SUMMARIES

Rita REPŠIENĖ

MYTHOLOGY TODAY: NATIONALITY ISSUES AND HISTORICAL PERSPECTIVES

Key words: identity, ideology, myth, reality, nationality, selfism

The notion of historicity in search of identity predestines research scope and displays peculiar transcription possibilities. Nationality paradigms are widely manifested in modern-day Europe. Identity visions, quests and discoveries create a unique mythological field insubordinate to analogies. Mythology today has to be assessed as an ideological dimension of self-consciousness. Being mythical adds to the assessments a special dimension, a persuading grasp and time confirmed projection. Dilemma of self (selfism) actualizes the mythology of identity, providing nationality strategies with an attractive space and meaningful perspective, disclosing an existential conformation for the ideal quest.

Andrzej MENCWEL

NATIVE EUROPE FOR THE FIRST TIME

Key words: native Europe, Middle Europe, political vision, historical subjectivity, cultural authenticity

The Native Europe symbolically and from the point of view historiosophy is a contradiction to the *Three Emperors Triangle* though territorially fits in between the limits of former empires. I believe *The Native Europe* is one of the main oeuvres by Czesław Miłosz, one of the most outstanding emanations of political vision by "Culture" environment and one of the most significant Polish literary achievements. All those reasons en masse and each of them separately strongly demand hermeneutic exegesis of this creation. My considerations on the Middle Europe contain some note of joyful enthusiasm which might be ended by a toast although coping-stone is not seen yet. "For the first time" here

means that a vision prophetically raised and revealed by word (in all its shapes) half of a century ago now can be realized in all forms of human interpersonal relations.

Vytautas BERENIS

LITHUANIAN LIBERAL HISTORICAL TRADITION AND MYTHS

The article analyses the circumstances of the conceptualization of liberal historiography canons in Lithuania after 1990 – they are directly related with the sociological theory by diaspora professor Vytautas Kavolis. The author of the article argues that the liberal history trend sought to "discover" liberal tradition in Lithuanian history relating it with the value validity of their investigation. A special attention is paid to the educational history function, methodological innovations, the history and culture of the Lithuanian Great Duchy. This field of investigation provides opportunities for liberal values spread in society, conceptualization of historical problems and to reduce the impact of Lithuanian nationalistic tradition on history. The liberal tradition in Lithuanian historiography was hardly present and partially it is represented by humanistic Renaissance, Baroque and New Ages legacy which by liberal historians is considered as giving origin to the tradition.

Tomas BALKELIS

THE MYTH OF TADAS BLINDA

The article examines the relationship between social banditry and nation building. It explores the ways in which political elites transform social bandits and their popular legends into national myths which are used for constitution of national and social identities. By exploring the emergence and transformation of the myth of the Lithuanian bandit Tadas Blinda (1846–1877), the paper argues that the myth of the heroic bandit

played a significant role in nation-making in Lithuania where ethnic conflicts followed social divisions. Examining the plasticity of the heroic bandit myth at different historical periods, the paper suggests that the bandit myth seen as a set of beliefs held by a community about itself, can be a more powerful and fluid form of cultural representation than the various efforts of myth-making agencies to fix it.

Eda KALMRE

RECONSTRUCTION OF A HEROIC LEGEND IN THE ESTONIAN MEDIA. THE CASE STUDY OF THE VOITKA BROTHERS

On February 28, 2000, Estonian special police unit arrested two brothers, Aivar and Ülo Voitka, who had committed several acts of theft and violence and had been hiding in the forests for 14 years. The capture and the following arrest of the Voitka brothers was a media event which attracted the attention of both the entertainment and commercial circles.

Many months before this event, the press, supported by popular opinion, had already turned the brothers Voitka into a kind of heroes.

This was absolutely remarkable and atypical story in the modern society. The roots of its telling and understanding lie in both the period of the historical legend of forest brothers and the sociopolitical situation about 8–10 years ago. So, the Voitka case prompted a public dialogue about social and political values in the Estonian society. The article analyses how heroic legend repertoire has influenced the media case of the Voitkas, its literary associations and the historical Estonian forest brother lore. Following the discourse of Voitka's story in media, one notices that different aspects of their saga communicate national ideology and national self-vision as the people of nature, but also idealized image of fighting for freedom in Estonian recent history.

