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**The portrayal of woman characters in Thomas Hardy's novel *Tess of the
D'Urbervilles* compared to its Estonian translation**

MA thesis

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Abstract

Thomas Hardy is a very famous writer and he is especially known for his critical and condemning views of the societal problems that were prominent in the Victorian era. The aim of this thesis is to look at the figures of the Victorian woman and the New Woman in Hardy's *Tess of the D'Urbervilles* (1892) and compare it to the Estonian translation made by Helga Kross in 1969.

The thesis consists of three parts: theoretical background, overview of the translational context and the empirical analysis. Theoretical background discusses Thomas Hardy and the context of his writing by looking at the main themes he covered in his work, the criticism he received for writing about controversial topics, and the figures of the Victorian woman and the New Woman in *Tess of the D'Urbervilles* (1892). The overview of the translational context provides information about the Estonian literary history and where Hardy is positioned in it, looks at the theoretical implications of translating, discusses the (in)visibility of a translation in a text and looks at the background of Helga Kross, who translated the novel which is the focal point of this thesis. The empirical analysis focuses on the comparison of Hardy's novel with its translation made by Helga Kross by looking at the descriptions of main female characters.

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Introduction

Thomas Hardy (1840 – 1928) was a very renowned writer who received a great deal of attention by covering controversial and problematic themes in his writing. He touched upon subjects that were classified as taboo in Victorian era society and created negative adverse response from the publishers and the reading public. His most vexed theme was the New Woman, as some thought him to be a misogynist and some saw him as a feminist who fought for the rights of women. Numerous scholars like Morgan (2006), Williams (1972), Mohammad (2013), Sandlin (2011), Potter (1999) and Childers (1981), have contemplated on this topic, but the results are still the same, even the scholars remain in two different groups, one's thinking that Hardy despised women and especially the New Woman, and the others who think that he fought against the existing norms and tried to bring light to the shunned issues of female sexuality and independence. Those topics are distinctly evident in his book *Tess of the D'Urbervilles* (1892) where readers follow the story of a simple girl whose life is full of misfortunes and problems due to societal double standards.

The first half of this work concentrates on Thomas Hardy's life and his connection to the New Woman, as he had a very unique point of view and connection to the inner world of women. Furthermore, scholars have found correlations between Hardy's own personal life and the life of his characters, the multitude of those connections indicated that his written works have an autobiographical background which means that he had encountered the social double-standards that existed in Victorian society. Hardy also drew inspiration from his surroundings, family lineage, religious beliefs and nature, which all left an impact on his work. In addition to Hardy's personal connection to his writing, the first part of this work also looks at the criticism he received throughout the years by pointing out the main scholarly views and arguments. The plot of *Tess of the D'Urbervilles* (1892) and the characteristic differences between the New Woman and the Victorian woman are also discussed, and the distinctive features of the New Woman are brought out and highlighted.

The second half of the work is dedicated to studying Thomas Hardy in the Estonian literary history and the reasons why Hardy's work was not translated into Estonian before 1969, although he was quite a well-known writer even before that. What is more, the theoretical part aims to familiarise the reader with the basis of translation theory and the role a translator plays in the translation process. The visibility and invisibility of a translator is also discussed so that it could be determined if the Estonian translation of *Tess of the*

D'Urbervilles bears clear signs of the translator or not. As Helga Kross was the one who translated the book, which has been re-published twice, then it is essential to make acquaintance with her linguistic, educational and work related background, so that it would be easier to pinpoint her influences to the translation.

The empirical study focuses on the translational differences found in the target text when compared with the original version. The discrepancies that are going to be analysed lie in the descriptions of the New Woman and the Victorian Woman, as the aim is to see if the Estonian reader receives the same notions and understanding of the characteristics that separate the two women from each other, just as the reader of the original text does. In order to conduct the analysis, two characters, Tess Durbeyfield and Joan Durbeyfield, were selected and their descriptions were written out, compared, contrasted and juxtaposed with their Estonian equivalents.

The topicality of the work lies in the fact that the Estonian translation of Thomas Hardy's *Tess of the D'Urbervilles* has not yet been analysed in the context of translation comparison. For one thing, the work highlights Helga Kross's handwriting as a translator in the 1960s in the context of this particular book and brings forth the conscious changes Kross made to the text when she was translating it. For another thing, by analysing the source text and the target text it is possible to see if there are any translational differences of the New Woman and Victorian woman characters and, therefore, assess if those changes, if they exist, have also brought about a change in understanding and receiving of the New Woman and Victorian Woman for the Estonian reader.

1 THEORETICAL BACKGROUND

1.1 Thomas Hardy and the context of his writing

Thomas Hardy (1840 – 1928) and his works have been a topic of research for decades and the issue of the New Woman has been one of the most controversial ones among scholars. Hardy is well known for his female characters and the way he treats them, especially for his portrayal of the New Woman, who became the most discussed social phenomenon in the 1890s. Cunningham (1978) finds that Hardy was one of the major novelists who “joined the battle for artistic freedom” and who started to write about topics related to the New Woman, the “heroines who refused to conform to the traditional feminine role, challenged accepted ideals of marriage and maternity, chose to work for a living, or who in any way argued the feminist cause, became commonplace in the works of writers and were firmly identified by readers and reviewers as New Women” (Cunningham 1978: 3). For Ross (2006), the New Woman was “the emancipated, intellectualized, and unmarried prototypical feminist appearing in late nineteenth-century culture” (Ross 2006: x).

Overall, the New Woman represents the changing gender norms that emerged in the late 19th century. She (the New Woman) defied the standard gender roles by expressing individuality and autonomy, she was not as domestic as the Victorian woman and she had greater freedom to pursue a professional career. “The concept of the “New Woman” possessed a sexual connotation, reflecting changing ideas about female sexuality”. (*The New Woman* 2018: para. 1) Taking into account Hardy’s strong views, it is no surprise that there are critics, who praise Hardy for writing about the difficulties, restrictions and social pressure women in the Victorian era had to endure in their daily lives. However, there are also those who think that Hardy exceeded the limits of good taste with his overly critical views on the social issues and, therefore, gave women encouragement to rise up against the set social norms. There was and still is also a debate about Thomas Hardy’s own views and attitudes towards women.

Scholars like Harvey (2003) and Millgate (2004) have pointed out the connection Hardy’s writing has to his own personal life. According to Harvey (2003: 5) “Much of Hardy’s life [...] is present in his novels, poems and short stories, and the complex strands of relationship between his life and his writings”. Millgate (2004) reached the same conclusion and goes on to say that Hardy was “fascinated by the obscure and private lives lived by his own parents and grandparents, their relatives and acquaintances [...] and the social and

economic realities with which they had to deal” (Millgate 2004: 7). Moreover, Hardy’s childhood, for instance, is said to have influenced his novels heavily by providing him ideas for various plots and settings. Hardy’s ability to tell stories supposedly derives from his parents’ “vivid tale-telling” but also from his own curiosity towards the world he was born into. (ibid. p. 8) The inquisitiveness towards the worlds was not the only thing that motivated Hardy, Harvey (2003: 6) states that: “The passionate interests of his parents profoundly influenced him. His father’s enjoyment of nature was matched by his mother’s extraordinary store of stories embodying local lore, while her husband loved nature and music”.

Another great topic that Hardy also seemed to have shown great interest in, was his ancestry and family history; he liked to think that his own family branch was connected to the “ancient le Hardy family of Jersey, in the Channel Islands” (Millgate 2004: 8). It was extremely important to him because the possibility of the existence of such a link, “fed his sense of belonging to a family that had come down in the world”(ibid. p. 8.). A similar pattern can be seen in one of his great works *Tess of the D’Urbervilles*, where a young maiden learns of her family’s connection to an extinct noble family. This reference is not the only instance from Hardy’s biography that is transferred to this novel, since at least the instance of the midnight baptism of Tess’s son Sorrow also reflects the secrecy around the baptism of Hardy’s mother and her brothers and sisters. (Millgate 2004: 7- 9) Considering the vast resemblance between Hardy’s own family life and his books, then Millgate and Harvey are both indicating that Hardy’s novels are all containing autobiographical traits that can not be dismissed.

Needless to say, Hardy did not only include all the previously mentioned topics into his works, but he also drew inspiration from his connection to his siblings. Hardy had two sisters and a brother but he had the closest relationship with his sister Mary, with whom he shared all his secrets and who was always there to support him. Their closeness was a result of them being very close in age and due to possibly sleeping in the same room when they were growing up, due to cramped living conditions. He was also extremely fond of his mother, who was the driving force in the family. Hardy has admitted that “his whole life would have been different” (Millgate 2004: 26) if he had lost his dear mother during his formative years. The scene in *Tess of the D’Urbervilles*, where Tess asks and begs Angel to marry her sister Liza-Lu after she herself is dead (Hardy 2012: 469), is very similar to what Hardy’s mother wanted her husband to do upon her demise.

The place where the Hardy family lived, gave him much inspiration and knowledge about nature, which descriptions and depictions have earned him a great deal of praise. “Like

any nineteenth-century countryman, Hardy learned from childhood to know his own district with an intimacy not now easily imaginable” (Millgate 2004: 32). He knew his surroundings and people around him as his own five fingers by becoming familiar with “the occupants of every cottage”, by learning all the names of the fields and gates and by observing the nature around him. He thought of the English landscape as “scored with prints of perished hands” (Millgate 2004: 33), which is illustrated in his writings when he contemplates about the vanishing art of agriculture and manual labour. Hardy mourned the “lost vitality and continuity of the old rural England that had been so largely destroyed during his lifetime” by urbanization, expansion of population, cheap imports, agricultural depression and mechanization, migration, emigration and railways, and he touches upon these problems evident in the society (Millgate 2004: 39).

Apart from nature, religion played an important role in his life and work. His family members used to play musical instruments in the choir (a small group of singers and instrumentalists) of the local church and, therefore, he was a frequent visitor in the house of God and he dreamt of becoming a parson when he was a little boy. (Millgate 2004: 42) It all changed when he rejected his belief in the Christian God, who was supposed to love everybody. The loss of faith and pity for his fellow humans who blindly believed in God, were represented in most of his works. (Harvey 2003: 12) He even wrote a poem called *God's Funeral* (ibid. p. 48) His agnosticism was also evident in “Afternoon Service at Mellstock” and “The Oxen”, which were published 24.12.1915 in the *Times* (ibid. p. 49). His loss of faith in God was brought upon by his belief in Darwin’s theory of evolution that sees God as the fruit of human imagination. Hardy substituted Him with social evolution and meliorism (ibid. p. 121).

On the whole, Hardy’s writings were all personal and contained details from his own or his family’s life. The themes and plots were derived from the stories he was told when he was little. Nature, religion and problems in society became his signature themes that he was best known for. But these themes also brought him plenty of criticism.

1.2 Criticism of Thomas Hardy

The critical reception of Thomas Hardy has been quite controversial. He has been portrayed as a misogynist writer who hated and disliked women and particularly the New Woman “so much that he devoted a great amount of his novels to commenting on the

problems which lie ahead in life for the New Woman, warning her of its dangers and showing her the proper way to live” (Potter 1999: 1). Hardy treated his fictional women cruelly in order to relieve the stress and to express his hatred of being controlled by women in his own life. Childers (1981) quotes many male critics in her work who also share the same ideas as Potter. “Hardy exposed often times the failings of women, their caprice, acidity of temper, inconsequences, and other pardonable faults peculiar to their sex” (Childers 1981: 318), although, Childers herself does not seem to share the same view of Hardy.

Anita Sandlin (2011), on the other hand claims that Hardy’s work can also be considered exhibiting early feminist thought. “Writing about sexually-charged issues at a time when subjects such as premarital sex, rape, illegitimate children, adultery, and divorce were taboo, Hardy challenged his readers to consider the destructive power caused by hypocrisy and double standards” which attest Sandlin’s viewpoint on this matter and proves that Hardy’s work has provoked controversial viewpoints among scholars. (Sandlin 2011: 1) Research done by Mohammad and Khalis (2013) also shows Hardy’s feminist standpoint by exposing T. Hardy’s strong call for justice and charity, when he defends his heroines against the morals and manners of the Victorian time, and Hardy’s “conception of exceptional, arrogant, desirable, self-willed and strong women seeking self-realization” (Mohammad and Khalis 2013: 441). Sandlin (2011) states that “Thomas Hardy was writing of strong, independent-minded women determined to live life on their own terms. The New Woman was nothing new to him; she was the reemergence of a natural phenomenon long suppressed and stifled by the social expectations of Victorian society” (Sandlin 2011: 8). Morgan’s (2006) views do not differ from Sandlin (2011), nor Mohammad and Khalis’ (2013), like them, she stresses the importance of Hardy’s ability to depict literary and social conventions that crippled women by not letting them be themselves. They all find that Hardy was heavily criticised because he dared to write so openly on the issues that were preventing women from arranging and deciding about their own lives. Considering the two opposing sides, it seems like Hardy was, at the same time, the aider and condemner of women of his time.

Morgan (2006) finds that the critics who labelled Tess as innately mute, yielding, dumb and unthinkingly passive, did not understand Hardy’s intentions and purposes. It is stated that by creating Tess, Hardy denounced “the popular belief that a voluptuous woman, a sexy woman, is intellectually vapid or morally loose, or as many Victorians believed, diseased in body and mind” (Morgan 2006: 60). However, Potter (1999) argues against it, by declaring that in *Far from the Maddening Crowd*, Hardy clearly demonstrates how the New Woman was “vain and fickle”, mostly caring about her appearance, and when she transformed into the

Victorian woman, she became “resourceful and enduring”, representing the embodiment of a proper woman. (Potter 1999: 14)

Another issue addressed by many critics is again connected to the biographical facts, namely the influence women had on Hardy. It is stated by Sandlin (2011) that Hardy was a man “who loved intelligent, strong-minded women, but he feared the potential power of the emerging New Woman figures as much as he feared a world without them” (Sandlin 2011: 1). Morgan (2006) also notes Hardy’s enjoyment of having female company, but Potter (1999) insists that Hardy developed his overall view of women as a result of his own family; his mother, his sister and his wife Emma. All of them were very strong and powerful women, and they liked to control Hardy to the extent that he developed uncomfortable feelings towards the New Woman, and women in general (Potter 1999: 6).

As mentioned previously, the scholars of Hardy have developed different ideas about why he depicted his heroines the way he did. Many have the belief that he tried to show his support for the New Woman by bringing attention to all the problems caused by the set rules and regulations in the society of the Victorian era, but others have disagreed with it, and argued that Hardy was demonstrating his repulsion for the emerging New Woman and declaring his approval of the proper Victorian woman. Hardy’s scholars seem to agree upon the influence the women in Hardy’s life had on him, suggesting that Hardy’s mother, sister and first wife Emma were the biggest influencers, but they disagreed on which way the women influenced him; was Hardy using them as the embodiment of the perfect example of the New Woman, or was he treating his fictional women so badly due to the overly controlling and manipulative relationships he had with the women in his life. His interests in the aforementioned topics could also have come from his own insecurities, being a man who was married to a strong independent woman, who thought herself to be superior of him, and as a man, who searched for his rich and powerful lineage, but actually could not find nor reach the wished status in the society.

1.3 Thomas Hardy’s *Tess of the D’Urbervilles* and the concept of the New Woman

Thomas Hardy’s *Tess of the D’Urbervilles*, is a story of a young, naïve, independent, strong and passionate woman called Tess Durbeyfield whose life is full of pain, loss, heartache, hard labour and tragedy. It was Hardy’s penultimate novel that he wrote before

dedicating his life to poetry and leaving the world of novel writing behind. Tess is considered to be one of his most difficult and complex heroines, due to the fact that she possessed the characteristics of the proper Victorian woman, who wanted to be married, take care of the household and bear children, and the rebellious New Woman, who wanted to be independent, self-sufficient and have sexual autonomy.

