрос, является ли Моисей в Египте своим или чужим.

Сюжетная линия романа затрагивает период жизни Моисея до исхода из египетского плена, что уже обращает на себя внимание, поскольку культурная функция Моисея связана прежде всего с выходом из египетского плена, получения скрижалей на горе Синай и обретение Земли обетованной, которую сам Моисей не увидит. Иными словами, Моисей в этом романе совсем молод и только формируется как личность. Само происхождение Моисея уже достаточно запутано, не такое как у всех, его называют принцем, потому что ходят сплетни о том, что он сын фараона и его сестры: *Насмешки и подковырки своих братьев Моисей легко объяснял обыкновенной завистью к сыну сестры бога, так как сложные семейные и внесемейные отношения бога Рамсеса давали повод к расслоению царских детей* (Фаст 1998: 30). Более того, на момент начала повествования, даже сам Моисей не знает своего истинного происхождения – это тоже делает его другим, чужим. Тем не менее, Моисей придерживается версии того, что он – принц, ведь не зря ходит столько слухов об этом: *Он был царевичем, и всё же он не был царевичем. Естественно, никто и никогда ему ничего не говорил, тем более не кричал об этом на каждом углу, однако он знал, и лучше других, что он настоящий царевич* (Фаст 1998: 13). Из-за неуверенности в своём происхождении, Моисей часто ходил по дворцу как гость: *[..] Моисей бродил [..] как незванный гость, богохульствуя меньше остальных и признавая божественность великого императора больше их страха [..]* (Фаст 1998: 15). Некоторые персонажи относились с большим уважением к Моисею из-за его происхождения. Они видели, что он другой, но всё же царской крови, потому относились с большим уважением, потому что считали, что Моисей – сын фараона: *Ещё никто, кроме бога Рамсеса, не говорил с ним [Моисеем] подобным образом, и если он необычный царевич в ряду остальных царевичей Египта, всё же он – один из них, воспитанный в осознании своего божественного происхождения* (Фаст 1998: 65). Интересно, что автор показывает две инаковости Моисея – странник, над которым смеются: *Чем ближе он [Моисей] подходил,*

тем откровеннее они подсмеивались над ним и тем громче обменивались, как им казалось, остроумными замечаниями насчет Моисея и его коня, мол, оба они со странностями, если не сказать хуже (Фаст 1998: 87); и странник из царского рода, которого уважают: *Ненх опять подумал, что этот египетский царевич не похож на других* (Фаст 1998: 68). Но и в первом, и втором случае, Моисей другой, отличающийся от всех:

Важный момент связан с выбором имени для Моисея. По египетским традициям, все носили двойное имя, в честь какого-нибудь бога или божества. Но и здесь Моисей отличился, потому что он просто Моисей. Даже называя этого юношу по имени, люди испытывали удивление, так как он был единственным «с половиной имени» во всём Египте. Таким образом неполное имя становится признаком того, что он другой. А ведь имя, это то, что произносится довольно часто даже в течении одного дня – таким образом остальные персонажи, произнося «неполноценное» имя Моисей, задумывались о том, что Моисей – какой-то другой, чужой. *«Господин Рамсес, мой отец, что не так с моим именем?» « [...] Имя как имя, Только мы слышали часть его, а вот где другая часть, нам неизвестно. [...] Во всем Египте не найти другого Моисея... потому что Моисей – не имя* (Фаст 1998: 28). Необычное имя Моисея среди египтян породило не только много слухов, это стало также поводом издевательства над Моисеем: *Моисею от рождения предстояло быть предметом зависти, обиды, ненависти, если бы не половинка имени, которой он назывался и которая стала мишенью для бесчисленных насмешек, но от своего имени он не мог избавиться* (Фаст 1998: 31). Далее в романе автор рассказывает, что имя Моисей означает «ребёнок, который дан». Интересно, что автор описывает не только отношение других к Моисею как к чужаку, страннику, но и сам Моисей понимает, что он другой, он сам осознаёт себя другим, не таким как все: *Он был ещё совсем маленьким, а в нём уже как будто сосуществовали два человека – египетский царевич и ребёнок, который дан, но дан иначе, нежели остальные дети, дан в тайне, для ребёнка означающий лишь ужас и беду. И эти двое скакали по жизни на плечах друг у друга* (Фаст 1998: 31). Для Моисея абсолютно приемлемым считается то, что он и человек-странник из-за своего имени, и в то же время египетский принц. Две важные составляющие личность Моисея. Автор, как бы забегаая вперёд, говорит, что эти две составляющие *скакали по жизни на плечах друг у друга* (Фаст 1998: 31). То есть, и свой, и чужой одновременно.

Поворотным моментом в этом романе становится откровение о том, откуда на самом деле Моисей родом и кто его настоящие родители. Оказалось, что он не сын фараона и его сестры. Важно отметить, что вырастила Моисея именно сестра фараона Енекхас-Амон. Но в один день он узнал правду о своём происхождении, и эта новость его потрясла: Моисей был из рода левитов. В романе он часто себя называл странником, но думал, что он египтянин,

просто не такой как все. А оказалось, что Моисей действительно чужой для всех: [Моисей] *тоже хотел побыстрее закончить разговор, утомлённый наплывом чувств из-за своих потерь и открытий и конечно же потери гордого чувства своей принадлежности к высшим правителям Египта, ведь всякий выросший в Великом Доме, хотел он этого или нет, был переполнен этим гордым чувством, а теперь он знал, что он чужой, никто, безмянный ублюдок рабов, брошенный ими в их чудовищном невежестве на съедение водяной змее* (Фаст 1998: 106). Моисей, узнав о своих корнях, стал странником для всех, он перестал быть египтянином. Это событие стало значимым для Моисея. Если раньше он думал, что близок к роду царя, теперь стал замечать, что он из «простого народа»: *Не похожий на своих царственных братьев и сестёр, населявших дворцы, и особенно ощущая это после того, как узнал тайну своего происхождения, Моисей понимал, что не очень-то далеко ушёл от обыкновенных людей* (Фаст 1998: 150). Моисею часто твердили, что он другой, не такой как все, но теперь это оказалось правдой: *Он [Моисей] не желал больше своей непохожести и навязанной ему отдалённости от всех [..]* (Фаст 1998: 169). Теперь Моисей не хотел быть другим, потому что узнал о своём происхождении. Раньше он гордился тем, что отличается от остальных, потому что думал, что он сын фараона, наследник престола. В момент, когда Моисей узнал о своём роде, его отношение к собственной инаковости поменялось – он больше не царской крови, он совсем чужой для всех, даже не на своей родине. Моисея на протяжении многих лет не покидает эта мысль, что он вовсе не принц: *Всё чаще и чаще он видел во сне, будто раскрылась тайна его рождения и весь мир смеётся над ним [..]* «*Не царевич он! Не царевич он!*» – слышал Моисей со всех сторон (Фаст 1998: 169). Можно сказать, что быть другим Моисею нравилось, потому что это было престижно – он будущий наследник Египта, его отчуждение от других связано с тем, что он выше всех из-за царского происхождения. *Он [Моисей] ощущал на себе власть богов, как это было свойственно всем египтянам [..]* (Фаст 1998: 315). Пусть, и не такой как все, но зато принц. А узнав о том, что он потомок рабов, он уже не выше всех, а с точностью наоборот – ниже всех, его происхождение связано с позором. *Непх принадлежит Египту, он – часть Египта. А Моисей – лжец, чужак, левит, притязующий с дурацкой гордостью безземельного кочевника-скитальца на принадлежность к роду, взявшему начало от некоего вождя по имени Израиль. Его происхождение позорно, поэтому он навсегда обречён жить в позоре и во лжи* (Фаст 1998: 312).

В конце романа Моисей находит свою сестру Мирьям, и рассказывает ей о своём происхождении, и о том, что он её брат. Моисей не просто рассказывает свою историю, но и возвращается в место, откуда он родом, можно сказать ищет себя, пытается быть наконец-то «своим», ведь все годы он ощущал себя чужаком в Египте – а ведь так и оказалось, он не был

потомком египтян. *«Меня зовут Моисей», – тихо проговорил он. – «Я – сын Иохавед, которую взял в жёны левит Амрам. Я – то самое дитя, которое положили в корзину и опустили в воды Нила. По милости египетской царевны Енекхас-Амон меня вытащили из реки и принесли в Великий Дом в Тафнисе. Так я стал её сыном. Ты, моя сестра, – рабыня, и на твою волю достались все тяготы рабской доли [...]. Я вернулся сюда, потому что человек, отторгнутый от своего народа и его памяти, должен их обрести вновь, или стать навсегда бездомным странником.»* (Фаст 1998: 351). Эта цитата является знаковой, потому что с этого момента Моисей отказывается от инаковости, которая сопровождала его по жизни, он не хочет быть странником, он хочет обрести себя и стать «своим», на своей земле и среди своих людей. Хотя в начале повествования, все повадки Моисея говорят о том, как сильно повлияло на него воспитание и взросление среди египтян: *Он [Моисей] вёл себя как египетский царевич, который, разгневавшись, мог позволить себе стать палачом и убить человека* (Фаст 1998: 360). Доля сомнений, о том будет ли Моисей своим, всё же присутствует: *[...] сказал, что желает видеть управляющего Сети-Моисея и будет ждать его на верхней террасе, куда и направился, не сказав больше ни слова. Неужели он и тут чужой* (Фаст 1998: 312)?

Моисей принимает важное решение для себя – начать новую жизнь. Но при этом ему важно демонстративно объявить об этом фараону. Это его личное решение, но одновременно и решение, которое повлияет на уклад мира. Это знаковый момент, потому что Моисей, сказав о том, чей он на самом деле сын, говорит это не только главному человеку Египта, но и через него всему Египту: *«Я – не твой сын, египетский царь.» Моисей произнёс это без страха и без надрыва, больше ничего не чувствуя... [...] освободившись от чужого наследства и в первый раз по-настоящему ощутив себя сыном левитов, которого надо называть Моисей бен Амрам, наконец-то ощутив себя сыном рабского племени кочевников* (Фаст 1998: 364). Высказав это вслух, публично, Моисей как бы освобождается от бремени чужака, которое сопутствовало ему всё это время: *«Я – Моисей с половиной имени, враг богов, презренный и проклятый богами. Я – Моисей с половиной имени, который разрушает всё, до чего дотрагивается. Я – странник, у которого нет дома и нет родины. Я – человек без родины и без богов.»* (Фаст 1998: 360). Теперь он полностью отказывается от чужого наследия и обретает себя. Быть чужаком – это то, что мучало Моисея все годы, это было поводом для издевательств над ним и его именем: *«Надоело быть чужаком. Всю жизнь я был чужаком. [...] люди не желали считать меня своим»* (Фаст 1998: 366). И вот, Моисей в конце концов обрёл себя и попрощался со всем чуждым для него – египетским. *Всё, что ещё оставалось египетского в Моисее, исчезло как не бывало. [...] ни одна нить больше не привязывала его к Египту, чужака в чужой земле, странника из пустыни, левита. [...] Он*

больше не был Моисеем с половиной имени. Словно он умер и родился вновь... [..] Царевич из Великого Дома не существовал больше [..] (Фаст 1998: 369).

Г. Фаст показывает Моисея как чужака среди своих. Хотя эта оппозиция встречается и в других романах Фаста, интересно то, что в этом романе оппозиция «свой-чужой» представлена в новом ключе – на примере значимого персонажа для еврейской истории – Моисея, которому суждено будет вести еврейский народ из рабства Египта в обетованную землю Израиля.

В этом романе Фаста именно главный герой становится объектом преломления оппозиции «свой-чужой». При этом можно говорить об удвоенном эффекте: он не просто чужой, он чужой среди своих, и свои здесь включают и своих по родовому признаку (чужой среди своих евреев), и своих по среде обитания (египетский период). Можно сказать, что Моисей одновременно и свой, и чужой. Он свой – потому что вырос в Египте и его воспитала сестра фараона. Чужой – потому что не такой как все, потому что сам себя называет странником, и в основном это связано с недостоверной историей о его происхождении. С самого начала романа, вокруг происхождения Моисея слагаются легенды и сплетни. Более того, половина имени «Моисей» наводит всех египтян на мысль, что он другой, чужой. Также оппозиций «свой-чужой» представлена на уровне внутренних переживаний Моисея – он не ощущает себя своим и по долгу размышляет об этом. Хотя он и вырос в Египте, он не чувствует спокойствия, находясь на этой земле.

На протяжении всего романа Моисей называет себя странником. В оригинале на английском языке это слово звучит как “wanderer” – то есть скиталец, бродяга. Таким образом актуализируется состояние отсутствия дома, своего пристанища. Собственно характеристика Моисея метафорически соотносится с состоянием евреев в диаспоре: нахождение вне исторической родины, а точнее отсутствие этой родины, дома как таковых. Даже эта часть романа, где Моисей уезжает искать своих родных у себя на истинной родине, называется «Странник» (в английском также “wanderer”). И хотя в культуре Моисей чаще всего описывается как фигура еврейского народа, связанная с исходом из Египта на землю обетованную, Г. Фаст в этом романе рассказывает события до исхода: автор переворачивает представление о Моисее, описывая не самый известный период жизни Моисея. Моисей искал себя, был странником во всех возможных смыслах этого слова, был чужаком для своих. Таким образом здесь можно усмотреть попытку Фаста ответить на вопрос, почему именно Моисей вывел еврейский народ из египетского рабства? Потому что Моисей и сам был странником, он через себя прочувствовал, что значит быть отвергнутым и несчастным – как многие евреи в неволе египтян того времени. Таким образом появляется значение того, что евреи по сути являются странниками.

References

- Фаст Г. 1998. *Моусей, египетский царевич*. Москва: Армада.
- Reinsch-Campbell A. 2008. *Tradition and Modernity. Images of Jews in Latvian Novels 1934–1944*. Stockholm: Stockholm University.
- Šteimans J. 2005. *Trīs grāmatas par ebreju vēsturi*. Saule.

CEĻOJUMA APRAKSTA ŽANRA BINĀRO OPOZĪCIJU IZPAUSMES MŪSDIENU LATVIEŠU UN AMERIKĀŅU CEĻOJUMU NARATĪVOS

Diāna Ozola

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

Abstract

The Manifestations of Binary Oppositions in Contemporary Latvian and American Travelogues

Key Word: *travelogue, binary opposition, Self – the Other, Kira Salak, Paul Theroux, Inga Ābele, Andra Manfælde*

The concept of binary opposition usually refers to the opposition of two principles, phenomena or things. This is one of the typical features of the genre of travelogue that proves to be very essential in the process of analysing and interpreting modern travel writing. Such thematic contrasts as *Self-the Other, nature-civilization, home-travel, urban-rural*, etc. often form the core of a travel text, thus foregrounding the main ideas and the key motifs of a travel narrative. In the context of comparative literary studies, binary opposition *Self-the Other* is based on imagology. It is a scientific discipline related to creating and interpreting the images of “the other” and “foreign” as well as their functioning in the reception of a potential reader. The main subject of imagological research is the reception of “the Other” by the representatives of different cultures (countries, nations). The manifestation of the opposition *Self-the Other* also demonstrates the contrast between two essential concepts of imagology: *auto-image* and *hetero-image*, the former of which emphasizing the writer's native culture, while the latter one focusing on the reflection of the Other. The image of a “foreigner” has been studied in imagology as a stereotype of national identity, meaning a stable, emotionally and expressively rich representation of that image, being created in a particular social and historical environment.

In the context of the present research the concept of binary opposition has been traced in the interpretation and comparative analysis of Latvian and American travel texts written at the turn of the 20th – 21st centuries. The travel narratives under consideration will, firstly, identify the fundamental binary oppositions in modern Latvian and American travel literature, as well as reveal how such contrasts manifest themselves in both cultural spaces. In addition, the most common binary oppositions of travel literature will be illustrated with examples from travelogues by Latvian and American authors. The travel novel “The White Mary” (2008) by the American writer Kira Salak, the travel narrative “Dark Star Safari: Overland from Cairo to Capetown” (2002) by the author of numerous travelogues Paul Theroux, travel diaries “East of the Sun and North of the Earth” (2005) by the Latvian writer Inga Ābele, as well as Andra Manfælde's documentary prose “Journey for a Month” (2011) represent the empirical material in the frames of the present research and will be considered in the process of the comparative analysis.

Kopsavilkums

Ceļojuma apraksta žanra bināro opozīciju izpausmes mūsdienu latviešu un amerikāņu ceļojumu naratīvos

Atslēgvārdi: *ceļojuma apraksts/ trevelogs, binārā opozīcija, savējais-svešais, Kira Salaka, Pols Terū, Inga Ābele, Andra Manfælde*

Ar bināras opozīcijas terminu parasti apzīmē divu principu, parādību vai lietu pretnostātjumu. Tā ir viena no ceļojuma apraksta žanra specifiskajām iezīmēm, kas ir ļoti būtiskā mūsdienu ceļojumu tekstu interpretācijas procesā. Tādi tematiskie pretstatījumi, kā *savējais-svešais, daba-civilizācija, mājas-ceļš, pilsērtvide-lauku vide* u.c. nereti veido ceļojuma teksta kodolu, tādējādi aktualizējot galvenās ceļojuma naratīva idejas un tajās reprezentētus motīvus.

Salīdzināmās literatūrzinātnes kontekstā binārā opozīcija *savējais-svešais* balstās uz imagoloģijas teorijas. Tā ir zinātniskā disciplīna par “*citū*” un “*svešo*” tēlu radīšanas, funkcionēšanas un interpretācijas likumiem potenciālo lasītāju recepcijā. Imagoloģijas pētījumu galvenais priekšmets ir dažādu kultūru (valstu, tautu) pārstāvju „sveša” recepcija. *Savējā-svešā* opozīcijas izpausme arī demonstrē divu būtisku imagoloģijas jēdzienu pretstatījumu: *auto-image* un *hetero-image*, no kuriem pirmais veido attieksmi pret rakstnieka dzimto kultūru, savukārt, otrs akcentē citu kultūru. “Svešzemnieka” tēls ir pētīts imagoloģijā, kā nacionālās identitātes stereotips, kas nozīmē stabilu, emocionāli un ekspresīvi bagātu šī tēla attēlojumu, kas ir izveidots konkrētajā sociālajā un vēsturiskajā vidē.

Šī pētījuma kontekstā binārās opozīcijas koncepts tiks aktualizēts 20.–21. gadsimtu mijas latviešu un amerikāņu ceļojumu tekstu interpretācijā un sastatāmajā analīzē, kurā, pirmkārt, tiks noteiktas fundamentālās binārās opozīcijas mūsdienu latviešu un amerikāņu ceļojumu naratīvos, kā arī tiks iezīmēts, kādā veidā šādi pretstatījumi izpaužas abās kultūrtelpās. Turklāt, tipiskākās ceļojumu literatūras binārās opozīcijas tiks ilustrētas ar piemēriem no mūsdienu latviešu un amerikāņu ceļojumu tekstiem. Sastatāmās analīzes procesā tiks aplūkoti amerikāņu rakstnieces Kiras Salakas ceļojuma romāns “Baltā sievietē” (2008), amerikāņu daudzū trevelogu autora Pola Terū naratīvs „Tumšas zvaigznes safari: pa sauszemi no Kaira uz Keiptaunu” (2002), Ingas Ābeles ceļojumu dienasgrāmatas “Austrumos no saules un ziemeļos no zemes” (2005), kā arī Andras Manfeldes dokumentālās prozas teksts “Ceļojums uz mēnesi” (2011).

Ievads: pamatkoncepti un to definīcijas

Ceļojumu apraksti ir literatūras žanrs, kura tematiskā dominante aktualizē bināru opozīciju izpausmes, kas, savukārt, kļūst par būtisku komponentu mūsdienu ceļojumu naratīvu interpretācijas procesā.

Ar binārās opozīcijas jēdzienu parasti apzīmē divu principu, parādību vai lietu pretnostatījumu. To var arī definēt, kā lielāko pasaules pretstatu apjaušanu, ko parasti veido divi jēdzieni (labais-kreisais, zeme-debesis, pasaule-aizsaule utt.). Krievu filozofs un lingvists Vadims Rudņevs (Руднев 1997) savā enciklopēdiskajā vārdnīcā nosauc binārās opozīcijas konceptu par universālo pasaules izziņāšanas līdzekli, kas tika atzīts un sāka tikt izmantots 20. gadsimtā. Rudņevs apgalvo, ka apkārtējās pasaules uztveres dualitāte jau sākotnēji tika nosacīta ar cilvēka fizioloģiju: katram no mums ir divas smadzeņu puslodes, divas acis, divas ausis, divas kājas, divas rokas utml. Savukārt, latviešu literatūrzinātniece un valodniece Janīna Kursīte norāda, ka binārā opozīcija ir „senākais pretnostatījuma veids, kas balstās uz divu pretējību pastāvēšanu pasaulē: dzīvība-nāve, gaisma-tumsa, Dievs-Velns [...]” (Kursīte 2002: 63), tātad tā nav laika ierobežota un ir daļēji reliģiski nosacīta. Jebkura pasaules ainu aprakstā parādās tādas universālās bināras opozīcijas, kā dzīve-nāve, laime-nelaime, pagātne-nākotne, labais-sliktais, tuvais-tālais u.c. Šāda kontekstuālā dualitāte parasti organizē literārā teksta telpu, uz ko norāda arī igauņu literatūrzinātnieks un kulturologs Jūrijs Lotmans savos pētījumos. Viņš atzīmē: "Teksta elementu iekšējās organizācijas pamatā parasti ir bināras semantiskās opozīcijas princips: pasaule tiks iedalīta bagātajos un nabagajos, savējos un svešajos, [...] dabas cilvēkos un sabiedrības cilvēkos, ienaidniekos un draugos." (Лотман 1998: 227).

Bināro opozīciju izpausmes ceļojuma apraksta žanra kontekstā

Citās kultūras recepcija parasti notiek caur apceļoto vietu specifikas novērtēšanu, kā arī to salīdzināšanā ar savas valsts īpatnībām. Citu cilvēku dzīvesveids, īpašās tradīcijas, paražas un ieradumi, eksotiskie ainavas objekti, kā arī citas kādas valsts tipiskās iezīmes, tiek bieži vērojamas un vēlāk reprezentētas caur „savējā” prizmu. Fokusējoties uz apceļojamas vietas citādības, ceļotājs ne tikai aktualizē šīs vietas unikalitāti, bet arī iezīmē būtiskās atšķirības starp savējo, sev pazīstamo, un svešo – kaut ko neparastu, savādu vai pat eksotisku. „Galvenā nepazīstamo un neparasto reāliju izpētes metode ir novērojums, tomēr ne parasts novērojums, bet tāds, kas balstās uz „savējā” un „svešā” kategoriju salīdzinājuma.” (Михайлов 1999).

Ceļojumu naratīvu autoru viens no pamatmērķiem ir aktualizēt un atklāt potenciālajam lasītājam to *ciņu* un viņam nepazīstamo, kas viņu aprakstos nereti parādās uz *savējā* fona. Uz šāda veida paralēlēm norāda savā pētījumā arī krievu literatūrzinātnieks Viktors Žirmunskis (Жирмунский В. М.) apgalvojot, ka „kopējā līdzība vienmēr iet kopā ar būtiskajām atšķirībām, ko izraisa vēstures procesa lokālās īpatnības un ar šīm īpatnībām radītā nacionāli-vēsturiskā savdabība”

(Жирмунский 1979: 138). Tātad, par fundamentālajām binārajām opozīcijām, kas nosaka literāro tekstu konstrukciju, kļūst „*es – citi*”, „*mēs – jūs*”, „*savējais – svešais*” un citi ar tiem saistīti pretstatījumi.

Tātad, šī **pētījuma mērķis** ir iezīmēt ceļojuma literatūrai raksturīgākās bināras opozīcijas, ielūkoties dažās šādu pretstatījumu aspektos, izanalizēt to nozīmi ceļojuma apraksta žanra kontekstā, ilustrēt pretstatījumu izpausmes ar atbilstošajiem piemēriem no mūsdienu latviešu un amerikāņu literatūras to autoru recepcijā un reprezentācijā, kā arī paverot ceļu turpmākai diskusijai vai izvērstākai šī aspekta izpētei.

Pētījuma metodoloģija

Mūsdienu kritiskās tradīcijas ietvaros ceļojuma apraksta žanra pētīšanai tiek parasti sintezētas vairākas metodoloģijas un dažādu literāro skolu pieejas ar mērķi ekscerpēt spilgtākās semantiskās ceļojumu aprakstu nozīmju pretmetus ar strukturālās pieejas palīdzību. Šajā pētījumā tiek plašāk izmantota kultūrvēsturiskā metode, ar kuras palīdzību ir aplūkota latviešu un amerikāņu ceļojumu literatūras specifika; strukturāli semiotiskā metode tika pielietota semantiskajai ceļojumu naratīvu analīzei, akcentējot tādus žanram raksturīgus pretstatījumus, kā *savējais-svešais*, *es-citi*, *lokālais-globālais* u.c.; abu kultūrtelpu ceļojumu tekstu tipoloģisko īpatnību un specifikas salīdzināmās analīzes veikšanai tika izmantota komparatīvā jeb salīdzināmā metode. Izmantojot visas augšminētās metodes, tiks aktualizēta mijiedarbe starp *savējā* un *svešā* konceptiem amerikāņu un latviešu ceļojumu naratīviem.

Pētījuma empīriskā bāze iekļauj sekojošos ceļojuma pieredzei veltītus tekstus: K. Salakas ceļojuma romānu “Baltā sievietē” (“*The White Mary*”, 2008), P. Terū ceļojuma naratīvu „Tumšas zvaigznes safari: pa sauszemi no Kaira uz Keiptaunu” (*Dark Star Safari: Overland from Cairo to Capetown*, 2002), I. Ābeles ceļojumu aprakstus un dienasgrāmatas “Austrumos no saules un ziemeļos no zemes” (2005), A. Manfeldes dokumentālās prozas tekstu “Ceļojums uz mēnesi” (2011). Šādu autoru izvēli nosaka sekojošie faktori: visi pārstāv jaunākās, proti 21. gadsimta, ceļojumu literatūras tendences; izceļas ar savu individualizētu rokrakstu un unikalitāti; kā arī vispilgtāk aktualizē savos tekstos mūsdienām tipiskās binārās opozīcijas.

Opozīcijas *savējais-svešais* izpausmes 21. gs. ceļojumu naratīvos

Mūsdienu latviešu un amerikāņu ceļojumu tekstu autoriem parādās diezgan plašs dažādu pretstatījumu klāsts. Pasaules aina ceļotāja apziņā veidojas, pirmkārt, uz savējā un svešā salīdzinājumu fona. Universālā opozīcija *savējais-svešais* kļūst par veidojošo ceļojumu naratīvu kategoriju, kuras kontekstā aktualizējās arī citi ceļojuma apraksta žanram specifiski pretstatījumi, tādi kā daba-civilizācija, lauku vide-pilsētvide, mājas-ceļš, tuvais-tālais, senlaicīgs-mūsdienīgs u.c.

Savējo ir grūti definēt ārpus konteksta, bez *svešā* koncepta. Kaut kas savējais un dzimtais ir cilvēka realitāte, tikmēr svešajam bieži piemīt sava veida simboliskums, kas ceļojumu tekstos ir

parasti reprezentēts caur ceļotāja recepciju. Ceļotājs ne tikai salīdzina sevi un savu kultūru ar citu un svešo, bet arī kļūst par informācijas avotu vai nesēju par to citu kultūru. Turklāt, svešā interpretācija ir subjektīvas modalitātes nosacīta. Daudzi ceļojumu aprakstu autori izsaka savu subjektīvo attieksmi pret viņiem svešo, tātad kategoriju *savējais-svešais* realizācija ir apveltīta ar novērtējumu. Tā literārajā tekstā svešais kļūst par kādas realitātes interpretāciju, nevis par šīs realitātes tiešo refleksiju.

Krievu lingvistam V. Rudņevam parādās diezgan strīdīgs apgalvojums, ka opozīcijas kreisā daļa tiek vienmēr uzskatīta par pozitīvi iezīmētu, tikmēr labā – par negatīvi iezīmētu. Pētnieks pauž domu, ka šādi pretstatījumi veido īpašu pasaules modeli, kas ir arī telpiski nosacīts. Piemēram, tuvā identificēšana ar kaut ko savējo, radniecīgo un saprotamo, pretstatā tālajam, kas bieži iegūst svešā un neizprotamā konotāciju, veido pasaules modeli, kas tiek apveltīts ar izteikti telpiskām iezīmēm. Taču šāds Rudņeva pieņēmums attiecībā uz opozīciju marķēšanu ne vienmēr atrod apstiprinājumu mūsdienu ceļojumu naratīvu kontekstā. Žanra specifikas dēļ, lielākajā gan latviešu, gan amerikāņu autoru mūsdienu ceļojumu aprakstu daļā *svešais* nemaz neasociējas ar kaut ko izteikti negatīvu; citādība ir drīzāk reprezentēta, kā eksotiska un tātad pievilcīga, kas izraisa ceļotāju un tūristu interesi. Tā, aprakstītais Asuānas tirgus Pola Terū (*Paul Theroux*) trevelogā „Tumšas zvaigznes safari: pa sauszemi no Kairas uz Keiptaunu” (*“Dark Star Safari: Overland from Cairo to Cape Town”*, 2002) aktualizē ēģiptiešu sadzīves kultūras dualitāti: „Asuāna bija pārsvarā tirgus vieta, kā arī galamērķis tūristiem, kuri devās uz drupām. Bet tas bija miermīlīgs austrumu tirgus, sadalīts uz divām pusēm: vietējie iedzīvotāji pirka melones, vīnogas, lauku pupas, kafiju un garšvielas, un tūristi kaulējās par piramīdu, Sfinksas un Nefertiti ģipša izstrādājumiem, par vara izstrādājumiem, uz kuriem bija attēlota karaļa Tutanhama mirdzošā seja, par krāsainiem paklājiem, spieķiem un T-krekliem.” (Theroux 2004: 33). Tādā veidā vietējo iedzīvotāju sadzīve ir reprezentēta kontrastā ar tūristu pagaidu dzīvi šajā valstī. Šīs abas dzīves realitātes ceļotāja reprezentācijā ir diezgan pozitīvi, vai vismaz neitrāli, nokrāsotas, un svešais viņa recepcijā negūst kādu negatīvu iezīmējumu. Taču vēlāk savā aprakstā Terū it kā netīšām salīdzina Ēģiptes tirgu ar Amerikas iepirkšanās centriem: „Tirgum ir ļoti tuvs analogs ar amerikāņu iepirkšanās centru” (Theroux 2004: 32); tomēr tajā pašā laikā viņš piebilst, ka Ēģiptes tirgus ir „netīrāks, smirdošāks un trokšņaināks” (Theroux 2004: 32). Šādā veidā ceļotājs veido kontrastu starp Ameriku un Āfriku, starp plaukstošu valsti, kas ir „savējā”, un tumšo kontinentu (*dark continent*), kas tomēr paliek viņam par „svešo”. Šādas mainīgas objektu refleksijas ilustrē, kā ceļojumu aprakstos *svešā* tēls var veidoties mainot vērtējošo nozīmi no pozitīvas uz negatīvu un otrādi.

Savukārt, Āzijas un Tuvo Austrumu kultūra tiek reprezentēta Terū tekstos pretstatījumā Āfrikas eksotikai un iegūst negatīvu refleksiju: šo valstu attīstības līmenis ir ļoti zems, bet to iedzīvotāji ir šaura prāta cilvēki. Sava ceļojuma gaitā Terū paliek diezgan kritisks un ironisks, kā arī

ļoti konservatīvs savā attieksmē pret austrumu tautu nacionālo raksturu, pret sabiedrības politiskajiem un kultūras aspektiem. Vietējos iedzīvotājus ceļotājs nereti uzskata par diezgan primitīviem cilvēkiem, kam trūkst audzināšanas, izglītības, zināšanu, modes izjūtas utt. Savukārt, aprakstot afrikāņus, autors to dara ar lielāko toleranci. Viņš bieži vien pauž līdzjūtību viņu problēmām, vaino nevis cilvēkus, bet apstākļus un dažus nelaimes gadījumus, kas izraisīja vairākas bēdas un tautas nabadzību. Daži no Terū lasītājiem pat atpazīst rasisma tendenci viņa trevelogos, kas bija vairāk aktualizēta 1920., nevis 1970. gados. Debija Laile (*Debbie Lisle* 2006) izskaidro šādu bieži vien negatīvo attieksmi sādi: „Tā kā Terū koloniālā vīzija ļauj viņam izdarīt negatīvus spriedumus par vietām, kuras viņš apmeklē, ir viegli pamanīt, kā viņa teksti reproducē viņā laikā dominējošās ideoloģijas.” (Lisle 2006: 10).

Andrai Manfeldei viņas dokumentālajā prozā „Ceļojums uz mēnesi” (2011) *svešais* ir aktualizēts caur ainavas objektiem, vietējo iedzīvotāju ieradumiem, kā arī caur tūristu nopirktajiem suvenīriem: „Tā mēs nopērkam rožu ievārījumu, foto albumu ar putniem, zeķubikses ar puķītēm, zābakus, Pepiju, [...] arī zirgu, kam komplektā mērkaķītis, sintezatoru, kepku ar baterijām un kronētas biksītes katrai dienai. Vēl auduma rozi un cimdiņus ar adītu rozi.” (Manfelde 2011: 49). Visi citātā minēti pirkumi veido tūristu asociatīvos sakarus ar Visbiju.

