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ESTONIAN POETRY IN ENGLISH: MEANING IN TRANSLATION

Bachelor's thesis

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PREFACE

The place of Estonian poetry in world poetry has always been dependent on the fact that the Estonian language is spoken and understood by a comparatively small number of people. Due to particularities in grammar and vocabulary, Estonian stands rather isolated from other languages. One should invest in proper learning of Estonian to understand it. Moreover, the amount of Estonian speakers around the world makes it hard for Estonian poetry to be introduced to general public. That is why translation of Estonian poetry into English is needed.

The present Bachelor's thesis, titled "Estonian Poetry in English: Meaning in Translation", is aimed to reveal the difficulties that might occur while translating Estonian poetry into English.

The paper consists of four parts. The introduction introduces such notions as poetry, Estonian poetry, Estonian poetry in English. Chapter I "Aspects of Poetry Translation" overviews theories of poetry translation aspects as well as techniques and poetry genre features and problems. Chapter II "Estonian Poetry in English Translations: Poetic Meaning" focuses on the problems of translation from Estonian into English by analysing opinions and experiences of translators, their points of view on difficulties which might occur when translating poetry, the Estonian one in particular. It includes the analysis of poems written by the most famous Estonian writers of the 20th century – Marie Under and Doris Kareva. The conclusion sums up the results of the research and comments on the hypothesis.

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INTRODUCTION

Poetry just as prose appears to be one of the main types of art expression that is important in the world of literature. Different eras and generations mark significant pieces of writing and shape the consciousness of society. Beginning with the ancient times, from the Middle Ages and up to the recent past, poetry settles in all spheres of human life: may they be domestic like home, work or public like politics, religion etc. At the medieval times, it was common for knights to serenade your beloved lady and noble gentlemen of the 19th century recited poetry to the one that was dear to their heart, often self-composed. Thus, poetry expressed feelings. With the help of poetry, the mood and emotions can be given a memorable description in textual form, poet's attitude to one or another of events, the most tender and sublime feelings are easily conveyed. As it was pointed out by Robert Frost, "Poetry is when an emotion has found its thought and the thought has found words" (Parini, 1999). Poetry creates the precondition for spiritual development and enrichment of the creative personality. It can also be defined as the only treasure trove of literary language, which allows to maintain the identity of the nation and the people through the tradition of the most complete and varied form of art.

Estonian poetry remains largely unexplored by a wider public. In recent times, this northern country has become internationally better known for its technological achievements, though, that does not apply to its cultural heritage.

Estonian literary world even now still quietly develops on its own. However, it is showing signs of a growing intellectual investment into Estonian literary world and cultural life in general.

Jürgen Rooste, a member of the literary group *Tallinn Young Authors* (est. T.N.T Tallinna Noored Tegijad), has been the most active and most discussed example of an ambitious young writer. He has been awarded with the most prestigious poetry prize in Estonia, the Betti Alver award.

Moreover, "Kalevipoeg", an epic poem by Friedrich Reinhold Kreutzwald, which is considered the Estonian national epic, has been recently translated into English for the second time by Estonian Australian Triinu Kartus.

Another significant figure of present Estonian literary world is Kristiina Ehin. Kristiina is often invited to take part in international arts and literary festivals and her work, poetry and prose,

appears regularly in English translation in leading Irish and British literary journals. What is more, her works have been translated into thirteen languages. She is considered to be the most outstanding Estonian poet abroad.

The surrealist Andres Ehin received National Literature Award in 2000 for his poetry collection “The Subconscious is Always Drunk” (est. “Alateadvus on alatasa purjus”). Estonian poet and artist Aleksander Suuman as well as Toomas Liiv, a successful literary historian and critic, are to be mentioned as their contribution to the world of Estonian poetry is very significant.

Women poets in Estonian poetry are represented by remarkable women writers of the past and present: Lydia Koidula, Marie Under, Debora Vaarandi and Betti Alver. Their poetic tradition is being further evolved now by Triin Soomets, who published her selected collection of poems last year.

In the opinion of the Estonian writer and critic Barbi Pilvre (ELM no 12, spring 2001), “thanks to the good publication possibilities and generous state support coming from the Estonian Cultural Endowment, Estonian literature is at present in excellent form”. However, the issue of being known and appreciated by a wider world audience is still topical.

The art of translating Estonian poetry requires further development; and it can be hypothesized that while producing an English translation for a piece of poetry in Estonian the loss of meaning occurs at both syntactical and lexical levels.

CHAPTER I. ASPECTS OF POETRY TRANSLATION

1.1. Translation Theory

Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language (Newmark 1998: 7). Translation from one language to another is undoubtedly one of the most useful things in our life from cultural point of view. It plays an irreplaceable role in cross-cultural interjections, mutual understanding between individuals from different national groups and developing of international relations.

One of the most common things that characterizes translation is its naturalness. This can be described with the naturalness of the language itself and everything expressed in one language can be also expressed using another language. At this point, we have a constant similarity between the languages. However, as difficulties might occur during the translation process a professional approach to translation is required. Professional translation implies the ability to interpret texts creatively.

Each piece of translation involves the loss of meaning, which is caused by a number of factors. The nature of languages might differ, which causes differences in vocabulary, grammar, pronunciation, as well as contrasting language claims and dialects. Basically, there are two sides translators may cling to: overtranslation (rich with details) and undertranslation (generalization).

Loss of meaning occurs when pieces of texts, which are connected with natural environment, institutions and culture, are translated. Nevertheless, if there is an equivalent of the word or phrase in target language, it will substitute the word or phrase written in source language without any conflict in meaning.

Variations of lexical, grammatical and sound systems build up different intellectual concepts. There are four types of lexical scales, which may interest the translator:

1. Formality
2. Feeling or affectivity
3. Generality or abstraction
4. Evaluation with four subscales – morality, pleasure, intensity, dimension

In addition, the writer and translator, due to different meanings and values, do not correspond to each another. The target also differs – for a writer it is creation of a naturally elegant piece of text,

and a translator has to follow the logic. The creativity of translation comes in the ability to interpret the exact piece of text close to the original.

The main aim of the translator is to produce as nearly as possible the same effect on the readers as was produced on the readers of the original (Rieu 1953).

All the texts may be divided into standardized or non-standardized language texts. A standard language is a language variety used by a group of people. The ways in which this language is used—e.g., in administrative matters, literature, and economic life - leads to the minimization of linguistic variation (Ivic 2014). Non-standardized language texts are types of texts used in common situations of everyday life. The latter rarely has one correct equivalent, making the translator to use his/her talent of interpreting.

Standard English is the form of English that is grammatically and syntactically correct, and basically covers any form of English that is written and spoken correctly, using Received Pronunciation. Non-standard English often contains expressions, which are regarded as ‘incorrect’ in standard language even if they seem quite sensible. For instance, standardized „cup of tea“ is replaced by a slang word „cuppa“ in case of non-standardized language.

