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Culture Theory

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The White Ship as a Symbol of Hope and Salvation
Expressed in the Estonian Culture and the Change in
Its Meaning and Influence

B.A. thesis

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Preface

The White Ship as a symbol of hope and salvation has been expressed in many different ways in the Estonian culture: in literature, music, musicals and is still a great part of the collective unconscious of the people. This symbol has changed in time influencing the culture and is closely connected with emigration in the past, as well as in the modern era. The way we perceive this symbol is connected to the mindset of the generation and the events that take place in their time: a repression of a people, a shipwreck or opportunities that have arisen with the development of the world.

I will explain how the White Ship as a symbol of salvation and hope has been expressed in the Estonian culture and how it has changed throughout generations. I will analyse what kind of an influence this change has on the mindset of the younger generation and on modern day society. The example of Eduard Vilde will be discussed, who wrote about the time the Estonian people emigrated to Crimea to get away from the slavery that was forced upon them on their own land. It will be discussed what kind of an influence this hope had for society. After World War II a political and a social aspect was added to the concept - a White Ship of salvation was longed for in the hope that it would bring escape. I will analyse some of the actual ships that have been part of the collective Estonian culture – the shipwreck of the Estonia and the ship called the *Georg Ots* which travelled between Tallinn and Helsinki, and see how these are connected to the symbol of the White Ship and what influence the symbol had. I will also use the memoirs of Erika Aulik and the lyrics of a young Estonian rap musician San Hani to explain how this symbol is expressed through their work and what effect this has. A musical which carries the name *The White Ship* is brought into the thesis. I will analyse how the symbol has played a part in the development of our modern society and how the hope to be saved has been replaced with the freedom to go and search for salvation elsewhere, from faraway lands. The wait for the White Ship as a savior has been replaced with the attitude of saving oneself independently. I will discuss how this change has modified our society and how emigration from our country has become a norm, as well as what this change is doing to Estonia. The change of the symbol throughout time and generations will be analysed and how this has shaped the mindset of generations and therefore, their actions.

Eessõna

Minu töö eesmärk on uurida valge laeva sümboolikat eesti kultuuriruumis, sümboli päritolu, mõju ja esinemist kultuuris. Valge laeva sümbol esineb näiteks Eduard Vilde romaanis „Prohvet Maltsvet“, mis räägib maltsvetlusest ehk *usust valgesse laeva* ja sellest alguse saanud eestlaste väljarändest Krimmi poolsaarele 19. sajandi teisel poolel. Töös on selgitatud sõnade *valge* ja *laev* päritolu ja avatud, mida mõistan „eesti kultuuri“all. Jürgen Moltmanni ja Charles Snyderi lootuse-teooriad on töösse sisse toodud. Analüüsin valge laeva sümboli mõju meie rahva kollektiivsele tajule ja lisaks Vilde romaanile toon töösse näiteid sümboli esinemisest noore räppari San Hani lüürikas (täpsemalt laulus, mille nimi on “Inglid lahkuvad”) ning Erika Auliku kirja pandud memuaarides “Viru tänav ja teised”. Analüüsin ka muusikali “Valge laev”, mille on kirjutanud Viktor Siilats, kus autor pöörab *valge laeva* suuna hoopis Eesti poole, mitte siit ära. Uurin veel kahe füüsilise laeva („Estonia“ ja „Georg Ots“) mõju meie teadvusele ja mis seos neil sümboliga on. Uurin, kuidas *valge laeva* ootus on ajapikku muutunud ning moondunud ja kuidas see meie ühiskonnale mõju on avaldanud.

Tänapäeva Eesti ühiskonnas ei oodata enam päästvat *valget laeva*, vaid ronitakse iseseisvalt laevale ja pääsetakse end ise. Vanemate generatsioonide usk suurde päästjasse on noorema generatsiooni puhul asendunud usuga iseendasse – selle asemel et loota kellegi teise peale, tuleb ise midagi ette võtta. See sümbol on niivõrd sügavale meie kollektiivsesse teadvusesse juurdunud, et nüüd, kui noortel on võimalus lahkuda, nad seda ka teevad. Juttu tuleb seetõttu väljarändest ja noorte *valge päästva laeva* otsinguist ning sellest, kuidas see meie ühiskonda mõjutab ja muudab. Töö lõpus kirjeldan töö edasisi perspektiive.

Introduction

In my thesis I am going to concentrate on the question of how the White Ship as a symbol of hope has affected the development of the modern Estonian society and how this symbol has been portrayed in some creative works. Through certain examples from Estonian culture it will be explained how the symbol of the ship has affected the way Estonian people think – a hope for some saviour to help the people out of their struggles. How the symbol of hope has influenced us in the past will be analysed. Examples from history and literature will be brought out (Maltsvet's white ship) and also from memoirs and other cultural texts. All of these concepts will be interconnected in order to see the bigger picture of how our society works: why Estonians feel the need to rely on others to be their saviours and how the struggling in our historical past has affected the way people act in our modern society, everyday life, and what these kind of actions mean for (modern) Estonia. In order to do that I will first have to look at the history of the symbols, the colour white and some other notions which will be discussed in my thesis will be explained.

In Part II of my thesis I will look more closely at the 19th Century Estonian society during which a group of peasants emigrated to Crimea with the help of a prophet called Juhan Leinberg, based on the historical novel of E. Vilde, *Prophet Maltsvet*, and I will analyse what this migration had to do with the White Ship that the followers were waiting for and how this affected the enslaved society of Estonians. I will explain the history behind the migration and discuss what this hope meant and how it affected the society.

In Part III of my thesis I will connect the notion of the White Ship to the actual important ships that are a part of the collective culture of Estonians: the *Estonia* and the *Georg Ots*. I will use some articles on catastrophe folklore to better illustrate my research. A movie called *The White Ship* will be discussed briefly. Some other examples will be brought of texts that use this symbol of the White Ship and explain to the reader why I chose the following texts for further research and illustration.

In Part IV of my thesis I am concentrating on the works of Erika Aulik, who has written memoirs of her contemporaries, all of whom are considered to be outstanding people in the Estonian culture during the times of World War II (1939-1945). I will also analyse the lyrics of San Hani, a young Estonian rap musician who brings this symbolism into his work. He does that through a different lens which shows us how this notion has been affected by the

change in the collective unconscious of a culture and the influence this has on the mindset of the carriers of Estonian culture. No longer are the Estonian people waiting to be saved, but with the means of our modern day society (the freedom to travel, study abroad etc.) this symbolic notion of the White Ship has changed noticeably. The younger generation is no longer satisfied with our ancestors' solution for interpreting this symbol – to just wait to be saved but rather, the willingness to go onto the White Ship independently and be saved and transported into salvation. The idea has stayed the same with the main concept being salvation, but the interpretation and use of it has changed. Viktor Siilats in his musical called *The White Ship* changed the direction the ship was supposed to be sailing – not away from Estonia but instead towards Estonia, which brings into question the objectivity of this saviour ship and how Estonia is seen from the outside world to other nationalities, who see our land as the “Holy Land”, not the other way around. This brings an interesting nuance into the thesis. It will be analysed how this has modified our society and the way people think, make conclusions from my research and also talk about the perspectives in which this thesis could be developed further in the future.

Part I

1.1 The History and Meanings of Notions

1.1.1 The History of Ships and the Meaning of Water

A ship is the broad term for any ocean-going raft. A boat is smaller than a ship and it can have oars, paddles, sails, or a motor to make it move. A ship is a large boat that can travel across deep water, such as a sea or an ocean. In my thesis I will be using both these terms as equals, because the aim of my paper is to analyse the overall symbol of the 'floating hope' - size and details do not matter too greatly from this point of view.

For forty thousand years boats have been used by people for travelling, fishing etc. It is no wonder that in countless cultures boats have become apparent in dreams, symbolising bright prospects and moving forward (in life), especially in cultures which are located by a sea or a big water body. Even before the construction of actual boats, living beings would cling onto wooden rafts in water in order to stay afloat in the hope of survival and salvation.

Based on this explanation, it can be said that a boat is used to travel over water. Water, in many mythological explanations, represents the unconscious and the emotional content of our personality. Water also represents the intuitive and creative forces prevalent in our psyche. Something that can float on water and even cross it automatically becomes a sacred symbol which can cross over emotions and travel through the unconscious forces. „*Water is the commonest symbol for the unconscious*“: a psychotherapist C. G. Jung (1875-1961) says that water is the spirit that has become unconscious, so a saviour boat crossing the great unconscious is a symbol for hope of salvation and it comes from the collective unconscious of a people.¹

1.1.2 Water as a Symbol of the Unconscious

If one is looking towards a large body of water only the surface can be seen, but the immense depths which can be imagined leave room for many different aspects and hidden

¹ C.G. Jung, *The Archetypes and the Collective Unconscious* (Princeton University Press, 1969), p.18.

possibilities. This is one of the main reasons water is considered to be a symbol for the unconscious mind, because as Jung explains to us that the unconscious is far deeper than we imagine. He develops the Freudian idea of a collective unconscious further and when working with schizophrenic people in the Burgholzli Psychiatric Hospital. He also calls it '*the library of human knowledge*' or the transcendental wisdom that guides mankind.²

The White Ship on the water resembles the little bit of hope upon the peoples' unconscious minds, the hope that Estonian people had of being saved from their situation of enslavement in the 19th Century. It is widely believed that for Estonians this symbol of the White Ship derives from Eduard Vilde and his novel about the *Maltsvetians*, although its roots are probably deeper and further in culture if we take into account the importance of ships in religion. It can be seen how the White Ship, the saviour upon the waters of the collective unconscious minds, was a symbol of hope in the unconscious minds of the enslaved Estonians, who more than anything hoped to be rescued by someone bigger and greater, because slaves were unable to do anything for themselves. The collective mind of the Estonians is therefore hoping to be saved and is willing to grab hold of any hope, which is one of the reasons the Prophet Maltsvet was so successful – this will be discussed in Part II.

The collective unconscious that C. G. Jung talks about is innate and therefore cannot be learned like culture. So the hope of being saved must have also been innate as it came from the collective unconscious minds of the people, which is one of the reasons the feeling was so powerful. When hope is lost – all is lost.

I have purposely gone into the details of this case in order to give you a concrete picture of that deeper psychic activity which I call the collective unconscious. Summing up, I would like to emphasize that we must distinguish three psychic levels: (1) consciousness, (2) the personal unconscious, and (3) the collective unconscious. The personal unconscious consists firstly of all those contents that became unconscious either because they lost their intensity and were forgotten or because consciousness was withdrawn from them (repression), and secondly of contents, some of them sense-impressions, which never had sufficient intensity to reach consciousness but have somehow entered the psyche. The collective unconscious, however, as the ancestral heritage of possibilities of representation, is not individual but common to all men, and perhaps even to all animals, and is the true basis of the individual psyche.³

² C.G. Jung, 'The Structure and Dynamics of the Psyche' in *The Collected Works of C.G. Jung*, Vol 8, ed. by: W. McGuire, trans. by: R. F. C. Hull (Princeton University Press, 1970), pp.160-172.

³ Ibid., p.105.

According to Jung, a *personal unconscious* is something that has moved from your consciousness into the personal unconscious level, and this happens due to repression or more simply because ideas or inspirations have faded away from consciousness. They still exist at some level and as Jung says, are the basis for human psyche. In this case the idea of a salvatory White Boat has moved through these spheres. This innate hope of being saved or that elsewhere life is better sometimes surfaces into the consciousness, leaving evidence of its existence in culture. This is what I will be researching – how this symbol has settled in Estonian culture and how something that has always been in the collective unconscious seems to influence our way of thinking and therefore our actions.

The collective unconscious is conceived to be kind of a symbolic system.⁴ A lot can therefore be learned about a culture and the collective thought which is mirrored in myths, beliefs, rituals and actions of a collective. The Estonian people's use of this White Ship symbol lets us conclude that the hope to be saved has been in the unconscious for many generations and through the behaviour of the younger generation it can be seen that it still exists and influences the way we perceive the world. Through analysing the symbols that represent the culture, we can analyse the collective psyche of the culture and the people.

1.1.3 The Symbol of Ships in Myths

Boats are apparent in many different kinds of myths, probably the most recited one being about Noah and his Ark. Noah's Ark was a boat which brought salvation to Noah, his family and a number of animal species from the great flood and is discussed in detail in The Holy Bible.⁵ The Bible was the first book to be translated into Estonian, the first full translation in 1739.⁶ This shows us that most of the information about the surrounding world in the minds of Estonians had derived from this book and influenced the way of thinking and perceiving the world.

⁴ C. Levi-Strauss, *Introduction to the Work of Marcel Mauss* (Presses Universitaires de France, 1950), Trans. F. Baker, p.30, 36.

⁵ The Holy Bible (Douay-Rheims Version, 1609), *Book of Genesis*, p.9.

⁶ T. Paul, 'Piiblist ja selle tõlkimisest', *Haridus*, Vol 8 (1989), pp. 14–17 (p.14).

This and other stories show us that boats have always been an important symbol of hope and salvation, helping people get out of their struggles. It is therefore understandable how the symbol of the ship has settled so deep in various cultures. Boats have always been an important symbol for hope depicted not only in Christianity: the seven Gods of Fortune in Japan also travel on a ship which navigates on the clouds – a Treasure Ship.⁷ This shows us how one object is represented and becomes a symbol either of salvation, hope or divinity in different cultures. Usually the meanings are similar but they may vary throughout cultures. The same can be said about the symbolism of colours, which will be discussed shortly. In these cases, ships are often said to be messages. The reason being that in the past, ships were used to carry messages from one place to another, while also having their functions in the travel and trade industries. The location of Estonia is important in the development of a symbol in the collective unconscious: boats had been around probably for as long as they had existed.

⁷ J. Roberts, *Japanese Mythology from A to Z* (Infobase Publishing, 2009), p.28.

1.2 Idea that Elsewhere is Better

The backbone of the collective memory of Estonians never fails to remember the importance of the location – connecting the East to the West and *vice versa*. In the Medieval times, Reval (the old name for Tallinn) was a very important city in the Merchandising business, so people living near the Baltic Sea water body were used to seeing ships passing by, anchoring, bringing news and beliefs from faraway lands, as well as messages and different sorts of goods. Estonian people were not able to travel in those times thus were settled in one place, yet they were used to seeing boats. The ships brought with them the illusion that somewhere else life was better. Reval played a great role in the *Hanseatic League*, which was a commercial and defensive confederation of Merchant Guilds and their market towns. Its influence included all of the Baltic Sea and more (during the years 1400-1800).⁸ It seems that a boat as a saviour emerging in the collective unconscious of the enslaved Estonian people is no coincidence – it was all connected to reality but it was also mythological and in some way, religious. With Christianity the symbol of the Ship was implanted even deeper into the collective unconscious of the people. It is therefore no great surprise that the *Maltsvetians* started referring to the Holy Land as Canaan, the historical Holy Land or Promised Land, “The place of abundance” which in the Hebrew Bible refers to a land which is West of Jordan.⁹ They thought this was where the Prophet was taking them due to their education being Bible-based and their lack of knowledge in geography. This abstract ship was supposed to take them to this land on the clouds. This mystical belief can be understood if we take into consideration the time and development of the culture. They had hope and this was the starting point of being saved from slavery.

