University of Tartu
Department of Semiotics

Naming in Text, Naming in Culture

Conference Abstracts

Tartu 2007

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Department of Semiotics, University of Tartu

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Foreword

Nomination through proper names connects — as compared with the general name — with individual, unique kind of naming and separation of an object from its background. Proper name is not attached to a conception, instead it identifies and points to an object. Thus, proper name ought to be a less important, if not a-semiotic, matter for semiotics. Yet diverse connotations hook up with the proper name, and make it extremely meaningful. Proper names form a kind of intersemiotic layer in language that is relatively independent, though semiotically active in social situations. Theoreticians of the Tartu–Moscow school ascribe importance to such questions as (i) proper name as bearer of mythological consciousness, as a social sign that casts light to covert social processes; (ii) naming and not naming, or spheres named and spheres not named in culture, shifts of their boundaries in time and across cultures (including taboo); naming in social identity construction estrangement techniques bound to naming that are connected with the creation of the semiotic reality; (iii) the semiotic essence of proper and general names, their relations and transfer, i.e. — particularisation and generalisation, identification and categorisation as cultural mechanisms. A related field of study concerns proper name strategies in artistic texts that suggest the following topics of special interest for our conference:

• the question of text of art as having the nature of a proper name;
• the question of meaning and referent of the proper name in order to search the meanings of a text of art;
• the question if the proper names in a text of art function as traditional proper names or the text of art shifts the ontological meaning of onomastic names;
• the question if the circle of proper names is increased by the allusions in and out of the text, quoting and the identification processes connected with it.

The study of nomination is heuristically novel and valuable, since it has, lately, been shadowed by the approach that brings to front narrative or predication in a more general sense.

Naming connects to the issue of understanding what the world consists of after all, and with the topic of spatial signification on the metalevel. Name and naming are not merely about the matter of how signification links to language and the functioning of language in the semiological gist: the topic of naming binds names with space and, through space and changes in space, also with the category of time. Therefore, naming is the very spot between the physical and the conceptual where semiotisation, or modelling, takes place with a high probability of being executed with communicative purposes. If names are elementary units of language, then the creation of language and world are dynamically and elementarily bound. The creation of language and the semiotisation of space go hand in hand: 'cultural space' and units contained in it are essentially ideological — the use of language and the naming, or the semiotic usage of what exists in space, ought to be conceptually congenial. Naming binds the two spheres of concrete and abstract reference as the origin of abstract referents is present in the concrete ones. On the other hand, our discourse would touch upon the semiotisation of environment via culture-genetic names. Through naming, we can draw conclusions back to the structures of cultural areas as spaces of more or less homogeneous culture traits and the conceptual background of the latter.

Ülle Pärli, Anti Randviir

Programme:

14.12.2007, Tiigi 78, Room 127
9.30–10.00: Registration.
10.00–11.00: Plenary lecture. **Göran Sonesson** (Sweden, Lund). *The Segmentation of the Lifeworld. Steps Towards an Integral Intersemiotic Theory*.
11.00–11.30: Coffee break
11.30–12.00: **Katriina Siivonen** (Finland, Turku). *Cultural Naming of Southwest Finland Archipelago.*
12.00–12.30: **Anu Haamer** (Tartu). *Name and City.*
12.30–14.00: Lunch
14.00–14.30: **Tiit Remm** (Tartu). *Organisation of Cultural Space and Naming its Units*.
14.30– 15.00: **Peeter Päll** (Tallinn). *Denotations or Connotations? Estonian Street Names throughout History*.
15.00–15.30: Coffee break

15.30–16.00: **Peeter Selg** (Tallinn)**, Andreas Ventsel** (Tartu). *Towards a Semiotic Theory of Hegemony: Naming as Hegemonic Operation in Lotman and Laclau.*
16.00–16.30: **Silvi Salupere** (Tartu). *Juri Lotman in Estonian Language – Translations and Interpretations*.
16.30–17.00: Discussion.
18.00– 21.00: Reception. University Cafeteria, Winter Garden.

15.12.2007, Tiigi 78, Room 127
10.00–11.00: Plenary lecture. **Vilmos Voigt** (Hungary, Budapest). *On Proper Study of Proper Names*.
11.00–11.30: Coffee break
11.30–12.30: **Svetlana Amosova**, **Svetlana Nikolajeva** (Russia, Sankt–Peterburg). *Jewish Practices of Naming in Eastern Europe.*
12.30–13.00: **Mari Niitra** (Tartu). *Mapping the Child`s World. The Characteristic Features of Child Consciousness as Depicted in A. Pervik`s* Paula-*stories*.
13.00–14.30: Lunch
14.30–15.00: **Ülle Pärli** (Tartu). *Can Proper Name Remain a Proper Name in an Artistic Text?*

15.00–15.30**: Eva Lepik, Ott Heinapuu (**Tartu**).** *Proper Name as Leitmotif: Catherine in Karl Ristikivi`s Historical Cycle.*
15.30–16.00: Coffee break
16.00–16.30: **Ilari Hongisto (**Finland, Turku). *Does Peer Günt Play Grieg?*
16.30–17.00: **Anti Randviir** (Tartu). *Communicative Situation: From Descriptions to Proper Names*.
Final Discussion.

Jewish practices of naming in Eastern Europe

Svetlana Amosova, Svetlana Nikolaeva
European University at St. Petersburg

Our paper is devoted to the Jewish tradition of the naming children (our data for the most part comes from Podolia, but basically the practices in question are common for Jews of all Eastern Europe). The paper is based on the field materials recorded in the years 2004–2007 in the cities of Tulchin, Balta, Mohilev Podolsky and Chernovtsy (Ukraine), and also on the interviews collected in Moscow and St. Petersburg. Besides, we include data from memoirs and documents for comparison.