Dealing with standardized language implies in-depth research. Bilingual dictionaries, reference books, target language dictionaries should be studied from cover to cover, if necessary. Every word or phrase should be checked and re-checked, especially the best-known ones, because one never can guess what hides beneath – probably, a double meaning. What is more, idioms, metaphors, proverbs are often bound with cultural implication so that there is the one and only valid translation. Once the variant is confirmed, it can be easily replaced by the word given.

Non-standardized language requires creativity and a wider outlook. The choice of variants is unlimited. Here consultation with materials is also concerned, but mainly it is about constructing a building of any available materials that look similar to the original. Poetry belongs to non-standardized language texts, which means that poetry translation requires the highest level of creativity and professionalism.

1.2. Poetry Translation

Poetry translation can be defined as relaying poetry into another language, different from the original. The features can be sound-based, syntactic, structural or pragmatic in nature. Along with

text transformation, translation also implies cognition in a physical and social setting. Translators aim is to interpret meaning of a poem in source language, creating a poem, which is as enjoyable to read in target language as it was in the original. Often poetry translation results into an independent piece of writing with a perfectly transferred meaning. Poetry is only a tiny field of the whole translation sphere. Dealing with poetry is quite a problematic, but challenging task to every translator.

There are concrete features that differ poetry from prose. The study of linguistic techniques in poetry and literature, poetics, is concentrated on distinctive features of the poetic text and the aesthetics of poetry. Yuri Lotman (1976:68) defines differences of poetic and non-poetic texts:

An important difference between poetic and non-poetic text is that for ordinary language the number of structural levels and their meaningful elements is restricted and known to the speaker in advance, whereas for the poetic text it remains for the reader or listener to establish the nature of the aggregate of code systems that regulate the text. Therefore, any system of regularities can in principle be perceived as meaningful in poetry.

1.3. Difficulties in Translation: Types of Deviation

Translation of poetic texts has always been more confound than other types of translations. Discussion of the approach, methods, and the result to achieve with the translation of a poem remains a hot topic even now. “Poetry is what gets lost in translation”, says Robert Frost (1959). This statement could be considered as a truthful one, because there is no exact equivalent when comparing two languages.

According to Leech (1969:59) linguistic deviations is the key of making poetry and how poet operates these makes that magic of poetic creation. The author introduces eight types of linguistic deviations:

1. Lexical deviation
2. Grammatical deviation
3. Phonological deviation
4. Graphological deviation
5. Semantic deviation
6. Dialectical deviation
7. Deviation of register

8. Deviation of historical period

Lexical Deviation

Lexical deviation is, basically, the process of creating new words by the poet. The very vivid example are neologisms. It concerns not only single words, but also phrases. In other words, it is creativity and novelty in word usage. Many examples were brought by Shakespeare, which are now commonly used, for example, accommodation, generous, lonely. Combinations of words, for example «The *widow-making unchilding unfathering* deeps» (Hopkins) (ibid:43) also fall into category of lexical derivation. With the help of word invention a poet not only makes his works recognizable, but also contributes to the development of language.

Grammatical Deviation

Grammatical deviation can be described as the disregard of the main grammar rules, as well as syntactical and lexical features in poetic texts: Our *heart's charity's health's* fire (Hopkins) (ibid:45)

Phonological Deviation

Another type of deviation, phonological, is the deviation in sound or pronunciation. For example, the noun wind is pronounced like the verb wind.

Graphological Deviation

One deals with graphological deviation when the written text does not correspond to any phonological reality. Here the poet disregards the rules of writing. It is the line-by-line arrangement of the poem on the page with irregular margins. This type of deviation is often used by Cummings – discarding of capital letters and punctuation, spacing.

Semantic Deviation

An irrational element is thought to be present in poetry. Non-sense, absurdity are the key features that characterize semantic derivation. The reader has to go beyond dictionary and think of another reasonable way to interpret poetry. In this case, mind searches for transferred meaning rather than direct. Transference of meaning, or metaphor in a broad sense, in its turn, is “the process whereby literal absurdity leads the mind to comprehension on a figurative plane“ (ibid:49)

The child is father of the man. (Wordsworth) (ibid:48)

Here the word *father* is not used in a common sense of „progenitor“.

Dialectal Deviation

Dialectism is an adaptation of features of socially or regionally defined dialects in poetry. In other words, „Standard English“ is not the only accepted dialect to be used in poetic texts. Words like heydeguyes (a type of dance), rontes (young bullocks), weanell (newly weaned kid or lamb) and wimble (nimble) used by Spenser in *The Shepheardes Calender* give the text „the sentiments of pastoral“, are vivid examples of an dialectal deviation (ibid:49).

Deviation of Register

Deviation of Register is related to such notions as register borrowing and register mixing, which represents using features of different registers within a single text. As for poetry, non-poetic registers are used in order to add a shade of irony or humour to the poetic text.

The nymphs are departed.
Departed, have left no address. (Elliot)

And many a bandit, not so gently born
Kills vermin every winter with the Quorn. (Auden) (ibid:50)

Deviation of Historical Period

Every poet creates his own so-called linguistic heritage, which can include any languages or words related to different historical periods. This type of deviation is connected with the resurrection of obsolete figures of speech, or, in other words, usage of archaic words in poetry. According to Leech, archaism is “the survival of the past into the language of present time”.

The association of man and woman
In daunsinge, signifying matrimonie-
A dignified and commodious sacrament,
Two and two, necessarye coniunction,
Holding eche other by the hand or the arm
Which betokeneth concorde. (T.S. Eliot) (ibid:52)

Considering that the style of poetry is more imaginative, concentrated, complex, and powerful than that of prose, it can be said that, it may be sometimes impossible to transfer all the linguistic features of a poetic text. Regardless of that, a translator should pay a close attention to certain features that distinguish poetry translation from other translation types, for example, style. In order to discover the style, linguistic deviation has to be considered. To find the style of a certain poem, the instances of linguistic deviation should be investigated.

1.4. Procedure

Above mentioned types of linguistic deviation were offered by Geoffrey N. Leech. There are many approaches to analysing lexical difficulties in translation. Leech, in his work „A Linguistic Guide to Poetry“ is very precise and accurate. The creative writer, and more particularly the poet, enjoys a unique freedom, amongst users of the language, to range over all its communicative resources, without respect to the social or historical contexts to which they belong. This means, amongst other things, that the poet can draw on the language of past ages, or can borrow features belonging to other, non-literary uses of language (Leech, 1969: 5). Proceeding from this statement it can be said, that there are no strict rules, that poet should follow, when s/he pours all his thoughts and feelings on paper. Dealing with lexical variations, they should be analysed and classified. Moreover, not every type of deviation can be applicable to standard language. Those exclusions often emphasize the uniqueness and originality of the poem. All things considered, there are eight types of deviations according to Leech: lexical, grammatical, phonological, graphological, semantic, dialectical, deviation of register, deviation of historical period.

