

Tartu Ülikool
Maailma keelte ja kultuuride kolledž

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MART VELSKRI ARTIKLI „PALANUMÄE LUGU JA KEELE LUGU” NING
EVA JA MART VELSKRI ARTIKLI „LÕUNAEESTI KEELE TAGASITULEK
PROOSASSE” TÕLGE INGLISE KEELDE JA TÕLKE ANALÜÜS

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SISSEJUHATUS

Magistriprojekti eesmärk oli tõlkida kaks ajakirjas Keel ja Kirjandus ilmunud artiklit: Mart Velskri „Palanumäe lugu ja keele lugu” ning Eva ja Mart Velskri „Lõunaeesti keele tagasitulek proosasse”. Selle tõlkeprotsessi käigus oli plaanis ka välja selgitada, kuidas tõlkida keele- ja kirjandusteaduslikke artikleid nii, et kogu oluline teave saaks lähtetekstist sihtteksti üle kantud, säilitades lähteteksti ladusat stiili. Tõlkides tuli otsuste tegemisel arvesse võtta ka artiklites esinevat murret. Tõlkeprotsessile lähenesin Peter Newmarki tõlkemeetodit silmas pidades ning analüüsisin tõlkevalikuid ka Lucía Molina ja Amparo Hurtado Albiri tõlketehnikate abil. Töö aluseks olevad kaks artiklit moodustavad sisulise terviku, sest mõlemas analüüsitakse lõunaeesti murrete kasutamist proosas, esimeses artiklis ühe autori ning teises artiklis nelja autori näitel. Esimeses on vaatluse all Mats Traadi romaanisari „Minge üles mägedele“ ning teises mulgikeelse August Kitzbergi, võrukeelse Jaan Lattiku, tartukeelse Ernst Enno ja setukeelse Hermann Julius Schmalzi valitud teosed.

Teema valikul olin motiveeritud isiklikust huvist. Oma bakalaureusetöös uurisin läänemurret Karl Ristikivi romaani „Tuli ja raud” tegelaskõnes ning nende artiklite tõlkimine oli sellele tööle huvitav, kuigi erinev, järg. Julgen loota, et lisaks minule pakuvad need artiklid huvi teistele. Eesti keel ja kirjandus on väga põnevad ning minu soov oli neid veelgi rohkemate lugejateni viia, et ka eesti keelt mitte valdavad keele- ja kirjandushuvilised saaksid meie erilist kultuuri tundma õppida. Artiklites lähenetakse erinevatele eesti autoritele väga huvitava nurga alt ning need võiksid olla hariv lugemine nii eesti kultuuriga juba tuttavatele kui ka täiesti võhikutele.

Töö koosneb kolmest suuremast osast: tõlgitud tekstidest, teoreetilisest raamistikust ja analüüsist. Teoreetilisest raamistikust tutvustan kõigepealt lähteteksti ja arutlen lähteteksti liigituse üle ning seejärel räägin tõlkemeetodist ja -tehnikatest, mida tõlkimise juures kasutasin. Analüüsi esimeses osas on juttu tõlkeprotsessist, kui kaua ja millega aega läks, mis abivahendeid ma kasutasin ja kellelt nõu küsisin. Analüüsi teises osas räägin pikemalt erinevatest tõlkeprobleemidest ja kuna neid oli erinevat laadi, siis olen selle osa jaotanud alapeatükkideks. Esimeses alapeatükis räägin stiili ja sõnavaraga seotud tõlkeprobleemidest, peamiselt on seal juttu ajastuga seotud sõnade tõlkimisest, sest artiklites analüüsitud teosed on peamiselt pärit ajavahemikust 19. sajandi lõpp kuni 20. sajandi keskpaik. Teine

alapeatükk on kõige pikem ja põhjalikum, sest seal analüüsin tõlkeprobleeme, mis on seotud murde tõlkimisega. Kuigi artiklid on suuresti eesti kirjakeeles loodud, on sellegipoolest autorite peamine eesmärk erinevates teostes esinevat murret analüüsida ning seega esineb artiklites päris palju huvitavaid murdetsitaate. Murde tõlkimine on ühelt poolt põnev ja teiselt poolt väga keeruline ning ma toon selles osas välja erinevaid murdetsitaatide näiteid koos eesti kirjakeelsete ja ingliskeelsete tõlgetega ning analüüsin tõlkevalikuid. Kolmandas alapeatükis räägin põgusalt erinevate teoste pealkirjade tõlkimisega seotud probleemidest, kuna mitmesuguseid pealkirju esines artiklites päris palju (täpsemalt 55) ning seda artiklites üsna olulist rolli mängivat nüanssi tuli mitme nurga alt uurida ning erinevaid faktoreid arvesse võtta.

1. SIHTTEKSTID

1.1 THE STORY OF PALANUMÄE AND A LANGUAGE

MART VELSKER

I

The novel “High Up to the Mountains”¹ by Mats Traat contains many stories within itself which is to be expected from a classically panoramic and great work of prose. The critics have already pointed out many aspects but mainly they have emphasized that “High Up to the Mountains” is the story of a place, the story of Palanumäe. Traat created the prototypical landscapes of Kuutsemägi and Kuudse farm which have become a part of Estonian culture (e.g. Palli 2010; Annus 2011). One could also call the writing and publishing process a long story of its own right. The novel “Trees Were, Trees Were Tender Brothers”², which was published in 1979, has later been called the prologue of the novel series, while the main part of the series are the twelve novels that were published from 1988 to 2010. The first volume was published under a consolidated title and has the year 1987 on its title page, but Holger Kaints has confirmed that it is not correct, and the book was published in the autumn of 1988 (Kaints 2010: 9). There has been surprisingly little talk about the language in these novels – surprisingly, because in no other fictional collection ever has Tartu language* been used as much as in this one. In the situation where the importance of Tartu language in everyday communication has decreased significantly “High Up to the Mountains” by Traat unavoidably has an effect of a monument for language. The critics should certainly not be suspected of not noticing the local language in the novels. It has probably been accepted as a natural part of Traat’s work for decades already and at least seemingly there have not been any fundamental changes (e.g. compared to the novel “Dance Around the Steam Boiler”³, 1971) so this matter is no longer concentrated on and the critics consider the use of Tartu language as one of the attributes for locality and it is subjected to the story of Palanumäe. However, the language seems to be more than an attribute here. The author of the article read the “High Up to the Mountains” series by Traat accompanied by special interest for the relationships between the language, the place and the cultural identity. Reading from a certain perspective confirmed that “High Up to the Mountains” is, among other things, a story of a language.

In the literature of South Estonia you can see a mix of Tartu, Mulgi, Võru and Setu languages and it is clear that generally they are all perceived as a united tradition, especially from the perspective of North Estonia and especially in prose where the proportion of ‘exemplary’ texts in South Estonian languages is smaller than in poetry. Actually the issue of the exemplary text is problematic as there are not many texts and in the little texts we have there have been two main possibilities in parallel: South Estonian is either used throughout the work of prose or only in the characters’ speech. The latter has been more common as the narrator's text is aimed at the reader who understands the ‘great’ written language and the character’s speech emphasizes their locality and individuality. Of course, this practice is quite universal: it has been used in many parts of the world, and even in Estonia examples can be found in other places besides South Estonia. One of the main introducers and leaders of said practice in South Estonian literature is the author Jaan Lattik. He also has texts where one of the characters speaks North Estonian and another South Estonian: when it comes to his work it is more common for child characters to use South Estonian for they have not learned to speak the other way ‘yet’. Lattik certainly does not use Võru language to ridicule the character as for him it is the natural way to speak but it seems that the humorous pictures of children’s lives that Lattik creates may partly start to line with the general tendency where dialects and sociolects are used to demonstrate the weirdness, illiteracy and smallness of the characters.

In the last decades the representative author of prose where South Estonian is used recurrently has become Kauksi Ülle but she is not the first author in Estonian literary history who has made such a choice. Tartu language was recurrently used in the earlier church literature to make the text understandable for the reader. In the fiction of the 20th and 21st century though, other reasons come into play and the ideological background of the choice becomes clearer as time passes. In the early works of Traat there are actually examples of both options – though there is no reason to look for much humour or mocking the country people, because his intentions are different. “Dance Around the Steam Boiler” determined the way he uses Estonian literary language in his narrative speech and Tartu language in the dialogues as a typical option for Traat and it is also the prevalent choice in the “High Up to the Mountains” series. Besides these examples he also has texts written entirely in Tartu language. In 1961 Traat writes his first poem in Tartu language and in 1971 he completes a longer story in Tartu language called “Spite”⁴ (Traat 2009a: 105), the latter was published in

a prose collection “Toy Mill”⁵ in 1972.

Besides the two options described there actually was an even more typical one in the 20th century – with that option the prose writer does in some way mark that the character is from a place with a specific dialect but still the dialogue stays similar to the narrative speech in Estonian. We see this option in the works of Bernard Kangro, Valev Uibopuu and many other authors who write on topics related to South Estonia. Traat also has such texts where one could assume that the characters will speak in a local dialect but actually they speak in North Estonian literary language. And after all Traat also uses a method with a strange mix of languages, for example in a story called “Court Mirror”⁶ that was published in the collection of short stories “The Iceland Summer”⁷ in 2003. Therefore one cannot claim that the only thinkable solution which would be Traat-like is the alternating of North and South Estonian as it appears in the “High Up to the Mountains” series but it is true that it would be the more typical way and he surely has deliberately planned the use of language in his great literary work. The deliberateness of the author can be confirmed with the fact that when writing the novel “Trees Were, Trees Were Tender Brothers” Traat turned to the dialect researcher Hella Keema (Traat 2009a: 105) and he has also consulted linguists later on when forming the speech of his characters.

Though the plan at the moment is not to delve into the details of the writer’s language use or to highlight all of his style nuances. The primary interest is mapping Traat’s strategies in general and fixating the points in text where linguistic collisions or direct thematization of the language in some other way can be noticed. These points in text could probably bring to light important material about cultural attitudes and statements of identity. However, in addition to the already mentioned, some features of the language use should be acknowledged right from the start. Firstly, the fact that Traat consulted different specialists means he strives to use Tartu language as authentically as possible in the speech of his characters, at least to the extent it is feasible in this case. The juxtaposition of languages can be neutral, it can also sometimes cause comical deviations or conflicts, but the main thing in this case is that the realist Mats Traat does try to use language that would be ‘close to real’. Secondly, Traat uses dialogue among other things as a tool to individualize the characters. This does not mean that Peeter Künstler was terribly wrong in claiming that Traat writes “in good Estonian and in discreetly unified Tartu dialect” (Künstler 1999: 883) – unifying though is not about making everything the same. Thirdly, even though the general principle

of alternating the languages does not change, it is clearly comprehensible that “Trees Were, Trees Were Tender Brothers” is written in a different style than the novels that follow and the critics have also noticed it. Broadly speaking this novel is more poetic compared to the rest of the series (e.g. Tammiste 2008: 899–900). Nonetheless, how this poeticity affects the search for authenticity is to be found out by other researchers.

II

Linguistic activity has been marked more than usual in “Power”⁸ – the first novel of the main part of the series. Later on it lessens only to grow again in the second half of the series. One can hope that the distinctive scarceness of relevant extracts when it comes to the second, third and fourth part is not caused by the researcher's negligence but that it is actually how it is distributed. It seems that in the first part the occurrence of linguistic activity is driven by the need to start the story of the language, among other stories, and in the parts where the story of the language does not progress much, other things come into focus. The first four parts of the series take place from 1885 to 1905 – this is the time when Estonian and German languages were being pressured by Russification, but there were not many changes in the relations of dialects in North and South Estonia. On the one hand it was already decided which one of the dialects in Estonia would be the base of the common written language but on the other hand a shift in the mentality had not occurred yet and our one country and one language was appreciated more than ever, the mentality was still regaining its strength after the Republic of Estonia came into being. The purpose of “High Up to the Mountains” is to show things as they really are and that means that an effort has been made to present Tartu language in the light of historical realities – this story does become more eventful after a time.

When it comes to shaping the linguistic performance of the characters the historical perspective is also taken into account. If the character is from the countryside and the character(s) is (are) from the older generation(s) the situation is quite unambiguous – these characters are speaking in Tartu dialect and have their identity closely tied to the way they speak. Even though they have acknowledged the existence of other languages and they have tried to use them, it is clear that their self-determination has not changed from this experience. This kind of unambiguous situation is the case with Hendrik Susi – the main character of the novel series. Once an educated younger lady notices his language: “”You

are always using a dialect in your speech. It is actually quite stylish,” Susanne says while looking at the burning lamp without taking her eyes off it. “It is good when a person stays true to their language and their customs.” “That is all I have,” [in Tartu dialect: “Mul tõisi ei oleki” – written language would be “Mul teisi ei olegi”]** he quickly said.” (Traat 2009b: 610). If this language and these customs are all that Hendrik has it could not be different with his father Kotter: “Mai’s father handled the priest, Kotter’s job was to talk to the schoolmaster and the writer, he was sincerely pleased with this outcome, because he didn’t need to figure out what to talk to the priest about – with him he would have needed to talk about something refined and in the written language – but both, small talk and Tallinn language were Kotter’s weak spots.” (Traat 2008:181). Lilli, the second wife of Hendrik, is notably younger than her husband and she does know how to switch the language she uses but also with her there is no doubt about where she belongs and which is her first language. There is an example from when Lilli first meets the language and customs of the city of Tartu: ““I can do it,” said the lady of the Palanumäe farm but she quickly corrected herself and said: “I can!” [the first phrase is in Tartu dialect ‘jövva küll minnä’, while the other one is in the Tallinn dialect or written language ‘jõuan küll’ – the meaning is very similar]. In the city one should speak Tallinn language just in case someone might hear them and they would laugh: where on earth are those people from!” (Traat 2009c: 66).

The three segments quoted above describe the clashes of languages, each working out in a different way. When writing these scenes could it be that Traat was implying to a difference that could mark a contradiction between South Estonian and Estonian mentality? As for many South Estonians it is the same for Traat – it is a dual identity where in one hand you differentiate with your language as a South Estonian but on the other hand it does not make you question yourself being an Estonian and having Estonian views. There are problematic aspects in a dual identity such as this but in this case there is no one right solution, at least not for Traat. Already since the end of the 20th century “High Up to the Mountains” has repeatedly been compared to “Truth and Justice”⁹ by A. H. Tammsaare. In 1999 Ilmar Palli asked a question from Traat about the comparison of Traat and Tammsaare and gave the writer a chance to contrast the two. Traat had an answer which diminished the contrast and maybe diffused the opposition of North and South Estonia even more than the reader of the novel series would have expected. The dialogue between Pall and Traat is written as follows: “I cannot help but ask – is Traat creating an epic work about the farm life of South Estonia

to counterbalance the North Estonian “Truth and Justice”?” Traat’s opinion is that the named work of Tammsaare does not have an emphasis on being North Estonian because the action takes place in quite a specific environment for all Estonia, which is an island in the swamp. “We must not forget that the national awakening did get its start in South Estonia,” says Traat. This part of the history has also left a strong impact on the characters of his novel. “Palanumäe is not a special place,” the writer emphasizes. “It is the most ordinary Estonian farm with the most ordinary people” (Palli 1999: 33).

The dual identity still has some issues in it and so does the fate of Tartu language. This is inevitably a story about fading – a downfall around the same time when the Estonian mentality starts to arise. Traat also refers to this parallelism in the novel, as the characters who change their language are often the ones with national ideals and who consider it their mission to spread the spiritual light. In the novel “Power” it is schoolmaster Gustav Teder who is eagerly fighting against Tartu language but in an unexpected situation he spontaneously uses Tartu language himself (Traat 2008: 231–232). In 1905 when the students of Nuustaku parish school, inspired by the revolutionary spirit, make a fire on the hill in the town centre, give speeches and recite poems then this, needless to say, does not turn out to be just any evening of dialectal poetry. In the novel “Black War”¹⁰ the boys recite and sing poems by Anna Haava and Lydia Koidula, speak Estonian and demand Estonian written language to be taught in the parish school – the school where Russian language ruled above all and anyone who spoke in a ‘wrong’ language was punished (Traat 2008: 844–851). In the 1930s it is August, the owner of Mäejaani farm, who represents a progressive outlook to the Estonian written language: “He was a person of the new time, went to grammar school, subscribed to two agricultural magazines and spoke in Tallinn language. “It comes in handy”” (Traat 2010: 109).