Field data were collected within the framework of expeditions organized by the centre "St. Petersburg Judaica" at the European university at Saint Petersburg. Cities under question — Tulchin, Balta, etc., — may be called typical "Stetls" ('Jewish towns'). It is a territory of traditional Jewish inhabitancy, which is unique, first of all because the tradition did not break there.

During the Second World War, former Stetls of the southwest Podolia were occupied by Romania. Despite the fact that the Romanian occupational authorities killed Jews in several towns, and put the population of others in ghettos and concentration camps, the most part of the Jewish population survived the occupation. Moreover, the majority of Jews have gone through it "at home". Thus, after the war the southwest Vinnitsa and the northwest Odessa regions of Ukraine became one of few regions with "ethnographic" Jewish communities. In the 1970s in small towns of the region the percentage of the Jewish population was almost the highest in the Soviet Union, and decreased in the 1990s.

These circumstances make the region the basic "field" for contemporary studies of the Jewish folklore and ethnography. Our fieldwork was based on S.A. An-sky's questionnaire (the program "Human") composed in 1914 and used by participants of An-sky's expeditions in the same region. After a while we composed our own

questionnaire on the basis of An-sky's questionnaire, taking our field data into account. In Jewish culture, naming is connected with the whole complex of various beliefs. The basic "rule" of name choice is the custom to name a newborn after a died relative. This custom was mentioned by almost all of our informants (besides it is present in contemporary popular literature on Jewish traditions and on various web-sites and forums, where questions of child's names are discussed). Extremely complex beliefs about giving a name in the Jewish tradition are not only a part of maternity rituals, but are also connected with funeral rituals: the fate of a dead beyond the grave is determined after his or her name is given to a newborn. There is a belief that at this very moment rocks put on the eyes of the deceased during the funeral fall down, and he or she "begins to see". It is possible to assume, that for the Jewish tradition which has no such developed forms of commemorative rituals as, for example, the Slavic tradition, to name "after the dead", "to transfer a name" is an action to a certain extent equivalent to commemoration (that is, a part of commemorative rituals aimed at providing the deceased safe existence in the other world).

The tradition to name a child after a died relative is one of the rules which are obligatory. It is considered "bad, if a dead man lays without a name" for a long time, and relatives of the deceased should by all means "transfer the name". One specific practice is connected to it, namely, the purchase of name: childless families asked those who recently had a newborn to name him or her after one of their died relatives. In exchange the childless family (strictly speaking, it can be a family with children, however having a died relative whose name is not given to any child) paid the newborn's parents or gave him or her presents. Such a family kept further relationship with this child giving him or her gifts, buying clothes and so on. There is a complex of beliefs that a child is to some extent connected with the deceased whose name he or she bears: the child is believed to inherit some features together with the name. More than that, the child can be called "mum", "daddy", etc. if he or she is named after mother or father of one of the parents.

Connection between the child and the dead after whom he or she is named, is thought as rather close. The died ancestor and the child

are considered almost one person (at least, the child is thought to possess the same features of character, abilities and etc., as the died relative). In the traditional culture there is a belief that the name to a certain extent determines someone's fate and he or she inherits character together with the name, so the Jews try to name children after "decent", "noble" people, who "lived long", etc. The fact that the custom to name a child after a dead relative is one of the firmest beliefs and is observed in the Jewish tradition (which has undergone some transformations) till nowadays shows that this custom is extremely important and is one of the basics for this tradition.

Name and city

Anu Haamer

University of Tartu

In this paper will be discussed about the production of name determined by different space categories. Might be useful to contextualise the semiosis in the city space in the light of Lefebvre's theory of production of the space. According to Lefebvre's triadic model the levels in the space production are: Perceived Space (Spatial practice), Conceived Space (Representations of space), Lived space (Representational space). Perceived Space is empirically observable, it has a certain cohesiveness, but this does not imply that it is coherent (in the sense of intellectually worked out or logically conceived). Conceived Space is conceptualised space without life, an abstraction and a set of elaborated representations of space. Lived space is a space as directly lived by and through its associated images and symbols. It is practical and directly experienced social space.

By E. Sojas interpretation of Lefebvre's theory this triadic model can be interpreted as the First-Space — connected with objectivity, empiricism and materiality, Second-Space — the „imagined" geography of first-space and Third-Space — intermediate space, which exists at the same time as real and imaginary space. Certain resemblance can be found in Peirce's categories of signs as: Firstness, Secondness and Thirdness.

These categories help to describe meanings of space. They are connected with name production in space. Semiosis in space and the production of names take place when things are considered at new levels that reveal differences that have meanings. When distinctions are recognized, meanings are based on perceived consequences, because understanding is based on one's relationship with the phenomenon in question. The production of names can also be associated with Berger and Luckmann's theory of the 'Social Construction of Reality'

It can be said that on different levels of space, the level of communication determines the production of names. Communication draws attention to the content of message, while space contributes to meanings of those message. The relation between space, individual and communication, depending on the level of the space, causes different use of names on different space levels.

Does Peer Günt play Grieg?

Ilari Hongisto
University of Turku (Finland)

A comparative research of the meanings of the performer and work names in popular and classical music and their connections to musical thinking based on categories.