With the present paper some of the following lexical deviations will be included into analysis of Estonian poetic texts and their English translations.

An important method of research in linguistics translation is a comparative analysis of the translation, i.e. analysis of the form and content of the text translation in relation to the form and content of the original. These texts are the objective facts accessible to observation and analysis. Translating established a certain relationship between the two texts in different languages (the text of the original text and translation). Comparing these texts can reveal the internal mechanism of translation, to identify equivalent units, as well as to detect changes in form and content, derived by replacing the original unit of equivalent unit of tech-hundred translation. It is possible to perform by comparing of two or more translations of the same original. Comparative analysis makes it possible to figure out how to overcome typical difficulties of translation related to the specifics of each language, as well as some elements of the original are not to be transferred to the translation. The result is a description of the "translation of the facts", which gives a picture of the real process.

All things considered, the main condition for a good piece of translation is a detailed analysis of the text in source and target language. Only a translator, who is fluent in both and has a clear

understanding of culture, language features and is familiar with the literature written in given languages, can translate successfully.

Further, some poems of Estonia's most influent poets of the 20 century will be thoroughly analysed from different angles: syntax, semantics, lexicology etc., basing on the research by Leech.

The materials for this research include poems of several famous Estonian poets with the corresponding translations. The author's attention was focused on the classification of linguistic deviations. However, this approach may not be practical in all situations, that is why a comparative analysis of a poetic text in two languages is required. The Estonian language is not as diverse as English is, thus, all types of deviations cannot be covered and only some of them will actually occur in the future analysis.

CHAPTER II. ESTONIAN POETRY IN ENGLISH TRANSLATIONS: POETIC MEANING

2.1 The Position of Estonian Poetry in the World

The position of Estonian poetry has always been unstable because only a small number of readers actually can understand literary works in Estonian. Due to the peculiarities of its grammar and its vocabulary, the Estonian language stands rather isolated from all other languages. Estonian cannot be understood without proper learning.

Harvey Hix commented on the position of Estonian poetry in the world:

If the standard is audience size, Estonian poetry is obscure and minor. There simply are very few people who read the Estonian language, which is a problem in itself and creates others: e.g. the fewer native speakers, the fewer people who are able to translate into more widely-spoken languages; and the fewer native speakers, the smaller the perceived audience for a literature in translation, so the more difficult it is to find a publisher. (In seeking a publisher for this anthology, I was often told that the work was excellent, but that no one would buy it.)

However, if the standard is quality – How good is the poetry? – then Estonian poetry is easily the equal of poetry in other languages. The Estonian folk song tradition provides a rich spring on which Estonian poetry can draw. (ELM no 24, spring 2007)

There are certainly some features that distinguish Estonian from other European languages. Firstly, Estonian refers to a Finno-Ugric language group, which in its turn fall under the category of Uralic language family. It is spoken by the abundance of vocals; it is a feature that defines the Estonian language, although the range of consonants is comparatively small, compared to other representatives of the Indo-European language group. As for syllables, not only short and long syllabic types prevail in Estonian text, but also extra-long ones. The role of vowels in Estonian is among the greatest in any European language. Within vocals, the letter *õ*, adopted by Otto Wilhelm Masing, shows up, which reminds slavic *ь*. Furthermore, long vowel length is typical for this language. It can be seen, for example, in such words as *õõ* (night) or *jää* (ice). As a rule, vowel length is phonemic in that it distinguishes different words, although it does not actually applicable in this case. The Estonian language is rich with homonyms. Word *tee* can be considered as a vivid example, because it has two meanings – «tea» and «road».

Estonian is often compared to Italian and the reason for that is the melodiousness of the language. „At one of the international competitions in the Thirties the Estonian language received the second prize for its musicality“ (Ivask, 1996:158).

Moreover, the number of Estonian speakers around the world makes it hard for Estonian poetry to be introduced to a wider world audience. An English version of Estonian poetry might solve this problem. Doris Kareva, an outstanding Estonian poet, has pointed out the reasons why Estonian poetry should be translated:

Estonians are painfully aware of the possibility of losing their language and their identity. For this reason maybe poetry in Estonia is meaningful not only for a selected few, but for a larger audience. Some poetry books are selling tens thousands of copies. But basically, the amazing rule of thumb that became evident at the first European Poetry Forum in Helsinki is that no matter the population, the amount of poetry readers is tiny in all European countries. It is just the percentage of the whole population that gives Estonia special credits. (ELIC 2014)

The tradition of translating Estonian poetry into English was established by two British translators, Harris and Matthews. It was further developed by Ants Oras, an Estonian translator and writer.

“One of the most distinguished Estonian writers and scholars” (Seymour-Smith 1985: 202) Ants Oras began translating when he was relatively young. Such possibility came true as Ants lived in a bilingual family, where German and Estonian were spoken at a regular basis.

Ants sought influence from the ideas of young Estonians such as Gustav Suits and Friedebert Tuglas, “deepening his belief in Estonia and convincing him that one can be an Estonian and an intellectual at the same time” (Oras 1935a: 818). Being an Estonian for Oras was more than just an accident of birth, but also a personal choice, as he used to be in a multilingual environment starting from his childhood, attending a Russian school with French and English as foreign languages.

Ants was familiar with the Dictionary of New Words by Johannes Aavik (1919), respected the normative Dictionary of the Estonian Language by Johannes Voldemar Veski (1918). Since 1920 Oras had become a part of the committee that was to edit the second issue of the latter, so every competence in the standards was available for him. Being a student Oras translated: “The Strange Case of Dr. Jekyll and Mr. Hyde” by R.L. Stevenson, published in 1920; “The Prince and the Pauper” by Mark Twain, 1922, “The Treasure in the Forest” by H.G. Wells, 1922; “Meister Martin der Küfer und seine Gesellen” by E.T.A. Hoffmann, 1923; “System der Ästhetik” by Ernst Meumann, 1923; “Antike Religionsgeschichte“ by Tadeusz Zielinski, 1924; and “Man and

Superman“ by G.B. Shaw, 1924. In his own writings, Oras was experimenting with neologisms while in his translations, he used a traditional and normative language. His idea was that “language is something given but it is also living, capable of organic growth. One has to penetrate deep beyond its surface, listen to its covert harmonies and possibilities for harmony, rhythm and potential significance. These are all there – one just has to evoke them” (KM EKLA, f. 237, m 51:1, p. 21*).