Vytautas RUBAVIČIUS

EUROPEAN POLITICAL IDENTITY: *DEMOS*, CIVIC VALUES AND NATIONAL TRAITS

A closer observation of EU integrational processes shows that EU future depends upon which attitude towards national, ethno-cultural and political identities is gong to prevail between this community policy actors. The interest to various identities was inspired by EU Constitutional Treaty failure whch rised a wave of discussions on New Europe's "discovery" and "foundations". The essential question was put forward – what is the subject of the Constitutional Treaty and what are the features of the envisaged European demos. A lack of characteristic of EU democratic, legitimate and social factors was stated and the further integration should be foreseen as an elimination of this lack. The question – how can this be done in the face of the prevailing attitude of political denationalization which had been confirmed along with the very foundations of the New Europe? The attitude of political denationalization in recent years is supported by the discourses of post-national identity, European constitutional patriotism and unconditional hospitality. The actuality of the problems of legitimacy and other deficiencies as well as European *demos* have risen especially after the EU expansion. The societies and nations of newly accepted countries have different historic experience, stronger national feelings which actually worked when liberating from the Soviet occupation. There is another important thing – the societies of the new members have gained the experience of the Soviet denationalization. And these impesions have to be reconed with when considering the plans of the creation of European *demos*. A conclusion is drawn that the social content of the European society should be accumulated and created not by the way of rejecting national feelings but by invoking attachment to nation, culture, tongue and historic myths. Accordingly, the political attitude of denacionalization has to be changed.

Inga JANKAUSKIENĖ

THE TASTE OF HISTORIC REALITY. THE FIRST LITHUANIAN SOVIET PRESS PAGES ON MUSICAL THEMES

Key words: Lithuanian Soviet press, monographies, collections, musical textbooks, folklore works

The article deals with the Soviet Lithuanian musical literature in the middle of the XX c., the first decades after the World War II, i.e. musical articles in common (there were no special) press editions, monographies, collections and musical textbooks. There's a lot of politicizing, the press (especially periodicals) presented not corresponding reality facts. An outburst of new musical literature in quantity and partially in quality can be noticed during the period of political unfreeze in the fifties.

Rasa VASINAUSKAITĖ

PERFORMANCE DIRECTION: HAMLET CASE

Key words: drama text, performance, direction, scenic text, histrionic text, theater

Many Western and USA theater critics in the sixties – nineties of the XX c. notice a significant shift in contemporary drama theater practice from verbal to non-verbal expression and tend to outline this period as changes on the grounds of avantgarde and experimental theater experiences. It is characteristic of the latter to use physical or bodily expression and *immediate performance entity* presuposed by this physicality.

After the premiere of Eimuntas Nekrošius' "Hamlet" in 1997 there were nearly no talks about performativity of the play. Both Lithuanian and foreign critics analyzed Nekrošius performance only from the positions of author's interpretation stressing its especially suggestive visuality and physicality.

While analyzing the spectacle from the positions of performativity the authoress of the article draws the attention at the functionality of the "Hamlet" scenic view, the physicality of acting as immediate performance entity, the particularity and materiality of the scenic images. It is accentuated that Hamlet playing Andrius Mamontovas, a rock singer

occupying a certain place in socio – cultural space, in the system of the spectacle executes not only "actor's" but, also, "performer's" function.

In her comparison of Nekrošius and the spectacles directed by young foreign artistic directors the authoress arrives at a conclusion: these are theaters of unidentical artistic systems created by directors of different generations and with different experiences. Differences are seen not as much in the choice of performative practices rather then in artists enunciation strategies: Lithuanian director preserved the component of authorial interpretation presuposed by understanding of the spectacle as a self-sufficient *aesthetical object* and spectacle performativity here is indistinguishable from the concretisation of Shakespeare's tragedy. Thus, on the one hand, the authoress evaluates Nekrošius' "Hamlet" as these times director's attitude towards the quintessence of existing social and artistic context where namely because of *mise-en-scène* performativity obtains aesthetic meaning; and on the other hand – as a scenic concreatisation which with the help of histrionic text expands the limits of drama text.

Janelle REINELT

NATIONAL SIGNS: ESTONIAN IDENTITY IN PERFORMANCE

Key words: national identity, cultural memory, disasporic re-signification, theatricality, and Estonian performance

Since Estonia is in the midst of a national redefinition and examination of past traditions and future aspirations, it makes an excellent case study for the potentiality of theatre as an arbiter of national identity. The changing value of the institution itself is part of the equation (will Estonians continue to appreciate and attend the theatre in coming years?). In addition, the historical role of Estonian theatre as a repository for national narratives, especially literary ones, makes it a significant site for struggles around print and technology, and between embodied performances and archival performatives.

This essay introduces a series of articles that address how Estonia and its theatre might be regarded and understood in light of its history, memories, present experiences, and future possibilities. The idea of pretence that lies at the heart of theatricality itself provides an ideal means for interrogating national identity in times of great instability and flux.

The examples of the productions discussed in these three essays share more than a deliberate utilization of the rubrics of theatricality. It seems no coincidence that the reworking of national classics, Estonian national myths, and ethnic folk songs and ceremonies takes place concurrently with the representation of new technologies, commodity capitalism, and diasporic collisions. Embodying precisely the predicament of culture in a country reassessing its past and confronting its future, the theatre is an important institution for national resignification.