1.Point of departure.
I have done research on performer names in popular music in my Master's theses in Finnish language and Musicology but also in a couple of smaller studies. To the best of my knowledge, apart from these few examples neither names in popular music nor names in general in the field of music have been a subject for academic research. Therefore, my Ph.D. dissertation — the present study — will have a groundbreaking role in Musicological research. In the dissertation I will first look at the performer and work names in popular and classical music. I concentrate on the meanings of the proper names and on how they are connected in genres and other ways to categorize music. I aim at taking advantage of my existing linguistic and musicological knowledge and create a multidisciplinary and multidimensional picture of the nomenclature of music.

2. Research objects.
My idea, therefore, is to map out the nomenclature of music, to reach a wide general understanding of an area that has not been studied in the field of academic research but that interests people and is a topic of everyday conversations. In the research I will answer the following research questions: What kinds of meanings are hidden in the work and performer names? What kind of work and performer names can be found in different genres and epochs? I will also make comparisons between name in popular and classical music and between names in different languages. In the last part of

my study, I will carry out interviews to find out how the names in music are used as a part of communication.

3. Data, method and practice.
The data used in the research is gathered from the reviews of two Finnish music magazines: *Soundi*, a rock magazine, and *Rondo*, a magazine for classical music. *Soundi* covers performer names of popular music. In addition to performer names of classical music *Rondo* is also a data source for the work names. Work names in pop music, i.e. the song names, can be found in Gracenote Internet database. In addition to names in the database I have added there their style of the music or the genre. By doing this the name will be categorized through the musical press discourse. This is the way to link my research in the music discourse. The database programme makes efficient searches possible within a wide range of data. My intention is to collect about 2 500 names with their attribute information.

My approach is holistic. I aim at being able to take advantage of my knowledge as a musician and bring that knowledge on the level of musicological research through the press discourse. I will analyse meanings of names cognitively; I understand 'meaning' in a wide and intuitive way. Comparative method is an important part of my study: different comparisons open new doors in understanding meanings of the world of music.

4. From a familiar ground to new hypotheses.
My earlier studies point out that performer names can be categorized according to their meanings. The categories of this kind, e.g. *metaphorical names* such as Rotting Christ and Iron Maiden, represent well the names and are, therefore, also usable in a wider scale nomenclature research. However, in addition to performer names I will also look at work names in my dissertation as mentioned above. I argue that also work names can be categorized in a meaningful way into categories that represent the research area as satisfactory as possible. I hope to find new connections between performer names and works themselves. Through my data I will also be able to re-think the line between popular and art music. One of my hypotheses is that I will find that the names in both contexts will

hold connections to the genres of music but also to the surrounding society and its phenomena. I believe that both classical and popular music are commentators of similar kind of human feelings and the atmosphere of the society itself. By also carrying out an interview research I believe to find new information on how important names are as messengers of meanings in the musical discourse. Compared with my earlier studies, the biggest contribution of the thesis lies in the size of the data. A wide range of names gives an opportunity to strengthen my earlier presumptions, opens new points of view and offers interesting exceptions for more delicate semantic examination.

5. Conclusions.
My dissertation brings its part in the linguistic conversation on understanding the meaning of the proper name. My research is based on the idea that the proper name is not just a traditional kind of proper name that has no meaning of its own, but a unit of language which is full of meanings and which is essential and very useful in the musical communication as an informant(/as way to intermediate information). In the field of musicology this research opens a door for a new way to look at the world of music. The nomenclature study illuminates meanings in music, categories and the discussion on music in a different way, and I believe my study will give rise to a lively debate about new ways to carry out research on music. As described above, the nomenclature in music is almost unexplored. In addition to the performer and work names, there are many other name categories in music that have not been studied, e.g. names of instruments, albums, tours and videos or tour buses to mention a few. Therefore, there are innumerable topics for further research. I believe that the nomenclature studies in the field of music face a bright future ahead. I argue that this kind of research will offer new kind of information on music and its meanings and might even change our ways to think about music.

Proper name as leitmotif:
Catherine in Karl Ristikivi's historical cycle

Eva Lepik, Ott Heinapuu

University of Tartu

The paper is an analysis of the use of the proper name of Catherine and related motifs in the 12-volume series of novels on European history by the Estonian writer Karl Ristikivi (especially in the novels *Mõrsjalinik*, [*The Bridal Veil*] and *Rõõmulaul* [*Hymn of Joy*]) in order to demonstrate the special status of proper names in Ristikivi's fiction. Occurrence of the same personal names and toponyms throughout the series increases the coherence of the cycle of novels as a text. Every name implies certain meanings that are preserved and developed in the different stories.

The method: Boris Gasparov's induction of ideas. The method of analysis used is Boris Gasparov's induction of ideas as expounded in his book *Literaturnye leitmotivy* (1994). The method considers the text as dual-natured: a text is simultaneously both a hermetic coherent artifact as a whole and an open accumulator of the flowing continuum of cultural memory and experience. Using Gasparov's method, the component ideas from different levels of the text are associated and the functions of these relations in creating the artistic unity of the text are elucidated. The method presumes an open approach to the logic of motif development and asserting induced meanings in order to show how motifs are intertwined in the semantic configurations of the work and determine the positions of the said motifs.

Single name, multiple references. In the series, only one novel has a woman protagonist, namely *The Bridal Veil*. Saint Catherine of Siena, whose life the novel follows, was a 14th-century Tertiary of the Dominican Order (canonized in 1461). The name of Catherine is quite prominently represented in the series (along with the female names of e.g. Blanche and Melisende), making it one of the key names of the whole series. All the Catherines are distributed in the

cycle in a very symmetric way: the name is represented in the first, the final and the four middle volumes of the dozen.