The novel starts with depicting Tess Durbeyfield's father John Durbeyfield learning of his once noble and mighty lineage. "Your ancestor was one of the twelve knights who assisted the Lord of Estremavilla in Normandy [...]. Branches of your family held manors all over this part of England [...] and you were made Knights of the Royal Oak" (Hardy 2012: 4) but the mighty D'Urbervilles were now extinct and the poor Durbeyfield branch was the only thing left from this once noble family. This connects to Hardy's own lineage and his dream to have a connection with a famous historic family. Due to different misfortunes, Tess is forced to seek help from the D'Urbervilles who live nearby. It was a common practice during that time, to seek help and support from the wealthier branches of the family. However, this was not the true D'Urberville family who Tess had to visit, they were imposters with their true name being Stoke. The Stoke-D'Urbervilles were a well-off family from the North who decided to settle to the South of England as country men. Alec D'Urberville, the heir of Simon Stoke, is attracted to Tess from the beginning and therefore offers her a job and becomes her family's benefactor. Unfortunately for Tess, Alec takes advantage of her and rapes her. This incident is the defining moment in her life, as nothing is going to be the same again; her reputation is tarnished by the end of her life, due to the fact that she had premarital sex, which was a horrific taboo in the Victorian era. In order to save her dignity and independence, Tess goes back home. She gives birth to a baby boy named Sorrow, but the child dies soon after birth. When her son is denied a Christian burial, she buries him herself and in order to move on with her life she leaves home again and gets work as a milkmaid. Tess is very happy as a milkmaid; she makes new friends and finds the love of her life, Angel Clare.

On their wedding day, Tess wants to confess to Angel the bad things that had happened to her, but he tells her that they can confess everything after the wedding. "He then told her of that time of his life [...]when he went to London and plunged into eight-and-forty hours' dissipation with a stranger" (ibid. p. 267). As soon as Angel made his confession about his premarital affair, Tess forgave him immediately by "pressed his hand tightly for an answer", because she did not think of it as a major transgression. "Then we will dismiss it at once and for ever [...] Oh, Angel – I am almost glad – because now you can forgive me! [...] She jumped up joyfully at the hope" (ibid. p. 268) that Angel can now forgive her the misfortunes

she had endured. Unfortunately, Angel is not as understanding as Tess is. "Forgiveness does not apply to this case. You were one person; now you are another. How can forgiveness meet such a grotesque prestidigitation as that?" (ibid. p. 272) Angel instantly condemns her as an unclean woman, a woman who has deceived him into thinking that she is pure and good while actually being a sinner. Angel's reaction is caused by the cruel social double standards that deem a woman impure if she has had any sexual encounters before being married, even if it was against her will, but the Victorian society was completely ignorant towards men who committed the same transgression. "I repeat, the woman I have been loving is not you." (ibid. p. 273) Her husband leaves her after hearing her confession and travels to Brazil to practice his agricultural skills, and she is yet again, left alone.

After being left by Angel, Tess decides to go to work in a farm where the working and living conditions were horrible. The time she spends in the farm can be seen as repentance for the sins and transgressions she has committed; Tess even tries to hide her true appearance as not to seem too appealing for men. During her stay, she writes numerous letters to Angel and when she does not get any replies, she decides to pay a visit to Angel's parents. Unfortunately she encounters her brothers-in-law and hears them talking unpleasant things about her.

On her way back to the farm, Tess accidentally meets Alec, who is now a traveling preacher. Soon after, Alec gives up his new lifestyle and starts to pursue Tess after learning about his deceased son. As a last resort, Tess writes a final letter to Angel, but she gets no replies, and therefore, decides to forget him and move on with her life.

Tess's misfortunes continue when her father dies and her family is forced to search for a new home. Owing to the fact that men were the sole providers of the family in the Victorian era and women were supposed to take care of the children and household, then it was inevitable that Tess's family lost their dwelling after the death of the head of the family. Tess's mother did not have any income and the landlord decided not to extend their lease on the house. Using the situation in his favour, Alec tells Tess that she has to succumb to his wishes because he can give her family a place to stay and a job, and having no other options, Tess agrees to Alec's proposal. As a Victorian woman, Tess's priority is her family's well-being, but she achieves it by stepping against and breaking all the social norms that prohibit women having any kind of indecent relations with a man without being married to them. However, her negligence of the social standards characterise her independence. Things take another turn, when Angel returns from Brazil and starts to look for Tess and learns that Tess is Alec's mistress. In a moment of madness, Tess kills Alec and runs away with Angel, when he comes looking for her. They find an empty house in the countryside and spend a couple of days in a

cocoon, enjoying each other's company while being completely cut off from the rest of the world. Their happiness is short-lived and Tess is soon captured by the police and sentenced to death for murdering Alec.

As previously mentioned, Tess Durbeyfield is a versatile character who possesses characteristics from both the Victorian woman and the New Woman. The Victorian woman first manifests herself during the May-Day dance when Tess is one of those girls who exhibits herself to the possible male suitors. On the one hand, she follows the ancient tradition and participates in the innocently seductive tradition but, on the other hand, she "participated with a certain zest in the dancing; though, being heart-whole as yet, she enjoyed treading a measure purely for its own sake; little divining when she saw 'the soft torments, the bitter sweets, the pleasing pains, and the agreeable distresses' of those girls who had been wooed and won, what she herself was capable of in that kind. The struggles and wrangles of the lads for her hand in a jig were an excitement to her no more; and when they became fierce she rebuked them" (Hardy 2012: 17), meaning that she decided to discard the customary behaviour that girls of her age and position were to have. With that she started to show signs of independence, individuality and autonomy, which were also the characteristics of the New Woman.

What is more, her bipolar belonging manifested itself also in her family life. "As Tess grew older, and began to see how matters stood, she felt Malthusian vexation with her mother for thoughtlessly giving her so many little sisters and brothers, when it was such a trouble to nurse those that had already come. [...] However, Tess became humanely beneficent towards the small ones, and to help them as much as possible she used, as soon as she left school, to lend a hand in every work possible" (Hardy 2012: 39). As can be seen, Tess was educated enough to know and to understand that it is very burdening for the family to have as many offsprings as "God" gives, however, her position as the eldest daughter in the family meant that it was her responsibility to help take care of her younger siblings and, therefore, she also inhabited the spirit of a true Victorian housewife.

On the other hand, Tess's mother, Joan Durbeyfield, was a simple housewife who had very traditional Victorian views. Those views become apparent when she sends her daughter to claim kin with the rich D'Urberville family while being aware of the possible dangers that can lurk around her daughter there. Cunningham (1978) points out that the New Woman "could now elect to put her energies into professional rather than matrimonial achievement, and could justify her decision by pointing out that marriage, as conventionally defined, was a state little better than slavery. She could make her own choice about having children, either

with or without the authority of a marriage licence” (Cunningham 1978: 10). This view of the New Woman is in accordance with Tess and her decision not to marry Alec, after he rapes her and she falls pregnant, but it is the complete opposite of what her mother thinks to be normal. “And yet th’st not got him to marry ’ee! Any woman would have done it but you!” (Hardy 2012: 94), Joan Durbeyfield’s disapproval and anger towards her daughter is clearly evident, but “ Tess's refusal to scheme in the tacitly accepted way does not derive from unsophisticated innocence- her rejection of the best practical course is informed and deliberate” (p. 97). That is to say, Tess decided to stay honest in a situation where women were strongly encouraged to use the situation in their own favour in order to save their reputations. However, “Tess is unwittingly making a more general protest for women against the social conventions which foster deceit as an essential part of their nature” (Cunningham 1978: 97). Sandlin (2011) also praises Tess for rebelling against the unwritten social norms that were followed by many desperate women who had endured injustice from men.

Another topic that distinguishes the New Woman from the Victorian woman is education and independence acquired through it. Education had very high importance for the New Woman as it served as a platform for finding a well paid occupation and helping to gain personal independence. Tess “had passed the Sixth Standard in the National School under a London-trained mistress” (Hardy 2012: 20) and at some point she aspired to become a teacher herself. To emphasise the grave difference between the educational background of the Victorian woman and the New Woman, Hardy juxtaposed Tess and her mother. “Between the mother, with her fast-perishing lumber of superstitions, folk-lore, dialect, and orally transmitted ballads, and her daughter, with her trained National teachings and Standard knowledge under an infinitely Revised Code, there was a gap of two hundred years as ordinarily understood. When they were together the Jacobean and the Victorian ages were juxtaposed” (ibid. p. 22). Ross (2006) broadens the idea and explains that Hardy not only pays attention to the language use, but also highlights the different types of knowledge various characters possess. “The New Woman had high ideals; she examined the world from an intelligent and informed base, and if what she saw led her to the conclusion that accepted standards were unjust or inadequate then she would try to go her own way according to her own principles” (Cunningham 1978:10), therefore, Tess used her knowledge of the world to make her own decisions and find her own way in life.

Haque (2018) holds the view that Hardy’s critique towards the double moral standards and the notion of female sexual purity are expressed through Tess’s character. Tess is shunned by the society when she has a child out of wedlock and, due to it, her son is denied proper

baptism and burial. What is more, she is forced to return home after her husband, Angel Clare, abandons her owing to her premarital coitus with another man, although Angel himself had also indulged in the same type of acts but done them knowingly. “He is the personification of the double standard typical of the Victorian age. Angel Clare assumes the role of the gentleman, though his nature is far more carnal. He gives considerable thought to the perception of others and rejects his new bride, though he claims to love her deeply” (Sandlin 2011: 38). Cunningham (1978) also draws a parallel with Angel’s affair by suggesting that both Tess and Angel were the victims of much older and experienced sexual partners who seduced them far away from home and both of them also “disengage themselves without emotional regret once the infatuation wore off” (Cunningham 1978: 100), but Tess was the only one punished for the incident.

As can be noted, Tess truly was an amalgam of the traditional Victorian woman and the rebellious and independent New Woman. Potter (1999) goes as far as to name Tess Hardy’s enigma and draws on the notion that Hardy deliberately gave Tess the characteristics of both types of women to demonstrate to the world that she was destined to fall from grace and perish. “She served as a warning to those women who would attempt to have both the old and the new outlooks on life. Hardy showed them that they could not have both worlds and still find happiness” (Potter 1999: 28). Although Tess is a bit different from the typical portrayal of the New Woman character, Ross (2006) considers her to be “allied so closely with many of the principles of the New Woman, quite possibly making her a rural equivalent” (Ross 2006: 153).

1.4 Thomas Hardy and the literary canon of 1890’s

The late 19th century in England was a time period full of self-doubt, cultural assurance, and there was “a battle between the outmoded values of the Victorian past and the rebellious, liberating possibilities of a more modern outlook” (Moran 2011: 3). The society was divided into two categories, those who valued the traditional views, religious principles and social demeanor, and those who challenged the past traditions and practices, disavowed already established religious, gender and sexual norms.

“The fields that constitute the Victorian historical, cultural and intellectual context - the arts, philosophy and religion, politics and economics, science and technology - provide a framework for understanding Victorian literature. Issues and trends in these areas are reflected in literary themes, genres and styles. They also account

for attitudes about gender and sexuality, race and nationality, class and social structure that Victorian writers and readers often took for granted.” (Moran 2011: 7, 8)

It can be concluded that literature of that time was very closely connected to all the social issues prevalent in real life. Harvey has noted that “in his writing, Hardy engages with the ideas and trends of his age: developments in science, new philosophies that sought to fill the vacuum left by the loss of religious faith, the growth of a radical politics that gave expression to the striving of the working class for social equality and democracy, the struggle for a new status for women, and the effects of the First World War” (Harvey 2003: 5). According to Brantlinger and Thesing (2002: 115) Hardy wrote novels that “faced square-on the bankruptcy of the available symbolic forms, narrative codes, and language of Judeo-Christian tradition for the modern world” and he completely renounced the “Puritan allegory and romantic quest narratives” that had been so popular among the writers preceding him.

The topics mentioned by Moran and Harvey are all present in Hardy’s *Tess of the D’Urbervilles*, some of them being more prominent than others. In addition to the New Woman, being one of the most salient subjects seen in Hardy’s writing, he also dedicates time and effort to discuss the loss of faith in post-Darwinian society. As previously mentioned, Hardy aspired to become a parson, due to his family’s close connection with religion and church, however, everything changed and he turned his back to God. The diminishing role of religion in society brought about confusion and disorder, as people did not fear divine judgement anymore, therefore, they were more inclined to live a life of sin. Nevertheless, old conventions did not disappear wholly, there were still people who were enlightened by the higher power, like Hardy’s Angel Clare who possesses the characteristics of a religious person and believes in the almighty. Those who sin but are too weak to defend themselves, are devoured by the society, as only the strongest will survive in the midst of all the chaos created by the loss of religious boundaries. Tess Durbeyfield is one of those victims; her life is a sequence of many sufferings caused by capricious fate that dooms her efforts to live ethically after the misfortunes she endures through the hands of Mr Alec D’Urberville. In this way, Hardy demonstrates his disapproval of the callous, indifferent, cruel and chaotic society that shows no mercy even when people are not responsible for the things that have happened to them.

Another issue that caused heated debates and contradictions and was extremely prominent in literature, was the question of purity. Due to the vast developing cities, religious vagueness and loose morals, the idea of a pure woman was put on a pedestal and seen as something to cherish. Prostitution and venereal diseases were extremely common during that

time due to the previously mentioned reasons and, therefore, sexually liberated women were seen as “fallen” while the male counterparts did not have to face any backlash for their actions. “Sex, in other words, seemed like such a danger that the entire range of modern, socially authoritative discourses – medicine, the law, religion, the press, and literature – organized themselves to contain it” (O’Gorman 2005 :160). In Harvey’s perspective “Hardy’s early efforts in fiction to undermine Victorian attitudes were hampered by censorship, but as an established novelist he championed the struggle of the strong, intelligent, sexual woman to achieve selfhood and social freedom” (Harvey 2003: 34). *Tess of the D’Urbervilles* was rejected by Hardy’s publisher for being a story of “violation, illegitimacy, unauthorised baptism, and murder, with its challenge to patriarchal authority and sexual hypocrisy” (ibid. p. 35), it was rejected by other publishers for the same reasons too. Due to all the changes and omissions that were implemented when the story was first published, Hardy added the contentious subtitle “A Pure Woman Faithfully Presented by Thomas Hardy”, when he was able to finally publish the original version of the novel in 1912 without any alteration. This subheading is his direct criticism and scorn towards the publishing world for mutilating his masterpiece. “Thus to read Victorian novels for their sexual content is to read them, by necessity, between the lines, not for what they say but for what they show; not for what they represent but for those significant silences that speak volumes” (O’Gorman 2005:157).

Hardy’s later work belongs to the New Woman fiction movement, which is categorised into two sub-groups by Cunningham: the purity school and the neurotic school. The first is concerned with a woman’s sexual chastity and purity, as it was extremely important for a woman to be a virgin when she marries, and any discretion would result in becoming a “fallen woman” in the eyes of the society, while the second one deals with the emotionally unstable and neurotic woman. There is a unifying factor between both sub-groups “the suicide of the heroine - is typical of New Woman plots. Only tragic outcomes, such as death or psychological destruction, seemed 'real' destinies for rebellious, freedom-loving women in a confining culture” (Moran 2006: 125). This complements Mitchell’s idea when she references Cunningham on the topic of the New Woman finding that the New Woman was “too advanced for her environment” and, therefore, had to endure many difficulties. The novelists, who touched upon the New Woman subject “were trying to do two things at once: firstly, to argue the moral and social case for a high degree of emancipation, and secondly to show how firmly entrenched were the creeds and conventions which oppressed women”. (Cunningham 1978: 49; in Mitchell 1999: 580)

2. TRANSLATION

2.1 Thomas Hardy and the Estonian literary history

Thomas Hardy's novel *Tess of the D'Urbervilles* was first translated into Estonian in 1969 by Helga Kross during the time when the literature in Estonia had to adapt to Soviet ideologies and follow the strict rules and regulations. The same book was reprinted twice, in 1979 and 2008, after its first publication in 1969, however, the translations have remained unchangeable.

Tess of the D'Urbervilles was Hardy's first work that was translated into Estonian. Its translation happened during the 1960s, when the Literary magazine *Loomingu Raamatukogu* started to translate newer and older world classics very systematically and quickly (Tamm 2010: para. 6). The number of translated books grew rapidly and almost tripled when compared to the 1950s, however, the number of translations was not the only thing that increased, the circulation of translated works also made a big leap and reached its highest peak also in the 1960s (ibid. para. 8).