2.2. Beginnings of English Translations

At the beginning of the century, there were few published poetry translations. The 1920s were far more productive in that sense, when relatively small amount of writings starts to highlight the purpose of translating poetry, more specifically, its reference to cultural and social spheres. Poetry translation as a creative activity is emphasized by several translators at that period: Ants Oras, I. Reiman, Silvet J., Hamburg, Paul, Palm A., Harald Paukson, Heiti Talvik, Ernst Raudsepp, August Annist, August Sang.

Estonian-English literature translations were the translations of folk poetry, which were done using the German language as well. The collection „Popular Poetry of the Esthonians” published in London in 1795 was the very first glimpse and included twelve folk songs. In 1863, the two volumes of Robert Gordon Latham’s (1812 – 1888) monograph “Nationalities of Europe” were published in London as well. The retelling in prose, titled *The Hero of Esthonia*, of the Estonian national verse epic, *Kalevipoeg*, by William Forsell Kirby, was published in two volumes in London in 1895. Estonian folk ballads like “The Herald of War“, “The Blue Bird I,“ “The Blue Bird II“ and “Charm against Snake-Bite“ were published later on too.

Welsh Estophile Ernest Howard Harris was the one to represent Estonian culture and literature achievements to English readers during the interwar period (1920-1940). In 1950, he translated and published the anthology of Estonian poetry in Britain. It consisted of folk poetry, *Kalevipoeg*, the leading poetic figures (Lydia Koidula, 1843 – 1886, Karl Eduard Sööt, 1862 – 1950), the solitary Juhan Liiv (1864 – 1913) and the orientally meditative Ernst Enno (1875 – 1934) the representatives of the first (Gustav Suits, Marie Under, Henrik Visnapuu) and second generations (Heiti Talvik, Betti Alver, Bernard Kangro) of the Western-oriented currents of poetry, concluding with Arved Viirlaid.

Harris typically uses full rhymes. The style of English is archaic, with forms like “thou“, and with syntactic inversions that had mainly become outdated in English poetry when those translations appeared. The free verse translation of Gustav Suits’s “Under the Quivering Aspens“ in that anthology is the first one of that poem, and Harris’s work with Talvik’s and Alver’s poetry is likewise pioneering. His eight translations of Juhan Liiv’s poems have remained the only ones of that poet to attempt an exact reflection of the original rhyme schemes.

2.3. The Development of Literary Criticism

The evolution of critical thought was developed by the Cultural Endowment. Writers were paid by the Endowment and the amount changed according to the critical judgement. They asked to set objective criteria of judgement, instead of subjective thought. Because of this request, the level of Estonian criticism grew bit by bit. Until the end of the 1920s some authors were also critics, but from the beginning of the 1930s a new figure became primary: professionals with university degrees in literature. The critics used a new technique to evaluate the writers: they analysed the structure of the works.

From the beginning of the 1940s, Estonian critical thought became remarkable and accurate. Important critical essays were written. Probably the most important critic was the professor of English literature at Tartu University, Ants Oras (1900-1982). He wrote the MLitt thesis from Oxford, that was entitled “The Critical Ideas of T.S. Eliot” (1932). Oras exported Estonian critical thought to the whole world and based the school of New-Criticism. Aleksander Aspel (1908-1975), was another famous critic of the period. He studied Romance philology in France, at the Sorbonne, and with J. Semper, who is the editor of the literary monthly *Looming*, ordered trends in contemporary French humanist thought (J. Benda, P. Valéry, G. Duchamel and others) to Estonian readers. A. Aspel was the first critic that discussed the formal problems of the essay.

2.4. Choice of Authors

Due to the fact that the focus of recent research has been on the development of Estonian poetry, the choice of authors corresponds to the idea of showing tendency in shaping of Estonian verse. Marie Under strikingly typifies the spirit of the early 20th century, namely a post-war period. She is a representative of the so-called traditional poetry. Until that time, poets were quite reserved when

they tried to express their thoughts and feelings. With the appearance of literary movements, such as Young Estonia and Siuru, a new look at poetry began to form. These were the first attempts to shatter the foundations of the existing situation in the world of poetry. With the poem *Ecstasy* by Marie Under we see the first impulse that forced future generations to move further in their endeavours and make poetry more open and courageous.

Doris Kareva can be considered as a successful continuer of this tradition. She is one of the most influential poets of the late 20th century. Nowadays Kareva has become “Estonia’s global poet”. Starting from the 1960s, her works have been noticed both in Estonia and abroad. Regarding her poetry, it can be said that she likes to experiment with the style, forms and even languages. „How would you define the spiritual aspect of your poetry? “ Doris Kareva once answered this question in her interview:

Defining is something I would rather leave to others. For me, reading or writing poetry at its best is a somewhat mystical, transcending experience. Like Emily Dickinson said: “If I read a book and it makes my whole body so cold no fire ever can warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only way I know it. Is there any other way?”(Estonian World, 2014)

Proceeding from this, it becomes clear, that poetry does not need any strict rules. Poetry is something that comes purely from the heart and that is what Kareva actively demonstrates in her works.

As for the choice of poems, guided by the same logic, two poems were chosen to contrast and complement each other. *Ekstaas* is more traditional, while *Concerto Strumenti e Voce* is an example of modern poetry. Both represent different times, messages, moods. Proceeding from this, techniques used by authors vary a lot. For the sake of completeness, precisely these poems were chosen. The analysis would seem more profound and, in its turn, the results would be more diverse.

2.5. Ecstasy by Marie Under

Marie Under was the most influential poet of the 20th century. She first appeared in the world of poetry in 1904, when her first poem was published. Marie Under is famous for her love poems collection „Sonnets“(1917). Her work was constantly being criticized as with her poems she revealed a new kind of love poetry – passionate and intense. Her brave attempt at sensual poems in her books “Sonetid” (Sonnets 1917) and “Sinine puri” (Blue Sail 1918) which depicted erotic love, became the inspiration for the whole generation. She liberated Estonian souls from the long and hard

depression of the First World War. From then on Under became one of the most popular figure in the Estonian literary world. She was a leader of the romantic literary group Siuru, she was one of the founders of Estonian Writers Union and The Estonian Pen Club.