It is noteworthy that in the trilogy of biographies, Catherine is a name that identifies several rather than a single character. The heroine of *The Bridal Veil* is raised in the city of Siena where every second or third girl of her age bears the same name. In the "Hymn of Joy", the names of almost every female character are doubled, including that of Catherine, the wife of the hero (confused with Princess Catherine of Valois). In *The Apprentice of Magic*, Katharina von Drachenheim has all the attributes of a vampiress, in opposition to all the other Catherines of the series who represent ideal women. In *The Gates of Sigtuna*, an often parodical short story collection superseding the trilogy of biographies, a priest is mentioned who, as it is said, wants to christen all girls as Catherines.

Etymology of the name as a meaning within novels. The name Catherine can etymologically be traced to two origins. The association with the Greek word $\kappa\alpha\theta\alpha\rho\sigma\varsigma$ (pure, clean) is quite well-known. However, this is a later, mediaeval interpretation, adding an extra h, into the original form, *'Εκατερινη*. The ancient Greek *'Εκατερινη* means 'both' or is associated with Hecate, the goddess of the underworld, death and regeneration, crossroads, and the full moon. In Ristikivi's cycle, all the etymological meanings appear to be relevant: 'both' as in doubling characters or their names; dark and chthonic powers associated with the figure of Katharina von Drachenheim; however, the dominant meaning of Catherine is the mediaeval 'pure'.

Names, flowers, characters. The leitmotif of the rose is the first to occur in conjunction with the name of Catherine. In the cycle, it is usual that female names and characters are associated with flowers (as male ones with birds). The association between the name of Catherine with the rose starts with Catarina Tordini, the first bearer of the name in the cycle. In the next novel, the lily is added to flowers associated with female characters. Curiously, *The Bridal Veil* mentions neither rose nor lily — as if Saint Catherine does not need the mediation of any attributes or symbols in order to reach the Absolute. In *The Hymn of Joy*, which tells a tale of a troubadour, symbolic meanings of different flowers are stacked when referring

to the characters Blanche and Catherine and the motif of the rose is emphasized by introducing references to the medieval French allegoric poem *Romance of the Rose.*

Pagan and Christian mythology intertwined. The opening scene of *The Bridal Veil* features a procession of the Charites — or thus it is interpreted by an elderly artist observing children led by Catherine celebrating the day the Blessed Virgin went into the garden and saw flowers in bloom (unfortunately, the plants remain generically unattested) the first time in the spring after a legend Catherine invented. Catherine is then dubbed Euphrosyne by the artist, Euphrosyne being both the name of a saint from Alexandria as well as a Charite from Greek mythology. (An interesting allusion is that Hecate is often represented with the Charites.) According to the legend, Saint Euphrosyne wished to join a convent against her parents' will and fled home in male outfit. (This also represents another leitmotif of the series, the correlation between robe and identity.)

Mapping the child's world.
Characteristic features of child consciousness in A. Pervik's Paula-stories

Mari Niitra

University of Tartu

The consciousness of the child can be described as having some characteristics of mythological consciousness. According to authors of the Tartu-Moscow school, the sphere of proper names has a central place in mythological worldview. Moreover, in an early phase of language development words tend to function as proper names. Initially, words signify mostly single objects for the child, then evolve gradually to designate general concepts and abstract categories as well.

Thus the ways of using proper names and general concepts reflects changes in the cognitive development of the child. Consequently, children's literature can be viewed both as a medium (?) which reflects children's worldview and as a cultural tool which introduces new categories and helps the young reader to orientate in the external world.

The aim of this paper is to investigate the dynamic relationship of proper names (or general names which function as proper names for the child) and general concepts in a series of books called *"Paula elu"* ("Paula's life") by an Estonian children's writer Aino Pervik. The stories depict the process of discovering the world in a realistic manner, specifying the child's position in it by narrating about very concrete instances in a small child's world. The everyday situations depicted and problems encountered are familiar and easily recognizable for a reader. The child's world as described in these stories initially consists of single familiar objects and well-known persons, each having a proper name. But changes in temporal and spatial universe (going to school, moving from a village to a big city, etc) alter dramatically the child's field of experience. The environment becomes more unfamiliar, more complicated and full

of hardly perceptible details. The very simply structured, but essential texts support both intellectual and psychological maturation of child readers, simultaneously helping them to become a member of society.

The visual text of the stories is composed in symmetrical relationship with the verbal one, fixing the categories introduced in the written text. Thus illustrations function as visual definitions, resembling a dictionary which translates new concepts and situations to a parallel exposed pictorial code. While the visual text emphasizes the singularity and proper-namedness of the textual universe, the verbal text tries to widen the perspective.

The stories also reveal other important aspects of names and naming, as ontological connections between a proper name and its bearer, different connotations of names, the topics to be named and to remain unnamed.