According to Möldre (2012), H. G. Wells, R. Kipling, Thomas Hardy, Mark Twain, B Shaw and U. Sinclair were, over time, translated into Estonian with the exception of Thomas Hardy, who was not translated for a very long period of time (Möldre 2012: 92). Kaldjärv (2016: 74) proposes a possible reason why some authors were not translated at first, noting that the translated literature had to be diverse and had to offer something new to the literary field. Therefore, Hardy might not have been translated before the year 1969 because its potential was not discovered yet, or there were plenty of novels before it that covered similar topics or notions. What is more, *Loomingu Raamatukogu* had a yearly plan about which authors to translate and when; however, this plan did not always work due to numerous variables like the translator had not finished translating the previous book or the text was unsuitable for the censorship officials (Olesk and Saluäär 2017: 9). Certain boundaries were set that determined what was allowed to be translated and what not. Security personnel and party workers were obliged to implement censure and monitor the work of publishers and newspaper agencies in addition to keeping an eye on the censorship department. (Kreegipuu 2011: 29) As a result, everything that writers, translators and journalists wanted to publish, first had to pass through a thorough inspection, and only after being deemed appropriate according, was it granted permission to be sent out to printing. Due to the adverse reaction

Hardy's book created initially in the Victorian society and the complex sexual themes covered in the book, it might also have been one of the reasons why Hardy was initially left out of the Estonian literary canon, as the book was deemed too radical, unsuitable or simply not worthy.

Over the years, only five Hardy's novels have been translated into Estonian and the time between the original publication and translation is staggering. *Tess of the D'Urbervilles* was translated into Estonian 78 years after its first release and it was also Hardy's first novel that in Estonian, *The Mayor of Casterbridge*, *The Return of the Native*, *Far From the Madding Crowd* and *Under the Greenwood Tree* were translated respectively 102, 122, 135 and 142 years later since their original release. This raises questions why the world famous writer's works were not translated earlier, although he was praised very highly in the obituary published in *Postimees* in 1928 (*Kuulus inglise kirjanik Thomas Hardy surnud*). In other words, he was well-known, but the time had not yet come for his work to leave an imprint on the Estonian literary culture.

Tess of the D'Urbervilles is one of many translated works of literature that is embedded into the Estonian literary culture and serves as one of the fragments that gives insight into the Estonian translation history. Gielen (2013) points out that the Estonian national literary history has received great attention and numerous books and volumes have been dedicated to its research and analysis, but the other half of Estonian literary history that covers the translated literature, has been hidden somewhere inside of it: "Although there have been attempts to gather expertise and systematize knowledge about translation in Estonia, Estonian translation history still remains in the shadow of Estonian literary and cultural history". (Gielen 2013: 14) Elin Sütiste (2012: 152) also describes the fragmentation of our translation history but points to the fact that there have been attempts to study this topic as numerous single studies and a couple of theoretical texts exist. In spite of the fact that our literary language was developed thanks to the Bible translations, there are only several case studies devoted to researching and analysing the literature translated into Estonian. Therefore, Gielen (2013: 14, 15) supports the view that there is a shortage of interconnected study of translation in Estonia, and argues that the translation programmes in Estonian universities are lacking certain elements.

The first books that were translated from the English language and left a mark on the Estonian translation history, reached Estonia in the second half of the 18th century thanks to Moravian Brotherhood (Hernhuutlaste Vennaskond) who decided to translate religious tracts and books. The translated books included word-for-word translations and indications to the English language cultural space by containing events, names and environments inherent to it.

(Mits 2012: 71) Many translations used an intermediary language, meaning that the Estonian version of the book was made based on a German translation of an English book, like Daniel Defoe's novel *Robinson Crusoe* that was translated into Estonian using Joachim Campe's translation *Robinson der Jüngere* (ibid. p. 74). Slave trading and Indian themes were also highly popular among Estonians, due to the fact that Estonians could relate to the problems described in the novels because of their own arduous past (ibid. p. 75, 76). Given the fact that there already were numerous novels with grim and gloomy plots translated into Estonian, it might also explain why Hardy's work was not translated earlier than 1969.

Translation of English literature had a breakthrough in the last quarter of the 19th century when the number of translations increased rapidly and it grew even more in the beginning of the 20th century. One of the biggest changes occurred in the source language from which the Estonian translations were made, meaning that more translations were made directly from English without using intermediate translations of the original text (like described above). The other change was in the genre of the texts, biblical and religious works were replaced by thrillers and detective stories and other bestsellers.(ibid. p. 78, 80) As the aim of the translations was to fill the void of such books that would help to educate, enlighten and develop Estonian language and literature, therefore, it also influenced the selection of texts and books that were translated (Kaldjärv 2016: 73).

What is more, the standardised Estonian translation language developed fully in the 1960s – 70s when certain principles as to the language of translation were created. Those principles dictated how and what the translational sentence should look like, how much can the translator add to the text and what type of textual reductions can there be (Krull 1998in Kaldjärv 2016: 74). Thus, on the one side there was the ruling ideology's fear of extremism and, on the other side, the need for protecting the norm and purity of the Estonian language, those two together, created a translation model that regarded the source text with subjectivity and translation language with great rigour. (Kaldjärv 2016: 74, 75)

2.2 Theoretical implications on translating

Translation is an extremely wide concept but there is a tripartite definition keyed by Jakobson (1959/ 2004in Munday 2009: 5) that helps to categorise various translation types, namely intralingual translation, interlingual translation and intersemiotic translation. The first

one, intralingual translation, indicates to the rewording or paraphrasing of the original text in the merits of the same language; the second one, interlingual translation also called translation proper, deals with the interpretation of the ideas and verbal signs by using another language; and the third one, intersemiotic translation, seeks ways how to convey the verbal signs with nonverbal ones (Munday 2009: 5). When talking about translation and translation analysis, then this current work is looking at interlingual translation that has been done by Helga Kross by transferring the meaning of the original work from English into Estonian.

The process of interlingual translating consists of numerous procedures like familiarizing oneself with the source text; finding supportive information and looking up the unfamiliar words; writing down the preliminary draft; reviewing and editing the draft, and finally, constructing the final draft that is stylistically oriented for the target-culture recipients (Rudolf and Hartmann 2007: 14). The sociology of translating process deals with the aforementioned phases by studying “translation practices and working procedures, quality control procedures and the revision process, cooperation in team translation, multiple drafting, relations with other agents including the client and like” (Chesterman 2009: 16).

The goal of translation is to “transfer the meaning of the source text into the target text with the aim of maintaining the message of the source text” (Milikic 2010: 4). Peter Newmark (1988) famously notes that every translator should read the source text for two specific reasons “first, to understand what it is about; second, to analyse it from a ‘translator’s’ point of view, which is not the same as a linguist’s or a literary critic’s. You have to determine its intention and the way it is written for the purpose of selecting a suitable translation method and identifying particular and recurrent problems” (Newmark 1988: 11). Translating source material to a culturally different target culture and time frame, especially if the target culture has numerous regulations and norms imposed on literature, is invariably demanding undertaking as it is highly important to consider the textual, linguistic, and cultural contexts the source material is interlaced with.

Translators also have to pay attention to the intentions of the source text, its meaning and interpretive effects that may get lost in the recreation of the source text. Hughes (2003) considers translation to be “a double-edged sword, having the potential for error, misrepresentation, and trivialization, as well as the capacity for healing, enrichment, and education“. (Hughes 2003: 1, 2)

Likewise to Langston, Milikic (2010) discusses the complex decisions translators have to face when they determine whether to alternate the target text so it would convey the “source text’s message in the most idiomatic way to the new target readers” and at the same time

“maintain the structure of the original text when translating” (Milikic 2010: 4). However, Toury (1982) claims that trying to define and study translation and target text is not the biggest problem, in his view, the issue lies in the lack of structured scientific sub-discipline that would be “based on clear assumptions and armed with a methodology and research procedures kept as explicit as possible, to ensure that the findings of any single field-study carried out within its framework are relevant and intersubjectively testable, and the studies themselves repeatable” (Toury 1982: 24). What is more, Toury emphasises the idea that translations have no influence on the source culture, however, he mentions that translations might have an affect on the linguistic norms and rules of the target culture and the translated texts will be identified as the texts of the target language (Toury 1982: 26). This would help to explain why there still does not exist a clear overview of the Estonian translation history as the translated works have stayed hidden amongst the Estonian literary works. It also corresponds to Kaldjärv’s thoughts on the same topic (like described above).

“The focus on theory can thus become a way of producing explanations so powerful that they effectively obscure the complexity of defensive roles played by theorization. /.../ Awareness of the calculated or even misleading role of theory means that translation history cannot be based exclusively on what has been said about translation” (Pym 1998: 10), what is more, Pym explains that the best way to study historical writing is to focus on both the past practices and the past theories and to see the correlation between the two. Nida and Taber (1982) have found that there are two distinct focuses in translation that translators can follow while they are working on the target text:

The older focus in translating was the form of the message, and translators took particular delight in being able to reproduce stylistic specialities, e.g., rhythms, rhymes, plays on words, chiasmus, parallelism, and unusual grammatical structures. The new focus, however, has shifted from the form of the message to the response of the receptor. Therefore, what one must determine is the response of the receptor to the translated message. This response must then be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting. “ (Nida and Taber 1982: 1)

This corresponds to what Hughes, Milikic and Toury have proposed and written about (see above). Furthermore, Robinson (2011: 151-152, in Kaldjärv 2016: 82) states that the method of translation chosen by the translator depends on the expectations and fastidiousness of the reading public, and the translation of a famous author can never be clumsy nor inadequate, otherwise, it will be viewed as incompetence. Therefore, the translation method, translation focus and the goal of the translation all depend on the choices translators make, and these choices also influence the visibility or invisibility of the translators.

2.3 The (in)visibility of translator

“A translator is always trying to extend his knowledge and improve his means of expression; he is always pursuing facts and words. He works on four levels: translation is first a science, which entails the knowledge and verification of the facts and the language that describes them - here, what is wrong, mistakes of truth, can be identified; secondly, it is a skill, which calls for appropriate language and acceptable usage; thirdly, an art, which distinguishes good from undistinguished writing and is the creative, the intuitive, sometimes the inspired, level of the translation; lastly, a matter of taste, where argument ceases, preferences are expressed, and the variety of meritorious translations is the reflection of individual differences.”(Newmark 1988: 6)

Translating presupposes that the translator is fluent in both languages, understands the peculiarities of each language and has competence in a specific field (medicine, law, technology, etc.). In addition to that, for quite long time, translators were supposed to be invisible for the readers of the target text and to have a neutral standpoint when translating but it is hard to accomplish due to the fact that “translation is inevitably bound up within social contexts because on the one hand, the act of translating is undeniably carried out by individuals in a social system; and on the other hand, the translation phenomenon is unavoidably implicated in social institutions, which greatly determine the selection, production, and distribution of translation, and, as a result, the strategies adopted in the translation itself” (Zheng 2017: 28).

Federici (2011) claims that translators have “become interpreters, intercultural mediators”, who connect the cultural world with the linguistic one by acting as binding materials. Wilss (1996) has also discussed the role of the translator and finds that translator’s job is to mediate the already existing information, not to produce new one, and “metaphorically speaking, translators are a kind of “displaced persons” who plug their own communication system into the translation network, hoping that in the course of their activity they can gradually filter out the uncertainty which makes itself unpleasantly felt in many translation processes” (Wilss 1996: 142), therefore acting as “a bridge between two linguistic and cultural communities” (ibid. p. 143.), while contrasting the author of the source text and the readers of the target text.

Venuti (1995) has researched the phenomenon of a(n) (in)visible translator by concentrating on numerous aspects of translation. He has stated:

“A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the “original.” The illusion of transparency is an effect of fluent discourse, of the translator’s effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning.” (Venuti 1995: 12)

Therefore, it is possible to say that the more fluent and stylistically effortless the translation is, the more inconspicuous the translator seems. In order to demonstrate that, Venuti (1995) incorporated various fragments of book reviews into his work and all of those excerpts pay close attention to the same criteria, which is fluency. The aim of making the translation fluent is to make the reader believe that they are reading the original work, not some foreign text that has no connections to the target culture. This is where the concepts of foreignising translation and domesticating translation come from, in other words, to shift the reader towards the author or to do the opposite, shift the author towards the reader. Kaldjær (2016) mentions that a translator becomes visible, while translating prose, only when they do not possess the ability to rewrite the text in a smooth and fluent way with as little losses as possible, otherwise, the translator may betray their existence by revealing the translational nature of the text with their inadequacy to correspond to the current template nor standard.

Fluency comes to play when translators have to make choices while translating “words denoting quality, the words of the mental world (adjectives, adverbs, adjectival nouns, e.g. 'good', 'well', 'goodness'), rather than objects or events” (Newmark 1988: 8), as it is demanding to find an equivalent with the same shade of meaning. Hence, it is extremely important to bear in mind the denotation and connotation of the text at hand, and put priority on connotations, otherwise, the real hidden meaning of the source text might go missing in the translation process and the readers of the target text will not receive the aims of the author. In order to achieve all that, Newmark (1988) has designed four distinct levels of translating: the textual level; the referential level; the cohesive level, and the level of naturalness. The textual level deals with the text and the literal translation of it, while the referential level looks at what is behind the text and the words. The cohesive level looks at the first two levels together and tries to connect them in a way that all the necessary elements are present, “cohesive level is a regulator, it secures coherence, it adjusts emphasis. At this level, you reconsider the lengths of paragraphs and sentences, the formulation of the title; the tone of the conclusion” (ibid. p. 24). The fourth level, naturalness, looks at the text to see if it sounds normal, makes sense and is easy to understand. These four levels are what influence the (in)visibility of the translator, since they are all equally important, and if all the steps are not carefully calculated

and considered, the fluency and aim of the original work can be distorted or go missing entirely.

2.4 Helga Kross as a translator

Helga Kross (12 October 1917 - 7 November 1988) was one of known Estonian translators; her translator career started after returning from Siberia in the 1950s. Her passion for literature and reading began already in her early childhood, when she borrowed books from the primary school library, because the number of books at her home was scarce.

Kross has translated books from English, German and even a book from Russian. She started learning German in primary school where she was taught by a very strong German teacher who paid a lot of attention to grammar. Kross continued learning languages in Hans Kubu Private Gymnasium, after attending a year in State School of Arts and Crafts. In Kubu Private Gymnasium she had to learn two languages German and English, as she had attended a different school a year prior to that, she had to catch up with other students and take extra lessons of English. In the interview with Vilma Jürisalu (1991) Kross praises her English teacher for helping her achieve the required level of English within two months, while it had taken a whole year for the other students to acquire the same knowledge. After graduating from gymnasium, Kross continued her studies in the University of Tartu where she focused on Germanic and English philology.

In 1945, during the occupation time, she worked a year as an English and German teacher in a school in Viljandi, but she quickly understood that being a teacher is not her true calling in life. Soon after, she moved back to Tallinn and started working in the Museum of History, however, she and her co-workers were soon arrested and deported to Siberia. Her life in Siberia was full of hard manual labor, although, she mentioned in the interview (1991) that she also had plenty of time to spend in nature where she could think about everything that entered her train of thought. Kross' life in Siberia came to an end, when she was given amnesty in 1954.

Upon returning to Estonia, she started working as a translator for the Literary magazine *Loomingu Raamatukogu* and the first book that she translated for the magazine was Bertolt Brecht's book *Kalendrijutud*. From there on, Kross translated 2-3 works of literature in a year and she soon became a very respected and sought-after translator (Olesk and Saluäär 2017:

19). Kross has translated authors such as Thomas Mann, Thomas Hardy, Hermann Hesse, Hermann Kant, John Glasworthy, Iris Murdoch, Edgar Allan Poe, Herman Melville, David Storey, Laurence Sterne and many others.