The action in “High Up to the Mountains” only briefly takes place in the Estonian Soviet Socialist Republic before the novel ends so the story does not get to the point where the old language leaves Palanumäe for good. Tartu language is the first language all of Hendrik’s children learn, including the youngest Hind, who can be considered as the autobiographical character. However, in the future the language use depends more on education and on changes in the place of residence. As expected, the children of Hendrik who stay in South Estonia and live a simple farm life will keep speaking in Tartu language. The situation is more complicated with the children who end up in the city, one can believe that Traat has

included this complexity in the novel series to reflect and problematize the whole situation. While Kotter and Hendrik represent the permanence of language in the series, the most interesting linguistic changes are embodied in the three sons of Hendrik who have left to live in the city: Märt, Ilmar and Lembit. Märt is the only child who goes to the university. He becomes a doctor in Tartu and even though he seems to be ‘forgotten’ in some parts of the series, it could still be said that he is one of the more positive characters. In the fifth part of the series “Stuffy Summer”¹¹ it starts to seem that a part of this positivity is the loyalty to his home language, the student who visits Palanumäe still speaks Tartu language and the result is a silent disdain from schoolmaster Aalep: “It seemed bizarre to the schoolmaster that the future doctor consistently uses Tartu language at home, he himself was from Võrumaa but spoke in the written language because what kind of an educated man would speak in a dialect. [---] In any case Aalep found several things to blame when it came to the student from Palanumäe” (Traat 2009b: 178). But it will not stay this way, years later, in the last novel of the series “The Lamp of the Wicked” Märt visits Palanumäe again, this time with his brothers Elias and Ruudu. All of the brothers besides Märt – the ones who come from far away and the ones who are at home, the ones who hold a grudge and the ones who are at peace – speak Tartu language during this visit (Traat 2010: 427–436). The linguistic preference of Märt, which in the “Stuffy Summer” might have seemed as a programmatic statement of the author, has now changed. The effect of the whole situation seems first and foremost to be a recognition of inevitable change, it is still the story of a language receding, but the narrator does not choose one side or the other here. One has to admit though, that the narrator is not always neutral and with some small manifestations of modality he guides the reader here and there to feel sorry for the fate of Tartu language. The language fades away just as old religion faded away before, it would be possible to regard what is happening to the language as one of the many tragic misfortunes which are typical in the prose of Traat. In the end of the novel “The Beast Reveals”¹³ Hendrik’s wife Mai dies and their daughter Maali says a prayer: “At last she put her hands together and said the Pater Noster – in Tallinn language. The overall progress had got to the point where neither in church nor in school nobody prayed in Tartu language anymore” (Traat 2009b: 495). The phrase ‘overall progress’ is surely meant to be ironic and the death of a person is related to the language disappearing too – this kind of backwards progress is the story Traat is telling throughout his novel series. Alongside the aforementioned examples it is also possible to continuously find different

examples where you cannot feel the narrator guiding you. The tools that are used to reflect the language are scarce and restrained but still diverse. That is also the case when portraying Ilmar and Lembit, who are the half-brothers of Märt.

The language use of Märt naturally changes through the series, he is certainly not meant to be the kind of purposeful language changer as Ilmar is. Ilmar moves to Tallinn before Lembit and he teaches his younger brother about the fact that there are no cookies in Tallinn: “There are biscuits and they do not know them by any other name. That is how you have to speak here. It was hard for me too in the beginning. But you will get used to it” (Traat 2010: 245). The choices of Ilmar are caricatured in a friendly way, he is a character who wants to use Tallinn language consistently but he does not always succeed in that, the South Estonian word forms and pronunciation base can be seen especially well in the letter that he sends from Tallinn to Palanumäe (Traat 2010: 239–240). In this case the play with mixed languages is not as colourful as in the short story “Court Mirror” but the tendency is similar.

Traat has given the most interesting linguistic behaviour to Lembit, who is interested in written language and eventually moves to Tallinn. But as a country child he also first learns to speak Tartu language. The Estonian written language reaches him at school and through written texts but also through his communication with Minna, who is the lady of Otsa farm. In the novel “Under the Hammer”¹⁴ Minna looks after Ilmar and Lembit, she gets especially attached to Lembit and she tries to educate the boys to be well-mannered people “... she spoke to them in Tallinn language, which had quite a refined effect as the boys usually only heard the written language in their classes” (Traat 2009c: 434). Tallinn language has a more respectable, refined, educated and patriotic effect. For Lembit it seems that in addition to the aforementioned the language also has aesthetic values and undoubtedly there is a part in the complicated mechanism of self-determination.

It is mainly Lembit who can be associated with the admiration for the beauty of language and also jokes related to language. Linguistic misunderstandings and humour also occur with other child characters but when it comes to Lembit those situations can sometimes be more specific. For example in the last volume there is a scene where Aina had this big hay barn and it had burned down so Lembit turned to his father: ““In the haytime Aina’s hays have burned,” Lembit said to his father. [In this sentence there is actually vocal harmony in Tartu language that does not happen in written Estonian. Tartu language: “Aina-aal Ainal aina

palanu”, written Estonian: “Heina ajal on Ainal heinad põlenud” – there is a similarity between the name Aina and the word for hey in Tartu language ‘ain/hain’ and furthermore this word in genitive and in plural when spoken in a kid’s language actually turns out to be exactly the same ‘aina’]. “It is good that nothing burned over here in Palanumäe,” Hendrik answered absentmindedly, thinking about barley that really was growing fast with this hot weather...” (Traat 2010: 226). Hendrik does realize what Lembit is saying but his answer is absentminded and he does not notice that Lembit is doing two things at once: talking about the barn burning down and also playing a vowel harmonic game which intersects with the semantics of place names. Traat actually continues the game in the way Hendrik answers his son [Palanumägi in written Estonian is ‘põlenud mägi’ which means burned mountain] but the father is playing this game unconsciously and really thinking about the growing barley at the time.

Lembit finds a different kind of need for a ‘beautiful language’ when he falls in love with Agnes, the daughter of the family in the Mõra farm. His longing for love makes him pick a style which differs even from the refined Estonian language he hears in his classes or when with Minna. “Lembit reckoned the girl from Mõra was a princess indeed – in the fresh new words that were recommended by Aavik, she was willowy and enchanting – he was thinking in written language” (Traat 2010: 72). Lembit is one of the characters whose inner monologues and thoughts are shown in the novel and what makes them intriguing is the fact that the place and the language are not always conventionally united in his thoughts but there is a sort of compensation and contrast mechanism. The Aavik-like written language actually infiltrates his thoughts back home, but after moving to Tallinn and having to use Tallinn language daily his thoughts turn back to Tartu language. Naturally this change does not have the aesthetical reasons behind it anymore, it is more likely that the linguistic switch indicates a kind of soul searching that Lembit might be doing.

Lembit is also the only character in the series that has addressed the question of the existence of South Estonian language(s). Lembit enjoys reading or retelling newspaper stories to the others. In the novel “The Lamp of the Wicked” there is a longer paragraph that takes place in 1938 and where Lembit retells the others in Tartu language a story from the newspaper *The Postman*¹⁵ about the death of Friedrich Berg, the count of Sangaste, and he points to a quote from the newspaper which proves to be a problem: “”*At the anniversary celebration of the Sangaste Rye in the Vanemuine theatre he gave a speech,*” Lembit read from the

newspaper with the emphasis on “‘*in clear Võru language*’ – does such a language exist?”” (Traat 2010: 93). [The parts of the sentences in italic he read from the newspaper. The first sentence he read in Tartu language for his family and it goes like: “Sangaste rüä juubelil om ta Vanemuisen pidänu kõne”, in written Estonian it would be something like: “Sangaste rukki juubelil on ta Vanemuises pidanud kõne”. When he continues with “in clear Võru language” he does it in written Estonian just like in the newspaper: “puhtas ja selges võru keeles” and the comment following is in South Estonian language: “Kas sääne kiil om oleman?” in written Estonian would be: “Kas selline keel on olemas?”]. This here is a double problem because there is a mistake in the newspaper – Sangaste is not in Võru county, it is in the part of Valga county that used to be under Tartu county. On top of that Hendrik has actually met Berg and had a conversation with him in Tartu language. In the text there is no direct answer to the question Lembit voiced but the discussion about Võru and Tartu languages that Hendrik and Lembit had subtly confirms in the novel that those languages do exist. The style of the conversation that the characters are having is naturally not the kind where you could make assumptions on the thin lines between a dialect and a language but what is important is that the self-reflection of linguistic activity comes up.

Direct questions about language are not frequent in the works of Traat but the topic does come up now and then in his earlier texts. In one of his longer novels “Power of Love”¹⁶ there is a state councillor Tumanski who in 1800 is recording Rannu pastor Seider’s books, the councillor happens to look upon the sheets of paper with Tartu language on them and the pastor has to explain: “‘Spirit is *Geist* in Tartu language.’ “Does such a language really exist?” For a moment the state councillor feels an erstwhile curiosity and something cracks in the mask of his sharp and stern facial expression. “There was not such a language in the Saint Petersburg Governorate. There were Finnish, Ingrian and Chudish... I was writing up nations for the Academy of Sciences there.” “Just like emperor Augustus before Jesus was born,” flashes through the pastor’s mind. “And now you are writing up my books, you obscurantist!” He speaks meekly but with dignity: “Tartu language is spoken only here in North Livonia”” (Traat 1989: 140–141). This paragraph sounds manifestational: the existence of the language is acknowledged and its power and the ability to be expressed in written texts is also confirmed. We do not know if Traat had “Power of Love” in mind when he was writing “The Lamp of the Wicked” but in some ways it does feel like repeating the same question and the same confirmation when the discussion about the count of Sangaste

and his linguistic skills comes up.

III

Now we have reached the conclusion of this writing and we must return to the topic of relationships between the story of the place and of the language. There are many aspects to these relationships but here we only focus on the two most important common centres. Firstly, the way Traat creates his poetic ‘space composition’ is of wide scope and you could think of it also as ‘language composition’. Palanumäe, the farm that is described in the novel series, is located in Tsirgusilma parish (which is also a fictive place) and in the middle of the novel series, in the beginning of the 20th century, this fictive parish is joined with the neighbouring parish. For the people from Palanumäe the closest of the bigger places is Nuustaku (Otepää) and Tartu is a little further away but the country folks do visit it sometimes. Once you take these and some other hints from the text into account then the locations of Palanumäe and Tsirgusilma can quite easily be spotted on the map and it is not surprising that they would be around Kuutsemäe. Traat has actually done more composition work, earlier he has created “Histories from Harala” which is mainly in the form of poetry. Some poetry texts reveal that Harala and Tsirgusilma are somehow connected, in any case they cannot be far from each other. This use of space leaves a very systematic impression but does the story of the language also have this kind of system? It is not really the same with the language but Traat has indeed been very thorough with everything that has to do with Tartu language in his big novel sequence. When you move further away from the Palanumäe novels then you cannot find a quite homogeneous linguistic ensemble but the texts do coincide in some aspects. As mentioned before – Traat has experimented with different linguistic solutions in his works and that is why we cannot actually presume that the system of the novel sequence would necessarily also appear somewhere else. It seems that the biggest shift does happen in the “Histories from Harala” where there is some Tartu language but for the South Estonians (and it does not depend on their birth year) it is more typical to speak their minds in Northern Estonian language after they die.

The second more important aspect in the relationships between the story of the language and of the place could in this case be the overall intention that is likely encoded into these stories. The examples over here might leave the impression that the story of Tartu language is a story of downfall. But is this really the case with the story of Palanumäe? Does not the title urge

us and also possibly the characters of the novel to do the exact opposite – to rise? It is so indeed and it would probably be an exaggeration to assume that Traat wrote four heavy volumes just to write a big ironic paraphrase to the title. The writer himself tells us how the title should draw the meanings together: “But what about the main idea that was so eagerly searched for in the novel of Tammsaare? Where is the main idea of Traat?” “It is in the title,” says the writer shortly” (Palli 1999: 33). But how exactly is the main idea there?

The series does indeed talk about the need to move forward that is characteristic to peasants – it gets bogged down when it meets hardship but it does live on and it is clear as day that the Traat-like view of life does appreciate this sort of moving and living. At the same time the future interpreters should be careful with explanations that are one-sidedly ideological. After a more thorough thought process one could reach the conclusion that the title “High Up to the Mountains” has an ambivalent meaning. The words are borrowed from a poem of Mihkel Veske “You Are Beautiful, My Fatherland!” which was first published in 1884. In the first part of the series the schoolteacher Teder gives a speech at the wedding of Hendrik and Mai in 1885 and quotes this verse as well (Traat 2008: 183). It is the same character who eagerly and even a little comically fights against Tartu language and does it for his patriotic ideals. One could also speculate about the fact that Mihkel Veske, the poet who is actually of Mulgi heritage, also gave up on his dialect and thought it better to write poems in Estonian written language. While examining the novel series it is of course more certain to observe how and on what conditions the title actually sounds through the text. Now it is impossible to be completely certain about these so-called sounds and what they mean but when you compare different fragments of the text then it is interesting to see that the phrase ‘high up to the mountains’ usually goes together with secondary characters who are also shown from a mildly humorous point of view. For example, in the novel “Under the Hammer” it is the bank clerk Reinson who is feeling sentimental while he is visiting Palanumäe for some unfortunate reasons: “Suddenly there was a poetic glaze in Reinson’s eyes. Shaking his head from inspiration he tried to recite: *High up to the mountains...*” (Traat 2009c: 475). In the novel “Wives and Sons”¹⁹ there was a tower built in Palanumäe where one could have a look at the land stretching out in front of their eyes with Veske-like pathos. But Traat manages to bring even this pathos closer to the ground with some humour: “... it was beautiful to live on such a land and in such a place where the main principle of not only the people but also the horses was to go high up to the mountains!” (Traat 2009c: 568–569). When you know that

the same tower crashes down in the twelfth part of the novel then this main principle with the horses becomes especially suspicious. But does that make it nonexistent?

The plan is not trying to figure out the one and only right answer to these questions. The novel is the story of the downfall of South Estonia and the uplift of Estonia, the story of the tower being built and crashing down, the story of persevering and breaking down, of gaining and losing one's country. When thinking about whether the questions about the title could be good for something, then maybe mainly for people noticing the two sides of Traat's pathos from now on and noticing that the story of downfall and the story of uplift can sometimes belong together.

Footnotes by the author:

The article is based on a presentation from the conference „High Up to the Mountains – the novel of Palanumäe”, which took place on 17th of November 2011 in Tallinn.

* To achieve the highest level of congeniality with the author one should talk about Tartu dialect – Traat himself has explained why he prefers the word dialect to the word language. Nevertheless, it seems that Traat's own attitude does not make it necessary to look for a fundamental conflict here, he has simply stated that: “Tartu dialect has not been standardized as a language” (Traat 2009a: 105). In the actual text of the novel series, though, the phrase Tartu language is used quite often. In this case the author of the article chooses to talk about Tartu language.

Footnotes by the translator:

** Translator's remarks in square brackets.

List of the original titles:

- 1 “Minge üles mägedele”
- 2 “Puud olid, puud olid hellad velled”
- 3 “Tants aurukatla ümber”
- 4 “Kius”
- 5 “Mänguveski”
- 6 “Kohtupegel”
- 7 “Islandi suvi”

- 8 “Võim”
9 “Tõde ja õigus”
10 “Must sõda”
11 “Umbne suvi”
12 “Õelate lamp”
13 “Metsaline näitab ennast”
14 “Haamri all”
15 Postimees
16 “Armuvägi”
17 “Harala elulood”
18 “Ilus oled, isamaa!”
19 “Naised ja pojad”

1.2 RETURN OF THE SOUTH ESTONIAN LANGUAGE INTO LITERARY PROSE

EVA VELSKER, MART VELSKER

Introduction

In this article the works of August Kitzberg, Jaan Lattik, Ernst Enno and Hermann Julius Schmalz are being examined, with the intention to look into the use of South Estonian language in the prose texts of the four writers.

The frame of reference for this approach is the earlier research on the use of dialects in literary works. In prose dialect has mostly been used in direct speech (e.g. Wales 2001: 106). To understand how fictitious language works in direct speech of the characters, one first needs to know how real language works in the real world. Thus, the starting points of the research on style and fictitious dialogue are on the one hand linguistic approaches (conversational analysis, communicative linguistics, sociolinguistics), which are on the other hand used in literary analysis.

Researchers have emphasized that one of the most important tasks of speech that has been

communicated in writing is trying to be realistic. It is vital to try and create the illusion of real speech and to create a genuine and believable realistic dialogue (Leech, Short 2007: 126, 129; Nykänen, Koivisto 2013: 21). The language of characters can never quite reproduce authentic speech, but it is possible to make use of versions of the real language to distinguish characters by geographical and social dialects and to bring out the similarities and differences between the characters. A dialect can have different functions in different literary works or even in different contexts of the same work: portraying the language of a specific era, differentiating characters, creating a comical effect. In addition, the same linguistic means may have different effects in different times (Tiittula, Nuolijärvi 2013: 18–19).

The function of the dialogue is therefore not only to create an authentic world, but also to describe a character. Dialect has often been used in this function. It is common to define the social class of a character through their use of a dialect, the dialect contrasts with the written language and creates an impression of a character who is uneducated and in a lower class of the social hierarchy (Leech, Short 2007: 136; Nykänen, Koivisto 2013: 18). Tiit Hennoste has also said the same about Estonian literature: “Dialects and everyday language have been used in character speech of prose and the primary function of this is to mark the social status of the characters. A character who speaks in a dialect is from the countryside, with a low level of education and often a male. It is only secondary that a dialect marks a character's specific place of origin” (Hennoste 2000: 71).

Another tool to describe a character can be an idiolect, which consists of specific linguistic features that are typical to one character and distinguishes them from others. The relationship between a dialect and an idiolect in character speech could be described as a relationship between typification and individualization: a dialect as a set of common features of a linguistic community places the character into a particular group, while an idiolect singles out the character from the group (Leech, Short 2007: 136). The relationship between a dialect and an idiolect can however be more complicated when the author at the same time creates a group of people with a similar language and also differentiates the characters within that group. Using dialects raises further questions. Often because of its lower status a dialect can also be used to create a comical effect and some comical characters. Leech and Short (2007: 136–137) have said that using non-standard linguistic forms is also a tool for stigmatizing

and distancing, which refers to the character's difference from the norm and therefore it is common to use dialect for comical and satirical purposes.