Denotations or connotations?
Estonian street names throughout history

Peeter Päll

Institute of the Estonian Language

Estonian street names throughout history is an ongoing debate on the definition of names but most agree that names are denotations (or direct references, according to Saul Kripke), rather than connotations. Geographical names in particular tend to be "neutral", i.e. their names are usually derived from the characteristics of the named features themselves (position, size, famous landmarks, people associated with the feature, etc.), transferred from other features (secondary names) or other name categories (e.g., personal names). This can be considered as the referential aspect of naming. But in urban toponymy, particularly names are sometimes used as symbolic elements to foster certain ideas and ideals. Using names for ideological purposes itself is nothing new, but nowhere as in toponymy is it so obvious as e.g. in street names. Using data on street names from several periods, the paper aims at describing the changing landscape of urban toponymy in Estonia where languages and ideologies have interfered with practical needs of referring to features. Special emphasis is given to four periods: the beginning of the 20th century, 1920s–1930s, the Soviet time, and the 1990s. The first period is characterized by mostly descriptive names that co-existed in three languages (Russian, German, Estonian). The names in each of the languages might have been formed differently, and particularly in Tallinn there were often names that did not even share the same lexical content (cf. *Новая улица* 'new street' — *Schmiedestraße* 'smith street' — *Harju uulits* 'Harju /county name/ street'). The tendency to use names associated with Russian monarchy manifested itself already in the 19th century (*Aleksandri uulits* in Tartu, *Vladimiri uulits* in Tallinn) but only in the 1910s did it become stronger (1913 *Петровская площадь*, or *Peetri plats* in Tallinn, proposed names like *Анненская, Екатерининская,*

Константиновская, etc.). The second period is characterized by the continuation of mostly descriptive names, that were now officially monolingual Estonian (Russian and German names were used unofficially in these languages until the end of the 1920s). Names associated with Russia were replaced by names from Estonian mythology or ancient wars for freedom, or symbolic names, like *Vabaduse* — 'liberty'. Commemorative naming included first Estonian intellectuals that, ironically, had German surnames (*Faehlmanni, Kreutzwaldi, Hermanni, Kuhlbarsi*). The symbolic value had the argument over the use of the generic term for streets: an old Russian loanword *uulits* was gradually replaced by *tänav*, a term originally used for village lanes. The third period sees a swift change towards names of symbolic content: communist education was declared as one of the aims of naming. In 1940 the whole nomenclature of Nõmme was revised, after merging with Tallinn. Streets the names of which had duplicates in Tallinn were renamed, giving the first indication of the new era (*Kommunaari puiestee* 'commune boulevard', *Töölise tänav* 'worker's street', *Prožektori puiestee* 'searchlight's boulevard', *Punatähe tänav* 'Red Star's street'). More renamings followed in the 1940s and 1950s, some old cities (Haapsalu, Kuressaare) changed most of their toponymy overnight. The new names were either names commemorating revolutionaries, Soviet statesmen, Russian intellectuals (*Kingissepa, Lauristini, Marxi, Kalinini, Gorki, Herzeni*), Soviet history (*Oktoobri, Revolutsiooni*), or communist ideals and activities (*Nõukogude* — 'Soviet', *Töö* — 'work', *Rahu* — 'peace', *Komsomoli, Pioneeride*). Commemorative naming increased over time, and became prevalent in some cities (e.g. over half of street names in Sillamäe). At the same time, it should be said that in general the share of symbolic names remained in Estonia much lower than in other parts of the Soviet Union. The Old City of Tallinn was spared of ideological names, although all "feudal" and "obsolete" names were removed. An interesting aspect of the Soviet period is the language of street names. The names continued to be monolingual but for Russian-language texts the names were phonetically transcribed into Cyrillic. By the end of the 1980s there was also some pressure to have direct translations into Russian. The fourth period is characterized by the "restitution" of old names. It is

interesting to note the argumentation in favour of restoring old names. Many towns (e.g. Pärnu and Tallinn) chose to take the beginning of the 1920s as the starting point in restoration, thus avoiding more politically charged names of the end of the 1930s. The initial phase of restoring old names was in 1986–1990, involving only central towns and most important names; there was an afterwave in 1991–1993 when no restrictions were in place any more. About 200 names, all in all, were either restored or changed.

Thus a look at the history of street names in Estonia gives also a picture of changes in dominating powers, the associated ideals and languages of that land. One might think that street names are not so denotative after all.

Can a proper name remain a proper name in an artistic text?

Ülle Pärli

University of Tartu

If we regard an artistic text as having a quintessential nature as a proper name, and compare its creation to a world-creating act of naming, we can proceed to enquire as to what extent proper names retain their nature as identifiable, recognizable, designating names.

The world of an artistic text is a world here and now, and opens up as such to a reader. Or according to Russell, it is "this" world. All the means of expression are here "words from the author's dictionary" and serve to express the author's intention which, similar to myths, we can trace back to sensed experience. Like a myth, an artistic text denotes; however, it does it in a manner incomparable with the usage of names as denotations in ordinary language.

Proper names here perform as predicates similar to archaic texts, where a name is initially equated with certain attributes and functions of the name-bearer. This predication, in its own turn, is at the service of denotations characteristic solely of artistic texts. In other words, proper names participate in the creation of that dimension of meaning which is not explicit in the text, yet which is general to such an extent that it allows the reader to partake in it. The paradoxical intertwining of the general and the individual in an artistic text provides this sphere of connections between proper and common names a different content compared to ordinary language usage. The mythological, archaic basis acquires a language-semantic, conceptual signification, which in turn makes metaphorisation, or the individualisation of the name itself possible. The presentation focuses primarily on poetic texts, where boundaries between common and proper names are particularly tense: on the one hand, these unique, intense texts converge together imaginations and meanings, overturning the conventionality of

language, and on the other, a lyrical text models a generalized situation, which has been called the universal You–Me communication by Lotman.

Communicative situations: From descriptions to proper names

Anti Randviir

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We are to distinguish between talking about naming in the framework of the philosophy of language and in the context of semiotics. In philosophy, naming is mostly connected with the topic of the logic of reference, truth and reality. In semiotics, naming has been dealt alongside notions like (mythological) consciousness, denotation and connotation, distinctive features of objects, etc.