Bieži sastopamie Zviedrijas un Latvijas salīdzinājumi Manfeldes prozā gan aktualizē ceļotājas *savējo*: “[..] mana dzimtā pilsēta Kuldīga ir līdzīga Visbijai, jo ar sarkaniem jumtiem, un vēl, iestarpinu, ka vispār jau mums tur Kuldīgā ir garākais ūdenskritums Eiropā” (Manfelde 2011: 52), gan arī akcentē Visbijas unikalitāti ar pozitīvo nokrāsu: “Manā Kuldīgā, kur arī tikpat daudz sarkano dakstiņu, tikpat daudz šķību vecenīšmājiņu, tur debesis zemas, zemas. Tur reizēm šķiet, kas debesis var aizsniegt ar roku. Varbūt tāpēc vietējie ir tik skumji? Skumst un rūgst, debesu miglainās dusmas neviļus saēdušies. Gotlandē, Dieva zemē, debesis augstu, augstu. Ir, kur augt, tiekties, ir, kur vējam skriet.” (Manfelde 2011: 15). Kopumā Manfeldes grāmata pārsteidz lasītāju ar pasakainiem Visbijas ainavas aprakstiem; „Ceļojums uz mēnesi” ir skaists veltījums Visbijai, kādu, šķiet, neviens no latviešu rakstniekiem nav radījis. Tajā notikumu un izjūtu apraksti organiski savijas ar dzejas rindām, kuras iedvesmojusi Visbija. Pati rakstniece savās pārdomās par šo grāmatu saka: „Ceru, ka ne tikai man, bet arī lasītājam, grāmata būs kā vēdlodziņš, kuru atverot, var saskatīt katedrāli, klintis un jūru.”²

Ne tikai vien *svešais* var tikt reprezentēts caur *savējo* prizmu; arī *savējais* var tikt akcentēts tieši *svešā* kontekstā. Ir zīmīgi, ka Manfeldei *savējā* apzināšana bieži notiek caur *svešo*, viņai nepazīstamo objektu recepciju. Tā, piemēram, ēdienu un ar to saistīto tradīciju aprakstos parādās gan kas eksotisks, gan arī savējais – nacionālais Latvijas ēdiens. Turklāt, šis eksotiskais nemaz

² Andra Manfelde ‘Ceļojums uz mēnesi. Visbija – Ventspils – Visbija. ‘ <http://www.delfi.lv/kultura/news/books/andra-manfelde-celojums-uz-menesi-visbija-ventspils-visbija.d?id=41975640> (16.02.2017)

neiespaido Latvijas ceļotāju: „Mēs izvēlamies desertu. Mani savaldzina eksotiskais nosaukums – safrāna pankūka, kura izrādās tik negaršīga, ka garšo pēc slimnīcas.” (Manfelde 2011: 17) Citi zviedru ēdieni arī nav nekāds brīnums: „Zivju zupā peld menca, apelsīns un čili. Pārējais kā pie mums.” (Manfelde 2011: 33) Vai arī „Mums atnes zivi, kura garšo pēc zivs, un alu, kurš garšo kā alus.” (Manfelde 2011: 33) Turklāt, autore ne tikai īpaši nebaudīja vietējo virtuves mākslu, bet deva priekšroku nacionālajiem ēdieniem, kurus pati gatavoja: vārīja pelēkos zirņus, cepa olas utt. Tātad Visbijas ēdienu tradīcijas tiek reprezentētas caur savējo prizmu, kur tieši nacionālais, nevis eksotiskais, iegūst pozitīvo konotāciju.

Opozīcijas mājas-ceļš/ceļošana izpausmes

Ceļš ieņem nozīmīgu vietu telpiskajā sistēmā. Tajā atklājas gan apceļojamo vietu ainavas daudzveidība, gan arī aktualizējas notikumi, kurus rada nejaušība, jo neviens nevar simtprocentīgi prognozēt, kas var notikt gara ceļojuma gaitā. Ceļojumu aprakstos binārajā opozīcija *mājas – ceļš/ceļošana (home – travel)* parasti ir pozitīvi iezīmēta pretstatījuma otrā, nevis tradicionāli pirmā daļa, proti ceļa motīvs. Džona Keruaka (*John Keruac*) slavenais romāns “Ceļā” (*On the Road*, 1957), kur jau pašā nosaukumā parādās kategorija “ceļš” un kas spilgti aktualizē 20. gadsimta 50. gadu Amerikas tēlu – tā laika paaudzes dzīvesveidu un vērtības, kanonizē ceļa motīvu amerikāņu ceļojumu literatūrā. Ceļš ieņem svarīgu vietu romāna telpiskajā sistēmā: “Te sastopama gan nepārtrauktās kustības izraisītā mājīgā viegluma sajūta, kas ļauj slīdēt garām ļaudīm, notikumiem un ceļa stabiem, gan vieglas jūras slimības izpausmes, kas nereti piemeklē, piesmakušā autobusā kratoties pa izdangātu ceļu. Pats galvenais šai spēlē – lai ceļš nekad nebeidzas un neapstājas.”³ Opozīcija mājas-ceļš ir arī izteikti iezīmēta Pola Terū treveloga “Tumšas zvaigznes safari” (*Dark Star Safari*, 2004) pašā sākumā. Ir būtiski, ka mājas tēlam nepiemīt šajā naratīvā dzimtas un drošās vietas raksturīgo īpašību; gluži pretēji, mājas kļūst par vietu, no kuras ceļotājs grib aizbēgt vismaz uz kādu laiku. Savu māju Terū nosauc par ‘pieejamo pasauli’ (*accessible world*), kas ir vieta, kur ikviens, kurš to vēlas, var atrast viņu jebkurā laikā. Ceļotājs atzīst: “Tas mani piespieda atrast vietu, kas vispār nebija pieejama: bez telefoniem, bez faksa aparātiem, pat bez pasta piegādes, – brīnišķīgo veco pasauli ārpus jebkādas saskares” (Theroux 2004: 4). Eksotiskā Āfrika kļūst par Terū izglābšanās telpu; ceļotājs uzskata, ka tas ir vislabākais zemes stūrītis, kur var noslēpties no civilizācijas: „Āfrika ir viena no pēdējām lielajām pasaules vietām, kurā cilvēks var izgaist” (Theroux 2004: 4). Šādās vektoru transformācijās amerikāņu ceļotāja apziņā aktualizējas pieņēmums, ka kāda autora individuālajā pieredzē *svešais* var dažreiz, dažu apstākļu dēļ vai uz kādu laiku kļūt par *savējo*.

³ Arno Jundze. *Neatkarīgās Rīta Avīzes* pielikums «*Literatūra un Māksla Latvijā*». Pieejams: <http://www.izdevnieciba.com/book.php?isbn=9984-663-64-7> [Skatīts: 10.05.2022]

Opozīcijas daba-civilizācija (kultūra) izpausmes

Ainava ir vēl viens būtisks mākslinieciskās telpas elements ceļojumu literatūrā, jo ainavu apraksti palīdz tekstu autoriem ne tikai iezīmēt tēloto notikumu laiku un vietu, bet arī akcentēt apceļoto vietu citādību. Ļoti bieži ainava ir personificēta ceļojumu naratīvos, un nereti tajos aktualizējas ceļotāja spēja “saplūst” ar ainavas tēliem. Tomēr, latviešu izcelsmes kultūrģeogrāfs Edmunds Valdemārs Bunkše atzīmē: „Pieredzēt ainavu ar atvērtu prātu nav tik viegli, kā izklausās, jo mēs visi, kas esam mūsdienu dzīves daļa, esam iepriekš izdomājuši un iztēlojušies, ko mēs atradīsim (vai meklēsim) kādā ainavā.” (Bunkše 2007: 105).

Opozīcija *daba-civilizācija* izpaužas gandrīz katrā ceļojumu naratīvā. Dabas un civilizācijas pretstatījums tiek parasti reprezentēts caur gariem ainavas aprakstiem, kā arī caur valodas izteiksmes līdzekļu un stilistisku paņēmienu izmantošanu. Inga Ābele bieži fokusējas uz Sibīrijas dabas ainavas tēliem: Sibīrijas bērzi atgādina viņas iztēlē „dalmācieti ar zaļu asti” (Ābele, 2005: 31), un kādā brīdī zeme viņai likās kā „četrstūrainas zaļas zemes kūkas” (Ābele 2005: 33). Vienreiz ceļotāja pat salīdzina apkārt esošo ainavu ar džungļiem, un tic, ka lāči un tīģeri staigā apkārt.

Nereti ceļojumu naratīvos ir aktualizēta mijiedarbe starp ainavu un stāstītāju (jeb galveno varoni ceļojumu romānu gadījumos), kurā tiek atklātas īpašas attiecības starp ceļotāju un apceļoto telpu. Tā džungļu eksotika un mežonīgums tiek spilgti akcentēts amerikāņu ceļotājas Kiras Salakas (*Kira Salak*) ceļojumu romānā “Baltā sievietē” (*The White Mary*), kura galvenā varone Marika ir pašas autorens prototips. Kādu dienu viņa pamet visu: savu darbu, savu draugu un savu valsti, un uzsāk diezgan riskantu ceļojumu uz vienu no pasaules viseksotiskākajām un neizzinātākajām vietām – Papua Jaungvinejas attālajiem džungļiem, meklējot cilvēku, kuru viņa vienmēr apbrīnoja. Caur viņas acīm lasītājs piedzīvo skarbo džungļu ceļojumu realitāti, iepazīst vietējo cilšu mitoloģiju, un uzklausa īpašo zintnieka Tobo gudrību. Biedējošie Kongo džungļi ir pretstatīti Bostonas civilizētajai pasaulei, Marikas dzimtajai pilsētai, kas romānā tiek reprezentēta caur ceļotājas domām un atmiņām.

Savukārt, Pols Terū bieži salīdzina Āfrikas un Austrumu valstu dabu ar pilsētvidi un kultūrvēsturiskajiem objektiem. Daba iegūst Terū tekstos īpašu nokrāsu: tā ir vienlīdz skaista neatkarīgi no laika, sezonas, dienas laika vai kādiem citiem apstākļiem un ietekmēm. „Dabas ainava atkārtojās, kļūstot lielāka, sausāka, atkārtoti iztukšota; tālu kalniem bija redzamas masveida vulkāniskās grumbas, dažas ļoti zaļas, un tuvākajiem pakalniem arī bija redzamas šādas krokas, bet tās bija brūnas un apdedzinātās, kā pārceptais pīrāga garoziņš.” (Theroux 2004: 32). Apceļoto valsts eksotiskie dabas tēli mainās Terū naratīvos, tiklīdz ceļotājs ierodas civilizētākajā vietā – kādā pilsētā vai apdzīvotajā reģionā. Tā Teherānas pilsētas dzīves reprezentācijā autors norāda, ka „neskatoties uz pilsētas lielumu un acīmredzamo jaunību, tā saglabā visnepatīkamās tirgus iezīmes, kā Dalasā, un Teherānai piemīt visas šīs naftas bagātās Teksasas pilsētas īpašības: viltus šarms,

putekļi un karstums, tieksme pēc plastmasas izstrādājumiem, skaidras naudas demonstrēšana.” (Theroux 2004: 36–37). Akcentējot dabas un civilizācijas pretstatījumu, Terū atzīmē, ka dabas ainava vienmēr atrodas ārpus problēmām, politiskajām vai ekonomiskajām grūtībām, ar „krāteriem, sastingtajiem kalniem horizontā un smiltīm, ciktāl acis tos var redzēt [..]” (Theroux 2004: 39).

Lasītāju viennozīmīgi piesaista un valdzina šādi poētiskie Āfrikas ainavu apraksti Pola Terū ceļojumu tekstos: “Upe kļuva par spoguļi visam apkārt – debesīm, krastiem, laivām, dzīvniekiem, visa tuva un tāla absolūts atspulgs, vērienīgs akvarelis, kas aptvēra visu redzamo mierīgo ainavu.” (Theroux 2004: 44). Tomēr ceļotāja trevelogos parādās arī citi akcenti: mūsdienu attīstītās Amerikas un senās, eksotiskās, ar dažādām vēsturiskajām tradīcijām pilnās Āfrikas pretstatījums. Tā ceļošana uz Kairu ir lielā mērā attēlota, kā paša autora eksotisko un mūsdienu vērtību refleksija. Nenoliedzot jauno atklājumu un mūsdienu pasaules pērļu nozīmi, viņš tomēr dievina eksotisko, vēsturiski iezīmēto Gīzas piramīdu skaistumu un noslēpumainību. Ar saviem aprakstiem Terū palīdz lasītājam saprast, ka mūsdienu pasaule gandrīz nespēj novērtēt Āfrikas kultūrvēsturisko mantojumu, un redz tajos tikai bagātināšanas avotu. Kad vairāki senie obeliski tika nozagti no Ēģiptes un Etiopijas un tika pārvesti uz Ameriku un Eiropu, kur šodien tie dekorē tādas pazīstamās vietas, kā, piemēram, Ņujorkas centrālais parks, eksotiskais pavisam asimilējās mūsdienīgajā, tādējādi zaudējot tās oriģinalitāti. “Lai gan obeliski bija svēti saules dievam, nevienam nebija ne jausmas par to īsto nozīmi.” (Theroux 2004: 11). Apceļojot Āfrikas kontinentu, Terū norāda savos aprakstos uz mūsdienu dzīves interferenci tā vēsturē. Atrodoties senajā Ēģiptes templī Kom Ombo, ceļotājs atzīmē, ka mūsdienās tas izskatās, kā “daļa no pilsētas dzīves, nevis kā nožogotais muzeja eksponāts” (Theroux 2004: 11). Tempļis tika rekonstruēts, taču šis fakts nepiešķīra tās izskatam vairāk diženuma; gluži otrādi, tā izskats palika nedabisks, aproksimēts un tālu no oriģināla.

Uz tehnoloģisko novitāšu sarežģījumiem parasta cilvēka dzīvē norāda arī Inga Ābele savā ceļojuma dienasgrāmatā “Austrumos no saules un ziemeļos no zemes” (2005), kur vienā no grāmatas nodaļām, „Vienas vasaras laiks”, autore apraksta savus ceļojumus pa Vāciju. Attēlojot šīs valsts dabas skaistumu, vasaras karstumu un kultūras bagātību, Ābele arī iezīmē modernizācijas ietekmi uz cilvēka un tūrista ikdienu: „Divas lietas, kas man vienmēr Vācijā sagādā šausmas un izbīli: pirmais – tualetes [..] Otra lieta – atkritumu šķīrošana.” (Ābele 2005: 17). Aprakstot šo objektu specifiskās modernizētās īpatnības, Ābele tās salīdzina ar sev pazīstamo: “Kad gribu tikt ārā no turienes, kur esmu tikusi iekšā, secinu, ka nav roktura [..] kad gribu nomazgāt rokas un gandrīz nolaužu krānu, kas spītīgi nedod ne lāsi ūdens, tad man paskaidro, ka jānospiež pedālis kaut kur apakšā” (Ābele 2005: 17). Ceļotājas attieksme pret šiem sadzīves elementiem to modernizētajā formā ir jūtama starp rindiņām. „Nekad nevar zināt, kāds *tehnoloģisks* triks šoreiz būs izmantots,” (Ābele 2005: 17) ironiski izteicas Ābele, uzskatot, ka šāda veida tehnoloģiskā sarežģītība vienkārši nav vajadzīga latviešu sadzīves kultūrai.

Secinājumi

Galvenās binārās opozīcijas, kuru izpausmes tika aplūkotas un izanalizētas šajā rakstā, balstoties uz amerikāņu un latviešu ceļotāju un ceļojumu aprakstu autoru piemēriem, ir *savējais – svešais, mājas – ceļš/ ceļošana, daba – civilizācija, dabas ainava – kultūrainava, senlaicīgs – mūsdienīgs*. Opozīcija *savējais – svešais* aktualizē citu valstu specifiku pretstatījumā dzimtajai kultūrai, sabiedrībai un dzīvesveidam. No vienas puses caur šo opozīciju tiek bieži aktualizēta Rietumu (Eiropas un ASV) kultūras dominance pār Austrumu pasauli, tiek arī akcentēta kādas apceļotās valsts specifika un citādība, kā arī nereti tiek demonstrēta kādas vietas unikalitāte pretstatā parējām pasaules valstīm. Lai gan svešais ir nereti aprakstīts ceļojumu naratīvos, kā kaut kas savāds un neizprotams, tas var arī tikt reprezentēts, kā pievilcīgs un izaicinošs, kas vilina lielāko tūristu daļu ar savu oriģinalitāti un eksotisko būtību. Turklāt, daudzi mūsdienu ceļojumu teksti ļauj mūsdienu lasītājam izprast ne tikai eksotisko *svešo*, bet arī apzināt *savējo*, kas ar šo *svešo* nepārtraukti saskaras.

Otrā izanalizētā opozīcija, *mājas-ceļš/ceļošana*, atklāj ceļošanas priekšrocības salīdzinājumā ar ikdienas sadzīves rutīnu. Pretstatā stereotipam, ka opozīcijas kreisais komponents ir parasti pozitīvi iezīmēts, šajā pretstatījumā tieši otrais elements bieži iegūst pozitīvu nokrāsu.

Dabas komponents opozīcijā *daba-civilizācija* nereti aizēno civilizācijas nozīmi ne tikai ceļotāja recepcijā, bet arī plašākajā, kultūrvēsturiskajā kontekstā. Daudzos ceļojumu naratīvos ir aktualizēta iezemiešu harmonija ar dabas ritmiem. Bieži ainavas tēli ir projicēti uz ceļotāju izjūtām un ar viņiem saistītiem notikumiem. Lielākajā ceļojumu aprakstu daļā tiek akcentēta kultūrainava, kas ir neatņemama kultūrvēsturiskā mantojuma daļa. Senās celtnes, arhitektūras ēkas, ar reliģiju saistītie kultūras objekti utml. veido tūrisma maršrutu kodolu un izraisa ceļotāju patiesu interesi. Tomēr īsti ceļotāji nereti atzīmē savos aprakstos, ka vēsturiski autentiskais bieži izzūd mūsdienu tehnoloģisko jauninājumu daudzveidībā, tādējādi zaudējot senatnes garu un autentiskuma vērtības.



DAUGAVPILS
UNIVERSITĀTE

NACIONĀLAIS
ATTĪSTĪBAS
PLĀNS 2020



EIROPAS SAVIENĪBA

Eiropas Sociālais
fonds

I E G U L D Ī J U M S T A V Ā N Ā K O T N Ē

Šī publikācija ir izstrādāta ar Eiropas Sociālā fonda atbalstu projektā Nr. 8.2.2.0/20/I/003 „Daugavpils Universitātes stratēģiskās specializācijas jomu akadēmiskā personāla profesionālās kompetences stiprināšana 3. kārtā”

Bibliogrāfija

- Ābele I. 2005. *Austrumos no saules un ziemeļos no zemes*. Dienasgrāmatas un ceļojumu apraksti. Rīga: Atēna.
- Bunkše E. 2007. *Intīmā bezgalība*. Rīga: Norden AB.
- Jundze A. *Neatkarīgās Rīta Avīzes* pielikums “*Literatūra un Māksla Latvijā*”. Pieejams: <http://www.izdevnieciba.com/book.php?isbn=9984-663-64-7> [Skatīts:10.05.2022].
- Kursīte J. 2002. *Dzejas vārdnīca*.
- Lisle D. 2006. *The Global Politics of Contemporary Travel Writing*. Cambridge University Press.
- Manfelde A. 2011. *Ceļojums uz mēnesi*. “Literatūras kombains”.
- Manfelde A. 2017. ‘Ceļojums uz mēnesi. Visbija – Ventspils – Visbija.’ <http://www.delfi.lv/kultura/news/books/andra-manfelde-celojums-uz-menesi-visbija-ventspils-visbija.d?id=41975640>
- Theroux P. 2004. *Dark Star Safari: Overland from Cairo to Capetown*. First Mariner Books edition.
- Жирмунский В. М. 1979. *Сравнительное литературоведение: Восток и Запад*. Избр. тр. Ленинград: «Наука».
- Лотман Ю. М. 1998. *Структура художественного текста //Об искусстве*. – СПб.: «Искусство – СПб».
- Михайлов В. 1999. *Эволюция жанра литературного путешествия в произведениях писателей XVIII–XIX веков: Диссертация. Введение*. Волгоград. Pieejams: <http://www.dissercat.com/content/evolyutsiya-zhanra-literaturnogo-puteshestviya-v-proizvedeniyakh-pisatelei-xviii-xix-vekov> [Skatīts: 07. 04. 2022].
- Руднев В. П. 1997. *Словарь культуры XX века*. Москва: Аграф. Pieejams: https://www.gumer.info/bibliotek_Buks/Culture/Rudnev/Dict/_02.php [skatīts: 07.04.2022].

MĀKSLA / ART

THE PRECONDITIONS FOR THE CREATION OF A SUCCESSFUL TEAM IN A CULTURAL INSTITUTION: STRATEGIC LEADERSHIP ROLE

Inese Makuševa, Zeltīte Barševska

Daugavpils University, Vienības street 13, Daugavpils, Latvia, LV-5401, iniss26@inbox.lv, zeltite.barsevska@du.lv

Abstract

The preconditions for the creation of a successful team in a cultural institution: strategic leadership role

Key Word: *a cultural institution, a leader, a team, a strategy, creativity*

In a contemporary cultural institution, not only is a thoughtful hierarchy of the organization concerned as an important factor in its development, but also a strategically minded and creative leader with the ability to build a team of successful professionals, to create synergies and to achieve the objective and tasks assigned to the cultural institution. Progressive leaders develop their leadership skills and qualities throughout their professional careers, continually continuing personality growth, demonstrating a desire to improve and setting an example for the team. There is a certain fact that even very successful teams, characterized by successful cooperation between individuals, cannot function appropriately without a leader. If the work that is done together is not shared into specific tasks considering each team member's ability, and the team members feel responsibility for everything, the team is not productive. The composition of the team must be diverse in order to ensure a symbiosis of different experiences, knowledge, skills and competences for achieving a common goal. Being able to work effectively and communicate openly within the team is a prerequisite for both the team development and a sustainable outcome.

The aim of the research is to identify the prerequisites for the creation of a successful team and the role of leader in a contemporary cultural institution.

Kopsavilkums

Sekmīgas darba komandas izveides priekšnosacījumi kultūras institūcijā: stratēģiska līdera funkcijas

Atslēgvārdi: *kultūras institūcija, līderis, darba komanda, stratēģija, kreativitāte*

Laikmetīgā kultūras institūcijā nozīmīgs faktors tās attīstībā ir ne tikai konkrētas organizācijas pārdomāta hierarhija, bet arī stratēģiski domājošs un kreatīvs līderis ar spēju izveidot sekmīgi darbojošos profesionāļu komandu, radīt sinerģiju un sasniegt kultūras institūcijai izvirzīto mērķi un uzdevumus. Progresīvi vadītāji līderības prasmes un īpašības attīsta savas profesionālās karjeras gaitā, nepārtraukti turpinot personības izaugsmi, apliecinot vēlmi pilnveidoties un rādot piemēru komandai. Ir zināms fakts, ka pat ļoti veiksmīgas komandas, kurām raksturīga sekmīga indivīdu savstarpējā sadarbība, nespēj iztikt bez līdera. Ja kopīgi veicamais darbs netiek dalīts konkrētos uzdevumos un pēc spējām, un komandas dalībnieki jūt atbildību par visu, komanda nav produktīva. Tās sastāvam ir jābūt daudzveidīgam, lai varētu nodrošināt dažādu pieredzi, zināšanu, prasmju un kompetenču simbiozi vienota mērķa izpildei. Spēja efektīvi strādāt un atvērti komunicēt komandā ir gan tās attīstības priekšnoteikums, gan arī ilgtspējīgs rezultāts.

Pētījuma mērķis ir apzināt sekmīgas darba komandas izveides priekšnosacījumus un līdera funkcijas kultūras institūcijā.

Introduction

A creative leader with the ability to build a successful team is an important factor in the development of any cultural institution. The article will focus on the characteristics of a leader, as there is a considerable volume of leadership theory in the research literature, which is divided into certain directions – trait, situational or contingency (opportunity) and leadership style approaches. When building a team, the leader also needs to be aware of the roles of the employees, as the team needs to have a balanced set of roles to be able to function and work well together.

Cultural institutions include museums, educational institutions, art galleries, exhibition halls, cinemas, theatres, libraries, cultural centres, concert venues, and archives. Cultural institutions

promote cultural values, carry out cultural education, organise cultural events, collect, preserve and research cultural information to stimulate public interest and even involvement, thus meeting the cultural needs of the public. "Cultural institutions are established by the state, local authorities or private law entities. The main purpose of these institutions is the creation, dissemination or preservation of cultural values" (Law on Cultural Authorities 1998).

The aim of any cultural institution, whether public, municipal or private, is to make quality cultural products available to the public, satisfying different social groups. Today, in the functioning of a national state, the maintenance of cultural content is part of the sustainability of the cultural sector and is reflected in cultural policy. The new role of culture is highlighted in EU and national strategic documents, which seek to address several challenges: involving the public in cultural life, bridging social gaps, fostering talent, developing professional cultural workers and preserving cultural heritage. (Ministry of Culture 2022)

It is the cultural environment that each culture creates that contributes to social and economic development at local, regional and national levels, and the state must do everything possible to ensure the development of cultural processes.

Cultural institutions used to be state-established and state-funded organisations, but nowadays they are increasingly joined by privately established cultural institutions – foundations, exhibition halls, theatres, etc., which are in fact businesses operating in an open market.

A key feature of an open market is that anyone can participate. Prices are determined by supply and demand. Many cultural institutions cannot do without state support and funds from various sources. On the other hand, the main disadvantage is the inequality in income distribution, which makes it difficult for organisations to survive, and therefore ensure stable employment for their workers. (BEPARR 2022)

Creative teams and leaders of privately established cultural institutions must not only be experts in a specific artistic or cultural field but also be knowledgeable about service quality, marketing and finance. It is therefore important to look at the role of leadership and the prerequisites for successful team building in privately established cultural institutions.

Cultural institutions need a strategic and creative leaders with the ability to build a successful professional team, create synergies and achieve the goals and objectives of the cultural institutions.

Distinguishing between a manager and a leader

According to V. Reņģe: "The terms leader and manager are often used synonymously, as the English word leader can be translated into Latvian as either vadītājs (manager) or līderis (leader), or leadership as either vadība (management) or līderība (leadership)" (Reņģe, 2007).

According to Armstrong, a manager is an elected or appointed individual who has the highest status in a particular group. In turn, a leader is an individual who can lead, persuade and inspire a

company's employees to achieve its goals. (Armstrong 2017). However, other sources say: “A leader is someone who plays a key role in a group, defining and implementing actions to achieve the group's goals” (Ukolovs, Mass, Bistrjakovs 2006). Another approach: “Change creates the need for leaders and leaders create change” (Edeirs, 2008). American researcher Jim Collins writes that institutions are the mirror images of leaders (Dubkēvičš 2011).

However, leadership is spirit combined with personality and vision. Practising it is an art form. Management is the mind. Precise calculations, statistics, methods, and graphs. Practising it is a science. Both leadership and management are about achieving goals through others (Edeirs 2008).

Leadership exists at different levels. The group leader is responsible for the main group. The strategic leader leads everything – he is the “leader of leaders” (Edeirs 2008).

Overall, there is a considerable body of leadership theory in the research literature, which can be divided into several approached, starting with theories of the traits of the leader:

Leadership trait theories are 20th-century theories that focus mainly on the personality traits of a leader, but the traits are so broad that they may be different for each leader in each specific situation.

Thus, in 1978, James MacGregor Burns defined two types of leaders: transformational leaders who put personal goals first and transformational leaders who build on people's need to understand the significance of what is happening. They work for the benefit of society. Their actions are based on the values of freedom, equality and self-determination. Transformational leadership is about self-belief, human creativity and the development of creativity. In general, a transformative leadership approach leads to employees identifying with the organisation, increased employee motivation, increased trust, and a convergence of values of the employees and the organisation, leading to creativity, quality, financial performance, etc.

The theories put forward by the Big Five were based on the discovery that mindfulness, extraversion, emotional stability and openness are of paramount importance for an effective leader (Reņģe, 2007).

Bernard Bass, one of the authors of the “charismatic” leader, also draws on the theory of Mr Burns. He defines a leader as a charismatic personality who has a vision and can translate the organisation's goals and core values into a reality of the organisation. Charismatic power is based on something unprecedented because these leaders think about what can be improved further and how, they have a strong intuition (Dubkēvičš, 2011).

The characteristics of an effective leader are the will to act (strong intrinsic motivation), leadership skills – being able and willing to work with people, sincerity (words match actions), self-confidence (making the right choices, following through), competence (knowledge of the field),

information intelligence (knows the information), emotional intelligence (able to understand one's own and others' emotions) (Kalve 2005).

John Aida writes that there are 17 leadership traits in total – decision-making, energy, sense of humour, fairness, commitment, respect, trust, sense of duty, confidence, ability to take responsibility, initiative, courage, and enthusiasm (Edeirs, 2008).

Next are theories of leadership and management styles. They claim that the effectiveness of leaders does not depend on their personal qualities but their attitudes towards the people in the institution.

Therefore, the founders of the next theory, Kurt Lewin, Ralph White and Ronald Lippitt in 1939, put forward that effective leadership can be learned, and this typology is based on the decision-making criterion, distinguishing three leadership styles:

- ✓ authoritarian – one-man decision-making;
- ✓ democratic – collegial decision-making;
- ✓ liberal – non-interference in decision-making (Dubkēvičs, 2011).

An authoritative manager in the institution promotes speed, volume and coordination of work. However, this management style and the associated organisational culture often may lead to dissatisfaction and even resentment among employees, as a barrier is created between managers and employees. An authoritarian manager has a high turnover of staff, which is detrimental to the organization's success. With this model, the leader must be knowledgeable and decisive (Moulton 2018).

In companies with a democratic management style, managers make decisions together with their employees. Communication most often goes in all directions. The manager is often included in the group and considered a member (Moulton 2018).

With the liberal management style, the manager does not play a very big role in the institution. However, this management style can lead to concerns that the institution will become complacent and fail to meet its objectives. The liberal management style is more characteristic of institutions dominated by creative individuals. Creative people, introverts and extroverts alike, are oriented toward future challenges, promoting change, which is important because every idea seems unrealistic at first but ends up shaping a new reality (Moulton 2018).

Based on the book *Primal Leadership* by Daniel Goleman, Richard Boyatzis, and Annie McKee, here are 6 different leadership styles. The main premise of the book is that it is neither IQ or skills that make a great leader. The secret to great leadership is a high level of emotional intelligence. The book talks about 6 different leadership styles – four of which are resonant (visionary, coaching, affiliative, democratic) and two of which are dissonant (pacesetting and commanding). (Mahmoud 2015)

Visionary

Leaders using this style inspire others towards achievement of company's objectives. Such leaders show their team just the vision but not particular steps of how to achieve the goal. Leaders, using this style trust their team members and want them to participate in elaboration of plan of action for achievement common objectives. Visionary leaders are confident in their ability to engineer and innovate new ideas. Leaders with a vision are motivating. They inform their teams where they're going but don't tell them how to get there; instead, they encourage them to utilise their own initiative to solve an issue or fulfil a deadline. The most fundamental quality of visionary leadership is empathy. (Goleman, Byatzi, McKeem 2013)

Coaching

Coaching management styles provide a long-term approach.

This leadership style focuses on developing the skills and attributes of each team member. This approach can be used to focus on the development of individuals to succeed in the future, as it is compassionate and encouraging. (Goleman, Byatzi, McKeem2013)

Democratic

The democratic style is applicable when leader is flexible in taking decisions within a team and bases these decisions on skills of the team Leaders that use this leadership style aggressively seek feedback from their teams and listen more than they instruct.(Goleman, Byatzi, McKee, 2013)

Pacesetter

Such leaders can easily identify poor performers within a team. They expect from team members certain knowledge and are not keen to guide others. Pacesetting leaders expect a high level of performance from their team, in terms of characteristics, they are highly driven and expect others to follow in their footsteps. (Mahmoud 2015)

Commanding

Commanding leaders act according to internal rules and procedures of the company. This leadership style is also described as 'military', because it undercuts morale and job satisfaction Goleman, Byatzi, McKee, 2013)

Affiliative

The affiliative leadership style is concerned with building stronger relationship, enhancing employee trust, and ensuring the overall team connection is present.

The affiliative leader establishes positive relationships in the team. Because of good atmosphere inside the team, the members follow such leaders and share all information with them and receive feedback (Mullins and Christy 2013).

According to a Daniel Goleman research, the most common pitfalls of a leader are poor communication (62%), focusing too much on day-to-day issues (55%) and avoiding conflict (44%).

Leaders who have a coaching, authoritative, affiliative or democratic style build positive cultures.

These leadership styles are much more open to collaboration. They put the employees first and value their opinions.

Leaders who only take a pacesetter or coercive approach often add to negative company culture.

By taking on one of the more positive leadership styles, you can motivate employees and get them aligned with your company's mission through genuine enthusiasm and buy-in. (Personio GmbH. 2022.)

However, in this century, these concepts are of limited value, as no single management style can fit all situations. The most effective managers are those who can assess the situation and identify and apply the most effective style for the current circumstances of the given moment. The best managers are those who learn what their employees need and provide the right management approach at the right time.

