



AH!

NOORTE KULTUURIUURIJATE KONVERENTS

**NOORTE YOUNG
HÄÄLED VOICES**

THE YOUNG RESEARCHERS OF CULTURE CONFERENCE

11.–12. mail 2023 Tartu Ülikooli 11–12 May 2023 in the Institute of
kultuuriteaduste instituudis Cultural Research, University of Tartu

Tartu Ülikool
Eesti Rahva Muuseum
Eesti Kirjandusmuuseum
Tartu Nefa Rühm

Noorte kultuuriuurijate konverents

NOORTE HÄÄLED YOUNG VOICES

The Young Researches of Culture Conference

Tartus 11.–12. mail 2023
Tartu, May 11–12, 2023

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Programme and Abstracts

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Tartu 2023

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TARTU
ÜLIKOO



TALLINNA ÜLIKOO



EESTI RAHVA
MUUSEUM



EESTI RAHVALUULE ARHIIV



Eesti Kirjandusmuuseum

Konverentsi kava / Programme

Tartu Ülikooli kultuuriteaduste instituut / University of Tartu Institute of Cultural Research
Ülikooli 16-212

11. mai / May 11

10.00–11.30 Konverentsi avamine ja prof **Diarmuid Ó Giolláini** plenaar-ettekanne / Conference opening and the keynote lecture by prof. **Diarmuid Ó Giolláin** “European Folklore Studies and the World Outside Europe”

11.30–12.00 Kohvipaus / Coffee break

12.00–13.30 Session 1: Expanding Consciousness

Chair: Michele Tita

12.00–12.30 Adeniyi Adedeji “Bittersweet (Dis)continuities: An Auto-ethnography on Double Consciousness amongst Yorùbá Diaspora in Peckham, London”

12.30–13.00 Lodewyk Barkhuizen “The Figure of the Dog: Using the Other-Than-Human to Unfold Socio-Political and Belief Dynamics in Southern Africa – A Bungoma Perspective”

13.00–13.30 Aaron Scott Reed “Cybernatural: Envisioning the Digital as Supernormal”

13.30–14.30 Lõuna / Lunch

14.30–16.00 Session 2: Subculture Matters – Subcultures Matter

Chair: Päiv Dengo

14.30–15.00 Djahane Ambrine Zaïr “Beyond the Western Binary of Good vs Evil – Tanjirō’s Heart and Shinto Conceptions of the Bad in Modern Anime”

15.00–15.30 Quentin Swaryczewski “Coming Out of the Crypt: The Twilight Renaissance and Transforming Heteronormative Media into Queer Folklore”

15.30–16.00 Hadar Berelowitz Levin “Shaatnez: Fantastic Judaism”

16.00–16.30 Kohvipaus / Coffee break

16.30–18.00 Session 3: Research Reflected

Chair: Paulina Vitushchanka

16.30–17.00 Maria de Fatima Acha Suarez “Anthropological Teaching and Omissions of the Body: What Is Behind the Ideal of Who the ‘Anthropologist’ Is? The Case of Peruvian Anthropology”

17.00–17.30 Siarhiey Makarevich “Safeguarding Intangible Cultural Heritage as an Academic Project”

17.30–18.00 Saara Mildeberg “Narva: Where Art and Anthropology Meet”

18.00–... Öhtune programm / Evening Programme

12. mai / May 12

10.00–11.30 Sessioon 4: Ammendamatud allikad

Modereerib Getter Lauk

10.00–10.30 Rika Tapper „Huaröövimise motiiv ja hauavaimu erinevad esinemiskujud vanapõhja tekstides“

10.30–11.00 Natali Ponetajev „Vigala ja Kirbla kihelkonna lõõtspillimuusika 20. sajandil Eesti Rahvaluule Arhiivi materjalide põhjal“

11.00–11.30 Janika Mesi „Viiuldajate ja vioolamängijate esinemisärevus ja füüsilised traumad: ennetusvõimalised ja toimetulekumeetodid“

11.30–12.00 Kohvipaus / Coffee break

12.00–13.30 Sessioon 5: Pärinus, normid ja nende kehtestamine
Modereerib Päiv Dengo