Saul Kripke well-known summary of logicians' understanding of names as proper names was formulated as follows: "phrases of the form 'the x such that φx', such as 'the man who corrupted Hadleyburg'". That 'man' serves as an example of the referent of that description. Therefore, Kripke considers the possibility of uniting names and descriptions under a common term 'designators'. An analogous trend of understanding proper names can actually be met in semiotics as well. For example, as maintained by Juri Lotman and Boris Uspenski, the general meaning of proper name is principally tautological: a name or another is not characterised by differential features, but that a name merely signifies an object to which it has been attached. Consequently, a set of objects with the same name does not necessarily imply any other special features except the characteristic of bearing the given name. Lotman and Uspenski hook up with Roman Jakobson's treatment of 'puppethood', 'Fido' and 'fidoness'. However, the boundary between names and descriptions is often, maybe even in most cases, vague. A relatively simple type of descriptions that are produced in order to refer to somebody or something, to single out specific objects in the world. Kripke uses the relatively widespread example of a cocktail party and a reference to 'the man over there with the champagne in his glass' (Kripke 1980: 25). This example takes us to the area of genuine semiotics, when keeping in mind suggestions of

tying it up with the possibility of lying: the reference to 'that man over there' would most probably work whether or not his glass contains any champagne (which can be replaced, e.g., with water). It is noteworthy, that in the case of naming, or such kind of descriptive reference, lying may be committed unintentionally. Lying as such a favoured subject in semiotics, in turn, connects us back to philosophical discourse and specific logical issues that can be conjoint under the topic of the so-called impossible objects.

Such links between philosophy and semiotics that arise from the subject matter of naming, in fact bind together also humanities and social sciences in a wider perspective. Truth, reference, reality, semiotic reality are factually socioculturally negotiated phenomena that depend on the Parsonian communicative situation. How are the three main constituent fields of communicative situations — physical, cultural, and social objects — defined, solved and created, turns out to be a key issue through which to analytically vivisect the topic of naming as ranging from proper names to descriptions. The presentation will try to open the above theoretical issues through examples of interplay and management of statuses of the three foundation stones of communicative situations.

Organisation of cultural space and naming its units

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In this paper I discuss the relations between cultural space, conceptions of space and time, naming as marking out segments of cultural space.

The notion of cultural space can have several levels and dimensions. It can be understood as more or less abstract and existing in diverse fields. What interests me is the spatiality and temporality of cultural space or spatial and temporal dimension appearing in the cultural space. Thus the question I intend to explain in this paper is: how the spatial and temporal organisation of cultural space is manifested? This question has two essential parts; first, what are the named units of the cultural space. And secondly, what are the characteristics of those units or how are they conceptualised.

The content of spatial structure of cultural space can be studied through conceptions of space that are actualised, marked in it. Conceptions of space have great variety on both, theoretical and practical level. This variety enables the analysis of cultural space in its diversity, including its different subjects and also its dynamics like changes in the organisation of cultural space.

Aside the marking of spatial units and their conceptualisation as spatial, there is also temporal dimension and field of temporality of cultural space. There is, on the one hand, the *objective* temporality — changes in (spatial) units that take place in time; and on the other hand, time inside cultural space (cultural time). The latter includes (1) the time existing through named symbolic points of time; and (2) principles that are the ground on which cultural time is constructed. In the second part of the presentation I discuss an example of the monument *Bronze soldier*. The monument existed as a significant and marked unit in Estonian cultural space earlier, but acquired a central position in 2005 through conflicting social actions like

meetings at it. In the media discourse on the monument and actions at it, there was a variety of ways of conceptualising the monument in spatial and temporal terms. This variety enables expressing the richness of urban space as a semiotic system through one of its elements. On the other hand, it is possible to use conceptualisations of the monument for analysis of society: either for comparative analysis of society, or for modelling the dynamics of social processes. Through the latter I demonstrate the dynamics of the conflict. The role of the monument in cultural space develops during the conflict — its spatial and temporal conceptualisation, and as a unit of Estonian cultural space.

Cultural space has the dimensions of space and time. From one side, spatial units give the structure of cultural space, on the other hand the ways those units are semiotisised, give the content of cultural space. Cultural space is organised in time: there is the time inside cultural space (cultural time or culture specific time) and on the other hand changes in (spatial) units that take place in time. The analysis of expressions about time and space gives knowledge about the organisation of cultural space and its changes.

Juri Lotman in the Estonian language: Translations and interpretations

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Today, Juri Lotman's scientific legacy available in Estonian language is impressive. After an arduous start (the first collection, *Cultural Semiotics*, published in Lotman's lifetime in 1990 included his foreword, gestated for almost ten years), a considerable number of texts has been published in the past five years, allowing now certain generalizations.

First, the particular demands on translating scientific works as a distinct type of texts are considered. During translation, it is essential to take into account the paradigm of that particular discipline; in its absence, translators proceed from their own discretion. A capable editor, able to standardize the terminology present in the text, is of utmost importance.

It is asked whether it is altogether possible to adequately translate a semiotic text into a language/culture that lacks publications in native language that would treat the same subject matters? This immediately rises the question of the role of context and translator and, more broadly, of reception.