As mentioned above, dialects and colloquial language generally are more typically used in dialogue and direct speech. However, the relationship between direct, indirect and transitional speech may not always be unambiguous and clear. Indirect speech uses the linguistic means of a narrator text (thus, dialectal features are usually not found unless it is a text written in a dialect from start to finish), transitional speech has features related to both direct and indirect speech, to both character and narrator, so spoken language may be found there. In this article these issues are only briefly addressed and they certainly deserve further study in the future.

The research for this article includes the works of four writers published between 1894 and 1910. At first glance, the choice of authors and period of time may seem arbitrary, but there are substantial reasons for these decisions. Although at the end of the 19th century and the beginning of the 20th century, the previous South Estonian, also called Tartu language, retreated from the printed word (e.g. Laanekask 2004: 36–44; Tóth 2013), the period brought along some new ways to use South Estonian in different genres, so the retreat and the return of the language happened at the same time. The relationship between the returning language and the conventions of the South Estonian written language is a subject worth exploring but it is not the purpose of this article. To sum it up though, it can be said that the retreating one is the well-established written language, and in the new language there is more dialectal variation. The new kind of language exists in different genres, but it is prudent to initially analyse prose and poetry separately, since the use of language tends to differ in the two. There are more than four “returnees” of South Estonian dialects to the prose, but the most prominent ones are Kitzberg in Mulgi language, Lattik in Võru language, Enno in Tartu language and Schmalz in Setu language. Three of the writers are well known in Estonian literary history and although Schmalz is less famous, he is certainly noteworthy in this context – he was an active writer and he can also be considered the founder of Setu literature. The following analysis predominantly uses text forms that originate from the first releases of the books. The stories of Kitzberg that are of interest to this subject were published from 1894 onwards. The first book versions of his prose were predominantly published in the series “Village Stories”¹ (I–V, 1915–1921) – while it is true that the story “The Horse of

Sauna Ants”² was already published in 1894 in “The Secular Christmas Book”³, it is the version from “Village Stories” that is used in this analysis. From the works of Lattik it is the first edition of his first book “Our Youth”⁴ (1907) that is under observation. Later on, Lattik added new stories to the collection but these newer texts are not being observed. Enno published his only book of prose “My Friends”⁵ in 1910 and it creates the ending point for the period of time to the works in this approach. Although Schmalz started as a writer a little earlier than Lattik or Enno, he is the last author to be discussed. This is not because he is less famous but because in some of his books he uses the local language throughout – the other three writers do not quite tend to do that. Schmalz's first book in Setu language called “The Story of Töganitsa Höödö, His Finding a Wife and the Burning House”⁶ (1899) is written in verse and is left aside for now but in the beginning of fictional prose in Setu language there are five little books by Schmalz and in the case of this research we are particularly interested in the two earlier ones: “Alatarõ Hippo’s Trip to St. Petersburg and the Weird Dream Before It”⁷ (1901) and “What a Democrat Is?”⁸ (1906).

The use of South Estonian in the literature of that time has been noticed but usually the phenomenon has not been further conceptualized as a part of literary history or analysed from a linguistic point of view, although some general works have been written that do create some starting points for that (Hennoste 2000; Hennoste, Pajusalu 2009; Velsker 2015). According to the authors of this article it should be noted that the return of the South Estonian dialects to the literature in a “new way” is not a random set of isolated cases, but a collective phenomenon that becomes a kind of a wave at the turn of the 20th century and the texts published at that time lay the foundation for the principles of using dialects in the newer Estonian literature. The dialect is used deliberately, that means it is more than just the effects of the writer's childhood language in Estonian written language. In fact, dialects have been used more broadly, from the last quarter of the 19th century one can find examples also outside of South Estonia. In addition to the South Estonian dialects, the use of the Islands’ dialect and the Eastern dialect also stands out in prose, for example the stories of Juhan Liiv “The Picture From the Shore of Lake Peipsi”⁹, “Juak”¹⁰ and “The Shadow”¹¹. However, the South Estonian dialects still have a special place here for several reasons. It is hard to say which text is the first one in the growing wave. Certainly, one of the earliest is “The Sausage”¹² written by Juhan Kunder in ‘the Holstre dialect’ (the book version “The Sausage aka the Strange Case Law of Sults-Mats and Kommesnõör”¹³, 1903). It was published

posthumously in the newspaper *The Light*¹⁴ in 1893, but the source material dates from 1874 (Laigna 1959: 74). This is a comical story where South Estonian is spoken both in dialogues and by the narrator. There is no information about Kunder's direct influence on comical stories in Setu language, but broadly speaking they are quite similar in essence. The texts in Setu language began to spread at the turn of the century and they became a small additional wave to the big wave of dialectal prose. Schmalz became the front writer of the "Setu Books"¹⁵, but Peeter Friedrich Kõiv's "How the Setus from Kärevere Got Beat Up for the Darn Tomcat"¹⁶ (1902) and Jaan Vahtra's "Setu Joke"¹⁷ (1905) were also published as separate books.

In the prose of the time it is more typical to use the dialect only in specific parts of the text. Kitzberg is the first one to test these different options but Lattik and Enno, as slightly younger men, can already build on the earlier practice and shape it further on. There are other shapers from the period in question, such as Villem Buk (Buck) with his story "Help"¹⁸ (from the collection "Three Great Worries"¹⁹, 1909) or Mait Metsanurk with his first novel "Villem from Vahesaare"²⁰ (1909). Although the North Tartu language used in the dialogues of Metsanurk is not strictly a South Estonian language, it still is the most southeastern version of the Central Dialect.

August Kitzberg

August Kitzberg was born in the village of Laatre in the area of Halliste dialect and later lived elsewhere in Mulgimaa and even further. Kitzberg is known as a linguistically sensitive author and the way he has imitated various language forms in prose, drama and poetry has been often cited, the most well-known probably being the mock "German" [this was a specific sociolect in Estonia, it was used by peasants or poorer city folks who wanted to talk, act and be perceived as higher class, so they tried to speak German-like as well as they could but often it did not sound quite right]*. Kitzberg is also in the spotlight as a Mulgi author, but in his works he actually has used Mulgi dialect less than one might expect. Kitzberg himself acknowledged the contradictory relationship between the local language and the written language and that is illustrated by the following paragraph from the beginning of "The "Ruses" of Püve Peeter"²¹: "And then they come and demand: write clear Estonian and keep away from the local figures of speech that are not well-known everywhere in Estonia!

So that is what the poor storyteller has to do, even though the village people do not speak written language!” (Kitzberg 1920: 7) [originally: “Ja siis veel tulevad nad ja nõuavad: kirjuta selget Eesti keelt, hoia end kohaliste kõnekäänude eest, mida igal pool Eestis ei tunta! Mingu nüüd ja tehku jutukirjutaja vaenekene, just kui külahvas kirjakeelt kõneleks!”, all in written Estonian besides the word ‘vaenekene’ that is in dialect, in written Estonian it would be ‘vaesekene’].

The contradiction is clearly brought out: the narrator is aware of the village people speaking a dialect, while the expectations of the reader are also clear. One can also notice that attention is being paid specifically to the way the village people speak, so dialect is not really expected in the narrator's text. The distress in “The “Ruses” of Püve Peeter” is solved in a way where the neutral language is written language, even in direct speech. Therefore Kitzberg has chosen to use written language in the narrator's text and dialect can occur in direct speech but also in narrator’s text as quotes.

So why does Kitzberg use dialect? One reason may be marking a place and a local language. This goal is primarily attained by quotes added to the narrator’s text but for example in “The “Ruses” of Püve Peeter” there is also direct speech that does not belong to one specific character but is communicated as kind of a generalisation: “Arrived the blessed Saturday evening, the dear time of twilight, and when Hans happened to meet Jüri or maybe Jüri happened to meet Jaan on the street – there were all these questions straight away: “Where are you going today?” “I’m just going there.” “Where there?” “I promised to go bird hunting.” “I’m coming too, let’s go!” (Kitzberg 1920: 13–14) [originally in dialect: “Koes sia täempe lääd?” “Sinnasamas iki.” “Koe sinnasamas?” “Mia lubasi püvesid pillitem’ minnä.” “Mia tule kah, lääme!”], in written Estonian: “Kuhu sina täna lähed?” “Sinnasamasse ikka.” “Kuhu sinnasamasse?” “Ma lubasin püvesid pillitama minna.” “Ma tulen kah, lähme!”. There is a further wordplay here that needs an explanation: “püvesid pillitem” – firstly ‘püvi’, in written Estonian ‘püü’, means *grouse* and “püvesid pillitem” could mean ‘using a little bone whistle to make grouse-like sounds for bird hunting’ but Püve is also the last name of the main character (with the name one could also refer to his farm, his daughters etc) and in this context it could also mean going to the Püve farm to a party, because Püve Peeter had three beautiful daughters and the young folks often went there to party and dance – there are a few possible meanings].

In this case the dialect does not belong to a specific character but to the village boys overall, it is just “the way they speak here”. The aforementioned paragraph is the only dialogue in Mulgi language in this text. Later on the speech of the characters is in written language but there is that one sentence by Jaan Jalakas: “The men who wear boots are all dandies” (Kitzberg 1920: 26), but it is not in the dialogue but as a quote in the narrator’s text, referring to the local language [originally in dialect: “Massikandja om puha sõkelpüksid”, in written Estonian: “Kamassikandjad on puha kehkenpüksid”, both words ‘kamass’ and ‘kehkenpüks’ are quite special in written Estonian also – the first is a type of stringless half boot of this time and the latter is a vain kind of guy or a dandy].

A dialect in the speech of a specific character may indicate to their origin but in that case it usually is not Mulgi language. The characters within the Mulgimaa environment have been given the written language as their neutral language but dialect is used to mark characters from elsewhere, perhaps the best known of which would be Saaremaa Priidu in “The “Ruses” of Püve Peeter”. The Islands’ dialect is a language version distinctive for many features and has been one of the dialects most used in literature besides the dialects from South Estonia (Hennoste, Pajusalu 2009: 120). In addition to this Kitzberg also uses other language versions to indicate origin: for example in the story “Henn’s Brother”²² the school supervisor is from Surju and speaks in a ‘strong Surju dialect’ (Kitzberg 1915: 129) and to mark it the writer has used features from the Western dialect.

However, Mulgi dialect is slightly marked in the dialogue in written language, for example some of the features of Mulgi dialect can be found in the stories “Henn the Brother”²³ and “Henn’s Brother” used by the character Nõuni Jaak. The linguistic features to describe the character are aptly chosen: to address children Jaak constantly uses the form *kiddie*, thus bringing a South Estonian connotation to the written language, while the diminutiveness is also important [a child in written Estonian would be ‘laps’ and in South Estonian ‘lats’ – in this case he has used a diminutive and that is how the word has become ‘latsekene’, in written Estonian that would be ‘lapsekene’]. As one of the characteristic features of the Mulgi language Nõuni Jaak uses the form of wishful speech with diminutive suffix, such as: “Now please take, my son, the seine net and lift it into the boat” (Kitzberg 1915: 33) [originally in Mulgi language: “Võtakst nüüd, poeg, noot ja tõsta lootsikusse”, in written Estonian: “Palun võta nüüd, poeg, noot ja tõsta lootsikusse” – the extra word ‘palun’ means ‘please’, which

in Mulgi language was added in as a diminutive suffix not an actual word]. The choice of linguistic features help to emphasize the paternal and conciliatory nature of Jaak, on the one hand, and also the conservative and old-fashioned side, on the other.

Using dialect throughout dialogue, not just as single features, is one of Kitzberg's ways of indicating age or social status. In addition to old people also children use dialect, such as the shepherd-kid in the story “National”: ““I cannot clean that,” they answer and show a teaspoon. “I do not know what I have to do with it!”” (Kitzberg 1919: 92) or the few children’s phrases from the reminiscent part of the “Henn’s Brother” [the first quote originally in Mulgi language: “Mia ei sa tat puhtes”, in written Estonian: “Ma ei saa seda puhtaks” and the second quote originally in Mulgi language: “Tää, mis mia tal pia tegeme”, in written Estonian “Ma ei tea, mis ma sellega pean tegema”]. There is a certain contrast, a contradiction, based on age, education and social status. As such, it has been used to create a comical effect (which is a typical feature of the use of dialect, as noted above). For example, in the “Henn’s Brother” there is a clear contradiction between two women, one of them a woman with a ‘broken mouth’ (Kitzberg 1915: 128) with her phrases in dialect and then the reconciling mother of the storyteller who spoke in written language. It can be assumed by default that the same method is also used here: the neutral speech is in written language and the fact that it is actually Mulgi language that is being spoken is marked with a few odd phrases that are not spoken by any particular character: “...because one could not answer the teacher: “I do not know!”” (Kitzberg 1915: 119) [most of the original phrase is in written language: “...sest ega koolmeistrile ei võinud vastata “Mia ei tää!”” – the part in direct speech is originally in Mulgi language: “Mia ei tää”, in written Estonian it would be: “Mina ei tea”]. When dialect is in the vocabulary of a particular character then it often acquires a comical connotation and in that aspect the social status and education of the character plays an important role. There is a contradiction, but in the comical sense the contradiction can also be lost if the characters are made equal with using their language. For example in “Henn’s Brother” there is a story where an old gentleman on his deathbed talks to Täks in Mulgi language and the language is also emphasized in the narrator’s text: “the old blessed man spoke softly in the language of our neck of the woods” (Kitzberg 1915: 150) [originally in Estonian: “vana õnnis rääkis ju pehmet, meie oma nurga murrakut”].

Linguistic humour is certainly important to Kitzberg, as indicated – the use of Mulgi dialect

can produce a comical effect, but the dialect does not necessarily automatically mean there will be a comical effect, the humour really works out in contradictions (educated – uneducated, child – adult). It is also very characteristic for Kitzberg to mix languages: in the stories one can find Estonian-German, Estonian-Russian and Estonian-Latvian mixed languages. Maie Kalda has considered it a Macaronic style, pointing to both the ideological purposefulness of the Macaronic dialogues and the multitude of superstrate languages (Kalda 1996: 264). Beersing from “Henn the Brother” mixes Mulgi language with other languages and according to the narrator “in that sense he was a peculiar man and really the archetype of the character of the new time as he himself said he speaks six languages but actually did not understand any of them” (Kitzberg 1915: 39).

In the works of Kitzberg one can also find serious text with dialect in its dialogue. It can be seen especially clearly in the story “The Horse of Sauna Ants”. The narrator's text is all in written language and the dialogue is all in Mulgi language. Here too, the social status of the characters plays a role, all three characters are old and of low social status, but dialect is not used for caricature or humour. The topic, the text and the dialogues are serious and if there is some mildly gloomy humour then it is not the result of dialect use. However, this method only works when there is no contrast and all characters are in more or less equal position. For example, the entire dialogue of the equally serious story “10 Kopeks of Herring Reet” is in written language: in the story there is interaction between characters from different social backgrounds and if a character would use dialect it would inevitably have a comical or lowering effect. It is also worth noting that dialect is only used in direct speech, the character's internal monologues are always in written language, even if there is an imaginative dialogue taking place in their thoughts. This kind of method is also used by other authors.

In the works of Kitzberg, dialect is used in many ways and also in different ways in different stories: to indicate locality, to create comics and contradictions, to mark the social status of the characters. It is typical for Kitzberg to reflect on the use of language, in many of his works it is referred to the language used, so it can be assumed that the choices made in the works are deliberate.

Jaan Lattik

Jaan Lattik represents the classic methods of using dialect in prose – those that become common practice in Estonian literature of the 20th century. Traditions were already taking shape before him, but Lattik makes the logical choice out of Kitzberg's linguistic diversity, dismisses some of the possibilities and makes the rest more orderly. Naturally there is no need to assume that Lattik had consciously learned to write by studying Kitzberg's texts. It is likely that the matter of dialect use was unavoidably in the air and Kitzberg had been a significant influencer on that matter. Still Lattik's texts do not represent a system that is set in stone – when describing orderliness one has to make reservations and admit that there are exceptions.

On the first page of “Our Youth” by Lattik there is a footnote which says that ‘Võru-Karula dialect’ is being used, that means he has used the language from his own childhood (Lattik 1907: 5). As expected, there is Võru language in the direct speech of some characters while the narrator's text is in Estonian. Lattik writes whimsical stories about children and the stories also have a hint of nostalgic reminiscing. Usually (though not always) the child characters speak in Karula dialect. There is no reason to doubt the even use of dialect but at the same time it is difficult to evaluate it conclusively, both in the works of Lattik and of other authors – it is not only a question of the linguistic skills of the writer but also of the way the text has been written. Some orthographic problems and also for example the lack of consistency Lattik had in marking vocal harmony have later been pointed out in connection with re-publishing his prose – the new story collection brought up some new editorial concerns (Saar 1998).

The language of Lattik's characters is clearly linked to their educational and social status and also to their origin. The latter does not usually need to be emphasized because his characters are more homogeneous in origin than Kitzberg's and there are less crossings of languages. However, in the story “When We Still Wore No Trousers”²⁶ we find out explicitly that a boy called Aunt Karla is mixing Tartu and Võru dialects (Lattik 1907: 15). Adult characters who have attended school usually speak in written Estonian. For example, the story “First Love”²⁷ is structured as a dialogue between a child and an adult, where the child is consistently speaking in South Estonian and the adult in North Estonian – this method is characteristic to

the author's style. The adult is in many ways at a 'higher' position and the narrator often develops a relationship where they seem to look down on their characters. The hierarchy is created with humorous kindness where the narrator's voice is compassionate but still superior. One of the most constant topics in Lattik's stories is the encounter of the worlds of adults and of children and the first sentence of the first story "The Wishes of the Youth"²⁸ can be read as an introduction to the subject: "'Kusti, what will you buy yourself when you grow up,' asked Värđi" (Lattik 1907: 5) [originally: "Kusti, mis sa inele ostad, ku sa suures saad", in written Estonian: "Kusti, mis sa endale ostad, kui sa suureks saad"]. In the encounter of the worlds of the big and the small there is a certain humour that only opens fully through the eyes of an adult and also manifests itself as a linguistic relationship. The short prose of Lattik is often referred to as children's literature but it would be more appropriate to speak of double-recipient works as it sometimes has been done (e.g. Mattheus 2015: 106).