<p>Ekstaas</p> <p>Ah! toredaim on elamine maine¹ ja vägev vere surematu püüd!² Mind võidab Rõõmu ihar, hõiskav hüüd,³ ma iial pole kaaluv ega kaine.⁴ Ju jalgel maas kui kähär vahulaine mu kleidi valkjastroheline siid ja kahisedes langevad kõik rüüd, sest riidetult on siiski kaunim naine.⁵</p> <p>Miks lõhnab ka nii helgelt heliotroop?⁶ Kas muutub täna minu elulugu?⁷ Ah, mina olen juba seda sugu,</p> <p>et iga meel mul iga ilu joob.⁸ Nii ahnelt tühjendan ma elulaeka kui surmamõistetud, kel vähe aega.⁹ (Sonnets, 1917)</p>	<p>Ecstasy</p> <p>Ah, earthly life burns in a myriad splendours¹ Not even death's dark hazard can destroy.² I yield, a willing prisoner, to joy;³ I never sorted with discreet pretenders.⁴ And as the shaken glaucous wave engenders Spindrift, so my green falling silks deploy A froth, and all is stripped to the last toy, And, caught in ecstasy, my sense surrenders.⁵</p> <p>Why does the blossom wanton in the light,⁶ The blue horizon lure me to its border?⁷ My body too is of their bent and order:</p> <p>My every nerve vibrates to rapt delight,⁸ And I distraint my life of its last treasure As if my mounting days had brimmed their measure.⁹ (Translator unknown)</p>
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Analysis

When conducting the structural analysis of the Estonian poem and its translation, the emphasis is put on the linguistic features of the Estonian language.

1. The very first line of this poem “Ah! toredaim on elamine maine”, which word for word means „Ah! The nicest is earthly life“, where „the nicest is“ is changed into „burns in a myriad splendours“. It conveys the same meaning by using subject-predicate construction, which is typical, whereas in Estonian sentences subject typically stands at the end of the sentence. (predicate **on**, then subject **maine**)

2. „ja vägev vere surematu püüd“ is translated as “Not even death’s dark hazard can destroy“. Here one deals with a pure literary translation, where English translation has nothing to do with the text in the original, although they convey the same meaning of an undying impulse of the soul, passion.
3. „Mind võidab **Rõõmu** ihar, hõiskav hüüd“ Word „Rõõm“ here is a case of personification. Joy fights the hero with a victorious shout. In case of English translation the speaker describes as if he does it „I yield, a willing prisoner, to joy“.
4. “I never sorted with discreet pretenders” is, basically another way of saying “I will never become sober”, which corresponds to the original “ma iial pole kaaluv ega kaine“.
5. In English translation, again, there is personification “wave engenders”, „silks deploy“ while it is missing in the Estonian text.
This four-lines stanza also has semantically different expressions “langevad kõik rüüd“, which literally is „robes fall“, slightly different English variant is „all is stripped to the last toy”
6. “Wanton in the night” stands for old use or humorous (of a woman) behaving or appearing in a very sexual way (archaism), while the original text describes the charm of a young woman using the fragrant smelling flower – heliotrope „Miks lõhnab ka nii helgelt heliotroop?“
7. “The blue horizon lure me to its border?” is a literal expression for changes in life.
8. “My body too is of their bent and order” describes the features of a young body, which in the Estonian text “Ah, mina olen juba seda sugu“ means „I am in this age now“. The English translation is more precise, while the original text has a more general message, although the semantics in both cases is of being fresh, entering flourishing youth life.
“et iga meel mul iga ilu joo“ and „My every nerve vibrates to rapt delight” is the case of semantic deviation. The line in the source language uses “sense” which literary “drinks beauty” (personification), but in the translation variant “sense” is changed to “nerve”.
9. The last two lines are thought to conclude the author’s idea of blooming youth. The original variant uses the term „elulaegas“, word for word means „the life chest“, actually just describes life, although life chest in English is a box or a chest where one puts different meaningful things like photos, books etc. In order to involve the idea of a chest in translation, expression „last treasure” is used.

In the English text the metaphor is in “mounting days had brimmed their measure”, but the Estonian one misses it, a more simplified expression is used – «surmamõistetud, kel vähe aega». Nevertheless, both convey the meaning of living it up to the fullest and being short on time.

To summarize above mentioned, it can be said that the loss of meaning occurs within a cultural play with words, for example, as it was already mentioned, *elulaegas* does not correspond to English *the life of chest*. Semantic diversities of the two languages measure the gradation of the loss of meaning. An intended meaning, or, in other words an implied meaning, which is produced by the poet itself, sometimes can vary, causing confusion to interpreter.

With the poem *Ecstasy* by Marie Under as far as semantic deviation is concerned, largely minor deviations were faced during the analysis. Under is being quite exact in her work, so that the transferred meaning does not appear in most of the cases.

2.6. Concerto Strumenti e Voce by Doris Kareva

Doris Kareva is one of the most shining stars in the strong tradition of Estonian women's poetry. She is not only a very good poet, she is a master able to deal with words and one of the most appreciated and beloved poetesses in Estonia.

She was born in 1958 in Tallinn and studied English language and literature at the University of Tartu. She worked as literary editor and for sixteen years, she was the Secretary-General of the Estonian National Commission for UNESCO.

Kareva's poetry is strictly adherent to form; she is really minimalist. Kareva uses as few words as possible, but her message comes clear and at the same time with different and multiple meanings. There is another side about the multiplicity of meanings. It can generate the opposite of clarity: a form of allusion that seems like an oracle. The language used by Kareva can be defined as mysterious but on the other side enlightening, unrivalled, unlimited.

Kareva is not only special on a stylistic level. Scarcity of words is accompanied by a strong message, with a deep and interesting meaning. She imports in Estonian poetry a fresh and polemical note, finding different meanings in the social sphere. Kareva expresses the strongest moral charge of whole Estonian poetry.

She published fourteen collections of poetry and one collection of essays. She began with the collection *Päevapildid* (Photographs, 1978) then she continued with the collection *Vari ja viiv* (Shadow and Instant, 1986). It's necessary to mention the collected poems *Armuaeg* (Time of Grace, 1991), which also includes new texts, and her collection *Mandragora* (Mandrake, 2002) four collections appeared over a period of twelve years, with a gap of five years between *Mandragora* and *Hingring* (Soul Circle, 1997). In 2008 *Deka* appeared, with a selection of new and published poems from the period 1975–2007.

Actually she is a mentor for young poets, and has translated so many important writers, like Anna Akhmatova, Emily Dickinson, Joseph Brodsky, Kahlil Gibran, Kabir, W. H. Auden, Samuel Beckett, Shakespeare, and Irish contemporary poetry. Her poetries have been translated into many languages, for example the full collection *Shape of Time* (*Aja kuju*) published in the UK in 2010 (in Estonian in 2005). Kareva has worked in Sweden, Greece, United States, Flanders, Italy and Ireland, and presented her works in many countries.