It is asserted that Juri Lotman's scientific language is characterised primarily by a lack of specific terminology. Although Lotman often emphasizes the necessity of precision in scientific language, in practice he fails to be consistent (in the sense that one specific concept should always have one specific meaning). Here an important role is played by the Russian language, which allows for constructing a series of expressions from the same root, all with differing shades of meaning, by using prefixes. This makes translator's work complicated and demands immersion in context.

Cultural Semiotics, published in Lotman's lifetime (1990, translated by Pärt Lias, Inta Soms, Rein Veidemann) will fall under a more close scrutiny. Comparison is made with the collection *On*

the Semiosphere (1999, translated by Kajar Pruul) and *Culture and Explosion* (2001, translated by Piret Lotman, edited by Kajar Pruul). Above all, divergences from the original are analysed, and reasons for them are discussed. Primary attention is given to the translations and interpretations of key semiotic concepts.

Towards a semiotic theory of hegemony: Naming as hegemonic operation in Lotman and Laclau

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The term "political semiotics" finds more and more usage among scholars in the field of the social sciences. Yet seldom if ever does it refer to a discipline with clearly defined aims and scope. Rather it is a somewhat vaguely applied synonym for expressions like "political signs" or "political images" etc. Our purpose in this paper is to address the problem what would political semiotics as a discipline require. We are of course well aware that for a discipline to arise it takes much more than a single article, monograph or conference. Providing an elaborated conception of that discipline (or even some "grounding principles" for such an elaboration) is not the task we set for ourselves. Instead we try to make a contribution to the dialogue between political science and semiotics by way of introducing Yuri Lotman's culture-theoretical categories to one of the most advanced conceptions of hegemony in contemporary political theory — the one proposed by Ernesto Laclau.

We believe that through this introduction a fruitful exchange can be initiated between semiotics of culture and political theory. As for the latter we hold that the fundamental question of every political theory is: how to conceptualise mechanisms of political power? In that sense we distance ourselves from a whole family of theories which start with some sort of essentialist definition of political power — most influential of which are liberalism and Marxism — and see the most fundamental problem in the normative "justification" of power. We feel affinity with the tradition of contemporary political thinkers drawing most notably from Carl Schmitt's theorizing of "the political", Antonio Gramsci's notion of

"hegemony" and Michel Foucault's conception of "discourse" and "power".

In our view Ernesto Laclau represents one of the most far-reaching perspectives in this theoretical tradition, especially due to his conception of "empty signifier" as the central category for defining a hegemonic relation. Laclau's ontological background is Saussurean: it is most fundamental thesis being that every signifying system (discourse) is a system of differences. For Laclau, hegemony is to be understood only on the terrain of discourse: a hegemonic relation is a certain articulation of meanings. This articulation requires that a particular difference loses — through polysemy — its particularity and becomes a universal representative of the signifying system as a whole, that way providing a closure for that system. This particular signifier — called the "empty signifier" in Laclau´s terminology — thus acquires a dominant position in the signifying system, subjugating more or less all the other members of the discourse through rendering them equivalent and subverting their difference. But paradoxically, through this subversion a certain unity or transparency (systematicity) is gained. Yet this unity is not due to some metaphysical ground, but is an effect of *naming*. As Laclau points out in his later works, the *name* becomes a ground for the thing, i.e. discourse. And here arises the question: what are the *forces* behind these operations that enable naming to be the ground for discourse? Laclau's answer draws mostly from psychoanalysis, especially from its Lacanian tradition. In other words, his *explanatory* theory for mechanisms of power is psychoanalysis. We believe this to be a major weakness of his theorizing of hegemony, a theoretical obstacle that closes many doors for empirical study of actual power-relations in society. Our purpose is to set ground for another, in our view, much more fruitful *explanatory* theory for the same problem — the semiotics of culture as elaborated by Yuri Lotman.

We believe that Lotman's semiotic communication theory provides a much more useful framework for posing empirical hypothesis and research questions for the study of hegemony. And by incorporating the insights from Laclau's model of discourse and hegemony with Lotman's model of the semiosphere we hope to

contribute both to the theory of hegemony and to semiotics of culture.

The ground for believing this incorporation to be successful is the very apparent theoretical congeniality between these two theorists, both belonging to the Saussurean ontological terrain. The main functions that Lotman attributes to the semiosphere (naming, asymmetry and heterogeneity among others) bare the same functional roles as do Laclau's central categories when he specifies his notion of discourse.

Cultural naming of Southwest Finland archipelago

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Culture is a process where both material and immaterial elements vary, change and are transferred from people to others and from areas to others. In the history of this process, there are transitional periods from one era to another. During these transitional periods many novelties come into existence. In the transition from prehistoric time to medieval time, the Catholic Church and the royal power of Sweden established themselves in Finland, and also in Southwest Finland archipelago, bringing along their institutions, values and symbols. At the same time this archipelago region got its Swedish-speaking population and local Swedish place names.

In the transition period from medieval time to modern era, information flow expanded again and many new novelties appeared. Archipelago was a central region acting as a node of various means of communication. Lighthouses and an organization for pilots were established there in order to facilitate navigation; and a Mail Road across the archipelago was established as well. In the whole of Finland, also in the archipelago, the Catholic Church was changed for the Lutheran Church with the associated increase of vernacular literature both in Swedish and Finnish.

In the next transition to the industrial period, archipelago changed little by little from a central region to a periphery. Means of transport changed for the greater part from see to land. Former sources of livelihood, mainly agriculture and fishing, were not profitable any more. During the 20th century, population has been strongly decreasing in the archipelago. On the same time, in the beginning of industrial time, nationalism raised. In Finland, Finnish national movement was strong and elevated Finnish language from vernacular to the language of administration. In this process Finnish language substituted the former position of Swedish. Due to this

process, Swedish-speaking population of Finland established their own national institutions for supporting the position of Swedish language and Swedish-speaking population in Finland.