12.00–12.30 Imre Nõmm „Pajatuste kogumine Kodavere kihelkonna inimestelt“

12.30–13.00 Getter Lauk „Soostereotüübid Eesti lavarahvatantsus“

13.00–13.30 Kärt Pärnat „Jäärja kandi kohapärimus: paigamälu ja selle muutumine viimaste põlvkondade jooksul“

13.30–14.00 Lõppsõnad / Closing Statements

European Folklore Studies and the World Outside Europe

Diarmuid Ó Giolláin
University of Notre Dame

Usually seen as a form of domestic ethnography, the study of folklore was for a long time understood as one of the ‘national sciences’, dedicated to the study of the native culture of dominated nations that was inherited, mostly by peasants, from prehistoric times and was largely independent of cosmopolitan influences. Older than nation-states, ‘national’ folklore studies in the nineteenth and early twentieth centuries were shaped in an implicit or explicit antagonism to contemporary political and social structures and hence folklore has been linked to various forms of identity politics, especially nationalism. Turned inwards rather than outwards, it has not been readily associated with colonialism, an obvious part of the legacy of cultural anthropology.

Yet the legacy of extra-European colonialism is to some extent shared by all European countries, even those subject to intra-European colonialism. It can be seen in the legacy of ideas generated in the encounter with non-European peoples, from the Noble Savage and ‘heroic societies’ to Indo-European and Finno-Ugric philology and from cultural relativism to social Darwinism. It is in the accumulation of non-Western ethnographic artifacts and sometimes human remains in public and private collections throughout Europe. And it is in the experiences of individuals from all over Europe as soldiers, administrators, doctors, missionaries and settlers in European colonial empires or in postcolonial settler societies. This paper will explore the influence of such colonial legacies on the development of European folklore studies.

Bittersweet (Dis)continuities: An Autoethnography on Double Consciousness amongst Yorùbá Diaspora in Peckham, London

Adeniyi Adedeji

School of Humanities, Tallinn University

I am concerned about the identity crises that I assume migrants face and the various methods employed in resolving them. Using the Yorùbá diaspora in Peckham (a South London district within the London Borough of Southwark) as a study lens, I explored W.E.B Du Bois' double-consciousness theory as a panacea and corrective lens to understanding the problems of a multicultural world.

During my fieldwork, the stories of second and third-generation Yorùbá British-Nigerians spoke of struggles and victories, losses and gains, letting go and moving on, and how London's hybridised environment shaped their identities. In this third space, they found ways to hierarchise parts of their identities in moments or situations that demanded it, and these different parts were not in conflict. To my interlocutors, identity is seen as a performance. I was astounded.

My astonishment led me to find the principle of elasticity in the Yorùbá philosophy. A philosophy that I found serviceable enough to strive to develop an ethnography that focuses on Yorùbá consciousness – one that embraces the views of Yorùbáness as a creative process of becoming. As a consciousness, its plastic nature allows for opposition to Yorùbáness as a race rooted in a place. Culture is then seen as a consciousness that is simultaneously closed and open, allowing for additions and modifications.

My experience at Peckham instilled the notion that recreating home or finding oneself, although a herculean job, is possible and that the double-consciousness lens is a serviceable heuristic in identity studies.

Du Bois, William Edward 1903. *The Souls of Black Folk: Essays and Sketches*. Chicago: AC McClurg and Co.

The Figure of the Dog: Using the Other-Than-Human to Unfold Socio-Political and Belief Dynamics in Southern Africa – A Bungoma Perspective

Lodewyk Barkhuizen

Institute of Cultural Research, University of Tartu

This presentation considers how the material logic of the *bungoma* tradition (Thornton, 2018) acts as a contemporary expression of socio-political circumstances in Southern Africa. *Bungoma* is an ever-evolving philosophy and practice used by traditional healers to guide their processes of divination, medicine-making, and holistic consultation. Within these practices, the dog, whether appearing in corporeal or dream realities, may be interpreted in a number of ways. I explore one such interpretation to show how the figure of the dog may be unfolded along interrelated socio-political and belief dynamics. The dog, in this case, acts as a vessel that contaminates neighbours, while also signals the presence of the much feared creature: the tokoloshe. What is significant, perhaps, is that the dog is not interpreted as a ‘friend’ – a view consistent with both the recent past and prevailing social conditions in Southern Africa.