⁸ E. Frankot, *Of Laws of Ships and Shipmen, Medieval Maritime Law and its Practice in Urban Northern Europe* (Edinburgh University Press, 2012), pp.18-26.

⁹ M. Coogan, *A brief Introduction to the Old Testament* (New York: Oxford University Press, 2009), p.4.

1.3 Boat as a Christian Symbol

The boat is an ancient symbol of the Christian church. It signifies the *vessel of salvation* and was often used to portray the Church. The old image still resonates in the word we use today for the central portion of sanctuary: the main part of the Christian church's architecture from the chancel to the entrance is called the 'nave' – a Latin term meaning 'ship'. Mary, the Mother of God, depicted as a ship is also an image of the Church. The nature of the ship is to always be on a journey, it has a destination and a purpose. It is believed that it will pass through many trials, but with Jesus being the compass, it will arrive at the final destination: *the Eternal Shore*.¹⁰

The Boat symbolises the Church, with Christ on board, never submerged. The boat – *The Barque of Peter*, holds the Apostles and symbolically all of Christ's Disciples. It is travelling towards God on the land of the unknown, chaos, the unconscious – the sea. When a storm threatens to sink the boat, Christ always comes to the rescue with the help of miracles.

*Then He got into the Boat and His Disciples followed Him. Without warning, a furious storm came up on the Lake, so that the waves swept over the boat. But Jesus was sleeping. The disciples went and woke Him, saying, 'Lord, save us! We're going to drown!' He replied, 'You of little faith, why are you so afraid?' Then He got up and rebuked the winds and the waves, and it was completely calm.*¹¹

This symbol is important and relevant because Christianity was a great part of peoples' lives and their view on life – everything was explained with the help of religion and the Bible before science started developing faster and providing explanations about the world around us. The Bible, being one of the first books ever translated into many languages including Estonian, was a great influence and peoples' opinions were based on the stories that were portrayed in the Bible since it was the only available source of written information people had access to. Prophet Maltset's White Ship symbol also has its roots in Christianity, which is one of the main reasons it is important to highlight in my thesis the symbolism of the boat in Christianity as a hope for a saviour.

¹⁰ H. Jenner, *Christian Symbolism* (Kessinger Publishing, 2004), p.37.

¹¹ The Holy Bible (Douay-Rheims Version, 1609), *The Holy Gospel of Jesus Christ, According to St. Matthew* 8:23-26, p.1269.

1.4 Symbolism of Hope

Hope is also one of the seven virtues in the Catholic catechism, the four cardinal virtues being (from ancient Greek philosophy) *Prudence, Justice, Temperance and Courage*. The three theological virtues are *Faith, Charity/Love and Hope*. These were adapted by the Church Fathers (ancient and generally influential Christian theologians some of whom were eminent teachers and great bishops). So the word and concept of hope has always been somewhat connected to the Christian church and faith.¹² It can therefore be seen how this symbol rooted itself into the minds of the Estonian people with the spread of Christianity.

The most widely used symbols of hope are the boat, the (white) dove, the anchor and the swallow.¹³ The dove is a bird that can be trained to find home and this is one of the reasons it has become the symbol of hope and the symbol of the messenger. It has also come to symbolise hope because in the Bible, when a dove is sent out to search for any nearby land, it returns with an olive leaf giving hope to all the passengers on Noah's ship.¹⁴ The symbol of the swallow has been used in many different historical texts, in Aesop's *Fables*, for example, which is a collection of fables from Ancient Greece. These stories are still reinterpreted nowadays into modern texts.¹⁵ This is another symbol that is very old, dating back to Ancient Greece. These symbols (swallow, boat) are truly sacred, old and therefore very deep in the collective mind.

The reason the swallow is considered to be a symbol for hope is that it is usually one of the first birds to appear after a long winter. This represents the hope for a better year and a better future.¹⁶ Interestingly enough the swallow is also a known national symbol of Estonia – the swallow's song can be heard in many parts of the country. The swallow builds its nest under the ridge of the roof and this can be seen almost in every barn in Estonia. The way a swallow is usually portrayed, or the flight of the swallow, quite interestingly resembles the anchor,

¹² C. H. Pickar, *Faith*; *The New Catholic Encyclopedia*, Vol. 5 (Washington D.C, 1981), p.792.

¹³ *The Catholic Encyclopedia*, Vol. 6 (New York: Robert Appleton Company, 1909), p.83.

¹⁴ H. B. Werness, *The Continuum Encyclopedia of Animal Symbolism in Art* (The Continuum International Publishing Group, 2003), pp.143-145.

¹⁵ C. A. Zafiroopoulos, *Ethics in Aesop's Fables: The Augustana Collection* (Brill Academic, 2001), p.61.

¹⁶ Werness, pp.394-395.

which is another symbol for hope.¹⁷ The swallow for the Egyptians symbolised the transfigured souls of the dead. It is often depicted on the prow of the sun god Ra's boat that guides the souls through the underworld; this is yet another illustration of how these symbols for hope are all connected with each other. In Greek mythology, for example, the swallow was also linked with sight, light, and healing.¹⁸ It was important to bring out the meaning of these different symbols because they are all linked to each other. This shows us that in many different cultures some symbols are universal including the boat as a saviour and bringer of salvation, the swallow for hope and resurrection. This brings us back to my hypothesis, that hope is something that is very deep in the collective unconscious of the people, as even the national symbol is a widely known symbol of hope: the swallow. As there are many different symbols for hope, there are also a lot of different approaches to the study of hope, a few of which will be discussed more in-depth.

¹⁷ Ibid., p.394.

¹⁸ Ibid., p.394.

1.5 Theories of Hope

1.5.1 Charles Snyder's Hope Theory

Psychologist Charles Richard Snyder's (1944-2006) area of work revolved around the subjects of hope and forgiveness. He researched the impact hope can have on different aspects of life: health, education, work and personal meaning. He postulates that hopeful thinking is made up of three main things: *goals* – approaching life in a goal-oriented way, *pathways* – finding different ways to achieve the goals you set for yourself and *agency* – belief that you can achieve these goals.¹⁹ Hope was defined as the perceived capability to derive pathways to desired goals, and motivate oneself *via* agency thinking to use those pathways. Snyder proposed that by measuring the determination a person has to achieve their goals equals the measurement of hope. Based on Snyder's theory and studies, hope is something that can be measured with the calculations based on some specific aspects. The most important point of this theory is the fact that hope is the starting point that triggers the thriving towards a better life, which is important because without hope there can be no pathway for improvement. For Estonians this is important, because the hope of being saved by the White Ship triggered pathways and agency thinking which allowed much needed change to take place and eventually become one of the reasons that lead the nation to be freed from enslavement. Other theorists have a slightly different approach to this subject.

1.5.2 Jürgen Moltmann, *Theology of Hope*

Jürgen Moltmann is a German theologian who has made significant contributions to a number of areas of Christian Theology. Moltmann's *Theology of Hope* is a theological perspective with an eschatological (the study of endings within Christianity) foundation and focuses on the hope that the resurrection brings. The hope of the Christian faith is hope in the resurrection of Christ, and hope and faith depend on each other to remain true. He highlights that in order to live in this sinful world, people need to hold on to hope – without it, there is nothing. “*That is why it can be said that living without hope is like no longer*

¹⁹ C. D. Snyder, *The Psychology of Hope: You Can Get Here from There* (New York: The Free Press, 1994), pp.7-9.

*living. Hell is hopelessness, and it is not for nothing that at the entrance to Dante's hell there stand the words: "Abandon hope, all ye who enter here."*²⁰ His main idea is that the beginning is in the future – looking forward to the day that Christ will make all things new. The White Ship represented the little bit of hope that the Estonian people had during the time of the enslavement and according to Moltmann, as long as there is hope, there is a chance of survival and the White Ship is the solution that will be the new beginning – the hope for the start of a new and a better life. In his book *Theology of Hope* he discusses the importance of hope in the future, but he also stresses the importance of creating a passion for the possible. Without it, there can be no progress. This passion is one that is centred on the hope of the resurrection and the returning Christ, creating a change within a believer and drives the change that a believer seeks to make on the world. A parallel can be seen here with the Prophet Maltsvet being somewhat like Christ for the people who helps them seek the change in their lives: it is one of the reasons the enslaved people clung onto this hope and the Prophet, because in a way they believed and hoped that he was the new beginning of their lives. In a way it can be said that he was just this - he drove the change that was needed in a society of slavery and this couldn't have been done without hope.

²⁰ J. Moltmann, *Theology of Hope: on the Grounds and the Implications of a Christian Eschatology* (New York: Harper & Row, 1975), p.32.

1.6 Colour Psychology

Colour Psychology is the science that explores how different colours affect our mood, explains their meaning and history. The interpretation of colours and their meanings has varied during the course of history and in different cultures it sometimes carries a different meaning. There have been many books written on this subject and through colours a human can be manipulated into either buying something, acting in a certain manner, or influencing one's emotions. Josef Albers was interested in how different colours interact with each other and the influence this has on humans. He also studied the optical illusions that colours created and what kind of influences they had.²¹ Colour has obviously been an important part of everyday life, as can be seen from the colloquial English expressions that describe states of feeling in colour terms: “in the pink,” “green with envy,” “in a black mood,” “feeling blue” and “seeing red”.²²

Conceptual artists who deny the object and form still use colour as an integral part of their work. White can also be considered as a non-colour, leaving out the associations which they might have with culture or psychology.²³ For artists, colours have been a very powerful tool in order to bring out certain feelings in people and to empathise something in their work. Colour Psychology may be applied to all kinds of different aspects of life. It can be seen from a study in Colour Psychology of gender-stereotypes: how different colours are associated with different genders. The study analyses how these stereotypes are settled and what kind of an influence they have on children. The study also reveals that as the age group increases, the colours become more neutral. In the United States of America the commonest colours for girl toys are pink and blue for boys. What the study also establishes is that this stereotypical view is not innate, but a *learned* one.²⁴ The colour of the White Ship is therefore

²¹ S. Bleicher, *Contemporary Colour: Theory and Use* (New York: Delmar, 2005), p.23, 24.

²² C. Gung, 'A Cross-Cultural Analysis of Symbolic Meanings of Color', *Journal of Humanities and Social Sciences*, 7.1 (2014) <<http://memo.cgu.edu.tw/cgjhs/CGJ7-1-03.pdf>> [Accessed 1.05.2016] (p.50).

²³ Bleicher, p.117

²⁴ V. LoBue, J.S. DeLoache, 'Pretty in pink: The early development of gender-serotypes color preferences', *British Journal of Developmental Psychology*, Vol 29 (2011), pp.656–667 (p.665).

learned and not innate. Why must the ship that is supposed to bring us salvation and hope be white?

1.7 Colour Symbolism in Culture

Colours have been perceived differently in civilizations and eras. This symbolism for colours arises from cultural, mythical, historical, religious, political and linguistic associations.²⁵ *“In ancient civilizations, color was an integral part of the substance and being of everything in life. It is also closely associated with mental and emotional states, and can affect them profoundly”*.²⁶ A universal language is created through the use of colours, and meanings occur in a similar form and express similar feelings across cultures. Sometimes colours can have different meanings: the colour red is considered to be the colour of blood and is most of the time linked with the living, but in the Celtic world it represents death instead.²⁷

White contains an equal balance of the spectrum and represents the positive and negative aspects of all the colours, also equality and unity, hope and surrender. It is not stimulating for the senses and that is why it is considered to open up the mind for creation. White in Christianity is known to represent a pure conscience – because it is the clearest of all hues.²⁸ White can be defined as the absolute colour of light symbolising truth, purity, innocence, and the sacred and divine.²⁹ In several cultures, the soul is thought to leave the body in the shape of a white butterfly. Another important remark about white is the fact that Christian angels are depicted as being dressed in white.³⁰ This might have been one of the reasons why the White Ship came to be white – because the belief that a ship was coming to save the people from slavery was Christian-based. White with all the symbolism surrounding it is a very important colour in Christianity, therefore the fact that the ship was indeed white is no big surprise. In the Holy Bible, the word 'white' occurs seventy-seven times and is the most

²⁵ Gung, pp.49.

²⁶ Ibid., p.50.

²⁷ Ibid., p.50.

²⁸ Ibid., p.50.

²⁹ Ibid., p.64.

³⁰ Ibid., p.65.

frequently mentioned colour. The colour white in the Holy Bible symbolically means righteousness^{31 32}, or purity^{33 34}, holiness or dedication to God^{35 36} or joy.³⁷

White for the Estonian people most probably represents the whiteness and purity of the snowy plains during winter, it is believed nationwide that it is one of the reasons why white is on the national flag – to represent the beginning of a new cycle in nature and the hope and expectation for a better year. Therefore, it makes complete sense that the ship that Estonians keep waiting for is in fact, white, and not any other colour. As can be seen from previous research, the symbolism of white has its roots in the way the Bible expresses its meaning, but is cross-culturally considered to be mainly the colour for purity and hope. Highlighting the whiteness of the ship demonstrates that the meaning was borrowed from the Bible, and that the colour was required.³⁸ We can see now, how the symbol of the ship and the meaning of its whiteness has derived from the book that was most important during the time of the Maltsvet cult.

³¹ The Holy Bible (Douay-Rheims Version, 1609), *Prophecy of Daniel* 7:9, p.1114.

³² The Holy Bible (Douay-Rheims Version, 1609), *The Holy Gospel of Jesus Christ, According to St. Matthew* 17:2, p.1281.

³³ The Holy Bible (Douay-Rheims Version, 1609), *Prophecy of Daniel* 11:35, p.1121.

³⁴ Ibid., 12:10, p.1122.

³⁵ The Holy Bible (Douay-Rheims Version, 1609), *The Holy Gospel of Jesus Christ, According to St. Mark* 16:5, p.1327.

³⁶ The Holy Bible (Douay-Rheims Version, 1609), *The Apocalypse of St. John the Apostle* 20:12, p. 1594.

³⁷ The Holy Bible (Douay-Rheims Version, 1609), *Ecclesiastes* 9:8, p. 798.