In Lattik's prose there are also some adult characters who are speaking Võru language, for example in the story "Mum, Hey!". In this case, the character is more clearly separated from the narrator's position and the action is as if viewed from a distance. The question of why are children speaking written Estonian in some stories appears to be more complicated but there seems to be a specific explanation: The Võru language of Lattik has realistic goals but it is also a language of humorous texts. The differences are already apparent in the titles: in the story "Mum, Hey!" the child turns to the mother in Võru language and the text is humorous, the story "Mother, Do Not Be Afraid" is in written Estonian and it is much more serious. Yet there is a small acknowledgment of the child's adult behaviour in this story and here is also a sentence partly in Võru language: the main character knocks on the door and the child asks: "Who is there?" (Lattik 1907: 44) [originally in partly Võru language: "Kes säääl om?", in written Estonian: "Kes seal on?"]. There is no more Võru language in the text, the rest is structured in a way that it is almost like the voice is taken away from the child. The main character repeatedly turns to the child but receives no direct answers, it is always the mother explaining and retelling. If there is still a little smirk in this story, then it is completely lost in the stories such as "Juku"³¹ and "The Letter"³² – which incidentally means that the local language has disappeared and Võru language is not used in the direct speech of the child characters.

Like Kitzberg, Lattik also has dialectal quotes in the narrator's speech. It can be seen that different writers come across a similar problem and solve it in more or less the same way. Using a dialect throughout the narrator's text would have a radical effect and it would be contradictory to typical linguistic ideological standpoints. At the same time, Lattik wishes to convey the actual language use and create a whimsical atmosphere. This method often occurs in the story "When We Still Wore No Trousers", where it connects with other methods as an important component of the style of Lattik. For example: "When I got to the point in my story where Simson caught three thousand foxes and "lit a fire under" them and with doing that downright destroying the crops of the "Viljandi" men, then the eyes of The Village Kaarel and Aunt Karla were burning like the haystacks of the outrageous men of Viljandi county. Even Ants, who otherwise had little interest in stories, pointed to the forest and screamed in an evil voice: "Fox, fox!"'" (Lattik 1907: 16–17) [the 'fox' originally in child language: 'lepän', in Võru language would be 'repän' and in written Estonian 'rebane']. There is no direct speech in the beginning of the quoted paragraph. The fact that the story is actually being told in Võru language is reminded to the reader with the quotational "lit a fire under" [originally: 'hanna alla' which means under someones tail and tail in written Estonian is 'saba', in the dialect here 'händ' was used. Otherwise the story is in written Estonian]. The story being told is from the Bible (cf. Book of Judges 15) and during the storytelling the three hundred foxes have become three thousand and the Philistines have become the men of Viljandi county. In the end there is direct speech in Võru language, but there is even more humour added to it, as the boy who is speaking can not pronounce the first letter in the word for 'fox' in Võru language and that in turn ends up to be child language in direct speech.

As a brief conclusion on the methods of Lattik one could say that there is at least four of the most classical features to be seen: firstly – dialect is predominantly used in direct speech, secondly – dialect is sometimes used as quotes in written Estonian text, thirdly – dialect marks social status, education and place of origin and fourthly – dialect has a reminiscent tone. In addition to these features, it is certainly very characteristic to South Estonian to be a language of a humorous text, although not all of the following Estonian stories written in dialects are that humorous.

Ernst Enno

Ernst Enno was born in Valguta, which is located on the border of Rannu and Rõngu parishes, and his native language is considered to be Rõngu dialect (Peebo 2006: 266). The book “My Friends” is set in the landscape of the author's childhood and has a reminiscent background. The reminiscent tone and the dialect are noted in the reception of the time, almost all of the critics compare the work of Enno with the one of Lattik (Grünthal 1910; Hubel 1910; Kitzberg 1910: 462; Tuglas 1911: 36). Tuglas has written the most thorough review but he does not consider the work to be “artistically” very valuable. However, he mentions the use of dialects in both Enno's and Lattik's stories as a “pleasant” feature. It is true that he immediately takes back half of the praise, saying that “unfortunately, the dialects of Lattik and Enno have only a few of the elements that would make them of any value to the literary language”, he sees a certain amount of humour and even caricature in the languages of both men and compares them to the writers of “Setu books” (Tuglas 1911: 36).

The dialect use of Enno has the same basic features: dialect is predominantly used in direct speech, in the written language dialogue the place of origin can be marked with some features, in the narrator's text there are some quotes in dialect and linguistic choices are influenced by education and thus social status, although it is not as clear as with the authors mentioned above. Yet one can also notice some distinct features. Unlike Lattik, Enno does not use dialect as a language of humour. Tuglas thought otherwise, but his opinion may have been influenced by the more general tendency to use dialect in humorous stories, and it is also true that Enno is not always deadly serious. There can be humour in the stories of Enno but it is not because of the language use, in Tartu language one can also talk seriously and about serious things. Another important feature that stands out is that for Enno the ants and the birds also speak in Tartu language: “... because ants do not want to carry them back to their nest, they wrinkle their noses and say: “These are those bewitched juniper needles, we do not want those in our nest; because of them the golden sun could become angry at us and the wind could let all the three branches fall upon us so there would be nothing left of us.”” (Enno 1910: 25–26) [narrator's text before direct speech is in written Estonian: “...et sipelgad neid oma pesasse vedada ei taha, nina kärsutavad ja ütlevad:”, direct speech is in Tartu language: “neo om ju nuu va äränõijutu kadaja pinnu, meie noid omale pessä ei taha; noide peräst võise kuldne päike meie pääle vihatses saia ja tuul kõik puuossa meie pääle

pildu, et meist jälgegi järgi ei jää.”, in written Estonian it would be something along those lines: “need on ju nood va äranõiutud kadaka okkad, meie neid omale pessa ei taha; nende pärast võiks kuldne päike meie peale vihaseks saada ja tuul kõik puuksad meie peale pilduda, et meist jälgegi järgi ei jää.”]. Expanding this statement one could also say that Tartu language is the language of deeper feelings and immediate experiences, inanimate objects speak in this language and Tartu language also pops up in the written text as spontaneous shouts and sayings. Expressing feelings and states of mind in dialect is definitely influenced by the reminiscent tone of the text, and here, among the authors discussed, the influence of the prototypical use of language is the most likely. Enno's reminiscent stories may seem mundane and concrete compared to his mystical poetry but the sense of life in his poetry can also be found in his prose. The world in which all beings and things speak is certainly Enno-like. This kind of speech can be linked to his interest in Buddhism and Theosophy. Particularly significant in that respect is the last story “Brother Joonatan”³³, in which Joonatan is fascinated by “the creaking of the sleigh shafts”, the sound of which is calling him to the Köödsä tavern but to him it is also the song of the slave souls searching for the source of light: “It is the one looking for a way out” (Enno 1910: 111) [the first phrase originally in Tartu language: “riivehmerde ködsin” and in written Estonian: “reeaisade kägin”, the phrase from the song originally in Tartu language: “Tu om, mes tiid vällä otsib” and in written Estonian: “See on, kes teed välja otsib”].

In “My Friends” the characters usually speak one language and most of the time it is Tartu language, only in the first story the dialogue is mostly in written Estonian. The basis of this choice could be giving the characters equal positions: the main character was mostly talking to a Jewish boy Jankel, whose language may be assumed to be different from the main character. For the characters on an equal position the neutral language in the text is Tartu language, that is also the case with the main character’s father and mother. For example, dialect in the written language can be marked with a pronoun *this* used as an article: “When will this last day [could mean Last Judgment] come?” (Enno 1910: 12) [originally: “Kunas to viimne päev siis tuleb?”, ‘to/too’ is more of a dialectal word, when in written Estonian one would normally use ‘see’]. This linguistic feature has been used repeatedly and in addition to marking dialect it is also a good indication for spoken language generally. In the narrator’s text there is also a dialectal quote by the mother even though her lines are usually in written language.

In the same story dialect vividly proves to be the language of spontaneity, feelings and nature, for example in the end of the text that was otherwise in written language there is a dialectal exclamation by the main character: “It was not Jankel!” (Enno 1910: 22). In the same way the exclamation is repeated as the character’s internal speech and on the third time, in the narrator’s text it is in written language [in dialect: “Jankel tu es ole!”, in written Estonian: “Jankel see ei olnud!”]. This can be interpreted as a spontaneous exclamation from the “depths of the soul”, which in this story can be paralleled with the birds speech that is also in Tartu language.

In the other stories, dialogues are predominantly in Tartu language, in the story “Old Man From the Island”³⁴ though, the main character speaks in written language. The language use here correlates with the changed life of the storyteller: while in the other stories the main character’s dialogues are from a child’s point of view, then in this story the old man from the island is talking to a young man studying in Riga. This kind of bilingual dialogue could be quite a natural communication situation. Even in this dialogue though there is a transition into Tartu language once, where a question of the old man from the island gets a reply in the beautiful Tartu language. At the same time it also seems natural in the context of the communication situation, reflecting a circumstance where a person who elsewhere speaks written language changes their language in a native language environment.

This means that in Enno's book Tartu dialect is used as a natural language, it is not used to create a comical effect, nor does it mark the social status as clearly as with the other writers. For the most part, the characters speak the same language regardless of their social status and usually it is Tartu language. Therefore it is possible to vary the language depending on the character, so the dialect itself is not determining but the way the dialect is spoken. For example, Roesu Jüri is characterized by numerous particles and repetitions: “Look, when the war came, now the war came, yes. Then the war made war, now the war made war, yes. Then there came the plunderers, they came, yes, and took all the girls, now took all the girls...” (Enno 1910: 49–50) [originally in Tartu language and with many repetitions: “Kae, kui tules sõda, üks sõda jah. Siss kui sõda sõdis, üks sõdis jah. Kui siss tulessiva pargiajaja, üks tulessiva jah, ja võtassiva kõik tüdruku, üks võtassiva kõik tüdruku...”, in written Estonian it would be something like this (without the repetitions): “Vaat, kui tuli sõda. Siis kui sõda sõdis. Kui siis tulid pargiajajad ja võtsid kõik tüdrukud...”]. The speech of the old man from the island

is given in short sentences and phrases, his answers in the dialogue are short phrases such as “well, now”, “still, now” [originally: “noh iks”, “niisammuti iks”, in written Estonian these are not really easily translatable, they are more like someone reacting to something, for example “nojah”, which could also just be “well, yeah” in English]. As described in the narrator's text: “Forge like flint: still only a few sparks” (Enno 1910: 70) [originally: “Tao kui räni: ainult mõned sädemed”, this probably refers to the old man's taciturnity and how hard it is to get any words out of him, he only answers with a short phrase that does not really say much]. Therefore the idiolect is a more important tool when defining a character.

The variation that can be observed in the texts also brings the language used closer to actual natural language. Phonetic variation is not generally easy to deduce with utmost certainty but it is especially difficult with South Estonian (different traditions, especially in the case of marking vowel harmony which can easily cause simple mistakes), morphological variation is easier to detect. In the story “Brother Joonatan” when marking present tense of the third person singular there are two kinds of endings to the verbs, something along the lines: “the brother's house burns”, “the house burned” (Enno 1910: 102, 103) [originally: “va vellekese maja küll palas”, “tare palab” – the first one is more typical; in written Estonian: “vennakese maja küll põleb”, “tare põleb”]. It does occur in Rõngu dialect that the present tense ends with a ‘p’ and in written Estonian it ends with a ‘b’, so that has probably had an influence on the result.

In conclusion about Enno's stories it can be said that he uses some methods that are more traditional (for example dialect in direct speech) but at the same time there are several features that make his stories stand out. His texts are often serious and within the same dialect different characters have different languages – because of that it can be argued that Enno's South Estonian is more of a normal and natural language than the dialects of other writers. All of this also means giving the characters equal positions, which reflects in the language as well. The title of the book “My Friends” sets the characters on an equal level, while the title “Our Youth” by Lattik has a more of an adult tone and carries a different relationship.

Hermann Julius Schmalz

At first glance, Hermann Julius Schmalz's prose differs fundamentally from the texts discussed so far. Upon closer examination it appears that he does have a remarkable common

ground with the other writers, although there is one fundamental fact that differentiates him from the others – he does not use written Estonian in his stories. Schmalz was born in the Räpina parish near the border of Setumaa and he was a Southern Estonian, but not a Setu. Whether the language in Schmalz’s stories is closer to Setu or Võru dialect still needs more detailed investigation, but some observations on his dialect use are possible nevertheless. It is clear that in spelling the differences between Räpina dialect and Setu language may not be significant, and it is also clear that Schmalz tries to emphasize *Setuness* in his text. He uses the letters *bi* and *z*, which differ from the Estonian spelling but have been used in other Setu language texts. According to Vahur Abrams, the *bi* from Cyrillic alphabet works as a reminder that there is something “foreign” about the text (Aabrams 2013: 171). It seems that frequently using some specific language forms also has this type of reminding and emphasizing function but one can also assume that Schmalz was quite a spontaneous writer and did not think too much about the correctness or the function of the forms. One word that can be suspected of being overused when marking *Setuness* is the discourse particle ‘indeed/you know’ [originally ‘vet’ in Setu language and ‘eks/ju’ in written Estonian]. Schmalz’s first prose story begins as follows: “Indeed, everyone who has seen me, knows and sees, that I have half of a nose and two front teeth missing – but how I lost them no-one knows, so I will hereby tell you this story: “Indeed, I was a little fellow, about twelve years old, when once I made a little fiddle or like the country folks say “violin” (Schmalz 1901: 3) [originally in dialect: “Vet igäüts kes minno nännü oo, tiid ja näge, et mul puult *nbinna* ja katõ päalmist hammast puudus oo, – a’ tuud kuis ma näist ilma jäi ei tiia kiäki; tuuperäst *sbis* kõnõlõ ma *kbgõ* päält tuu luu är’”: “Vet olli ma poisikõsõ zura, aasta katõtõskümne vanu, ku tei ütskõrd üte väiko kiiga, vai nigu maarahvas ütles: viiole”.”; in written Estonian: “Eks igäüks kes mind näinud on, teab ja näeb, et mul pool nina ja kaks pealmist hammast puudu on – aga seda kuidas ma neist ilma jäin ei tea keegi, sellepärast siis räägin ma kõigepealt selle loo ära: "Eks olin ma poisikene, umbes kaheteistkümne aasta vanune, kui ükskord tegin ühe väikse viiuli või nagu maarahvas ütles “viiuli“.”]. In addition to the word for ‘indeed/you know’, there is the verb form for ‘is’ that attracts attention here, this specific form is characteristic to the Western Estonian dialects but it is almost non-existent in the areas of South Estonian dialects [‘is’ is ‘oo’ in the used dialect form and ‘on’ in written Estonian]. It is written in the “Small Estonian Dialect Atlas”³⁵ by Saareste that this particular form for ‘is’ has been used in the Karksi dialect area but is only found in a few instances in older language

and reminiscences (Saareste 1955: 66). At the same time it is certain that for a person used to reading Estonian texts, this form of ‘is’ would seem strongly dialectic. In the end of the paragraph quoted here there are two words for ‘violin’ mentioned and the second one leaves the impression of being more dialectal [the first word in dialect is ‘kiik’ and the second ‘viol’ and in written Estonian ‘viul’]. Based on the example above, it may initially be assumed that Schmalz tries to emphasize the characteristics of Setu language significantly, but his success in doing so is varied. The language Schmalz uses though should not be incomprehensible to either Setu nor Võru readers.

Here arises the question of the addressee in Schmalz's texts. The term “double-recipient work” was mentioned before when analysing the works of Lattik and it can also be done here, albeit in another sense. In his stories Schmalz also materializes as a prose character, a friend of the Setu people, who is also recognized by the Setus as the author of “Tõganitsa Hõödö” (Schmalz 1901: 25). In a later book by Schmalz there are two Setu men who meet in Tartu, they talk about the story of Tõganitsa Hõödö and one of them eagerly confirms: “All of these books that have been written in my language, I have almost all of them myself, at home. I have Tõganitsa Hõödo, I have Alatarõ Hippo and I also have this book of the democrat.” (Schmalz 1912: 15) [originally in dialect: “Mul umava inämbiste nu tõõsõ raamadu ka кык, miä mii keeleh vällä om anto, kotoh. Tõganitsa Hõödo om, Alatarõ Hippo om, СЫС om tuu tõmokraadi raamat ka.”; in written Estonian: “Mul on omal enamasti need teised raamatud ka kõik, mis minu keeles välja antud on, kodus. Tõganitsa Hõödo on, Alatarõ Hippo on, siis on see demokraadi raamat ka.”] Therefore, Schmalz presents himself as a writer who writes for the Setus, but it is questionable how many Setu readers were there at the beginning of the 20th century. Abrams has directed attention to the low literacy of the Setu people of that time, as well as to the word explanations in the books, and then logically drawn the conclusion that the ideal reader of Schmalz's stories could rather be a native Võru person who understands written Estonian (Abrams 2013: 172).