3. TRANSLATION ANALYSIS

3.1 The corpus and methodology

This empirical study concentrates on the comparisons and contrasts found in the target text when juxtaposed with the original version and analysing the description of the main character and one side character in Thomas Hardy's *Tess of the D'Urbervilles*. The corpus consists of passages from the source text that contain the descriptions of Tess and her mother, and of their equivalents from the target text. The descriptions were selected for the translation analysis, due to the need to compare and contrast the two characters and their descriptions as they represent the two types of women in Hardy's work and show the distinctness of the Victorian woman and the New Woman. In addition to that, other translational differences were also detected and written down, in order to analyse other translational nuances. Both texts were worked through, the sentences from both, source and target text, were carefully searched for and written down. All this work was done manually.

3.2 The analysis

3.2.1. Comparison and contrast of the characters of Tess and her mother

Tess and her mother are two very salient characters in Hardy's work, one having the distinct features of a Victorian woman, while the other inhabits attributes of the Victorian woman and the rebellious New Woman. In the beginning of the book, Hardy draws the reader's attention to the prodigious chasm that shows the generational differences between Tess and her mother. Hardy uses long and complex sentences in which he combines various descriptions, background information and small details, in order to show his style of writing and to give the reader a notion of coherence of the information. For instance, Hardy distinctly describes the major aspects of disparity between Tess and her mum:

“Between the mother, with her fast-perishing lumber of superstitions, folk lore, dialect, and orally transmitted ballads, and her daughter, with her trained National teachings and Standard knowledge under an infinitely Revised Code, there was a gap of two hundred years as ordinarily understood. When they were together the Jacobean and the Victorian ages were juxtaposed.” (Hardy 2012: 22)

“Üldiselt arvestades lahutas ema kogu ta ebaus, rahvapärimuste, murdekeele ja suuliselt edastatud ballaadidega oma tütest, kes alailma parandatud programmi järgi oli omandanud rahvakooli standardtarkused ja -teadused, peaaegu paarisaja-aastane vahemaa. Kui nad kahekesi koos olid, seisid vastamisi Jameside* ja Viktooria ajastu.” (Kross 1969: 21)

Kross retains the same rhythm as Hardy and by doing so, she gives the reader of the translation the same feeling that the source text reader gets, when they read Hardy’s work. She tries to keep the sentences of equal length to Hardy’s and to add the information in the same order, however, due to the contrasts between the Estonian and English language sentence structures, some elements have changed their position when comparing the two texts. “Ordinarily understood” has moved from the end of the sentence to the first place, which gives this phrase an accentuated position and shifts the original emphasis that is on Tess’s mother, to a more fluent transmission of the narrative. The shift of the phrase and the change of its emphasis is a very relevant fact when looking at the comparison and contrast of the two women. Hardy emphasises the clear disparity between the women, while the translation interferes with Hardy’s intentions and presents a more subdued version of the named contrast. Therefore, the reader of the translation does not perceive the stress on the sharp difference of the women that Hardy intended to bring forth, and instead, receives a text that is unobtrusively descriptive.

In addition to the placement change and the change the phrase “ordinarily understood” creates in the accentuation of the main concept in that sentence, the meaning behind the phrase and its translation is also slightly shifted being “üldiselt arvestades” which means “in general” or “generally considered”. However, “ordinarily understood” in Estonian means “tavaliselt mõistetud” or “tavaliselt aru saadud”, which connotes an idea that is comprehended by the society in general, not only by the author of the text. The Estonian counterpart chosen by Kross emphasises the need to think about all the details at hand through the eyes of the writer, while the original tries to convey an idea that reflects the rift in the society and denotes bigger problems and differences present in the community.

What is more, Kross adjusts and simplifies some of the expressions that Hardy uses for bringing additional attention to some details, for instance “fast-perishing lumber of superstitions, folk lore, dialect, and orally transmitted ballads” becomes “kogu ta ebaus, rahvapärimuste, murdekeele ja suuliselt edastatud ballaadidega”, although a translation that would consider Hardy’s intentions of making the contrast clearly evident should begin with “kogu oma kiiresti kaduva ...” or with “kogu oma kiiresti hääbuva...”. The word “lumber” has

many denotations but in this case, Hardy uses it for describing a collection of burdening and disorderly things or characteristics that are distinguishable elements of the Victorian Woman, as these things are part of the legacy they have inherited from their ancestors. Ergo, bearing in mind the role of the phrase “fast-perishing lumber of..” and comparing it to the translation then it is evident that the real intensity of the expression stays hidden from the reader of the target text since the evaluational part given to the description of Tess’s mum is missing. However, by choosing not to interpret Hardy’s full phrase, Kross makes the Estonian equivalent stylistically more fluent and delivers a coherent sentence without needing to use additional explanations.

The aforementioned changes are not the only ones Kross implements in this quotation. Another phrase that has significant value is “National teachings and Standard knowledge”, which merges into one and becomes “rahvakooli standardtarkused ja -teadused”, although, its interpretation could be “rahvakooli õpetused ja standardteadmised”. Kross makes an alteration to Hardy’s expression by adding the word “teadused”, notwithstanding the fact that the word “sciences” is absent from the original work, thus giving the reader a modified but aesthetically more pleasing and eloquent translation of the phrase. In addition to the previously mentioned contrasts, Kross also tackles the translation of the phrase “the Jacobean and Victorian ages” in a thought-provoking way. She uses the footnote to clarify the meaning of “Jameside*” as “Jamesid valitsesid Inglismaal XVII saj. Tlk.”, although “Jacobeani ja Viktoriaanlik ajastu” would have been translationally closer to the source text. According to the Silvet’s (1948) English - Estonian dictionary, the phrase can also be translated as “James I ja Victoria aegne”. The version Kross uses brings the reader's attention to the detail that there have been many rulers in England whose name is James but it forgets to mention that the only time period that is called Jacobean age was during the reign of James I. Hence, the reader of the target text who does not possess knowledge of the history of England can perceive the translation differently from the reader of the source text, especially, as Hardy’s writing reflects the societal problems and covers topics that were controversial during the time of writing, therefore it is relevant to interpret the original work as accurately as possible. These alterations cause a discord between the source text and the target text, and they are telling as to the translational choices Kross made while translating this book.

The quotation also gives prominence to the generational differences between Tess and her mother. Tess’s mother, Joan Durbeyfield, is classified as a Victorian Woman representing the dialect, folk lore and traditions of the Jacobean age, while her daughter Tess is seen as a New Woman or even a combination of the New Woman and the Victorian Woman, with her

education and training. Hardy highlights the parts of Joan Durbeyfield's character that are diminishing and losing their importance in the modernising world, turning special attention to the heathen traditions and characteristics that define her. He pays close attention to Joan's dialect and speech, differentiating her from the rest of the characters. Some of the examples of her distinctive words and expressions are "Ay!"; "That was all part of the larry!"; "Twas"; "Tis"; "o't", and "waiting for 'ee", while the Estonian equivalences are "Jah!"; "Seepärast neh"; "sellepärast"; "sellest"; "see", and "ootasin sind". As can be noted, the Estonian translation does not always pass on the shades of her dialect, although, Kross uses many Estonian words and phrases that are different from the everyday Estonian language, for instance "nõnna"; "põlegi"; "tohtri man"; etc.

The vast dissimilarity of the way Tess and her mother talk is additionally mentioned by Hardy; "Mrs Durbeyfield still habitually spoke the dialect; her daughter, who had passed the Sixth Standard in the National School under a London-trained mistress, used it only when excited by joy, surprise, or grief" (Hardy 2012: 19; 20). While the original sentence mentions the rare occasions when Tess uses dialect, then the translation adds numerous pieces of information that are nowhere to be found in the source text; "Mrs. Durbeyfield rääkis harilikult murrakut; tema tütar, kes Londonis õppinud koolipreili käe all oli lõpetanud rahvakooli kuus klassi, kõneles kahte keelt - kodus peamiselt murrakut, väljas, peenemate inimestega, tavalist inglise keelt" (Kross 1969: 19). "Mrs Durbeyfield still habitually spoke ..." is turned into "Mrs. Durbeyfield rääkis harilikult ... ", missing the word "still" which has a very important accent in this sentence as it shows the fact that her manner of speech has not been influenced by the standardised English language that her daughter learnt.

The most significant change, however, happens in the end of the sentence when Kross adds extra details about Tess's speech, "kõneles kahte keelt - kodus peamiselt murrakut, väljas, peenemate inimestega, tavalist inglise keelt", the source text has no information about where nor with whom Tess speaks the dialect and, overall, it does not mention that she speaks two languages. The addition gives clarifying details for the reader of the target text, however, it leaves an impression that Tess classifies people into various groups by their social status or position, therefore, creating a negative view of her character, considering the idea that class differences were a big concern during the late 19th century. The addition "peenemate inimestega" creates a feeling of unjust treatment of people with contrasting social positions, especially, as everybody understood the standard English. What is more, Kross's insertion makes the target reader question if Tess had to stoop to a lower level in order to have a conversation with a person who spoke a dialect, although, it is evident from the original novel

that this is not the case. This particular alteration is an illustration of the visibility of the translator, as she has inserted her own observations and references into the text that were not reflected in the source text.

The distinction betwixt the characters is also seen in the way they think about family and children. The following quotation indicates the difference of rational thinking that separates Tess from her mother. Tess understands that it is extremely careless to reproduce as quickly as her parents did/ do and to bring a lot of children to the world, since the population growth can go out of control which would result in a perpetuated cycle of starvation and poverty. They themselves did not live a prosperous life, thus, her concerns are extremely poignant. However, Hardy notes that Joan Durbeyfield is a product of her own upbringing because she herself is from a large family which results in her seeing it as a normal thing without considering all the responsibility and resources it takes to have and sustain a big family.

“As Tess grew older, and began to see how matters stood, she felt Malthusian vexation with her mother for thoughtlessly giving her so many little sisters and brothers, when it was such a trouble to nurse those that had already come. Her mother’s intelligence was that of a happy child: Joan Durbeyfield was simply an additional one, and that not the eldest, to her own long family of nine when all were living.” (Hardy 2012: 39)

“Vanemaks saades ja taipama hakates tundis Tess ema vastu maltusiaanlikku pahameelt, et see nii mõtlematult talle väikevendi ja -õdesid juurde muretses, kuigi neid nii raske oli hoida ja toita. Emal oli muretu lapse aru: Joan Durbeyfield oli ses suures Jumala peale lootjate perekonnas lihtsalt veel üheks lapseks - ja sugugi mitte kõige vanemaks.” (Kross 1969: 35)

From a translational point of view it can be noted that Kross makes numerous alterations to the source text. “As Tess grew older, and began to see how matters stood” is conveyed in a more contracted form becoming “vanemaks saades ja taipama hakates”, it has the same meaning and idea, but the omission of “as Tess” and “began to see” creates an impersonal feeling as the reader is not able to grasp Tess’s development and growth from the sentence. Furthermore, “so many” is left out from the target text, owing to that, the valuable stress this element gives, is missing from the target sentence and the reader is unable to see Tess’s despair in that situation. The sequence of “little sisters and brothers” is switched by Kross, in fact, it also explains why she decides to omit “so many”, in other words, in order to create a sentence that sounds more like an Estonian sentence Kross combines “little” with “sisters and brothers” getting “väikevendi ja -õdesid”, and due to combining them, she has to change the order of the words “sisters and brothers” as it is uncommon to say “väikeõdesid ja -vendi” in

Estonian language. An even bigger change occurs in the end of the sentence when “it was such a trouble to nurse those who had already come” turns into “kuigi neid nii raske oli hoida ja toita”. The exclusion of “those who had already come” directs attention away from the fact that there already were a lot of children in the family and that there is still a possibility of adding new offsprings to the brood which would additionally affect the financial status of the family. Insertion of the word “hoida” does not affect the meaning of the sentence but it makes the reader contemplate where it came from, since it is not part of the source text.

Another visible alteration is present in the second sentence of that quotation where Hardy talks about Joan Durbeyfield’s intelligence. The original text emphasises the qualities possessed by “a happy child”, which can be carelessness, merriness, silliness, recklessness, and other qualities that can be inherent to a carefree child, whereas the Estonian translation specifically states that Joan Durbeyfield had the “wits of a carefree child”. In other words, the source phrase has more hidden meanings or shades of meanings than the Estonian translation, therefore, the multitude of connotations is hidden from the reader of the target text which suppresses Hardy’s intentions of creating a multifaceted understanding of her character. What is more, Kross makes another change to Hardy’s text when she adds her own viewpoint to the description of the family Joan is from. “Joan Durbeyfield was simply an additional one, and that not the eldest, to her own long family of nine when all were living” is replaced in the target text with “Joan Durbeyfield oli ses suures Jumala peale lootjate perekonnas lihtsalt veel üheks lapseks - ja sugugi mitte kõige vanemaks”, the standpoint comes evident from the phrase “ses suures Jumala peale lootjate perekonnas “ as that part does not exist in the original version. This inclusion may come from the preceding sentence where Tess is mad at her mother for having so many children, as it was completely natural to have as many children as “God” wanted people to have. Hardy also contributes to Kross’s way of thinking by describing the situation in the Durbeyfield family as following:

“All these young souls were passengers in the Durbeyfield ship - entirely dependent on the judgement of the two Durbeyfield adults for their pleasures, their necessities, their health, even their existence. If the heads of the Durbeyfield household chose to sail into difficulty, disaster, starvation, disease, degradation, death, thither were these half-dozen little captives under hatches compelled to sail with them - six helpless creatures, who had never been asked if they wished for life on any terms, much less if they wished for it in such hard conditions as were involved in being of the shiftless house of Durbeyfield.” (Hardy 2012: 23)

Thus, it is possible to deduce that Kross sees Joan Durbeyfield as a careless woman who does not always possess the ability to think rationally, especially when talking about having offsprings. Hardy also facilitates to the idea that Mrs. Durbeyfield leaves a lot of matters to

the hands of God, not thinking about the possible outcomes of her actions. Hence, the change made by Kross contributes to the idea that Joan Durbeyfield did not know any other way of living, since she had also come from a very large family, and had never before come into contact with contraceptive methods that would have prevented her having so many children. The rewording of Hardy's phrase makes the situation clearer and more obvious, and brings the idea that lies between the lines quickly to the reader.

Overall, it can be noted that Helga Kross makes numerous changes to Hardy's original text by replacing words and even phrases, in order to make the distinctiveness between the two women more evident to the reader. Oftentimes, the translation omits valuable stress words, which can lead to a situation where the reader of the target text receives the information and the emphasis in a slightly different manner than the reader of the source text does, resulting in a divergent apprehension of the text and its ideas.

3.2.2. The elements of the two women in the character of Tess Durbeyfield compared to its translation

Thomas Hardy's heroine Tess Durbeyfield has been categorised as both the Victorian woman and the New Woman, possessing characteristic elements inherent for both types of women. Her bipolar belonging is discussed in detail in chapter 1.3.

“There was an interval of four years between Tess and the next of the family, the two who had filled the gap having died in their infancy, and this lent her a deputy-maternal attitude when she was alone with her juniors. /... / Tess became humanely beneficent towards the small ones, and to help them as much as possible she used, as soon as she left school, to lend a hand at haymaking or harvesting on neighbouring farms; or by preference, at milking or butter-making processes, which she had learnt when her father had owned cows; and being deft-fingered it was a kind of work in which she excelled” (Hardy 2012: 23; 39)

“Tessi ja vanuselt temale järgmise lapse vahet oli üle nelja aasta, sest kaks vahepealset last olid varakult surnud, seetõttu võttis Tess õdede-vendadega üksi jäädes nende suhtes mingi emaliku hoiaku. /... / Ometi oli Tess mudilaste vastu väga lahke ja hakkas abistamiseks kohe pärast kooli lõpetamist naabertaludes heina- ja lõikustöödel käima; veelgi enam meeldis talle lüpsmine ja võilöömine, mille ta juba siis selgeks õppis, kui isa veel lehma pidas, ning kärke käega, nagu ta oli, paistis ta selle töö peal kohe silma.” (Kross 1969: 21; 35)

Tess took a motherly role in the family, which is seen as a characteristic denoting her housewife properties very closely related to the traditional Victorian Woman, what is more, the professions that she excelled in, are also the usual occupations of the Victorian era. Kross tries to structure her translation to closely resemble Hardy's style, mimicking his sentence

construction, however, she alters the wording of some of the ideas. “Deputy-maternal” tells the reader that Tess has the role of a substitute mother for her brothers and sisters, the Estonian version does not convey the same meaning, it does the polar opposite creating a sense of indifference due to the word “mingi”.