³⁸ U. Masing, 'Prohvet Maltsvet', *Usuteadusline ajakiri* (Akadeemilise usuteadlaste Seltsi kirjastus, 1937), Vol 9 (3/4) 100-114 (p.106).

1.8 The Meaning and Definition of Culture

In my thesis Estonian culture is analysed, so it is important to dedicate a small chapter on a few definitions of it by various theorists and explain what I consider to be Estonian culture.

Culture covered many different aspects of meaning that it is difficult to find one definition that each era and area agrees with. Rein Raud, who is a well-respected culture theorist and even more-so in Estonia, has said that culture belongs to no-one, yet is everybody's, it is not made by anyone, yet made by everyone.³⁹ An anthropologist, Franz Boas, defines it to be the sum of mental and physical reactions of a social group and even more than that: the elements are not independent but have a clear structure.⁴⁰ A German sociologist, Max Weber, emphasizes that culture consists of values which have become reality. It includes values which have become significant to a group.⁴¹ It is a part of a collective unconscious of a group of people living together or valuing the same ideas and giving them a meaning. The White Ship as a symbol of Hope is considered to be a part of Estonian culture. It means that we value this symbol and have given it a meaning. A culture exists because of the individuals living and practising it.⁴² It is also important to note that culture is considered to be something which is learned and is a behaviour which can be shared. Culture is learned, but the ideas and experienced in the collective unconscious are innate and presented to us through language. Louis Althusser has noted this being an *Ideological State Apparatus*, a complex reality which consists of practices, which influence us every step of the way in life. *Ideological State Apparatuses* include, for example: schools, system of the Churches, the family, communication apparatus etc.⁴³ It is something that you are born into, yet a human can belong to many different cultures at the same time, depending on his course of life.

³⁹ R. Raud, *Mis on kultuur? Sissejuhatus kultuuriteooriatesse* (Tallinna Ülikooli kirjastus, 2013), p.456.

⁴⁰ F. Boas, *The Mind of Primitive Man* (New York: The Free Press, 1938), p.149.

⁴¹ M. Weber, *The methodology of the social sciences* (New York: The Free Press, 1949), p.76.

⁴² P. Bourdieu, *The Logic of Practice, Structures, habitus, practices* (Stanford University Press, 1990), p.52.

⁴³ L. Althusser, *Lenin and Philosophy and other Essays, Ideology and Ideological State Apparatuses* (Monthly Review Press, New York and London, 1971), p.133, 137; pp.142-147, 150-156.

Members of the same *habitus* might have the same experiences as one another, but still have different understandings.⁴⁴

From these different approaches to the definition of culture a conclusion can be made. Culture is the characteristics and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habit, innate ideas, music, arts etc. They are the representation of values in the collective unconscious and cognitive constructions of people who belong to the same group. It is the sum of behavioural patterns which are learned through socialisation and the products of human actions and work. Therefore, everything that is analysed in this thesis, is a part of Estonian culture.

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Bourdieu, p.59, 60.

1.9 Cults and Cognitive Dissonance Theory

A small chapter of my thesis must be dedicated to the study of cults, because in Part II of my thesis I will be describing one of Estonia's religious cults called the *Maltsvetians* and in order to do that, I will have to point out the main sides of what we understand as a cult.

Jung talks about group transformations and group experiences as something that is very frequent in our society. It is easier to feel as an individual in a group than to feel as an individual independently. In a crowd, people tend to not feel responsibility or fear and this is why group transformations are a part of everyday life. He discusses the mass psyche, which inevitably becomes the hypnotic focus of fascination, which in turn draws masses under its spell.⁴⁵ In the book he explains the notion of cult leaders and how an ordinary human being, in this case Juhan Leinberg who is the prototype for Prophet Maltsvet, is elected to be a kind of Helios (the personification of the Sun in Greek Mythology), the cult leader soon becomes crowned and becomes one identity with the god.

Leon Festinger (1919-1989) was an American social psychologist whose area of interest was mostly human behaviour. His findings about the way cults work can be seen as quite informative, because he infiltrated a Doomsday cult himself in order to understand human behaviour better. Festinger established the *Cognitive Dissonance Theory* and gave empirical evidence to it when he infiltrated this cult.⁴⁶ It states that people often change their opinions and behaviour in order for them to match various social situations. In my thesis I describe the cult of Maltsvet, which foretells the arrival of the White Ship on the shores of Lasnamäe. When the ship does not arrive, people do not let go of their hope to be saved but instead adjust their beliefs due to *Cognitive Dissonance Theory* to fit the new reality, even though they were presented with pure evidence of the ship that failed to arrive. Despite this, the majority's faith in a saviour grew even stronger and lasts even today.⁴⁷

⁴⁵ C.G. Jung, *The Archetypes and the Collective Unconscious* (Princeton University Press, 1969), p.128.

⁴⁶ L. Festinger, 'Cognitive Consequences of Forced Compliance', *Journal of Abnormal and Social Psychology*, Vol 58.2, (1959), pp.203-210.

⁴⁷ L. Festinger, 'Cognitive Consequences of Forced Compliance', *Journal of Abnormal and Social Psychology*, Vol 58.2, (1959), pp.8-11, 13-15.

This can be applied and is quite relevant in the overall subject of the thesis. If people shift their belief system before they change their behaviour, then it is no surprise that the hope to be saved shifted and did not dissolve into nothingness. People kept on hoping that change would arrive and when it did not, in the promised or believed way at least, hope would shift and cling onto something else, leaving behind the old perception. The symbol of the White Ship has survived because when Maltsvet's White Ship failed to bring salvation, people did not stop believing in it. In fact, the faith might have even grown stronger for them. Later, people of Estonia hoped that the White Ship from Sweden and other countries would bring salvation. When that did not happen either for everyone, the hope in the White Ship that was supposed to bring salvation changed, yet again, into something else. People fit their belief system instead of changing their behaviour. This supports my thesis as I am establishing the way this symbol of the boat has survived so many years and generations, and bringing out the difference between the meaning and influence to our society.

Part II

2.1 The Prophet Maltsvet's White Ship

2.1.1 Introduction

For the second part of my thesis I chose to look more closely at one of the classic literary works of Estonia – *Prophet Maltsvet* by Eduard Vilde (1865-1933). It is a historical novel based on true events and people (although Prophet Maltsvet was just a prototype for Juhan Leinberg). The author explains the situation of the Estonian people in the 19th Century with the help of some fictional characters to illustrate it. The authenticity and truthfulness of this novel can be predicted to be quite accurate, although a lot of unanswered questions surround it, but the author did very thorough work: he travelled to Crimea and Caucasus to meet some of the refugees still living there and he studied the memoirs and the media of those times, and also interviewed a relative of Juhan Leinberg.^{48 49}

The author, E. Vilde, was a pioneer of critical realism in Estonia and is also the author of other important classics.⁵⁰ He was an outspoken critic of the Tsarist autocracy and of the German landowners, which can be felt throughout his work. His ideas and beliefs are reflected in the book, although not always in a straightforward way, but rather hidden „in-between the lines“ and in the ideas of different characters – which is the unique and typical style for Estonian literature. If one was being too forthright and the critique of the powers had been too obvious, the author would have been imprisoned. The censorship was very strict in those times. He was and still is a very influential writer and influence to those who thoroughly concentrate on the studies of Estonian culture.

The book discusses the period in the history of Estonia when word started spreading of a White Ship that was going to save the believers and take them to a Holy Land, where life would be better and slavery would not exist. I will look at how it was possible that so many people followed his leadership, even after waiting for the actual physical ship in Lasnamäe

⁴⁸ E. Vilde, *Prophet Maltsvet* (Tallinn: Eesti Raamat, 1985), p.506.

⁴⁹ J. Arula-Jahe, 'Valge Laeva tähendusest', *Tallinna Kaarli koguduse ajakiri Sulane*, Vol 2.40 (2005) <<http://www.kaarlikogudus.eu/ajakiri/sulane28.php#RUIISO>> [accessed 2.05.2016]

⁵⁰ *The Milkman from Mäeküla, The War in Mahtra* etc.

for many days which never arrived. After this, the faith in the prophet grew even stronger and was the cornerstone for migration, mostly to some abandoned villages in Crimea. This was possible because of the *Cognitive Dissonance Theory* which was discussed earlier. I will analyse what kind of an influence this had on the society. No other religion, sect or cult has ever been so powerful in Estonia after that, which is why it is an important subject to understanding the collective unconscious of the Estonian people.⁵¹

2.1.2 19th Century Estonia: Life of the Peasants

Before we start to understand why a big part of a nation started to believe in a White Ship that was supposedly going to save them, we must look at the historical background. The 19th Century was a very difficult time for Estonians: while other nations were enjoying the commodities of the Western world, Estonia was under the rule of the Russian Tsar Alexander I. Although he tried to be an enlightened leader and some of his laws did make a difference in the lives of Estonians, the change was very slow to come. The land and all the manors were owned by Baltic Germans.⁵² Estonians were enslaved serfs for the Germans, which means that when occupying a plot of land, the serfs were required to work for free for the Lord of the Manor who owned the land.⁵³

The problem was that the serfs were expected to work a lot more than they were capable of, which led to starvation, over-working and depression. Pressure from both sides (the Russian and the German) had made the Estonians weak and desperate. Even in the best years, the taste of good bread was not known.⁵⁴ This is why it was no surprise that when a charismatic individual named Juhan Leinberg (1812-1885) started to preach about miracles to save all the believers, they grasped onto it as if it were the last straw to help pull them out of their suffering and help migrate them to the Holy Land where life would be better. Because life and understandings were Bible-related, it was understandable how the *Maltsvetians* were

⁵¹ Masing, p.114.

⁵² Vilde, p.89.

⁵³ Oxford University Press, 2016

<<http://www.oxforddictionaries.com/definition/english/serf>> [accessed 1.05.2016]

⁵⁴ Vilde, p.199.

allowed to start thinking of a simple Estonian man as a great prophet. If the Jews were allowed to act in this manner, then there was no good explanation why they could not.⁵⁵ “*If Maltsvet was Moses, then of course it had to be assumed that life at the time in Estonia was the Egyptian Slavery and Maltsvet will take the freed people through the Red Sea, which will open up before them*”.⁵⁶ These kind of rumours were, of course, the sum of uneducated, desperate slaves, who clung onto this hope to be saved because it was the only thing they had left.⁵⁷

In the year 1817 the serf rank laws changed, but the situation did not. The tension in the hearts of the Estonians kept on growing and almost reached the point of hopelessness. The few revolts that were held did not end well for the Estonians. In the book there are several gruesome passages which describe in detail how the people were treated. An example:

*The strikes were not counted. The order was to give each as much as they could bear. The amount of the strikes depended on when the victim passed out. The silenced insurgent was thrown out of the circle of the beaters, thrown away to lie on the snow; his clothes which were dripping with his blood hurled after him. What will happen to him there – a naked man beaten almost to death lying on the snow with a few degrees below zero -, no-one asked.*⁵⁸

The worst part of this treatment was that they had to feed and give shelter to those German soldiers who beat them for more than half a year after the incidents, while watching their own sons and daughters starve. That was probably the peak of humiliation.⁵⁹ Estonians were repressed in all parts of their lives. Therefore it is no wonder that the only thing that was left was *hope* – the hope to be saved. At this point a reference could be made back to Part I – the collective unconscious of a people. It must mean that the collective unconscious of Estonians still carries this pain and suffering with us and is present in the consciousness of the elderly and also, inevitably, the young. The collective unconscious is innate and as Jung says, defines the main elements of the psyche. It is one of the reasons Estonians, based on my own observation and some public opinions, are quite a reserved people. Having been made to suffer has made the people very wary and not too trusting. It must be taken into account the smallness of the nationality: this is directly connected to the hope that someone will come

⁵⁵ Ibid., p.101.

⁵⁶ Ibid., p.103.

⁵⁷ Ibid., p.108.

⁵⁸ Vilde, p.414.

⁵⁹ Vilde, p.420.

and bring along salvation, because salvation from within could not be achieved due to lack of means to do it. This is why the hope is directed outward to others.

2.1.3 Prophet Maltsvet's Influence

I will leave out most of the life facts about Juhan Leinberg who was better known as Prophet Maltsvet, because they are not relevant in my study of the White Ship symbol, but I will have to briefly talk about his life and how he became to be what he was. Maltsvet was from a mediocre family, with as much education as an Estonian could attain during those times (which was not a lot – just a few years in school). He had been in different professions, such as a horse trader or a barman, and on top of that he was a great businessman.⁶⁰ At one point he decided, for unknown yet debated reasons, to stop what he was doing and started to read and interpret the Bible.⁶¹ The big problem was that people were forced to go to church and study the Bible with the help of the German pastors, who refused to learn the language of the local people. There was a big gap between the people and the church.⁶² In order to bring these two closer to each other, Maltsvet started to preach in the local language understood by the people. For this reason, the people took a great liking to Maltsvet, but he was also popular because he was like them: from a poor family of peasants, unlike the rich pastors of Germany who were obviously well fed and looked after by the people who in addition to high taxes to the landowner also had to regularly pay taxes to the church. He did not gain popularity straight away with all the people, but there was a lot of controversy surrounding him.⁶³ The people were serfs, and had to pay high taxes to both the church and the landowners with money they did not have, while their own families were starving. They were desperate for a change and this is why some of them saw Maltsvet as a saviour – because they still had their hope, which I have discussed previously is an important part in feeling 'passion for the possible' and change in the future. Without hope, there would be complete hopelessness and like said previously, that would be hell.

⁶⁰ Vilde, p.18.

⁶¹ Vilde, p.18, 20.

⁶² Vilde, p.24.

⁶³ Vilde, pp.18-21, p.33, 35.