Situational and contingency theories of Fred Fiedler et al concern leadership styles that are closely linked to specific situations and claim that a leader's effectiveness depends on their situational sensitivity. Fred Fiedler, the founder of situational theories, defined the key to successful leadership as good leadership and situational compatibility. Situational factors include the relationship between the leader and their followers, the atmosphere in the group, loyalty to the leader, clarity of success, and the leader's level of authority to reward or punish. This theory distinguishes between two styles: relationship-oriented and task-oriented leadership (Dubkēvičs 2011).

“Put a person in one situation and he will become a leader, but in another situation, it will not happen” (Edeirs, 2008). Who will become the leader of the group involved in a given activity, and what the leadership qualities are in this case, is determined by the specific situation. A leader possess the authority of position or office, authority of knowledge and authority of personality (Edeirs 2008).

Situational theories suggest that a leader should have qualities such as the ability to see the development prospects of the institution and to move from thought to action, the talent to find thought partners, energy and communication skills, the ability to generate ideas, the willingness to take risks, ambition, intelligence and erudition, etc. (Ukolovs Mass Bistrajoks 2006).

The functions and role of a strategic leader require the highest levels of human intelligence and, according to John Aidar, these leaders:

- determine the direction of the institution – know the direction of the institution's development over three years, clearly define the vision, and goals;

- develop the right policies and strategies – this applies to everything that matters in the long term – strategic thinking, planning, decisions, etc;
- implement development – monitoring;
- organise what is needed – coordinating the work of the team;
- unleash the corporate spirit – support and encourage people at all stages of their work, releasing people's mental energy.
- link institutions to other organisations – finding allies or partners in other organisations, maintaining image;
- select today's leaders and prepare tomorrow's leaders – for the future (Edeirs 2007).

The hallmark of a successful and effective leader is the ability to adapt different leadership theories to different situations, and different people. Author David Ulrich has created a leadership code that can make a professional in a specific field a leader:

- 1) A strategist who transforms the future;
- 2) A performer who makes things happen;
- 3) A talent manager who engages today's talent;
- 4) A developer of human capital – in the context of the next generation;
- 5) Enhancing personal professionalism by investing in yourself (Ulrich, Wayne, 2010).

To sum up, a leader must be culturally savvy – a connoisseur of innovation, novelty and unique artistic content. They must have a clear vision and a sense of reality about where the team and the project are going. A cultural leader needs to take information from their customer or company and turn it into a creative vision that the team can use in the decision-making process. A leader needs to be able to ask a lot of questions to understand a project and its context, and then be able to apply it creatively.

But equally important is the leader's ability to raise finance. This is, of course, a unique leadership challenge and therefore a problem. In the creative sector, it is difficult for cultural institutions founded by private individuals to forecast demand, revenue and funding to be able to cover the contribution of team members in aspects of cultural promotion.

However, a successful and strategic leader is aware of personal relationships and can influence and involve others in the project. A leader can deal with people's resistance to change. They must be able to see different conflicting perspectives and combine them into a common vision.

A leader must be there to take responsibility when creative work is criticised. Be sure to be able to praise certain team members for their achievements, as recognition and appreciation are at the top of the list of creative people's needs. In any institution, we work with people who are united in teams.

Teams in cultural institutions founded by private individuals

“Dictionary definition of a team is as follows: A group of people to carry out certain tasks, but in smaller institutions, it is explained that the team is working towards a common goal” (Kalve 2005). “A team is not just a collection of people. It is an institution with its own dynamics, characteristics and customs” (Templers 2005). However, the definition of a team can also be applied to project teams, as most of the time these teams have a small number of members, only in case of a larger-scale projects the number of team members is expanded for the duration of the project.

A project team is formed to carry out projects of particular importance. The project team may be composed of existing staff, or a combination of existing staff and staff engaged from other institutions to carry out project-related tasks. A project team can innovate successfully. Each project contributes to the professional development and experience of the staff. However, at the start of a project, informal and formal power division can take place and the project team's adaptation process can be protracted. It is likely to be disbanded after the project is completed (Forands 2018).

A creative team is an activity by a person or group of people that consists of generating new ideas or interpreting material values (Heske 2007). Team building prerequisites are task-oriented according to the following authors (Helera 2004; Edeirs 2008; Belbins 2009; Krīgers 2003) (see Table 1).

Table 1. Team building prerequisites

Krīgers 2003	Helera 2004	Edeirs 2008	Belbins 2009
Common goal and objective	Common objectives	A clear and shared sense of purpose	Target setting
Team membership is a top priority	Different employees	Staff experience and knowledge	A balanced distribution of team roles
Staff intrinsic motivation	Participants' involvement in joint work	Open environment	Open communication
An open exchange of information and feedback	Good communication	Making good use of resources	Effective decisions
Mutual trust and commitment to the team.		Progress report	

For all researchers, the first prerequisite for a team is a goal. In creative teams, team members will be more motivated if they understand the goals of the institution and the objectives of the project. Team members also need to be aware of the vision of the institution. To achieve undivided team support for the objectives, team members need to be involved in setting them and in all aspects of the team's work (Helera 2004).

For privately established cultural institutions, the team's objectives tend to reflect new activities or services, with an eye to the future, such as regular exhibitions with an artist. All team

members need to have a clear understanding of what is expected of them, so it is necessary to develop team objectives and make sure team members are familiar with them and are committed to achieving them.

Different members, staff backgrounds and expertise, in my opinion, translate into a balanced distribution of team roles. A good creative team is one in which individual members commit themselves to responsibilities and tasks that correspond not only to their skill level but also to their character type, and according to the researcher Udo Heske, a team can be divided into four character types – the gatherer, the doer, the inventor and the controller (Heske 2007). At the same time, Dr Wolfgang Krueger has defined the 4 roles of the team as the ambassador, the doer, the mediator and the expert (Krīgers 2003). See a description of the roles in the team by U. Heske and Dr W. Krieger in Table 2.

Table 2

Heske 2007		Krīgers 2003	
Role	Description	Role	Description
The Gatherer	Gathers information, statistics, theory role – "supplier". The gatherer can describe the task and the problem and monitor progress.	The Expert	Thorough, project-oriented, works in a planned way. Digs deep.
The Doer	Makes plans, decisions, takes action, seeks additional information, oriented towards the results of the team. Able to find optimal alternative approaches.	The Ambassador	Quick to make contacts within the team, represent interests outside the team, quick to make contacts. Likes working alone, the enthusiasm can quickly fade.
The Inventor	Fantasizes and imagines, creates new scenarios, the role – "the idea generator". Can develop alternatives.	The Doer	Takes goals seriously, knows how to make connections, works in a planned manner. If the team doesn't take to the ideas, can become aggressive
The Controller	Checks everything, notices weaknesses in ideas, can control everything – the role: "the critic". Able to choose the optimal alternative, control success.	The Mediator	Able to integrate, can manage processes, doesn't aspire to management positions. A weak tendency towards achievement, a tendency to play a guru.

The diversity of roles ensures a broader base of information, a diversity of ideas and a critical reflection that is results-driven. However, the roles that people play in a team are rarely defined by their features or appearance. People choose roles that suit their behaviour and social environment.

The term "team role" refers to the tendency to behave, contribute and interact with others in different ways. The behaviour of the team roles is based on:

- Personality – behaviour is based on psychophysiological factors, especially extraversion and introversion and high/low anxiety;
- Mental ability – high-level thoughts can dominate the personality to cause atypical behaviour;

- Existing values and motivations – values you love can lead to a certain set of behaviours;
- Site constraints – behaviour may depend on factors in the external environment;
- Experience – personal experience and cultural factors can serve to make behaviour traditional;
- Learning roles – learning to play the right role enhances personal versatility (Belbins 2009).

Team roles are generally based on personality traits and influenced by thinking, personal values, perceived limitations, experience and knowledge (Belbins 2009). People learn roles when people learn teamwork skills. When people are familiar with a range of roles and also know their own roles, they can learn and develop them over time. There needs to be a balance between the roles in the team, so you need to be able to learn some of them over time for the team to work well and collaborate successfully.

“Team members who can assess their own competencies and who have strong self-confidence are less likely to be pressured by groupthink than those with low self-confidence. Self-confidence is built by successfully overcoming challenges, gaining experience and through validation of previous actions” (Heske 2007).

Engagement, an open environment and good, open communication require trust between team members, feelings of mutual security, decision-making processes and approaches to conflict resolution. In teamwork, each employee is responsible for the content and process of the work.

When people work in groups, their dynamics also evolve. Team members need to express their ideas, trust each other, and be collaborative and open – there must be open communication. The team should have a creative and easy atmosphere.

Decision-making is linked to the problems existing in the team. The more freedom is given in decision-making, the less control can be exercised over the outcome, but the more employees collaborate in their decision-making, the more motivated they will be to implement the decision. Listening to your employees helps to boost their involvement in the team and value their contributions.

Most problems in teams are caused by a loss of trust – a failure to deliver on commitments or a betrayal of trust. A team only runs smoothly if it has skilled, creative and motivated people.

Conclusions

According to the research, it can be concluded that time must be set aside in the team for creative decisions, ideas and solutions, which are taken by different team members with different approaches and perspectives.

There must be a link between the team and its accountability among all team members so that it can achieve the vision and purpose of the institution through the knowledge, skills, competencies and open communication among team members.

While the team should be given enough freedom to create innovative, surprising and powerful content and projects, the institution still needs to ensure that its work meets customer expectations. Compliance with rules and requirements is not always the creative force where the notion of “leader” comes into play.

A leader must be a strategist, creating a vision and the future by developing a clear direction, skills and creativity in others with the future in sight.

References

- Armstrong, M. 2017. *Armstrong's Handbook of Management and Leadership for HR: Developing Effective People Skills for Better Leadership and Management*. 4th red. London: Kogan Page.
- Belbins, M.R 2009. *Komandu lomas darbavietās*. Rīga: Rīga: Lietišķās informācijas dienests.
- By Economy-Pedia.com. All Rights Reserved. 2022. *Atvērtais tirgus*. [skatīts 07.04.2022.]. Pieejams (Accessed): <https://lv.economy-pedia.com/11039868-open-market>
- Dubkēvičs, L. *Līderības vadīšana*. Rīga: Izdevniecība “Raka”.
- Edeirs, Dž. 2007. *Iedvesmojošais līderis. Kā motivēt, iedrošināt un gūt panākumus*. Rīga: SIA “Lietišķās informācijas centrs”.
- Edeirs, D. 2008. *Kā izaudzēt līdrus. Septiņi efektīvi līderības attīstības principi*. Rīga: Rīga: SIA “Lietišķās informācijas centrs”.
- Edeirs, Dž. 2008. *Nevis priekšnieki, bet līderi. Ceļš uz panākumiem līderībā*. Rīga: SIA “Lietišķās informācijas centrs”.
- Goleman, D., Boyatzis, R. and McKee, A. 2013. *Primal Leadership*. Publisher: Harvard Business Review Press.
- Heske, U. 2007. *Darbs komandā*. Rīga: Rīga: Apgāds Zvaigzne ABC.
- Forands, I. 2018. *Menedžmenta mazā enciklopēdija*. Rīga: Latvijas izglītības fonds.
- Kalve, I. 2005. *Apseglot pārmaiņu vējus. Stratēģiskā un pārmaiņu vadība*. Rīga:” Biznesa augstskola Turība”.
- Kultūras institūciju likums 1998. *Kultūras institūciju likums*. Rīga: Saeima. [skatīts 04.04.2022.]. Pieejams: <https://likumi.lv/ta/id/51520-kulturas-instituciju-likums>
- Kultūras Ministrija. 2022. *Kultūrpolitikas pamatnostādnes 2021.–2027. gadam*. Rīga: Ministru kabinets, Kultūras Ministrija.
- Krīgers, V., Dr. 2003. *Komandas vadība*. Rīga: SIA “Balta eco”.
- Mahmoud Al Juhani, CRL. 2015. *Six Emotional Leadership Styles*. [skatīts 07.04.2022.] Pieejams (Accessed): <https://www.linkedin.com/pulse/six-emotional-leadership-styles-mahmoud-al-juhani>
- Mullins, L. and Christy, G. (2013) *Management & Organisational Behaviour*. United Kingdom: Pearson Education Limited.
- Moulton, S. 2018. *Leadership A Brain-Friendly Guide: 21 Leadership Tips for Up and Coming Leaders*. London:Flatirons Publishing.
- Persnonio GmbH. 2022. *The 6 Goleman Leadership Styles: Which Is Yours?* [skatīts 05.04.2022.] Pieejams (Accessed): <https://www.personio.com/hr-lexicon/six-goleman-leadership-styles/>
- Reņģe, V. *Mūsdienu organizācijas psiholoģija*. Rīga: Zvaigzne ABC, 215. lpp.
- Templers, R. 2005. *Menedžmenta likumi*. Rīga: Apgāds Zvaigzne ABC.
- Ukolovs V., Mass, A., Bistrājoks, I. *Vadības teorija*. Rīga:Apgāds “Jumava”, 2006, 246. lpp.
- Ulrich, D., Wayne, B. 2010. *The Why of Work: How Great Leaders Build Abundant Organizations That Win*. New York: McGraw-Hill.

THE AESTHETICS AND NORMATIVISM OF THE DISCIPLINED BODY IN SOVIET SPORTS' POSTERS

Iveta Feldmane

Art Academy of Latvia, Kalpaka bulv. 13, Riga, Latvia LV-1015, Iveta.Feldmane@lma.lv

Abstract

The aesthetics and normativism of the disciplined body in soviet sports' posters

Key Word: poster, sports, body, normativism, Latvian art, Socialist Realism

The study intends to offer interpretations of posters dedicated to the sports of Soviet period. The focus is on the body as a manifestation of power, pointing to the correlation between the disciplined and the affected body. Every culture, era and ideology dictates certain standarts for human body. This accepted normativism impacts visual culture and art, the most vivid expression being in mass visual communication. Sport throughout the socialist ideology served as an instrument of mass physical, ideological, as well as moral propaganda of what must constitute a physically healthy, strong and morally persistent man. In the 50s and 60s of the last century, the widespread and visualization of this idea in Soviet Latvia was ensured by a various materials of mass propaganda, including a posters. The themes of sports posters features two major discourse: a body that represents political power, and sport as a specific social practice and ideological weapon. At the intersection of these two kinds of discourse, there is the sports poster, where, alongside the aforementioned aspects of power and ideology, attention must also be paid to the aesthetics of visual communication as defined by the paradigm of socialist realism that dominated the Soviet-era. The **aim of the study** is to show how the human body is interpreted in a Soviet sports posters, highlighting the relationship of formal expression with social realism, including "harsh style" trends, and to point to the body normatives created by the disciplinary power, visualized by said trend. **Research novelty** – for this research a collection of posters in the collection of the Information Centre of the Art Academy of Latvia, which has not been presented to the general public until now, has been used. **Study method:** Exploration of archive materials, periodicals and publications, an interdisciplinary approach in the interpretation of body affectivity and normativism.

Kopsavilkums

Disciplinēta ķermeņa estētika un normatīvisms padomju laika sporta plakātā

Atslēgvārdi: plakāts, sports, ķermenis, normatīvisms, Latvijas māksla, sociālistiskais reālisms

Raksta ietvaros autore piedāvā padomju perioda sporta un fiziskās kultūras tēmai veltīto plakātu interpretācijas. Uzmanības centrā tiek izvirzīts ķermenis kā varas manifestācija, norādot uz disciplinēta un afektēta ķermeņa korelāciju. Katra kultūra, laikmets un ideoloģija diktē noteiktus cilvēka ķermeņa standartus. Šis pieņemtais normatīvisms atbalsojas vizuālajā kultūrā un mākslā, spilgtāko izpausmi rodot tieši masu vizuālajā komunikācijā. Fiziskā kultūra un sports visā sociālistiskās ideoloģijas areālā kalpoja par masu fiziskās, ideoloģiskās, kā arī morālās audzināšanas instrumentu, kam jāveido fiziski vesels, spēcīgs un morāli noturīgs cilvēks. Pagājušā gadsimta 50. un 60. gados, padomju Latvijā plašu minētās idejas izplatību un vizualizāciju nodrošināja uzskatāmā aģitācija, tostarp plakāts. Sporta plakāta tēmā iezīmējas divi galvenie diskursi: ķermenis, kas reprezentē politisko varu un sports kā specifiska sociālā prakse un varas ideoloģiskais ierocis. Šo abu diskursu krustpunktā ir aplūkojams sporta plakāts, kur līdzās pieminētajiem varas un ideoloģijas aspektiem, uzmanība jāpievērš arī vizuālās komunikācijas estētikai, kādu to nosaka padomju laikā valdošā sociālistiskā reālisma paradigma. **Pētījuma mērķis** ir parādīt kā padomju laika sporta plakātā tiek intepretēts cilvēka ķermenis, iezīmējot formālās izteiksmes saikni ar sociālistiskā reālisma, tostarp „skarbā stila“ tendencēm, kā arī norādīt uz disciplināras varas radīto ķermeņa normatīvismu, ko vizualizē minētais medijs. **Pētījuma novitāte** – tēmas izpētei izmantota Latvijas mākslas akadēmijas Informācijas centra krājumā esošā plakātu kolekcija, kura līdz šim nav prezentēta plašākai publikai. **Pētījuma metode:** arhīva materiālu, periodikas un publikāciju izpēte, starpdisciplināra pieeja ķermeņa afektivitātes un normatīvisma interpretācijā.

Alongside other forms of visual art and culture, the Soviet period posters represent how Socialist Realism defines the perfect and at the same time typical man, imagining a contemporary whose image is largely unmatched or at odds with the reality of the body, the individual is going through. The author performed an initial study of the poster collection of the Art Academy of Latvia Information Centre, as well as has commenced the attribution and digitalisation of the said collection.

Every culture, age or ideology can always observe a certain body policy: dictated, accepted or self-regulated human body standards, and how this supposed normativism reverberates in visual culture and art. Between a man's "lived body" and a body image that an individual creates for others and someone's manifestations for society, very often there is a deep divide. On this misalignment at work "Phenomenology of Perception" indicates Maurice Merleau – Ponty (1908 – 1961) by introducing the concept of "lived body" in the anti-stating body for others (Merleau – Ponty 2018) views "lived body" as the first major reference point, as an instrument with which helping people perceive the surrounding world. In turn, "body for others" means body objecting when it becomes viewing (including admiration and praise), comparing, competitions and targets of different manipulation. "Body for Others" fills the company's expectations, and embodies conceived ideals, often by denying itself.

Sport as an ideological weapon, as a means of propaganda of state political power functions in every society in different interpretations. Individual or team athletes' achievements are equated with national success and affect national prestige. Champion achievements affect and in part even shape the country's image. Also included in Soviet mythology as the narrative of the Soviet land as a "land of happiness", as a "paradise on earth", so sports that actually promote and support hierarchical relations fit into Soviet mythology as a festive ritual.

In the 1950s and 1960s, which coincided with the so-called During Khrushchev's thaw in the Soviet Union, physical culture and sports became an important tools for the ideological upbringing of workers, especially youth. The dissemination and visualization of the idea were ensured by agitation. The production of visual agitation materials was also widely expanded in the Latvian SSR. According to the sketches and developed models of professional artists, environmental objects, banners, wall paintings and specific "honour boards" were made, but the poster was the most widespread. Formally, the poster is part of the graphic arts industry and is closely linked to printing and print design, but it can also be seen as a testament to social and artistic history. In terms of visual expression, the poster most often represents the tendencies of the dominant art style that can be observed in a particular place and time. The poster usually also includes text that represents the peculiarities and development of language forms, the expression of the time, the text culture, slogans, humour, puns, and other aspects that allow a fuller understanding of the message encoded in the poster and the spirit of the era.

In 1962, following the decision of the Presidium of the Communist Party of the Latvian SSR, a public organization was established – the Federation of Sports and Physical Culture Propaganda, which carried out political orders for artists, defined topics, and indicated what and how should be depicted in each art media, including photography and posters. Although it is difficult to question the ideological orientation of such an organization, the emergence of new non-governmental

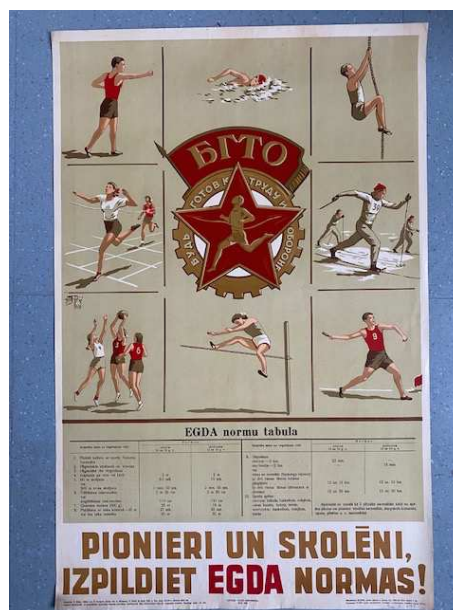
organizations bringing together informal groups with similar interests, such as sports, rock music and environmental protection, was a peculiar phenomenon during Khrushchev's thaw. Similar processes took place in the Russian Federation, the Czech Republic, the German Democratic Republic, Poland and elsewhere in Eastern Europe (Bogoljubov 2021). Already in August 1962, the first exhibition of fine arts dedicated to physical culture and sports was opened in Riga, where, in addition to paintings, sculptures and graphics, art photography was also on display. The initiator of the exhibition was the newly established Federation of Physical Culture and Sports Campaigning. So, following the directives set by the state, the topic of sports entered the art in the early 1960s.

There are two main discourses in the sports poster: the body, which represents political power, and sport as a specific social practice and the ideological weapon of power. At the intersection of these two discourses is a sports poster, where, in addition to the aforementioned aspects of power and ideology, attention must also be paid to the aesthetics of visual communication, which is determined and influenced by the paradigm of socialist realism during the Soviet era. When the term "socialist realism" first appeared in Soviet Russia in 1932, this new art form, as its main ideologues and writers Maxim Gorky (Максим Горький, 1868–1936) and Anatoly Lunacharsky (Анатолий Луначарский, 1875–1933) postulated, had to strengthen morale, maintain mass enthusiasm and party admiration. Gorky's approach to the art of socialist realism, characterized by orderliness, conscientiousness, discipline, and self-control, resonated with Nietzsche's superhuman idea. Nicheanism was well known as a paradigm in other already totalitarian countries, such as Hitler's Germany, Mussolini in Italy, and Stalinist Russia since the 1930s.

The beginning of the 1960s is a time when the Soviet Union, or the ruling party of the Soviet people, has already reached a new level of development – the construction phase of expanded communism, where "alongside materials – the technical basis and norms of social relations, a new type of person must be brought up." **[picture 1]** This "new type of man" or "Soviet man" as a construct of power must have certain character traits, habits and morals, and these qualities must harmoniously resonate with the richness and physical perfection of his spiritual world. (JS archive materials) The social construction of man, in society, always presupposes both certain corporeality, but also an actual denial of the reality of the body (Blackman 2008).



Picture 1. **w/a, 1963.** ofset, 60 x 90 cm



Picture 2. **V. Kovalov, 1951.** ofset, 59 x 86 cm

The apolonic figures of men depicted in the posters seem to be completely "cleansed" of any bodily imperfections or individuality and have become a unified mass marching in the line or flying the flag. Body normativism manifested itself not only in the visual materials of political propaganda as the manifestation of new, strong, masculine, and ethnically "unambiguous" images but also in the very specific norms of physical ability to which Soviet citizens were called upon. As early as the early 1950s, posters for workplaces, educational and sports establishments showed specific standards of physical fitness that pioneers and students in the relevant age groups had to meet. "Get ready for work and protection" or the abbreviated EGDA tables show the required results in various sports, such as running, swimming, high jumping, skiing and elsewhere [picture 2].

The concept of normativism as a direction of political and legal thought since the 20th century. The first parties are mainly associated with the rule of law and international relations, but in the context of art, this can be attributed to the normativism of artistic creation created by the method of socialist realism. This manifested itself in the hierarchy of genres and themes, as well as in the restriction of the freedom of creativity, forcing the use of themes and certain means of artistic expression. One of the "mandatory" topics was the need to reflect the Soviets in sports, because the Soviets are healthy, strong and engaged in physical activity, so they are always ready for productive work and able to fight the weapon in the hands of the enemy.

Only a perfect body can represent ideal power and country. The image of the ideal body in art history is closely linked to the portrayal of nudity. In the context of Western art history, the ideal body, which is originally the body of a naked man, is represented by the sculpture of the classic period of ancient Greeks. The canons of ancient art are reborn several times: in both Renaissance and Classicism and Academicism, the ideal tradition of body representation is close and enduring.

The cult of a physically healthy, young and strong body created by the Greeks is convincingly adapted by the ideology of totalitarian regimes, where every peculiarity and deviation from the norm is a flaw that must be combated and prevented. The relationship between body and power since the 20th century. in the modern philosophy of the second half, as well as since the last century. The 1980s, in the field of body sociology, have been viewed from a variety of perspectives, including focusing on body discipline as a specific instrument of power. A trained and disciplined body was considered an unquestionable norm in socialist society. Disciplinary power was exercised by affecting the individual, restricting his freedom, space, and natural corporeality.

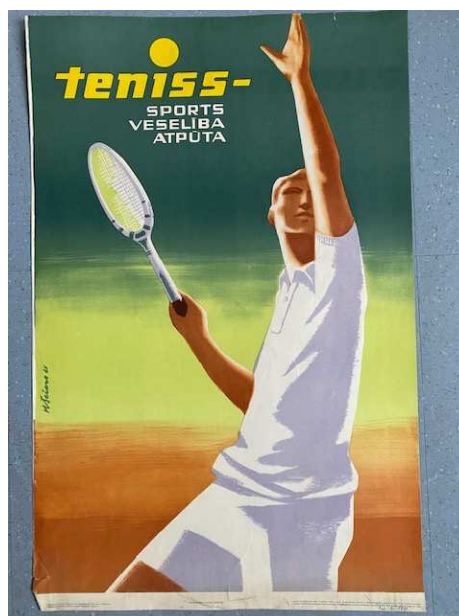
The French philosopher Michel Foucault (1926–1984) addressed the explanation of the concept and function of discipline in his work “Supervise and Punish”. He describes prison as a place of serving a sentence and a mechanism for social control, where disciplining, supervising and training the body is one form of punishment. Foucault offers a reference to King Friedrich II of Prussia, who, being an eminent military and strategist, introduced special marching techniques to the Prussian army. Through the discipline of the body and synchronous movements, perfect military discipline was achieved. Specific posture: straight back, retracted abdomen, long arms, firm hips (..), all of which "knock out a man's inner farmer" (Foucault 2001). The repetition of synchronous movements, turns, saluting and walking in the rank was acquired by a child from the time of the pioneers, participating in rank and file shows at the age of 10–11.

When describing the aesthetics of visual communication as determined by the method of socialist realism, changes in this method depending on the course of the country's political direction must be taken into account. Communication researcher Sergei Kruk outlines the transformation of visual arts as well as visual propaganda strategies during the Soviet period, with 1953 as the dividing line when the change of visual representation in the Soviet Union began after Stalin's death. The task of the image is to pedantically accurately reproduce the realities that culminate in the simulation of relativity, creating the illusion of an already realized reality. ”(Kruks 2009) In fact, until the end of the 1950s, the Latvian poster was characterized by a “naturalistic, anatomically detailed form position, where postage techniques were mechanically transferred to the poster **[picture 3]** (Borgs 1977).

Khrushchev's thaw entered art with a freer form of expression, but with new forms of social life and recreation that were often borrowed from the lands of "blowing capitalism." The sports poster also expanded the range of topics. Various forms of collective and individual tourism became popular leisure activities: boating, tent hiking, cycling, and even car-moto tourism. The poster promoted new tourist routes, significant natural sites and attractions. There was an attempt to turn other popular sports, such as tennis and downhill skiing, into "folk sports" **[picture 4]**.



Picture 3. **V. Medvedjev, 1958.** ofset, 60 x 90 cm



Picture 4. **H. Sheyer, 1965.** ofset, 57 x 87 cm

In addition to the realistic representation, the forms of abstract representation, generalizations of figures and geometry also appeared in the poster. From the point of view of the readability of the sign, the message was not so direct, it was more challenging for the mind and imagination. Generalized figures and bodies were reproduced in a relatively defined environment, colour and the rhythm of colour areas became more important [picture 5].



Picture 5. **w/a, 1964.** 85,5 x 57,5 cm

In the late 1950s and early 1960s, new changes came to Soviet art, known as the "harsh style" advent. The "harsh style" marked a modernized approach to how to reproduce the heroism of the age and what the hero of that age is – masculine, fearless, laconic. Such a stylistic branch of Socialist Realism in the fine arts represented rough pictorial forms, emphasized the monumentality

of the images, as well as a certain heaviness and pronounced pathos. Following the trends in fine arts, the poster also took on the form and expression of a harsh style [picture 6].



Picture 6. R. Skrubis, 1961. 60 x 90 cm



Picture 7. Tenis Grasis, 1956. 58 x 82 cm

Anxiety about the representation of a woman's body may have existed since the Paleolithic era when votive figures – symbols of fertility, or "Venus" as they are called in art history were created. The "Venus" of the Soviet era, when viewed in the context of a political agitation poster, is generally a masculine, robust figure, slightly behind the man, very often in masculine clothing, where the only feminine accessory is perhaps a red scarf. Although the aspect of gender identity and the associated representation of the body is ambiguous, Soviet-era rhetoric (including during the Khrushchev thaw) had a very clear definition of a woman's social role, which put her on an equal footing with a man, but in fact, accepted the women's double burden – "At home and at work". Regīna Ezera writes in the 1962 newspaper "Literatūra un māksla": The relatively short but fragile history of the entire Soviet state has shown that our women's hands hold not only flowers or a child lying in arms but also a tractor arm, steering wheel, stethoscope, pen, bulb and even a rifle. Unlike a political poster, in posters which represent feminine sports, such as artistic gymnastics, the female figure is portrayed flexibly and dynamically, emphasizing body lines and grace. They also show the presence of light eroticism, which, of course, is hidden in the specifics of the sport [picture 7].

Conclusions

1. The sports poster in the period under review represents the general tendencies in the stylistic transformations of Socialist Realism. Until the mid-fifties, it was a realistic picture, emphasizing details and lively pathos in the overall picture. Anatomical precision and idealization are

observed in the body image. The ideal image of an athlete is reproduced as an achievable goal that every Soviet citizen should strive for.

2. The sports poster of the sixties is more concise and allows generalized body representation, but the overall character becomes more reserved. The image of an athlete transforms from a cheerful bodybuilder into a purposeful citizen focused on high sports results.
3. The body images of women and men are dominated by pronounced typification and normativism, which, taking into account the specifics of the poster as a media tool, can be assessed as stereotypical from the point of view of perception.

References

- Blackman L. 2008. *The Body. The Key Concepts*. NY: Oxford Int. Publisher, p. 26.
- Боголюбов Е.А. *Передача государственных функций в сфере физической культуры и спорта общественным организациям в 1960-е гг.* [Skatīts 5.04.22.] Pieejams (Accessed): <http://journals.rudn.ru/russian-history>
- Borgs J. 1977. Plakāts laika skalā. No *Māksla* Nr. 2.– 6. lpp.
- Fuko M. 2001. *Uzraudzīt un sodīt. Cietuma rašanās*. Rīga: Omnia Mea, 126. lpp.
- Kruks S. 2009. Plastiskās mākslas politikas un teorētiskās koncepcijas transformācija Padomju savienībā (1953 – 1964). No *Padomjzemes mitoloģija*. Rīga: LNMM Muzeja raksti. Latvijas Mākslas akadēmijas Informācijas centra arhīvs. Fonds JS 1.2.2.
- Merlo – Pontī M. 2018. *Uztveres fenomenoloģija*. Rīga: LU Filozofijas un socioloģijas institūts, 167. lpp.

COVID-19 PANDEMIC AND THE FUTURE OF THE CULTURAL SECTOR

Reinis Balodis

Daugavpils University, Vienības street 13, rfjodorovs@gmail.com

Abstract

Covid-19 pandemic and the future of the cultural sector

Key Word: *cultural sector, COVID-19, pandemic, digitalization, dissemination, cultural institutions, creative professionals.*

In the face of the COVID-19 pandemic there has been revived discussion of the role of the cultural sector and its functions in various spheres. In these difficult times, cultural institutions and creative professionals are looking for new and creative strategies and practices for the production and dissemination of cultural products. COVID-19 pandemic has put a considerable strain on cultural institutions and creative professionals thus raising questions about the future of the cultural sphere as a whole and new forms and shapes that it might transform into.

Researchers such as Bailey, Deveraux, and Nguyen have emphasized that culture is more of a fluid ecosystem rather than a monolith whole. COVID-19 pandemic is changing how different elements in this ecosystem are interacting. Pandemic changes financing and production of cultural products as well as dissemination of them. It is clear that the pandemic has changed the cultural sphere for decades to come.

It is evident that many face to face cultural events have been stalled thus dramatically cutting the financial flow and putting cultural institutions and creative professionals in a difficult position. One of the most common answers to this challenge has been the digitalization of the production and dissemination of cultural products.

The aim of this paper is to define the challenges that are in front of the cultural ecosystem. Survey the successful projects of digitalization and model scenarios of the future of the cultural sector.