In the beginning of the book, Tess represented the pure Victorian woman, who had never been kissed before, and whose innocence was evident. Her response to being kissed by Alec is a sign of her chastity. “No sooner had he done so than she flushed with shame, took out her handkerchief, and wiped the spot on her cheek that had been touched by his lips” (Hardy 20125: 61). The only translational variation that the reader might notice is the substitution of “his” with “noormehe” (Kross 1969: 53).

However, Tess’s New Woman properties become evident when she refuses to marry Alec after he takes advantage of her. It was quite unusual for the Victorian woman to talk about the intimate relationships between men and women, therefore, young girls were not prepared for what might happen to them if a man decides to take advantage of them. The New Woman, on the other hand, was not afraid to discuss such matters as they took great pleasure in having sexual freedom. What is more, the New Woman read a great deal of novels that also discussed such intimate topics. Tess, while being well educated, does not possess the opportunity to get her hands on books, therefore, even if she knows how to read, she is unable to do so.

“How could I be expected to know? I was a child when I left this house four months ago. Why didn’t you tell me there was danger? Why didn’t you warn me? Ladies know what to guard against, because they read novels that tell them of these tricks; but I never had the chance of discovering in that way, and you did not help me!” (Hardy 2012: 95)

“Kuidas pidin ma seda teadma? Ma olin ju laps, kui ma nelja kuu eest siit majast lahkusin. Miks sa ei öelnud mulle, et mehed hädaohhtlikud on? Miks sa ei hoiatanud mind? Peened daamid teavad, mille eest nad end hoidma peavad, sest nad loevad romaane, kus niisugustest tempudest räägitakse, aga mina ju romaane ei lugenud ja sina kah mind ei aidanud!” (Kross 1969: 83)

The first change that catches one’s eye is the substitution of “there was danger” with “mehed hädaohhtlikud on”, the translation is much more personal and tells the reader directly from whom to expect the danger, although, it is a general reference to all the men, while the original sentence draws attention to one specific situation where Tess was in with Alec. The second alteration happens in the end of the last sentence where “I never had the chance of discovering in that way” is turned into “mina ju romaane ei lugenud“, the Estonian equivalent is closer to the Estonian syntax and , therefore, more familiar to the reader.

“Like all village girls she was well grounded in the Holy Scriptures, and had dutifully studied the histories of Aholah and Aholibah, and knew the inferences to be drawn therefrom. /... / The ecstasy of faith almost apotheosized her; it set upon her face a glowing irradiation, and brought a red spot into the middle of each cheek; while the miniature candle-flame inverted in her eye-pupils shone like diamond.” (Hardy 2012:107, 110)

“Nagu kõik külatüdrukud tundis ta hästi pühakirja, oli kohusetruult uurinud Aholahi ja Aholibahi lugu ning oskas sellest järeldusi teha. /... / Usuekstaas tõstis ta maisest kõrgemale, pani ta näo kirkalt särama ja maalil kummalegi põsele punase laigu, silmaterades aga sädeles tal kalliskivina tilluke tagurpidine küünlaleek.” (Kross 1969: 93, 95)

Tess believes in God and higher power which is why it is extremely important for her to baptise her illegitimate child so that he would have a chance of redemption. God played a big role in the life of Victorian woman, as it created rules and regulations to live by. If one wanted to live a chaste life according to the Bible and go to church every Sunday, then there was also a possibility of redemption and salvation after death. This is also the reason why Tess decided to baptize her son herself, after the local parson declined to do so. Hardy paints a very divine depiction of Tess’s connection with the higher power, and Kross has also followed the same route, by keeping the original style and notions.

As opposed to the side of Tess, more inclined towards the Victorian woman, she also inhabits characteristics of a New Woman. One of the main elements of the New Woman is her education, Hardy mentions on numerous occasions how Tess “had passed the Sixth Standard in the National School under a London-trained mistress” (Hardy 2012: 19; 20) (translational analysis is in previous chapter).

“She had hoped to be a teacher at the school , but the fates seemed to decide otherwise. Being mentally older than her mother ...” (Hardy 2012: 52)

“Ta oli küll lootnud kooliõpetajaks saada, aga saatus näis olevat teisiti otsustanud. Ta oli vaimselt emast vanem...”(Kross 1969: 46)

What is more, Tess is continuously portrayed as having a lot of pride and intelligence. She is not like a typical woman who would use a situation for her own good and force somebody to do something. Hardy makes her strong willed and stubborn: “Perhaps any woman would except me” (Hardy 2012: 94), Kross solves the translation as follows: “Võib-olla, mina igatahes ei saand” (Kross 1969: 82). The translation of this phrase leaves out the part about other women who would have acted differently in this situation, hence, altering Hardy’s idea drastically.

“This self-effacement in both directions had been quite in consonance with her independent character of desiring nothing by way of favour or pity to which she was not entitled on a fair consideration of her deserts.” (Hardy 2012: 350)

“See enda olematuks tegemine mõlemal pool vastas täiesti Tessi sõltumatule loomusele, mis ei tahtnud midagi soosingu või kaasatunde pärast, kui ta seda erapooletult vaadatuna ära ei olnud teeninud.” (Kross: 1969: 291)

As it can be noted, Tess is very independent and does not want people to feel pity for her. Independence is one of the characteristics of a New Woman, as she wanted to make her own way in life and not to depend on men. Kross translates Hardy’s ideas directly, but uses punctuation in order to clarify the meaning in Estonian. Overall, the two distinct characteristics of Tess are clearly evident to the target text reader.

3.2.3. The depiction of the physical attributes of Tess

Harvey (2003: 82) observes that Hardy views “Tess’s tragic flaw as her sexual nature” as this is the reason why she receives unwanted heed from Alec d’Urberville and why she is able to attract the attention of Angel Clare. “Both Alec and Angel regard her as an object of desire, and she becomes their victim, violated by Alec and later abandoned by her husband” (ibid. p. 83), even the reader of the novel is attracted to her physical characteristics especially, due to Hardy’s vivid descriptions and comments.

“She was a fine and handsome girl - not handsomer than some others, possibly - but her mobile peony mouth and large innocent eyes added eloquence to colour and shape. She wore a red ribbon in her hair, and was the only one of the white company who could boast of such a pronounced adornment.” (Hardy 2012: 12)

“See oli nõtkes ja nägus tütarlaps - võib-olla just mitte nägusam kui mõni teine, aga tukslevad püjenghuuled ja suured süütud silmad andsid kogu ta olekule erilise võlu. Juustes kandis ta punast paela ja sest valgesse rõivastunud naiste summast oli tema ainus, kes nii silmatorkava ehtega uhkustada võis.” (Kross 1969: 13)

This is the first description the reader gets of Tess and as can be noted, it already turns attention to her physical beauty. While creating a sense of her not being the prettiest girl in the group, it also makes the reader think about all the small details that contribute to her natural

beauty that other girls do not possess, and which consequently make her stand out from the rest of the company.

As for the translational aspect of this quotation, it can be noted that Kross makes some visible changes to the original version. “She was a fine and handsome girl” is substituted by “See oli nõtke ja nägus tütarlaps”, the first thing that is seen, is the replacement of “she” with “see” which makes the Estonian equivalent very impersonal, although, it connotes with the preceding sentence and, therefore, shows the typical Estonian syntax. However, the word “nõtke” does not inhabit the same properties as “fine”, the option Kross uses denotes gracefulness and slenderness of a person, not sophistication and delicacy which is the notion of the original word. What is more, “mobile” shows movement of the mouth, while “tukslevad” marks the throbbing of the mouth, both are related to movement, although, throbbing denotes some type of a rhythmic pulsation while just movement can be erratic. A big difference occurs also when “eloquence to colour and shape” is translated as “kogu ta olekule erilise võlu”, Hardy’s expression is directed to the fact that some specific change occurs due to Tess’s physical traits that contribute extra to only some parts of her appearance, whereas, the translation puts emphasis on her whole appearance not mentioning specific traits.

Hardy continues with the connections between the different ages and physical aspect of her appearance giving the reader a thorough overview of how Tess changed when she matured.

“Phases of her childhood lurked in her aspect still. As she walked along to-day, for all her bouncing handsome womanliness, you could sometimes see her twelfth year in her cheeks, or her ninth sparkling from her eyes; and even her fifth would flit over the curves of her mouth now and then.” (Hardy 2012: 13)

“Ikka veel võis Tessi näolt leida lapseea eri faaside jälgi. Kui ta seekord rongkäigus sammus, vaatas uhkeldav-ilusast naiselikkusest hoolimata ta põskedelt sulle mõnikord vastu ta kaheteistkümnes või säras silmadest ta üheksas eluaasta, ja üle ta huulekaare välgatas aeg-ajalt koguni viies.” (Kross 1969: 13, 14)

In this case, Kross has slightly changed the position of the words in the sentences, put them into another form but the overall notion is the same with the source text. Kross carries out those subtle changes in word order so as to make the text more similar to a typical Estonian text, in other words, she uses domestication.

Despite having various aspects of her childhood shine through her appearance, Tess had a quality that caused men to look at her in a specific way. “It was a luxuriance of aspect, a fulness of growth, which made her appear more of a woman than she really was” (Hardy

2012: 45). Kross solves the difficulty of translating Hardy's intricate sentence by adding clarifying words and phrases to the target text "Nimelt oli Tess lopsaka kujuga, täidlane, mis laskis teda küpsemana naisena paista kui ta tegelikult oli" (Kross 1969: 40). This helps to convey Hardy's intentions and creates a visual imagery in the heads of the readers, which is similar to the one source text readers imagine.

After Tess is so cruelly taken advantage of by Alec, her description also changes, becoming more humble and adult-like.

"Then one can see the oval face of a handsome young woman with deep dark eyes and long heavy clinging tresses, which seem to clasp in a beseeching way anything they fall against. The cheeks are paler, the teeth more regular, the red lips thinner than is usual in a country-bred girl." (Hardy 2012: 103)

"Siis võis näha ilusa noore naise ovaalset nägu sügavate, tumedate silmadega, pikad, raskelt vastu keha liibuvad juuksepalnikud just nagu anudes haardumas kõigesse, mida nad puudutasid. Palged olid kahvatumad, hambad korrapärasemad, punased huuled ahtamad kui tavaliselt maatüdrukul." (Kross 1969: 89)

The description clearly shows that the glimmer and flickering is gone from Tess's eyes, becoming deeper and darker, and her lush peony mouth changed into thinner red lips unusual for her. Kross uses word for word translation in order to give forth the details of Tess's appearance, changing slightly the word order so that the target text would sound intrinsic for the Estonian reader. Hardy goes even more in depth describing the colour of Tess's eyes and yet again, comparing her mouth to a flower:

"Looking at Tess as she sat there, with her flower-like mouth and large tender eyes, neither black nor blue nor gray nor violet; rather all those shades together, and a hundred others, which could be seen if one looked into their irises - shade behind shade - tint beyond tint - round depths that had no bottom; an almost typical woman, but for the slight incautiousness of character inherited from her race." (Hardy 2012: 105)

"Kui Tess seal niiviisi istus, suu nagu lill, suured leebed silmad ei mustad ega sinised, ei hallid ega kannikesekarva - pigem kõik need värvitoonid kokku ja veel sadu teisi -, seal põhjatute silmaterade ümber peitus üks varjund teise taga, üks toon vaheldus teisega. Tessi võis lugeda peaaegu eeskujulikuks naiseks, kui mitte arvestada pisut tasakaalutut iseloomu, mille ta esivanemait oli pärinud." (Kross 1969: 91)

Kross makes three distinct alterations to the source material. First, she omits part of the sentence "which could be seen if one looked into their ... " and blends the rest of the description together creating a mixture of "irises" and "round depths that had no bottom"

resulting in “seal põhjatute silmaterade ümber peitus “. Second, Kross cuts Hardy’s original sentence into two parts and adds extra details like “Tessi võis lugeda”, in order to create syntactic links between the ideas and sentences. By creating two separate sentences, Kross follows the characteristic traits of the Estonian language, as it is uncommon to have extremely long and winding sentences, where the main idea of the sentence can go missing in the process of reading it. Third, there are translational variations evident in the text, namely, “violet” represents a colour mixture of red and blue, but it also denotes a specific flower which has purplish tone, therefore, Kross combines the two denotations and turns it into “kannikesekarva”, and by doing that, she avoids choosing one of them as it is not exactly known, what Hardy means by the word “violet”. Another interpretation that catches the eye of the reader is how Kross turns “typical woman” into “eeskujulikuks naiseks”. “Typical” and “eeskujulikuks” are not the same words, they do not even possess the same connotations, therefore, it is unclear why Kross makes that type of a translational choice. What is more, “incautiousness of character” describes inability to see the future events and unability to prepare for them, whilst “tasakaalutu” creates a feeling of being unbalanced or mentally unstable, for that reason, it can be said that Hardy’s attempt to show Tess as somebody who is not able to predict nor see what can possibly lie ahead of her, is dismissed. Furthermore, the word “race” has a very distinct meaning in this sentence representing the female gender in general, however, Kross interprets it as “esivanemad” which does not inherit the same idea. Thus, Kross as a translator is extremely apparent in this particular quotation.

Tess’s transformation continued after the death of her baby boy. Hardy offers the reader a very vivid description of her looks:

“Almost at a leap Tess thus changed from simple girl to complex woman. Symbols of reflectiveness passed into her face, and a note of tragedy at times into her voice. Her eyes grew larger and more eloquent. She became what would have been called a fine creature; her aspect was fair and arresting; her soul that of a woman whom the turbulent experiences of the last year or two had quite failed to demoralize.” (Hardy 2012: 115)

“Nii muutus Tess lihtsast tüdrukust peaaegu üleöö keeruka hingeeluga naiseks. Alalised mõtisklused vajutasid ta näole oma pitseri, ning aeg-ajalt omandas ta hääle traagilise kõla ... Ta silmad muutusid suuremaks ja kõnekamaks. Teda võis lausa kaunitariks nimetada: tal oli ilus, kütkestav välimus, tema hing aga kuulus naisele, keda paari viimase aasta tormilised elamused polnud suutnud kõlbeliselt laostada.” (Kross 1969: 99)

The target passage bears a very close resemblance to the original extract, the sentences are of equal length, the stressed elements have the same accent in both texts, and the vividness of the description is precisely conveyed. Kross uses Hardy’s style of writing to interpret his text as closely as possible. Despite her efforts, there still are slight nuances that should be

mentioned. For example, “keeruka hingeeluga naiseks” tells the reader that Tess’s inner world is not as plain and straightforward as it seems, while the source text contemplates that she as a woman is a very versatile and complicated character. What is more, “kaunitariks” and “fine creature” are supposed to denote the same thing, while it is possible to say that it is so, it is also very important to consider the multiple meanings of the word “creature”, and it should be noted that “kaunis olevus” would be stylistically more accurate choice is closer to Hardy’s conception.

Tess’s descriptions follow a certain pattern, when Tess is happy and there is some positivity in her life then Hardy adds more colourful expressions and patterns to depict her, but when she has encountered a problem or fallen victim to the cruel fate again, then her descriptions become meeker and variegation disappears. When Angel Clare finds out the truth about her impure past, Tess’s physical appearance changes again:

“Her eyes were bright, her pale cheek still showed its wonted roundness, though half-dried tears had left glistening traces thereon; and the usually ripe red mouth was almost as pale as her cheek.” (Hardy 2012: 282)

“Ta silmad särasid, kahvatud põsed polnud veel kaotanud oma endist ümarust, kuigi kuivanud pisarad olid jätnud neile läikiva jälje; muidu nii täidlane punane suu oli niisama kahvatu kui põsedki.” (Kross 1969: 235)

Once again, it can be seen that there are a few alterations made to the source text, although these are quite small compared to the previously analysed changes. “Wonted” is a word that denotes usual or habitual actions, states or situations, in this case it demonstrates the normal state of Tess’s cheeks. The translated “endist” connotes a different idea, implying that there has been a change in the state. Overall, the source sentence illustrates a positive idea, meaning that even though something has happened, one element has not changed, while the target sentence draws attention to the negative side, revealing that everything is normal at the moment but it can change really fast. Additionally, the state of the tears has transformed from “half-dried” into “dried”, which is not a massive change but considering the idea that “half-dried” might mean that Tess was crying very recently, and “dried” can show that she had stopped the activity some time ago, then it has a meaningful impact on the whole concept, since Hardy wants the reader to feel her misery and anguish.