2.1.4 The Cult of Maltsvet and Lasnamäe's White Ship

A clergyman from Jõelähtme named Woldemar Fr. Kentmann named Maltsvet a „clever Estonian“, who constructed '*sects of people with pious ways of living*'.⁶⁴ Maltsvet gathered more popularity among the people and as time passed, and he started to state how his followers must act and look in their everyday lives. Just to bring a few examples of the overall picture: every believer had to be dressed in grey, eating meat was not allowed, alcohol and tobacco were forbidden, the women had to wear their hair untied etc.⁶⁵ By the time it came to the migration, the followers were very distinguishable from the crowd. A cultural movement like this means that the people have, reference to Part I, shared practices which make them feel as a part of something bigger and empower the feeling of affiliation. (*A cult - Sociological classifications or religious movements. In English, a cult is a religious or social group with socially deviant or novel beliefs and practices.*⁶⁶) Maltsvet heard about the wars in Crimea (1853-1856) and wanted to take his followers there so that they could all start a new life, because the villages had been left empty and peasants were desperately needed to colonize the area again and take care of the land and crops. Good deals were offered to the people who would move there.⁶⁷ For Estonians, a good deal was not being a slave and just that would have been enough to make them move. But they faced many problems: people did not know where this Promised Land was situated and no-one had passports. "*The land, where Maltsvet was supposed to take his followers remained fairytale-like, because of their non-existent geographical knowledge.*"⁶⁸ This is why they trusted in the Prophet, because he claimed to be able to take them there. They needed help.⁶⁹

In the year 1861 a few hundred people gathered near the shore of Lasnamäe to wait for the White Ship that was supposed to take them to the Promised Land. Maltsvet himself did not make up this rumour; rather it escalated very quickly among the uneducated peasants, who did not understand that the 'White Ship' was a symbol for the hope to be saved and not an

⁶⁴ R. Saard, 'Vilde kui Maltsvetluse konstrueerija', *Keel ja kirjandus*, Vol 5 (2015); <<http://kjk.eki.ee/ee/issues/2015/5/641>> [Accessed 2.05.2016]

⁶⁵ Vilde, p.16, 23, 30, 71, 80, 99, 163

⁶⁶ Oxford University Press, 2016

<<http://www.oxforddictionaries.com/definition/english/cult>> [Accessed 2.05.2016]

⁶⁷ Vilde, p.362.

⁶⁸ Masing, p.104.

⁶⁹ Vilde, pp.368-389.

actual physical ship. They waited for many days (almost a month) with no shelter, no food, just hope and illusions. The children and elderly got sick; the people from the town came to investigate the situation - to mock them and to laugh at them. They stayed there until the police disbanded them.⁷⁰ It is a very interesting episode in the history of Estonia. What makes it even more intriguing is the fact that the hope for the White Saviour Ship did not disappear after this, but quite on the contrary: it escalated even more from there on and has stayed a symbol in the culture up to this day – this is one of the reasons I wanted to learn more about it. This has happened because of the earlier discussed *Cognitive Dissonance Theory*, which explains to us why and how a belief can grow even stronger after it had obviously been proven wrong, and how people would rather change the way they believe something, rather than change their behaviour.

The Symbol of the White Ship in the Estonian culture has always symbolised the silent insubordination of the authorities, because it meant that people silently wanted to escape the valid polity. This symbol has had a negative meaning in the times of the Soviet Socialist Ideology, because waiting for the White Ship meant that you were not satisfied with the existing situation, and this you were not allowed to feel.⁷¹

When the ship did not arrive in Lasnamäe it was a tragedy for the believers, but their faith was not shattered, because it seems to be a tendency in religion (especially cults) to have faith grow stronger after something promised did not happen. The collective unconscious of the people led them to believe that they somehow deserved this suffering, and accepted it. They believed that the boat did not come either because they were not worthy of it or on the contrary: because of their strong belief. It did not happen because something bigger and better was waiting for them. There are many more examples from history about the human psychology and of blind faith like the previous ones – it seems to me that it is just the way the (corrupted) human mind works. (e.g. the Doomsday cult that was infiltrated by Festinger). It is therefore not very surprising that the people did not leave hope behind and still had faith of being saved. Without hope, there is no possibility of progress, like Moltmann and Snyder stated. In these kinds of examples the *Cognitive Dissonance Theory* can be highlighted, which was discussed in more detail in Part I of the thesis.

⁷⁰ Vilde, pp.333-350.

⁷¹ V. Siilats, *Valge Laev* (Heelium OÜ, 2014), p.5.

2.1.5 The emigration to Crimea

In the year 1862 through great coincidences and luck, about 700 people had passports and the Tsar's authorization to emigrate and were ready to make the journey.⁷² I will not fall into the paraphrasing of the long and painful journey to the coast of Crimea through Russia and mostly on foot, with many deaths and sufferings along the way,⁷³ and the persecution of the Baltic Germans who were panicking because they were realizing that a significant number of their work-force was actually departing.⁷⁴ The same year, in spring, they arrived at the Promised Land. „And so, the 'chosen ones' migration to Crimea had become what it properly and exclusively had been: an economical movement.“⁷⁵ When they arrived in Crimea, the surprise was very big because the land was not as great as it had been made out to be. The abandoned villages were not a “place of abundance” as promised.⁷⁶ Instead, they had arrived in the year of a big drought and people were disappointed, because the abandoned huts could not be compared to the homes they were used to having. As time passed and everyone got a little bit of land to grow some crops on, with reasonable rent prices, no more overload of work, no more starvation and no more Baltic Germans to beat them,⁷⁷ a new belief emerged among the people: no longer did they blindly follow Maltsvet or his teachings (after some time, Maltsvet himself also abandoned the preaching and went back to being a businessman) but rather they started to believe in themselves.⁷⁸ The Estonian refugees were given the opportunity to gain back their self-respect and humanity. The Estonian diligence was highly appreciated among the local people and soon, the women started to wear their hair in plaits again and the men rediscovered tobacco and alcohol. „Instead of the spirit of prayer, a spirit of business now sneaked into the followers of Maltsvet.“⁷⁹

⁷² Vilde, pp.333-350.

⁷³ Siilats, pp.115-116.

⁷⁴ Siilats, p.6.

⁷⁵ Vilde, p.389.

⁷⁶ Vilde, pp.442-450.

⁷⁷ Siilats, p.116.

⁷⁸ Vilde, pp.458-488.

⁷⁹ Vilde, p.485.

2.1.6 The Influence of the Emigration on the society

The end of the 19th Century and the beginning of the 20th is the birth time of nationalism in Europe. People started to believe in their own worth and culture and this brought upon many changes in society. What it meant for the Estonians was that the people became self-conscious and discovered new ways of living. Being a serf was not the only way Estonians could live and carry on practising their culture, which seemed to be the opinion before the awakening. The situation became so bad that it was impossible to carry on living in that manner. As time passed, Estonian schools and scholars started emerging, which would have been an even more difficult process if the nation had stayed in serfdom.

After the Maltsvet followers had left the soil of their homeland, news started travelling back home and soon the people who had stayed back heard about the new status of the emigrants, which led to slow but sure important changes in the Estonian society, too. So this belief in the White Saviour Ship was the basis from which emerged the changes that were the first baby-steps towards a free nation. Without the existence of this hope, we could speculate, it would have taken far longer for the society to change. The scars in the souls (and the collective unconscious) of Estonian people could be even deeper and harder to fix. But it is also important to note that if every single person would have followed Maltsvet, there would not have been any Estonians left in our homeland. As we can see, different paths can lead to the same outcome, so both, the emigrating people and the people who stayed, did the right thing.⁸⁰

It is very important that people clung onto this hope that everything could be better and change could be brought upon the nation, without the hope there would have been nothing left, just hopelessness and hell, referring back to Moltmann and his Hope theory – no striving towards a better life. Living without hope in his words is like no longer living. This hope and belief in the White Ship has influenced the Estonian society in a way that is expressed through different works of art, literature, song lyrics and more. Some of which I will analyse more closely in parts III and IV.

⁸⁰ Vilde, p.494, 499.

2.2 Conclusion

The symbol of the White Ship was made popular by the author Eduard Vilde, yet it did not derive from Maltsvet himself, but rather from the imagination of a believer or through the mockery of them in the local newspaper at the time. The authorities could not let people think that they could be free so the media did everything to make the *Maltsvetians* sound and look ridiculous. It can be said that the novel and the media at the time made this image widely known. Maltsvet's historical folkloristic descriptions prove to us that anything this grand in religion, in a spiritual sense, is from Biblical backgrounds, as was the symbol of the White Ship. The novel also made possible for the folklore around Maltsvet to survive. Although E. Vilde constructed the novel from oral and documented sources, it can be said that the novel is not a definite description of the times, rather than a construction of them braided into a historical novel with the influence of the writer's own beliefs. „*He illustrates a Marxist theory of religion where religious movements are born as a result of socio-economic factors. „The Prophet Maltsvet” can truly be called a description of the Estonian history of oppression.*“⁸¹ Uku Masing, who has widely developed Estonian religious philosophy and was a religious historian, has noted that the White Ship is an Estonian *paranoia religiosa*, that it is more than a crazed believer's fantasy, but rather the whole nation's symbol of the soul.⁸² As Jung has stated: anything that comes this deep from the collective unconscious is the basis of the psyche. *Prophet Maltsvet* helped make this symbol a national one, which has become a known metaphor for the waiting of something that will most likely not arrive.⁸³ He also noted that this symbol was probably made popular by the media, which from 1861 started mocking the believers.⁸⁴ The fact that information came to the Prophet in his dreams and the symbolism of angels was mentioned many times, it can be taken as proof that the symbols in the collective unconscious of the Estonian people were connected to the Bible,⁸⁵ just like the symbol of the boat as a saviour.

We as cultural beings attach symbolic meanings to situations and thus it can be seen and argued that the White Ship has indeed arrived many times and will keep on arriving. This symbol has stayed in the collective unconscious of the Estonian people, is the basis of

⁸¹ Saard [Accessed 2.05.2016]

⁸² Masing, p.113.

⁸³ Saard [Accessed 2.05.2016]

⁸⁴ Saard [Accessed 2.05.2016]

⁸⁵ Saard [Accessed 2.05.2016]

Estonian culture and the psyche of the people. It affects us in the way we act, think and perceive reality even today and hereby I will bring some more examples of it to prove my statement.

Part III

3.1 Important White Ships in the Estonian Culture

3.1.1 Uku Masing

Uku Masing (1909 –1985) was an inspiring figure in Estonian religious philosophy and has contributed to Estonian culture with his various influential texts. In part two of my thesis he was cited a couple of times, which shows us that he had a keen interest in the symbolism concerning the White Ship. Two of his most famous texts on the White Ship are: *The Song of the White Ship* and *Song of Warriors Retreating before Ghosts* ⁸⁶ (from here on: *Song of...*). When writing about the White Ship it is important to point out Masing's text and the *Song of...* will be analysed.

Külliki Kuusk has written an article about this poem and I will lean on this article due to the fact it analyses thoroughly the influence of Masing and highlights his importance in the sphere of Estonian culture. It is also important to note that Masing was accepted as a translator in the Soviet regime, but the authorities limited his creative works, which gives his poems an even deeper meaning in the discourse of Estonian (refugee, occupation) culture.⁸⁷ Masing has been called a “poet of the refugees”⁸⁸ and in his *Song of...* he talks about the troubles of the people and the longing for the White Ship. He mentions that the only stable part of the White Ship is the backs of people – so the White Ship leans on the backs of people in order to be able to exist. This notion has been in the collective unconscious of Estonians and has surfaced into the cultural texts, this specific text being one of the central spines through which a people identify themselves with.⁸⁹ Through language, a child gets the experiences of the culture given to him which start to influence the state of mind of the

⁸⁶ R. Veidemann, *101 Eesti Kirjandusteost* (Tallinn: Varrak, 2011), p.80.

⁸⁷ K. Kuusk, *Tondid, Pillipuhujad ja Palverändurid. Ühest Uku Masingu Suurest Müüdist*, pp.163-203.
<https://www.academia.edu/8796288/Tondid_pillipuhujad_ja_palver%C3%A4ndurid._%C3%9Chest_Uku_Masingu_suurest_m%C3%BC%C3%BCdist_Ghosts_Pipers_and_Pilgrims._About_One_of_Uku_Masing_s_Great_Myths> [Accessed 4.05.2016] (p.165).

⁸⁸ Ibid., p.164.

⁸⁹ Ibid., p.164.

individual. This is how the symbol of the White Ship has lived on in us through generations.⁹⁰ Yet every generation gives it a slightly different meaning every time the symbol is reinterpreted. Masing with his poem *Song of...* sets the symbol even deeper into the collective unconscious of Estonians. The symbol derived from the Bible and was made popular by Vilde and the media, after that the symbol has resurfaced many times from the collective unconscious of the people leaving traces of it in the culture. Masing has also used this symbol but does this from a different view-point: the angle of the refugees, which is yet another way of interpretation. It illustrates how one symbol can connect a culture.

In the years of occupation a “prophet” like Masing was very much needed: his symbolism of freedom and the hope for salvation in his poems made it possible for hope to survive, which is, as discussed earlier, the basis of survival. This is important, because without hope (Moltmann, Snyder) there can be no escape. Hope is the power that people cling onto in order to save themselves. Both of his texts *Song of...* and *The Song of the White Ship* are in the minds of the Estonian refugees as prophetic songs about freedom under the occupation of the Soviet Union.⁹¹

In *Song of...* he talks about the refugees who had escaped to the West and about the “ghosts who persecute” (which points to the regimes of Hitler and Stalin – an example of the writing in-between the lines usual to Estonian culture), he also mentions Christians and the retreat to the desert pointing to the retreat of the refugees from their homeland.⁹² When reading this poem it is interesting how it seems to illustrate the *Maltsvetians* journey to Crimea: it was very similar to the way Vilde expressed the grief and sufferings of the emigrants. The mentioning of the longing for the White Ship settled the symbol even deeper into the minds of the readers. This is another way the symbolism of the White Ship is connected to the people, how one text can resurface and bring back all the other memories that are linked to it. This feeds the collective unconscious and livens the image. This poem also links the people who stayed behind and the refugees – the collective unconscious of the people can still be linked although they are separated by space (and time).⁹³ It shows us how a belief in

⁹⁰ Ibid., p.170.

⁹¹ Kuusk, p.176.

⁹² Ibid., p.172.

⁹³ Ibid., p.172.

a symbol and the use of it in cultural texts can influence the society in a way that makes the refugees and the others feel like a whole.

3.1.2 The White Ship Movie

In 1970, the KGB commissioned a propagandistic adventure film called *The White Ship*: it was about the battle against the foreign ideological diversion and it was made by the authorities to poison the youth's understanding of the Western world.⁹⁴ It is important to highlight this movie in my thesis, because Masing's famous poem *Song of...* is written into the movie. The original piece is not used, instead a translation of a translation, which has some similar aspects with the original poem but is adapted in various ways to fit the propagandistic idea. The text has been used both as a tool and as a weapon against the ideas of the dissidents.⁹⁵ The whole movie was a reaction of the KGB to some revolts, and the movie's main aim was to keep these revolts from happening in Estonia. They used a sacred symbol of the Estonians to try to make the movie influential. It was the official disapproval of Estonian refugees who escaped to the West. It is not necessary at this point to revisit the content of this movie, as it is not very important in my thesis of analysing the symbol of the White Ship. It was just a way for the authorities to influence people and has nothing to do with the sacred symbol itself, but it is important enough to mention. This movie did not come from the collective unconscious of Estonian people and this is probably one of the reasons why it was not very popular, although famous Estonian actors were used in the making of it.⁹⁶ We can see that when this symbol does not emerge from the collective unconscious of the people, it has no meaning. The influence of the symbol can only be analysed if it is connected to the psyche of the Estonian people.