Her poetry has been staged and many times set to music. She has published thirteen books of poetry, including one children's book and two bilingual books. She has translated essays, plays and poetry into Estonian, including work by Anna Akhmatova, Emily Dickinson, Joseph Brodsky, and Shakespeare. Collections of her poetry have been published in Russian, German, Swedish and Latvian translation. Her poetry appeared also in anthologies and journals in fifteen other languages. She has received several literary prizes for her poetry. In 1993, she established with the National Cultural Prize, in collaboration with Huma Publishers, the Straw Stipend, which financed the publication of ten young poets. In 2003, she launched *Grafiti*, the next series of young Estonian poetry. Her book of poetry, *Mandragora*, was staged by Tallinn City Theatre in 2003. Her latest volume, *Aja kuju* (The Shape of Time), appeared in 2005, and won the State Cultural Prize and was chosen by Estonian Television as book of the year. She has been Secretary-General of the Estonian National Commission for UNESCO since 1992.

2.7. Translator's Impression and Comments

Miriam McIlfatrick-Ksenofontov specializes in the poetics of translation and creative approaches to translating poetry. She worked on the translations of significant figures in Estonian poetry, such as

Doris Kareva, fs, Asko Künnap, Indrek Hirv, Triin Soomets, Ülar Ploom, Kätkin Kaldmaa, Kauksi Ülle, Ene Mihkelson, Kalev Kesküla, Elo Viiding.

Miriam's first came along across Doris Kareva's poetry, when she studied Estonian language. Armuaeg (Time of Grace) was her first poet to practice pronunciation of Estonian. Miriam recalls: „I clearly remember the pleasure I felt in reading her poems aloud. I understood little more than isolated words and phrases, fragments of meaning, but the sounds and the rhythms had already captivated me. Such is the power of poetry.”(ELM no 28, spring 2009)

After a while, Miriam was asked personally by Doris to edit some translations for a bilingual anthology of modern Estonian poetry, which included a generous amount of Kareva poems.

“My concept of poetry then is that it is, above all, voice.”- says Miriam. (ibid) She believes that poetry is the reflection of what lies beneath the souls and hearts. Rhythm and voice are significant parts of creating a piece of poetry. Voice cannot be captured and somehow depicted on paper. Reader has the freedom to read in any way he likes, although meaning stays the same – this is considered a „vital interaction“ between the poet and the reader.

The challenge for the translator then is to avoid seeing the poem as fixed language in a solid object and the reader as the receiver or seeker of a single invariant message. I find it helpful to view the poem not as the final text but as the last draft in the writing process. Between the poem and the translator a situation of dialogue can be established. This involves asking questions of the poem in order to find what meanings it insists on – not what we want to extract or what we think the poet might have intended. The questions need to be open and precise; for example, a question such as: "what does this word (image, rhyme, comma, etc.) do in/to the poem?" will not generate as much as: "how would the poem be different if this word (rhyme, etc.) were replaced by another or removed altogether?" and "if this word were replaced by x, what would the effect be?" (ibid)

The main principle is that a choice made by a poet implies the rejection of other possible interpretations. In this way we can look at the elements of the page, not only those that were written down and later appeared in the latest version of the poem, but also those left without mentioning and refer to the process of refers to the process of creating a poetic text. Author's thoughts and feelings are woven into the text, but each individual can perceive the poem in accordance with its internal state at the time of reading and therefore interpretations gain a slight curve of divergence. Translator is the person to reveal all the meanings implied as well as those, which are hidden. Miriam considers such opening and cultivating a sense of curiosity and wonder to be a valuable first step in understanding the mechanism of how poem and the language are connected, how they unite in one composition – in poetry.

Miriam McIlpatrick-Ksenofontov commented on translation of Doris Kareva poetry:

The poetry of Doris Kareva offers a considerable challenge to any approach to translation. She is a striking example of a poet in whose work sounds and meanings of words overlap and interact; indeed, at times, the whole momentum of a poem seems to depend solely on the sound and physicality of the words. The poem *Concerto strumenti e voce* would seem to overtly state its musical and vocal intentions, and when I first read the poem I noted both from the title and the sound the resemblance to a musical composition. (ibid)

Further analysis will show with the help of which poetic techniques an effect of melodiousness in poetry is achievable.

Concerto Strumenti e Voce
Andromeda, mandragora,
rododendron, mandala,
undruk, undruk, Kassiopeia,
Kristiaania,
mania grandiosa, rosa mundi,
gloria!
loorber, loorber, koriander,
androgüün ja salamander –
Aleksandria.

Sirius, viiul, vioola, tequila,
Aiolos, Niilus, iood, iood,
Oibibio, Iphigeneia,
Louis!
Kriit, igrek, kriteerium, káras, kröks,
katekismus katki, karkääks!
Karakul, curriculum vitae,
kuradi kurat –
Klara kinkis Karlile klarneti, Karl!
Karl varastas Klara korallid,
küll küll kiriküüt!

Untsantsakas, netsuke, mats mis mats, müts,
metseen – mis seen? Miss Universum –
mis siis? Striptiis? Repriis?
Tantra, mantra, yantra.
Tantra, mantra, yantra.
Mater, mater dolorosa,
hosianna, roosamanna,
krutsifix, Asterix,
aksakall, parallel-Ariel,
eel-eel-eel-eleuterokokk!
Jokkmokk.

Vintvää, Viruvärav, efendi,
Udmurdi-Burundi
urjukk, burundukk,
purpur, jaspis ja pits.
Auschwitz.
Andalusia lits.

Adenoid, asteroid, oikumeeni hüpnoid,
Dalai-Lloyd, Ululuum,
unelumm, lumeruum, jumalumm,
tumm, tumm, tumm
trumm. (Mandragora, 2002)

Translation of Concerto Strumenti e Voce
Andromeda, mandragora,
rhododendron, mandala
cambric, cambric, Cassiopeia,
Christiania;
mania grandiosa, rosa mundi,
gloria!
laurel, laurel, coriander
androgynous and salamander –
Alexandria.

Sirius, zither, viola, tequila,
Aeolus, Indus, iota, iota,
Oibibio, Iphigeneia,
Louis!
Crete, éclair, criterion, cardinal, crook,
Catechism cut in two, cuckoo,
Karakul, curriculum vitae,
Christ caramba –
Clara criticised Karl's clarinet, Karl!
Karl snatched Clara's corals,
Cucumber cool!

Know-it-all, netsuke, Midsummer mad,
maitresse – Mae West, Miss Universe,
misdeed? Striptease? Reprise?
Tantra, mantra, yantra.
Tantra, mantra, yantra.
Mater, mater dolorosa,
hosannah, sweet manna,
Crucifix, Asterix,
aquarelle, parallel-Ariel,
el-el-el-electro-shock!
Deadlock.

Vice versa, Vichy water, efendi,
tandoori, patchouli,
Udmurt, Buriat,
purple, jasper and pitch.
Auschwitz.
Andalusian bitch.