This exploration is the beginning of a study into how changing human and other-than-human relationships affect, and are affected by, belief and possession narratives.

Thornton, Robert J. 2018. *Healing the Exposed Being: A South African Ngoma Tradition*. Johannesburg: Wits University Press.

Cybernatural: Envisioning the Digital as Supernormal

Aaron Scott Reed

Institute of Cultural Research, University of Tartu

This presentation explores the shared commonalities of the supernormal and digital realities, and considers how these seemingly disparate concepts intersect. The hylomorphic framework present in modern supernormal studies parallels the growing immersive nature of digital realities, wherein consciousness is seen as nearly distinct from the physical self.

Supernormal research has long posited the existence of non-physical dimensions, separate from the physical world we inhabit. These are often characterized as places of higher consciousness or divine energy.

Digital realities, however, are technologically created environments capable of mimicking aspects of the physical world. While these digital realities do not necessarily posit the existence of a separate realm, they do challenge traditional notions of reality and identity.

Despite their differences, supernormal and digital realities share key similarities. Both offer a means of transcending the limits of physical reality and accessing a higher or more profound level of experience. Both also raise questions about the nature of reality and the relationship between the physical and non-physical worlds.

Ultimately, this presentation seeks to spark a conversation about the potential intersections between our current understanding of supernormal experiences and of digital realities, and to consider how the theories and vocabulary of the former can be used to enhance our understanding of the latter.

Beyond the Western Binary of Good vs Evil — Tanjirō's Heart and Shinto Conceptions of the Bad in Modern Anime

Djahane Ambrine Zair

School of Humanities, Tallinn University

While Western narratives tend to prefer a clear-cut depiction of good vs evil, Japanese anime frequently chooses to play with that line to face their protagonists with moral conflicts and dilemmas in their adventures.

This presentation focuses on Japanese animation through the lens of Shinto philosophy, with the aim to examine the way in which modern Japanese anime portray the concept of evil. Good can be found in the bad, and vice-versa (Papp, 2010), and anime plot lines often, skillfully and deliberately, blur this line to leave the audience wondering about ethics and morals.

Through the analysis of pertinent selected case studies of anime from the 1990s onwards, this presentation intends to examine how Japanese popular culture embodies the idea that Japanese thought does not rest on a metaphysical dualism of good versus evil (Picken, 2010). This presentation further proposes a brief reflection on the potential of more fluid narratives of evil and their impact on the audience, especially in the context of thriving waves of East Asian popular culture with evermore interested global audiences.

Papp, Zila 2010. *Anime and Its Roots in Early Japanese Monster Art*. Folkestone: Global Oriental.

Picken, Stuart D. 2010. *Historical Dictionary of Shinto*. Plymouth: Scarecrow Press.

Coming Out of the Crypt: The Twilight Renaissance and Transforming Heteronormative Media into Queer Folklore

Quentin Swaryczewski

Institute of Cultural Research, University of Tartu

The years 2017 and 2018 saw the gradual revitalization of the Twilight fandom, identified by fans as the Twilight Renaissance, during which it revisited this heteronormative media with a particularly queer lens. In this paper, I will argue that the Twilight Renaissance is one example of queer communities transforming mass heteronormative media into queer folklore. To demonstrate this, I will trace the renewal to its queer origins, then closely examine the revival's more popular folklore and its identification by members as queer. Moreover, this paper hopes to expand on the conversation of queer fandom folklore being a complex trend that reflects the ongoing lack of diverse, unsanitized, mainstream queer media, with the Twilight Renaissance being one particular example.

In support of these points, this paper will invoke theoretical works on fandom culture as both a form of folklore and as a method through which queer identities can find their place in popular culture; relevant academic literature on Twilight; and analyses on how the social media platform Tumblr contributed to the revitalization of the fandom. This theory will then be applied to analyze Tumblr posts discussing Twilight that originated within the relevant timeframe.