3.1.3 Shipwreck of the Estonia and Georg Ots

The Catastrophe of the Estonia, like Estonian people have come to call it, occurred in the year 1994 in the Baltic Sea and was an event that affected the whole nation. It was a disaster

⁹⁴ A. Härm, 'The Wreck of the White Ship: On the Catastrophe of the Estonia' in *Crossings*, Ed. By S. Brisley (John Hansard Gallery, 2008), pp.37-45 (p.41).

⁹⁵ Kuusk, p.179.

⁹⁶ Kuusk, p.14.

so intense that some have even compared it to the Titanic, which was considered to be a “Catastrophe of the European Civilization itself”.⁹⁷ Eda Kalmre has pointed out in her article the usual interpretation of ship disasters in psycho-mythology: it is a prophetic omen of doomsday.⁹⁸ Something that could not and definitely was not supposed to happen, happened. The religious motifs of punishment (e.g. for a godless life) also characterised the folklore following the Titanic disaster. Estonia, just like the Titanic, did not affect the people because of the material dimensions, but rather because of the symbolic and ideological meaning.⁹⁹

The symbolism of the White Ship has to be taken into account here once again. It can be seen how mythological schemes of thought start to affect the way we interpret real-life situations. The wreck became a source of endless conspiracy theories, myths and legends to find an overall 'rational' reason for the event. “*Disaster thirsts for explanations, which in the end are even more irrational...*”¹⁰⁰ The continued interest in the catastrophe of the Estonia is related to an image from the collective unconscious of the people. The media has a role in actualizing this image in the context of the wreck of Estonia.¹⁰¹ In the case of the Estonia, it can be seen how the relationship between the symbolic and the real is reversed. The rehabilitating folklore that follows catastrophes this large can be understood, because they give the people something positive and sentimental.¹⁰² In the example of the Estonia it can be seen how real life, facts, myths and catastrophes intermingle and what occurs in the subconscious of a people. “*Most of the legends and gossip that followed the wreck of the Estonia were modelled on and inspired by the catastrophe stories published in the media.*”¹⁰³ Therefore we can see that yet again the media plays an important role in the surfacing and establishing of symbols, such as the White Ship symbol at the time of the *Maltsvetians*, where the symbol was mostly used in the media in order to mock the believers and the White Ship symbol surrounding the folklore of the shipwreck catastrophe.

As discussed earlier: a shipwreck is an omen for doomsday and the coincidence that a white ship that sunk was called Estonia, and the folkloristic stories that surrounded it, made the

⁹⁷ S. Žižek, 'Ideoloogia ülev objekt' (1989), trans. H. Krull (Tallinn: Vagabund, 2003), p.125.

⁹⁸ E. Kalmre, *Katastroofi folkloorist. Estonia ja Titanic*
<<http://www.folklore.ee/pubte/meedia/katastroofi.html>> [Accessed 4.05.2016]

⁹⁹ Žižek, p.125.

¹⁰⁰ Härm, p.37.

¹⁰¹ Härm, p.37.

¹⁰² Härm, p.39.

¹⁰³ Kalmre

people think and feel that hope was lost (the White Ship had sunk) and that Estonia (the country) was doomed, just like the Western civilization was thought to be doomed after the Titanic.¹⁰⁴ This is an example how the symbol that has been in the collective unconscious of the Estonian people surfaced and started influencing the way people perceived a situation. Thus, apart from being a real-life disaster, the Estonia was also a symbolic wreck, with roots that go into deeper layers of the collective unconscious, activating the irrational thought. And because people had the White Ship symbol in their unconscious, they started connecting this with the wreck and believing that it was the saviour White Ship that had sunk – and no-one was coming to save them anymore. People panicked and thus the White Ship symbol set even deeper into the collective unconscious of the Estonians.

There is another important ship in the culture of Estonia, which is closely connected to the reality of the White Ship symbol. *“After all, the White Ship had finally arrived for everyone (or at least for those who could afford to make the trip).”*¹⁰⁵ The ship named *Georg Ots* was a small white ship that connected Tallinn to the outside world at the time of the Soviet regime. It is said that the *Georg Ots* was the real White Ship that symbolised hope and salvation. Many people gathered on Pirita Road on the shore of the Bay of Tallinn to watch as the ship departed.¹⁰⁶ What makes this ship a true White Saviour is the fact that the same ship brought Mikhail Gorbachev (Statesman of the Soviet Union in 1985-1991) back from the West in 1986 when he had gone to meet Ronald Reagan (President of the United States of America in 1981-1989), and therefore it can be said that this little white ship brought the collapse of the Soviet Union and the hope for an independent Estonia. It is the symbol for freedom mostly because it was the only connection that Estonia had to the outside of the Soviet Union.¹⁰⁷ Yet again – hope is connected to the symbolism of an actual ship, which had already become much more earthly and reachable. If the symbol of the Saviour Ship had not been so deep in the unconscious of Estonians, the fact that Gorbachev arrived back on the ship would probably not have attained this meaning among the people. It is another example how the White Ship emerged from the unconscious of Estonians, applying the symbolism it holds and bringing with it hope and expectation.

¹⁰⁴ Härm, p.40.

¹⁰⁵ Härm, p.43.

¹⁰⁶ Härm, p.42.

¹⁰⁷ Härm, p.42.

3.2 Conclusion

Every time a symbol is reinterpreted, it adds depth to the already-existing understanding therefore recreating the meaning according to the understanding of the interpreter. As this symbol is emerged in the culture it has been reinterpreted by the new generation: due to the changes that have happened in the world and Estonia (e.g. Independence) the longing to get away on the White Ship has stayed. The opportunities to be on the ship have also evolved, which means the younger generation have given this symbol another kind of meaning – they are on the White Ship already, saving themselves instead of waiting for others to come and save them. The change of this symbol has been analysed in Part IV.

It is my aim to look at where this symbol has emerged in *different spheres* of the culture. I have analysed Vilde's historical novel and Masing's important poem, which are both known to be central parts of the Estonian culture. I have analysed the real physical ships which have been influenced by the symbol of the White Ship and the influence these ships have had on the mindset of the people. It was important to find some more examples of this symbol in different parts of Estonian culture, and this is the reason I chose the following examples. Erika Aulik's memoirs in the years during and after the WWII are an important addition to the previous literary examples. Memoirs are a genre through which the aura of the era can be analysed. The way individual people remember and rewrite the past is an important cornerstone for understanding the way this symbol has surfaced in the everyday life of people living in those times and the meaning it carried. Another example is Viktor Siilat's musical called *The White Ship*, which turns the destination of the ship towards Estonia, not away from it. This is another important example of this symbol represented in the culture. The author is known to express his criticism of the society through his texts and this is why the musical is quite relevant. Another sphere in the Estonian culture which I decided was important to bring out was the lyrics of a young Estonian rap musician San Hani, because through his lyrics we can understand how the young people perceive this salvatory White Ship. How these different understandings of the symbol have been interpreted by these people show us on a bigger scale how a symbol changes in time and influences the actions of the people. These are the reasons the following examples have been brought up. There are various other important examples of this symbol in the Estonian culture: A. Kallas, *White Ship* (which is another novel), plays by various artists: J. Metula (1931), A. Tüürpu (2004),

O. Toomingas (1988) and many times has the White Ship symbol been portrayed in music: Ultima Thule, *White Ship* and art: J. Elken, *Sea Gull* (1982), plus numerous articles. Due to the set limits for my thesis, I cannot examine all of these representations of the symbol and therefore have chosen some of which illustrate different spheres of culture.

Part IV

4.1 Other Examples of the White Ship in Estonian Culture

4.1.1 Introduction

In the third part of my thesis I will show how this innate feeling in the collective unconscious, which is a hidden structure of the collective consciousness which I discussed earlier in my text, of Estonian people practicing Estonian culture has come to represent due to repression the White Ship as a symbol of hope for salvation. I will show how this symbol has reincarnated itself into the minds and actions of the new generation and what this is doing to our modern day society. It will be demonstrated that this kind of notion still exists in the minds of (not only young) people who are producing either lyrics, poems or other sorts of cultural texts. I will bring some more examples of how this notion has been used in the literary memoirs of Erika Aulik, who has written a book about life in Estonia during the time of the first Republic (1918-1939), the time before and during WWII. I will also use a musical called *The White Ship* by Viktor Siilats as an example of the possibilities in which this notion can be understood and described and how it has emerged from the collective unconscious and settled in the culture. I will tie this national symbol with a great national problem – emigration of the younger generation to other countries – to see how these two aspects are connected to each other. I will discuss how this belief that elsewhere is better than home has come to be and how this is affecting the way the younger generation thinks and, therefore, acts. I will also discuss how this affects our society as a whole, relying on other relevant ideas from the musical.

It can be seen that the notion has gone through some kinds of changes since its establishment, it has modified itself or been modified by people over the course of time, or the sum of these two. Siilats has added an explanatory quote about the symbol to the foreword of his musical:

*The White Ship and the waiting for it is a symbol that is often portrayed and repeated in the Estonian culture. The image has lived on through the times and has been rethought depending on the historical changes, shaped into a widely known national colloquial and metaphor.*¹⁰⁸

It seems to me that this symbol has yet again been rethought, after the Soviet Union, serfdom or other kinds of repressions no longer dictate the life of the Estonians and the borders are much more open and the opportunities to travel are more available for common people, which has never been the case before. This has changed people and the way they act on a bigger scale, because due to repression this symbol had made its way into the collective unconscious of Estonians, rooting itself even deeper in the psyche of the people.

As discussed before, the White Ship had been a type of abstract notion representing something that will probably never come, or the constant hope for a better opportunity at life, representing freedom. It has come to represent the waiting for something, although if we look back at where this symbol derives from, we can see that the White Ship indeed has already arrived many times. Not exactly when the *Maltsvetians* were waiting for it on the coast of Lasnamäe, but a little bit later.¹⁰⁹ The Estonian refugees were saved from serfdom and they travelled to Crimea on boats. We cannot know for sure if they were white or not, but these boats that belonged to the Greek were indeed saviours, because on these boats the migrants finally reached their destination – Crimea and people had been saved from serfdom with the help of a prophet. „*The authorities and the media were angry and mocked the emigrating people. Nonetheless, the Maltsvetians found their Promised Land, they became free and happy. Though with heavy losses.*“¹¹⁰

As Siilats concludes in the epilogue of the book, the White Ship that the Estonians so desperately were waiting for in the Soviet Times does arrive, from time to time taking with it a few hundred locals who found a new home in a different country. He also mentions that a White Ship with the name Estonian Independency and later, the European Union also arrives. He says the boat does arrive and will keep arriving in the form of white ships in the port and white airships, which will take the one who is willing to a new Promised Land.¹¹¹

From here it can be concluded that this notion has been both a literal and a symbolic one, because some boats did evidently come to the shores of Estonia during the WWII and took some people to places like Sweden, for example (this can be seen by the numerous Estonian refugees, their children and grandchildren still living in Sweden and beyond). It seems to be

¹⁰⁹ Siilats, p.115.

¹¹⁰ Siilats, p.6.

¹¹¹ Siilats, p.116.

outdated to say that a saviour White Ship has never arrived and that we are still waiting for it. Yes, perhaps symbolically, because human nature is constructed so that one is constantly waiting for something better to come along, never being happy with what is already there. But this kind of hope for something better is the power that lets us thrive and is one of the basic elements of survival. Referring back to the hope theorists Snyder and Moltmann discussed in Part II – when hope is lost, all is lost. Hell is hopelessness. *Cognitive Dissonance Theory* is why the White Ship symbol as a saviour has had such a long life-span and is constantly changing and modified. It would not make sense if people still believed that a White Ship that will come from the sky will take them on white clouds to a country near Jordan – people have changed and this is why the notion has also changed.

Nowadays, however, this notion is more of a literal one, because (it can be speculated) the nation is tired of waiting for someone else to come and save them. Instead, the Estonians have decided to find the White Ship, climb on board and be transported, quite literally, towards a different and better life. This has been made possible with the development of technology and the openness the world provides compared to, let's say, a 100 years ago. The collective unconscious has been affected due to the constant waiting for salvation by our ancestors and this might be one of the reasons why it has emerged in our modern society, which has become much more open to opportunities than it has been in the past. This is why the young are getting on the White Ship and emigrating to different kinds of promised lands. No longer do people have to wait for the saviour to come to them but instead, the salvation must be sought independently and from within. By analysing the way these symbols have surfaced into culture from the collective unconscious, the collective mindset of an era can be studied. Thus, the influence this notion has had on the society.

4.1.2 Erika Aulik, Viru Street and Others

Erika Aulik, who lived in the years 1907-1988, published a book called *Viru Street and Others*, which is a collection of memoirs of the times when she lived and also about her contemporaries: other writers important to the Estonian culture, such as Johannes Aavik and Marie Under. Viru Street is one of the main streets in the city centre of Tallinn, the street that represents the centre of the centre for Estonians. She describes the way life was during those times, and of course the constant waiting for the White Ship was not excluded from these descriptions. The stories are illustrated with a rich variety of photo material, too. She

has described the constant waiting for the White Ship, which was supposed to come and pick up some people from the shore of Tallinn, to take them somewhere where they could start a new life. The ship was also supposed to carry some weapons, which the people were desperately waiting for. The waiting for the saviour boat has therefore been a part of culture in an abstracted version, but also in a literal sense. While the *Maltsvetians* were expecting the ship to take them to the promised land of God, to Canaan, years later the people were waiting to be taken overseas to Sweden or the White Ship of the Americans, which was also thought to bring salvation. From here it can be seen how the symbol had gradually changed already: from an abstract and blind *belief of a saviour* to a *literal* ship. It can also be seen how the destination has changed: from the initial Holy Land to a new kind of holy land: Sweden. It has already become more materialized and concrete. This has happened during and because of the development and change of the collective unconscious and also world-view of the still unsaved Estonians. This shows how one notion or belief can, during the course of development of society, become something else entirely. How an abstract idea becomes a material one depending on the understandings and past experience of a collective culture of the time. Here is a quote from the book that describes what the waiting for the ships looked like:

*During the day my husband had gone alone to a different shore, a few kilometers from the place we spent the nights. He had found many people from Tallinn there, who were waiting for boats which were supposed to come from Sweden. These boats did not, however, arrive.*¹¹²

As discussed earlier, some boats did arrive but took with them only very carefully picked people for whom it was a privilege and luck to be saved and transported elsewhere. For the majority of the people, the White Ship never arrived, but for some it did. This is probably the reason why this symbol is so controversial, because for some it represents something that will never come, yet for some it has arrived many times. This is what makes this symbol both a literal and a symbolic one, and is constantly still changing and influencing the society.