The discourse on the importance of culture in the last decade has become more and more relevant. The question is not about the need for culture, but about its role and significance in various fields – economy, tourism, and entrepreneurship. In the context of public administration, negotiations on culture are a political matter, because the question is – how many financial resources should be allocated to the cultural sector? And what is the benefit or return on investment? It is important to emphasize that the COVID-19 pandemic has brought these issues to the forefront of political discussion and created new questions, such as how have the pandemic and restrictions affected the cultural sector? And how will the cultural sphere and cultural practices change in the post-pandemic world?

In the scientific community, there is a consensus on the positive impact of the cultural sector on the national economy. British researchers Critopher Bailey, Steven Mail, and Peter Stark in their study of the impact of cultural projects on small-town economies clearly demonstrated coloration between municipal investment in cultural projects and additional financial revenues to the municipal budget. The authors mention that not only can the impact of cultural projects be quantified (additional revenue to the budget), but they also have a positive effect on the city's business and innovation climate (Bailey, Miles, Stark 2004).

Each year, the Arts Council England (analogous to the Latvijas kultūrkapital fonds) produces a report on last year's cultural sector's economical activities. In the year 2018, 15 billion pounds were produced in the field of culture. 1010,000 people were employed in this sector. The report

states that for every pound spent on the salaries of cultural workers, two pounds were generated in the national economy, which is an indirect income from the cultural sector in areas such as entrepreneurship, tourism, and the innovation climate. The report clearly identifies five areas where the positive effects of the cultural industry are on the rise: increasing the number of tourists, creating additional jobs, skills and knowledge, improving the business environment, developing underdeveloped urban areas, and increasing human capital (Bazelgette 2018: 07). It should be mentioned that in the context of the Latvian cultural industry these data are only illustrative since the Latvian and British cultural spheres are difficult to compare. For example, the report mentions the number of people employed in the cultural sector. These are people who have a full-time contract. In the Latvian cultural sector, the majority of employees are self-employed or work on a royalty basis.

Several researchers in their scientific work (Bailey, DeVeraux, Nguyen, etc.) use the term ecosystem when referring to the cultural sector. They point out that the cultural sphere is made up of many elements with ever-changing and dynamic relationships. Not only this ecosystem includes cultural workers, managers, and artists, but it also includes cultural institutions, audiences, distribution channels, technologies, etc. They point out the volatile state of the cultural ecosystem. Researchers Izabella Voldere and Martina Fraoli, summarizing their findings on the state of the cultural sector in a pandemic, point out that the biggest risk in this ecosystem is the uncertainty that governs the cultural sector's labor markets. Researchers point out that one-third of those employed in the cultural sector (in the European Union) are self-employed (Voldere, Fraoli 2020). It is even more challenging in Latvia since the self-employed in the cultural sector make up more than half of all employees in the cultural sector. Some are employed on a royalty-paid basis (Laķe 2020). Volatile employment creates a situation in which an employee can be easily replaced. This, in turn, has a negative effect on pay levels. Cultural creators have a depressingly low income. According to researchers Valdere and Frioli, cultural workers are among the lowest-paid professionals in the European Union (Voldere, Fraoli 2020). In her book, *Art and Culture Management*, Constance Devarauk describes a situation in which Dublin cultural workers do not have enough money to pay for the heat in winter and they are forced to live outside the city because they cannot afford to pay the bills (DeVeraux 2019). Several authors agree that the ecosystem of the cultural sector can be described as weak and unstable, as people working in this field receive relatively low wages and many have precarious and short-term employment relationships.

In January 2020, the COVID-19 epidemic reached Spain and later spread to France and Italy. By mid-March, the virus had spread throughout the European Union. The unprecedented situation forced national governments to adopt strict restrictions regulating all public sectors. Restrictions ranged from strict regulations to complete lockdown. The cultural sector suffered the most. Given

the fragile ecosystem of the cultural sector and the abolition of all public cultural activities, the pandemic had a devastating effect on the sector's operations and future prospects. The first wave of the pandemic and the ensuing restrictions partially overwhelmed the cultural sector across all of Europe. Examining the impact of the pandemic on the cultural sector in different countries, the researchers concluded that the main factors determining the impact on the sector were the stability of the cultural ecosystem in the pre-pandemic period and the cultural support measures implemented by the state. In the Netherlands, the cultural sector shrank by € 400 million, down 35% from a year earlier. In Albania, on the other hand, the cultural sector shrank by 90% in the first wave of the pandemic. (Voldere, Fraoli 2020).

The authors explain this by the fact that in richer countries, culture was generously subsidized from the state budget and this funding was increased during the pandemic. In Albania, on the other hand, there were many private initiatives and relatively little state support. An interesting example is America, where the cultural sector includes the entertainment industry, whose products are consumed worldwide and have relatively little public support. As researchers Guibert and Hyde point out, the impact of a pandemic in America has been smaller because the cultural sector has a different structure (Guibert, Hyde 2021). As well as the restrictions that were introduced there were less severe than in Europe.

In a study by the Latvian Academy of Culture on the impact of the pandemic on culture, Anda Lake mentions that the restrictions posed a serious threat to the industry. The study focused on the impact of the pandemic on cultural professionals. The crisis has also affected individuals – creative people – *26% of creative people are out of work, and some (17%) are unable to continue their creative activities due to restrictions*. Only 20% of creative people estimate that it is possible for them to continue their creative activity fully (Laķe 2020). 16% of respondents are considering changing professions, but some believe that additional sources of income will have to be sought in order to continue working in the cultural sphere.

It is clear that the first COVID-19 pandemic and the subsequent waves (various mutations) will have a lasting impact on the cultural sector and it will impact the development trajectory of the cultural sector. Organizations and creative professionals will need to adapt to the challenges and understand how to operate in the new environment. Authors and researchers looking at these future challenges are interested in two aspects. The first is the various challenges that cultural organizations and creative professionals will face in the new environment. For example, researchers Voldere and Fraoli have a pessimistic view. They believe that the cultural sector will cease to exist in the traditional format and new forms of activity and funding must be sought (Voldere, Fraoli 2020). The second aspect is the various opportunities offered by these crisis conditions, which are linked to new forms of cultural production and innovative distribution channels. The Tunisian

Minister of Culture states: *We are the shapers of the future. This crisis is a restart button* (Ottone 2020: 2).

Despite the fact that public cultural events are currently allowed, there is a great deal of uncertainty. The epidemiological situation is constantly changing, and the restrictions on the organization of events are changing accordingly. There were various restrictions governing the number of people on the premises. The organizers of the event were responsible for the control of vaccination certificates (if required by the event) and for the use of masks. These restrictions affect both the ability of organizers to organize such events and the willingness of visitors to attend them. The cost of organizing events is also rising. In order to organize a concert and meet the epidemiological requirements, the number of visitors must be significantly reduced. This, in turn, increases the cost of hosting a concert relative to the revenue from ticket sales. For example, the Vienna Lanxes Concert Hall opened after the first wave of COVID-19. In order to comply with the rules, it had reduced the number of seats from 20,000 to 2,400. Researchers Voldere and Fraoili point out that large cultural organizations that receive financial support from the state have sufficient resources to adapt to the new conditions, but smaller, private initiatives are not able to meet the requirements (Voldere, Fraoili 2020). Large cultural organizations that produce high art and are funded by the state budget will be able to adapt to the new conditions. As the supply of culture shrinks, there is a risk that the cultural environment will become more elitist and segmented.

The organizers of Tallinn Music Week had a very unique experience. At a time of severe restrictions, it was the only live festival in Europe. The organizers of the festival mention that colossal work was invested in reducing the chances of the virus spreading. The festival team had to react to the constant changes and various challenges posed by ever-changing epidemic restrictions. Shortly before the start of the festival, the Estonian government set a quarantine period for all foreigners. This meant we had to buy tickets for international artists to arrive before the rules came into force, says Karen Leiger, a spokeswoman for the festival (Wood 2020). Several artists were unable to purchase tickets and their performances had to be canceled. Overall, the festival was a success story and proved that large-scale events can take place even in very challenging conditions. The organizer of the festival, Helena Sildna, emphasized: *We cannot exclude music and culture. We need to adapt and become smarter* (Wood 2020).

Summarizing the opinions of various authors and empirically observing the changes in the cultural industry in Latvia, it can be concluded that the industry's response to the new challenges is the digitization of cultural products. Culture's digitization process had begun long before the COVID-19 pandemic, but it accelerated during the pandemic. It is the pandemic and the ensuing restrictions that have led to the digitization of cultural products. Online availability is not an option but it is a necessity.

America for Art surveyed major cultural organizations in America and found that 72% of them plan to fully or partially digitize their cultural products (Guibert, Hyde 2021).

San Francisco ballet created a ballet performance in the form of a short film that explored the theme of the isolation period of a pandemic. The material was shown via Zoom, Facebook, and Instagram platforms. Viesturs Kairiss, in collaboration with Daile theater, created the show *Jusmotaji*, which was published on the Daile theater website and YouTube channel. The show was created for the digital environment, which combines the language of classical theater with modern digital solutions. The staging process itself was broadcasted on Skype. The author of this work himself had experience with art projects that were produced in the conditions of a pandemic. In September 2021, a series of large-format portraits of the author Reinis Fjodorovs entitled *Ekrana Ena* was unveiled (Gaigala 2021). Although several Latvian media reported on the exhibition, a relatively small number of people attended the exhibition – more than 30 people came to the opening, and only up to 100 people actually attended it. A month later, the author published the multimedia project Arona, which was repeatedly shown on ReTV and is available on the Youtube platform. The total audience of this project was more than 35 thousand people. It should be mentioned that the author implemented both projects using funding from the Latvijas kulturkapitāla fonds and no income was provided for the projects.

It is clear that digital cultural projects have the potential to reach a larger audience than face-to-face events. But the question is, can the creation of digital projects be the core business of a cultural organization or a cultural professional? That is, can the implementation of such format projects generate the necessary income? Bulgarian musician Konstantin Kuchev regularly hosts online concerts for children which are broadcasted on online platforms. The author mentions that there is quite a lot of interest from the audience, but rarely who makes a donation and supports the artist. *It is possible that the audience is 150 people, but only 2 or 3 people make donations* (Koleva 2020). This case illustrates the overall trends in the consumption of digital cultural products – there is a high level of interest, but this interest does not translate into real income. Assuming that the production of digital content imposes additional costs on authors, it is not clear how they could secure even a minimal income from the production of digital content.

Examining the views of different authors, the experiences of cultural organizations and looking at different data, it is clear that the cultural industry will no longer return to the pre-pandemic situation. It will change. As mentioned by the philosopher Artis Svece: *It is quite safe to predict that the sphere of culture in general will not experience a total renewal or collapse, but certain manifestations may indeed gain new strength or disappear* (Svece, 2020). Cultural organizations and professionals will need to understand how to convert culture to digital format so that the products they create are relevant to society and seen as valuable. And it is the organizations

and professionals that will be able to create cultural products that will be relevant and in demand in a pandemic and post-pandemic world that will be able to survive and develop in the long run.

References

- Bailey Christopher, Steven Miles, and Peter Stark. 2004. *Culture-led urban regeneration and the revitalisation of identities in Newcastle*. International Journal of Cultural Policy.
- Bazalgette Peter. 2018. *The value of Culture and Arts to People and Society*. London: Council of Arts.
- Deopa Neha, Fortunato Piergiuseppe. *Culture and social distancing in times of COVID-19*. UNCTAD Research Paper No. 49 Pie si avota par soc kulturu ka cilveki instrinktivi izvairisies.
- DeVeraux Constance. 2019. *Arts and Cultural Management: Sense and Sensibilities in the State of the Field*. New York: Routledge.
- Gaigala Līga. 2021. *Paštrokšņi. PostSensorijs un portreti Ekrāna ēnā*. <https://www.lsm.lv/raksts/kultura/maksa/pastroksni-postsensorijs-un-portreti-ekrana-ena--izstazu-jaunami-riga.a422645/>
- Guibert Greg, Hyde Iain. 2021. *ANALYSIS: COVID-19's Impacts on Arts and Culture*. Argonne International Laboratory.
- Laķe Anda. 2020. *Pētījums par Covid-19 pandēmijas ietekmi uz kultūras nozari*. Rīga: Latvijas Kultūras akadēmija.
- Koleva Petya. 2020. *Reconnect: the cultural sector in a state of emergency*. <https://inter-cultura.eu/reconnect-the-cultural-sector-in-a-state-of-emergency/>
- Ottone, Ernesto. 2020. *Culture and Covid-19*. Special issue.
- Svece Artis. 2020. *Kā dzīvot analogi*. <http://www.creativemuseum.lv/lv/raksti/dienasgramata/artis-svece-ka-izdzivot-analogi>
- Voldere Isabelle, Fraoli Martina. (2020). *Cultural and creative sectors in post- COVID-19 Europe*. Strastburg: CULT Committee.
- Wood Stuart. 2020. *HOW TALLINN MUSIC WEEK STAGED A CITY-WIDE FESTIVAL DURING A PANDEMIC*. <https://accessaa.co.uk/how-estonias-tallinn-music-week-staged-a-city-wide-festival-during-a-pandemic/>

EIGHT-POINTED STAR: IMAGES AND SYMBOLISM IN THE WORK OF JŪLIJS MADERNIEKS

Otto Kenga

Latvian Academy of Culture, Ludzas iela 24, Rīga, Latvia, otto.kenga@gmail.com

Abstract

Eight-pointed Star: Images and Symbolism in the Work of Jūlijs Madernieks

Key Word: *Eight-pointed Star, Jūlijs Madernieks, Latvian Ornaments, Latvian Symbols, Latvian Art*

Images of the eight-pointed star (regular octagram) play a major role in the history of the Latvian culture. Eight-pointed star visual representations first appeared during the national awakening in the late 19th and early 20th century, it was extensively used in visual and decorative art in between wars, and it also played an important role in exile and restoration of the national independence in the 1980s.

Ornaments in general are clearly essential to Jūlijs Madernieks which can be seen from his collection "Ornaments" that was published in 1913 and caused a lot of discussions. Although there were no eight-pointed stars there, they were well-known to J. Madernieks since he studied ornamented ethnographic textile in the Riga Latvian Society museum. Even more so, he published illustrations of the folk dress in 1904, and the eight-pointed star was among the recommended ornaments there.

An extensive representation of the eight-pointed star is present in J. Madernieks' "Raksti" ornament collection published in 1930. The eight-pointed star is just a modern ornament with loose connections to ethnography for J. Madernieks there, but in some representations it has a patriotic connotation. Likewise, J. Madernieks used eight-pointed stars in the Cabinet of Ministers interior (1925–1926) and carpet designs.

J. Madernieks was called the founder of the Latvian design and applied art and had a lot of followers, especially among weavers, and this way he contributed largely to the creation of the eight-pointed star as a "Latvian" symbol.

Kopsavilkums

Astoņstaru zvaigznes attēlojumi un simbolika Jūlija Madernieka daiļradē

Atslēgvārdi: *Astoņstaru zvaigzne, Auseklītis, Jūlijs Madernieks, Latviešu ornamentī, Latvju raksti, Latviskā māksla*

Astoņstaru zvaigznes attēlojumi ieņem nozīmīgu vietu Latvijas kultūrvēsturē. Tie ir klātesoši nacionālās atmodas kustības ietvaros, 19. gs. beigās un 20. gs. sākumā, ir plaši pārstāvēti 20. gs. pirmās puses vizuālajā mākslā, dekoratīvajā mākslā un daiļamatniecībā, un spēlēja svarīgu lomu trimdā un Latvijas neatkarības atgūšanas laikā, 20. gs. astoņdesmito gadu beigās.

Jūlija Madernieka daiļradei ornamentī ir būtiski: 1913. g. J. Madernieks publicē krājumu "Ornaments", kas izraisīja polemiku presē, taču astoņstaru zvaigznes attēlojumi tajā neparādās, lai gan nešaubīgi bija J. Maderniekam pazīstami – viņš ir pētījis Rīgas Latviešu biedrības muzejā atrodamās ornamentētās tekstilijas. Vēl vairāk – 1904. gadā, publicējot tautiskā tērpa paraugus, starp to rotājošiem ornamentiem J. Madernieks izceļ astoņstaru zvaigzni.

Taču plašāku ekspozīciju astoņstaru zvaigzne guva J. Madernieka 1930. g. publicētajā krājumā "Raksti", kur tā parādās kā viens no raksturīgiem ornamentiem, un noteiktos gadījumos iegūst nacionāli-patriotisku konotāciju. J. Madernieka veidotajā telpu dizainā astoņstaru zvaigzne ir klātesoša 1925.–1926. g. veidotajā Ministru kabineta iekārtojumā, un, mazāk – paklāju metos. Taču telpu, mēbeļu un paklāju dizainā astoņstaru zvaigzne J. Maderniekam pārsvarā ir vien etnogrāfiskajos rotājumos sakņojies modernais ornaments.

Tomēr J. Madernieka īpašā "latviskā" mākslinieka slava un plašā ietekme daiļamatniecībā, sevišķi aušanā, sniedza savu artavu astoņstaru zvaigznes kā "latviskā" simbola nostiprināšanās procesā.

Introduction

Images of the eight-pointed star play a major role in the history of the Latvian culture. The aim of this article is to document usage of eight-pointed star as ornament and as a symbol and to explore its connotations in Jūlijs Madernieks' art works by applying historical method. Historical method, as Geoffrey Elton aptly notes, is a recognized way of extracting from the past true facts, governed by understanding that the past must be studied in its own right (Elton 2002:59). However, while searching for symbolism, it should be noted, that materials, especially visual ones, never speak for themselves – they require contextualization and literary accounts (Jordanova 2012: 32–33).

In the early 1900s, the culmination of the eight-pointed star image takes place within the context of the Latvian state formation processes, we can see examples of that in Jānis Kuga scenography for Jānis Rainis' play "Fire and Night", the flags of the Latvian riflemen and Ansis Cīrulis' Latvian flag designs (Ķenga 2022: 62–73). However, at the time of independence the eight-pointed star images were actualized in the contemporary design and creative items. Jūlijs Madernieks' reputation as the "Latvian" artist and his broad influence on creative arts invites us to look at the context and symbolism of the eight-pointed star in his work. Comparing various art works by J. Madernieks (interior designs, carpet and fabric designs, book ornament, brand visualizations and posters) can give us an idea of the eight-pointed star symbol development, while the analysis of reviews and comments on J. Madernieks' specific items and stages of activity by his contemporary art critics (G.Šķilters, J. Dombrovskis, J. Siliņš, A. Lapiņš) gives us a clear picture of the connotations attributed to the eight-pointed star in the context of the culture of the time.

Discussion

J. Madernieks depicted the eight-pointed stars even before the foundation of Latvia. During his work in the Riga Latvian Society Song Festival Committee's Dress Commission, which was supposed to "provide folk dress designs for the singers" (Kreicbergs 1911: 5), the artist produced a number of dress designs that were published in the monthly magazine "Austrums" in 1904 together with his comments. The eight-pointed star is present in the women's headpiece (crown) and in the ornamented skirt belt there. Unlike all the previous folk dress designing attempts, J. Madernieks' designs include more ornaments that are based, at least partially, on the ethnographic material; however, as recognized by Anete Karlsonē (Karlsonē 2013: 52–53), the new Latvian dress design samples were done under an obvious influence of the contemporary art which was also seen in the dress ornamentation and the dress shape proportions. In his comments included in the folk dress publications, J. Madernieks emphasised the importance of "extracts", or ornaments, and added 12 ornament samples, three of which contained the eight-pointed star (Picture 1).

We do not know how the eight-pointed star designs became part of J. Madernieks' dress design ornamentation, but the artist could have studied the Riga Latvian Society museum collections (Rinka 2018: 18), and he was also well acquainted with fabric weaving since his mother Dora was a "decent weaver" (Siliņš 1979–1980: 50). J. Madernieks' eight-pointed star is undoubtedly considered a "star", and the samples containing it are singled out (Madernieks 1904: 67–70). It should be noted that none of the other Latvian folk dress designs published at the same time, e.g. Hermīne Zālīte's Latvian folk dress versions (Karlsonē 2013: 54–55), contains the eight-pointed star, it doesn't appear in the skirt, belt or shawl ornaments, in the shirt collar embroidery or in the headpieces.

The next eight-pointed star appearance in the "Latvian" ornament context would have been in Jūlijs Madernieks' "Ornaments" collection that was published in 1913 and caused a lot of polemics in the press. However, it did not happen: the "Ornaments" collection includes 69 pages of the artist's ornamented drawings, but none of them features the eight-pointed star. However, there are nine pages with images of five- and six-pointed star ornaments which shows that the star theme was rather significant for the artist. So what accounts for the fact that J. Madernieks does not use the eight-pointed star, although he is well aware of its presence among the ethnographic ornaments? According to Gustavs Šķilters in his critical review of the "Ornaments", "Here and there you can see that the author wanted to stick to our ancient fabrics and embroidery... the rest of the drawings are purely figments of Madernieks' imagination... [where] folk elements ... are mixed with the remains of modern style" (Šķilters 1913: 1). In his article about J. Madernieks' early works, Jānis Siliņš mentions that "in his search for the national specifics, Madernieks does not reproduce our design. His work is based on intuition, on the striving for an original, abstractedly ornamental shape structure. The essence of the design expresses itself not in the individual basic elements (common to many eras and nations), but in the interrelations of these primary forms" (Siliņš 1925: 77). This gives us reason to assume that Jūlijs Madernieks had a creative approach to the ornament design and did not reproduce the ethnographic ornament but regarded it just as a source of inspiration.

The eight-pointed star in Jūlijs Madernieks' graphics got a wider exposure and a deeper meaning in his collection "Raksti" which was published in 1930 to mark the artist's 60th birthday. Its introductory part is complemented with the artist's ornaments, while the image section contains 174 reproductions of J. Madernieks' artworks performed in different techniques. If we take all the images published in the collection, the eight-pointed star appears in 18 of them (10%) as well as in two ornamented bands in the introductory part. Overall, the use of the eight-pointed star in the collection falls into two categories – the eight-pointed star as an essential ornament and the eight-pointed star in the national-patriotic theme context.

As an essential ornament, the star appears in the graphic samples where it becomes the central element, they make approximately one quarter of the samples. There are also stylistically similar ornamental patterns in the collection (Madernieks 1930: 9, 15–18, 23) that do not contain the star. This leads to the conclusion that the eight-pointed star is undoubtedly one of the essential ornamental shapes for the artist at that stage. It should be noted that another common ornament in the collection is the swastika variations. The eight-pointed star pattern connection with the textile ornamentation is supported by J. Madernieks' graphic poster for Pēteris Viļumsons' weaving courses (Picture 2), where the artist preferred the eight-pointed star pattern to all the other possible shapes. It should be noted that J. Madernieks had already created various so called "national samples" for P. Viļumsons' book of weaving designs.

In the image section of the collection, we can see the eight-pointed star in the very first image already – in the poster marking an anniversary of the proclamation of the Republic of Latvia (Picture 3), where three stars appear in the outlines of the map of Latvia apparently symbolizing three its historical regions – Kurzeme, Vidzeme and Latgale.

The same connotation with four eight-pointed stars was first seen in Ansis Cīrulis 1917 Latvian flag design. There is another graphic art sample created by J. Madernieks in the national patriotic spirit which contains four eight-pointed stars – a brand symbol with the motto "Tēvzemei" (Picture 4) for the National Sports Club, an organisational association that grew out of the Nationalist Club.

Another successor of the Nationalist Club ideas, the "Latvijas Sargi" society, also got a graphic symbol with the motto "Sargi Latviju" (Picture 5) by J. Madernieks, being another example of a similar use of the eight-pointed star in connection with the national patriotic ideas visual representation. However, the graphic images that are stylistically similar but conceptually different (Madernieks 1930: 32, 34, 42, 44), do not contain the eight-pointed star, and their conceptual framework does not suggest the national patriotic themes, one being dedicated to art, another one apparently to nature, the others – to work and music. However, if the music theme is related to the national patriotic idea as in the Song Festival case, the design includes the eight-pointed star which is seen in J. Madernieks' 1931 Song Festival poster and 1933 Song Festival issue cover design (Picture 6). Likewise, the artist chooses the eight-pointed star later, in his design of the "Sievietes pasaule" 1935 magazine cover, namely for the issue dedicated to Kārlis Ulmanis coming to power anniversary (Picture 7). These examples show us that in many cases the eight-pointed star images have the national patriotic connotation for J. Madernieks.

The analysis of various impact on Jūlijs Madernieks' work lets us conclude that initially, according to him, he was greatly influenced by Maximilian Messmacher, professor of ornamentics and style history and director of the Saint Petersburg Stieglitz State Academy of Art and Design who paid a lot of attention to preserving the Antique, Renaissance and Byzantine ornaments (Novadniece 1982: 129). Later, when asked about the future of the folk art and the ornaments in particular, J. Madernieks would stick to the derivation and creativity approach rather than restoration and imitation (Lapiņš 1945: 350). In the first collection of "Ornaments" published in 1913, the ethnographic influence was less pronounced which caused criticism for Madernieks (Jaunsudrabiņš 1913: 846–847, Šķilters 1913:1–2), but in the 1930 "Raksti" which sums up the artist's later creative period, "one can feel the Latvian folk art influence" in the stylised compositions, as noted by Arturs Lapiņš (Lapiņš 1945: 351). According to another renowned art critic of his time Jānis Dombrovskis, J. Madernieks wanted "to use the remains of the ancient Latvian art to create national art forms suited to the spirit of the time... Based on the ancient

Latvian art traditions, while modernising and complementing them" (Dombrovskis 1925: 183). So we can conclude that in creating his individual ornament style, J. Madernieks was influenced by the ethnographic ornament and the national patriotic aspects characteristic of their time, and the eight-pointed star that initially was not present in the artist's artwork appeared in the 1930 published collection as a result of that influence. At the same time the artist was influenced by the demands and ideas of the Latvian style of his clients – publishers, writers, composers (Pujāte 2021: 110), this way the eight-pointed star appearance on various examples of contemporary decorative art could have encouraged J. Madernieks to incorporate it in his artwork as well.

Another area where Jūlijs Madernieks' gift manifested itself was interior design. A good example of it was a ceiling decoration of the 1920s (Picture 8), where the eight-pointed star takes a prominent position similar to that in the carpet design. The most ambitious example of the eight-pointed star use, however, was the 1925–1926 job – walls and ceilings decoration and interior design for eight rooms of the Cabinet of Ministers commissioned by the State Chancellery. Although the decoration itself was not preserved, one can get an idea of it from the photos (Madernieks 1930: 87–89, 91–94). We can see that J. Madernieks was using the eight-pointed star as part of the ornament, mainly in borders, it did not have a specific place, appearing in the wall and ceiling decoration both together and separately. It should be noted that out of seven published interior photos, three contain eight-pointed stars, while the other rooms feature swastika variations, four-pointed stars and crosses. The contemporaries mention the luxury and bright colouring of the interior, and the art critic Jānis Siliņš remarks particularly on the use of swastikas and stars as the ornamental shapes (Siliņš 1930: 15–17). Thus we can conclude that the eight-pointed star was one of the dominant motifs in the Cabinet of Ministers interior designed by J. Madernieks, but we cannot be sure if the artist gave it something more than just a decorative meaning. Judging by the comments, the contemporaries were unlikely to have seen an interpretation of ancient signs in the eight-pointed stars of the interior.

Jūlijs Madernieks was also actively engaged in carpet and fabric design development. Biographers mention that as a boy, the future artist helped his mother, a weaver, to compose fabric patterns: "A lot of attention was paid to bright design bed throws" (Melngailis 1930: 3). However, J. Madernieks started to focus more on carpet design compositions and on the textile branch in general during his Moscow period (Rinka 2021: 26). His works could be seen in the Latvian Art Museum where the artist's 30 textile designs were exhibited. Quite a few of them contain the eight-pointed star (Picture 9), although the drawings featuring the swastika variations are more widely represented.

Later, in the 1940s, the art critics would point out the artist's contribution to the ornaments' field highlighting their "Latvianness", commenting on the star among the used ornament types:

“This artist can express the distinctive nature of the Latvian national soul better than anyone else, in any trade. His creative mind has been recently fascinated by carpet designs where the modern aspirations of the Latvian spirit are particularly vividly expressed. It should be mentioned that the author's modern texture is in no way contradictory to the ancient Latvian art traditions. The ancient patterns feature the stylized geometric shapes that can be found in Madernieks' compositions. You should see how masterfully the author modifies and compiles rosettes, stars, triangles, squares, thus adding brilliance and a distinctive colour splendour to his compositions” (De Cordis 1928: 9). Thus, ornaments developed the idea of the "Latvian style" and, like J. Madernieks' interior decorations, they had a wider influence being rather widespread and imitated. Arturs Lapiņš wrote, "Madernieks' designs, carpets, furniture patterns could until recently be found at every craftsman and in every school in the remotest regions of Latvia. Even if the patterns provided by the master were sometimes misapplied, they still influenced and nurtured an entire generation” (Lapiņš 1945: 352).

The presence of the ethnographic motifs including the eight-pointed star could have been encouraged by the public opinion of the time where the focus on antiquity stimulated the emotional uplift of the people and their pride in the independent state. According to Jānis Siliņš, one could see three main strands in the applied arts of the 1920–1930s: "One could be called the ethnographic traditionalism, another one, its polar opposite – the radical modernism, and the third one, seeking an equilibrium between the two – the contemporary nationalism" (Siliņš 1937: 44). Madernieks appears to represent the third strand – the contemporary nationalism.

Conclusions

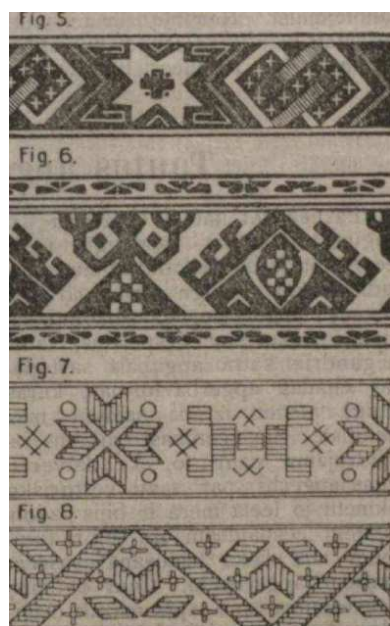
Summing up, we should say that the eight-pointed star does not appear in the initial phase of Jūlijs Madernieks' work, namely in the 1913 "Ornaments" collection, which roots in ethnography but represents the international Art Nouveau style. However, in the early 1900s J. Madernieks created folk dresses with ethnographic ornaments, and some of the suggested patterns there contain several eight-pointed stars which the artist might have seen in the Riga Latvian Society Museum collection. As we have mentioned, this can be explained by the artist's aim – the collection was not a reproduction of the ethnographic ornament, but a creative work where ethnography was just one of the sources of inspiration. Apparently, the eight-pointed star in its ethnographic image had not attracted the artist's close attention at that stage yet. However, later, in the 1920–1930s, the eight-pointed star as a stylised ornament appears both in carpet and interior designs, which reflects and shapes the cultural demand of the time for the folk and Latvian largely rooting in ethnography. It is also consistent with the trend exhibited by other artists like Ansis Cīrulis, Niklāvs Strunke, Vilis Krūmiņš, who incorporate the eight-pointed star in their artworks. However, if we look at the 1930 "Raksti" collection, the eight-pointed star is depicted there not only as an ornament but often acquires the national patriotic meaning that has originally appeared within the Latvian state

formation processes, such as Jānis Kuga scenography for Jānis Rainis' play "Fire and Night", the flags of the Latvian riflemen and Ansis Cīrulis' Latvian flag designs. The analyzed images let us come to the conclusion that apart from being just an ornamental shape, the eight-pointed star can be found in J. Madernieks' posters and logos, often as a free standing sign as opposed to being part of an ornamental band. Respectively, the eight-pointed star in Jūlijs Madernieks' art acquires connotations related both to the ethnographic ornament and the national patriotic context, and it was also associated with the "national" or "Latvian" in the society of the time.