Adenoid, asteroid, ecumenic hypnoid.
Dalai-Lloyd, Ulalume,
runic loom, lunar swoon, jubillum,
doom, doom, doom,
tomb. (by Miriam McIlpatrick-Ksenofontov)

Analysis

The following poem can hardly be analysed line by line. The reason is that the structure and content is produced in the way that it could be sung. With the poem *Concerto Strumenti e Voce*, Doris Kareva deviates from the traditional norms of literary writing, putting meanings and soundings of the words together within a poem. Despite the fact that standard poem stanza, its structure still

seems logical and content-rich, concerning a set of words that has been brought in the light of the following piece of poetry.

Let us first of all consider the lexical background of the poem. To illustrate the diversity of the languages used in this poem a detailed analysis of the vocabulary has been held.

Latin

Andromeda, rhododendron, kassiopeia, mania grandiosa (expression for megalomania), rosa mundi (rose of the world), gloria, Sirius (late 14c., from Latin *Sirius* "the Dog Star"), curriculum vitae, mater (from Latin *mater*), mater dolorosa (the Mother (of Jesus) full of sorrow), adenoid (1839, "gland-like," medical Latin *adenoides*)

French

Salamander (mid-14c., "legendary lizard-like creature that can live in fire," from Old French *salamandre* "legendary fiery beast,"), Loius (masc. proper name, from French *Louis*), Asterix

Sanskrit

Mandala (1859 from Sanscrit *mandala* „disc, circle“), Tantra (type of Hindu religious book, 1799, from Sanskrit *tantram*), mantra (1808, "that part of the Vedas which contains hymns," from Sanskrit *mantra-s* "sacred message or text, charm, spell, counsel,"), yantra (Sanskrit word for a mystical diagram)

Japanese

Netsuke (miniature sculptures)

Turkish

Efendi (is a title of nobility meaning a Lord or Master)

Lule Sami

Jokkmokk (a locality and the seat of Jokkmokk Municipality in Norrbotten County, province of Lapland, Sweden)

German

Purpur (from Old High German *purpur/a*), Auschwitz

Greek

Iphigeneia (Ancient Greek), asteroid (from Greek *asteroeides* "star-like,")

Spanish

Tequila (from American Spanish *tequila*)

Estonian

Undruk (an archaic Estonian word for „skirt“), loorber (laurel), koriander (coriander), androgüün (androgyne), Kristiaania (old name of a town of Oslo), viiul (violin), viola (viola), Aleksandria (Alexandria), Aiolos (Aeolus), Niilus (Nile), iood (Iota), kriit (crayon), igrek (y), kriteerium (criterion), kârakas (blast), krõks (crunch), katekismus (Catechism), karkääks, Karakul (a breed of domestic sheep and its pelt or wool), kuradi kurat (damn it), Untsantsakas (strutter), Striptiis (striptease), Repriis (Reprease), hosianna (hosanna), roosamanna (mousse), krutsifiks/x (crucifix), aksakall (aqsaqal), jaspis (jasper), oikumeeni hüpnoid (Greek: οἰκουμένη, oikouménē, lit. "inhabited"), tumm (dumb), trumm (drum)

From this we can conclude that along with Estonian, words from other languages are being used, even Sami and Sanskrit. The choice of languages is based on phonetic features, so that they sound similar to a musical composition. The title of the poem itself is associated with music *Concerto Strumenti e Voce* (it. Concert of Instruments and Voice).

The vast majority of words in the poem are of foreign origin, yet pronunciation and spelling remained unchanged as it is in translation (Andromeda, rosa mundi, mania grandiose, gloria). Moreover there are assimilated borrowings from various languages, which were replaced with English analogues without harming the rhythm of the poem: rododendron (eng. rhododendron), Kassiopeia (eng. Cassiopeia), Kristiaania (eng. Christiania) etc. In addition, some originally Estonian words had also been replaced by analogues, still causing no loss of meaning, without affecting the musicality of the poem: (laurel, coriander).

The single most striking observation to emerge from the data comparison was the amount of invented words: eleuterokokk, hüpnoid, vintvääts etc. This is definitely the case of lexical deviation. The formation of new words is achieved mainly by generating compound words (vintvääts), or through the assignment of foreign affixes (hüpnoid).

The second major finding was that in the following poem *undruk* is used, an archaic Estonian word for „skirt“ (nowadays „seelik“ is more commonly known word with the same meaning). On account of this fact, it can be said that such type of linguistic deviation as deviation of historical period is also presented in this poem.

If we consider the rhythm of the poem, phonological deviation strikes in. Word *andromeda* is normally pronounced with the stress on the letter „o“, however Doris Kareva in her poem offers

another way of pronunciation, when the stress is put on the letter „e“. The reason for the deviation applied is to follow the rhythm and the overall musicality.

A closer examination of the text revealed some examples of lexical deviation (morphological). For instance, the lexeme *krutsifix* has an unusual for Estonian language letter „x“, whereas the rest of the word has purely Estonian spelling.

In addition, repetition of words has been noticed both in the Estonian (undruk, undruk; loorber, loorber; küll küll; tumm, tumm, tumm) and English texts (cambric, cambric; laurel, laurel; iota, iota; doom, doom, doom)

What is more, the repetition of sounds in initial stressed syllables is also observable: *Klara kinkis Karlile klarneti, Karl! Karl varastas Klara korallid* (eng. Clara criticised Karl's clarinet, Karl! Karl snatched Clara's corals). Vowel sounds are also repeated constantly, pointing to the case of assonance (Aiolos, Niilus, iood, iood).

As far as the English translation is concerned, it is clearly different from the original: most of the words were either left without translation (andromeda, mandragora, mandala), otherwise they were replaced by English analogues (Catechism, Alexandria, androgyne). In some cases words from the original were substituted with completely different words, which have similar phonemic appearance, so that they fit the tempo and the mood of the poem (e.g. *Kriit, igrek* replaced with *Crete, éclair*).

Therefore, the translator tends to preserve the general format of the poem and its musicality. On the basis of the data above, it can be noticed that the rhyme pattern of the poem remained untouched with the help of various alliterations. In most of lines the original words of different origin are not translated. Estonian words which do not have a rich etymological background and, in their turn, the strength of the original words of foreign origin, are successfully translated without causing the loss of meaning. Moreover, the tone of the poem in general has been saved, apart from some slight omissions. In addition to that, some cultural features were lost during translation. Those were substituted with a phrase with a similar sounding. Religious words, which suffered a violation of spelling, were not subjected to this process in case of English translation. Moreover, the disregard of specific cultural words of the source text, affects also the readability of the text in target language, thus making it harder to understand for the reader. All in all, the author's intension for the poem

was to string the music and the voice of the reader together, so that it would make up a perfect composition.