The previous quote from the book is yet another example of how the White Ship failed to satisfy the needs and hopes of people waiting to be saved. Going back to Snyder's hope theory which I discussed earlier in my thesis: hope can be measured by measuring the

¹¹² E. Aulik, *Viru tänav ja teised* (Varrak, 2004), p.362.

determination one has to achieve their goals, therefore it is no wonder that after yet again failing to depend on their hope that someone will come and save them, the Estonians moved on to a different kind of hope: from the hope of being saved by Maltsvet and his boat to the Promised Land, to the hope of Swedish (or American) boats being the saviours, and from there to another kind of hope which I will discuss in my next chapter. Hope was not lost because if it had been, *all* would have been lost. The hope was just lifted upon something else and made a transformation. Moltmann has also mentioned that holding onto hope means that there is a way forward, so the hope the people have held onto for years and throughout the development of the repressed society did not fade away after so many disappointments, but translated itself into a different kind of hope which let the society and people to develop and start believing in change, yet the hope for a better life remained. From there on, the hope for salvation changed yet again, due to the new generation taking over and learning from past history – that there is no point in waiting for something that will probably not arrive. Matters had to be taken into the new generations' own hands and the influence of the longing to be taken far away can be seen in modern society.

4.1.3 San Hani and the White Ship

A lot can be said about a period in history or about a nation through the way they express themselves through music, as well as literature, art, architecture or anything that represents the creativity of the mind. The lyrics and melody together mirror the states of minds of the people as well as the way life is perceived through their minds and experiences – the collective unconscious. With emergence of theories about everything; there were a large number of discussions about what music, as such, is. I will lean on a British ethnomusicologist and social anthropologist, John Blacking, whose definition of it is as follows: „*Music is humanly organized sound.*“¹¹³ I chose an explanation that seemed the most fitting and broad. Music is considered as a part of a culture, as mentioned earlier in my thesis in the culture definitions in Part I. Therefore, it is relevant to include an example from a young Estonian rap musician, whose lyrics about the White Ship caught my attention and made me want to concentrate more deeply on this subject of the saviour White Ship in our modern times and study its influence.

¹¹³ J. Blacking, *How Musical is Man?* (London and Seattle, 1973), p.12.

It is important to see how the spirit of the generation or a nation can be felt through their music. A. B. Marx – a German composer, musical theorist and critic, and A. Brendel – an Austrian pianist, poet and author, are considered to be supporters of *Hegelianism* in Music Theory¹¹⁴, stressing the potential of music to present philosophical ideas (*Die „Idee“*) and also the role of self-consciousness of the people. This next idea about the younger generation feeling as if they are already on the White Ship being saved has therefore emerged from the philosophical ideas in the collective unconscious of the young generation and are represented in music. This feeling has emerged from the collective unconscious and is innate, therefore the younger generation were born with this feeling inside of them already, like it has been for generations.

A young Estonian musician, called San Hani, has used the White Ship symbol in his work. It caught my attention and made me think about the modern way this symbol is perceived mostly by the younger generation. In his lyrics he expresses being on the White Ship already. An abstract notion has come so far that it is now perceived as something that can and will be achieved, mentally and literally. There is no longer an empty waiting for salvation, but rather people have come to realize that the only salvation they can have is the one they create for themselves. The belief in an abstract saviour had disappointed the people of Estonia so constantly that it couldn't go on any longer and thus was reborn again as almost a new notion. Referring back to Snyder's and Moltmann's theories, who both believe that when hope is lost, all is lost, it can be said that one of the reasons that the Estonians did not collapse into their misery after many years of slavery and hard work was because of the shifting of hope, again and again (*Cognitive Dissonance Theory*) towards different saviours, different White Ships that were all supposed to take them towards a better life, be that whatever the dominating generation believed it to be, Holy Land, Sweden or another kind of land with better opportunities. The chorus goes like this:

*The angels are leaving, the angels are leaving, in one day, never will I see you again
- now I'm on the White Ship.*¹¹⁵

¹¹⁴ Oxford Music Online, Historiography
<<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/51674>> [Accessed 5.04.2016]
(p. 5)

¹¹⁵ San Hani, Estonian rap musician, *Angels are leaving*

A symbol that was so abstract and even divine, God-sent and closely related to religion changed to a notion that was much more earthly and reachable. However, a divine symbol, the angels, is still being used but the divinity of the boat has disappeared. This happened with the development of technology and the building of even more ships: (white) cargo ships, ships for travelling, fishing boats etc. and people were getting even more used to seeing these kinds of ships on the shores of Tallinn, this is why the symbol became more and more irreligious and earthly, far more reachable than before. With the passing of time and the birth of another new generation, this White Ship seems to have become even more reachable, because travelling has become a norm and a part of everyday life, something that can be seen and felt regularly. The White Ship still abstractly symbolises salvation and freedom, the transportation to a different and better place. At first it was supposed to take people to Canaan, then to Sweden but now, the reality of it has become broader. The salvation has been taken into peoples' own hands.

As can be seen from this bit of the chorus, the younger generation no longer feels that the White Ship is something that has to be longed for. The hope to be saved still exists, yet the opportunities to save oneself have made the people think that they can get on the White Ship and be transported away to different lands. This longing is innate and represents the collective unconscious of the people. The symbol and hope that has always been inside of Estonian people defining them is surfacing and making people take control. This refers to a situation in the Estonian society which has become a national social problem: population decrease. The younger generation leaves the Republic of Estonia in order to find a better life in a different country. Because the development of Estonia has not yet reached the level of some other countries in some specialised areas of interest for the young in their studies, they leave because they feel there are better chances of education and life elsewhere. A belief that somewhere else is better, which has always been in the collective unconscious of the people of Estonia for some reason, has not disappeared but rather the means of being saved have changed – yet the symbolism of being saved on a boat has remained.

The symbol of the White Ship has been translated into reality and is affecting the way the young people think and act in life. It is affecting the society, because too many young people are searching for happiness elsewhere. They are getting on the 'ships' (air-ships, boats etc.) that take them away from their homeland and this is affecting the population, which is drastically decreasing. With reference to the *Statistical Office of Estonia*, it can be seen that

the migration from Estonia has increased in the past years and shows no sign of changing for the better. This information is based on the *Population Register of Estonia* and the data from *The Citizenship and Migration Board*. External migration is change in the location of habitat for people who are born in Estonia. This data is available in the database of the *Statistics Office*.¹¹⁶

As it can be seen and by now predicted by people who have lived in Estonia for the past 10 or 20 years, the migration balance has been negative for all the observed years (which are 2000-2014) by the *Statistics Board*. Each year more than a few thousand people leave the country, which is a great number for Estonia since the population in January 2016 was only 1,311,800, which is 1,500 persons fewer than at the same time a year ago.¹¹⁷ The population is decreasing due to the possibilities the world has created, among them easy travelling, the availability of information and the opportunities to study abroad. The saviour White Ship symbol could also be 'blamed' here – it has become very literal and as can be seen, when people are given a chance to leave their country, they mostly grab hold of that opportunity and leave in search of a better life and happiness. This symbol and the longing to get away to a better place has settled into the collective unconscious so deeply, that the whole population of Estonians decreasing because of that reason. Thus, creating problems for the Estonians who stay. 15% of the migrants are young people ages 25-34, who have gone abroad in order to study or work. This increases the average age of the population, making it more difficult to survive and leaving less work-force to take care of the older generation.

The young Estonian musician San Hani has brought to my attention the mentality in the collective unconscious of the younger Estonian people. In the years of slavery and serfdom, it was not possible for anyone to leave their homes in search for a better life, and therefore they strongly believed that a White Ship would save them and bring them to a better life. Generations ahead, people have realized that there is no point in waiting to be saved by someone else. Nowadays, the young have no reason to wait for a ship to come and save them like their ancestors did, but instead, they are able to let go of their hope for a saviour who has never come and will never come to save them. Instead, they get on a ship and travel to

¹¹⁶ Statistics Estonia, 2016
<<http://pub.stat.ee/pxweb.2001/Database/Rahvastik/03Rahvastikusundmused/08Ranne/08Ranne.asp>>
[Accessed 17.04.2016]

¹¹⁷ Statistics Estonia, 2016 <<http://www.stat.ee/population>> [Accessed 17.04.2016]

other lands in order to find a better life for themselves. They are in search of happiness. This kind of a shift in the White Ship symbol lets us examine the mentality of the era and generation, which is the same as it has always been but with the development of the world new opportunities to apply this symbol have emerged.

At first, the people only had one channel of education – and that was the Bible which was one of the first books to be translated into the native language which I discussed earlier in part I. It is therefore no wonder that the people were waiting to be taken to a Holy Land, because that is what their minds were capable of perceiving, that was what they knew, that was what was written in the only book they had. Years later when there was a little more knowledge about the world around us but also constant war and political quarrels, people of Estonia wanted to get away from it all and live in peace. Due to the education and books they had, which had developed beyond the Bible, available only for the commoners, the new Holy Land became another country – like Sweden. Now, with the development of the Internet and the openness of country and continent borders (in some parts) the Holy Land has now developed to be any place of the world. It can be seen how one symbol is able to change in time, adapting to the minds of the collective unconscious of a people. This symbol is very important in the development of Estonia, because it has given us hope for a better life wherever it might be. Estonians have started to take this symbol quite literally nowadays and this is one of the reasons of migration from a country to another one. The constant innate longing for a better life is being expressed by travelling and leaving.

4.1.4 Viktor Siilats, *The White Ship*

Viktor Siilats is a multifunctional man in the culture of Estonia – some examples of his area of work and accomplishments include engineering, establishing the company called *Estonian Video* in 1988 (which produced videos on the subject of Estonia for CNN, ABC News etc), he is also a businessman and the list goes on. In the year 2011 Siilats wrote a musical called *The White Ship* about the emigration of Estonians and their search for a better life elsewhere. What caught my attention was the question he asked at the beginning of the book: What if the White Ship HAD arrived on the shores of Estonia? How would it have been welcomed?

In his book he changes the direction of the route: he turns the direction of the White Ship *towards* Estonia, instead of away from it. It seemed to me very interesting to speculate about this, because in the overall discussion about the White Ship as a saviour, no-one had actually believed that it would one day arrive. (Although as discussed earlier, the notion has changed a lot during the years of history and some could speculate that it has arrived many times in the shape of small-scale saviours, yet the waiting for the salvation that it is supposed to bring still remains). I will give a brief overview of the storyline of the musical.

4.1.4.1 Overview of the Storyline

The storyline revolves around the fate of one Estonian family, where the father of a young girl called Marju, who at the beginning of the book is about five years old, is able to escape Estonia, having to leave behind his young daughter. The story takes place at the time of the domination of the Soviet Union on the soil of Estonia and is packed full of metaphors and criticism of that time. The father escapes, of course, to Sweden, which was thought (at the time) to be the destination of the White Ship, towards the Holy Land (after the notion had changed from the initial abstract hope to be taken to Canaan). The musical is full of symbols that were evident in the collective unconscious of the people, for example the fist-rule that no ordinary person was allowed to leave the country to visit other lands, the fact that the borders were strictly guarded. The storyline takes place at the end of the 20th Century and the beginning of the 21st Century, so just at the time when Estonia gained independence and the Soviet Union collapsed in 1992.

One of the main characters, Artur, was able to escape while on an excursion abroad because he was studying to become a captain. Unfortunately he was unable to bring his daughter with him, and this becomes his main aim in life – to see his daughter once again. More than ten years pass and instead of becoming a captain, he had become a poor street troubadour. There was a *Free Baltic* support group which gathered every Monday on the plaza of Norrmalmstorg in Sweden (not fictional) and Artur had been invited there to play some traditional Estonian music. As the storyline unfolds, Artur finds himself befriending a man named Ahmed who would sell him a ship (which other Estonians in Sweden would also contribute their money towards) to sail to Estonia. The ship was, not surprisingly, the colour white. Many people would join him on the ship, in order to see their family who had been

left behind in Estonia while the others escaped or to bring some goods there or to steal some Soviet war-gadgets.

4.1.4.2 Ahmed and his White Ship

Ahmed had escaped to Sweden with his family. In the book, he mentions that Promised Lands like Sweden and Germany now do not have any more room for them and secures a place for himself and his numerous family on the White Ship too. What caught my attention the most was the way he talked about Estonia – he mentions it to be the Promised Land, where there is enough space for all of them, where everybody is rich and does not earn fewer than 3 dollars a day and everyone has enough food to eat. The country is sparsely populated by quiet and light-skinned people. He seems to be very happy to go and live on the land where everyone else is longing to get away from.¹¹⁸ At the same time in Estonia some rumours start to spread: “*The so-called Singing Revolution is gaining power in the nation and all around there is bruit about the soon arriving White Ship.*”¹¹⁹

By the time Artur makes the journey and reaches Estonia on his White Ship from Sweden, the nation had already gained independence. The ship is warmly welcomed by the locals, who benefit in the goods and presents that were sent to them by uncles and aunts from Sweden. Here is another symbolically important aspect, because it yet again portrays the prosperous life that was imagined that the emigrated Estonians were living. These kinds of examples deepen the belief and hope in the saviour White Ship, it feeds the willingness to get away from homeland, which in turn has been so deep in the peoples’ psyche that the new generation is taking advantage of their opportunities and actually leaving, and this has a noticeable influence on the modern society.

4.1.4.3 Arrival in Estonia

The attitude towards the arrival of the White Ship is quite casual among the common people— which shows that the people were not too interested in a ship with the destination *towards* Estonia – they had seen these kind of ships many times before. If the ship did not bring them

¹¹⁸ Siilats, p.46, 47.

¹¹⁹ Siilats, p.56.

salvation and did not take them away to the Promised Land, it was just seen as another ship with goods, which people were used to seeing quite often since as mentioned before, Reval was a very important merchandising centre.