Shaatznez: Fantastic Judaism

Hadar Berelowitz Levin

Institute of Cultural Research, University of Tartu; The Hebrew
University of Jerusalem

According to the Jewish religion, 'Shaatznez' is the biblical prohibition against wearing wool and linen together in the same garment. Perhaps it is not surprising that this term is also in use as the name of a project initiated by a group of creators at the beginning of 2021 in Israel, that strives to create Fantastic Judaism which emerges from within the Jewish religion and culture itself. Within 'Shaatznez' you can find short stories, sequential stories, games, ideas, theories, critiques, and more. This project was established 'with the intent of fantasizing our culture from within itself', and with the perspective that there is a need for 'Lasting fantastical Judaism that we lack in the world', as they define it. Above all, 'Shaatznez' is a meeting point between renewal and tradition, between folk and literary creations, between the kingdom of heaven and the Realm of Fairy.

In my research I aim to trace the dynamics from which the project emerged, its use of folk materials in order to (re)create a literally genre, and the ways it shifts the fantastic view back towards the religious domain. Based on in-depth interviews with the foundation group and some of the additional writers, I will attempt to focus on the In-group voices and the unique perspectives that each of them brings, that come to life within their stories, together making 'Shaatznez' what it is.

Anthropological Teaching and Omissions of the Body: What is Behind the Ideal of Who the 'Anthropologist' Is?

The Case of Peruvian Anthropology

Maria de Fatima Acha Suarez
School of Humanities, Tallinn University

Anthropology is a highly corporeal profession: We do fieldwork with our bodies and subjectivities, which are culturally read and understood by our interlocutors, in a way that might differ from ours. These interlocutors have their own bodies as well, which we interpret and enter in a constant relationship with.

However, anthropological formation (or teaching) might not necessarily mention or address the reality of the body of the researcher. If we take into account the statistics of violence in Peru we can see that doing fieldwork is not an easy task, which makes it even more important to understand why the body of the researcher is not addressed or problematized.

This is why I seek to question what is behind the idea of who the 'anthropologist' that Peruvian professors seek to train is, and what preconceptions are behind this ideal. This research focuses on the gender and sexuality of the body, its race ('halfie' anthropology), and its vulnerability, trying to do a 'fieldwork of subjectivities and emotions'.

Safeguarding Intangible Cultural Heritage as an Academic Project

Siarhiej Makarevich

Institute of Cultural Research, University of Tartu

Introduction of the UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage has set a new framework for dealing with living cultural practices. Reaching far beyond the cultural domain, safeguarding intangible cultural heritage (ICH) includes, amongst others education and research with universities, which is one of the important actors facilitating not only learning about ICH itself, but also training those involved in its safeguarding and management. As part of the Master's project in Folkloristics and Applied Heritage Studies at the University of Tartu I explored the possibility of the practical application of new heritage policies on the example of the nomination of the local weaving tradition of the Hancavičy district (Belarus) on the national ICH Inventory.

Considering my role as both a participant and an observer in academic setting I utilise the autoethnographic perspective to reflect on the project's design and outcomes. What can be seen as a success from the academic point of view can simultaneously be treated as a failure from the viewpoint of the bureaucratic ICH management. Looking closer at the factors that influenced such an outcome, I will consider the roles of different stakeholders involved in the process and interrelations between them. Moreover, I will examine how the broader context affected various aspects of the project and contributed to its (un)achieved results.

Narva: Where Art and Anthropology Meet

Saara Mildeberg

School of Humanities, Tallinn University

Since the Russian attack on Ukraine in February 2022, the town of Narva in Northeast Estonia has been receiving increased attention as the border between East and West. Spectacle-seeking journalists have extensively covered the contrasting opinions of the local people regarding the aggression, reinforcing a language-based dualism between ‘us’ and ‘them’. Meanwhile, local cultural institutions have been constantly working to overcome this dualism, and emphasising the border not as a divider, but a meeting point of different people and ideas.