References

- De Cordis C. 1928. In: *La Revue Moderne des arts et de la vie*, Vol. 15, pp. 9–12.
- Dombrovskis J. 1925. *Latvju māksla*. Rīga: Valters un Rapa.
- Elton G.R. 2002. *The Practice of History*. Oxford, Malden: Blackwell Publishers.
- Jaunsudrabiņš J. 1913. "Ornaments": Jūlija Madernieka oriģinālzīmējumu krājums 1. d. In: *Domas*, Vol. 7, Rīga, pp. 846–847.
- Jordanova L. 2012. *The Look of the Past. Visual and Material Evidence in Historical Practice*. Cambridge: Cambridge University press.
- Karlsona A. 2013. *Dziesmu svētki un tautiskā tērpa attīstība Latvijā 19. gadsimta beigās un 20. gs. sākumā*. Rīga: Zinātne.
- Kreicbergs J. 1911. *V vispārējie Latviešu dziesmu svētki Rīgā 19., 20. un 21. jūnijā, 1910. g.* Rīga: Latvijas drukātava.
- Ķenga O. 2022. Astonzaru zvaigznes attēlojumi un simbolika 1905.–1920. g. Latvijas valsts veidošanās procesā. In: Laķe, A. (Ed.). *Krustpunkti: kultūras un mākslas pētījumi, zinātnisko rakstu krājums*. Rīga: Latvijas Kultūras akadēmija, pp. 62–73.
- Lapiņš A. 1945. Jūlijs Madernieks. In: *Karogs*, Vol. 03-04, Rīga, pp. 350–353.
- [Madernieks J.] 1904. Tautas apģērba apraksts. In: *Austrums*, Vol. 1, Rīga, pp. 67–70.
- Madernieks J. 1930. *Raksti*. Rīga: Valtera un Rapas spiestuve.
- [Madernieks J.] 1933. Issue cover. In: Melngailis E. (ed.) *Dziesmusvētku Vadonis*. Rīga: Latviešu Dziesmusvētku biedrība.
- [Madernieks J.] 1935. Magazine cover. In: *Sievietes Pasaule*, Vol. 10.
- Melngailis E. 1930. Jūlijs Madernieks. In: Madernieks J. *Raksti*. Rīga: Valtera un Rapas spiestuve, pp. 2–12b.
- Novadniece I. 1982. *Jūlijs Madernieks*. Rīga: Zinātne.
- Pujāte I. 2021. Ornamentālās metamorfozes Jūlija Madernieka grafikā. In: Baranovska I., Rinka R. (eds.). *Madernieka stils*. Rīga: LNMM DMDM, pp. 102–163.
- Rinka R. 2018. Modernisms tautiskā aizsegā. In: Baranovska I., Bundže K. (eds.). *Tieši laikā. Dizaina stāsti par Latviju*. Rīga: Latvijas Nacionālais mākslas muzejs, pp. 12–33.
- Rinka R. 2021. Madernieka personības stāsts. In: Baranovska I., Rinka R. (eds.). *Madernieka stils*. Rīga: LNMM DMDM, pp. 14–67.
- Siliņš J. 1925. Jūlijs Madernieks. In: *Ilustrēts žurnāls*, Vol. 3, pp. 76–80.
- Siliņš J. 1930. Jūlijs Madernieks. Kritisks apcerējums. In: *Raksti*. Rīga: Valtera un Rapas spiestuve, pp. 13–26.
- Siliņš J. 1937. *Latvijas Daiļamatniecības izstādes katalogs*. Rīga: Latvijas Amatniecības kamera.
- Siliņš J. 1979–1980. *Latvijas māksla, 1800 –1914*, Vol. 2. Stokholma: Daugava.
- Šķilters G. 1913. Mūsu pirmais mākslas izdevums. In: *Dzimtenes vēstnesis*, May 4(17).

Figures



Picture 1. **Ornament samples**
(Madernieks 1904: 68)



Picture 2. **Poster for P. Viļumsons' weaving courses** (Madernieks 1930: 105)



Picture 3. **Poster for an anniversary of the proclamation of the Republic of Latvia**
(Madernieks 1930: 27)



Picture 4. **Brand symbol for the National Sports Club** (Madernieks 1930: 28)



Picture 5. Brand symbol for the “Latvian sargi” society (Madernieks 1930: 30)



Picture 6. Song Festival issue cover design (Madernieks: 1933)



Picture 7. Magazine cover (Madernieks: 1935)



Picture 8. Ceiling decoration, draft (Latvian National Museum of Art)



Picture 9. Carpet design (Museum of Decorative Arts and Design)

EDUCATIONAL ASPECTS OF THE MUSEUM EXHIBITION DESIGN – A CASE STUDY OF THE VILANI LOCAL RESEARCH MUSEUM

Amanda Spūle, Aina Strode

Rezekne Academy of Technologies, Atbrīvošanas aleja 115, Rēzekne, Latvia, LV-4601

Abstract

Educational aspects of museum exhibition design – study of the case of Vilani local museum

Key Word: *museum, exposition, design, museumpedagogy.*

The main mission of local history museums is not only to preserve the values of spiritual and material culture, but also to educate and promote interest and understanding of historical processes for the audience of students and other age people. In order for the exhibition to receive attention and be able to convey the necessary information, it must be modern and digitized, easy to understand. During a pandemic, the museum must be flexible and able to offer exhibitions both indoors and outdoors and in the digital environment.

Today, one of the most important features of a modern museum is the availability of an educational program. Museum pedagogy has been developed not only in Latvia, but also in other Baltic countries with the rapid introduction of technology in both education and museum interactive exhibitions. Both the curators of the exhibitions and the heads of the museums, with the help of teachers, are looking for not only educational, but also engaging and exciting approaches to their development. Vilani Local History Museum also offers various museumpedagogical programs for children and students, which help to understand the importance of cultural heritage and expand their competencies. Modern technologies help to expand the range of museum pedagogy activities and create a wider interest of students. This type of activity not only develops the student's inter disciplinary skills, but also encourages creativity.

The use of technology in the creation of the museum's exposition, provides an attractive and engaging result, as well as helps to navigate the information / allows to present more information.

Today, the museum has changed its role – it is not only a collector and custodian of exhibitions and exhibits, but also a provider of an educational environment for social interaction.

The aim of the article is to determine the educational aspects of the design of the museum exposition, to define the criteria for the research of analogues for the development of a new museum pedagogical exposition of the Vilani Local History Museum.

Research methods: theoretical – literature, normative documents, Internet resources research and analog analysis; empirical – survey.

Kopsavilkums

Muzeja ekspozīcijas dizaina izglītojošie aspekti – Viļānu novadpētniecības muzeja gadījuma izpēte

Atslēgvārdi: *muzejs, ekspozīcija, dizains, muzejpedagoģija*

Novadpētniecības muzeju galvenā misija ir ne tikai saglabāt garīgās un materiālās kultūras vērtības, bet arī izglītēt un veicināt interesi, izpratni par vēsturiskajiem procesiem kā skolēnu, tā arī citu gada gājuma cilvēku auditorijai. Lai ekspozīcijai tiktu pievērsta uzmanība un tā spētu nodot nepieciešamo informāciju, tai jābūt mūsdienīgai un digitalizētai, viegli uztveramai. Pandēmijas laikā muzejam ir jābūt elastīgam un jāspēj piedāvāt ekspozīcijas kā iekštelpās, tā arī ārtelpās un digitālajā vidē.

Mūsdienās viena no svarīgākajām moderna muzeja pazīmēm ir izglītības programmas pieejamība. Muzejpedagoģija ne tikai Latvijā, bet arī pārējās Baltijas valstīs attīstītās līdz ar tehnoloģiju strauju ienākšanu gan izglītībā, gan muzeju interaktīvajās ekspozīcijās. Kā ekspozīciju kuratori, tā arī muzeju vadītāji, ar skolotāju palīdzību, meklē ne tikai izglītojošas, bet arī saistošas un aizraujošas pieejas to izstrādē. Arī Viļānu novadpētniecības muzejs piedāvā dažādas muzejpedagoģiskās programmas bērniem un skolēniem, kas palīdz izprast kultūras mantojuma nozīmi un paplašināt savas kompetences. Modernās tehnoloģijas palīdz paplašināt muzejpedagoģijas aktivitāšu klāstu un radīt plašāku skolēnu interesi. Šāda tipa nodarbības ne tikai attīsta skolēna starpdisciplinārās prasmes, bet arī rosina radošumu.

Tehnoloģiju izmantošana muzeja ekspozīcijas veidošanā, nodrošina atraktīvu un saistošu rezultātu, kā arī palīdz orientēties informācijā/ļauj izklāstīt lielāku informācijas daudzumu.

Mūsdienās muzejs ir mainījis savu lomu – tas nav tikai ekspozīciju un eksponātu krājējs un glabātājs, bet arī izglītojošas sociālās mijiedarbības vides nodrošinātājs.

Raksta mērķis – noteikt muzeja ekspozīcijas dizaina izglītojošos aspektus, definēt kritērijus ekspozīciju analīzei, kas būs nepieciešami jaunās muzejpedagoģiskās ekspozīcijas izstrādei Viļānu novadpētniecības muzejam.

Pētījuma metodes: teorētiskās – literatūras, normatīvo dokumentu, interneta resursu izpēte un analoģu analīze; empīriskā – aptauja.

Introduction

In today's digital society, the museum serves as one of the links between society and culture. The development of museums and their ability to offer a new perspective on the ancient and possibly forgotten characterize the country's development.

Almost 20 years ago, the Latvian Saeima passed the Law on Museums, which stipulates that the museum as an institution serves the society and its development, as well as promotes public education through various forms of communication (Muzeju likums 2005). Today, the museum has become an important institution due to the fact that the international prestige of countries is valued on the basis of the development of cultural objects.

Museums that seek to objectively reflect changes in traditional cultural values, their continuity and evolution are strongly influenced by the rebirth of national, regional and local identities (Ambrozs, Peins 2002). By actively communicating with the public and educating, museums serve as an important link between people and not only the historical but also the modern cultural space. Not only the quantity but also the quality of communication is important in today's society, so sustainable digital communication is also important. With the new rhythm of people's lives, audio-visual materials that can be accessed remotely are often preferred.

One of the most important features of a modern museum is the educational program. Educational work has several tasks: development of diverse abilities and practical skills, ethical education, ethical upbringing, formation of historical consciousness and upbringing of museum culture (Atraktīva un pieejama muzeja produkta veidošana 2010).

Museums as a cultural phenomenon are an ancient phenomenon that, with the changing society, has proved the viability of tradition and is organically integrated into the processes of modern culture. With the changes in political and cultural values, the role of museums in society has changed over time. Today, the museum, as the creator of the cultural space, has become an important factor in the cultural and economic life of the country, as well as in ensuring the quality of life of the society (Muzeju nozares stratēģija 2017).

The aim of the article is to determine the educational aspects of the design of the museum exposition, to define the criteria for the analysis of the expositions that will be necessary for the development of a new museum pedagogical exposition for the Vilani Local History Museum.

Research methods: theoretical – literature, normative documents, Internet resources research and analog analysis; empirical – survey.

Relationship between the content and graphic design of the museum pedagogical program in the exhibition

In order for the museum to successfully promote public involvement and interest, not only the quality of information is important, but also the successful presentation to visitors. The Cultural

History Museum has no age limit for visitors, so it is important to make the exposition accessible and useful for every visitor.

There is a growing public interest not only in the offer of museums, but also in non-formal education, therefore museum pedagogical programs are becoming an important part of the museum's offer. Educational work in the museum has several tasks: development of diverse abilities and practical skills, aesthetic education, ethical education, formation of historical consciousness and education of museum culture (Atraktīva un pieejama muzeja produkta veidošana 2010). The educational program in the local history museums helps to acquaint the visitors with the values of the museum and the history of the region. By creating a versatile museum pedagogical program, it also serves as a tourism product.

Museums are best placed to develop an understanding of identity and belonging to a particular place of residence or society. In a time of grandiose and often very painful change, which also affects culture, museums provide such an important link between the past and the present, a stepping stone for shaping the future (Ambrozs, Peins 2002). Museums provide the public with significant and diverse social and cultural values, an understanding and a broadening of their horizons.

Often there is no communication with the museum teachers in the planning of the museum exposition and the educational offers are created only after the completion of the exposition. Therefore, the expositions may not be suitable for educational activities, for example, the premises are too narrow, the museum teacher has to do a lot of preparation work before each lesson (Priede 2020). In order for the exposition to be not only aesthetically designed, but also easy to use, it is important for specialists in various fields to be involved in setting it up.

When creating an independent exposition of a museum, it is necessary to think not only about its educational side, but also about sustainability and possibilities to supplement or link the exposition with other topics. In the modern world, with the development of new thinking, the social spheres and spheres of knowledge have been transformed, allowing them to interact. Opportunities for sustainable development are attributed to the concept of heritage.

Understanding the design of the exhibition depends on the atmosphere that is being created. The graphics and interior environment communicate with the audience and transmit information according to technology and ergonomic requirements. One of the main design functions in a museum is to arrange and display selected objects in a meaningful story (Neal 1987). The created story must not only be easy to read and understand for different audiences, but also create an interest in the topic in the visitor and a desire to explore the topic in depth after visiting the museum.

The three main goals of graphic design in the exhibition are to create an atmosphere, guide the visitor to the exhibition and help to understand the content, as well as make an impression.

The main goal of both design and museum pedagogy is to create a link between the exhibition and its viewer. When creating this connection and story, the most important thing is not to forget about the subject of the museum, which is the main purpose of visiting the museum. Successful collaboration between different fields of science helps to create a successful exhibition.

Criteria for evaluating the design of the exhibition

An important component in the research phase of design product development is the study and analysis of analogues. By studying analogues, it is possible to discover excellent design examples, identify current issues and trends in the field of design, as well as find inspiration for further development of the project.

According to the function of the museum, the main criterion for the evaluation of its expositions is scientific research work, which serves as an important basis for the selection of visually subject and artifact content. As early as the 1990s, museums were deprived of part of their scientific workload, but while maintaining the research function defined in the Museums Law, museologically it was reduced to scientific research of the subject and determination of its museum quality. Museums, on the other hand, have sometimes reduced the scientific research of the subject to its technical description, determination of size and materials (Neija 2019). The decrease in the demand for scientific work has had an adverse effect on the quality and quantity of research on the subject of the museum.

The second criterion is the attitude towards the museum object. Museum objects are evidence of material culture that, due to their cultural, historical, artistic or scientific value, can be preserved for future generations and is or can be included in museum collections. The part of the material culture evidence in the museum collections is called museum objects (Muzejisko priekšmetu saglabāšana 2020).

When creating the story and design of the exhibition, it is important not to forget about the unique role of museum objects. Today, many of the museological objects have become illustrative and are losing their significance in the exhibition. The museum object can be used as the main guide for the exhibition, which helps to tell various stories, not just superficial information, such as connection with a certain person, event, history of the object's production and political situation at the time of its creation, the museum's story.

The third criterion can be defined as the educational aspects of the exhibition. Education is generally understood as learning and developing people's abilities through appropriate means. Museum education can be defined as a set of values, concepts, knowledge and practical skills aimed at ensuring the growth of visitors; it is acculturation promoted through pedagogical methods,

development, satisfaction and the acquisition of new knowledge (Devalē, Meress 2012). Creating and implementing an interpretation of an idea is an important part of creating a museum exposition. The educational aspect and the design use aspect are closely linked in the museum field. When assessing the adequacy of the graphic design of the museum's exposition, it is important to study simple but primary things – the size and layout of the text, the color combinations, the readability of the overall story harmonious harmony of the basic factors of the interior of the museum's exposition – the shape of the room, construction, architectural elements and additional factors – equipment, finishing materials, light design, ensuring spatial comfort. The filling of the room, the use of technology, materials and light form the overall picture of the exhibition. The main task of the design elements is to create interest, flow and direct human attention in accordance with the concept of the exhibition. Appropriate application of design elements allows to attract the visitor's interest in the most important objects, to create an ergonomic environment and to manage the flow of people in accordance with the functional plan.

All these criteria directly affect the educational aspect of the exhibition. The more comfortable the visitor feels, the more able and willing to understand the information offered and the longer they want to stay in the museum premises.

When evaluating analogues, it is important to evaluate the topicality and audience of the object, as well as to study design trends not only locally, but also in the world.

Evaluation of Vilani Local History Museum expositions

The museum is located in the central part of Vilani, in the building of the Culture House. The museum was founded in 1954. Originally, it was located in the building of Vilani Secondary School. The founder of the museum is the passionate local historian Napoleon Rudko, who has worked as a geography teacher for most of his life. Initially, the museum was granted the status of the People's Museum, but in 1995 it was renamed the Vilani City and County Local History Museum.

The mission of the museum is to preserve the spiritual and material cultural values of Vilani region, promoting the understanding and interest of the population, especially students, in the historical processes in their region from the earliest times to the present day and enriching the cultural life of Vilani region (Viļānu novadpētniecības muzejs 2022).

The museum has three permanent exhibitions. The first exhibition allows visitors to the museum not only to get to know the history and development of Vilani, but also to gain an insight into the USSR education system. The exhibition also includes museum objects that belonged to the founder of the museum, as well as various school-related objects, documents and photographs in which people of different generations in Vilnius can recognize themselves or people they know.

Despite the presence of a variety of objects in this relatively small exhibition, it is compelling and easy to see.

The second exhibition, located in a separate room, features "The Story of Linen Seeds". The exposition introduces the flax growth and processing process. It is especially appealing to the younger generation. It is possible that the museum is the only place where children can learn the story of the traditional process of growing and processing flax in Latvia and Latgale, watching the artist's Ieva Jurjāne illustrated folk songs. In this room there is an opportunity to try weaving on looms, get to know the flax fiber production process, see the flax processing stages and tools, as well as various flax products. Museum pedagogical activity is performed with various methods both reading, listening and practicing.

As a third exhibition, the museum offers "Latgale and its inhabitants in the ethnographic works of Polish researcher Stefania Ulanovska in the 19th century". A study using extensive ethnographic and folklore materials has been used to create the exposition. The exhibition also includes an audio guide. The main objects of the exhibition are an authentic desk and a window frame, which successfully fit into the common space of the museum.

In order to update the information in the expositions, the museum offers museum pedagogical programs for groups of students of different ages. Educational programs are designed so that students, according to their age, are actively involved in the cognitive process, improve their competencies, thus gaining an understanding of the importance of local cultural heritage and its place in the world, its integration into modern culture.

The design of the museum's expositions corresponds to the trends in the period of their creation. The exhibitions use simple and concise graphic design tools that convey the necessary information. Exposures can be supplemented with technological and digital solutions that allow more information to be displayed.

Analysis of expert opinion

In order to obtain an in-depth opinion on museum pedagogy and the corresponding modern exposition layout, an expert survey was conducted in April 2022 using the structured interview method. Three experts took part in the survey – Inese Dundure, Head of the Art Department of the Latgale Museum of Cultural History, Aina Loseviča, Head of Education at the Ludza Local History Museum, and Silvija Ivanovska, Specialist at Educational Work and Visitors at the Preiļi Museum of History and Applied Arts. The choice of these museums was determined by the location of the museums, mainly in the small towns of Latvia, as it also determines the size of the museum premises and the possibilities of the offered activities. The interview questions were sent to the experts and the answers were received electronically, ie by e-mail.

Summarizing the opinions of experts, it can be concluded that all three museums offer a wide range of museum pedagogical programs, which are adapted to both school programs and adult audiences. All three museums have a similar topicality – a large part of the programs are ethnographic.

Experts believe that the museum pedagogical program has no time limit and does not lose its relevance, however, it is necessary to regularly review and update the offer, adding new elements to the museum pedagogical programs, which can be both visual and interactive. New programs are also created in museums on a regular basis, and are offered at appropriate times.

In order to update information about the museum and its offer, various websites are used, most often, the personal websites of museums, the websites of the county and the website www.muzeji.lv. Taking into account the fact that a large part of museum pedagogical programs are implemented within the framework of the Latvian State Centennial Program and are included in the content of “Latvian School Bags”, the information is also published on the website of the Ministry of Culture.

Experts mention that the most important thing during the museum pedagogy classes is the active involvement of the listener. To achieve this, a variety of interactive methods are used, such as time travel, animation, games. Practical activity during the lesson develops sensory perception, which strengthens the acquired information.

The topical issue today is the use of digital tools in exhibitions. A. Loseviča mentions that the use of digital tools allows to accommodate a large amount of information, as well as allows to display various digital reconstructions that fascinate visitors. I. Dundure believes that digital tools are an important part of the museum, but it is important to remember that the main thing is the museum object, which is the main reason for visiting the exhibition.

When asking for recommendations in the development of a new exposition, the main problem of the existing expositions is the insufficient space. It is also necessary to think carefully about the choice of equipment, transformable furniture is more useful, which does not take up a lot of space on a daily basis, but is useful when accommodating larger groups of people. When creating an exposition, it is important to find out information about the planned events in the museum, to cooperate with various specialists, which will allow to eliminate possible problems in time and to integrate various solutions in further activities.

Conclusions

1. The basic conditions of ergonomics of graphic design are important for the visual presentation of the content of the museum pedagogical program in the exhibition – selection of appropriate font and size, choice of colors and their contrasts, readability and good perception, optimal amount of

text, illustration, use of infographics. Graphic design is also purposefully developed to guide the perception and direction of information in each exhibition and in the museum as a whole.

2. Criteria for evaluating the design of the exposition are its scientific value, dominance of museum objects, educational aspect, correspondence of graphic design, harmonious harmony of the basic factors of the interior of the exposition – space shape, construction, architectural elements and additional factors – equipment, lighting design.
3. As the authors intend to create a new educational exposition in Vilani Local History Museum, evaluating the existing expositions, it can be concluded that the design of the museum's expositions corresponds to the trends in the period of their creation. The exhibitions use simple and concise graphic design tools that convey the necessary information. Exposures can be supplemented with technological and digital solutions that would allow more information to be displayed.
4. Expert advice on the judicious use of digital tools, indoor and outdoor areas and the diverse possibilities of museum pedagogy is important for the creation of the future exposition.

References

- Ambrozis T., Peins K. 2002. *Muzeju darbības pamati*. Rīga: Baltijas muzeoloģijas veicināšanas biedrība.
- Devalē A., Meress F. 2012. *Muzeoloģijas pamatjēdzieni*. Rīga: Baltijas muzeoloģijas veicināšanas biedrība.
- Muzejisko priekšmetu saglabāšana*. 2020. Rīga: Baltijas muzeoloģijas veicināšanas biedrība.
- Muzeju nozares stratēģija*. 2017. [skatīts 02.03.2022]. Pieejams (Accessed): <https://www.km.gov.lv/lv/media/161/download>
- Neal A. 1987. *Help For the Small Museum*. USA: Pruett Publishing Company.
- Neija A. 2019. *Muzeji simtgadei. Izstāžu vērtējums*. [skatīts 07.04.2022]. Pieejams (Accessed): <http://www.creativemuseum.lv/lv/raksti/dienasgramata/agnese-neija-muzeji-simtgadei-izstazu-vertejums>
- Praktiska rokasgrāmata muzeju darbiniekiem Atraktīva un pieejama muzeja produkta veidošana*. 2010. [skatīts 02.03.2022]. Pieejams (Accessed): http://petijumi.mk.gov.lv/sites/default/files/file/Manualis_final_LV.pdf
- Priede I. 2020. *Neērtie jautājumi: muzejpedagoģija*. [skatīts 12.03.2022]. Pieejams (Accessed): <https://www.muzeji.lv/lv/specialistiem/gada-kopsavilkums-neertie-jautajumi-muzejpedagogija-nr3>
- Viļānu novadpētniecības muzejs*. 2022. [skatīts 07.04.2022]. Pieejams (Accessed): <https://vilani.lv/en/iestades/kultura/muzeji/538-vilanu-novadpetniecibas-muzejs/>

VISUAL TRANSFORMATIONS OF THE URBAN ENVIRONMENT DURING THE COVID-19 PANDEMIC: ARTISTIC ASPECTS

Silvija Ozola

Riga Technical University, 3 Liedaga Street, Liepāja, Latvia, LV-3406, ozola.silvija@inbox.lv

Abstract

Visual Transformation of the Urban Environment during the Covid-19 Pandemic: Artistic Aspect

Key Word: *creativity, emotional well-being, entrepreneurship in urban transformation, visual artistic changes*

During the COVID-19 pandemic, the residents of Latvian cities have been required to comply with various regulations in order to reduce the country's morbidity rate. These measures were taken to take care of human health. However, it was not intended to reduce business transactions. Mood swings and the 'emotional disturbances' associated with a lack of light may even cause depression. One way to cheer people up is to creatively change the environment by successful colour choices to help people maintain their emotional stability. Parks become shining objects radiate light and allow one to understand the meaning of their symbology. During the festival *Staro Rīga*, unique artistic lighting presented through a variety of techniques continue to delight people, thereby becoming an integral part of concept design and long-term investment in shaping the image of the city. By appreciating the people, our inner strength, the richness of Latvia's cultural history, we can have the opportunity to be happy even in difficult conditions. **Research object:** visual artistic changes of the urban environment during a pandemic as a result of business, using the experience of festivals of light. **Research goal:** analyzing the diversity of measures for the care of people's mood in the natural and urban environment. **Research problem:** to improve the qualitative approach to the visual transformation of the environment emphasises unique places, symbols of national significance and the creation of pedestrian routes that promote business. **Methodology:** analysis of different solutions using local traditions and an increased understanding of artistic values. **Applications to practice:** positive experiences of entrepreneurship and priority actions for human health can inspire new creative ideas. **Novelty:** differences in the expression of creativity for performing visual changes in the care of human health and well-being in the natural and urban environment in different Latvian cities are analysed.

Kopsavilkums

Pilsētvides vizuālā transformācija Covid-19 pandēmijas laikā: mākslinieciskais aspekts

Atslēgvārdi: *radošums, emocionālā labklājība, uzņēmējdarbība pilsētvides pārveidē, vizuāli mākslinieciskās izmaiņas*

Latvijas pilsētu iedzīvotājiem Covid-19 pandēmijas laikā bija jāievēro dažādi ierobežojumi saslimstības mazināšanai. Pasākumus īstenoja, lai rūpētos par cilvēku veselību, bet ne tādēļ, lai mazinātu uzņēmējdarbību. Cilvēka garastāvokļa svārstības un "emocionālie traucējumi", kurus izraisa gaismas trūkums, var kļūt par iemeslu depresijai. Viens no veidiem, kā uzmundrināt cilvēkus, ir radoši mainīt vidi un izvēlēties veiksmīgus krāsu salikumus, kas palīdzētu cilvēkiem saglabāt emocionālo stabilitāti. Pilsētu parki kļuva par mirdzošiem objektiem, kas izstaroja gaismu un ļāva izprast simbolikas nozīmi. Gaismas festivālu "Staro Rīga" laikā dažādās tehnikās prezentētais unikālais mākslinieciskais apgaismojums turpina priecēt cilvēkus un ir kļuvis par ilgtermiņa ieguldījumu un pilsētas tēla veidošanas koncepcijas neatņemamu sastāvdaļu. Novērtējot Latvijas bagāto kultūrvēsturi, līdzcilvēkus un pašu spēkus, mums ir iespēja baudīt laimes mirklus arī grūtos apstākļos. **Pētījuma objekts:** vizuālās izmaiņas pilsētvīdē Covid-19 pandēmijas laikā. **Pētījuma mērķis:** analizēt Latvijas pilsētās īstenotos daudzveidīgos dabas un pilsētvīdē izgaismošanas pasākumus iedzīvotāju pašsajūtas uzlabošanai. **Pētījuma problēma:** vides vizuāli māksliniecisko transformāciju kvalitatīva uzlabošana, akcentējot unikālas kultūrvēsturiskas vietas un nacionālos simbolus pilsētvīdē, kā arī, izmantojot gaismas festivālos gūtās zināšanas un prasmes, radīt pilsētās uzņēmējdarbību veicinošas un ainaviskas pastaigu vietas. **Metodoloģija:** pilsētvīdē izgaismojuma risinājumu analīze, ņemot vērā pilsētu plānojumu, vietējās tradīcijas, cilvēku iespējas un padziļinātu izpratni par mākslinieciskām vērtībām. **Praktiskā nozīme:** veiksmīgas uzņēmējdarbības pieredzes izmantošana cilvēku veselības un pašsajūtas uzlabošanai un iedvesmošana jaunām radošām idejām. **Novitāte:** tiek analizēta radošuma izpausmju daudzveidība vizuālām pārmaiņām dažādās Latvijas pilsētās, kur rūpējas par iedzīvotāju veselību un pašsajūtu.

Introduction

Functional city street lighting has the capacity to transform the urban environment. High-quality and suitable greenery lighting helps people to not only navigate safely in the dark but it may also complement landscape design concepts and transform garden interiors. Further, certain lighting designs can create a particularly romantic atmosphere in urban parks, whereby a stroll could turn

into an unforgettable and fabulous adventure. In parks, the environment takes on a romantic feeling through the illumination.

Day in the Republic of Latvia, celebrated annually on the November 18, marks the anniversary of the Proclamation of Independence of Latvia by the People's Council of Latvia in 1918. On this holiday, various public events, including concerts and firework displays, take place all over the country. The biggest torchlight procession, organised by the National Alliance, attracts several thousand participants every year in Rīga, the capital city of Latvia. The route traditionally starts at the monument of Kārlis Ulmanis, the first Prime Minister of Latvia, and ends at the Freedom Monument, which architecturally expresses the notion of independence and stands as a reminder of important historical images and events in Latvian history. Using realistic artistic techniques to create the symbols embodied in the stone, Latvian sculptor Kārlis Zāle thereby revealed the intrinsic philosophical concepts of our country: freedom, homeland, struggle, and victory. The military parade of the Latvian National Armed Forces that was held at 11 November Embankment, one of the most well-known streets in Rīga, is another tradition that has a long history. The popular modern tradition for people all over the world to sing the Latvian national anthem *Dievs, svētī Latviju!* ('God Bless Latvia!') at the same time (21:00 EET) was established in 2009. The Festival of Light, *Staro Rīga* ('Beaming Rīga'), supported by the Ministry of Culture of the Republic of Latvia and the Rīga City Council, has become an annual four to five-day traditional event that further develops Latvia's existing urban lighting traditions. Visitors of all ages are able, free of charge, to take part in theatrical performances and watch lighting artworks made in a variety of different techniques on the illuminated façades of houses. This unique way of lighting allows residents to literally see the streets, parks, and squares of their city in a new light.

Due to the COVID-19 pandemic, the organisers of the 13th International Festival of Light *Staro Rīga 2020* instead invited the people of Latvia to take part in the participation campaign *#Staro mājās* ('Beaming at home') from November 16–22. Because the festival was postponed from the end of the Latvian State Centennial Culture Program to the beginning of the following year, the concept was to create original lighting designs at home. Like the abolition of traditional national holiday events, the decision to postpone the festival was not an easy one to make. Residents longed for public holidays in this particularly difficult year; however, large-scale celebrations were simply not possible, so everyone had to use the opportunity to create their own holiday at home to kindle the feeling of being together and take care of each other's safety.

The *#Staro mājās* campaign was started by five Latvian artists from different generations: Helēna Heinrihsone, Katrīna Neiburga, Kristians Brekte, Kristaps Ancāns, and Miķelis Mūrnieks offered their creative lighting solutions in video format on the festival's communication channels online. The artists' videos showed numerous interpretations of lighting designs that inspired people

to discover their own creative spirit. Practical recommendations for the creation of lighting design offered by the teachers were available on the website of the Rīga Interest Education Methodological Centre. Lighting design images and videos were published on social media in a competition that started at 10 pm on November 22 and lasted for exactly two days until the evening of the 24th. The winner was determined by a joint vote of the audience and the jury that assessed the uniqueness of the idea, the use of different materials, the quality of the performance, and its visibility in the urban environment.

Amid the anticipation of Christmas in 2020, these holiday decorations in addition to the usual designs not only enriched the urban environment of the central part of Rīga from December 18 onwards but also created a bright and homely feeling. It seemed as though the city had dressed up for the holiday, which came as a nice surprise every day. The city's main Christmas trees were lit in anticipation of the First Advent. Strings of lightbulbs delighted people in streets and squares. Before the Fourth Advent, six parks and popular walking places in the city shone for the first time.

Staro Rīga was missed for the second year in a row in 2021 due to the pandemic. However, Rīga nevertheless still shone in November of that year. The Mežaparks Great Bandstand shone beautifully since November 15 and the Freedom Monument was illuminated on November 18. The uniform design of red and white flags, environmental objects with greetings in contemporary art, and ten light artworks of Latvian folk song words could be seen by the end of November. The festive illumination of the capital grew bigger as Christmas approached. Lights that had not yet been exhibited and had been lying in warehouses for the return of the festival – or had been made in previous years – took on a new look in various areas of Rīga, where, installed on footpaths on November 18, they were not seen until the beginning of 2022. Four lighting projects intended for *Staro Rīga*, were placed in the urban environment. In anticipation of the First Advent of 2021, numerous holiday trees were lit on November 28 in cities all across Latvia, delighting locals and tourists until the beginning of the following year. Illuminated walking trails also began to be installed in Latvian city parks and other natural environments.

Staro Rīga: history and development

Staro Rīga was organised by the Rīga City Council for the first time from November 14–18 in 2008. In cooperation with leading Latvian light and video artists, many event managers, artists groups, companies, and creative personalities had wanted a way to contribute to the celebration of the 90th anniversary of Latvia. Walking routes were made along the canal's bank and adjacent parks, Town Hall Square, Dome Square, Līvu Square and Vērmāne Garden, the second-oldest park in Rīga. The festival was concluded at November 11 Embankment with a multimedia light show dedicated to Latvia's independence. Some of the 40 illuminated objects have since become an

integral part of the Rīga urban design concept. It was thus a suitable long-term investment in demonstrating the uniqueness of Rīga and it continues to delight both locals and visitors.

The second *Staro Rīga 2009*, which lasted from November 14–18, continued the tradition of celebrating Latvia's birthday with a lively sense of community by illuminating streets, historical buildings, bridges, monuments, parks, squares, and courtyards. The façades of seven schools were specially lit. An official website that went online during the festival invited Rīgans and visitors to see unique artworks and light performances in the Old Town and city centre that could be walked. The 56 illuminated objects were divided into five distinct groups: 1) three urban lighting objects that had been preserved from the *Staro Rīga 2008* festival (fourteen were used permanently); 2) eighteen light art objects that had been created anew; 3) nine illuminated objects made with the support of the festival's cooperation partners; 4) the artworks of students at the Art Academy of Latvia, which could be seen for the first time; and 5) twelve light objects, selected via a competition of young designers, were included in the proposed walking routes alongside artworks created with the support of private entrepreneurs and the Rīga City Council. People were invited to bear witness to the manifold changes in the urban environment with the help of light.