“Her great natural beauty was at last rendered full justice by her attire. She was loosely wrapped in a rich cashmere dressing-gown of gray-white, embroidered in half-mourning tints, and she wore slippers of the same hue. Her neck rose out of a frill of down, and her well-known cable of dark-brown hair was

partially coiled up in a mass at the back of her head and partly hanging on her shoulder - the evident result of haste.” (Hardy 2012: 449, 450)

“Kui ta loomupärane ilu ka just täienenud polnud, siis vähemalt tõstis riietus seda rohkem esile. Tess oli mähitud hallikasvalgesse kašmiirist hommikumantlisse leinavarjundeis tikandiga ja kandis sama värvi tuhvleid. Kaelust ümbritses udusulgedest rüüž, tumepruunid paksud juuksed aga, mida Clare nii hästi mäletas, olid osalt kuklasse üles kuhjatud, osalt langesid lahtiselt õlgadele - nähtavasti oli Tess kiirustanud.” (Kross 1969: 374)

The time Tess spends with Alec as his mistress, she is clothed in a very sophisticated way, appropriate for a lady. Hardy accentuates her innate beauty but also mentions the effect those items of clothing have on her, it is important to look at the small details of Hardy’s description, as Tess’s own feelings about the situation where she is in, are evident from the colour of her garments. Kross’s interpretation of Tess’s appearance has many similarities with the original text, but some translational elements are lacking specificity. For instance, the first sentence has numerous details that are not apparent in Hardy’s version, therefore the impression the target reader gets is not authentic to Hardy, since he wanted to turn the reader’s perception towards Tess’s natural beauty that is accentuated by the things she wears, not to the fact that her natural beauty might have increased over time. What is more, Kross omits some of the words that are giving nuances to the characterisation, she excluded the words “loosely” and “half-mourning”, but adds information like “mida Clare nii hästi mäletas”, however, apart from these alterations her translation is trying to mimic Hardy’s handwriting and style.

3.2.4. Other distinguishable translation variations evident in the texts

The first things that one sees when reading Kross’s translation of Thomas Hardy’s *Tess of the D’Urbervilles* are the added words and phrases that are apparently used in order to make the text more understandable for the reader and to make the wording more similar to the Estonian one. Newmark (1988: 91) has noted “the additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership”. All the additions made by Kross are visible in the parallel corpus in Appendix 1.

Hardy first describes the village of Marlott and the surrounding area, the Vale of Blackmoor, as “ Arable lands are few and limited; with but slight exceptions the prospect is a

broad rich mass of grass and trees, mantling minor hills and dales within the major,” (Hardy 2012: 10) to which Kross (1969: 10) has added clarifying phrases “Põldu on siin kasinalt, ainult mõni üksik lapp, kõikjal, kuhu silm ulatub, laiuvad rammusad rohumaad ja puudesalud, mis katavad kõrgemate mägedega piirnevaid madalamaid nõrvu ja nõgusid”. The additional phrases and words incorporated by Kross help the Estonian reader understand the distinct features of landscape that are prevalent in that particular region of England, but are absent from the general Estonian landscape.

“It had walked for hundreds of years, and it walked still” (Hardy 2012: 10) and its Estonian equivalent “Mitusada aastat oli ta niiviisi rongkäigus käinud – kui mitte heategeva seltsina, siis pühitsetud sõsarkonnana, ja käis tänapäevani” (Kross 1969: 11), shows another addition that has been made to the target text in order to make the meaning behind the sentence clearer and to elaborate on the connotation of this pagan tradition. Hardy wrote about the Cerealia tradition and the May-Day dance that took place in the small village where Tess lived, but both of those traditions were unfamiliar to the contemporary target text reader, therefore, Kross made changes to the source text that would explain the most important sides of those traditions. By substituting an inanimate pronoun “it” with an animate pronoun “ta” and not translating it into inanimate “see”, Kross turned attention to the fact that Hardy was referencing the club of Marlott, consisting of solely women and being one, if not the only one of its kind, upholding the long-standing traditions. For the same reason, Kross added the part “kui mitte heategeva seltsina, siis pühitsetud sõsarkonnana.” in order to give additional information about the club and its purpose.

In addition to having insertions made to the text, there are also numerous omissions evident in the text. Some of them were already analysed in the previous chapters.

“The D’Urbervilles – or Stoke-D’Urbervilles, as they at first called themselves – who owned all this, were a somewhat unusual family to find in such an old-fashioned part of the country.” (Hardy 2012: 41)

“Oli pisut ebaharilik leida siit mahajäänud maakolkast d’Urberville’ide või – nagu nad end algul ise nimetasid – Stoke d’Urberville’ise taolist perekonda.” (Kross: 1969: 37)

This extract clearly shows how Kross omits very important parts of the sentence that give useful information about the new characters that are introduced into the story. The Estonian translation does not have information about the fact that the Stoke-D’Urbervilles owned that part of the land Hardy is mentioning, when talking about them. What is more, the order of the words in the translated sentence is reversed and changed, in order to offer a clearer

understanding of the main ideas to the target reader making the syntax more similar to the Estonian language. “Old-fashioned” is turned into “maakolkast”, which does not carry the same notion as Hardy’s version; a better translational option would be “vanamoeline”.

The most surprising thing is that Kross has also deliberately left out some sentences that exist in the source material. In fact, one such sentence is: “Feeling herself in antagonism she was quite in accord” (Hardy 2012: 99). This sentence is supposed to appear on page 86 but it is nowhere to be found. The omission of an entire sentence raises a question if there are other sentences that are entirely missing from the target text or is this the only case. The reason why it is impossible to analyse if there are other sentences entirely missing is that close reading was conducted only in selected chapters of the novel.

Conclusion

Thomas Hardy is one of the authors who is embedded into literary history with his vivid and socially critical works. His aim was to draw the reader's attention to the problematic and controversial issues evident in the society that influenced the integrity and prosperity of the people living in the community. The main topics that he covered were related to loss of faith, social double-standards, modernisation, politics, economic situation, the New Woman, and etc. Many of his works of fiction contain autobiographical information or details from his childhood, as many things have inspired him to create his masterpieces. What is more, he also received a lot of criticism for covering the aforementioned topics. Hardy was either praised or shunned for his critical views of the society, especially for his depiction of the New Woman character.

In Estonia the fast publishing of various translated works that were previously deemed either controversial or just risky started after the establishment of *Loomingu Raamatukogu* in 1957. *Tess of the D'Urbervilles* was Hardy's first work that was translated into Estonian; it was done in 1969 by Helga Kross. The same translation has been republished twice without any alterations made to the text. The late translation of Hardy's famous novel might have been influenced by many factors like: there were already other books that covered similar topics; its potential was not discovered, or the topics covered in the book were too controversial.

The process of translating includes numerous procedures that one has to follow in order to produce a translation of a selected source material. The steps of translation can be as follows: understanding the notions of the source text; searching for supportive information and defining the unfamiliar words; writing down the initial version of the text; evaluating and revising the draft, and ultimately, developing the final version that is stylistically aimed for the target-culture readers. However, the process is not always that simple, there are numerous factors that translators have to consider, for instance the focus of the target text. The older focus is directed towards translating the form of the source text e.g. producing a translation that is stylistically similar to the source material mimicking rhyme, rhythm, grammatical structures, and etc. The new focus is concerned with the aim of the source text, therefore, it is trying to predict how the source text readers understand the writing and then, try to reproduce the same meaning and response for the target text readers.

Another prominent key element of translation is the translator himself. Translators have the ability to recreate a foreign text and make it seem as if it has always been part of the target culture's literary canon, or, they can translate it in a way that the reader will see the foreign culture behind the source culture language. One of the primary things that determines if it is possible to identify the translator in the text, is to look at the fluency of the interpreted work of fiction, the more fluent and stylistically effortless the translation is, the more inconspicuous the translator seems.

The aim of this thesis was to determine if the translation of Thomas Hardy's *Tess of the D'Urbervilles* offers the same notions and understanding to the target reader of the characteristics that separate the Victorian woman from the New Woman, as it does to the source text reader. In order to achieve that, the characteristic traits of the Victorian woman and the New Woman were identified and analysed by comparing and contrasting them, and comparing them to their Estonian equivalences. The analysis showed that Helga Kross is visible as a translator, as she made numerous alterations to Hardy's original work. Kross tried to reproduce Hardy's style of writing by using stylistically similar sentence constructs, words that had the same denotations and connotations, and other means, but she was not always able to follow his style due to the specificity of the Estonian language. In order to make the distinctiveness between the two women more evident to the reader, Kross changed the order of the words, however, oftentimes, the translation omitted valuable stress words, which could lead to a situation where the reader of the target text receives the information and the emphasis in a slightly different manner than the reader of the source text does, resulting in a divergent apprehension of the text and its ideas.

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Appendix 1. Parallel corpus: the text of the original work and its translation

On the left side there is the original text by Thomas Hardy and on the right side the translation by Helga Kross.

Source text	Target text
fine and handsome girl	nõtkke ja nägus tütarlaps
not handsomer than some others	mitte nägusaim kui mõni teine
mobile peony mouth and large innocent eyes added eloquence to colour and shape	tukslevad pujenghuuled ja suured süütud silmad andsid kogu ta olekule erilise võlu
red ribbon in her hair	juustes kandis ta punast paela
she said hastily	ütles ta varmalt
a mere vessel of emotion untingured by experience	alles anumaks tundmustele, millel puudus veel kogemuste värving
pouted-up deep red mouth	Tumepunane pruntis suu,
her lower lip had a way of thrusting the middle of her top one upward,	lökkas alumine huul ülemise keskelt pisult kõrgemale.
Phases of her childhood lurked in her aspect still	Ikka veel võis Tessi näolt leida lapsea eri faaside jälgi.
all her bouncing handsome womanliness	uhkeldav-ilusast naiselikkusest
her twelfth year in her cheeks, or her ninth sparkling from her eyes; and even her fifth would flit over the curves of her mouth now and then	ta põskedelt sulle mõnikord vastu ta kaheteistkümnes või säras silmadest ta üheksas eluaasta, ja üle ta huulekaare välgatas aeg-ajalt koguni viies.
her freshness	ta värskusest
she was a fine and picturesque country girl	muidu peeti teda lihtsalt kenaks, nägusaks maatüdrukuks
large orbs	suurtest silmadest
Her backwardness	Tema tagasihoidlikkuse tõttu

the pretty maiden	too ilus tüdruk
She was so modest, so expressive,	Tüdruk oli nii uje, nii väljendusrikka näoga
she had looked so soft in her thin white gown	paistis oma valges kleidis nii õrnana
though, being heart-whole as yet	aga kuna ta süda oli veel vaba
this lent her a deputy-maternal attitude	nende suhtes mingi emaliku hoiaku.
Tess is queer	Kes seda Tessi teab
she is tractable at bottom	temaga on kerge hakkama saada
Tess is a fine figure o'fun	Tess on pagana kena tüdruk
Great eyes	Suured silmad
I was such a fool	Kuidas ma küll nii rumal olin
Her face was dry and pale, as though she regarded herself in the light of a murderess	Tema silmad olid kuivad ja nägu kahvatu, otsekui oleks ta ennast mõrtsukaks pidanud
Tess's pride	Uhke aga, nagu Tess oli
long stalky legs,	pikkade peenete sääрте
her then earth-coloured hair hanging pot-hooks	tema tollal tuhakarva juuksed olid otstest ülespoole kaardu nagu pajakonksud
Simple Tess Durbeyfield stood at gaze	Lihtsameelne Tess Durbeyfield seisis poolkohkunult
It was a luxuriance of aspect, a fulness of growth, which made her appear more of a woman than she really was.	Nimelt oli Tess lopsaka kujuga, täidlane, mis laskis teda küpsema naisena paista kui ta tegelikult oli
roses at her breasts; roses in her hat; roses and strawberries in her basket to the brim	roosid rinnal, roosid kübaral, korv kuhjaga roose ja maasikaid täis
mentally older than her mother	vaimselt oli emast vanem
courageous as she naturally was,	kuigi ta loomu poolest oli julge
You are mighty sensitive for a farm girl	Maatüdruku kohta olete te ikka küll hirmus hell
You artful hussy	Vaat kus kaval plika
Very well, silly	Hea küll, miss Iseseisev
She was inexpressibly weary	Tess oli ärarääkimata väsinud
a mere chit like you	teietaoline plikatirts
The marble hardness left her face	Marmorlik jäikus kadus ta näolt

<p>the oval face of a handsome young woman with deep dark eyes and long heavy clinging tresses, which seem to clasp in a beseeching way anything they fall against</p>	<p>Siis võis näha ilusa noore naise ovaalset nägu sügavate, silmadega, pikad, raskelt vastu keha liibuvad juuksepalnikud just nagu anudes haardumas kõigesse, mida nad puudutasid.</p>
<p>The cheeks are paler, the teeth more regular, the red lips thinner than in usual in a country-bred girl</p>	<p>Palged olid kahvatumad, hambad korrapärasemad, punased huuled ahtamad kui tavalisel maatüdrukul</p>
<p>her flower-like mouth and large tender eyes, neither black nor blue nor gray nor violet; rather all those shades together, and a hundred others, which could be seen if one looked into their irises - shade behind shade - tint beyond tint - round depths that had no bottom; an almost typical woman, but for the slight incautiousness of character inherited from her race.</p>	<p>suu nagu lill, suured leebed silmad ei mustad ega sinised, ei hallid ega kannikesekarva pigem kõik need värvitoonid kokku ja veel sadu teisi seal põhjatute silmaterade ümber peitus üks varjund teise taga, üks toon vaheldus teisega. Tessi võis lugeda peaaegu eeskujulikuks naiseks, kui mitte arvestada pisut tasakaalutut iseloomu, mille ta esivanemalt oli pärinud</p>
<p>Her figure looked singularly tall and imposing as she stood in her long white nightgown, a thick cable of twisted dark hair hanging straight down her back to her waist</p>	<p>Seistes seal oma pikas valges öösärgis, paks tume juuksepat ulatumas vööni, jättis ta erakordselt aukartustäratava mulje</p>
<p>Symbols of reflectiveness passed into her face, and a note of tragedy at time into her voice</p>	<p>Alalised mõtisklused vajutasid ta näole oma pitseri, ning aeg-ajalt omandas ta hääl traagilise kõla</p>
<p>Her eyes grew larger and more eloquent</p>	<p>Ta silmad muutusid suuremaks ja kõnekamaks</p>
<p>She became what would have been called a fine creature; her aspect was fair and arresting; her soul that of a woman whom the turbulent experiences of the last year or two had quite failed to demoralize.</p>	<p>Teda võis lausa kaunitariks nimetada: tal oli ilus, kütkestav välimus, tema hing aga kuulus naisele, keda paari viimase aasta tormilised elamused polnud suutnud kõlbeliselt laostada.</p>