All things considered, the most noticeable cases where loss of meaning occurs is the substitution of original words by completely different words, which has nothing to do with the following poem. It is done for the sake of similarity in pronunciation, so that translation has almost the same tempo and mood. (e.g Kriit, igrek replaced with Crete, éclair). Besides, some archaic words as undruk is used, which are always challenging for every translation.

With the poem *Concerto Strumenti e Voce* one can observe such types of deviations as lexical deviation, deviation of historical period, phonological deviation. Comparing with *Ekstaas*, Doris Kareva in her poem does not focus on conveying the meaning of the poem, so that it becomes blurred and can be hardly perceived unambiguously. This approach gives the translator more space for showing his creativity.

CONCLUSION

The Estonian language refers to the Finno-Ugric language group. Historically Estonian was surrounded by Indo-European languages (Slavic, Baltic, Germanic languages), thus, in spite of the Finno-Ugric origin of the Estonian language, it has assigned certain features of Indo-European languages to a greater extent than other Baltic languages, as, for example, the Finnish language, the closest relative of Estonian.

The Estonian language possesses one of the highest places by the ranking of the most beautiful languages in the world. It is very widespread legend within Estonian people, that once the beauty and the melodiousness of the language took second place after Italian. A phrase “Sõida tasa üle silla“ was proposed. It stole the show immediately. The softness and melodic sound of the language created a relaxed atmosphere of an overall delight, which has bribed the jury in the best sense.

Despite the fact that the number of Estonian language speakers defines it as one of the smallest state languages of in the world, still, the language is used in all spheres of public life. The Estonian language is the language of education, science, media, government agencies, local governments, the Internet and computer software. At the moment, Estonian is the official language of Estonia and one of the official languages of the European Union (2004). The total number of speakers reaches about 1.2 million. Besides, thousands of speakers can be found abroad - in Latvia, Russia, the USA, Canada, Germany, Australia, England.

Hence, the incidence of the Estonian language is wider than it has ever been before: increased the number of studies of Estonian as a second language and, in its turn, the status of Estonian poetry has become more solid.

As for the issue of translating Estonian poetry, translators tend to preserve the general format of the poems. Despite this fact, words and phrases that are culturally bound may create quite a few problems for an interpreter. Deletion, generalization, addition, synonymy are the cases where the loss of meaning occurs. The translator may find the cultural equivalent word of the source language, but sometimes it is difficult to relate it to the target language, consequently, if s/he cannot find one, neutralization or generalization appear in the translation.

Another point is that the meaning implied may be blurred, so that word-to-word, or a translation referred to the context comes to the point when the sentence becomes obscure and meaningless. English idioms are used in order to cover cultural differences and to make the text more applicable for readers of poetry in target language.

In some cases, when the translator simply finds the appropriate word that characterizes the word in original text and includes it in the translation, this is considered to be the case of synonymy.

In componential analysis procedure the translator splits up a lexical unit into its sense components, often one-to-two, one-to-three, or more translation.

Besides, a translator sometimes adds some information that is missing in the original. This is done for the purposes of preserving smoothness and appearance of the poem in terms of its form. Moreover, deletion of some meaningful units also results in the loss of meaning. The authors do not maintain the procedure of the transfer, so that s/he cannot claim which of the procedures fits best. It depends on the preliminary analysis of the poetic text.

As it can be seen from the above analysis, such phrases like “toredaim on elamine maine” (predicate-subject) are inversed in case of English translation „earthly life burns in a myriad splendors“ (subject-predicate). The syntactical structure that is common for the Estonian language does not seem suitable for the English language. In addition, with the phrase “Wanton in the night”, which stands for old use or humorous (of a woman) behaving or appearing in a very sexual way (archaism), while the original text describes the charm of a young woman using the fragrant smelling flower – heliotrope „Miks lõhnab ka nii helgelt heliotroop?“. Thus, as it is stated in the hypothesis, while producing an English translation for a piece of poetry in Estonian the loss of meaning occurs at both syntactical and lexical levels.

In the respect of Estonian poetry, one can observe the tendency of openness and courage in the art of verification. It was the main purpose of the paper to draw attention to the development of the Estonian verse. On the assumption of the present linguistic analysis, it can be said that the data obtained is broadly consistent with the major trends. These results agree with the suggestion that Estonian poets began to use various literary techniques more often and without fear of harming the semantics, lexicon, form etc.

With poetic texts poets do not hesitate to fall into different types of lexical deviations. Their works reflect everyday language usage and depict cultural background of the society, as well as the

poet's. The present research is based on Marie Under's and Doris Kareva's works in the field of poetry. The results have clearly shown that Doris Kareva in her poem *Concerto Strumenti e Voce* uses a greater variety of literary devices than Marie Under does with her poem *Ekstaas*. From the outcome of our investigation it is possible to conclude that Estonian poetry has settled down to a course of a continuous development. The increasing number of translations and the general interest in Estonian literature abroad also confirms this fact.

SUMMARY IN ESTONIAN

Eesti luule on maailmas olnud alati sõltuvuses sellest, et eesti keelt räägib ja mõistab suhteliselt väike hulk inimesi. Tänu grammatika ja sõnavara iseärasustele seisab eesti keel teistest keeltest üsna isoleeritud. Peaks investeerima korralikult eesti keele õppimisele, et seda mõista. Vähene eesti keele tuntus maailmas raskendab luule tutvustamist avalikkusele. Siinkohal tundub inglisekeelne tõlge vajalik.

Käesoleva bakalaureusetöö pealkirjaga "Eesti Luule Inglise Keeles: Tähendus Tõlkes", eesmärgiks on selgitada raskusi, mis võivad tekkida, kui tõlkida eesti luulet inglise keelde.

Töö koosneb neljast osast.

Sissejuhatus tutvustab selliseid mõisteid nagu luule, eesti luule, eesti luule inglise keeles.

I peatükk "Luule Tõlkimise Aspektid" sisaldab ülevaadet luule tõlkimise teooriast, selle aspektidest, kuid ka tõlkimise tehnikatest ja luule žanri tunnustest ja probleemidest.

II peatükk "Eesti Luule Inglise Keeles: Poetiline Tähendus" keskendub eesti keelest inglise keelde tõlkimisel tekkivatele probleemidele, analüüsides tõlkijate arvamusi ja kogemusi. Samuti sisaldab see osa kuulsaimate eesti kirjanike Marie Underi ja Doris Kareva luuletuste analüüsi.

Kokkuvõtte summeerib lühidalt uuringute tulemusi ja sõnastab hüpoteesi. Mõtte kadu leiab aset kultuurilises mängus sõnadega. Kahe keele semantilised mitmekesisused mõõdavad mõtte kadu gradatsiooni. Mitu tüüpi lingvistilisi deviatsioone on jälgitav: leksikaalne deviatsioon, ajaloolise perioodi deviatsioon, fonoloogiline deviatsioon, semantiline deviatsioon.

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