Staro Rīga 2010, which ran from November 18–21, was organised in honour of the Anniversary of Proclamation Day of the Republic of Latvia and coincided with the celebration of the Independence of Latvia. The overarching theme of 'Optical Illusions' and the slogan 'Rīga shines—you are shining too' appeared for the first time. The city invited lighting designers, artists, and even the general public to make the city come alive with light sculptures (i.e. 'live' buildings, squares, bridges, streets, and monuments) in Rīga over four days. With the help of lights, Town Hall became the highest building in the Rīga skyline for the first time. *Staro Rīga 2010* completely transformed the city's panorama. Performances of special events and marvellous lighting displays along with various theatrical and musical shows illuminated hitherto dark places in the centre and outskirts of the city. The art pieces of outdoor installations were used to modify the urban environment with light, video, and other technologies, thereby promoting the growth of the festival to become bigger every year.

During *Staro Rīga 2011*, which ran from November 17–20, 80 light objects, also permanently illuminated buildings, could be seen in Rīga. The international programme involved the interactive cooperation of the 2014 European Capitals of Culture, namely Rīga and Umeå, Sweden. Representatives of the two cities met in a virtual environment during their respective festivals of light. Both of these festivals took place simultaneously. *Staro Rīga* ran from November 17–20 while *Umeå hostljus* ('Umeå autumn lights') lit up the city from November 18–28. The 'Rīga2014 Light Think Tank' objects in *Staro Rīga* had been part of the Rīga2014 European Capital of Culture programme that had been planned as a long-term project to find creative solutions to improve the

urban environment. During an international creative workshop in Rīga coordinated by Fionn Dobbin, a lecturer at the Stockholm School of Economics, the students of Latvian universities under the guidance of internationally recognised artists generated ideas on how to improve the atmosphere of dark places in the city using creative approaches and interactive objects. The programme of the festival's cooperation partners included installations that were technically implemented and financed by them. For the first time in the festival's history, an outdoor advertisement light object was created. A total of 22 illuminated artworks were included in the *Staro Rīga 2011* festival programme, and 17 light objects, a result of the Tele2 youth competition, could be seen in the urban environment. In the 'Cafes of Light' route set up for the festival, people had the chance to enjoy a variety of coffees in the cosy and specially illuminated interiors of the cafes.

In Rīga, the events of the 94th Proclamation Day of the Republic of Latvia and 81 illuminated objects at *Staro Rīga 2012* complemented each other from November 15–18. The festival's concept was 'glorification', and everyone was invited to go on a treasure hunt. Games of light, colour and contrast, images, animation, and new technological solutions were artists' tools for finding true values; they were the means of revealing the content of the stories behind the light objects. People felt the greatest upliftment at the Freedom Monument and Bastejkalns, a hill park, instead of the knocked bastion of the former fortification rampart, that was surrounded by the light of many torches and candles. The Saeima, the parliament of the Republic of Latvia, also participated in the light festival for the second year and cooperated with the Art Academy of Latvia. On the main façade of the Saeima Building, an audio-visual story on the 'Fundamental Values' enshrined in the Constitution that were adopted 90 years ago had been created by a Masters student at the Visual Communication Department of the Faculty of Audio-Visual Media Inese Vēriņa-Lubiņa. During the festival, everyone was invited to walk by the Saeima Building to see the portrayal of national identity illuminated with light. People were encouraged to think positive thoughts and honour and praise the fundamental values embedded in our Constitution, namely freedom, independence, the rule of law, democracy, and our national flag and language. Buildings, parks, bridges, squares, courtyards, and monuments became the festival's light objects. They were complemented by performances and interactive musical and theatrical events, engaging spectators for four evenings in a row. These urban-scale objects could be seen from nearby and at a distance. The programme established by the festival's cooperation partners included light artworks and installations by the festival's sponsors; the programme allowed entrepreneurs to join an urban event by lighting their building or an urban site or telling the story of their business. The programme of urban decorative light objects included buildings and urban objects that had acquired new, long-term lighting designs. The aim of the programme was to address homeowners and managers in creating permanent and innovative lighting schemes for buildings.

In the festival's third incarnation, a programme of light installations had preference given to the works of art students, though anyone could apply. The programme for young people and students for small-scale and low-budget installations was funded by partners. The main criteria was the originality of creative ideas, compliance with the festival's concept, and the feasibility of practical implementation. The aim of the outdoor advertising stand programme was to encourage the creation of original light artworks and the application of innovative technologies. Two types of actions were implemented to encourage the participation of city residents: during the preparation and course of the festival, media partners were invited to implement cooperation projects to improve and enhance the environment and the quality of living spaces, to update the need for environmentally friendly solutions, and to promote the use of new technologies. During the festival, the residents' own initiatives in the creation of light objects were promoted, and people in the city neighbourhood were invited to participate in campaigns so that everyone would be personally involved. For the first time, an international workshop was set up at the International Urban Light Festival Youth Creativity Program, thereby involving young people from all the cities hosting light festivals worldwide. In the creative workshop RĪGA2014 Light Think Tank, young people looked for creative solutions to improve the quality of the urban environment in Rīga. Led by local and international artists, students at the University of Latvia generated ideas to create interactive objects in the darker areas of the city. The most successful ideas were further developed and implemented, according to the financial possibilities. The festival visitors' comfort programme called for the city's cafés to remodel their buildings' façades in line with the festival's artistic concept. The 'Cafes of Light' route was developed separately, and cafés were invited to create special offers and artistic events for visitors to supplement the enterprises of the festival. Other activities that corresponded with the festival's basic framework but were not financed from the festival budget and took place in the city were included in a special programme.

Staro Rīga 2013, which ran from November 15–18, presented over 30 lighting objects by both local and foreign artists from Slovenia, Portugal, and Estonia, including six thematic directions of the festival's artistic concept, 'Six Stories about Joy'. The façade of the Saeima Building displayed the poetry of Ojārs Vācietis. The State Chancellery organised a light, sound and video show depicting 95 stories on the theme of 'freedom'. The festival's main route was the city's central axis from the Daugava riverbank to the neighbourhood of Jugla, making loops through the Old Town, Esplanade, and Miera Street. Projections were cast onto the VEF Culture Palace, the Rīga Teika Secondary School, and Strazdumuiža. Light installations in Kalnciems Quarter, Mežaparks, a park inside the Culture Palace Ziemeļblāzma ('Northern Lights'), and elsewhere were located beyond the central part of the city. One of the most active points of cultural life and a digital interspace for human communication was located between the Rīga Art Space and the architectural complex

Valdemars Passage. A fog cloud virtually connected people who were physically located in two different places. A small drop of water, a glass lens, and a white laser beam formed unusual and beautiful patterns, structures, and landscapes in all colours of the rainbow on the façade and in the courtyard of the Arsenāls Exhibition Hall of the Latvian National Museum of Art at 1 Torņa Street.

Staro Rīga 2014, held from November 14–18, experienced a positive *force majeure* during the year when Rīga was crowned European Capital of Culture 2014 and took on a new quality. Rīga focused on culture as the spiritual and intellectual dimension of mankind and became a platform for many international and national multimedia light and technological art projects and received even more encouraging participation from the public. The *Staro Rīga 2014* festival programme divided into two parts was hailed as an attractive lead-up event to Latvia's looming Presidency of the Council of the European Union. Rīga was set to become the site for many more European leadership activities from January to July 2015. The public participation programme 'Rīga Carnival', with the motto 'Light up Your City!', included twenty designs made by the city's cooperation partners and other interested parties. For the first time, Rīgans were invited to create colourful light installations in windows and on the façades of buildings, to present ideas on transformation, and to participate in the city lighting spectacle. The main festival programme included 22 primary light objects, including globally-acclaimed works from the world's largest festivals of light presented by artists from Latvia, Lithuania, England, France, Canada, Portugal, and other countries, as well as new works designed specifically for Rīga by international light artists. The main exhibits at the festival were video installations that had won international acclaim, as well as mapping and projections for Rīga, where an impressive parade of a variety of objects created by Latvian artists was realised for the first time. *The Secret Life of Light* was an impressive multimedia travelling performance of about 60 dancers. It told the story of the secret urban life of light through the use of various special effects. A kilometre-long parade in the Old Town was shown twice every evening. The light installation *Cohesive Fish*, created especially for Latvia by Canadian artists who were influenced by the events of the Singing Revolution, was projected onto the façade of the Rīga Congress Hall. A special installation, *My Latvia*, which was dedicated to Proclamation Day of the Republic of Latvia, invited everyone to gather on the Daugava banks before the fireworks display on November 18. In 2018, *Staro Rīga* had officially become the largest light festival in Northern Europe.

Staro Rīga 2015 took place from November 18–21 and its theme was 'The light was called... in search of the feeling of Latvia's home'. Since 2015, the source of inspiration for the festival's artistic concept has been the choir song *Castle of Light*, which had been written in 1899 by Latvian composer, pedagogue, and music critic Jāzeps Vītols and Latvian poet and prominent member of the Young Latvians movement, Auseklis. The song is an integral part of the Latvian Nationwide

Song and Dance Celebration programme and is always performed during national celebrations. The writings of Auseklis reflect a folkloric legend that had been turned into a metaphor for the history of Latvia: in ancient times, the people were free, but then ‘came the days of bloody dawns’ and ‘death rewarded the heroes’ bravery’, so the Castle of Light sunk into a lake together with all the ancient gods. The sunken castle will only resurface to daylight when its nation is free. The poem concludes with the following: *They called for a light, it dawned, the sight! / And up once more rose the Castle of Light!* A total of 42 light installations were shown in the *Staro Rīga 2011* festival’s four programmes: the festival’s main programme ‘In search of the feeling of Latvia’s home’, the works of the international project *Baltic Light Chain*, the international programme of foreign light festivals launched at *Staro Rīga 2014*, and the light campaigns of the participation programme ‘Rīga Carnival’. The organisers of the festival invited every Rīgan to create light installations in the windows of their house, using various lighting techniques, so that a festive mood would take over the whole city. *Staro Rīga* thus became an exhibition of outdoor installations that transformed the panorama of the city using modern light and video technology. *Staro Rīga 2015* was held at the UNESCO International Year of Light and Light Technology and the public was invited to appreciate the importance of light technology in the development of human culture and art, emphasising the importance of sustainable development in their lives. At the UNESCO initiative, special attention was paid worldwide to the role of light and light technologies in promoting human well-being, access to information, public health and achieving global environmental goals.

Staro Rīga 2016, which ran from November 17–20, delighted Rīgans and guests with a programme of colourful and diverse lighting installations and video projections, inviting everyone to participate. A total of light artworks could be seen in the festival’s main programme ‘Light on the Ear’ and the international programme, where an unprecedented number of foreign artists and their associations took part, bringing illuminated objects from Canada, Japan, Australia, Belgium, Spain, Germany, Portugal, Belarus, France, Lebanon, and Lithuania to Rīga. The participation programme ‘Rīga Carnival’ featured 17 light art objects. *Staro Rīga* was not only a several-day-long exhibition of outdoor installations using modern light and video technologies and any kind of city object – buildings, squares, bridges, monuments, etc – to transform the landscape and panorama of Rīga but it was also a meeting place for international creators of light installations. A diverse variety of performances, musicals, and theatrical shows and interactions with visitors helped the creators vitalise objects.

Staro Rīga 2017, which ran from November 17–20, marked a path of light to the centenary of the State of Latvia. There were 35 urban illuminated objects in the festival’s main programme ‘Towards the Stars’ alongside the international programme, the ‘Rīga Carnival’ participation programme, and ‘Urban Environment’, which shone in all the colours of the rainbow. As the

10th festival of light with the theme ‘Towards the Stars’, special events were held. Several objects of the festival’s main programme emphasised national values and a patriotic sentiment. Congratulating Latvia on its birthday, the Freedom Monument came to life in a special light performance titled *The 99th Anniversary of Latvia* on November 18 at 8 pm after an address by the President of Latvia. A wonderfully surprising experience was offered by student Kristaps Andersons in *The Stars of Freedom* of the Saeima of the Republic of Latvia and the Art Academy of Latvia, inviting each of us to touch the stars which symbolised independence and the many regions of Latvia. Stars have always been above us, glowing now and infinitely after us, but we do not see them amid the everyday city lights.

Artists from various countries took part in the international programme of the festival. Two objects were brought from the annual festival of international light art ‘Lux Helsinki’ that spreads across downtown Helsinki in early January, transforming familiar buildings and spaces into unique works of urban art during the darkest time of the year. The environmental object of curved wire treated with luminescent paint in *Arrivals* was subtitled ‘They were here’. This installation made the departed visible as they came to life as ghosts in ultraviolet light in the Botanical Garden of the University of Latvia. In Vērmāne Garden, Serge Schoemaker Architects from the Netherlands created the architectonic light installation *Alleé of Light*. The light forever changes; sometimes it seems that it will disappear immediately, but it inevitably returns even brighter and larger. Even when one is seeming in a strait or narrow tunnel, there can still be light and it is in our power to see it and follow it. Marcello Arosio and AreaOdeon from Italy created an interactive laser mapping light installation titled *Laser Symphony*. In Kronvald’s Park that forms part of the City Canal greenery (Dāvidsone 1988: 58), a light installation titled *Bwindi Light Masks* by Richi Ferrero from Italia, consisting of 40 light masks from the African interior and traditional music from the Tuva tribe, featured an interesting light story.

The festival of light had grown considerably in 11 years and had become internationally recognised. *Staro Rīga 2018* was one of the most colourful events of the centenary of Latvia that took place from November 16–19. Its artistic concept ‘The Castle of Light’ continued the thematic chain of tetralogy – ‘The Light was Called’ (2015), ‘The Light Rised’ (2016), and ‘Towards the Stars’ (2017). A total of 43 objects created with different light art techniques such as light dragons, glittering paintings, and motifs from the history of Latvia with a view to the future could be seen in parks, squares, and on building façades. The festival’s main programme, ‘The Castle of Light’, invited artists to realise new versions of the eponymous ‘The Castle of Light’– in this case, referring to the Latvian National Centennial Program–and to develop scenarios based on the Cultural Canon of Latvia as the basis of its national identity and cultural values. In the courtyard of the Art Museum Rīga Bourse, visitors were offered the audiovisual story *Peaks* by video artist

Viktors Keino. In a play *Zelta zirgs* ('Golden Horse') by Latvian poet and playwright Rainis, a princess lies on a glass hill, and the youngest son of the three sons of the father rescued her with the help of copper, silver, and gold horses. The princess became symbolic of freedom and her awakening was a struggle for it. This symbol signifies the liberation of the soul and expresses the need for each person to follow the path of spiritual development. The road to the glass hill is not easy and is often littered with illusions and doubts. By overcoming oneself and embracing change, the path opens and illusions recede. The international programme included projects by well-known light art creative groups from France, Germany, Portugal, and the Netherlands. It also included the environmental installation *Jack-o'-lanterns* by Japanese light artist Yuki Anai. The participation programme 'Rīga Carnival' included artwork created by artists in the field of science and the latest technology. The parade of light objects *The Secret Life of Light* took place every evening twice at 5 pm and 8 pm in the four neighbourhoods of Rīga. On November 18, everyone was invited to 11 November Embankment to watch the light show *Life of the Sun*, which was dedicated to the centenary of Latvia. Composer Ēriks Ešenvalds and video artist Austra Hauks created a visual musical story set in six parts about the State of Latvia from its formation to the present day.

One of the most colourful events of Proclamation Day of the Republic of Latvia was the 12th *Staro Rīga 2019*, which featured a wide variety of light art objects and took place from November 15–18. Its artistic concept entailed the four dimensions of light installations—time, space, man and light—interpreted by artists from Latvia, Estonia, Denmark, Germany, France, and Great Britain according to their own creative intentions. The most pronounced artistic tendencies included laser projections and interactivity, which had more in common with generative art. Buildings, squares, bridges, and monuments were turned into unique pieces of light art. They were supplemented by performance art and musical and theatrical elements, which received an enthusiastic response from the visitors.

The steeple of the St. Peter's Church was projected onto by the I Did It Management company to create a laser projection installation titled *Tower of Light*. The festival was opened by musical laser show *Linea Temporis*, generated by Estonian artists Caspar Lootsmann, Kullar Laiapea, and Toomas Liiv on St. Peter's Church, which is a significant site in Rīga. As the city's highest vertical structure, the tower gleamed, proving that everything pointing upwards divides the darkness so that light radiates above all else.

The world-famous installation of *77 Million Paintings*, the result of the internationally acclaimed legendary British multi-artist Brian Eno's long-term study of the interaction between light and sound, had already travelled halfway around the world. Its performance at the Rīga Art Space was attended by 27,000 spectators. The artist has continued to turn a glorious example of multimedia generative art into a unique experience each time, as its content is repeated neither

visually nor aurally. A total of 35 light art objects included in the other two programmes could be viewed on all days of the festival. Of these, 22 were selected for the festival's main programme through a competition and an additional 13 were made in cooperation with partners. In the Old Town and the city centre, 21 art pieces were easily accessible.

An impressive multimedia performance using the water surface as a screen, *Déjà Vu*, created by Juris Matuzellis (Pepe), DJ Monsta, and other local artists on the City Canal next to Bastejkalns, aroused great public interest. In this visual game which used the canal as a surface, a variety of technological aspects, audiovisual show elements, animation, holograms, water effects, motion and video graphics, fountain choreography, musical accompaniment, lights, and lasers were used. There was a beautiful visual interplay with the canal water, which was raised to a height of 18 metres and 30 metres wide.

For the first time, the festival included special events which did not correspond to any of the festival programmes. In the square of the Latvian National Opera, people could see the light installation *Soft Power* created by Jānis Pētersons. It was inspired by a song by the popular Latvian pop singer Aminata. It was, in effect, a presentation concert of Aminata's new mini-album. Aminata was able to attend on November 16. The installation facilitated a symbolic release of emotions and feelings. A very extensive holiday programme with a flower-laying ceremony, a military parade by the National Armed Forces, a festive ceremony at the Freedom Monument, various concerts, singing of the Latvian national anthem at 11 November Embankment, and holiday fireworks were planned in Rīga to mark the 101st anniversary of Proclamation Day of the Republic of Latvia.

An exhibition of outdoor installations was included in three programmes of *Staro Rīga 2020*: the festival's main programme; the international programme where artists from around the world participate with their works; and the participation programme 'Rīga Carnival'. The artistic concept of this year's festival was 'Chiaroscuro'. Moonlight thus made a perfect contrast between light and darkness. To enhance the impact of individual objects, the light generally fell from a single, usually invisible, source. Famous Italian artists Leonardo da Vinci and Caravaggio and Dutch 17th-century painter Rembrandt van Rijn had used this treatment of light and shade in their drawings and paintings. During *Staro Rīga 2020*, contemporary artists from different countries could originally interpret this theme to create their own unique multimedia art objects.

The # *Staro mājas* camping and urban design projects in Latvia

The four or five days of *Staro Rīga*, which usually attracts a large number of visitors, did not take place in November 2020. Due to the COVID-19 pandemic, *Staro Rīga 2020* was moved inside the homes of locals. Conceptualised by five Latvian artists, residents thus participated in the #*Staro mājas* campaign. The Rīga City Council announced an unprecedented competition to co-finance the urban design projects for Christmas and New Year's to delight residents, diversify and enrich the

annual urban design. At the same time, encourage entrepreneurs in the creative industries that were affected or even had their practices halted by the pandemic. Six projects were supported: the light walking trail *In Search of Miracle* in Anniņmuiža Park (Figs. 1, 2); the environmental art installation *Frost* in Birch Gove of Pļavnieki, which was lit daily during twilight hours; the light objects *Planet – Ēbeļmuiža Park* in Ēbeļmuiža Park and *In the Star Garden* in Sarkandaugava Hill Park.



Figure 1. **An illuminated alleé in Anniņmuiža Park, Imanta. January 14, 2021**
 (Photo by author)



Figure 2. **The light walking trail *In Search of Miracle* in Anniņmuiža Park, Imanta. January 14, 2021** (Photo by Ilmārs Bite)

In Dzegužkalns Park on the left bank of the Daugava, the environmental design *How to Snow in the Tops of the Mountains* (Fig. 3) included excerpts from a Christmas concert recording of composer and pianist Raimonds Pauls and musician Zigfrīds Muktupāvels. It could be viewed every day from 5 pm until 11 pm. Dzegužkalns is one of the most beautiful parks in Rīga; the uneven terrain of the area, the distant views that open from the top of the hill to a lawn on the slopes in summer, which is covered in snow in winter, give the park a special appearance (Dāvidsone 1988: 118).



Figure 3. **The environmental design of *How to Snow in the Tops of the Mountains* in Dzegužkalns Park. January 5, 2021** (Photo by Ilmārs Bite)

In Biķernieki Forest, a popular recreation area for Rīgas south of Lake Ķīšezers (Dāvidsone 1988: 151), LED spotlights illuminated trees in the alleé and the area for 24 hours a day. The effect of the mirror balls in *Reflection Garden* was on show every day from 4 pm until 10 pm. In anticipation of Christmas, a festive mood was felt in popular walking places both in the centre and in the vicinity of Rīga, creating a bright, warm, and cosy feeling in streets, parks and squares. A total of 20 festive spruces along with various environmental designs, and installations could be seen on Esplanade, Independence Square (near the Rīga Congress Hall), Vērmāne Garden, in Victory Park with a 79-metre-high obelisk (1985) dedicated to the conquest of Latvia and Rīga during the German occupation of World War II (Dāvidsone 1988: 150), Viestur's Garden (the first public garden in Rīga), Song Festival Park, Buļļu Street Circle, Moscow Garden, the Old Town, Brīvība Street, Lielirbe Street, Brīvība Boulevard, Kārlis Ulmanis Avenue, and elsewhere in the city.

The creators of the environmental art installation wanted to address the audience and convey the message through different colours of light that help to create a specific set of emotions and associations (Fig. 1) but are not perceived in the same way by everyone. They are influenced by many factors, including age, gender, place of residence and experience. The human brain prefers a well-chosen colour palette. Therefore, it is very important to be aware of the effects and significance of colours. The choice of colours is a very important aspect of identity formation. The psychological perception of colours can vary significantly across different regions of the world. In Western culture, white symbolises clarity and peace and is associated with purity and security. White is widely used to accentuate contrast and balance as well as a background in all directions of communication, or as a frame to highlight an object on a different colour background (Fig. 2). The absence of any shade of white can cause a depressing feeling. In the colour palette, red is the most intense colour. It stimulates a variety of physical sensations, associated with energy, movement, arousal, anxiety, urgency, spontaneity and passion. Excessive concentration of black in one place or in a limited area can have a depressing effect. Black used for contrast can increase feelings of sadness and anger. Green is associated with nature – grass, forest, tree canopy – and also acts like nature – soothes, relaxes and gives rest. The blue colour evokes a wide range of associations (Fig. 3). Light blue tones are associated with clear skies, fresh air while dark blue symbolises leadership and reliability. Depending on the context of the receiver, blue gives a feeling of peace, harmony and security in the environment. Yellow is associated with the sun – the joy and optimism embodies vitality, joy of life, warmth, playfulness, openness to communication and curiosity. The yellow accent attracts attention. Shades of yellow are associated with a good time.

Amplifying the feelings of the celebration mainly depended on the residents themselves. In the city of Tukums, residents were called to action by the motto 'Illuminate beauty'; it was a call to light up the beauty within themselves and all around, to enjoy the environmental design during

walks, to explore nature trails in their surroundings, and to capture the festive wonder of the Fairytale Forest of Tukums City Park. Urban light objects and decorations, chains of lights and tastefully decorated Christmas trees made as a single copy or in limited numbers by the creator of decoration company December Design and environmental designer, Kristaps Štobis, and its image designer Elīna Štobe brought joy to its residents. December Design team, with a professional history dating back 10 years and known for its sustainable and environmentally friendly solutions and exclusive installations, has successfully implemented more than a hundred original design scenes that interactively delight both large and small viewers. During Advent, which is usually associated with the feelings of anticipation surrounding Christmas, peace, reflection, and overcoming darkness, it was seen to that several residents, companies, and organisations were invited to shed light on the beauty of Tukums. They were encouraged to decorate their windows, doors, courtyards, backyards, gardens and shop windows, thereby creating a festive sense for both themselves and others. In the evenings, the lights were put on, sending darkness away to welcome the bright and glorious holiday! The feeling of waiting for Christmas helped create one of the first of many small tasks: decorating the great Advent wreath at the church and lighting the first candle in it on Sunday. Light up the city! Highlight the beauty! Lighten up your heart! Lighten up your thoughts! Continuing the tradition, one evening before the Fourth Advent, Christmas elves went out to look at and evaluate the decorated houses and courtyards to praise the best and most creative. The city celebrated lighting up the Christmas tree on November 29 but the grand opening ceremony in Freedom Square did not take place at all. Christmas decorations could be seen accompanied by music throughout the day for the first time. The Christmas tree shone brightly and all around Freedom Square, Christmas carols and melodies resounded from the tower of Tukums Evangelical Lutheran Church of the Holy Trinity. The restored courtyard near the church shone brightly. Let us illuminate the darkest time of the year with joy!

The feeling of celebration can only be created and enjoyed if everyone takes care of their own and others' health. Residents and guests were urged to be responsible and not to bunch up in crowds, to keep their distance from others, and to put on masks wherever necessary so as to follow the measures to control the COVID-19 spread of infection.

In the city of Valmiera, several parks turned into Gardens of Light with light and sound shows to mark the end of 2020 and beginning of the New Year. The show of feelings was an alternative to the holiday salute cancelled due to epidemiological restrictions. Light designer Oskars Timbars believes that a musical event can be impressive even without light. It is not known why artists chose the opposite, and the play of light was amazing. It was able to discover something new in music as well.

In the urban environment, every place has something to tell. St. Simon's Church – as the carrier of three-dimensional multimedia projections *Feel Latvia* implemented by author and multimedia director of the joint art project Māris Kalve from creative film studio Kalvestudija Ltd, 19-year-old video operator Emīls Spuņģis from Valmiera, and Marta Kontiņa and Elizabete Palasiosa from Story Hub Ltd with the support of Valmiera City Municipality – brought a unique and wonderful experience to viewers and gave the assurance that whatever happens tomorrow, the strength is in our roots. People can find a sense of peace and security in the special place on earth that we call home. Latvian actress Palasiosa (born Nīmane), with more than 10 years of experience in the creative industry, is the founder of Story Hub and a creative producer. Combining knowledge and experience from the fields of culture, cinema, theatre, media and modern technology, Elizabete creates interactive multimedia content and interdisciplinary cultural projects, right from ideation to execution. The effervescent Kontiņa, who holds bachelor's degrees in music and intercultural relations as well as an MBA in Creative Industries Management from the BA School of Business and Finance, is a Latvian marketing and business development specialist in the creative industry. She has extensive experience in music, art, design, theatre as well as film projects, including official selections at the Berlin Film Festival, HotDocs film festival in Toronto, DocPoint film festival in Helsinki (Finland), and many others. At Story Hub, Kontiņa and Palasiosa are involved in the production of various cultural and artistic events, offering interactive content. Being in the creative field, both were accustomed to unexpected and rapid change of plans, so they were able to reorient their business relatively quickly when the pandemic hit in 2020. Considering that their events were usually for a large audience, Kontiņa and Palasiosa had to come up with new, creative solutions to offer artistic and cultural events in these unusual times. They organised several reality tours in Riga and Olaine so that people could learn about the interesting places where big-budget Latvian or international projects had been made. Despite the challenges they faced due to the pandemic, Kontiņa and Palasiosa do not regret setting up their own company four years ago and believe that Latvia is a good place to start a business.

The lighting of walking paths in city parks in Latvia

Due to the COVID-19 pandemic, *Staro Rīga 2021* was cancelled. However, because it is a national holiday week, light installations were concentrated in just five neighbourhoods of the city to delight Rīgans and guests who went on daily walks in the dark. Four installations were constantly on view from November 18 to January 9 and they were temporarily supplemented each weekend by new objects that radiated light. One of the first permanent installations opened to visitors was *The Light Trail* in the park of the Culture Palace Ziemeļblāzma, where a walking route titled *The Space of Time Veins* turned into a journey through space and time. A new breath, a new name, and a new message were given to 10 different objects that had travelled here from different eras and events. At

the entrance, visitors encountered a cluster of stars, which united many stars or round, shining balls. During the walk, spectators could also see stardust and seemingly extraterrestrial plants trapped in the branches of trees. There appeared to be levitating singularities or so-called black holes in the trees. Next, going through the alleé, the timeline led everyone from the past to the future. There is Viesturs Garden, where a linden alleé begins behind the triumphal arch and leads to a rectangular water pool surrounded on both sides by a zigzag wall with portraits of composers dedicated to the Song Festival (Dāvidsone 1988: 25). It was complemented by a large-scale freestanding environmental light art piece titled *The Black Star*. In the alleé on the route to Spilve Airport, a light installation group *D[r]ive in Light* could be viewed in a completely safe way while driving. The illuminated main building of Spilve Airport together with several groups of lighting installations formed a unified ensemble of light images, starting from the entrance alleé. In Pārdaugava on the left bank of the Daugava River, light stones in the *Levitation – meditation* installation could be seen during walks in the sculpture garden of Mārupīte Park near the Mārupīte River, where sculptor Indulis Ojārs Ranka had built a house, established a permanent exhibition in September 1975, and inspired Latvian sculptors in the past century to create a unique open-air park in the vicinity of Bierīņi. Three areas were planned in the Sculptors' Park: the main area with a sculptor's workshop, a sculpture exposition site on the terraces of both banks of the Mārupīte, and a walking area covering most of the territory (Dāvidsone 1988: 155). This strong, enthusiastic group of artists with excellent suggestions began to create a spacious sculpture garden with artworks by both themselves and others. An inspired idea by the sculptors was to create a green recreation and sports area, a large art garden, and a symposium centre complex as a continuation of the historic Pārdaugava greenery strip from one of the most beloved parks in Rīga, Arkādija Park. It is situated by Māra's Pond, which receives water from the Mārupīte River; surrounded by well-groomed greenery, it has become one of the most picturesque places in Rīga (Dāvidsone 1988: 128, 130). The sculptures are visible along the entire length of the walking trails, almost from Mārupe to Arkādija Park, which temporarily became a larger lighted area because of the walking paths which opened daily from 5 pm to 10 pm until the beginning of 2022.

Arcadia is a mountainous district in the Peloponnese of southern Greece. Arkādija Park opened to the public in 1898 and was expanded to include adjacent meadows where small ponds were set up and the excavated land was used to raise the terrain (Dāvidsone 1988: 123). A new installation, *Why Not Be Afraid of Darkness*, shone for four days in the Centennial Alleé of Kronvald's Park near the Latvian National Theatre. In the following weeks, lighting projects were implemented in Lucavsala, Dzegužkalns Park, and elsewhere. Until the end of November, light installations with the lyrics of Latvian folk songs were placed in ten different locations (in Imanta, Dzirciems, Āgenskalns, Torņakalns, Avoti, the outskirts of Moscow (German: *Moskauer Vorstadt*),

Vecmīlgrāvis, and three sites within the city centre). In Viesturs Garden, Spilve, Bierīni and Vecmīlgrāvis, light artworks were regularly supplemented with other interesting light objects. As Christmas drew nearer, new objects, glistening either gradually or temporary, surprised residents during their daily walks. The lighting of the environment by the *Staro Rīga* installations, gradually coming to life without advance warning, continued to surprise people in the parks around Rīga until January 9. All the installations were located in different parts of the city. Visitors were urged to be conscientious and not to rush in on the first few days. Security guards were on duty at each illuminated environmental object to observe any signs of crowding. They urged spectators to keep their distance, wear face masks, and disperse in the event of a large gathering. The flow of people near light objects was controlled so that in case of any epidemiological risks, the holiday lights could be switched off either temporarily or completely.

In anticipation of Christmas week, the usual urban design was complemented by new light installations from 20 December onwards in ten Rīga parks and walking trails in Independence Square, Vērmāne Garden, Viesturs Garden, Anniņmuiža Park, Ēbeļmuiža Park, Sarkandaugava Hill Park, the Youth Garden (which consists of several terraces, decorative walls and stone stairs) (Dāvidsone 1988: 132), Victory Park, and Arkādija Park in Pārdaugava, where a light and cosy atmosphere was created along the walking paths and recreational areas decorated with light strings and illuminated environment objects, until the end of January. In the urban environment, electric light decorations and chains on lighting poles, bridges, overpasses, tree branches, above streets, and elsewhere were placed at more than 180 sites. A total of 22 Christmas trees were dotted all around Rīga. They adorned Dome Square, Town Hall Square, and 11 November Embankment, as well as culture centres, city squares, and parks. Various neighbourhoods were also decorated with 16 Christmas trees. In honour of the celebrations, the artwork *Little Winter Joys in Rīga* by illustrator Roberts Rūrāns was placed on city stands and poster poles.

In 2021, the illusion of light had transformed one of the most beautiful Latvian cities, Līgatne. Visitors gathered for the *Night Adventure of the Illusions of Light* walk around the cultural and historical centre of the city by candlelight. During the walk, people could see historical and natural objects of the Gauja National Park and the unique industrial heritage of Līgatne. Jack o'lanterns playfully took people further along the trail to a hill that has 100-year-old wooden residential buildings of paper factory workers, which are still inhabited today, across Eižens Bridge and along the sandstone cliffs and caves to Wilhelm Bridge. At the top of Lustūzis cliff, the light snowmen led visitors to walk along the mysterious forest path to where trees overlook the heart and soul of Līgatne: the paper factory. The flames spurred the walkers on. An unusual image appeared at Līgatne Paper Factory, surrounded by the river. Was it a spring man, a worm, a mutant, or a superhero? Illusionist Dmitry Bubin surprised people with a play of visual illusions and shapes. On

the three-kilometre route that took about an hour and a half to walk, visitors had gotten the chance to know their city, its nature and cultural heritage among the illusions of light at night.