In this paper, I focus on a specific community that travels from far to get inspired in Narva: international artists. Narva Art Residency (NART) in Kreenholm, a former industrial district built to support the Kreenholm Textile Factory, has been welcoming guests since 2015, and has evolved into one of the most active cultural spaces in town. As the plans to develop Kreenholm into a large cultural hub have been halted by the tensions in the relationship between the two neighbouring countries, NART remains a flagship of the district.

This presentation is based on an ongoing ethnographic research among the artists that stayed at NART in 2022 and 2023. On the one hand, art is often instrumentalised to serve the interests of the elite; on the other hand, NART only selects residents whose projects are community-oriented. Those artists often seize the opportunity to work with and empower minorities. Their gazes reveal alternative approaches to a post-socialist city and their practices have the potential to bridge people. Through participant observation, interviews and photography, I return their gaze on the town and its dwellers, and explore what we could learn from artists in the rising paradigm of artistic research.

Hauaröövimise motiiv ja hauavaimu erinevad esinemiskujud vanapõhja tekstides

Rika Tapper

Ettekanne põhineb magistritööl „Kuidas tulla eluga hauast tagasi: hauavaimude analüüs vanapõhja tekstides“ (Tapper, 2021) ja toetub keskaegsetele vanapõhja tekstidele, mis kuuluvad žanriliselt islandlaste saagade, kuningasaagade, muinasajasaagade, rüütliasaagade, kaasajasaagade, jumala- ja kangelaslaulude või ajalookirjutuse žanrisse. Tekste on vaadeldud läbi Albert Lordi, Max Lüthi, Lauri Honko ja Kathryn Hume'i teoreetilise raamistiku. Ettekandes tuuakse välja tüüpseene episoodidest, kus hauavaim esineb.

Vanapõhja kirjanduses on erinevaid surmakujutelmi. Tuntuim surmaidee kajastub nii Vanemas kui ka Nooremas Eddas – lahingus langenud sõdalased jätkavad oma surmajärgset elu Valhøllis või Folkvangris ning vanadusse ja haigustesse surijad Helis. Nende kolme variandi kõrval on veel mitu surmajärgset kujutelmata, mis kõnelevad eksistentsist peale surma, kui surnu ei liigu teise mütoloogilisse sfääri, vaid jätkab oma elu maa peal inimeste läheduses. On surnuid, kes elavad näiliselt rahulikult edasi, olles maetud laeva või kamberhaua, kuni mõni jultunud keskaja islandlane või norrakas sekkub nende argipäeva, ihudes hammast hauavaimu varanduse peale. Lahkunu võib jääda lähedasi kummitama ümbermatmiseni või ilmuda islandlastele nende unedes.

Selgitatakse hauavaimude klassifikatsiooni ja rolli vanapõhja saagades ning põhjusi, mis ajendasid keskaegseid inimesi haua röövima. Vaadeldakse lähemalt, mis tingimused peavad olema narratiivis täidetud, et hauavaim ilmuks. Toetudes keskaegsetele seadustekstidele ja Piibli moraalnormidele, uuritakse lähemalt, milliseid keskaegseid norme inimesed rikuvad, et vaimud agressiivseks muutuvad (võitlusmotiivid, maadlusmotiivid, verbaalne sõnakähmlus).

Selgitatakse, millised on tekstides distantsi markeerivad elemendid, nähtavusega seotud tingimused ja milliste emotsioonide kogemine on eelduseks, et inimene hauavaimuga kohtuks ja tema ühiskondlik staatus narratiivis muutuks.

Tapper, Rika 2021. *Hvordan komme levende tilbake fra en gravhaug? En analyse av haugbuer i norrøne tekster*. Magistritöö. Tartu: Tartu Ülikool. <http://hdl.handle.net/10062/74367>.