Her face had latterly changed with changing states of mind continually fluctuating between beauty and ordinariness, according as the thought were gay or grave.	Viimasel ajal peegeldus iga meeleolumuutus Tessi näos - kord oli see ilus, kord päris tavaline, olenevalt sellest, kas ta mõtted olid rõõmsad või tõsised
One day she was pink and flawless; another pale and tragical	Mõni päev oli ta õhetav ja kaunis, siis jälle kahvatu ja kurb
I'm like the poor Queen of Sheba who lived in the Bible	Nagu see vaene Seeba kuninganna sealt piiblist
She was no longer milkmaid, but a visionary essence of woman	Tess polnud enam lüpsitüdruk, vaid otsekui viirastuslik naiselikkuse kehastus
there was nothing ethereal about it; all was real vitality, real warmth, real incarnation	Ometi polnud selles näos midagi taevalikku: sealt õhkus vitaalsust, soojust, maisust
Eyes almost as deep and speaking he had seen before, and cheeks perhaps as fair; brows as arched, a chin and throat almost as sharply; her mouth he had seen nothing to equal on the face of the earth.	Clare oli varemgi näinud niisama sügavaid ja kõnekaid silmi, peaaegu niisama ilusaid põski, niisamuti kaarduvaid kulme, niisama kauni- kujulist lõuga ja kaela, aga üheski näos polnud ta eales näinud seesugust suud.
the old Elizabethan simile of roses filled with snow.	vana, Elizabethi-aegset võrdlust lumistest roosidest
the rosiness of her face slowly deepened	jättes põsed ainult kergelt õhetama
she was a regular church-goer of simple faith; honest-hearted, receptive, intelligent, graceful to a degree, virtuous as a vestal, and, in personal appearance, exceptionally beautiful	ta on harras kirikuskäija, ausameelne, vastuvõtlik, arukas, ülimalt armas, karske nagu Vesta neitsi ja välimuse poolest harukordselt ilus
The brimfulness of her nature breathed from her	Kogu ta olemusest õhkus pakatavat elu
the look of a wary animal	Valvel nagu loom
Her naturally bright intelligence	Tema muidu erk mõistus
She looked absolutely pure. Nature, in her fantastic trickery, had set such a seal of maidenhood upon Tess's countenance	Tess näis laitmatult puhas. Loodus oma veidras vembuhoos oli vajutanud ta näole niisuguse neitsilikkusepitseri,

Mentally she remained in utter stagnation, a condition which the mechanical occupation rather fostered that checked	Vaimselt püsis ta täielikus tardumuses, mida füüsiline töö pigem soodustas kui pidurdas
Tess walks on; a figure which is part of the landscape; a field-woman pure and simple, in winter guise; a gray serge cape, are woollen cravat, a stuff skirt covered by a whitey-brown rough wrapper, and buff-leather gloves.	Nii sammus Tess edasi - nagu osake maastikust, põllul tool käiv tavaline taluteenija, puhas ja lihtne, seljas talveriided: hall saržist keep, punane villane kaelarätt, kalevist seelik, mida kattis valkjaspruun jäme ürp, ja jämedast nahast kindad.
you are as a weak as a bled calf	Oled nõrk nagu veristatud vasikas
I am not a - proper woman	Ma ei ole - korralik naine.
Her great natural beauty was at last rendered full justice by her attire. She was loosely wrapped in a rich cashmere dressing-gown of gray-white, embroidered in half-mourning tints, and she wore slippers of the same hue. Her neck rare out of a frill of down, and her well-known cable of dark-brown hair was partially coiled up in a mass at the back of her head and partly hanging on her shoulder - the evident result of haste.	Kui ta loomupärane ilu ka just täienenud polnud, siis vähemalt tõstis riietus seda rohkem esile. Tess oli mähitud hallikasvalgesse kašmiirist hommikumantlisse leinavarjundeis tikandiga ja kandis sama värvi tuhvleid. Kaelust ümbritses udusulgedest rüüž, tumepruunid paksud juuksed aga, mida Clare nii hästi mäletas, olid osalt kuklasse üles kuhjatud, osalt langesid lahtiselt õlgadelenähtavasti oli Tess kiirustanud.
her voice being so hard that it echoed in the room, her eye glittering unnaturally.	Karmilt kajas ta hää l toas vastu, silmad särasid ebaloomulikult.
this deserted wife of his, this passionately-fond woman	tema hüljatud naine, kirglikult armastav olend,

Additions	
/.../ an engirdled and secluded region /.../ (p 9)	/.../ <u>mägedest</u> piiratud maanurgas /.../ (lk 10)
/.../ within a four hours journey from London. (p 9)	/.../ Londonist oli sinna <u>ainult</u> nelja tunni tee. (lk 10)

Here, in the valley, the world seems /.../ (p 9)	Siin orus <u>aga</u> nagu oleks /.../ (lk 10)
Arable lands are few and limited; with but slight exceptions the prospect is a broad rich mass of grass and trees, mantling minor hills and dales within the major. (p 10)	Põldu on <u>siin</u> kasinalt, ainult mõni üksik <u>lapp</u> , <u>kõikjal</u> , <u>kuhu silm ulatub</u> , laiuvad rammusad rohumaad ja puudesalud, mis katavad kõrgemate mägedega piirnevaid madalamaid nõlvu ja nõgusid. (lk 10)
It had walked for hundreds of years, and it walked still. (p 10)	Mitusada aastat oli ta niiviisi rongkäigus käinud – <u>kui mitte heategeva seltsina</u> , <u>siis pühitsetud sõsarkonnana</u> , ja käis tänapäevani. (lk 11)
/.../ which had possibly lain by folded for many a year /.../ (p 11)	/.../ küllap need olid mitu aastat kokkupandult <u>kirstus</u> lebanud /.../ (lk 11-12)
/.../ certainly a pathetic /.../ (p 11)	/.../ kindlasti <u>kuidagi</u> pateetiliselt. (lk 12)
But let the elder be passed over here for those under whose bodices the life throbbed quick and warm. (p 12)	Aga jäägu vanemad inimesed nende tõttu, kelle pihiku all elu kiirelt ja sojalt tuksub, praegu <u>pealegi</u> kõrvale. (lk 12)
Some had beautiful eyes, others a beautiful nose, others a beautiful nose and figure: few, if any, had all. (p 11)	Ühtedel olid ilusad silmad, teistel ilus nina või ilus suu ja kehakasv, ent ainult mõnel üksikul olid <u>kõik need head omadused korraga</u> . (lk 12)
/.../ in this crude exposure /.../ (p 11)	Niiviisi <u>lausa</u> lagedal (lk 12)
/.../ an inability to balance their heads /.../ (p 11)	/.../ ka ei osanud and <u>kuidagi</u> oma pead hoida /.../ (lk 12)
/.../ many of them merry. (p 12)	/.../ paljud neist <u>lausa</u> ülemeelikud. (lk 12)
I've-got-a-great-family-vault-at-Kingsbere-and-knighted-fore-fathers-in-lead-coffins-there! (p 12)	Minu vaarid <u>kõik</u> Kingsbere'is rüütliau järgi tinasargas seal <u>puhkavad soomussärgis</u> . (lk 13)
/.../ to learn what her father's meaning was /.../ (p 13)	/.../ mida isa <u>õieti</u> teha kavatseb /.../ (lk 13)
/.../ dancing on the green. (p 13)	/.../ tants <u>haljal</u> murul. (lk 13)
By the time they reached the spot she had recovered her equanimity /.../ (p 13)	Kui nad päralt jõudsid, oli ta oma meelerahu <u>juba</u> tagasi saanud /.../ (lk 13)

The dialect was on her tongue to some extent /.../ (p 13)	Külakoolist hoolimata rääkis ta <u>ikka veel</u> teataval määral murrakut. (lk 13)
Phases of her childhood lurked in her aspect still. (p 13)	Ikka veel võis Tessi näolt leida lapsea <u>eri</u> faaside jälgi. (lk 13)
A small minority /.../ (p 13)	<u>Õige</u> üksikud/.../ (lk 14)
/.../ dancing began. (p 13)	/.../ hakkas tants <u>kohe</u> peale. (lk 14)
/.../ but when the hour for the close of labour drew on, the masculine inhabitants of the village, together with idlers and pedestrians, gathered round the spot, and appeared inclined to negotiate for a partner. (p 13-14)	/.../ aga mida lähemale tööpäeva lõpp jõudis, <u>sega enam</u> kogunes tantsijate ümber meessoost külaelanikke ning <u>igasuguseid</u> ringilogelejaid ja <u>muidu</u> möödaminejaid, <u>igatahes</u> paistis, et nad <u>õige</u> meelsasti siit endale tantsupaarilise valisid. (lk 14)
/.../ they were spending their Whitsun holidays in a walking tour through the Vale of Blackmoor, their course being south-westerly from the town of Shaston /.../ (p 14)	/.../ matkavad suvistevaheajal läbi Blackmoori oru, <u>kusjuures</u> nende teekond kulgeb kirde pool asuvast Shastoni linnast edela suunas. (lk 14)
/.../ and inquired as to the meaning of the dance and the white-frock maids. (p 14)	/.../ pärisid nad, mida <u>kogu see</u> tants ja need valges kleidis tütarlapsed endast <u>õieti</u> kujutavad. (lk 14)
The two elder reluctantly left him /.../ (p 15)	/.../ jätkasid vanemad vennad <u>õige</u> vastumeelselt oma teed /.../ (lk 15)
Where are your partners, my dears? (p 15)	Kus te noormehed <u>siis</u> on? (lk 15)
They'll be here by and by. (p 15)	<u>Küll</u> nad varsti tulevad. (lk 15)
Better than none. (p 15)	<u>Ikka</u> parem kui päris ilma. (lk 15)
/.../ who had not hastened to enter the gate /.../ (p 15)	/.../ kel väravast sissetulemisega <u>mingit</u> kiiret ei olnud /.../ (lk 16)
/.../ now dropped in quickly /.../ (p 15)	/.../ nüüd kärmesti <u>muruplatsile</u> tõttasid /.../ (lk 16)
/.../ he had been forgetting himself /.../ (p 16)	/.../ ta olevat <u>hoopis</u> unustanud /.../ (lk 16)
/.../ soon passed the hollow and mounted the next rise. (p 16)	/.../ jõudis peagi orulohust läbi ja ronis <u>juba</u> vastasnõlvakust üles. (lk 16)

Tess, meanwhile, as the one who had dragged them into this quagmire, was silently wondering what she could do /.../ (p 37)	Tess, kes vanemad sesse soomülkasse oli tirinud, murdis samal ajal pead, <u>kuidas ta neid sealt uuesti välja saaks aidata</u> /.../ (lk 33)
The oppressive sense of the harm she had done /.../ (p 37)	Rusuv teadmine, et ta <u>kogu perekonna õnnetuses süüdi on</u> /.../ (lk 34)
/.../ he sat in the background. (p 38)	/.../ kes <u>toa tagumise seina ääres</u> istus. (lk 34)
But I'll go. (p 38)	Aga <u>sinna</u> ma lähen. (lk 34)
/.../ for thoughtlessly giving her so many little sisters and brothers /.../ (p 39)	/.../ et see <u>nii</u> mõtlematult talle väikevendi ja -õdesid juurde muretses /.../ (lk 35)
/.../ Joan Durbeyfield was simply an additional one, and that not the eldest, to her own long family of nine when all were living. (p 39)	/.../ Joan Durbeyfield oli <u>ses Jumala peale lootjate perekonnas</u> lihtsalt veel üheks lapseks – ja sugugi mitte kõige vanimaks. (lk 35)
/.../ which she had learnt when her father had owned cows /.../ (p 39)	/.../ mille ta <u>juba siis</u> selgeks õppis, kui isa veel lehmi pidas /.../ (lk 35)
/.../ out of which a living had to be dragged by the owner and his family by hook or by crook. (p 40)	/.../ kelle käest omanik maksku mis maksab pidi välja pigistama sissetuleku, <u>millega ennast ja oma perekonda ära elatada</u> . (lk 35-36)
/.../ beyond what was required for residential purposes /.../ (p 40)	/.../ peale majapidamiseks vajaliku <u>põllulapi</u> /.../ (lk 36)
/.../ to gain assistance nearer home. (p 40)	/.../ ega polnud katsunud <u>kuskilt</u> kodu ligemalt abi saada. (lk 36)
/.../ he felt the necessity of recommencing with a name not quite so well remembered there /.../ (p 41)	/.../ pidas vajalikuks alustada uut elu nimega, <u>mille järgi poleks nii kerge olnud temas ära tunda endist hakkajat kaupmeest</u> /.../ (lk 37)
/.../ the very possibility of such annexations was unknown to them. (p 42)	/.../ <u>õieti</u> ei teadnudki nad, et niisugune <u>nime lisamise võimalus</u> üldse olemas on /.../ (lk 37)
/.../ a family name came by nature. (p 42)	/.../ perekonnanime saab <u>igauks juba</u> sündides kaasa. (lk 37)

/.../ since she could not get out of it /.../ (p 42)	Kuna tal <u>aga nagunii</u> kuhugi pääsu polnud /.../ (lk 38)
“A castle argent is certainly my crest,” said he blandly. (p 43)	„Minu vapi <u>tipus</u> on tõepoolest hõbedane loss,“ vastas noormees leebelt. <u>Ja vapiloomaks tagumistel jalgadel püsti seisev lõvi.</u> (lk 39)
/.../ and she consented to accompany him. (p 44)	/.../ <u>lõpuks</u> oli neiu nõus temaga ringi jalutama. (lk 39)
She had inherited the feature from her mother without the quality it denoted. (p 45)	Selle iseärasuse oli ta pärinud emalt, saamata <u>ometi</u> kaasa loomust, millele seesugune välimus vastab. (lk 40)
/.../ before the lodge became visible /.../ (p 46)	/.../ <u>just</u> enne, kui vahimajake paistma hakkas /.../ (lk 41)
Tess, who was reaching up to get the tea-things /.../ (p 96)	Tess, kes <u>parajasti</u> nurgakapist teenõusid võttis /.../ (lk 84)
/.../ fed itself as well as it could upon the sensation of a dashing flirtation. (p 96)	/.../ toitmis end <u>nüüd</u> hiilgava flirdi kõmüst. (lk 84)
“Here, under her few square yards of thatch /.../ (p 98)	Siit õlgkatuse alt, mis <u>polnud suurem kui</u> paar ruutjardi /.../ (lk 85)
/.../ it was then, when out in the woods, that that she seemed least solitary. (p 98)	/.../ <u>alles</u> metsa jõudes ei paistnud ta ennast enam <u>ni</u> üksikuna tundvat. (lk 85)
/.../ leaving absolute mental liberty. (p 98)	/.../ jättes <u>inimvaimule</u> täieliku vabaduse. (lk 86)
/.../ whom she could not class definitely as the God of her childhood /.../ (p 99)	/.../ keda Tess ei saanud <u>enam</u> kindlalt nimetada oma lapsepõlve jumalaks /.../ (lk 86)
/.../ when it is possible to profit by them. (p 114)	/.../ <u>kuni</u> neist <u>veel</u> kasu võib olla. (lk 98)
She philosophically noted /.../ (p 114)	Filosoofilise <u>rahuga</u> märkis ta /.../ (lk 98)
Almost at a leap Tess thus changed from simple girl to complex woman. (p 115)	Nii muutus Tess lihtsast tüdrukust pea üleöö keeruka <u>hingeeluga</u> naiseks. (lk 99)