“The more silly deeds, the nicer the story,” says the author as a character of the first story in the Setu books (Schmalz 1901: 26) [originally in dialect: “Miä rohkõmb lolli tükkä, toda ilosamb jutt”, in written Estonian: “Mida rohkem hulle tempe, seda ilusam jutt”]. When the writer and the readers are not part of the Setu community and the stories are of a humorous kind where there are as many “silly deeds” as possible, then a question may arise whether

the jokes in these books are at the expense Setu people. In a way that might be the case but the jokes are not mean and the author probably sincerely defines himself as a friend of the Setus, also the narrative is democratic in a manner of speaking. Schmalz's more colourful stories (including the two we are speaking of here) are the stories where Setus meet something or someone strange and unfamiliar, those meetings usually do not turn out the best and that is where the comedy is derived from. Alatarõ Hippo goes to Tartu and he gets mugged, in the story "What a Democrat Is?" a Setu goes to Pärnu County and gets a corporal punishment of thirty strikes with a stick. In both cases, the protagonist's simple-mindedness plays a part in the events. Linguistically, these encounters with strangers are not quite as expected because in these stories also the people from Tartu and Pärnu County are speaking in Setu language similar to the language of the main characters. Although Estonian written language does not play a role here, there are other languages that stand out. For example, in both of these stories Russian is being spoken and in both cases Russian and Setu language are mixed together with the same kind of fun spirit as Kitzberg used to. Macaronic style can also be found in other Schmalz's texts (including some play with half-German) and much of Aabrams' foreword to the reprint of Schmalz's stories is dedicated to this aspect (Aabrams 2013).

Both of the stories discussed here can also be seen as comedies of misunderstandings which occur when encountered with a strange word: the first story would have a different outcome if Hippo would know where in Tartu city is the 'telegraph' and in the second story the word encountered is 'democrat' – the main character tells his wife to remember this word but she forgets whether it was 'denocrat' or 'democrat' (Schmalz 1906: 11), but in the end it turns out that the correct words are not enough, one must also understand the correct meaning of the words ['telegraph' in the story is 'tõlõkraat' and in written Estonian 'telegraaf'; 'democrat' in the story is 'tõmõkraat' or confused as 'tõnõkraat' and in written Estonian 'demokraat'].

Although the dialect use in the characters' direct speech does not appear in the same way with Schmalz as it does with Lattik for example, there is still a connection. What is similar in Schmalz's dialect use is that it is dominated by the voice of the character and there are several factors that help to accentuate it: firstly the emphasized dialogical nature of the texts, secondly the narrator's position is combined with the protagonist's and thirdly the author

featuring himself as a part of the events also makes his style more character-centric. Thus, as an initial hypothesis, one might conclude that out of the various possibilities of using dialect in Estonian prose the most common aspect is the “voice of the character”. Lattik and Schmalz are the writers that represent the two main methods of their time in the purest style.

Conclusion

A closer look at the prose literature of the late 19th and early 20th centuries confirms that the use of dialects in prose becomes a phenomenon in its own right. Here one can notice the wave in literary history, which develops solid and at this time in Estonian literature new ways to use dialect in literature. Lattik and Schmalz were called the representatives of the two main methods but the techniques characteristic to Lattik certainly became more typical in Estonian literature. From this time onward dialect will primarily be used in direct speech and there are dialectal quotes in the narrator’s text. Dialect remains a marker of social status, education and origin, dialect comes to life in memories and it also revives humour.

The dialect use of the authors in question is both collective and individual. Kitzberg is the most versatile, he blazed a trail, it seems he was trying out a new option with every new story. Lattik is the most consistent one among these authors and for that reason probably the clearest example for future authors. Enno is the most serious and even with his mystical tendencies he has the most realistic language. Schmalz is most clearly connected to the comical tradition and uses dialect not only in direct speech but also elsewhere.

These four writers are from South Estonia. Is South Estonian literature different from literature written in other dialects? It is not possible to find definite answers from the current amount of material, but it can be assumed that even if the general rules are similar, the fact that the South Estonian dialects are more clearly different from other versions of Estonian language has created features in the South Estonian literature that cannot be found elsewhere. The practice of using dialectal quotes in narrator's text could be a special feature of South Estonian literature – but this hypothesis needs to be verified in subsequent studies.

Dialects are still being used in Estonian literature after 1910, and it is worth discussing what kind of effect the writings of Kitzberg, Lattik, Enno and Schmalz have on the newer literature. Would the novel “Spring”³⁶ by Oskar Luts have been written just the way it was

if the stories of Lattik had not been written before? Does mixing languages and playing with it affect the South Estonian avant-garde a decade later? Does the recovery of the Setu prose on the turn of the 21st century rely on Schmalz's traditions or something else? Such questions can be asked and possibly some of them can be answered.

A question among others is why the phenomenon discussed in this article has not been described this way before. Initially the question seems to have two related answers. Firstly, one might think that if this phenomenon has not been described, then another one has been described, and the choice has depended on the basic schemes that were used. The topics in literary history that have been repeatedly talked about are the stagnation after the Age of the National Awakening, the paralyzing effect of Russification, the arrival of realism into Estonian literature, the opposition of realism to the old-fashioned romanticism, but also on the other hand its opposition to the growing neo-romanticism. It can be assumed that among these important topics the one that seemed important to the authors of this article was not considered important by others. Secondly, it should also be noted that the authors or texts discussed here have long been underestimated and this has had an effect on their fate. Kitzberg did reach the status of a classic early on, but his prose texts are mostly considered secondary to his plays and there is not a lot written about them. The opinion of the literary group Young Estonia and the critics who shared their views also plays an important role, they were advertising a new aesthetic and were opposed to everything that did not fit in with the modern writing style. Kitzberg got away easier than others, but his prose is also (especially next to drama) viewed in an ambivalent light when it comes to the Young Estonian approach (e.g. Tuglas 1915). According to Aino Kallas, there were no works of art in the first book of Lattik (Kallas 1908: 145). Bernhard Linde's review of "Our Youth" is kinder, but after bringing out the pros and cons of the stories he gets to saying that Lattik could offer something more in the future (Linde 1908) and with that statement one could easily assume that the critic does not think it was a masterpiece. Grünthal (1910) and especially Tuglas (1911) are very critical of Enno's prose. This probably determined the attitude for the book "My Friends" for many years to come. Now we do not have to agree with Tuglas' opinions. However, we have the pleasant chance to agree with what he says about Lattik and Enno in the final words of the review: "... they do their part in introducing their readers to the idea that the written language is not holy and it can be broken and it needs to be broken" (Tuglas 1911: 37).

Footnotes by the translator:

* Translator's remarks in square brackets.

List of the original titles:

- 1 "Külajutud"
- 2 "Sauna-Antsu "oma" hobune"
- 3 "Ilmik Jõuluraamat"
- 4 "Meie noored"
- 5 "Minu sõbrad"
- 6 "Tõganitsa Hõõdo naise võtmise ja tarõ palamise lugu"
- 7 "Alatarõ Hippo Peterbuura reis ja imelik unõnägo inne toda"
- 8 "Miä tõmokraat tähendäs?"
- 9 "Pildikene Peipsi rannalt"
- 10 "Juak"
- 11 "Vari"
- 12 "Orst"
- 13 "Or'st ehk Sults-Matsi ja Kommesnööri veider kohtulugu"
- 14 Valgus
- 15 "Seturaamatud"
- 16 "Kuis Kärekülä seto Pihkvah jesätse kassi prohvusõ peräst parki saasõ"
- 17 "Setu nali"
- 18 "Abi"
- 19 "Kolm suurt muret"
- 20 "Vahesaare Villem"
- 21 "Püve Peetri "riukad""
- 22 "Hennu veli"
- 23 "Veli Henn"
- 24 "Rahvuslik"

- 25 “Räime-Reeda 10 kopikat”
- 26 “Kui meil veel püksa ei olnud”
- 27 “Esimene armastus”
- 28 “Noorte soovid”
- 29 “Imä õe”
- 30 “Ema ära karda”
- 31 “Juku”
- 32 “Kiri”
- 33 “Veli Joonatan”
- 34 “Saare vana”
- 35 “Väike eesti murdeatlas”
- 36 “Kevade”

2. TEOREETILINE RAAMISTIK

2.1 LÄHTETEKSTI TUTVUSTUS JA LIIGITUS

Magistriprojekti raames on tõlgitud kaks ajakirjas Keel ja Kirjandus ilmunud artiklit. Esimese artikli „Palanumäe lugu ja keele lugu” autor on eesti kirjandusteadlane ja Tartu Ülikooli õppejõud Mart Velsker ning teise artikli „Lõunaeesti keele tagasitulek proosasse” üks autoritest on samuti Mart Velsker, kuid selle kirjutas ta koostöös eesti kirjandusteadlase, Tartu Ülikooli õppejõu ja tõlkija Eva Velskriga. Arvan, et töö aluseks olevaid, ajakirjas Keel ja Kirjandus ilmunud artikleid võib nimetada nii keele- kui kirjandusteaduslikeks.

„Palanumäe lugu ja keele lugu” ilmus aastal 2012 ning selles vaadeldakse keelekasutust Mats Traadi suurteoses „Minge üles mägedele”. Tähelepanu on pööratud sellele, et lisaks kõigele on romaanisari suuresti siiski ühe koha lugu, Palanumäe lugu. Sellepärast on romaani autor teinud olulisi valikuid keele ja just kohaliku murde markeerimisel. Artiklis analüüsitakse seda, millisel moel on murret kasutatud, milliste tegelaste kõnes ja kui ühtlaselt. Näiteks, kui üks perepoegadest kolib Tartumaa talukohast linna, kuidas tema keel muutub ning kuidas on tema lingvistilisi valikuid romaanis väljendatud. Murdel ja keelel üldisemalt on selles romaanisarjas oluline roll mängida ning selle markeerimisega on edasi antud mitmeid sisulisi nüansse.

Artiklis „Lõunaeesti keele tagasitulek proosasse” räägitakse lõunaeesti keele kasutamisest proosas nelja kirjaniku tööde näitel. Käsitletavateks autoriteks on mulgikeelne Kitzberg, võrukeelne Lattik, tartukeelne Enno ja setukeelne Schmalz. Sarnaselt eelmisele artiklile on murre ja keel nende autorite proosateostes väga olulisel kohal. Selgub, et murdega ei märgita sugugi mitte vaid lokaalsust, vaid seda kasutatakse huumorikate nüansside lisamiseks ning laste ja täiskasvanute vestluses kontrasti loomiseks. Murdega võib viidata ka tegelase sotsiaalsele staatusele või harimatusele, kuid see ei pruugi alati nii olla. Nimetatud autorite proosateostest on välja nopitud murdenüansid ning analüüsitud on murdekasutuse autentsust ja läbivust ning murde kasutamise eesmärke.

Üks artiklitest on konkreetse romaani ja selle keele analüüs ning teine veidi suurema haardega, sest seal analüüsitakse mitme proosakirjaniku teoseid ning nende keelekasutust. Siiski on artiklid väga sarnased, nende ühisjoonteks on stiil ja keelekasutus ning lõunaeesti keele- ja kirjanduspõhine temaatika. Peamiseks tõlkeprobleemiks aga, millega rohkem

nuputamist leidus, oli kindlasti murde tõlkimine.

Peter Newmark on kirjutanud, et teksti tõlkimisel tuleb kõigepealt alustada selle lugemisest ja seda kahel põhjusel: esiteks sellest aru saamiseks ja teiseks selle analüüsimiseks tõlkija vaatevinklist, mis on erinev keeleteadlase või kirjanduskriitiku omast. Sobiva tõlkemeetodi valimiseks ning konkreetse teksti puhul eriliste ja korduvate tõlkeprobleemide identifitseerimiseks tuleb kõigepealt kindlaks teha teksti eesmärk ja selle stiil. (Newmark 1988: 11)

Katharina Reiss (2000: 162–164) on öelnud, et lähtekeelse teksti kõrvale sellele funktsionaalselt samaväärse sihtkeelse teksti loomiseks tuleb kõigepealt kindlaks määrata teksti eesmärk. Oluline on välja selgitada tekstitüüp ning neid on ta liigitanud järgmiselt:

1. **informatiivne tekst** – oluline on sisu ja faktide edasiandmine;
2. **ekspressiivne tekst** – selle korral on tegemist kunstilise väärtusega tekstiga, kus on oluline ka stiili edasiandmine;
3. **operatiivne tekst** – käitumuslikke reaktsioone esilekutsuv, teksti otstarve on teksti lugejat mingil moel mõjutada.

Reiss on ka ära maininud, et need kolm tekstitüüpi ei esine alati n-ö puhtas või täiesti väljakujunenud vormis. Kirjuks näiteks selle kohta on ta välja toonud keskaegsed värsvormis esitatud õigustekstid, nende sisu ei olnud vastuvõetav kui need ei olnud ette kantud värssidena – sel juhul on tegemist informatiivse ja ekspressiivse tüübi kombinatsiooniga. (*Ibid.*)

Töö aluseks olevate tekstide stiil ja funktsioon on sarnased – mõlemad räägivad keelest ja kirjandusest ning eesmärk on anda lugejale edasi informatsiooni. Siiski on nende artiklite autoritel kindlasti teatav oma stiil – arvan, et nagu kirjanikul, on ka kirjandusteadlasel oma käekiri. Ka artiklite analüüsi aluseks olevate teoste stiili tuleb arvesse võtta, viimased on enamasti seotud talupoegade ja pärit ühe kindla ajastu Eestist. Seega üritan muuhulgas artiklite autorite ja ka artiklites analüüsitud autorite omapärast stiili edasi anda ning seda mitte ära kaotada. Peamine rõhk on aga kindlasti informatiivsusel ning oletatavalt eesti kirjandusloole veidi võõrastele, kuid selle vastu huvi tundvatele lugejatele teksti sisu edasi andmisel. Seega võiks sellegi teksti tüüp olla kombinatsioon informatiivsest ja ekspressiivsest, kuid siiski peamiselt informatiivne.

Newmark toob välja informatiivse tekstitüübi puhul esinevad keelevariandid:

1. formaalne, emotsioonitu ja tehniline stiil akadeemiliste kirjatööde jaoks;

2. neutraalne või mitteformaalne stiil, kus on aga defineeritud tehnilised terminid;
3. mitteformaalne isiklik stiil populaarteaduslike või kunstiraamatute jaoks;
4. familiaarne, jõuline ning mahlane, mittetehniline stiil populaarajakirjanduse puhul.

Töö aluseks olevatele artiklitele kehtiks eelkõige kolmas variant, mille puhul on levinud lihtsad grammatilised struktuurid, sõnavara lai ulatus definitsioonide ja illustratsioonide avamiseks, metafoorid ja lihtne sõnavara. (Newmark 1988: 40–41)

Originaaltekstis kasutatud keelevelikutest lähtudes saab proovida kindlaks määrata selle teksti lugejaskonda ning selle kaudu ka tõlke lugejaskonda ning selle põhjal otsustada kui palju tõlkides peab lähtetekstile truuks jääma, näiteks luule puhul mitte nii väga (Newmark 1988: 13). Oluline on selgeks teha ka tõenäoline keskkond, kus tõlge ilmuma hakkab. Selle valguses saab teha järeldusi lugeja kohta, näiteks kas ta on motiveeritud seda teksti lugema, teema ja kultuuriga tuttav ning valdab seda keelt, mida tekstis kasutatakse. Kolm peamist lugejatüüpi võiksid olla ekspert, haritud lugeja ja mitteteadlik lugeja. (Newmark 1988: 15)

Eelmine lõik on selle tõlke kontekstis tõesti asjakohane, sest ka mina olen mõelnud, kes seda teksti võiksid lugeda. Kindlasti leidub eesti keelt mittevaldavaid inimesi, kes tunnevad eesti kultuuri ja kirjanduse vastu huvi. Mis tasemel lugejad nad aga oleksid? Kui inimene viib end kurssi erilise kirjandusega ja veel nõnda väikese maa ja keele kirjandusega ning tahab selle kohta rohkem teada, siis ma kalduksin arvama, et tegemist on pigem eksperdi või haritud lugejaga. Kuna aga iga kirjandusearmastaja ei pruugi olla keeleteadlane, siis peaks siiski teksti tõlkides arvesse võtma, et selles säiliks voolavus, vaba stiil ja loetavus nagu originaalis.

2.2 TÕLKEMEETOD JA -TEHNIKAD

Newmark peab just semantilist ja kommunikatiivset tõlget erinevate tõlkemeetodite seast nendeks, mis suudavad täita tõlke kahte peamist eesmärki, milleks on esiteks täpsus ja teiseks ökonoomsus. Lühidalt kokku võttes keskendub semantiline tõlge autorile ja kommunikatiivne tõlge lugejale. Semantilist tõlget kasutatakse väljendusrikaste ning kommunikatiivset informatiivsete tekstitüüpide puhul. (Newmark 1988: 47)

Tõlkimisel lähtun peamiselt kommunikatiivsest meetodist: Newmarki (*Ibid.*) järgi on kommunikatiivsele meetodile omane see, et püütakse edasi anda originaalile täpselt vastavat kontekstilist mõtet sellisel viisil, et sisu ja keel oleksid mõlemad lugejaskonnale hästi vastu

võetavad ja mõistetavad.