The night walk around the city of Alūksne did not disappoint either. The Temple of Fame was illuminated as well as the granite rotunda on Temple Hill, the 101 steps, the South Tower of the Teutonic Order's Castle, Alūksne New Castle, Alūksne Evangelical Lutheran Church, and the 7th Sigulda Infantry Regiment Monument.

Residents of Liepāja know how to organise celebrations for themselves! The second walk, *Illuminated Liepāja* was planned from October 21–24 to give residents and guests the opportunity to get to know familiar places once again and see them in a different light during the dark autumn. Everyone was invited not only to enjoy the walking route through the illuminated streets but also to involve various businesses in lighting the city. Residents were also encouraged to take part in the event and decorate their homes and properties in order to make the city even brighter and more colourful. The intention was to illuminate the City Council Building for the first time so that lighting artist Mārtiņš Feldmanis, who started his career in this city, could tell the story of Liepāja on it. A colourful installation titled *Flowers of Light* was intended by the company Untitled Originals Ltd to flourish in Jānis Čakste Square and participants of the poetry walk *Joy Burned in the Bulbs* also had the chance to listen to the poetry of Jānis Ziemeļnieks, Austra Skujiņa, Biruta Skujeniece, Eriks Ādamsons and Aleksandrs Čaks. During the walk, it was planned that, among other buildings and places, the Holy Trinity Cathedral of Liepāja would be illuminated using high-power light rays, lasers, and video projections to illuminate the buildings' façades. Timbars, synchronising light and music, would allow living with the musical performance *Sounds, Liepāja!* and how changes the cathedral and the urban environment.

Walks along a diverse and exciting display of light objects were created by well-known light and video artists from Liepāja and all over Latvia. Jānis Bukovskis, Reinis Smiltenis and Jurijs Šišlovs of Those Guys Lighting planned to create an interactive installation, *On the Wave of Light*, through the synthesis of technology and art which would complement the urban landscape and convey two messages in direct and transferred means. Wherever a person goes, there is the light that is always there, you just have to be able to see it. In this world, everything is made up of vibrations, so as you pass the wavy installation, the sensor detects the human presence and gradually turns on the light source. Bukovskis and Smiltenis, one of whom is more of an artist and the other a more technical one, formed a very good team and founded Those Guys Ltd that combines light, art, electronics and robotics to create products and light shows. The company is into several businesses, including creation and programming of lighting design for concerts and development of non-standard lighting equipment and robotic devices. Its customers include event organisers and musicians. Entrepreneurs make atypical offers and recognise that they must have great faith in

themselves and perseverance to start something like this. Štobis of December Design believes that the sun is life. Sunlight inspires people every day, and we are all dependent on the sun. The earth and other planets in the solar system, as well as asteroids, comets and others, orbit around the sun. The brightest stars are only visible at night or at dusk because the brightness of the sun does not allow them to be seen during the day. This theory inspired the December Design team to create an interpreted light object *Star* that radiates the sensations of the sun's heat. Artistic Ltd has developed non-standard technical solutions combining video projections with specially designed scenography supplemented with light and laser equipment to ensure unforgettable sensations are implemented in the installation *Tunnel*. It would be the longest light object exhibited so far in the walk "Illuminated Liepāja". This unique, more-than-100-metre-long installation invites visitors to enter the object of light itself and capture new, unusual sensations. Residents and guests of the city could see Liepāja shine brightly for four evenings and walk along a diverse and exciting route. An urban video projection graphic competition called 'Peace / Anxiety' was also planned.

However, due to the pandemic, *Illuminated Liepāja* was cancelled. As an alternative, people were invited to illuminate their homes and courtyards, creating light objects on their façades, windows, and doors to engender a brighter and happier mood in the city during such a dark time (Driķe 2021). Residents and entrepreneurs could be creative, bold, and free to choose whatever colours, shapes, and methods, taking into account the year's theme, '(no) peace'. Residents of Liepāja responded to the call and delighted both themselves and their neighbours by lighting up their houses.

In order to enhance the festive atmosphere in the city, Jelgava City Municipality illuminated several buildings from November 18 (marking the 103rd anniversary of the Proclamation of Independence of the Republic of Latvia) to November 21 (marking the 102nd anniversary of the liberation of Jelgava from the Bermontians). The municipality invited companies and residents to illuminate the façades of buildings with red and white lights during the holidays. Each evening, a multimedia greeting dedicated to the country's birthday was flashed at the Jelgava St. Trinity Church tower. Artist Pepe FX, using a special technique – video mapping together with a musical accompaniment – created an urban design for the occasion. Video mapping as a new projection technique can turn almost any surface into a dynamic and live video display. This technique permits projecting video images on buildings, façades, structures or nearly any kind of complex surface or a three-dimensional object to shatter the viewer's perception of perspective. Video-mapping technology implements advanced mathematical algorithms aimed to warp and distort the projected image so that it compensates for the fact that the image is projected in an irregularly shaped physical object. Video projection mapping has the capacity to transform any object on a screen into a vivid three-dimensional object. On November 18, everyone from Jelgava was invited to create

red-and-white candle compositions in the courtyards of their houses, in the windows of their apartments, or on their balconies to go through the national holiday together as a family. The city's institutions and individuals joined the initiative, using a variety of environmental objects and whatever means were available, including outdoor lighting setups and floodlights to brighten up the festive atmosphere in November.

One of the most beautiful holiday decorations across all the Latvian cities was seen in Ventspils, where visitors, using the guide *Ventspils Under the Christmas Lights*, could discover nine beautifully decorated Christmas trees on a walk. In Great Square, next to Concert Hall Latvia, the city's main 16-metre-high Christmas tree was traditionally found at the very heart of the city. Both the trees and the entire square had been inspired by music. Next to the Christmas tree, an orchestra with shining musical instruments was complemented by a 3.8-metre-high Christmas piano; this was, in fact, an interactive light installation with a practical use, allowing anyone interested to try their hand at playing the piano. Beautiful Christmas music flowed from the Christmas tree, making the festive mood complete. On November 27 from 5 pm until late in the evening, among numerous spruces and thousands of lights, an audio-visual theatrical winter lighting installation for families with children was in full swing on Great Square. Trees in the alleé of the newspaper kiosks were decorated with glowing umbrellas and in Dzirnava Square, large candles were used. Sofia Street, which leads up to Town Hall Square and past the Culture Centre, became a magical place. Looking up, people saw a sparkling veil of snowflakes and garlands.

A large Christmas tree adorned with twinkling lights and festive décor shone at St. Nicholas Church. Streetlamps were adorned with angels blowing trumpets, thus inviting everyone to visit Bethlehem to discover an illuminated nativity scene. Great Avenue in the space between Lāčplēsis Street and Great Square was beautifully decorated with strings of light bulbs in the trees and twelve Chinese zodiac signs, including the symbol of the upcoming year of 2022 (the figure of a tiger beside the Flower Clock). People discovered bright decorations in front of Ventspils University College with its centrepiece in the form of a large gift box four metres tall. At the very heart of Pārventa, across the Pārventa Library and the 'Dune Pine' fountain, a beautifully decorated Christmas tree created from two hundred small spruces had a height of ten metres that brought the joy of Christmas to everyone. A naturally grown outdoor Blue spruce, accompanied by a twinkling snowman, greeted residents and guests in the children's park 'Fantāzija', where one usually can hear sounds of children's songs, laughter, and playing. Beautifully adorned naturally grown outdoor fir trees were also in the Adventure Park and in front of the City Council Building. All the city decorations were richly complemented by strings of light bulbs in random patterns throughout the branches of trees with a total length of nearly 38.5 kilometres. The owners of houses, companies, and shops also placed traditionally festive décor on their properties.

The city of Sigulda mesmerises everyone with its natural beauty all year round, but as the holiday season approached, five art, light and sound objects were installed to enthrall residents and guests at Sigulda Castle Quarter from December 15 to January 15. The large-format light sculptures created by Sigulda-born artist Iveta Šmita were inspired by the classic winter poems of Rainis, Vilis Plūdons, Kārlis Skalbe and Aspazija. The holiday season is associated with the miracles of faith and presence of the family, and it is important for adults and children to be together during this time. The sculptor had ensured that the five Christmas motifs permeated the story of light objects and the sounds of nature could be heard at each installation. The light object *Sietiņš* (Stainer) was characterised by the sound of crystal bells; the light artwork *Leduspuķe* (Ice Flower) was accompanied by the sound of the wind; the light object *Mēness* (Moon) echoed the distant barking of dogs and the sound of crunching snow; and *Slīdkalniņš* (Slippery hill) was associated with children's songs. The characteristic hustle and bustle of the marketplace could be heard at the light installations Dolls and Horse. Numerous unseen illuminated objects and decorations appeared in the urban environment; however, the city's greatest pride was the illuminated bridge decorated with a chain of 340 light bulbs. Everyone from a height of six metres could look at the reflections of light in the Gauja River. In the square in front of Sigulda Railway Station, the city's central Christmas tree was made up of about fifty small spruces that had been cut down while clearing the power lines or fields. A total of 9,000 LED lamps shone on 5 December. The Christmas story at Laima's Clock began in the Winter Fairytale Forest with special houses of Christmas miracles created by artist Ivars Mailītis, who is an incomprehensibly diverse artist – design graphic artist, poster artist, creator of giant or super graphics, designer and implementer of moving environmental objects and exhibition expositions. The travelling Puppet Art Museum conjured up their own Christmas scenery: carousels with their favourite childhood dolls and toys as well as a mysterious shadow theatre, which allowed them to imagine and create their own fairy tales and sculptures, which were designed by artist Ināra. She found a fantastic grain of thought in Latvian writer and essayist Zenta Mauriņa's book *Dzintargraudi /Amber Grains/*: 'A good job is a light that cannot be hidden. Darkness has always fought against light, there has always been more darkness, but still light has always been the winner. Every morning new sunrise, and in every age people are born who make sure that man's faith is not lost.' Believe in yourself and believe in others, because light will always overcome the darkness (Mauriņa 1975)!

The Valmiera Olympic Centre invited families to come for magical walks in the Park of Senses on December 11. During the walks, visitors could enjoy the play of light on the steep banks of the Gauja River, listen to live music, and watch dancers' improvised movements in a special environment. In accordance with national epidemiological safety regulations, the event took place in a green mode. An interoperable COVID-19 certificate had to be presented before entering the

park. The flow of visitors and the directions of the various walks were also considered. Events took place in three-and-a-half-hour sessions, starting from 4 pm to 8.30 pm with a maximum of 500 people each time.

In the city of Jūrmala, illuminated with colourful electric light, the almost two-kilometres long popular walking trail on Jomas Street was decorated with light installations suspended on the lighting poles. The city's 12-metre-high Christmas tree was located at the top of Jomas Street in Majori, where a festive mood was complemented by the addition of decorative spruces in Horn's Garden near the Jūrmala Culture Centre. In Dubulti, large illuminated cones were placed opposite the railway station. During twilight hours, Dzintari Forest Park turned into a Park of Light decorated by several thousand coloured LED lights. The park was inhabited by bears, hedgehogs, squirrels, and other forest dwellers made of light chains. A bridge in the park was designed in the form of a sea wave. A beautiful winter fairy tale was enjoyed in Ķemeri Park, which was dressed in white snow that covered the Love Island as well as the park's pavilions, bridges, benches, trees, and bushes, creating a romantic atmosphere in the vast territory of the Ķemeri Cultural and Historical Park.

Conclusions

1. The international festival of light *Staro Rīga* has brought together many visitors in Rīga to participate in events wherein both artists and spectators are ready to take on creative challenges and experiments. Both are open and interested in perceiving the latest trends in light art. The annual festival of light unleashes people's imaginations. Developed with the individual's ability to conjure up the wonders of the art of light, participants have the opportunity to spend a happy time with their families enjoying the spectacle. The responses of the audiences to the festival testify that this is the best way to spend time with one's family. The COVID-19 virus of 2020 posed unprecedented challenges for people to find new solutions and to nevertheless create a festive atmosphere in every house so that everyone could be with their loved ones – subject, of course, to the sanitary and hygienic requirements of the pandemic. In Latvia, the implementation of generative ideas for creating a harmonious living environment was promoted. Entrepreneurial and creative initiatives had led to visual and qualitative transformations in people's homes and the urban environment. A variety of local traditions were developed across many regions of Latvia, and an understanding of artistic values was cultivated. The diversity of priority actions for human health care increased.
2. In the second year of the pandemic, business-friendly illuminated walks were created in urban parks and in nearby natural spaces during the darkest hours of the year, thereby uplifting the mood of the inhabitants. In the urban environment, important places were especially emphasised. Illuminated walking routes and unique light art objects visually transformed the environment.

Artists in every region of Latvia tried to emphasise the uniqueness of their natural environments, and the ways in which each city expressed their creativity for performative visual transformations and their care for human health in the natural and urban environment differed. Light and video artists from all over Latvia were invited to create light objects. In an effort from the heart to develop a safe and health-conscious project, the festival could be enjoyed only if the sparkle shone in every heart and home.

References

- Dāvidsone I. 1988. *Rīgas parki un dārzi*. Rīga: Liesma. [In Latvian]
Driķe N. 2021. Gaismu var radīt arī paši. In: *Kurzemes Vārds*, Nr. 200. [In Latvian]
Mauriņa Z. 1975. *Dzintargraudi*. Bruklina: Grāmatu draugs. [In Latvian]

MIXED TECHNIQUES IN CONTEMPORARY ART: EXPERIMENTS, UNUSUAL CONNECTIONS OF DIFFERENT MATERIALS IN PAINTING

Anna Stalidzāne¹, Žanna Vērdiņa²

¹Daugavpils University, Vienības street 13, Daugavpils, an.stalidzane@gmail.com

²Daugavpils University, Parādes street 1, Daugavpils, zhanna.verdinja@gmail.com

Abstract

Mixed techniques in contemporary art: experiments, unusual connections of different materials in painting

Key Word: *mixed media, painting, contemporary art, contemporary artists, experiments in painting*

Today a variety of painting techniques are used in art that can give to an artist a style that can be recognized around the world. Mixed techniques is one of the most popular ways of the 21st century, where you can experiment with paint, various industrial and construction materials, as well as with various natural ones to make new discoveries in painting, so that their works look more unusual compared with others.

The availability of different materials allows you to create, experiment and discover all kinds of unusual connections. It is easier for artists to express themselves and find their own special style. For example, Latvian and world painters such as Laima Bikše, Kaspars Teodors Brambergs, Mēir Srebriansky, Hannah Scott work on a variety of unusual techniques, combining different materials such as oil, acrylic paints, powders, and even polyester resins.

The aim of the research is to study Latvian and world contemporary artists who work in mixed techniques, experimenting with different materials, such as: candles, oils, acrylic paints, combining them together and creating unusual connections.

Kopsavilkums

Jauktās tehnikas laikmetīgā mākslā: eksperimenti, neparastie savienojumi glezniecībā no dažādiem materiāliem

Atslēgvārdi: *jauktā tehnika, gleznošana, laikmetīgā māksla, laikmetīgie mākslinieki, eksperimenti glezniecībā*

Mūsdienās mākslā izmanto dažādas glezniecības tehnikas, kas spēj māksliniekam piešķirt viņa stilu, kuru, iespējams, atpazīst visā pasaulē. Jauktā tehnika ir 21. gadsimta viena no populārākiem veidiem, kur var gan eksperimentēt ar krāsām un dažādiem rūpniecības, būvniecības materiāliem, gan arī ar dažādiem dabiskiem, lai panāktu jaunus atklājumus glezniecībā un darbi izskatītos neparastāki, salīdzinot ar citiem.

Dažāda materiāla pieejamība, ļauj veidot, eksperimentēt un atklāt visāda veida neparastus savienojumus. Māksliniekam ir vieglāk izpausties un atrast savu īpašu stilu. Piemēram, Latvijas un pasaules gleznotāji tādi kā Laima Bikše, Kaspars Teodors Brambergs, Mēir Srebriansky, Hannah Scott strādā dažādas neparastās tehnikas, savieno dažādus materiālus, tādus kā eļļu, akrila krāsas, pulverus, un pat poliesteru sveķus.

Pētījuma mērķis – izpētīt Latvijas un pasaules laikmetīgus māksliniekus, kas strādā jauktā tehnikā, eksperimentējot ar dažādiem materiāliem, tādiem kā: sveķi, eļļas, akrila krāsas, kombinējot tos kopā, veidojot neparastus savienojumus.

Introduction

Nowadays, mixed media painting is quite popular among artists around the world. And not just a favorite: in many cases, only with its help on canvas or room decoration can create effects that are practically not available when working with a classic technique. This opens up great opportunities for creativity.

At the same time, the mixed technique in painting is still underdeveloped and, due to the variety of methods, still lacks a clear classification, certain standards, clear trends and directions. To many masters, it seems a kind of "terra incognita", which is a bit scary.

In fact, it is enough to start painting in oil and acrylic techniques, or in watercolor and gouache techniques, for example, to literally fall in love with this technique and not change it in the future.

A mixed media painting is one that combines different painting and drawing materials and methods, rather than only one medium. Any materials can be used, including collage items such as pages from magazines, newspaper, photographs, fabric, soil, or packaging. Or a mixed media piece can be as "simple" as using two mediums, such as acrylic paints with pastel on top.

The aim of the research is to study Latvian and world contemporary artists who work in mixed techniques, experimenting with different materials, such as: candles, oils, acrylic paints, combining them together and creating unusual connections. The aim of the research is to select two important representatives of modern art in Latvia and in the world for further detailed research of mixed media in which they work, what unusual materials they used in their work and reveal their special style, why they have chosen such a medium, as well as how to combine "incompatible materials" such as traditional paints (oils, acrylic paints) and powders, putties, resins with the help of mixed media.

When researching contemporary artists, Laima Bikše, Kaspars Teodors Brambergs – Latvian artists, Méir Srebriansky, Hannah Scott – were selected from the world of contemporary artists.

Traditional and non-traditional mixed techniques

Traditional and world-famous techniques are the most popular among artists:

- **Wax crayons and watercolors.** Its essence lies in the fact that watercolor does not wet the wax, that is, everything that is drawn with crayons will not be repainted with watercolor. This combination is usually introduced to children in a mixed environment;
- **Water-based stained glass paints and watercolors or stained glass** (water-based or solvent-based) and acrylic – this combination allows you to paint any substrate very richly;
- **Watercolor and ink.** In it, ink is usually used to highlight contours, highlight the darkest, most saturated elements, and bright, fuzzy details written in watercolor;
- **Watercolor and pastel.** The background is prepared with watercolors, but pastel is used to draw contours and details;
- **Watercolors and crayons** – the technique is similar to the previous one;
- **Watercolor and gel pen**, which can record very thin and very contrasting lines and contours with the pen. (*LiveAbout.*)

Unconventional and unusual techniques – are paint compounds with building materials, resins, fiberglass and various powders:

- **Rubber art equipment.** Includes mixing two-component epoxy resin with hardener with additional tinting using pastes and pigments. They are responsible for unusual color transitions, patterns, and bright tones. (*Art Online Store.*)
- **Sculptural painting technique.** Art direction, which combines elements of sculpture in terms of working material – decorative plaster, and painting elements of work with a palette knife. (*Art*

study). Various building materials, such as putties and gypsum mixtures, can be used and combined and combined with paints;

- **Mixed media: acrylic and charcoal.** In paintings made with acrylic paints, dry materials such as charcoal, powders (or colored pigments) are added. Coal is used to create soft smoky shadows. Coal dust is rubbed with your finger. Coal is also suitable for sketching and final contouring of meters. (*Charcoal with Other Media* 2014) By experimenting with this technique, coal can be replaced with colored powders or dry pigments.

On the other hand, to better understand what can and cannot be done, you need to experiment a bit, for example, on cardboard, glass or canvas. By the word “mixed technique in drawing or painting” we mean not only colors, but also other materials that can be used in creating a particular image. The key is to understand that the mixed drawing technique should be used in cases where the artist has a good idea of what effects he wants to get with it and why he cannot do with a classical technique in this case.

At the very least, this means that he manages each technique very well separately and will be able to combine them into one image, so that the result is a masterpiece, not just a mixture of colors due to their mixture. If you are sure that your next job requires mixed media, try this, this is how this talent will be revealed to the maximum.

Latvian contemporary artists working in mixed media

Studying Latvian artists and their works in mixed media, it can be concluded that the artists paint more with classic traditional materials – acrylic paints, oil, watercolors, combining them with gouache, pastels.

Latvian art is very much evolving and artists are increasingly participating in international exhibitions, exhibiting works in foreign museums and galleries in both personal and group exhibitions. As well as starting to experiment more with materials, discover new techniques in search of personal style. This can be seen in contemporary exhibitions, such as exhibition *What Eats Around Itself* in 2020 at the New Museum in New York, USA. This is an exhibition of Latvian artists in the USA. Silicone, paint, latex, fabrics and other synthetic materials are used in the mixed technique. The mixed art emphasizes the contrasts of the materials – hard against soft, transparent against dense, moving against static. Individual elements of the exhibition, which hang from the walls or attached to wooden structures, form a unified environmental model.

As well as the Group's exhibition “Coexistence” at the Kiasma Museum of Contemporary Art in Helsinki, Finland, in 2019, a work of art by Latvian artists in which he combines acrylic and oils.

The coexistence of the environment, nature and people has long been at the center of contemporary art, but since 2000, when the threat of a global ecological crisis has become more pronounced, there has been an escalation in solutions to the theme. The exhibition traces the views

of artists from different countries and nations on environmental issues, without forgetting the Nordic and especially Finnish art traditions (Figure 1) (*Internet art and culture portal*).



Figure 1. **Andris Eglitis. View from the exhibition “Coexistence” at the Museum of Contemporary Art “Kiasma”. 2018. Canvas. Acrylic, oil** (*Internet art and culture portal*)

The painter **Laima Bikše** (1970) already stood out during her Rozentāls school with her unusual use of sophisticated colors. Over time, the technical ability and courage to truly reveal your emotions and dreams on canvas has come. The artist graduated from the Latvian Academy of Arts (1997). Her teachers were Vilis Ozols and Imants Vecozols, whose fine sense of materiality and exquisite color has been acquired by Laima herself. The confidence in her abilities and the experience she gained while studying in this workshop gave her the impetus to dive boldly and fearlessly into the deep waters of painting. The artist's serious attitude towards her true vocation and her persistent work have resulted in 15 solo exhibitions and participation in many group exhibitions. The artist paints the things and images around her, giving them her own imaginary life and space. In the painting *Meteorologist* (2007), the huge dandelion forest reminds of the moon and the stars in the sky, which, swaying to the yellow-orange ground, swing easily in the air (Figure 2) A little meteorologist with a hat on his head leaflet. The endless forest of dandelion planets and the sunny, warm breath of paintings make you feel the fragility and value of everyday life.

Colour plays an important role in Laima's painting as a determinant of general tone and emotion. These can be golden yellow light works that create a sense of security or bluish gray, melancholic night scenes with starry skies, or bright areas of color that contrast with the twisted lines of the images. Painting, layered, delicately scratched and loosened with nuanced tones, gives the works spatial depth. (*Magazine “Jaunā Gaita”*)



Figure 2. **Laima Bikše. Meteorologist at work 2007. Canvas, mixed media**
(Magazine “Jaunā Gaita”)

Painting with paint on canvas, less often on a wooden surface, creates your own world. Almost every artist strives for it, but Laima succeeds. Laima's painting seems to come from itself, without effort, without the desire to surprise someone. So why is a modern man so busy noticing her and stopping at her work? Because she is so true and real, also because she is a very sensitive, tonally fine and therefore strong painting (Figure 3) (*Gallery Daugava*).

Laima Bikše could be considered a master of form, because she often combines all her arsenal of finds in her canvases. There are lacerations, rubbing, unpainted canvas left in places, charcoal pattern covered with varnish. Her formal quest creates a special depth, space, third dimension, but it is never just a desire to show off her virtuosity. The artist creates a space where the images she creates operate, the birds let in, the trees bloom, there is a sad sentimental atmosphere at times, contemplation, then sincere laughter is heard again. The viewer believes in everything he sees, because it is an art without appearances and pretensions, as a silence that must be heard, as a conversation with oneself. Such a special ease with which you get to know how easy it is to be true, not to lie to yourself or others, not to pretend, but only to be.

Laima Bikše's painting is a reminder of the sensual significance of art, there are no rational ideas, the world she creates is rather irrational, as for a child, whose central place at work is what is most important, what he longs for. Such a special directness through their naivety. The special sensitivity of the painter is applied to **Laima Bikše** paintings (*Culture Portal*).



Figure 3. **Laima Bikše. Red silence. 2008. Canvas, mixed media**
 (*Laimas Bikses BIO*. <http://laimaibiksei.blogspot.com>)

Kaspars Teodors Brambergs graduated from the Painting Department of the Latvian Academy of Arts in 2000 and in 2015 was one of the eight artists nominated for the highest award in Latvian art – the “Purvītis Award” (Figure 4). The artist's works are in the Contemporary Art Collection of the Latvian National Museum, as well as in the collections of Tahiti (French Polynesia), Martinique, Marrakech, France, the Netherlands, Germany, Austria and Switzerland.

Kaspars Teodors Bramberg's works of art can be described as a combination of painting and sculpture. The vivid feature of his large-scale works is materiality and materiality, texture and technological search. In recent years, the author has also focused on creating multimedia installations. A significant part of the research process in the artist's works is related to the ecology of the interaction between the work of art and the public, without offering the viewer's perception to encounter recognizable social attributes.

The materials chosen by the artist and their composition create a distinctly material feeling. Bramberg's compositions of paintings are not made of colour, but of matter. The combination of charcoal and paper creates simplicity and adds tonality to the work of art. The key word for drawing exposure is ease. The paper is thin and the carbon is like powder. For Bramberg, it was a time of discovery, where he was ashamed to "put" everything he was interested in at the time. Explosively, it was both a technological and a compositional accumulation of experience. The selected materials served as the carrier of the tonality of the exhibition. Each painting or exhibition is a creative, compositional and technological challenge.



Figure 4. **Kaspars Teodors Brambergs. “Dynamis”. 2014. Canvas. Mixed media, wood**
(Collection of the Latvian National Museum of Art. *Internet art and culture*)

“Art gives space to a person's inner space. Like feeling like a beautiful concert, piece or exhibition. The work of art has influenced me, given me inspiration and encouraged me to live, act and dream. Art – poetry, films, music and other expressions – is one of the rare spheres that honors a person” – the artist believes. (*Internet art and culture portal*).

World-class artists working in mixed media

Famous artists today, with their unique styles, open up new creative possibilities that make them different from their peers. Famous contemporary artists have got rid of many old stylistic formats and have used new media and technologies to reflect the modern world. Contemporary artists continue to push artistic boundaries and demand huge prices in auctions around the world. Examples include **Méir Srebriansky**, **Hannah Scott** and others (*Art in Context*).

Méir Srebriansky (b. 1976 in Strasbourg, France) is an abstract painter based in New York City. He earned his BFA from École Nationale Supérieure des Arts Décoratifs in Strasbourg. In France, influenced by French and American New Wave cinema, he painted a series called “Wasted Pictures” which were based on blurred film stills. It was then that his paintings started entering the world of abstraction. Moving beyond oil and acrylic, the artist incorporates resin in his painting practice. Now, reoccurring shapes, often derived from his figurative drawings, colors, and both two and three dimensional forms guide his labor-intensive process driven by popular culture, science, and the depths of his own imagination. Srebriansky has participated in residencies at Vermont Studio Center and Con Artist NYC. He has exhibited in the United States, Europe, and Asia at the Belskie Museum, Closter; European Parliament, Strasbourg; 81 Leonard Gallery, New York; East End Culture Club, Southampton NY; HK Walls, Hong Kong; one of his murals is permanently on view at The Mes Hall. Meir has an installation in the lobby of the HSBC Tower across the street from Bryant Park in New York City. He was included in *Friend of the Artist Vol. 11*. Srebriansky

continues to actively make work out of his studio at Mana Contemporary in Jersey City. (*Meir Srebriansky BIO*).

Times of despair do not always require desperate measures, but they do require thoughtful, creative solutions. While the world is turning to art in an effort to cope with the consequences of compulsory isolation, artist Méir Srebriansky is committed to sharing his work. (Benzine 2020.)

Srebriansky's biography says he: "Is an abstract painter living in New York." After graduating from the BFA (Bachelor of Fine Arts) in the École nationale supérieure des Arts Décoratif in Strasbourg, his painting moved from realistic to abstract, experimenting with a series of works that transformed French and American-inspired figures into shady aura. The artist's biography explains that: "Repeated forms, often derived from his figurative drawings and colors, drive his labor-intensive process, driven by popular culture, science, and the depths of his own imagination". (Figure 5). Srebriansky's current studio is located in Mana Contemporary, Jersey. (*THE BEST ART IN THE WORLD magazine*).

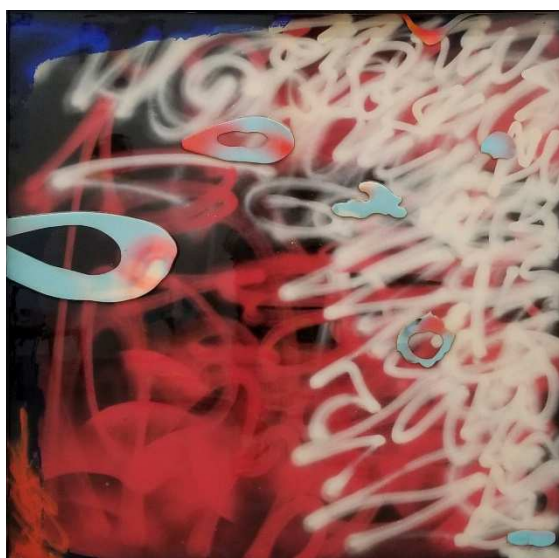


Figure 5. **Méir Srebriansky. Koi in the Pond. 2016. Canvas. Mixed media**
(Acrylic paint, oil paint, wood and resin on wood). (*Magazine of Art*)

Hannah Scott (1976) is a British artist living in London, United Kingdom. She graduated from Central Saint Martins with a MA in Art and Science in 2017 and a BA in Arts and Design in 2000 and an MSc in Multimedia Application Design from Middlesex University in 2003; Member of the Wilderness Art Collective; Winner of the MullenLowe NOVA Award; and a graduate of The Arctic Circle artist residency.

Hannah Scott is an interdisciplinary artist whose work explores ways to visualize and communicate environmental change through performance, installation, film, photography and sound. Combining art, science and personal experience, Hannah creates works that reflects

humanity's relationship with the natural world and seeks to raise awareness of environmental issues. She has worked with climate and environmental scientists and other professionals to accurately inform her research.

Hannah's work explores the idea of art as action, challenging her values and abilities, rather than simply delivering a moral message. Since 2017, she has ridden a bicycle and traveled about twenty thousand miles. Travelling is an integral part of her practice as a source of inspiration, as well as performative works in themselves.

The artist's interesting approach to art and her chosen material make her works visible, among other artists, such as *Strata*, 2017, which uses low-density polyethylene molded polyester resin, (Figure 6). *Strata* takes into account the impact of plastic pollution on the Earth's geology and environment. Created using recycled plastic bags – a product of fossil fuels, sedimentation and compressed organic matter that has formed over billions of years (*The artist's personal website*).



Figure 6. **Hannah Scott. “Strata”, 2017. Canvas. Mixed media (using low density polyethylene cast polyester resin)** (*The artist's personal website*. <https://www.hannahscott.com>)

Conclusions

Exploring the trends in contemporary art, one can conclude that mixed media is a modern art form created by contemporary artists today. As such, it reflects the complex issues that make up our diverse, global and rapidly changing world. Through their work, many contemporary artists explore personal or cultural identities, offer critique of social and institutional structures, or even attempt to redefine art itself. In the process, they often ask complex or thought-provoking questions without giving easy answers. Artists solve such issues as: they are not afraid to experiment with different techniques, combine various non-traditional materials and paints, thereby finding for themselves a

unique style that distinguishes them from each other. Curiosity, an open mind and a commitment to dialogue and debate are the best tools to approach a work of contemporary art.

Popular Latvian and world artists, such as **Laima Bikše, Kaspars Teodors Brambergs, Mēir Srebriansky, Hannah Scott**, challenge us to change our perceptions of how art should look or feel. Thanks to the mixed technique of contemporary paintings and modern materials, artists have many opportunities to express their creativity and discover their personality.

On the basis of mixed media, artists experiment with new materials, types and are not afraid of it. Such an approach and attitude towards the new, inspires artists, and it itself is a creative process. An important conclusion from all this is that mixed media gives freedom to contemporary artists, can help create their own special style and differentiate them from others.