The attitude towards Artur and Ahmed, however, differed from each other and is very metaphorical. Artur was arrested straight away when he reached the land, with the indictment that he had stolen the ship, transported illegal immigrants, betrayed the country, of being a pirate etc. He was imprisoned for years. Ahmed, on the other hand, was able to receive anything he needed, including a financial handicap support, a house for him and his seven wives. Ahmed gives the highest commendation to his new Promised Land:

*Ah, what a wonderful land! There isn't a desert to be seen! This indeed is a paradise on earth! Everywhere there are trees, plants and greenery flourish! I have not seen a scorpion or a panther, I hope they do not have these here at all!*¹²⁰

So what exactly does this show us? Firstly, it shows yet again the ideas in the collective unconscious of the Estonian people. How a White Ship does not mean anything if it is not going to be the saviour. It shows the grief towards the way our own local people are treated by the authorities. Instead of being happy that Artur had arrived back home safe after so many years, he was convicted. It is this grief that is partly responsible for the younger generation wanting to leave their land in search of a better one. It seems the attitude has been like this for as long as we can remember, but with the development of technology and the easy travelling options, this is indeed happening and Estonia, as a nation, is facing a big problem. A parallel can be seen here with our modern day society: the sons and daughters of the Estonian refugees are often not seen as part of the culture any more as they have been assimilated into their new culture of their new homes. Yet the refugees who are seeing Estonia as a Holy Land, where there is no imminent war at the moment, are given many privileges due to the contract we have with the European Union. A much debated question arises: is it better to fill the land with people who are constantly longing to get away or should we welcome people who see this as an opportunity for a better life, a Holy Land?

As Artur is convicted and facing a sentence, his father comes on the White Ship with Artur's daughter Marju crashing into the courthouse and taking Artur away. As he is about to set sail, the whole courtroom, including the judge, the photographers, the witnesses all beg to

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Siilats, p.84.

be able to get on the White Ship too, to be able to sail away from homeland. There arises a question on the subject of taking care of the elders and paying tax for the country but this is soon resolved when Ahmed reassures everybody that he will take care of everything. The scene ends with everyone apart from Ahmed leaving on the White Ship to find a better land.

Estonians feel the need to leave the country and start a better life elsewhere, whereas other people from different parts of the world find this land a paradise on earth, comparing to where they have come from. The older generation reproaches the younger ones, who leave the country, yet it is a symbol from the collective unconscious derived from them, their parents, and grandparents that has stuck so deep in the collective thought and surfacing – which is making the young leave. Constantly wanting to leave and not caring to fight for the country collectively has finally reached the point of under population and constant decrease in population growth. This is the reason why the country is in desperate need to be repopulated.

Part V

5.1 Conclusion

A White Ship is supposed to be a saviour and a representation of freedom, hope and salvation for the Estonian people. In the first part of my thesis some notions and different definitions were analysed. It was explained how some innate ideas, symbols and understandings are a part of a collective unconscious of the people and how they arise and establish themselves in culture. The symbol of the White Ship as a hope for salvation has been repressed deeply into the unconscious of Estonian people, but emerges from there to make an affect in everyday life. It derives mostly from the Bible and was made popular by the *Maltsvetians*, and the media of their time, and resurfaced at the time of WWII, and many times after. The symbol changed in time due to *Cognitive Dissonance Theory*: when something people believed in did not happen, the belief in the arrival of the ship grew even stronger. People change their beliefs instead of their actions. The emigration that was driven due to the hope of salvation changed the society of Estonia: people left the country and became a part of different *Social Apparatuses*, leaving behind life in Estonia. This changed the society and the attitude of people. Uku Masing, with his refugee poems, uses the symbol of the White Ship to connect the refugees and the others, helping the nation feel as a whole and setting the symbol even deeper into the unconscious. Now, with the openness of country borders and the overflow of information, the symbol of the White Ship yet again surfaces from the innate collective unconscious and is the basis of the psyche. This is portrayed in different areas in culture and also in the behaviour of emigrating people.

Even before ships were invented to be ships as we know and define them today, floating wood has always been a way for humans and animals to survive when crossing large water bodies or in times of great floods. A ship as a symbol of a saviour is therefore no big surprise: even in the Bible and modern Christianity the symbolism of ships exists openly and is considered to be the transportation means that will one day carry the souls up to heaven. The entrance to the church is nowadays still called a 'nave'. Water has also many different meanings and symbolises different things, the most known being the symbol for the unconscious. As discussed in my thesis, Jung has written about how large water bodies symbolise the great and deep unknown unconscious, which makes up the collective unconscious of a nation, an era, or even on a larger scale, the whole planet. The feelings that

emerge from there are the cornerstone of the psyche, as Jung says, and thus by analysing the representations of these symbols (the White Ship), a nation can be analysed. A White Ship crossing over water to bring salvation for the people is therefore a symbol that makes complete sense and through it a nation as a whole can be studied.

There are many reasons why the White Ship has been so deeply adapted into the symbolism of Estonian people. Reval, which was the old name for Tallinn and an important merchant centre, has seen boats come and go for many centuries. It is no wonder that a boat has made its way into the collective unconscious of Estonian people: they have lived by the sea and seen many boats in their time. Another reason being that the Bible was one of the first books to be available in the native language – the only book for a long time which was used to study reading and to interpret the surrounding world. It can be seen how this important book has had its influence. A boat being a saviour can therefore be understood and the initial belief that the White Ship would take the people to Canaan was also reasonable. This is the initial symbol that the White Ship represented – an abstract salvation.

This symbol was first made well known by a prophet named Maltsvet, (or rather the writer E. Vilde who was the author of the historical novel *Prophet Maltsvet*) who became the leader of the salvation that the enslaved Estonians needed. Estonians were in serfdom, repressed on their own land for centuries, therefore it is no wonder that the Bible-educated people believed in miracles and were hoping to be saved from their misery. As R. Saard has said: the religious movements arise because of socio-economic factors, which was the case with *Maltsvetians*. It was the situation, the opportunity and the belief that led to the birth of this symbol of salvation. The situation was very bad and something needed to be done, thus the movement became what it really was – an emigration movement. For them, the White Ship did arrive and transport them to the shores of Crimea, which was in great need of peasants to occupy the land that had been abandoned after war. Although it did not happen how they had imagined it – a white ship descending from the sky and taking all the believers to the Promised Land, or Canaan like a miracle. It was a little more difficult than that and a lot more sacrifices had to be made in order to achieve what they did. After the emigration of a few hundred peasants, the situation in Estonia started to change and little by little the ones who had stayed behind started to gain some sorts of human rights and slavery started to diminish. People realised, thanks to the *Maltsvetians* who were now owners of some farms in Crimea that being an Estonian did not specifically mean that you were born to be a slave.

Had there not been the brave and hopeful migrants to show everyone that matters had to be taken into their own hands, the situation might not have started to change for some time. In a way, the Estonians owe their freedom to the blind believers of a saviour White Ship. This was still thought to be an abstract symbol but the influence that the emigration had on the society of Estonia was noticeable. From here can be seen how a symbol arose from the repressed collective unconscious and surfaced in the personal consciousness of people, making them act. If there had been no hope, there would have been hell. (Ref: Moltmann).

Jürgen Moltann and Charles Snyder have both developed theories about hope, which are discussed in more detail in Part I. They both see hope as something that will take life forward, without hope there is nothing or even worse – hell. The hope to be saved that the Estonian people have had is important because this was the power that made the people act and strive for a better life, and a better future. If there had been no hope, there would have been no salvation. Hope is a constant and had not disappeared after so many disappointments, but rather it went through some gradual changes. The White Ship which was a symbol for hope was no longer supposed to take the people to Canaan, an abstract Promised Land. With the development of society and the change in a collective unconscious of Estonian people, the hope that the White Ship would bring salvation stayed, but the destination became from an abstracted destination to a more literal one. Now, with the WWII going on and other kinds of repressions (like the Soviet Union) the hope shifted into being saved and taken to a different country (mostly Sweden). Simultaneously, the White Ship that was supposed to arrive was thought to bring with it weapons to fight the enemy with.

Gradually, the meaning of this White Ship symbol has changed yet again, with the new generation giving it a new meaning. In the collective unconscious of a nation the symbol is so deep that it still emerges in the creation of culture: in music, in literature etc. In the third and fourth part of my thesis, I bring some more examples of this symbol being used in the Estonian culture: in a book called *Viru Street and Others* by E. Aulik which is a collection of memoirs during the times of the WWII. In the book she also describes the constant waiting for the saviour White Ship. I bring into the thesis two actual ships that have a close connection with the symbol: *The Estonia* and *The Georg Ots*, and see how this White Ship symbol has influenced the way we as a nation perceive these notions. Also, a young Estonian musician has mentioned the White Ship in his lyrics, which I analyse in more detail in Part IV of my thesis. I have used an example a musical called *The White Ship* by V. Siilats. It is

interesting to see that with the development of technology and the means of travelling, the symbol has shifted yet again. It is still a symbol for freedom, longing for a better life, but the output of it has changed. It turns out that the younger generation are on the White Ship already, taking the hope for salvation into their own hands. V. Siilats in his book/musical turns the destination of the ship towards Estonia and not away from it, speculating about the answer for the question: What if the White Ship *had* arrived for everybody?

From being an abstract figure in the minds of Estonians, the White Ship has gone through some changes with each generation and the influence it has had on the society. The belief in the saviour White Ship was the push that the migration to Crimea was in need of, which in turn made the society of Estonia change. Later, when the White Ship became more of a literal symbol, the influence on the society can be seen too: the migration to other countries in search of happiness and peace during times of war (for people who were lucky enough to escape it) with people still living in different countries as the descendants of refugees. Now, the different kinds of White Ships that are a part of the younger generations reality have given them the opportunity to get on the White Ship themselves in search of a better life elsewhere. They are on the White Ship already. The symbol is so deep in our collective unconscious that we are facing a great problem because of it: the emigration of the younger population which in turn causes problems for the society of Estonia as a whole.

Siilats turned the destination of the White Ship towards Estonia, trying to highlight the fact that other people (Ahmed in his book) see Estonia as a Holy Land and see it as an opportunity for a better life. Should we want to populate the country with people who are constantly longing to get away from here or should we welcome the people who see this as a Holy Land? This question will remain unanswered.

All we can do is hope that the younger generation who are on the White Ship of salvation realise the Holiness of their motherland and come back to create better opportunities here for the new generation, so that they would not have this longing to get away. Let's hope that there is room for them when they do decide to come back.

5.2 Kokkuvõte

Alustasin oma tööd mõne tähtsama mõiste lahtiseletamisega, näiteks laevade ja paadide ajalugu, valge värvuse tähendus, samuti uurisin lähemalt sõna *lootus* sümboolikat ja üritasin süüvida kultuuri (k.a eesti kultuuri) mõistesse ning avada seda mitme nurga alt eri kultuuriteoreetikute tööde põhjal. Lähenemisenurki on aga väga arvukalt ning ühte kõikehõlmavat definitsiooni selle kohta loodud ei ole. Toetusin C. G. Jungi uurimustele kollektiivse teadvuse lahtimõtestamisel. Tema sõnade järgi sümboliseerib meri või suur veekogu alateadvust, millest näha on ainult pealne osa, kuid tema sügavus teeb ta müstiliseks, nagu on ka meie alateadvus. Seal peituvad inimpsüühika(rahvuse) põhitalad. Laev, mis ületab suurt veekogu, sümboliseerib lootust ja päästjat, mis üle meie alateadvuse seilab. Hõljuvad puidust objektid vees on juba enne laevade ja paatide konstrueerimist tähendusrikkad olnud. Nad on uppumissurmast päästnud paljusid inimesi ja loomi ning seetõttu ei ole ka väga üllatav, et sealt on kujunenud välja laeva kui päästja sümbol. Laev kui sümbol on ka kristluses väga sügaval sees ning Piibli mõjutused meie kultuuriruumis on jällegi üks põhjus, miks laeva kujund meie kultuuris nõnda sügaval on.

Revalis (Tallinnas) olid laevad igapäevane nähtus, sest tegemist oli mereäärse kaupmeeste linnaga. See on veel üks põhjus, miks laevad ja paadid on eestlaste alateadvuses tähenduslikuks sümboliks saanud. 19. sajandil toimunud maltsvetluse ja *valge laeva* ootuse dokumenteeris ajaloolises romaanis Eduard Vilde. Kristliku haridusega rahvas uskus siiralt imedesse, päästjasse ja *valgesse laeva*, mis tuleb ja viib nad kannatuste eest Kaananiisse ehk Tootatud Maale. *Valge laeva* sümbol oli 19. sajandi keskel veel väga abstraktne, sest arvati, et laev tuleb pilvede pealt otse taevast. Pärisorjuse käes piinelnud inimestel ei olnud muud lohutust kui lootus.

Jürgen Moltmann ja Charles Snyderi lootuse-teooriate lahtiseletus on töö esimeses osas. Nad mõlemad väidavad, et lootus on edasiviiv jõud ja ilma selleta ei ole pääsemise võimalustki. Lootus viib elu edasi ja sureb viimasena. Lootusest kinnihoidmine oli see, mis viis maltsvetlased lõpuks *tootatud maale* ehk pärisorjuse küüsisst eemale. Riho Saardi sõnade järgi kerkivad religioossed liikumised, nagu ka maltsvetlus, esile sotsiaal-ökonomiliste tegurite mõjul, seega väljaränne Krimmi poolsaarele oli tegelikult väga vajalik tollastele eesti talupoegadele. Need, kes olid maha jäänud, hakkasid mõistma, et eestlaseks sündinud inimene ei pea ilmtingimata sakste või venelaste ori olema. Ning see andis tõuke juba

edasisse arengule. Seetõttu on paslik väita, et *valge laeva* sümbolil oli tähtis mõju meie kultuuri arengule.

Teise maailmasõja ajal aga sümbol muutus, sest oodati küll päästvat *valget laeva*, kuid mitte enam pilvede pealt, vaid sümbol oli muutunud maisemaks. Oodati üle lahe saabuvat *valget laeva* kui päästjat, mis pidi tooma relvi ja viima eestlased uuele *tõotatud maale* – Rootsi. Sõja tõttu oli sümbol muutunud tegelikult laevaks, mis pidi inimesed päästma. Sellest kirjutab pisut Erika Aulik oma memuaarides “Viru tänav ja teised”. Oma töös olen kirjeldanud sümboli muutumise põhjuseid. Samuti analüüsin kahte füüsilist laeva, nii „Estoniat“ kui ka „Georg Otsa“ ning kuidas nad on *valge laevaga* seotud. Katastroofi-folkloorist rääkides toetun E. Karese artiklitele. Asjakohane on töös mainida ka Mängufilmi „Valge Laev“ tähendust meie kultuuris.