Kommunikatiivse meetodi valisin teiste meetodite seast teksti stiili, sisu ja keele tõttu. Kuna tegemist on keele- ja kirjandusteaduslike tekstidega, mis käsitlevad just ilukirjandust ja on seega kohati loomingulised, siis kaotaksid need oma väärtuse näiteks sõnasõnalise tõlke puhul. Tõlke peamiseks eesmärgiks pean ma eesti kultuuri- ja kirjandusloost huvitatud, kuid mitte eesti keelt kõnelevatele lugejatele artiklite võimalikult loetavaks ja mõistetavaks tegemist ning kommunikatiivse tõlkemeetodi eelis teiste ees on lugejaga arvestamine. Samas pean ma väga oluliseks autori mõtet ja stiili võimalikult autentselt edasi anda.

Kuna semantiline tõlge on eelkõige autorikeskne ning kommunikatiivne lugejakeskne, siis leian ma, et käesoleva töö alustekstide puhul ei saa alati ainult ühest lähtuda. Kuigi kasutaksin peamiselt kommunikatiivset meetodit, siis ei saa ka semantilist välistada. Näiteks ütleb Newmark, et kommunikatiivse tõlke puhul on peamiseks tõlkida võimalikult lühidalt, selgelt ja põgusalt (1988: 48). Ilukirjandust käsitlevate tekstide puhul aga, isegi kui on tegemist keele- ja kirjandusteaduslike ja pigem informatiivsete tekstidega nagu praegusel juhul, tuleb vahel ka autori stiilist lähtuda ja ei saa kõike praktilisuse huvides lühendada. Seega kombineerin kommunikatiivset tõlkemeetodit ka semantilisega.

Molina ja Hurtado Albir leiavad, et tõlkeprotsessi analüüsimisel on peale tõlkemeetodi olulised ka kitsamad kategooriad, nagu strateegiad ja tõlketehnikad. Tõlkemeetod on neist kõige laiem ehk millise metoodilise valiku on tõlkija kogu tõlkeprojekti raames teinud. Strateegia kujutab endast juba seda, kuidas tõlkija lahendab teatud probleeme, mis tõlkimisel esile kerkivad. Tõlketehnika kategooriat läheb tarvis, et kirjeldada konkreetseid samme, mida tõlkija on väiksemate tekstiühikute (näiteks sõnade või terminite) tasandil teinud. (Molina; Hurtado Albir 2002: 498–499)

Leian, et tõlketehnikate silmas pidamine on kasulik viis, kuidas tõlkides probleemidele lahendusi leida ning ka ühtlast joont hoida, et ei tekiks stiililist ebaühtlust. Siinkohal toon välja mulle abiks olnud Molina ja Hurtado Albiri (2002: 509–511) tõlketehnikad:

adaptsioon – lähtetekstist pärit kultuurielement asendatakse sihtkultuuri omaga;

amplifikatsioon – tõlkimisel lisatakse detaile, mida lähtetekstis ei esinenud, nendeks võivad olla lisateave või selgitav parafraseering, selle vastand on reduktsioon;

reduktsioon – sihttekstis vähendatakse detaile, mis lähtetekstis esinesid;

laenamine – sõna või väljend võetakse üle otse teisest keelest, seda võidakse teha täiesti otse ja ilma mingite muudatusteta või kohandada seda vastavalt lähtekeele õigekirjareeglitele;

kalka – võõra sõna või fraasi otsetõlge, see võib olla nii leksikaalne kui struktuuriline, kuid on koostatud täpselt võõrkeele eeskujul;

kompensatsioon – lähtetekstist pärit teabe- või stiililemendi asukohta sihttekstis muudetakse, sest see ei toimi samas kohas kui lähtetekstis;

kirjeldamine – termin või väljend asendatakse selle vormi ja/või eesmärgi kirjeldusega;

diskursiivne loomine – luuakse ajutine vaste, mille tähendust väljaspool konteksti oleks täiesti võimatu aimata;

väljakujunenud vaste – kasutatakse terminile või väljendile vastet, mida sihtkeeles juba tuntakse (see on olemas kas sõnastikes või seda kasutatakse igapäevases keeles);

üldistamine – tõlkimisel kasutatakse üldisemat või neutraalsemat mõistet, selle vastand on täpsustamine;

täpsustamine – kasutatakse täpsemat või konkreetsemat terminit;

lingvistiline amplifikatsioon – lisatakse lingvistilisi elemente, seda kasutatakse sageli järeltõlke korral või dubleerimisel, selle vastand on lingvistiline kompressioon;

lingvistiline kompressioon – sihttekstis ühendatakse lingvistilised elemendid omavahel, öeldakse sama fraas lühendatud kujul, seda kasutatakse sageli just sünkroontõlke korral ja subtiitrites;

otsetõlge – tõlgitakse sõna või väljend sõna-sõnaliselt;

modulatsioon – muudetakse vaatepunkti, fookust või kognitiivset kategooriat võrreldes lähtetekstiga, see võib olla nii leksikaalne kui struktuuriline;

asendamine (lingvistiline, paralingvistiline) – asendatakse lingvistilisi elemente paralingvistiliste elementidega (intonatsioon, žestid) või vastupidi, seda kasutatakse peamiselt suulises tõlkes;

transpositsioon – muudetakse grammatilist kategooriat;

variatsioon – muudetakse lingvistilisi või paralingvistilisi elemente (intonatsioon, žestid), mis mõjutava lingvistilise variatsiooni aspekte: tekstitooni, sotsiolekti, dialekti muutmine jne.

3. ANALÜÜS

3.1. TÖLKEPROTSESS

Töö aluseks oleva kahe artikli tõlkimine võttis üsna kaua aega, kuna see ei olnud minu põhitegevus ja tõlkisin artikleid ülikooli ning muu töö kõrvalt. Artiklid valisin välja juba sügisel ja tutvusin nendega siis, kuid tegeliku tõlkimisega alustasin alles detsembri lõpus. Mõlema artikli tõlkimine kokku võttis mul aega veidi alla nelja kuu. Kindlasti oleks võimalik olnud kiiremini valmis saada, kuid minu plaan oligi iga päev natukene kõikide muude ülesannete kõrvalt tõlkida, et asi pidevalt edeneks ja lõpuks liiga suurt tükki hammustada ei jääks. Ma arvan, et sellel aja planeerimise meetodil on nii omad plussid kui miinused – stabiilselt (peaaegu) iga päev veidi tõlkides on iga kord alustades pea n-ö värske ning ei juhtu sisse nii palju hooletusvigu või lihtsalt mitte nii head tõlget, kuna mõistus ei ole enam nii terav. Samas on võimalik, et iga päev hommikust õhtuni tõlkides oleks tõlkija nii tekstis sees ja sellest ümbritsetud, et tekiksid igasugused huvitavad ja tabavad lahendused. Aja planeerimine on aga iga tõlkija puhul individuaalne ning ka oma meetodit kasutades saavutasin töö eesmärgi. Alati tõlkima asudes pidasin silmas valitud tõlkemeetodit ning pöörasin tähelepanu sellele, et sihttekst oleks lugejale selgesti mõistetav ja olulist infot kaduma ei läheks.

Tõlkimisel kasutasin tõlkeabiprogrammi Memsources, kuigi tegelikult sellist tüüpi teksti puhul tõlkemälust, terminibaasist või muudest sellistest funktsioonidest väga palju abi ei ole – terminid ja lausestruktuurid eriti ei kordu ning iga lause on isemoodi ja tõlkimine meenutas pigem ilukirjanduse tõlkimist. Mulle aga väga hästi sobis see, et tõlkeabiprogrammides on tekst jaotatud segmentideks, kuigi sellel võib olla ka negatiivne mõju. Kui näiteks pärast teatud segmentide tõlkimist jääks töösse pikem paus, võib mingi teema või mõte pooleli jääda ning selline fragmentaarsus ei pruugi tõlkele tervikuna hästi mõjuda. Kuna mina aga tõlkisin pidevalt, ilma suuremate pausideta, siis arvan, et selline süsteem mulle sobis. Mugav oli segmentide kaupa endale ülesandeid jagada. Esiialgu, kui oli veel rohkem aega, seadsin endale eesmärgi tõlkida vähemalt kümme segmenti päevas, hiljem tõlkisin ka sageli kakskümmend segmenti päevas. Kui on selline konkreetne number ja ülesanne ees, siis ei tundu töö nii mahukas ja hirmutav ning läheb väga sujuvalt. Kasutasin programmis ka kommenteerimisfunktsiooni – kui mõne sõna tõlkes kindel polnud või tahtsin näiteks autoritelt murde tõlkimise kohta küsida, siis lisasin kommentaari ning hiljem tulin

selle juurde tagasi.

Kuna ma nüüd artiklite autoreid mainisin, siis räägin lühidalt ka nende rollist minu tõlkeprotsessis. Kui ma alguses alles artikleid valisin, küsisin kõigepealt autoritelt üle, et ega neid artikleid varem tõlgitud pole ning seejärel ka luba neid tõlkida. Kuigi autoreid on kaks, siis peamiselt suhtlesin Mart Velskriga, sest tema on mõlema artikli autor. Oma loa tõlkimiseks andis aga ka Eva Velsker ning tean, et mõningaid mu küsimusi arutasid nad ka omakeskis. Autoritest oli väga palju abi, sest kuigi olen murdega ka varem tegelenud, siis lõunaeesti keelevariandid on mulle üsna võõrad. Päris paljud murdetsitaadid olid õnneks üsna lihtsasti mõistetavad ja kasutasin ka murdesõnastikke, kuid alati ei julgenud ikka endas kindel olla ja palju küsisin ka murdespetsialistidest autoritelt nõu. Reeglina tegin nii, et tõlkisin pikemalt ning märkisin keerulisemad murdekohad ära, et need hiljem kokku koondada ja siis autoritele kirjutada. Õnneks ei takistanud mõne tsitaadi mitte täielikult mõistmine esialgu ülejäänud teksti tõlkimist ning oli võimalik rahulikult need ära märkida ja tööga edasi minna.

Tõlkides oli väga huvitav erinevate ajastupäraste terminite kohta uurida, kõige ajamahukam osa oli kindlasti aga murdetsitaatide ja paljude erinevate pealkirjade tõlkimine ning nende tekstis korrektselt vormistamine. Neid tõlkeprobleeme otsustasingi järgnevalt pikemalt lahata.

3.2. VALIK TÕLKEPROBLEEME

3.2.1. STIIL JA SÕNAVARA

Tõlgitud artiklid olid igati huvitavad ning tõlkimisel tuli arvesse võtta mitmeid erinevaid aspekte. Nagu ma varem mainisin, siis tõlkemeetodina kasutasin kommunikatiivset meetodit kuid kombineerisin seda ka semantilise meetodiga. Stiili, lauseehituse ja sõnastuse poolest püüdsin säilitada võimalikult palju esialgsest muhედusest – kuigi tegemist oli informatiivsete teaduslike tekstidega, siis olid need siiski väga haaravalt ja lugejasõbralikult kirjutatud. Lisaks on oluline ka see, et peale artiklite autorite stiili silmas pidamise tuli silmas pidada ka nende autorite stiili, mida artiklite autorid omakorda analüüsisid. Erinevad tsitaadid teostest tuli edasi anda originaalisarnase stiiliga.

Konkreetsemalt sõnade või terminite tasandil väljaspool murret väga probleeme ei

olnud. Veidi pidin uurima erinevate lingvistiliste terminite kohta, nagu näiteks kuidas tõlkida mingite konkreetsete verbide pöörete või kõneviiside nimetusi. Kõige rohkem oli aga uurimist teatud ajastupäraste terminite kohta.

Tegevus esimese artikli aluseks olevas Mats Traadi romaanisarjas „Minge üles mägedele“ algab 1885. aastal ja lõpeb 1945. aastal. Viimase proloog „Puud olid, puud olid hellad velled“ algab suisa 1845. aastal, kuid siis on enne sarja põhiosa algust 40 aastat vahet. Teises artiklis uuritavad tekstid on ilmunud ajavahemikus 1894–1910. Kuna enamus tegevusest jääb 19. sajandi lõppu ja 20. sajandi algusesse, siis tuleb arvestada ka ajastukohase sõnavaraga. Artiklites on palju ka nende autorite sulest pärit neutraalset analüüsi ja märkuseid, kuid näitelauses on aga sõnu, millega pole tänapäeva inimene võib-olla varem kokku puutunud ja järgnevalt neid ka lähemalt käsitletakse.

Ministeeriumikool

Varem mainitud tõlketehnikatest oli siinkohal kasu adaptatsioonist. See sõna ei ole tänapäeval ilmselt tuttav ei lähtekultuuri ega sihtkultuuri liikmetele, kuid sada aastat tagasi kindlasti oleks olnud. Sõna 'ministeeriumikool' tõlkeks otsustasin valida '*parish school*'. Collins'i sõnaraamatus (Collins *sub* parish school) õpetatakse, et '*parish school*' on vanamoodne variant sõnast '*parochial school*' ning viimane on kool, mis lisaks üldharidusele pakub usuga seotud (eriti kristlikku) haridust. Ministeeriumikoolides ehk vallakoolides tuli omandada lugemisoskus ja katekismuse tundmine ning koolitööd kontrollis kirikuõpetaja.

Kadakasakslus

Ühes artiklitest esines huvitav kultuurielement nimega 'kadakasakslus', mille puhul ma leidsin, et lihtsalt tõlkimisest ei piisa ja kasutasin amplifikatsiooni. Originaaltekstis lõppes lause nii: „[...] kõige tuntum on ehk kadakasakslik eesti-saksa segakeel“; tõlkisin selle aga nii: „[...] *the most well-known probably being the mock "German" [this was a specific sociolect in Estonia, it was used by peasants or poorer city folks who wanted to talk, act and be perceived as higher class, so they tried to speak German-like as well as they could but often it did not sound quite right]*“. Nurksulgudes on mõlemas artiklis läbivalt tõlkija märkused – peamiselt informatsioon, mis puudutab murret (ka mõlema artikli lõpus on selle

kohta mäрге, et lugejal ei tekiks segadust, kes need märkused teinud on). Vaste mock “German” leidsin elulugude kogumikust „Estonian Life Stories” (Hinrikus 2009: 247). Kuigi tõlkijal võiks esmalt tekkida mõte kasutada terminit Juniper-German või midagi taolist, siis tegelikult eestikeelne termin konkreetse puuga seotud ei ole, vaid pärineb sarnase kõlaga saksakeelsetest sõnadest (Oja; Metsmägi 2014: 207). Selle näite puhul leidsin, et on õigustatud nähtus pikemalt lahti seletada, et lugeja saaks ‘kadasakslusest’ ammendava ülevaate – mis keel see oli, miks inimesed seda rääkisid ja kuidas see neil tavaliselt välja kukkus. Seda just sellepärast, et murretel, keelte segamisel ja koomilisel makaroonilisel stiilil on nendes artiklites oluline osa.

Massikandja ja sõkelpüks

Nendele põnevatele sõnadele oli väga keeruline vasteid leida. Kui küsisin nõu artikli autorite käest, siis sain vastuse, et see ongi mingis mõttes kõige raskem koht, kuid nad leidsid siiski probleemile lahenduse. Nimelt: „Massikandja om puha sõkelpüks” – ‘massikandja’ tõenäoliselt tähendab ‘kamassikandja’ ning ‘sõkelpüks’ siis ‘kehkenpüks’ või midagi analoogset. Tõlkimisel kasutasin tegelikult kombinatsiooni üldistamisest ja amplifikatsioonist. Otsekõnes tsitaadi tõlkisin: „*The men who wear boots are all dandies*”, ‘kamasside’ tõlkena ‘*boots*’ on kindlasti üldistav, sest kamassid on siiski teatud kindlat tüüpi saapad, kuid lause lühikese ja tabava stiili säilitamiseks ei soovinud ma sinna midagi pikemalt kirjutada. Kuna aga läbivalt neid artikleid tõlkides olen kõik originaalis murdekeelsed tsitaadid nurksulgudesse lisanud koos kirjakeelse vastega, siis oli hea võimalus ka sinna sulgudesse lisada väike selgitus nende saabaste ja sõkelpükste/kehkenpükste kohta: [*originally in dialect: „Massikandja om puha sõkelpüks”, in written Estonian: „Kamassikandjad on puha kehkenpüksid”, both words ‘kamass’ and ‘kehkenpüks’ are quite special in written Estonian also – the first is a type of stringless half boot of this time and the latter is a vain kind of guy or a dandy*].

Pargiajaja

Pargiajajate kohta leidsin informatsiooni internetist:

Selle suure sõjaga ühenduses on rahva suus laialt tuntud jutud pargiajajatest (pardiajajatest). Need olnud röövlid, kes salkade kaupa mööda maad käisid, kus veel inimesi leidis, need ära tapsid ja kõik, mis ette juhtus,

ära viisid. *Rahvas kartnud neid väga. (EKLA, f 200, m 8:4, 62 (III,2) < Tori khk. Ada Piirak (1925))* (Projekt Radar/Tori)

Tõlkimisel oli abi sellest infost, mis sellestki tsiteeritud lõigust välja tuleb, et pargiajajaid on kutsutud ka pardiajajateks. Nimelt Rein Põdra sulest on ilmunud raamat „Pardiajaja“, mille ingliskeelne pealkiri on „The Plunderer“ (ELIC/writers/Rein Põder) seda kasutasin ka oma tõlkes. Sellegi variandi tõlketehnikat võib nimetada üldistamiseks, sest kui 'plunderer' võib olla ükskõik mis röövel või riisuja, siis pargiajajad on teatud konkreetse ajastu ja kultuuri röövlid ja riisujad.