Vigala ja Kirbla kihelkonna lõõtspillimuusika 20. sajandil Eesti Rahvaluule Arhiivi materjalide põhjal

Natali Ponetajev

Tartu Ülikooli kultuuriteaduste instituut

Lõõtspill on populaarne rahvapill, mida on mängitud mitmel pool Eestis. Ettekandes heidan pilgu Läänemaale ja sealsele vanapärasele lõõtspillimuusikale, mida on oluliselt värvunud labajalalood. Keskendun lõõtspillimängule kahes ajalooliselt Läänemaa alla kuulunud kihelkonnas – Vigalas ja Kirblas. Uurimus põhineb Eesti Kirjandusmuuseumi Eesti Rahvaluule Arhiivi materjalidel ning allikateks on nii helisalvestised, noodistused kui ka kogumispäevikud ja fotod. Uurimismaterjalist tulenevalt hõlmab töö ajavahemikku aastatel 1929–1969.

Rahvaluulekogujate talletatud materjal on kui killud, mille põhjal saame aimata traditsiooni, mis kujunes aastasadade jooksul ja oli seejuures pidevas muutumises. Jäädvustatud materjal jõuab meieni vahendatud kujul. Seda on mõjutanud nii individuaalsete kogujate oskused ja materjali jäädvustamise „käekiri“ kui ka erinevate ajastute kogumispõhimõtted ja arusaamad. Ettekandes annan ülevaate lõõtspillimuusika kogumisloost Vigala ja Kirbla kihelkonnas ning uurin, milliseid võimalusi (ja piiranguid) arhiivis talletatud materjal uurimiseks pakub.

Samuti kirjeldan kokkuvõtlikult Vigala ja Kirbla lõõtsarepertuaari ning toon välja sellele iseloomulikke jooni. Lähema vaatluse alla võtan polkad ja labajalad, mis moodustavad kogutud lõõtsalugude põhiosa, ning analüüsin nende vormi ja harmooniat.

Viiuldajate ja violamängijate esinemisärevus ja füüsilised traumad: ennetusvõimalused ja toimetulekumeetodid

Janika Mesi

Eesti Muusika- ja Teatriakadeemia

Magistritöö käsitleb viiuldajate- ja violamängijate esinemisärevust ja füüsilisi traumasid ehk ülekoormustraumasid. Mõlemad teemad on muusikute hulgas aktuaalsed ja võivad osutada isegi nii probleemseks, et oma kutsumusest loobutakse. Uurimistöö käigus viidi Eesti Muusika- ja Teatriakadeemia viiuli- ja vioolatudentide seas läbi internetiküsitlus, millega püüti kaardistada esinemisärevuse ja füüsiliste traumade esinemist. Uurimistöö eesmärk oli tuua välja lahendusi ja ennetusvõimalusi. Lisaks sellele, mida tudengid ise teha saaksid, et esinemisärevuse ja traumadega toime tulla, oli uurimistöö eesmärk ka selgitada välja, milliseid tegevusi või meetmeid (nt õppeaineid, tugigruppe) võiksid õppeasutused nendes valdkondades pakkuda. Valminud eestikeelne uurimistöö on mõeldud õppematerjaliks laiemale lugejaskonnale (näiteks muusikutele, pilliõpetajatele, muusikutega tegelevatele psühholoogidele).

Pajatuste kogumine Kodavere kihelkonna inimestelt

Imre Nõmm

Hugo Treffneri Gümnaasium

Ajaloolisele Kodavere kihelkonnale kõige iseloomulikum rahvajutužanr on olnud pajatus. Pajatus on lühike mütoloogilise taustata tõestisündinud lugu, millel on oma puánt. Tavaliselt on selliseid lugusid kõneldud pere keskis, seltskonnas või lausa rahvapidudel.