Töö kolmandas osas analüüsin tänapäeva eesti kultuuri kuuluvaid töid, kus on juttu *valgest laevast*. Näiteks noor räppar San Hani räägib sellest, kuidas ta juba on *valgel laeval*. Tema tekst pani mind mõtlema sümboli järjekordse muutumise peale, sest uus generatsioon on oma kogemuste ja elu põhjal andnud sümbolile uue tähenduse ning muutnud ta noortele lähedasemaks. Kollektiivses teadvuses olev sümbol on eestlastele sisendanud tahet päästetud saada ja ära minna, ning tehnoloogia ja teaduse arengu tõttu on see nüüd võimalik, sest reisimine on muutunud osaks igapäevaelust ja keegi ei hoia meid enam Eestis vangis. Informatsioon on kättesaadav ja noortel on võimalus välismaal õppida. See omakorda toob kaasa aga mitmeid probleeme, üks neist on see, et noored töövõimelised inimesed lahkuvad välismaale paremaid võimalusi otsima. Minu väited põhinevad statistikaameti andmetel. See on jällegi üks näide sellest, kuidas see sümbol on kollektiivsest teadvusest esile kerkinud ja tervet ühiskonda mõjutanud.

Valge laeva sümbolit on omapäraselt kasutanud Viktor Siilats oma muusikalis „Valge laev“. Ta küsib: mis oleks juhtunud siis, kui *valge laev* tõesti oleks tulnud meile kõigile? Kuidas me selle vastu oleks võtnud? Ta pöörab *valge laeva* suuna ümber: mitte enam Eestist eemale, vaid siia poole. Muusikalis oli huvitav nüanss, mida samuti analüüsin: teistele rahvustele tundub Eestimaa kui *püha maa* — seega kõik on perspektiivi küsimus. Kas me peaksime tahtma Eestimaale inimesi, kes pidevalt soovivad siit ära saada või inimesi, kes näevad meie maad kui võimalust alustada uut ja paremat elu? See küsimus jääb paraku vastuseta.

Valge laeva kui päästja sümbol oli alguses abstraktne ja müstifitseeritud, ta oli seotud Piibli ja imedega. Ajaga on sümbol muutunud järk-järgult maisemaks, iga generatsiooniga muutub päästja meile kättesaadavamaks. Noored näevad võimalust olla juba ise *valgel laeval* ja ise midagi ette võtta, sest kollektiivses teadvuses on päästetud saamise sümbol sügavale juurdunud. Pidevas äraminemis-igatsuses on juhtunud see, et noored, kellel see võimalus on, seda tõesti teevad, see aga mõjutab tervet Eesti ühiskonda. Sümbol on niivõrd sügaval meie kollektiivses alateadvuses, et noortel ongi tunne, et nad peavad lahkuma.

Siinkohal ei jää üle miskit muud kui lootus, et päästmist ihkavad inimesed kunagi meie maale ikkagi tagasi tuleks ja seda enne, kui ruum otsa saab.

5.3 Future Perspectives of the Thesis

The symbol of the White Ship as a symbol for salvation has rooted itself quite deeply into the collective unconscious of the Estonian people. Therefore, it has been portrayed many times in all sorts of different cultural texts. It is impossible to analyse them all in one Bachelor's Degree thesis. Future research would therefore have to include some other texts as well. It would also be interesting to see from what other angles this symbol has been expressed and how it has affected the society.

We have to wait and see what this change in our society will bring us. Will the young people who got on the White Ship and left their homeland stay there permanently and start calling the new country home? Or will the realisation that happiness is not something you must find externally sink in, rather that you have to find it inside of you instead. Will the young generation gain a good specialised education elsewhere and then come back to apply it here in Estonia? Because that would be the best outcome of this emigration, which right now seems to be catastrophic. I do believe this will happen, because I myself am one of these people who has left on the White Ship, longing for a better life, gained experience elsewhere and then, eventually, returned. In my circle of friends this tends to be the occasion as I have noticed. So all we can do right now is hope – if we do not hope and hope is lost, all will be lost. For the answers for these questions to arise, we must give them time to evolve and set.

Who knows, maybe in a few hundred years, with the fast development of technology, a saviour White Ship might even become to symbolise a space-ship, taking us to different kinds of planets to save us from this one. The symbol has changed a lot in time, and who is to say when or if it will stop changing in the future.

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Extras:

„Hoope ei loetud. Kask oli anda igale niipalju, kui ta veel elumärke avaldab. Hoopide arvu järgi sai vähem pureda see, kes ennemini ära minestas. Niisugune vaigistatud mässaja visati peksjate ringist välja, eemale lume peale; ta verest tilkuvad riided loobiti talle järgi. Mis temast seal saab – hingeheitmiseni pekstud alasti inimesest lumes mõne kraadi külmaga – , selle järgi ei küsitud.“ (E.Vilde, „Prohvet Maltsvet“, p.414.)

„Nõnda oli ka „äravalitud rahva“ vaimulik Kaanani-liikumine selleks saanud, mis ta õieti ja üksnes oli: majanduslikuks asjaks, kõhuküsimuseks“ (E. Vilde, „Prohvet Maltsvet“, p.389.)

„Palvevaimu asemel puged nüüd ärivaim seniste maltsvetlaste sisse“(E. Vilde, „Prohvet Maltsvet“, p.485.)

„Päeval oli minu mees käinud üksinda kusagil teises rannas, mõni kilomeeter meie ööbimiskohast. Ta oli seal leidnud eest palju tallinlasi, kes ootasid ärevusega paate, mis pidid Rootsist tulema. Need aga ei tulnud.“ (E. Aulik, p.362.)

„Inglid lahkuvad, inglid lahkuvad, ühe päevaga, enam ei näe sind eal – nüüd valgel laeval ma.“ San Hani, eesti räppar, laul „Inglid lahkuvad“

“Väljarändamise pärast kurjustasid ja seda naeruvääristasid nii võimud kui meedia. Sellegipoolest leidsid Maltsvetlased oma töötatud maa, said vabaks ja õnnelikuks. Ehkki väga ränkade kaotuste hinnaga.” (V. Siilats, p.6.)

“Valge Laev ja selle ootamine on sageli esinev ja korduv sümbol eesti kultuuriruumis. Kujund on elanud läbi aegade edasi ning teda on mõtestatud ümber vastavalt ajaloolistele muutustele, kujunedes lõpuks üldrahvalikult tuntud metafooriks ning kõnekäänuks” (J. Arula-Jahe, Tallinna Kaarli koguduse ajakiri Sulane)

“Nõndanimetatud laulev revolutsioon kogus Eestis kiirelt hoogu ja kõikjal levivad kuuldused Valge Laeva tuleksut“ (V. Siilats, p.56.)

“Ah, missugune imeilus maa! Kuskil ei ole näha tükikestki kõrbet! See on tõepoolest maaapealne paradiis! Kõikjal rohetavad puud, haljendavad taimed, lokkab roheline! Ma ei ole näinud veel ühtki skorpioni või pantrit, ma loodan, et neid siin ei olegi!“ (V. Siilats, p.84.)

Kui juutidele oli lubatud Ristija Johannest pidada Eelijaks ja muiks ammusurnud isikuiks, siis võidi päris rahulikult lubada midagi sarnast ka Maltsvetile ilma pikemalt mõtlemata asja üle. (U. Masing, p.101.)

Kui Maltsvet on Mooses, siis muidugi tuli oletada, et praegune elu Eestis on Egiptuse orjapõlv ja Maltsvet viib vabanejad läbi Punase Mere, mis avaneb nende ees. (U. Masing, p.103.)

U. Masing, p.104. Maa, kuhu Maltsvet pidi viima oma pooldajad, on rahva geograafiliste teadmiste vähesuse pärast ikka jäänud muinasjutuliseks. (U. Masing, p.104.)

Uku Masing „Tontide eest tagajenate sõdurite laul“

*Pillipuhujad oleme need, kellelt kodu võet, naine ja laps,
on vaid valendav pilvedetriip ja hobuse kärnane saps.
Ainult sinetav laotuseveer ja tolmune konarais tee,
siis kui maad pole enam meil järgi, võime syydata merede vee.
Oma varjudel astume ikka ja lippudeks on meie käed,
kuna viimased siiski veel vabad on Jumala taevaste mäed.
Meie hobused kronud ja tydind, meil kondile kajaks on kont,
mõõgad roostetand aga me syda on muistendi tõrvane lont.
Varbad purunend kivide vastu ja keha on kibelev haav,
syda kaotava maleva vettind on verega lahingukraav.
Pillid auke on kuhund täis ja lauludki tolm tapab eos,
aga siiski me läheme uhkelt, viled sinised karedas peos.
Metsad põlevad kuklate taga ja lõõmendab viljatu nurm,
seda tunneme hästi, et jälgib meid tontide kuningas Surm.
Aga oleme viimased kaitsjad, pillepuhuv ja närudes salk,
need, kes laastavad tonte eest väljad, ega teagi, mis töölise palk,
Ingliitiibu kyll ihaldab retkel Su orjade jonnakas ind,
aga kinni ei pidada suuda eal meie, oh õnnistus, Sind.
Valget ootame vahelgi Laeva, lõppev leekides järel on sild,
teame hästi, et tuhaks saab pea ka talade viimane kild.
Ainus sõber on rada ja rõõmuks, et pagenuil käes juba maa,
aga sellest ei nukrust, ei leina, et seda me näha ei saa.
Pole hoolt, kuhu sureme viimaks, sest veri on otsatult hell,
kui me osanud pilgata vaenlast, siis kumiseb julgustav kell.
Mis siis sellest, et ees on vaid ootus ja järgi on suitsune tuul,
sest me sydamed kunagi õitsvad ju Jumala jäädaval puul.
Pillipuhujad oleme sandid, kellel naist pole, kodu ei last,
ainult sinetav laotuseveer, selg Valgele Laevale mast.
On vaid hõbedast pilvedetriip, selg endale oda ja piik
ja me silmades peegeldub suur kõrbe taganev Jumalariik.*

R. Veidemann, 101 Eesti Kirjandusteost (Tallinn: Varrak, 2011), p.80.

**San Hani „Inglid
lahkuvad“**

(ref 2x)

Inglid lahkuvad

Inglid lahkuvad

ühe päevaga

enam ei näe sind ma

Valgel laeval ma

Valgel laeval ma

(1. salm)

Süda on valus

a valu läheb ära

ajaga, mis tuuldub mööda

Sajaga sõidan mööda

Sina ei jää mu silmade alla

Mu silmade all on pisarad

Ookeani soolavees-

Genfi konventsioon

Oma sõiduvees

olen kõige üksikum mees
pildis,

puldis pean kõnet

seinaga- meetrise vahega.

Ühe või kahega sõidan
taksoga minema

Sinust jäi maha su lõhn

ja eilne pillerkaar-

tänane misantroop-

minust on järel vaid õhk.

Suur tükk, mis suu lõhki
ajas,

mu ajas sinusse settinud
üks osa,

mis nüüd õhkida vaja.

Lõhk, lõhk,

katki me maja

seinad ja tubades pildid on
pakitud,

kastid on ootele tõstetud,

veoauto saabuvat mürinat
üle

tänava kostub ja kolin käib
vastu

trepiastmeid kui lahkun.

Koos käib muga su lõhn,

mis enam midagi ei
tähenda-

GUCCI

Kuidas sa küll nii teha
suutsid

alles üks film veel-

FUJI

(ref)

Inglid lahkuvad

Inglid lahkuvad

ühe päevaga

enam ei näe sind ma

Valgel laeval ma

Inglid lahkuvad

Inglid lahkuvad

kas nad jäävad ka?

enam ei näe sind ma

Valgel laeval ma

fantoom Pan (epiloog):

Igatsus, viha

ei loe enam ükski mälestus.

Unustan parem,

kõik mis minu sisse sai, et
nüüd mõistan, et armastus-

see on valuuta, mille
pimedus lõi!

Ja nüüd seisan järjekorras
Tavexi ees,

et vahetada kõik jeenideks.

Elle lõppes garantii

ja siit-siit olen igalt poolt
katki

Usun seda, mis mind aitab

Astudes augustis sisse

ja väljudes on juba külm
november

Kustutan tule ja sulgen
ukse

Kõik, mis kostab järgi

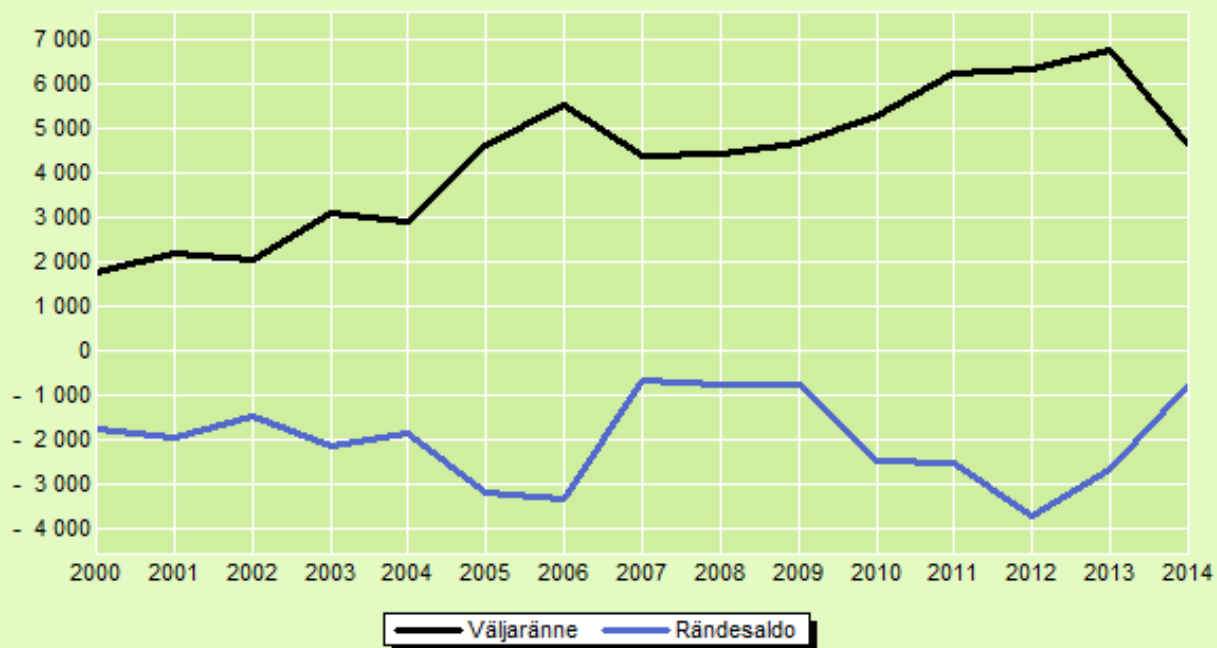
on bluus vaid mesilumest.

Mesilumest.

RVR03: RÄNNE

--- Näitaja , Aasta.

Välisränne, Mehed ja naised, Vanuserühmad kokku. (Väärtus)



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