
The six texts of the special issue “Fiction and Film” revolve around two foci. One could, conditionally, be called the realisation of fiction, its incarnation as reality, fiction’s becoming real or at least realistic (this is real-life experience accompanying us today). The other focus is one of the classic fields of activity of fiction – film, placed in contextual reality by the texts that examine it. The contextual reality, however, also lies on the border areas of fiction: the Soviet era and the transition period. The Soviet ‘reality’ became fiction via its activity, which shifted reality for those living at the time, as well as shifting it for today’s reader. The narrative of history and its mechanisms of choice partly do the same with the condensed course of the transitional era.

Fiction, naturally, should constitute something that does not really exist, that is not really true, whereas in the current observations it turns out to be more truthful than something else – but what? Is something that should be more true than fiction reality? And on the other hand, if fiction, works of art, film and animation all function in an environment that inevitably manipulates the untruthful – totalitarian society, its metastases and transitional forms – it is perhaps precisely fiction that can express something more constant, truthful and real about the same deceptive reality.

This special issue was completed thanks to a grant from the Estonian Science Foundation (no. 5965, ‘Temporal-spatial relations of media determinism and the work of art’). Primarily because of size, and partly because of the contextual considerations of the journal, one article planned for the current issue, Raivo Kelomees’ ‘The multi-local and immaterial body of a work of art’, was published in the issue dedicated to problems of con-

temporary art (vol. 15, no. 1/2). However, it is mostly this text that unites the two interests of the grant work group: examining ontological changes in a work of art caused by the changing means of expression, and the compact treatment of temporal-spatial space in fiction. The possible ontological alterations of a work of art are also the centre of attention in the current issue, primarily in Piret Viies’ article ‘Simulations in cyberspace: shadows on the walls’, but also indirectly in other articles. The redeeming ambition of fiction, presented in the Jaak Tomberg and Jüri Lipping article, becomes clearer with the changes in the text. Eva Näripea examines film texts and narratives via their singular means of expression. Andreas Trossek’s and Mari Laaniste’s treatments of films at the boundary of the Soviet era can also be termed media research of a kind, a glance at the possibilities of animation.

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