Pajatusi on kirja pandud alates 1932. aastast, ent nüüdisajal on pajatuste salvestamine jäänud soiku. Arhiivides talletatud pajatused on aga väga põnevad just seepärast, et neis sisalduvad faktid ja juhtumised rikastavad kohalikku kultuurielu. Kuna ka minu vanaema, kel on alati pajatusi varuks, pole neid palju kirja pannud, otsustasin proovida olukorda vähegi parandada. Oma praktiliseks tööks gümnaasiumis vormistasin pajatuste kogumise. Käisin koos Tartu ülikooli eesti ja võrdleva rahvaluule lektori Ergo-Hart Västrikuga 2021. aasta viimase kvartali jooksul lindistamas ja intervjuerimas kaheksat Kodavere kihelkonnas sündinud vanema põlvkonna inimest, keda kohalikud tunnevad kui häid jutuvestjaid. Kokku saime kogumisretkede intervjuudest 11,5 tunni jagu helimaterjali, millest kõik polnud küll pajatused, ent kõik intervjuud andsime täispikkuses Eesti Kirjandusmuuseumi Eesti Rahvaluule Arhiivi. Pajatusi saime kokku 73. Et pajatusi propageerida, lõin praktilise töö käigus ka veebilehe (<https://sites.google.com/view/kodavere-pajatused>), kuhu lisasin omapärasema 32 pajatuse salvestuse helifailid. Pajatuste kõnelemise traditsioon on Kodavere kihelkonnas elujõuline. Üldjoontes on pajatuste kõnelemise traditsioon säilinud, ent näiteks vähem kõneldakse pajatusi kohalikus murrakus.

Soostereotüübid Eesti lavarahvatantsus

Getter Lauk

Tartu Ülikooli kultuuriteaduste instituut

Lavarahvatants ning tantsupidude traditsioon on eestlaste seas armastatud ja hoitud. Nii nagu ühiskond meie ümber, on aastate jooksul muutunud ka tantsupidude traditsioon, populaarsus ja sisu. Kui palju on tantsupidude pika ajaloo jooksul muutunud tantsude sisu ja sõnum, jutustatav lugu? Eesti rahvatantsu suurkujuks peetav Ulli Toomi ütles 1980. aastal: „Tants peab edasi elama vormis, mis rahuldab tänapäeva nõudeid“ (Kermik, 1983). Kas ja kui palju tänapäevaseid väärtusi ja tõekspidamisi meie tantsust leiab? Kas tantsitavad tantsud ja nende sõnum rahuldab nüüdisaja noorte nõudmisi ja soove? Milline tantsija sobib väljakule tantse esitama? Neile küsimustele püüabki ettekanne vastust leida. Ettekanne uurib, kuidas ja millised soostereotüübid ja -normid on rahvatantsus kajastunud ning kui sageli kohtab neid tänapäevastel tantsupidudel. Oma uurimuses toetun hiljutiste tantsupidude kavas olnud tantsude kirjeldustele ning õppevideotele, võimaluse korral ka autori(te) kommentaaridele ja lugudele tantsu loomisest ning eesmärgist.

Kermik, Heino 1983. *Ullo Toomi. Kaerajaanist tantsupeoni*. Tallinn: Eesti Raamat.

Jäärja kandi kohapärimus: paigamälu ja selle muutumine viimaste põlvkondade jooksul

Kärt Pärnat

Pärnu Sütevaka Humanitaargümnaasium

Pärnumaa kagunurgas asuvat ja sajandeid Saarde kihelkonna keskuseks olnud Jäärjat on juba mitukümmend aastat peetud ääremaaks. See on üks neist paljudest Eestimaa paikadest, kus kultuuriline järjepidevus on kadumas. Ühiskonna muutudes kohaneb uute oludega ka kohapärimus. Veel sada aastat tagasi oluliseks peetud teemad on rahvasuust enamjaolt kadunud ning need on asendunud uuemate ja aktuaalsematega. Vanematest lugudest mäletatakse peamiselt neid, mis inimese või suguvõsa paiklikku identiteeti tugevdavad. Nüüdisajal pole enam võimalik rääkida niivõrd kollektiivsetest teadmistest, kuivõrd isiklikest mälestustest ja indiviidi suhtest maastikuga – nii ka Jäärja puhul. Missuguseid Jäärjas asuvate paikade kohta käivaid kohapärimuslugusid tänapäeval teatakse? Mis on nende iseloomulikud jooned eri ajaperioodidel? Kuidas ja miks on Jäärja kandi kohapärimus ajaga muutunud? Gümnaasiumiastme uurimistöö põhineb kohalikega tehtud intervjuudel ja Eesti Rahvaluule Arhiivi materjalidel.