References

- Liveabout*. <https://www.liveabout.com/mixed-media-painting-4173710> [05.04.2022].
- A modern online publication on creativity "Sei-Hai"*. <https://say-hi.me/novosti/voskovaya-zhivopis-enkaustika-i-drugie-texniki-raboty-s-voskom.html#prettyPhoto/> [05.04.2022].
- Art Online Store..* <https://amemur.com/ru/statii/tehniki-risovaniya-smoloy/> [05.04.2022].
- Benzine, V. 2020. *Mēir Srebriansky: Age of Resin*. <https://whitehotmagazine.com/articles/m-r-srebriansky-age-resin/4580>
- Resin Art Co*. <https://resinartco.com/> [05.04.2022].
- Art study*. <https://emp-creativ.com/sculpture/> [05.04.2022].
- Internet art and culture portal Arterritory.com* https://arterritory.com/lv/vizuala_maksla/aktuali/24564_jaunakie_latviesu_makslinieku_darbi_pasaule/ [07.04.2022].
- Jaunā Gaita nr. 262. The fall 2010* https://jaunagaita.net/jg262/JG262_Trejja1.htm#AR_B%C4%92RN%C4%AABAS [07.04.2022].
- Jaunā Gaita nr. 262. rudens 2010* https://jaunagaita.net/jg262/JG262_Bik%C5%A1e-Metereologs.htm [07.04.2022].
- Gallery Daugava*. <https://www.galerijadaugava.lv/makslinieki/laima-bikse/> [07.04.2022].
- Laimas Bikšes BIO*. <http://laimaibiksei.blogspot.com/p/foto.html> [07.04.2022].
- Cultural portal*. <http://www.easyget.lv/kultura/read/59431/> [07.04.2022].
- Art in Context*. <https://artincontext.org/famous-contemporary-artists/> [09.04.2022].
- Meir Srebriansky BIO*. <http://www.meir-s.com/about> [09.04.2022].
- "THE BEST ART IN THE WORLD"*. <https://whitehotmagazine.com/articles/m-r-srebriansky-age-resin/4580> [09.04.2022].
- Artists' portal*. <https://www.manacontemporary.com/editorial/meir-srebriansky-or-the-artistic-administrative-process/> [09.04.2022].
- The artist's personal website*. <https://www.hannahscott.com/biography/> [09.04.2022].
- Nitram fine art characol*. Charcoal with Other Media. 2014. <https://nitramcharcoal.com/blogs/blog/charcoal-media>. [09.12.2022].

TECHNIQUES, MATERIAL USAGE IN INTERIOR PAINTINGS IN THE 21st

Daiga Geizane

Daugavpils University, Parādes street 1, Daugavpils, Latvia, LV-5401, daiga.geizane@gmail.com

Abstract

Techniques, material usage in Interior paintings in the 21st century

Key Word: *material, artistic imagery, techniques, interior painting*

Nowadays with all the technological development and possibilities still the physical painting and especially interior paintings are trending. They haven't lost its uniqueness.

In the 21st century art boundaries are often disappearing between design and art.

Beauty, contemplativeness, and functionality can be achieved through any artistic position. Interior paintings are in demand especially in nowadays market. What exactly are interior painting? Can they be considered an artwork itself that is appealing for the viewer or is it an element of a design. Interior paintings potentially enhance a variety of different environments; it also versatile within a given space. It can be the focal point if necessary, or it can be utilized in a way that its formal qualities alone converse with the space, allowing viewers to contemplate the art within the larger context of the environment.

Interior paintings describe the aspect of various nature imaginary suitable for decorations. Artists present the content of work by using graphic elements, nature motives, abstractionism, variations of an ornament motives or creative imageries, pastel tones.

The aim of the research is to find some representative artists in Latvia and in the world for further detailed research of interior paintings, in which they work. What kind of materials they use, techniques and motives are presented in the paintings.

Kopsavilkums

Tehnikas, materiālu pielietojums dekoratīvā interjera gleznās 21. gadsimtā

Atslēgvārdi: *materiāls, mākslinieciskā tēlainība, tehnikas veids, interjera dizaina gleznas*

Mūsdienās neskatoties uz tehnoloģiju attīstību un iespējām, joprojām aktuāla ir taustāmā glezna, īpaši interjera gleznu gleznošana. Tās nav zaudējušas savu unikalitāti.

Lai gan 21. gadsimtā mākslas robežas starp dizainu un mākslu bieži izzūd.

Skaistumu, apcerīgumu un funkcionalitāti var sasniegt ar jebkuru māksliniecisku pozīciju. Interjera gleznas ir īpaši pieprasītas mūsdienu tirgū. Kas īsti ir dekoratīvās interjera gleznas? Vai tas var uzskatīt par pašu mākslas darbu, kas ir pievilcīgs skatītājam, vai arī tas ir dizaina elements. Interjera gleznas potenciāli uzlabo dažādas vides; tas ir arī daudzpusīgs noteiktā telpā. Tas var būt fokusa punkts, ja nepieciešams, vai arī to var izmantot tā, lai tikai tās formālās īpašības sarunātos ar telpu, ļaujot skatītājiem vērot mākslu plašākā vides kontekstā.

Interjera gleznojumi raksturo dažādu dekorācijām piemērotu iedomātu dabas aspektu. Mākslinieki darba saturu prezentē, izmantojot grafiskos elementus, dabas motīvus, abstrakcionismu, ornamenta motīvu variācijas vai radošus tēlus, pasteltoņus.

Pētījuma mērķis ir atrast dažus reprezentatīvus māksliniekus Latvijā un pasaulē turpmākai detalizētai interjera gleznu izpētei. Kādi materiāli tiek izmantoti, paņēmienus un motīvus attēlo šī tipa gleznās.

Introduction

First, decorative interior paintings are classified under definition visual arts that is an art form that creates works that are primarily visual in nature. It also goes under classification "fine art" that refers to an art form practiced mainly for its aesthetic value and its beauty rather than its functional value. Fine art is rooted in drawing and design-based works such as painting, printmaking. (Fine Art: Definition & Meaning. <http://www.visual-arts-cork.com/definitions/fine-art.htm>)

During the Italian and Northern Renaissance eras, painting and sculpture took tended to be more serious than decorative... until the Counter-Reformation Baroque era that decorative art blossomed, in a variety of disciplines. After this, came the Rococo school which gave a huge impetus to decorative crafts such as furniture-making, domestic furnishings, glass, and textiles. If

Baroque was rooted in architecture, the Rococo style was rooted in interior design. (Fine Art: Definition & Meaning. <http://www.visual-arts-cork.com/definitions/decorative-art.htm>)

Nowadays the line between fine artworks and decorative pieces is thin. Both are decorative, and both encompass elements of artistry in them. Telling a difference between a fine art piece and a mere design object can be difficult, but if you pay attention to the elements below, soon you'll be able to tell the difference. Also, the fact that fine art prints are made in multiple editions, doesn't mean that they are easy to make and reproduce.

Unlike décor whose main purpose is to be decorative and to embellish the surrounding space, fine art has a deeper meaning. It is an expression of something larger than just the subject matter. Fine art pieces are meant to provoke an emotional reaction or generate an intellectual response. They can convey a variety of ideas and emotions – good and bad, shocking, disturbing or even ugly. Decorative art, on the other hand, is limited by its decorative function. You won't find any disturbing pieces of decorative art as decor has to be beautiful and aesthetically pleasing to fulfill its main goal. (How to Make a Distinction between Decor Art and Fine Art? <https://different-level.medium.com/how-to-make-a-distinction-between-decor-art-and-fine-art-83c195f1fd08>)

Discussion

Therefore, interior paintings are not a separate type of painting. These are paintings, primarily intended for the interior, and not for collecting. Interior paintings are simple and understandable for everyone to comprehend. They do not carry a very deep meaning, which will take years to disassemble.

Also, interior paintings are not sharpened at all in a tight price framework. And the price can be completely different, ranging from cheap works to expensive ones. The main condition is that the picture can decorate the interior. As if playing along with the overall picture of the interior, they complement it, give it a completely new look, making it bright, light, and alive. This is the main purpose of interior paintings.

The picture can be both miniature size and large-scale. It won't matter at all. After all, you can create a beautiful composition from small ones, or just hang one large picture, which will not spoil the look of the interior at all. The main thing is that they will emphasize the interior, fulfilling their role. (Интерьерные картины – что это? (<https://www.vinterier.ru/intereranye-kartiny.html>))

When looking at this topic we must also look at types of interiors. Is it public, private or social place? The type of painting that is suitable for one interior is not for the other. We also must look at age aspect as well as individual needs and lifestyle. Nowadays more and more in fashion comes cheap and fast fashion which also influence interior painting demand. In consumer world the main aim is to reach point when something is cheap and short – lasting. This concept also appears in interior paintings. When we look at interior painting the attention should be paid at the type of

interior these paintings are used as well. For example, is the aim for it to be just a decorative element for a private interior, public or social. Is the painting going to serve just a decorative purpose as one of decorative elements in the interior or a main eye-catching point. More and more colourful, playful paintings or their printouts are put on hospital walls to serve joyful purpose as a decorative element.

Nonetheless, it is vital that the walls are used as a means to support objects, such as paintings. (ABSOLUTE DECORATION Arco architects & publishers studio 2000: 158)

The exposition of a group of pieces of similar size is always decorative. If the objects don't present any formal relationship to each other, colours or textures can be grouped. Many times, a pretty space carefully decorated can appear boring due to the lack of some imaginative decorative ideas to help you overcome this problem:

Framed art. No one doubts that a painting by its nature highly decorative. But when the time comes to hang it, there are certain norms which should be followed.

Every painting doesn't belong in every space or on every wall. The theme of the painting, and its chromatic tones, are elements that must be considered when selecting a painting for the home.

It isn't appropriate to hang small painting alone on a large expanse of wall space.

(ABSOLUTE DECORATION Arco architects & publishers studio 2000: 158)

Nowadays it's not that important who has painted the painting but how it goes together in the proper interior and works as a decorative element in it. More and more original artworks can be digitalized and made into printouts this way reducing its value but increasing its accessibility and simply decorativeness. This is one of the common traits in 21st century artworks that can be looked closely as interior paintings.

One of the most basic principals of interior design is that every room needs a focal point, or a single design element that will instantly draw the eye into the space and give the viewer a sense of what to expect. It goes without saying that a great piece of wall art could easily fulfil this position. (Why Wall Art Matters Most In Interior Design. <https://www.mymove.com/home-inspiration/trends/wall-art-matters-interior-design/>)

Furthermore, almost every painting can be considered an interior painting, depending on the demand nowadays. It can be large scale painting of abstractionisms, pop-art till a miniature photorealism.

By looking closely at interior painting, one has to see closely materials used for those type of paintings, elements represent and techniques.

When fine artists choose the material for their pieces, they focus on the ones that fit the message they want to convey. Decorative art, on the other hand, is more often than not made from materials that are affordable and easy to use. When you see artworks made from an affordable

material such as acrylic or paper but get a sense that they would look better in oil on canvas or bronze, it's a sign that you are looking at a décor art rather than a fine art piece.

The process of making decorative art is much faster and less complicated than the artistic process of fine art making. Sometimes, decorative artists will drop its quality standards and pay less attention to details in order to produce pieces efficiently in large quantities. After all, when it comes to décor, it's more important to be cost-effective and look good.

Efficiency in fine art is not a main concern, which is why some artists are willing to experiment and change their artistic process over and over again until they find the best way to address their idea onto an artwork. Because of materials and technique, decorative art is much more affordable than fine art.

The painting is not just a window onto the world – and all the world's a stage, evidently – but is a world itself, or alternatively is a stage upon which the utopian wholeness of this can be enchanted. It is an artist's proposal for a world of one's own and a world unto itself.

(A Bigger splash: Painting after Performance 2012: 33)

Having studied 21st century Latvian and world artists according to these criteria, the choice was made to look closer at artist as Ildze Ose, Ilze Krastina, Amalija Andersone, Elina Sanda-Zake, Laura Juhnevics – Latvian artists and from world contemporary artists Coco Zentner and Brook Cormier.

Latvian artists who mainly focuses on interior paintings

In Latvia there are many uprising artists working on decorative interior paintings: Some of their artworks are examined closely. The first artist and artworks looked at is Ildze Ose. The artist has graduated Academy of Art and University of Latvia as a graphic designer. Those skills gained in the studies can be seen in her artworks that are graphic and smooth. She creates realistically magical paintings. Her works are inspired by nature, she loves to play with scales, patterns, and colour. Ildze Ose employs acrylics in the backgrounds of her pieces, while using oils for the flowers and animals she depicts in her bright compositions (Figure 1) and (Figure 2). Her artworks are suitable for simple living space and can be easily digitalized to be created as another designed object like a bag and decorative pillow (Figure 3). Her paintings are highly decorative and work as a part of an interior design (Figure 4).

She has created many solo exhibitions and taken part in artist stand at 'Montreux Art Gallery', Montreux, Switzerland, 2017 and 2019.

As her artworks are highly decorative they can be digitalized and virtually put on a designed wall in an application for visual interior preview (Figure 5). Māksliniece Ildze Ose: pametu darbu, pārdevu vērtīgo, lai tikai īstenotu sapni Šveicē. Man izdevās! <https://www.tvnet.lv/7091038/maksliniece-ildze-ose-pametu-darbu-pardevu-vertigo-lai-tikai-istenotu-sapni-sveice-man-izdevas>

This is the 21st century phenomenon that every artist can digitalize its artwork, upload it using different applications un create multiple copies of its own artwork even on different object therefore making one's painting into a design object.

Ilze Krastina was born in 1979. She is an artist that creates not just interior paintings depicting nature motives (Figure 6) but also stylized women portraits used together with some food depictions (Figure 7) that are trending in the 21st century. She works not just on canvas or cardboard but also creates decorative murals that are part of an interior design yet a painted part on nowadays tendencies (Figure 8). Her artworks can be easily transformed from canvas to walls not changing their visual appearance and style. By looking closely in artists webpage and custom-made artworks I conclude that she mainly works with orders for interior design like nature depicted paintings, wall painting and murals for public interior like cafes, beauty salons and the gym. Her artworks serve as a design element or the main object (Figure 9).

Amalija Andersone was born in 1979. She is an artist who has gained her education at University of Latvia as a graphic designer and in Academy of Culture as audio visual artist. As Amalia says: "I love beautiful object, colourful world, large size paintings un excellent food." (Košā fotogrāfe Amalija Andersone: Vārds "stabilitāte" manī izraisa tādu pašu reakciju kā vērsim sarkana lupata. <https://nra.lv/ka-but-laimigai/357977-kosa-fotografe-amalija-andersone-vards-stabilitate-mani-izraisa-tadu-pasu-reakciju-ka-versim-sarkana-lupata.htm>)

She works with large format acrylic paintings depicting colourful and bright scenery. Her paintings are graphic and colourful (Figure 10). She has created various artworks with nature motives for some cafes that work as a par to fan interior (Figure 11). Her artworks sometimes are digitalized and reproduced in other sizes, suitable for the customer's interior needs. (Figure 12)

Another artist to look at would be **Elina Sanda Zake**. She was born in 1997. Elina Sanda Zake is a young artist that is still complete a study process, yet she has managed to have several solo exhibitions and created her "name". Also her artworks depict 21st century tendencies representing nature motives (Figure 13), animals and food (Figure 14). She works with acrylic paintings that are colourful and outstanding. Her works are created in pop-art moment style that makes them stand out (Figure 15).

She works on custom made items as well digitalizing her original paintings, by using some applications showing the picture of them being exhibited in an interior. (Figure 16) Majority of these paintings are used in private interior and some in public, for example some dentist and beauty salons. (Figure 17)

One more Latvian artist to be looked at is **Laura Juhnevich** who creates colourful abstractions by mixing different media, colours. (Figure 18) and (Figure 19) Just like previous artist, she digitalize her artworks so they can reach as many possible customers and created the view of

the painting in an interior by using special applications for this purpose. (Figure 20) and (Figure 21) Her artworks are colourful.

Ildze Ose, Ilze Krastina, Amalija Andersone, Elina Sanda-Zake, Laura Juhneciva represent 21st century decorative interior paintings. They follow the nowadays art tendencies, customer needs and artwork digitalization. It can be said that the common denominator is artwork digitalization, transfusion to another object, decorativeness yet it's uniqueness.

Artists in the world who mainly focuses on interior paintings

Artists outside of Latvia that can be working with interior paintings are Coco Zentner and Brook Cormier.

CoCo Zentner is an American artist who creates large scale and miniature paintings. She has graduated University of Texas at Austin, College of Fine Arts. She has created an online painting course and works with customer made paintings. Just like it was mentioned above, she works with 21st interior painting tendencies- representing nature (Figure 22). Media she uses are oil, acrylic, crayon, paper, canvas. Just like previous artists mentioned, she tends to digitalize her artworks, put them in the personalized web page and by using some applications, created the view of the painting in an interior (Figure 23). (Flowers Beneath The Thorns, 48" X 36" <https://www.cocozentner.com/archive/cactus-by-coco-zentner>)

Brook Cormier was born in 1994. She is a Canadian artist who has graduated University of Gvelfa. She is a self-taught artist who creates paintings that styles vary from realistic to abstractionism. Just like previous artist she creates interior paintings depicting flowers, nature, food (Figure 24). Her paintings are digitalized by the artist and sold on the website as printouts. One of the common of interior painting is to be edible for digitalization and be able to create as printouts. Just like other artists Brook Cormier also digitalize her artworks, visualise their possible view in an interior by using special online applications (Figure 25).

World artists also depicts 21st century tendency in their artworks depicting natural elements, food, bright and colourful paintings easily transformed onto any other design object.

By exploring the artists and their artworks, as well as the used materials, it can be concluded, that decorative interior paintings most of the time are created for every public member being able easily to purchase and use a decorative element for the interior purposes.

Paintings made for interior decoration are much more affordable than fine art because of materials and simple technique. Fine artworks are likely to be an investment, which value is expected to grow over time, while decorative interior paintings are made as short-term decorative element.

Conclusion

By exploring the artists and their works, as well as the used materials, and depiction it can be concluded, that artists create decorative paintings intended for interior often using mixed media technique that includes acrylic, oil, gold leaf material, pencil, alcohol-based markers. By using this media in artworks, artists create 21st century demanding depiction of nature motives and ornaments, quite often creations are abstract and graphic. Those artworks can be easily digitalized and transformed onto another object, scales in different size. Common trait for the artists is to be able their digitalized their paintings, uploaded in specific applications to represent them in a different interior. Artists whose main artwork can be calcified as decorative interior paintings depicts nature motives, still life or a landscape. Each painting can be used undoubtedly to change the atmosphere of an interior, filling it with new colours and giving bright, vivid emotions.

As there are no definitions of an interior painting, the 21st century tendencies are nature motives and bright colours, paintings that can easily be transformed into different side and design object.

Quite often they cannot stand out alone without being integrated in a specific interior.

References

- A Bigger splash: Painting after Performance* edited by Catherine Wood. Tate Modern. 2012.
- Absolute Decoration* by Arco architects & publishers studio. 2000.
- Amalija Andersone. <https://amalija.lv/> (27.05.2022).
- Art and Thought* edited by Dana Arnold and Margaret Iversen Blasckwell, Publishing 2003.
- Brooke Cormier. <https://www.brookecormier.com/> (16.05.2022).
- Coco Zentner. <https://www.cocozentner.com/archive/> (16.05.2022).
- Decorative Art Definition, Meaning, History: Crafts*. <http://www.visual-arts-cork.com/definitions/decorative-art.htm> (08.04.2022).
- Elīna Sanda Zaķe. <https://artalea.com/artists/53.elina-sanda-zake/> (16.05.2022).
- Eliņa Zake. <https://www.saatchiart.com/elinasanda/> (16.05.2022).
- Fine Art Definition, Meaning, History: Painting, Sculpture, Prints*. <http://www.visual-arts-cork.com/definitions/fine-art.htm> (17.05.2022).
- How to Make a Distinction between Decor Art and Fine Art?* <https://different-level.medium.com/how-to-make-a-distinction-between-decor-art-and-fine-art-83c195f1fd08> (08.04.2022).
- Ilze Krastina. <http://ilzekrastina.wordpress.lv/> (15.05.2022).
- Košā fotogrāfe Amalija Andersone: Vārds “stabilitāte” manī izraisa tādu pašu reakciju kā vērsim sarkana lupata* <https://nra.lv/ka-but-laimigai/357977-kosa-fotografe-amalija-andersone-vards-stabilitate-mani-izraisa-tadu-pasu-reakciju-ka-versim-sarkana-lupata.htm> (1.04.2022).
- Laura Juhnevich. <https://www.saatchiart.com/laurablumberga/> (16.05.2022).
- Majas dizains radošas idejas un dizaina risinājumi*, Apgāds Zvaigzne ABC 2009.
- Māksliniece Ildze Ose*. <https://www.tvnet.lv/7091038/maksliniece-ildze-ose-pametu-darbu-pardevu-vertigo-lai-tikai-istenotu-sapni-sveice-man-izdevas> (15.05.2022).
- The papered wall* the history, Patterns and techniques of the Wallpaper new and expended edition, Edited by Lesley Hoskins 1994 and 2005 Thames & Hudson Ltd, London, London.
- Why Wall Art Matters Most In Interior Design*. <https://www.mymove.com/home-inspiration/trends/wall-art-matters-interior-design> (15.05.2022).
- Интерьерные картины – что это?* <https://www.vinterier.ru/interernye-kartiny.html> (01.04.2022).

Figures



Figure 1. **Ildze Ose. MONTREUX RIVIERA,**
2018 100 X 150 cm oil,
acrylic audekls
<http://www.art-in-the-alps.com/ildze-ose.html>



Figure 2. **Ildze Ose.**
AND THEN I SAW YOU
<http://www.art-in-the-alps.com/ildze-ose.html>



Figure 2. **Ildze Ose. Silver Moon**
<https://www.ildzeose.com/available-paintings/silvermoon>

All /

Tote Bags



"Stop And Smell The Peonies" Tote Bag
€35.00



"LOVE" Tote Bag
€35.00



"COCO" Tote Bag
€35.00



"La Vie En Rose" Tote Bag
€35.00

Figure 3. <https://www.ildzeose.com/gift-shop/tote-bags>



Figure 4. **Ildze Ose. COCO**
<http://www.art-in-the-alps.com/ildze-ose.html>

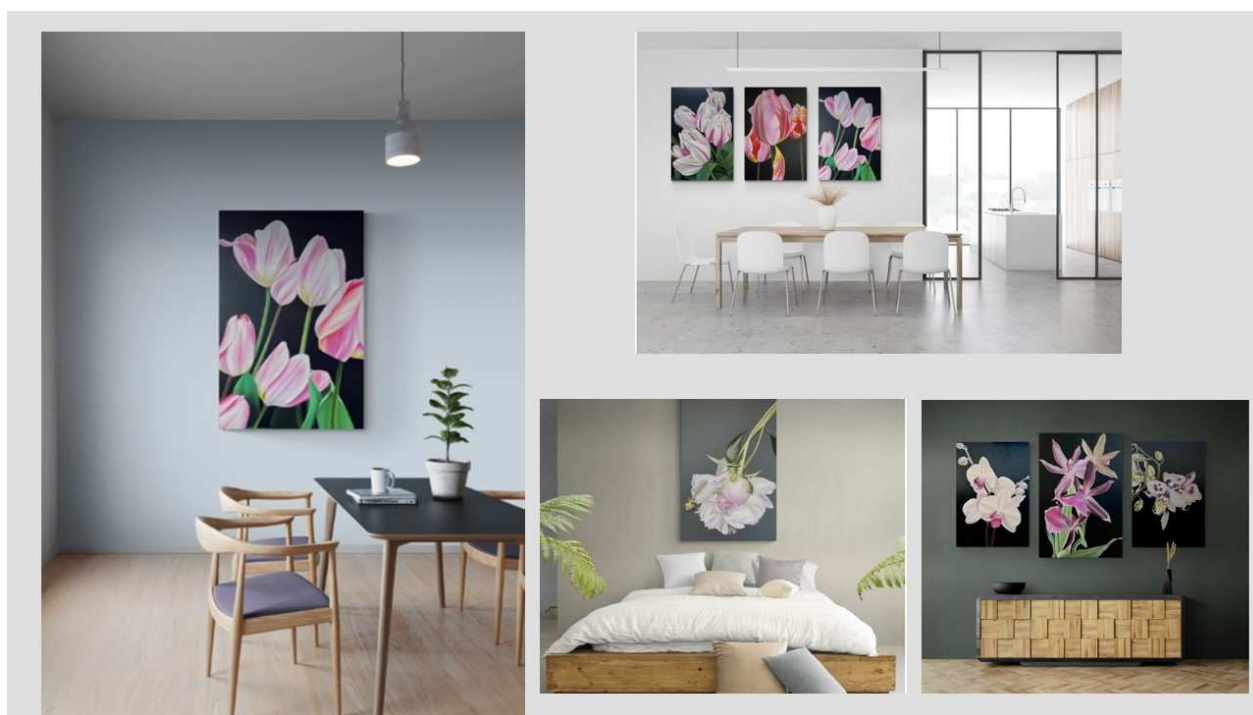


Figure 5. **Ildze Ose**
<https://www.ildzeose.com/gallery>



Figure 6. **Ilze Krastina. Roza Papagailis**
<http://ilzekrastina.wordpress.lv/2020/01/09/roza-papagailis/>



Figure 7. **Ilze Krastina**
<http://ilzekrastina.wordpress.lv/>



Figure 8. **Ilze Krastina**
<http://ilzekrastina.wordpress.lv/>



Figure 9. <http://ilzekrastina.wordpress.lv/>



Figure 10. <https://amaliya.lv/painting/>



Figure 11. **Amaliya Andersone**
<https://amaliya.lv/interior/>



Figure 12. Amalija Andersone
<https://amalija.lv/painting/>



Figure 13. Elina Sanda Zake
<https://artnotcool.weebly.com/about.html>



Figure 14. **Elina Sanda Zake**
<https://artnotcool.weebly.com/about.html>



Figure 15. **Elina Sanda- Zake**
<https://artnotcool.weebly.com/about.html>

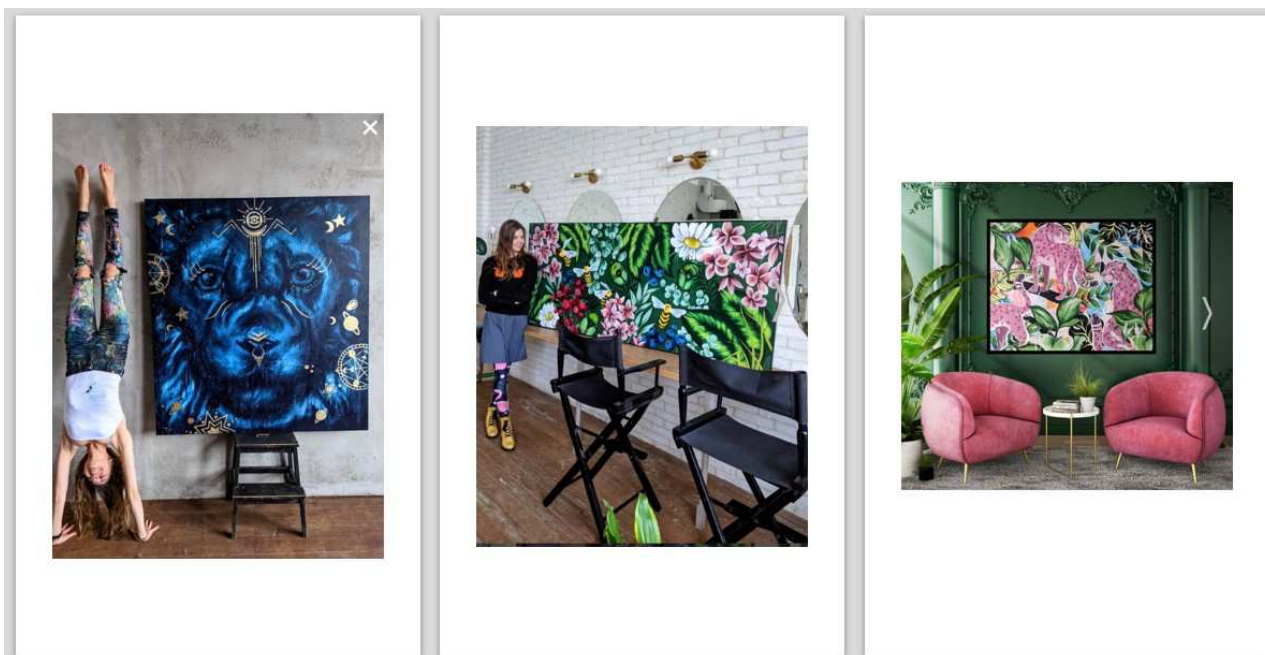


Figure 16. **Elina Sanda Zake**
<https://artnotcool.weebly.com/about.html>



Figure 17. <https://artnotcool.weebly.com/about.html>



"MIRDZOT"

Laura Juhnevich

Figure 18.

https://www.instagram.com/laura_juhnevich/



"FAITH"

Laura Juhnevich

Figure 19.

https://www.instagram.com/laura_juhnevich/



"Iemirdz" '21

LAURA JUHNEVICH

Figure 20. **Laura Juhnevica**

https://www.instagram.com/laura_juhnevich/

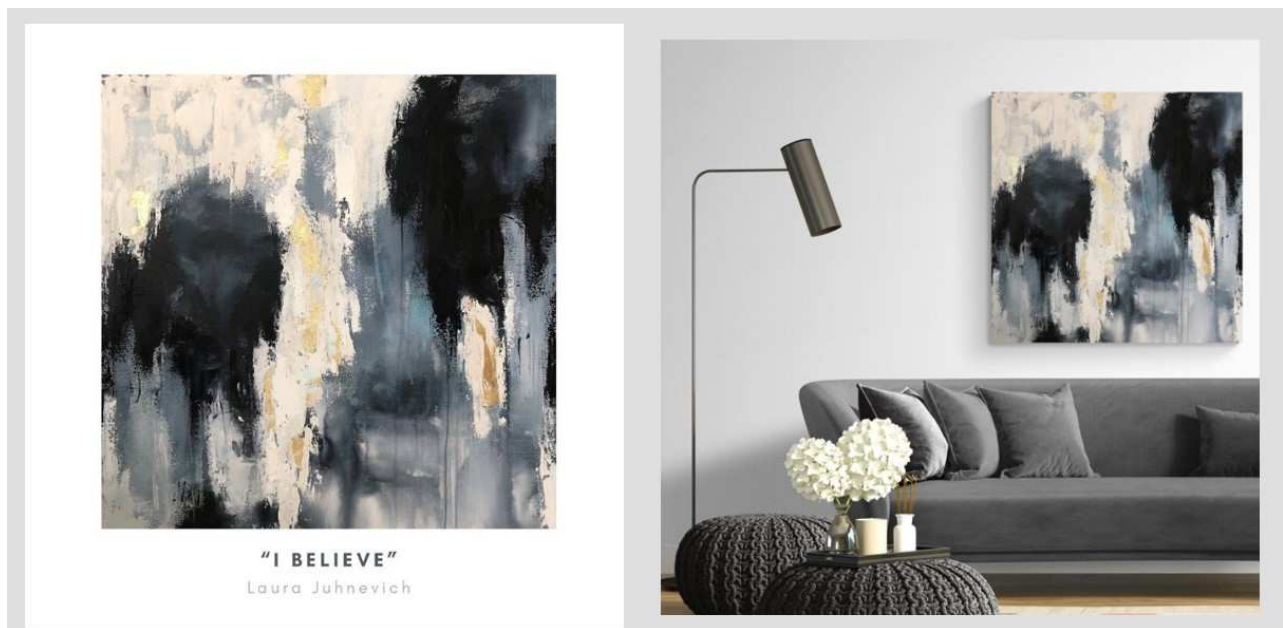


Figure 21. **Laura Juhnevica**
https://www.instagram.com/laura_juhnevich/



Figure 22. **Coco Zentner. Japanese Magnolia III 120x90cm eļļa uz audekla**
<https://www.cocozentner.com/archive/japanese-magnolia>



Figure 22. **Coco Zentner. Peachy Green, eļļa uz audekla**
<https://www.cocozentner.com/archive/japanese-magnolia>



Figure 23. **Coco Zentner. Prickly Pear 60x45, Eļļa, audekls**
<https://www.cocozentner.com/archive/cactus-by-coco-zentner>



Figure 24. **Coco Zentner. Flowers Beneath The Thorns 120x90 cm eļļa audekls**
<https://www.cocozentner.com/archive/cactus-by-coco-zentner>

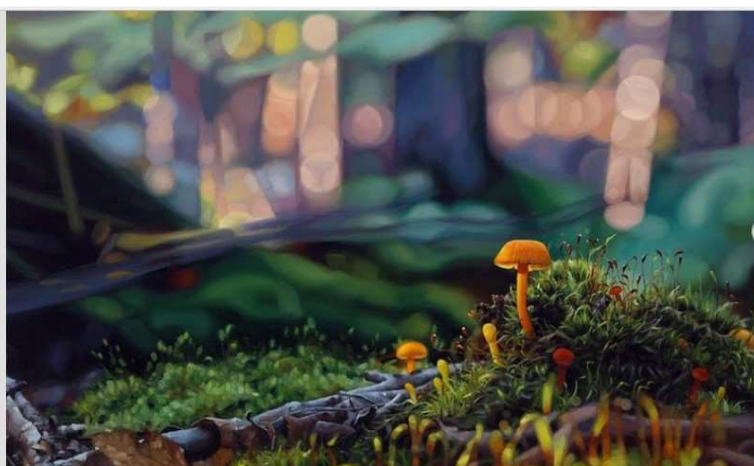


Figure 24. **Brooke Cormier**
<https://www.brookecormier.com/collections/limited-edition>



Figure 25. **Brooke Cormier**
<https://www.brookecormier.com/collections/limited-edition>

•••••

Daugavpils Universitātes Akadēmiskais apgāds „Saule”.
Izdevējdarbības reģistr. apliecība Nr. 2-0197.
Vienības iela 13, Daugavpils, LV-5401, Latvija