Koolivanem

Eesti keele seletavas sõnaraamatus (EKSS 2009) on koolivanema kohta kirjas, et viimane on talupoegade hulgast valitud koolivalitsuse liige (kihelkonnakooli puhul) või vallavolikogu poolt määratud koolitöö kontrollija ja nõuandja (vallakooli puhul). Leidsin ka varem mainitud Projekt Radari kodulehelt ja Eesti Kultuuriloo arhiivi kodulehelt informatsiooni koolivanema tööülesannete kohta:

- (1) *Kooliõpetaja ei tohtinud kunagi koolivanema loata kooli koosolemise ajal kodust ära minna (Otto Treufeldt). (Projekt Radar/Väike-Maarja)*
- (2) *Jutustaja kooliskäimise ajal olnud Tõrve koolivanemaks keegi Tooma Jaak, kes käinud küll koolis lapsi katsumas, kuid ise ei olevat lugeda ega kirjutada osanud, lapsed lugenud talle sageli puruvalesti, kuid koolivanem ikka kiitnud (Jut. nr. 11). (Projekt Radar/Peetri)*
- (3) *Koolivanem tuli vitsakimbuga ja õpetaja oli kaebaja. Kaotas selle ning määrasin koolist puudumise eest rahatrahvi. Koolivanem käis siis ikka iga reede kooli asju ajamas, aga lapsi ei tohtinud puutada. (Jakob Liiv) (Eesti Kultuuriloo arhiiv/Helme)*
- (4) *Pärast seda juhtumist kirikõpetaja keelanud koolmeistritel peksu ära ja kehalist karistust annud siis vallatuile lastele valitud koolivanem, kes nädalas üks kord kooli kontrollimas käinud (Jut. nr. 32). (Eesti Kultuuriloo arhiiv/Kursi)*
- (5) *Koolivanemaks oli aidamees ja tema kasseeris ka trahvid. (EKLA, f 200, m 11:1, 58/9 < Peetri khk. Rudolf Stokeby (1929)) (Ibid.)*
- (6) *Koolivanem käis kodus, külast külla ja sundis kooliealisi lapsi kooli minema (Gotlieb Lõoke). (Eesti Kultuuriloo arhiiv/Torma)*

Järva Teataja artiklis on koolivanema kohta kirjutatud, et koolivanemat nimetati ka koolivõõrmundriks ja ta lahendas erinevaid kooliga seotud küsimusi ning jälgis laste koolikohustuste täitmist (Vesse 2005). Esialgu valisin koolivanema vasteks 'headmaster',

kuna kujutasin ette, et see amet on analoogne tänapäevase direktori ametiga. Hiljem pärast igasuguste näidete lugemist eelistasin varianti '*school supervisor*'. Selle vasteni jõudmiseks kasutatud tõlketehnika võiks olla näiteks kirjeldamine, kuigi sellel juhul on kirjeldus üsna lühike, kuid minu meelest '*school supervisor*' just kirjeldab selle ameti funktsiooni.

Selliseid ajastupäraseid erilisi sõnu artikliteks tegelikult väga palju ei esinenud. Mõned näited võiksid olla veel kirikhärra, koolmeister, riiginõunik, kubermang ja ka reeaisad on sellised asjad, millega mina vist oma elus kokku puutunud ei ole. Väga paljusid erinevaid tõlketehnikaid selles töö aspektis ei kasutatud, kuid nendest mõnest eelmainitust oli palju abi.

3.2.2. MURRE

Murret on võimalik tõlkida mitut erinevat moodi ja meetodi valik oleneb peamiselt teksti eesmärgist. Kui ilukirjanduslikus lähtetekstis murret esineb, siis võiks seda ka sihttekstis edasi anda, näiteks kui eestikeelses romaanis on tegelaskõnes murret kasutatud, siis saab seda teksti inglise keelde tõlkides nendes tegelaskõne fraasides näiteks mõnda ingliskeelset murdesõna kasutada. Seda tööd on võimalik teha põhjalikumalt või pealiskaudsemalt, näiteks kui mõnes teoses (ka töö aluseks olevates artiklites on selliseid teoseid mainitud) on kasutatud mitut erinevat murret, siis võiks ka tõlkes mitut erinevat murret kasutada. See oleks aga väga tõsine ja aeganõudev töö.

Kuna selles töös on tegemist aga keele- ja kirjandusteaduslike artiklitega ja nende funktsioon ongi erinevates teostes kasutatud murret uurida ja analüüsida, siis kasutasin mina teist lähenemist. Pidasin silmas kommunikatiivset tõlkemeetodit ja selgitasin välja, millist infot on oluline sihtteksti lugejale edasi anda. Otsustasin selle kasuks, et tõlkisin murdetsitaadid inglise keelde ning lisasin nende järele nurksulgudesse nii murdes originaaltsitaadi kui ka selle tsitaadi eesti kirjakeelse vaste. Sellisel juhul on lugejal esialgu võimalik lause sisust aru saada ning seejärel saab ta uurida, kuidas tsitaadis murre välja näeb võrreldes selle kirjakeelse vastega. Kaalusin ka varianti lisada originaaltsitaat ja kirjakeelne tsitaat hoopis joonealuse märkusena. Kuna neid aga esineb tekstis palju ning need on teksti sisu poolest väga olulised, siis eelistasin need teksti sisse jätta. Kui neid variante seal ei oleks ning murdetsitaadid oleks lihtsalt ära tõlgitud, siis kaotaks tekst sihtkeeles oma tähenduse,

kuna murdekasutus jääks kõrvale. Nagu varem mainitud, on sihtteksti peamine sihtrühm eesti keele- ja kirjandusloo vastu huvi tundvad, kuid mitte eesti keelt kõnelevad lugejad. Teksti eesmärk sihtrühmast lähtudes on lugejale anda teavet selle kohta, kuidas ning mis funktsiooniga on murret eesti kirjanduses kasutatud. Murdetsitaatide vaid inglise keelde tõlkimine aga takistaks selle eesmärgi saavutamist.

Murde tõlkimise protsess koosnes mitmest etapist. Kui murre oli eesti kirjakeelest märkimisväärselt erinev, siis tõlkisin kõigepealt murde eesti kirjakeelde ning seejärel inglise keelde. Kui ma oma tõlkes aga kahtlesin, siis küsisin spetsialistidelt üle, nagu ka varem mainitud. Murde tõlkimiseks kasutasin erinevaid abivahendeid, näiteks murdesõnastikke („Eesti murrete sõnaraamat“, „Mulgi sõnastik“, „Seto sõnastik“) ja Eesti murrete korpust (Tartu Ülikooli eesti murrete ja sugulaskeelte arhiiv).

Esimesed näited toon artiklist „Palanumäe lugu ja keele lugu“, sest selles artiklis tegelikult nii palju murdetsitaate polnudki, pigem räägiti palju keele ja murde teemadel, kuid seda siiski kirjakeeles. Oluline osa Mats Traadi romaanisarjast „Minge üles mägedele“ ongi see, kuidas keel varieerub ja kuidas näiteks maainimesed linnas teisiti räägivad või teatud inimeste seltskonnas on sunnitud kirjakeelt rääkima. Siiski on võimalik sellestki artiklist leida mõned huvitavad murdelised tsitaadid.

Murdekeelne tsitaat	Kirjakeelne tsitaat	Ingliskeelne tsitaat
„Aina-aal Ainal aina palanu”	„Heina ajal on Ainal heinad põlenud”	„In the haytime Aina’s hays have burned”

Selle konkreetse tsitaadi puhul on hea kasutada võimalust lisada märkus nurksulgudesse, sest nii on võimalik ära seletada vokaalharmooniline mäng, mida laps mängib. Kui see lause lihtsalt ära tõlkida, läheks see mängunüanss täiesti kaduma.

Nagu juba mainitud, on selles artiklis palju juttu murde rollist inimeste elus ja just teadvustamisest, et on olemas eesti kirjakeel ja tartu keel ning need keeled on üksteisest erinevad. Üks olukord, kus on kirjakeelt ja tartu keelt segamini kasutatud, on järgmine: perepoeg Lembit loeb eesti kirjakeelset Postimeest ja jutustab seda oma perele tartu keeles ümber ja ka sõnastab „selge võru keele“ küsimuse (kuigi sellele me vastust ei saa):

Murdekeelne tsitaat	Kirjakeelne tsitaat	Ingliskeelne tsitaat
„„Sangaste rüä juubelil om ta Vanemuisen pidänu kõne.” Lembit luges ajalehest rõhuga: „ <i>puhtas ja selges võru keeles</i> . Kas sääne kiil om oleman?””	„„Sangaste rukki juubelil on ta Vanemuises pidanud kõne.” Lembit luges ajalehest rõhuga: „ <i>puhtas ja selges võru keeles</i> . Kas selline keel on olemas?””	„„ <i>At the anniversary celebration of the Sangaste Rye in the Vanemuine theatre he gave a speech,</i> ” Lembit read from the newspaper with the emphasis on “‘ <i>in clear Võru language</i> ’ – does such a language exist?””

Selle tsitaadi tõlkimise juures oli kõige keerulisem selles esinev mitmesugune info edasi anda. Esiteks tuli edasi anda see, mis osa tsitaadist on pärit ajalehest ja mida ütleb Lembit ise. Teiseks see, mis on tartu keeles ja mis on kirjakeeles. Siinkohal olen ma kaldkirja artikli autorist erinevalt kasutanud ning kui originaalis tähistas kaldkiri rõhutamist, siis tõlkes tähistab kaldkiri seda osa, mis on ajalehest ette loetud. Nurksulgudes olen ära märkinud, et kaldkirjas osa on loetud ajalehest, selgitanud mis osa tsitaadist on kirjakeeles ja mis tartu keeles ning lisanud tsitaadi tartukeelsed vasted ja ka kuidas oleksid need kõlanud eesti kirjakeeles, et lugeja saaks vahet näha. Mõnes kohas on tõlkija märkused pikemad, mõnes jälle lühemad – see näide on kindlasti üks neist, kus oli tsitaati vaja veidi pikemalt lahti seletada.

Järgmised näited toon artiklist „Lõunaeesti keele tagasitulek proosasse“, kus oli murdelisi tsitaate tunduvalt rohkem kui esimeses artiklis. Esiteks sellepärast, et seal oli juttu neljast erinevast autorist ja neljast erinevast murdest. Lisaks ka sellepärast, et need autorid kasutasid murret pigem mingi konkreetse tulemuse saavutamiseks – huumor, kontrast lapse ja täiskasvanu vahel, harimatuse näitamiseks vms. Nendes juttudes ei kohanud niivõrd sageli sügavamõttelist arutelu keele teemal kui võis kohata Mats Traadi romaanisarjas „Minge üles mägedele“.

Esimene tsitaat sellest artiklist on August Kitzbergi sulest:

Murdekeelne tsitaat	Kirjakeelne tsitaat	Ingliskeelne tsitaat
„Koes sia täempe lääd?” „Sinnasamas iki.” „Koe sinnasamas?” „Mia lubasi püvesid pillitem’ minnä.” „Mia tule kah, lääme!”	„Kuhu sina täna lähed?” „Sinnasamasse ikka.” “Kuhu sinnasamasse?” „Ma lubasin püvesid pillitama minna.” „Ma tulen kah, lähme!”	„Where are you going today?” „I’m just going there” „Where there?” „I promised to go bird hunting” „I’m coming too, let’s go!”

Üldiselt oli selles kohas murre väga tõlgitav, ainuke probleem oli selle ’püvede pillitamisega’. Siinkohal ma taaskord kasutasin tehnikat, mis on olnud selle töö aluseks olevate artiklite tõlkimise juures väga kasulik, nimelt kombinatsioon üldistamisest ja amplifikatsioonist. Nähtust ’püvede pillitamine’ tõlkides valisin üldisema variandi, kuid hiljem sulgudes seletasin võimaliku sõnamängu lahti.

Kitzbergi raamatust „Külajutud“ võib lugeda:

„Püve Peetri isaisaegne opman aga olnud asjalik mees ja andnud meestele asja- ja ametikohased nimed. Püve Peetri isaisa olnud metsavaht ja kange mees ’püvesid pillitama’, s.o. väikese luust vilega püü häält tegema ja linde püüdma; sellepärast antud temale ka nimeks Juhan Püvi.“ (Kitzberg 1971: 201)

Loetust lähtuvalt lisasin nurksulgudesse lisateavet selle kohta, mismoodi täpselt see teatud laadi lindude püüdmine käib ja ka lisamärkuse, et Püvi on siiski ka perekonnanimi ning sellel juhul võib seos olla ka selle perekonna liikmetega. Nimelt võib samast jutust välja lugeda, et peategelasel Püve Peetril on kolm tüdart ning nende juures toimusid tihti simmanid ja külapoisid just sellepärast sageli seal käisid (*Ibid.*). Seega võib ’püvede pillitamine’ ka näiteks tüdrukute tantsitamisega seotud olla.

Järgmine näide on Jaan Lattiku teosest, siinkohal ma ei too välja tervet lauset, sest see on suuremalt jaolt kirjakeelne, kuid ühe väikese fragmendi:

Murdekeelne tsitaat	Kirjakeelne tsitaat	Ingliskeelne tsitaat
„Lepän, lepän!”	„Rebane, rebane!”	„Fox, fox!”

Selle tsitaadi puhul oli oluline edasi anda, et originaaltsitaat on nii murdes kui ka lapsekeeles,

sest 'rebane' võru keeles on 'repän' ning omakorda lapsekeeles siis 'lepän', selle info lisasin taaskord nurksulgudesse.

Ernst Enno teostest pärit valitud murdekeelsed tsitaadid on järgmised:

Murdekeelne tsitaat	Kirjakeelne tsitaat	Ingliskeelne tsitaat
„...et sipelgad neid oma pesasse vedada ei taha, nina kärsutavad ja ütlevad: „neo om ju nuu va äränõijutu kadaja pinnu, meie noid omale pessä ei taha; noide pärast võise kuldne päike meie pääle vihatses saia ja tuul kõik puuossa meie pääle pildu, et meist jälgegi järgi ei jää.””	„...et sipelgad neid oma pesasse vedada ei taha, nina kärsutavad ja ütlevad: „need on ju nood va äränõiutud kadaka okkad, meie neid omale pessä ei taha; nende pärast võiks kuldne päike meie peale vihaseks saada ja tuul kõik puuksad meie peale pilduda, et meist jälgegi järgi ei jää.””	„... because ants do not want to carry them back to their nest, they wrinkle their noses and say: „These are those bewitched juniper needles, we do not want those in our nest; because of them the golden sun could become angry at us and the wind could let all the three branches fall upon us so there would be nothing left of us.””

Selles tsitaadis esineb taaskord nii kirjakeelt kui murret ja seetõttu lisasin selle kohta nurksulgudesse märkuse. Muidu on Enno kasutatud tartu keel üsnagi selge ning sellest ei ole väga keeruline aru saada. Tõlgitud artiklis „Lõunaestsi keele tagasitulek proosasse“ on kirjutatud, et Enno jaoks on tartu keel erilise tähtsusega ning ta kasutab seda just sügavate tunnete väljendamiseks ning ka loodus kõneleb tema jaoks tartu keeles, nagu näitest võib näha, kõnelevad tartu keeles ka sipelgad. Huvitav nüanss kirjakeelses tsitaadis on see, et siitki kumab veidi murret läbi – kuna 'see' ja 'need' on pigem kirjakeelsed sõnad ning 'too' ja 'nood' rohkem murdelise maiguga (tänapäeval kasutavad neid pigem lõunaestlased). Kuna aga ka muredtsitaadis on tegemist veidi erinevate sõnadega 'neo' ja 'nuu', siis soovisin ka tõlkes selle erinevuse edasi anda.

Murdekeelne tsitaat	Kirjakeelne tsitaat	Ingliskeelne tsitaat
„riivehmerde ködsin”	„reeaisade kägin”	„the creaking of the sleigh shafts”

See on taaskord vaid osa lausest, sest ülejäänud lause oli kirjakeeles. See huvitav sõnapaar oli õnneks originaalartiklis ka eesti kirjakeeles lahti seletatud, seega selle tähenduse otsimisega ei pidanud ma suurt vaeva nägema. Siiski nuputasin ingliskeelse tõlke kallal, sest reeaisad on mulle üsna võõrad asjad ning abiks oli tegelikult nipp, mis on kasulik ka erinevate tehnikatekstide tõlkimisel – ma kasutasin Google’i otsingumootorit erinevatele ingliskeelsetele sõnadele pildivastete leidmiseks ning vaatasin, kuidas need välja nägid ja nii sain kinnitust, et tegemist võib olla õige asjaga. Mingid väikesed tähenduseerinevused võivad olla ka ree, saani ja kelgu vahel, kuid arvan, et ’sleigh’ on selles kontekstis kõige sobivam sõna, just sellel põhjusel, et lugeja kergesti aru saaks, millega tegu.

Murdekeelne tsitaat	Kirjakeelne tsitaat	Ingliskeelne tsitaat
„Kae, kui tules sõda, üks sõda jah. Siss kui sõda sõdis, üks sõdis jah. Kui siss tulessiva pargiajaja, üks tulessiva jah, ja võtassiva kõik tüdruku, üks võtassiva kõik tüdruku...”	„Vaat, kui tuli sõda. Siis kui sõda sõdis. Kui siis tulid pargiajajad ja võtsid kõik tüdrukud...”	„Look, when the war came, now the war came, yes. Then the war made war, now the war made war, yes. Then there came the plunderers, they came, yes, and took all the girls, now took all the girls...”