Because of the strong Swedish-speaking population in the Finnish archipelago, archipelago became into a symbol of the Swedish-speaking population of the whole Finland. Likewise, the Swedish-speaking part of Southwest Finland archipelago got a symbolic position. This area got also its own name, Åboland, in 1912. There was, however, also a Finnish-speaking part of archipelago, where people continued their life in everyday affairs in the same way as in the Swedish-speaking archipelago, but which didn't get any symbolic position as archipelago, neither an own name as a whole area.

We are just now living in the next transition period from the industrial time to the information or network society. In this period, the symbolic values of different cultural items are rising. Also, the symbolic value of areas, among others archipelago areas, are rising. In concrete form this becomes apparent e.g. in tourism, and in regard of the regional and cultural politics of European Union, which have a special value in periphery areas like archipelago. Now, the Finnish-speaking part of archipelago appeared as a nameless region, and it needed a name in order to be able to participate in the development process of the whole archipelago. In the interaction with the Swedish-speaking Åboland with its eastern and western parts, it got its new name as the Northern Archipelago (Pohjoinen saaristo). In spite of that, it has some difficulties in earning its position as a symbolic archipelago besides the symbolically strong Swedish-speaking archipelago.

The segmentation of the Lifeworld.
Steps towards an integral intersemiotic theory

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Naming is best seen as a relation between semiotic domains. In fact, it could be considered a part of the more general operation of reference which, in addition, supposes the division of one semiotic domain from the point of view of another one. Classical structuralist semiotics took it as granted that the semiotic domain accomplishing the operation was verbal language, and the domains operated upon were not only other semiotic resources, such as pictures, gesture, and so on, but also the basic domain of our experience as given in perception. The results of cognitive psychology during the last decades have made this conception unfeasible — as even Eco has been forced to admit. But this opens up for a more dynamical view: not only is there a hard core of universals given already to perception, but all the different semiotic resources may determine each other mutually. This would seem to mean that naming is never a straightforward relationship between two semiotic domains. It obeys the rules of what Varela and Maturana calls *autopoesis* — which, if I am not mistaken, is really the same thing known as structure within a structure in the Prague school conception. If so, there may be a possibility of unifying the models of biosemiotics and cultural semiotics.

On proper study of proper names

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Naming is a neglected field of research in semiotics. Good definitions or detailed descriptions are absent from its handbooks. Linguistic studies of names are numerous and very elaborated, but they do not pay much attention to semiotics in the proper sense of the word. Philosophy (more precisely epistemology and logics) deals with the referential framework of naming, but not paying much attention to the pragmatics of the names. In my paper I shall speak only about proper names, and I hope I have chosen some extraordinary fields of names and naming.

If we make a simple definition of proper names (personal names and place names), the object of the naming reference is a singular entity. John Smith is an individual, and Newcastle is the county seat of Northumberland, England. By the definition they both exist only in one copy. But in fact there are thousand persons with the same last name, millions with the same first name, and we know about at least two cities with the same proper name "London". (The other one is situated in southeastern Ontario, Canada.) I will not deal with this kind of proper names.

If we read fictive texts, e.g. works of literature, we find in them very similar names to the everyday names, but their logical reference is empty. There is no such person as David Copperfield and there is no such territory as the Forest of Ardennes. They are only imaginations by Dickens and Shakespeare. In fact the situation is more complex. A noted illusionist chose for himself the same personal name, and in the western front in World War II, the last immense Nazi offensive was the "Battle or Ardennes". The illusionist David Copperfield exists, and now is awaiting a lawsuit, because of his indecent activities. And to the forest of Ardennes stream flocks of tourists in every year. The "literary names" may become thus "true names". Even these kinds of fictive names are not

the topic of my paper. I should analyse proper names in folktales in order to show how the pragmatics of naming is working, while the fictive text is by no means true.

In literary fiction there are many "true" proper names. Even in the most extravagant novels (as e.g. by James Joyce and Virginia Wolf) there are hundreds of place names or personal names which refer to actual places and persons. The author is using them, in order to show the reference of his work to the doubtlessly existing world.

In folk tales the situation is more complicated — or more simple. Dick Whittington and his cat (using the recent tale type number catalogue, see ATU 1651) never existed, and we cannot find the Glass Mountain (see e.g. ATU 530) either. But again the situation is more complex. The "wise men of Gotham" is a synonym for stupid village people. But they got their name from an existing English village, Gotham near Nottingham. A well known folk tale (ATU 1501) tells us an interesting story. An aged philosopher warns his student (the future king) against letting himself be dominated by his wife. The ruler withdraws from his wife. In revenge, the neglected queen makes the philosopher fall in love with her. Pretending to woo him, she demands that he crawls on his hands and knees and let her ride on his back. The ruler sees the undignified position. In most European folktale variants the philosopher is named as Aristotle, the ruler as Alexander the Great, and even in some variants the Queen's name is Roxane. We know, the three protagonists lived actually under those names.

In order to be more understandable, I shall use folktale texts from Europe, contrasted with "actual" names in Europe. Of course, in other continents and in other languages the construction of names might be different, but the tendencies of naming and the use of names are comparable. In Europe the system and form of the names might be different. Personal names may be of one, two, three or more elements. Place names might be also different by their construction. The names in the folktales follow more or less the same constructive principles.