Skaidra TRILUPAITYTĖ

NEW VILNIUS VISION IN THE POST-SOVIET URBANISTIC SPACE

Key words: new economy, symbolic geography, Manuel Castells and networking processes, Vilnius cultural planning, city image, modernity and European in urbanism

Capitalist economy nowdays is undergoing a cultural turn. The new treatment of manufacturing as creation of services (especially as entertainment and cultural ones), informational city and creative industries popularizing rethorics mostly are related with neoliberal visions since every European capital today seeks to become the center of economy news, culture and innovations. Cultural policy here nearly "naturally" is linked to political and economic kind of problems supposedly to be solved by promoting all sorts of investments, consumption and tourism. The logic of postindustrial city development not accidentally is reflected by the right bank of Neris where at the end of the last decade of the former century new skyscrapers had been planned (nowdays already arisen) – local authorities building, commercial and offices' complexes, entertainment center.

The article seeks to discuss how news economy development is related to new modernity and European discourses in Vilnius' planing rethoric. For this purpose the model of infromation city as global networking process analysed by Manuel Castells is used since new economy informationalism and networking processes today are easily seen in Vilnius' urbanistic and cultural expansion. In this case, when talking about some new millennium Vilnius' images we cannot forget that actively constructed images conflict between themselves too. Since they express not the only dominating (planned) culture but different interests having social groups' strivings and reality of agonistic politics.

Laima ANGLICKIENĖ

CONTEMPORARY LITHUANIAN MYTHS ABOUT NEIGHBOURING NATIONS

The aim of this article is to discuss the image of our neighbours – Russians, Belorussians, Poles, Latvians, Estonians – in contemporary Lithuanian culture, to present the most popular stereotypes. Objectives: to survey the nicknames given by Lithuanians to the neighbouring nations, to introduce the most popular folklore plots and to indicate the reasons making impact on these plots and stereotypes of the closest states to Lithuania, their citizens, their origin and alternation.

The attitude towards neighbours is well reflected in given nicknames – informal ethnonyms usually bear a negative connotation. Some nicknames last for several centuries already while others are created in the last decades. Contemptuous nicknames and negative remarks on other nationals are especially numerous in Internet forums.

Folklore also reflects the real life, social culture, mentality and living style values. Approach towards other nationalities in folklore often contains irony, mock, sometimes even insulting or contemptuous. Most often Lithuanians ridicule Russians and Russia, there are quite a lot of jokes on Estonians. Other our neighbours in folklore are mentioned rather rarely. Today told anekdotes as well as other folklore genres mostly bear international character and tend to migrate rapidly. There are local examples reflecting the particularities of centuries lasting communication with neighbours, reactions to various differences and actualities.

Ruta MUKTUPĀVELA

THE MYTH OF "BROTHER NATIONS" IN THE CONTEXT ON INFORMAL COMMUNICATION

The myth of Lithuanian – Latvian brotherhood is usually based on XIX c. ethnolinguistic construction – Balts. In Postmodernism scope and time there came up opportunities to experiment and play with social and biological personal identity, to choose and deliberately construct ethnic

identity especially in youth and it turns out to be an attractive thing – new real and virtual communities are built up choosing for their communication reconstructed, vanishing or newly created languages, there are attempts to actualize supranational and pre-national identities: it is in style to call oneself a Prussian (Prusas), Selis, Jotvingis etc. In these circumstances the myth of Baltic brother nations remains pretty neutral and acceptable instrument to mobilize strength in globalization conditions to preserve ethnic or national uniqueness or at least its illusion. The theory of culture – "Latvians and Lithuanians are brotherly nations" is intensively used in the official Latvian – Lithuanian interstate, governmental, departmental or Establishment supported cultural communication. In creative and scientific environment it is already doubtful if linguistic similarity is a sufficient ground to affirm cultural kinship. Intelligentsia approach to the "brotherly nations" myth is as is a step of transition between official and unofficial communication. Informal daily communication is rther inert and full of traditional stereotypes – contemporary Latvian attitude towards Lithuanians contains plenty of features attributed to Lithuaninas by 19th century Latvian press, anecdotes and folktales as religiosity, naivety, obscurantism. Virtual space is one of the most actual sources of informal communication facts. The context of informal communication often reveals a wide, pretty contradictory and unexpected, not only positive and friendly but also openly aggressive, even shauvinistic spectrum of mutual evaluation. Reading of various publications and especially their comments make an impression that namely daily communication both maintains and simultaneously ruins the myth of Latvian – Lithuanian brotherhood. It is obvious that not only linguistic legacy forms national identity; cultural, historic and political aspects are not the less important. Maybe, that's why Latvians while not neglecting linguistic proximity with Lithuanians tend to claim being closer to Estonians by thinking, temper and behaviour. Already in 19th century Latvian linguist, poet and publicist Juris Alunāns stressed that though Latvians and Lithuanians are tied together by their origin, since 13th century they share common fate with Estonians. Nowadays part of Latvian intelligentsia nourish a new mythology about "unique Baltic Gene" based on recent achievements in natural scineces. It is quite possible that the new mythology in mass culture space is going to be a new competition form – it will enable to judge which of the Baltic states is the most "Baltic", or maybe on the contrary – this new myth based on "just and authoritative" scientific research will give grounds to maintain unity and to give a new content to the Baltic states friendship.