See oli rohkem nuputamist nõudev tsitaat. Nagu näites näha võib, on kirjakeelne tsitaat teistest variantidest tunduvalt lühem – kuna originaaltsitaat on täiskujul olemas ja ka kõik seal sisalduvad kordused on inglise keelde tõlgitud, siis eesti kirjakeelse tõlke ette kirjutasin märkuse ’without the repetitions’ ja kasutasin võimalust veidi ökonoomsemalt asi kokku võtta. Selles tsitaadis esines ka see huvitav sõna ’pargiajaja’, mida olen juba varem pikemalt lahti seletanud. Veel üks keeruline nüanss olid erinevad sõnavormid, minu jaoks tekitas eelkõige raskust sõna ’võtassiva’, mille tähenduses ma täiesti kindel ei julgenud olla. Siinkohal kasutasin murdekorpust (Eesti murrete korpus) ja kirjutasin sõne lahtrisse ’*ssiva’

ning määrasin sõnaliigiks verbi. Tulemuseks olid mitmed sõned Tartu murdealalt, näiteks 'tolmassiva' tol mama, 'rabassiva' rabama, 'lõegassiva' lõikama jne. Nende sõnade vormiinfona oli antud: pers.ind.ipf.pl.3 ehk isikulise tegumoe kindla kõneviisi lihtmineviku mitmuse kolmas pööre. Kui ma selle olin välja nuputanud, siis edasi oli juba lihtsam.

Hermann Julius Schmalzi tsitaadid olid väga huvitavad, sest tema kirjutas läbivalt omapärases võru ja setu segakeeles. Siinkohal ka mõned näited:

Murdekeelne tsitaat	Kirjakeelne tsitaat	Ingliskeelne tsitaat
„Vet igäüts kes minno nännü oo, tiid ja näge, et mul puult n _b inna ja katõ päälmist hammast puudus oo, – a’ tuud kuis ma näist ilma jäi ei tiia kiäki; tuuperäst s _b is kõnõlõ ma k _b igõ päält tuu luu är’: „Vet olli ma poisikõsõ zura, aasta katõtõskümne vanu, ku tei ütškõrd üte väiko kiiga, vai nigu maarahvas ütlese: viiule”.“	„Eks igäüks kes mind näinud on, teab ja näeb, et mul pool nina ja kaks pealmist hammast puudu on – aga seda kuidas ma neist ilma jäin ei tea keegi, sellepärast siis räägin ma kõigepealt selle loo ära: „Eks olin ma poisikene, umbes kaheteist-kümne aasta vanune, kui ükskord tegin ühe väikse viiuli või nagu maarahvas ütles “viiuli“.”	„Indeed, everyone who has seen me, knows and sees, that I have half of a nose and two front teeth missing – but how I lost them no-one knows, so I will hereby tell you this story: „Indeed, I was a little fellow, about twelve years old, when once I made a little fiddle or like the country folks say “violin”.

Selle tsitaadi nagu ka paljude teiste tsitaatide tõlkimisel oli mulle abiks artiklite autor Mart Velsker. Ma tõlkisin omal käel tsitaadid nii hästi ära kui oskasin ja siis tema tegi mõned parandused ja soovitas mõned muudatused. Arutasime 'poisikõsõ zura' tõlkimist ning ta ütles, et 'tsura' on samuti poisike ning siinkohal on siis kordus 'poisikese poisikene' – sellega on justkui rõhutatud, et kui väga poisike ta sellel ajal siis ikkagi oli. Arvan, et 'little fellow' annab selle tähenduse kenasti edasi. Ka selle viiuli osa tõlkimisega oli nuputamist, kuid lõpuks valisin 'fiddle' ja 'violin' kontrasti, seda viiuli nüanssi on hiljem ka artiklis natuke rohkem lahti seletatud.

Murdekeelne tsitaat	Kirjakeelne tsitaat	Ingliskeelne tsitaat
“Mul umava inämbiste nu tōsō raamadu ka кыик, miä mii keeleh vällä om anto, kotoh. Tōganitsa Höödo om, Alatarō Hippo om, Сыс om tuu tõmokraadi raamat ka.”	“Mul on omal enamasti need teised raamatud ka kõik, mis minu keeles välja antud on, kodus. Tōganitsa Höödo on, Alatarō Hippo on, siis on see demokraadi raamat ka.”	“All of these books that have been written in my language, I have almost all of them myself, at home. I have Tōganitsa Höödo, I have Alatarō Hippo and I also have this book of the democrat.”

Schmalzi keelekasutuses on huvitav see, et ta kasutab võõraid tähti 'z' ja 'ы' ning kuna viimast pole üldse meie tähestikus olemas ning see on pärit hoopis kirillitsast, lisab see veel omakorda võõrapärasust. See on oluline nüanss ning sihtteksti lugeja ei pruugi sugugi teada, et eestlaste tähestikus 'ы' täht puudub, seega lisaksin ma selle kindlasti nurksulgudesse, kui see nähtus varem poleks lahti seletatud. Kuna aga artiklis on enne seda näidet juba kirjeldatud, kuidas need tähed on meile võõrad ning ilmselt on Schmalz need lisanud võõrapärasuse tekitamiseks, siis ma seda sulgudesse ei lisanud.

3.2.3. PEALKIRJAD

Töö aluseks olevate artiklite tõlkimisel oli pealkirjade tõlkimine üks ajamahukamaid aspekte. Kahes artiklis kokku räägiti põhiliselt viiest autorist, kuigi põgusalt mainiti ka mõnda teist peale nende põhiautorite. Kõikide nende autorite sulest on ilmunud mitmeid romaane, lugusid, novelle ning kõigi nende pealkirjade tõlkimine oli kohati päris keeruline. Kuna lisasin kõikidele pealkirjadele juurde ka indeksinumbrid ning koostasid mõlema artikli lõppu originaalpealkirjade nimekirja, siis saan kerge vaevaga need kokku liita ja võin öelda, et tõlkisin kokku viiskümmend viis pealkirja.

Aega läks üsna palju just sellepärast, et pidasin väga oluliseks pealkirjade tõlgete ühtlust. See tähendab, et ma kõigepealt põhjalikult uurisin, ega mõnda pealkirja varem tõlgitud pole ja kui on, siis kui usaldusväärne see allikas on. Tihti oli pealkirju tõlgitud ka mitut erinevat moodi, mis mulle just suurt rõõmu ei valmistanud. Näiteks esimese artikli

aluseks oleval Mats Traadi romaanisarjal „Minge üles mägedele“ oli erinevaid tõlkevariante nagu „High Up to the Mountains“, „Over the Mountains“, „Go Up to the Mountains“, „Go Up the Hills“ jne. Mina valisin variandi „High Up to the Mountains“ esiteks sellepärast, et leidsin selle Eesti Kirjanduse Teabekeskuse kodulehelt (ELIC/writers/Mats Traat), kust sain vasted ka paljudele teistele pealkirjadele. Eesti Kirjanduse Teabekeskus on kirjanike liidu ja kirjastuste liidu asutatud mittetulundusühing ning selle eesmärk on luua eesti kirjandusele laiemat kõlapinda väljaspool Eestit, ELICi veebileht on eesti kirjanikke ja nende loomingut tutvustav ingliskeelne veebileht (ELIC). Lisaks pean ma valitud tõlget täpsemaks, sest näiteks „Over the Mountains“ tähendab minu jaoks muud, selle vaste oleks pigem „Üle mägede“. Kolmandaks põhjuseks on see, et artikli lõpus oli välja toodud näited, kuidas see fraas on romaanisarja jooksul erinevate kõrvaltegelaste suus kõlanud ning „High Up to the Mountains“ toimib selles kontekstis kõige paatoslikumalt ja suurejoonelisemalt.

Mats Traat rääkis intervjuus, mille ta pärast romaanisarja viimase raamatu valmimist Postimehele andis, et 'minge üles mägedele' mõte on pärit piiblist ja ka lõpuosa 'metsaline näitab ennast' on piiblimotiiv (Veidemann 2010). Seega pidasin Traadi romaanisarja pealkirju tõlkides piiblit silmas, näiteks on piibli mõjutusega pealkiri „Õelate lamp“, mitmest erinevast piiblitõlkest leidsin variandi: „Õigete valgus paistab rõõmsasti, aga õelate lamp kustub ära.“ (nt. Avatud Piibli Ühing), mille vaste ingliskeelses piiblis on: „The light of the righteous shines brightly, but the lamp of the wicked is put out.“ (Bible Hub, Proverbs 19:3). Selle põhjal valisingi variandi „The Lamp of the Wicked“, millele sain kinnitust ka Eesti Kirjanduse Teabekeskuse lehelt (ELIC/writers/Mats Traat).

Üldiselt üritasin pealkirju tõlkides otsida usaldusväärsetest allikatest juba varem kasutatud tõlkeid. Peaaegu kõik varem tõlgitud pealkirjavariandid, mida ma kasutasin, olid pärit eelmainitud Eesti Kirjanduse Teabekeskuse veebilehelt (ELIC) ja ka Tartu Ülikooli Estonian Writers Online Dictionary veebilehelt (EWOD). Palju tuli tõlkida aga ka vähem tuntud romaanide pealkirju või juttude pealkirju, mida polnud kunagi varem tõlgitud. Tõlkides pidasin silmas nende autorite varem tõlgitud pealkirjade stiili – see on pigem lakooniline ja konkreetne ja seega püüdsin ka oma tõlgetes sarnast joont hoida. Oluline aspekt oli ka lugude sisuga tutvuda. Kõiki romaane ja jutte mul läbi lugeda polnud võimalik, see oleks olnud liialt ajamahukas. Siiski lugesin läbi päris mitmed Kitzbergi jutud ning teiste teoste sisu kohta üritasin veebist infot leida, et pealkiri võimalikult täpselt tõlkida.

KOKKUVÕTE

Magistriprojekti raames tõlkisin kaks keele- ja kirjandusteaduslikku artiklit, mis on varem ilmunud ajakirjas Keel ja Kirjandus. Nendeks olid Mart Velskri „Palanumäe lugu ja keele lugu“ ning Eva ja Mart Velskri „Lõunaeesti keele tagasitulek proosasse“. Artiklite teema on lõunaeesti keel ja murrete kasutamine ilukirjanduses erinevate autorite näitel. Tõlkemeetodina kasutasin Peter Newmarki lähenemist kombineerituna Lucía Molina ja Amparo Hurtado Albiri tõlketehnikatega. Magistritöö jaguneb kolmeks suuremaks osaks.

Esimene osa tööst koosneb kahest sihttekstist. Sihttekstid on tõlgitud eesti keelest või mõnest eesti keele dialektist inglise keelde. Artiklitesse on lisatud ka tõlkija märkuseid, mis on eristatavad nurksulgude järgi (ka mõlema artikli lõpus on mainitud, et nurksulgudes on tõlkija märkused). Nende tekstide tõlkes on märkused olulised, kuna vaheldumisi esineb nii eesti kirjakeelt kui murret ning mõlemaid lihtsalt inglise keelde tõlkides ei oleks võimalik neid üksteisest eristada. Nurksulgudesse on enamasti lisatud murdes originaalsitaadid ja nende kirjakeelsed vasted või mõned muud, tavaliselt murde või keelekasutusega seotud märkused. Mõlema artikli lõpus on ka nimekiri artiklites mainitud erinevate teoste originaalpealkirjadega, need on tekstis läbivalt märgistatud indeksinumbritega ning nimekirjas on pealkirjad esinemisjärjekorras.

Teine osa tööst on teoreetiline raamistik ning see jaotub omakorda kaheks alapeatükiks. Esimene alapeatükk koosneb lähteteksti tutvustusest ja liigitusest. Selles alapeatükis tutvustan veidi pikemalt lähtetekste ning nende sisu ja stiili. Seejärel toon välja viisid, kuidas tekste liigitada ning arutlen, kuhu need konkreetsed artiklid võiksid kuuluda. Teksti liigitamine on vajalik, sest pärast teksti funktsiooni väljaselgitamist on juba lihtsam tõlkemeetodit valida. Teoreetilise raamistiku teine alapeatükk tutvustabki juba tõlkemeetodit ning tõlketehnikaid, mida on selle tõlketöö raames silmas peetud ja analüüsimiseks kasutatud.

Kolmas osa tööst on analüüs ning see jaotub esialgu kaheks alapeatükiks. Esimeses alapeatükis räägin lahti oma tõlkeprotsessi. Seal saab selgeks kui kaua see tõlketöö aega võttis, milliseid abivahendeid ma kasutasin ja kellelt nõu küsisin. Samuti mõtisklen tõlkemeetodite ja ajaplaneerimise praktilisuse üle. Teise alapeatüki pealkiri on „Valik tõlkeprobleeme“ ning see jaotub omakorda kolmeks kitsamaks osaks. Esimeses osas analüüsin stiili ja sõnavara, peamiselt arutlen keeruliste ajastupäraste sõnade üle ning tutvustan, mis lahendusi olen neid tõlkides kasutanud. Teises osas analüüsin murde tõlkimist.

Selles osas on palju näiteid, kus olen kõrvuti asetanud murdekeelse tsitaadi, kirjakeelse tsitaadi ja ingliskeelse tsitaadi ning kommenteerinud esinenud raskusi ja tehtud valikuid. Tihti olen murret tõlkides pidanud kommunikatiivsest tõlkemeetodist lähtuvalt lisama omapoolseid märkuseid, et lugeja saaks asjast täieliku arusaama. Kolmas osa räägib pealkirjade tõlkimisest – nagu varem mainitud, oli pealkirju nii palju, et koostasin neist indeksinumbrite abil originaalpealkirjade nimekirja artiklite lõppu. Kahes artiklis kokku oli 55 pealkirja. Selles osas arutlen pealkirjade tõlkimisel esinenud probleemide ning leitud lahenduste üle.

Töö peamine eesmärk oli tõlkida kaks eestikeelset keele- ja kirjandusteaduslikku artiklit eesti keelest inglise keelde nii, et sihttekst oleks ingliskeelse lugeja jaoks huvitav ja informatiivne. Plaan oli ka välja selgitada, kuidas seda saavutada kasutades varem mainitud tõlkemeetodit ja -tehnikaid. Kuigi ka teised analüüsisosas mainitud tõlkeprobleemid olid omamoodi huvitavad, siis pidasin algusest peale nende artiklite juures kõige suuremaks probleemkohaks murde tõlkimist. Võtsin arvesse Peter Newmarki kommunikatiivset tõlkemeetodit ning püüdsin välja selgitada, kuidas neid tekste tõlkida nii, et need oleksid lugejale selged ja arusaadavad. Sellel põhjusel otsustasin tõlkesse lisada märkustena nii murdekeelsed originaaltsitaadid kui nende eesti kirjakeelsed vasted. Leidsin, et sel kombel on lugejal kõige lihtsam murret analüüsida ja seda kirjakeelega võrrelda. Pidasin lisaks Newmarki kommunikatiivsele tõlkemeetodile silmas ka tema semantilist meetodit, kuna on üsna tavaline erinevaid meetodeid segada, sest ükski tekst ei ole tavaliselt ühte kindlat tüüpi, et seda vaid ühe meetodiga lahendada. Seega oli minu jaoks oluline ka nii artiklite autorite kui artiklites analüüsitavate autorite omapärast stiili ja kasutatud kujundeid võimalikult autentselt säilitada.

Pea magistriprojekti eesmärki täidetuks. Projekti raames valmisid tõlked kahele keele- ja kirjandusteaduslikule artiklile ning tutvustasin, kuidas tõlkisin Newmarki kommunikatiivset tõlkemeetodit aeg-ajalt semantiliselega kombineerides ning Molina ja Hurtado Albiri tõlketehnikaid silmas pidades. Tõlketöö kõige probleemsem aspekt oli kindlasti murde tõlkimine, kuid pärast tõlkemeetodi paika panemist ja erinevate abivahendite kasutamist ning ka asjatundjate nõu kuulamist, arvan, et sai see probleem lahendatud.

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SUMMARY

The aim of this Master's project was to translate two articles previously published in an Estonian academic journal called *Language and Literature*. The first article "The Story of Palanumäe and a Language" was written by Mart Velsker and the second article "Return of the South Estonian Language into Literary Prose" was written by Eva Velsker and Mart Velsker. The two articles were chosen because they share the topic of South Estonian languages and the use of them in Estonian prose. The more specific aim of the project was to find out how to translate this type of linguistic and literary articles in a way that is the most functional for the readers of the target text. The text type was determined to be a combination of informative and expressive. According to the type and style of the text the translation method chosen was Peter Newmark's communicative method at times combined with his semantic method and the translation techniques used were from the dynamic and functionalist approach by Lucía Molina and Amparo Hurtado Albir. Different aspects of the article (style and vocabulary, dialect and the titles) were analyzed with the focus on the aforementioned translation method and techniques. Newmark's communicative method was kept in mind when adding translator's remarks and choosing translation techniques, the most used translation techniques by Molina and Hurtado Albir in the context of this project were adaptation, amplification, generalization and description. The conclusion is that the chosen method and techniques work well with the type of text that was translated in this project.

Olen magistriprojekti kirjutanud iseseisvalt. Kõigile töös kasutatud teiste autorite töödele, põhimõtteliste seisukohtadele ning muudest allikaist pärinevatele andmetele on viidatud.

Katriin Jõevee

15.05.2020

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