She waited a long time without finding opportunity for a new departure. (p 115)	Tess ootas tükk aega, ilma et tal oleks võimalust avanenud uuesti <u>kodukülalt</u> lahkuda. (lk 99)
To persons of limited spheres /.../ (p 116)	Kitsastesse piiridesse <u>surutud</u> inimestele /.../ (lk 100)
She would be the dairymaid Tess, and nothing more. (p 116)	<u>Nüüdsest peale</u> on ta lüpsitudruk Tess, ja asi tahe. (lk 100)
Omissions	
/.../ <u>irregular</u> belts of timber that yet survive /.../ (p 10)	/.../ säilinud metsaribad /.../ (lk 11)
Some <u>approached</u> pure blanching /.../ (p 11)	Mõned olid lumivalgeks pleegitatud /.../ (lk 11)
Some had beautiful eyes, others a beautiful nose, <u>others</u> a beautiful nose and figure: few, <u>if any</u> , had all. (p 11)	Ühtedel olid ilusad silmad, teistel ilus nina või ilus suu ja kehakasv, ent ainult mõnel üksikul olid kõik need head omadused korraga. (lk 12)
This was the cheerful servant <u>of that establishment</u> /.../ (p 12)	See oli lõbus kõrtsiteenija /.../ (lk 13)
/.../ <u>gown</u> -sleeves rolled <u>above her elbows</u> . (p 12)	/.../ üleskääritud käistega /.../ (lk 13)
/.../ <u>seemed to rise</u> /.../ (p 12)	/.../ näkku tõusis /.../ (lk 13)
/.../ spread over her face and neck. (p 12)	/.../ levis üle <u>kogu</u> näo ja kaela. (lk 13)
Tess Durbeyfield at this time <u>of her life</u> was a mere vessel of emotion /.../ (p 13)	Sel ajal oli Tess Durbeyfield alles anumaks tundmustele /.../ (lk 13)
/.../ but <u>to almost everybody</u> she was a fine and picturesque country girl /.../ (p 13)	/.../ aga muidu peeti teda lihtsalt kenaks, nägusaks maatüdrukuks /.../ (lk 14)
/.../Their general likeness to each other, and <u>their</u> consecutive ages, would <u>almost</u> have suggested /.../ (p 14)	Üldise sarnasuse ja vanusevahe järgi võis arvata /.../ (lk 14)
/.../ thin-brimmed hat <u>of the regulation curate</u> /.../ (p 14)	/.../ kitsa äärega kübarat /.../ (lk 14)
Where are your partners, <u>my dears</u> ? (p 15)	Kus te noormehed siis on? (lk 15)

He took <u>almost</u> the first /.../ (p 15)	Ta võttis esimese ettejuhtuva /.../ (lk 15)
<u>He could see</u> the white figures of the girls in the green enclosure whirling about as they had whirled <u>when he was among them</u> . (p 16)	Tütarlaste valged kogud tiirutasid rohelises koplis endistviisi. (lk 16)
They seemed to have <u>quite</u> forgotten him already. (p 16)	Näis, et tema on nad juba unustanud. (lk 16)
/.../ she had looked so soft in her <u>thin</u> white gown /.../ (p 16)	/.../ paistis oma valges kleidis nii õrnana /.../ (lk 16)
Tess, meanwhile, as the one who had dragged them into this quagmire, was <u>silently</u> wondering what she could do /.../ (p 37)	Tess, kes vanemad sesse soomülkasse oli tirinud, murdis samal ajal pead, kuidas ta neid sealt uuesti välja saaks aidata /.../ (lk 33)
<u>Very</u> well said, Tess! /.../ (p 38)	Hästi öeldud, Tess! /.../ (lk 34)
In those early days she had been much loved by others of her own <u>sex</u> and age /.../ (p 39)	Neil varastel päevadel armastasid omaealised teda väga /.../ (lk 35)
/.../ torn by kneeling in the <u>roads and banks</u> /.../ (p 39)	/.../ mille põlveotstest silmad maha olid jooksnud, kui ta mööda kraaviperve kükitades /.../ (lk 35)
/.../ for thoughtlessly giving her <u>so many</u> little sisters and brothers /.../ (p 39)	/.../ et see nii mõtlematult talle väikevendi ja -õdesid juurde muretses /.../ (lk 35)
/.../ when it was such a trouble to nurse <u>those that had already come</u> . (p 39)	/.../ kuigi neid nii raske oli hoida ja toita. (lk 35)
/.../ Joan Durbeyfield was simply an additional one, and that not the eldest, to her own long <u>family of nine when all were living</u> . (p 39)	/.../ Joan Durbeyfield oli ses Jumala peale lootjate perekonnas lihtsalt veel üheks lapseks – ja sugugi mitte kõige vanimaks. (lk 35)
However, Tess became humanely proficient towards the small ones and, and to help them <u>as much as possible</u> she used, as soon as she left school, to lend a hand at haymaking or harvesting on neighbouring farms /.../ (p 39)	Ometi oli Tess mudilaste vastu väga lahke ja hakkas abistamiseks kohe pärast kooli lõpetamist naabertaludes heina- ja lõikustöödel käima /.../ (lk 35)

Every day <u>seemed to</u> throw upon her young shoulders /.../ (p 39)	Iga päevaga kuhjusid ta noortele õlgadele /.../ (lk 35)
/.../ out of which a living had to be dragged by the owner <u>and his family</u> by hook or by crook. (p 40)	/.../ kelle käest omanik maksku mis maksab pidi välja pigistama sissetuleku, millega ennast ja oma perekonda ära elatada. (lk 35-36)
/.../ passing through the side wicket with <u>some</u> trepidation /.../ (p 40)	/.../ kui ta ärevusest värisedes läbi külgvärava astus /.../ (lk 36)
Far behind the <u>bright brick corner</u> of the house /.../ (p 40)	Eemal maja taga /.../ (lk 36)
The D'Urbervilles – or Stoke-D'Urbervilles, as they at first called themselves – <u>who owned all this</u> , were a somewhat unusual family to find in such an old-fashioned part of the country. (p 41)	Oli pisut ebaharilik leida siit mahajäänud maakolkast d'Urberville'ide või – nagu nad end algul ise nimetasid – Stoke d'Urberville'ise taolist perekonda. (lk37)
/.../ when a figure came forth from the <u>dark</u> triangular door of the tent. (p 42)	/.../ kui keegi telgi kolmnurksest uksest välja astus. (lk 37)
He had an <u>almost</u> swarthy complexion /.../ (p 42)	Tal oli tõmmu nägu /.../ (lk 37)
Well, my <u>big</u> Beauty, what can I do for you? (p 42)	Noh, mu kaunitar, mida ma teie heaks teha saan? (lk 38)
/.../ we have an old seal, <u>and a very old silver spoon, round in the bowl, like a little ladle</u> , with a ramping lion on the handle /.../ (p 43)	/.../ meil on üks vana pitsat, selle peal on vapp kahele jalale püsti ajanud lõviga /.../ (lk 39)
“I suppose I have,” faltered Tess, <u>looking uncomfortably at the mansion</u> . (p 44)	„Küllap jah,“ kogeles Tess ja jäi jälle kohmetuks. (lk 39)
It is a <u>long</u> while before he returns /.../ (p 44)	See võtab aega, enne kui ta /.../ (lk 39)
D'Urberville began gathering specimens of the fruit <u>for her</u> /.../ (p 44)	D'Urberville hakkas marju korjama /.../ (lk 39)
/.../ in a <u>slight</u> distress she parted her lips /.../ (p 44)	/.../ kohmetunult avas Tess huuled /.../ (lk 40)

/.../ she was doomed to be seen <u>and marked</u> and coveted that day by the wrong man /.../ (p 46)	/.../ et teda sel päeval pidi nägema ja himustama vale mees /.../ (lk 41)
/.../ sat around the room looking at her with <u>great</u> curiosity. (p 96)	/.../ vahtisid Tessi uudishimulikult. (lk 83)
/.../ lent Tess's supposed position, by its fearsomeness, a <u>far</u> higher fascination /.../ (p 96)	/.../ oli nii kohutav, et andis Tessi arvatavale olukorrale erilise võlu /.../ (lk 84)
/.../ and how that <u>best</u> frock do set her off! (p 96)	/.../ ja kui hästi see kleit talle sobib! (lk 84)
If she had heard them, she might soon have set her friends right on the matter. (p 96)	Muidu oleks ta sõbrataridele kohe kõik ära seletanud. (lk 84)
The bedroom which she shared with <u>some</u> of the children /.../ (p 98)	Magamistoast, mida ta teiste lastega jagas /.../ (lk 85)
<u>Feeling herself in antagonism she was quite in accord.</u> (p 99)	Tõlkimata lause (lk 86)
If before going to the D'Urbervilles' she had rigorously moved under the guidance of sundry gnomish texts and phrases <u>known to her</u> and to the world in general /.../ (p 114)	Oleks Tess enne D'Urberville'ide juurde minekut agaralt jälginud üldtuntud mõtterikkaid salme ja ütelsusi /.../ (lk 98)
/.../ he would be glad to have her for the summer months, <u>if she had found nothing to do in the interim.</u> (p 116)	/.../ peremees võtaks Tessi hea meelega suvekuudeks tööle. (lk 100)
Slicing of the sentence	
The dialect was on her tongue to some extent, despite the village school: <u>the characteristic intonation</u> /.../ (p 13)	Külakoolist hoolimata rääkis ta teataval määral ikka veel murrakut. Selle paikkonna murrakut iseloomustab /.../ (lk 13)
The stables, partly screened by Austrian pines and evergreen oaks, and fitted with every late appliance, were as dignified as Chapels-of-Ease, and on the extensive lawn stood an ornamental tent, its door being towards her. (p 40-41)	Tallid, mida osalt varjasid austria tammed, olid varustatud kõikide viimase aja seadeldistega ja paistsid väarikad nagu pisikesed maakirikud. Avaral muruväljakul seisis uhke telk, sissekäik Tessi poole. (lk 36)

Stoke-D'Urberville took her back to the lawn and into the tent, where he left her, soon reappearing with a basket of light luncheon, which he put before her himself. (p 45)	Stoke-d'Urberville viis Tessi uuesti muruplatsile ja jättis ta telki. Peagi ilmus ta tagasi, korvis kerge eine, mille ta ise tütarlapse ette laotas. (lk 40)
But, Tess, no nonsense about "D'Urberville"; - "Durbeyfield" only, you know – quite another name. (p 45)	Ainult jätke need rumalused selle d'Urberville'iga, Tess! Durbeyfield – ja kõik. See on ju hoopis teine nimi. (lk 41)
In the ill-judged execution of the well-judged plan of things the call seldom produces the comer – the man who love rarely coincides with the hour for loving. (p 46)	Maaailma hästikavatsetud plaani halva teostuse tõttu juhtub harva, et kutse peale ilmub kutsutu. Meest, keda armastada, pole enamasti kohal, kui armastamise aeg kätte jõuab. (lk 41)
When the chants came on one of her favourites happened to be chosen among the rest – the double chant "Langdon" – but she did not know what it was called, though she would much have liked to know. (p 98)	Kui laulma hakati, oli juhuslikult teiste laulude hulka valitud ka tema lemmikkoraal – vana kahehäälnene „Langdon“. Tess ei teadnud küll, kuidas laulu kutsuti, oleks aga väga tahtnud teada saada. (lk 85)
Punctuation marks	
I've-got-a-great-family-vault-at-Kingsbere-and-knighted-fore-fathers-in-lead-coffins-there! (p 12)	Minu vaarid kõik Kingsbere'is rüütliu järgi tinasargas seal puhkavad soomussärgis. (lk 13)
They are already here. (p 44)	Nad on juba valmis! (lk 39)
And you say your people have lost their horse? (p 45)	Ja te ütlete, et te omaksed kaotasid hobuse. (lk 41)
"I – killed him!" she answered /.../ (p 45)	„Mina ajasin ta surnuks.“ vastas Tess /.../ (lk 41)
And I don't know what to do for father on account of it!	Ja ma ei oska isa kuidagi aidata, et seda jälle heaks teha.
But, Tess, no nonsense about "D'Urberville"; - "Durbeyfield" only, you know – quite another name. (p 45)	Ainult jätke need rumalused selle d'Urberville'iga, Tess! Durbeyfield – ja kõik. See on ju hoopis teine nimi. (lk 41)

At last she had learned what to do; but who would now accept her doing? (p 114)	Lõpuks oli ta aru saanud, mida tuleb teha, aga kes hoolis enam sellest, mida ta tegi! (lk 98)
Changes	
/.../ is <u>of the deepest</u> ultramarine. (p 10)	/.../ on <u>sügavalt</u> ultramariinne. (lk 10)
/.../ the <u>country</u> was densely wooded. (p 10)	/.../ oli <u>kogu kolgas</u> tiheda metsaga kaetud. (lk 11)
/.../ that <u>shade</u> so many of its pastures. (p 10)	/.../ mis nii mitmelgi karjamaal <u>viluvarju</u> pakuvad (lk 11)
The forests have <u>departed</u> /.../ (p 10)	Metsad on <u>kadunud</u> /.../ (lk 11)
/.../ as it was <u>there</u> called. (p 10)	/.../ nagu seda siinkandis kutsuti /.../ (lk 11)
/.../ <u>and</u> in her left /.../ (p 11)	/.../ vasakus <u>aga</u> /.../ (lk 12)
/.../ having <u>almost</u> a grotesque, certainly a pathetic, appearance /.../ (p 11)	/.../ <u>kui just mitte</u> veidralt, siis kindlasti kuidagi pateetiliselt. (lk 12)
A difficulty of arranging their lips /.../ (p 11)	/.../ et huuli mitte <u>kramplikult kokku pigistada</u> /.../ (lk 12)
/.../ an inability to <u>balance</u> their heads /.../ (p 11)	/.../ ka ei osanud and kuidagi oma pead <u>hoida</u> /.../ (lk 12)
<u>Bless thy</u> simplicity, Tess /.../ (p 12)	<u>No oled sina</u> ikka lihtsameelne, Tess /.../ (lk 13)
/.../ and order again prevailed. (p 13)	/.../ ja rongkäik jätkas teed. (lk 13)
/.../ when they closed together after a word. (p 13)	/.../ kui Tess <u>rääkides</u> huuled kokku <u>surus</u> /.../ (lk 13)
Yet few <u>knew</u> /.../ (p 13)	Aga vähe oli neid, kes <u>märkasid</u> /.../ (lk 14)
/.../ the appearance of the third and youngest would hardly have been <u>sufficient to characterize him</u> /.../ (p 14)	/.../ kolmanda, noorima välimuse järgi aga <u>oli raske otsustada</u> , kes ta <u>õieti</u> on /.../ (lk 14)
/.../ not intending to linger <u>more than a moment</u> /.../ (p 14)	/.../ ei kavatsenud <u>siin kuigi kaua peatuda</u> /.../ (lk 14)
/.../ to <u>bring</u> the book. (p 15)	/.../ raamatut kaasa <u>tassida</u> . (lk 15)

The two elder reluctantly <u>left him</u> /.../ (p 15)	/.../ <u>jätkasid</u> vanemad vennad õige vastumeelselt <u>oma teed</u> /.../ (lk 15)
/.../ as soon as there was a <u>pause</u> in the dance. (p 15)	/.../ tantsu <u>lõppedes</u> /.../ (lk 15)
The church clock struck, <u>when</u> suddenly the student said that he must leave /.../ (p 16)	Kell kirikutornis hakkas lööma ja üliõpilane ütles äkki, et tal on aeg ära minna /.../ (lk 16)
/.../ she had looked so <u>soft</u> in her thin white gown /.../ (p 16)	/.../ paistis oma valges kleidis nii <u>õrnana</u> /.../ (lk 16)
Her mother <u>might have made</u> inquiries /.../ (p 37)	<u>Küllap</u> ema oli järele pärinud /.../ (lk 34)
But Tess's pride made the part of poor relation one of particular distaste to her. (p 38)	Uhke aga, <u>nagu Tess oli</u> , tundus vaese sugulase osa talle eriti vastik. (lk 34)
His <u>reasons for staying away</u> /.../ (p 38)	<u>Vastuväited</u> , mida isa ette tõi /.../ (lk 34)
/.../ <u>took advantage of</u> a van /.../ (p 38)	/.../ <u>istus</u> veovankrile /.../ (lk 34)
/.../ in which she had been born, and in which <u>her life had unfolded</u> . (p 38)	/.../ siin oli ta sündinud ja <u>kasvanud</u> . (lk 34)
/.../ where she had held a <u>leading place</u> /.../ (p 39)	/.../ kus ta oli olnud esimeste <u>hulgas</u> /.../ (lk 35)
/.../ <u>torn by kneeling</u> in the roads and banks /.../ (p 39)	/.../ mille põlveotstest <u>silmad maha olid jooksnud</u> , kui ta mööda kraaviperve <u>kükitades</u> /.../ (lk 35)
However, Tess <u>became humanely proficient</u> towards the small ones and, and to help them as much as possible she used, as soon as she left school, to lend a hand at haymaking or harvesting on neighbouring farms; <u>or, by preference</u> , at milking /.../ (p 39)	Ometi <u>oli</u> Tess mudilaste vastu <u>väga lahke</u> ja hakkas abistamiseks kohe pärast kooli lõpetamist naabertaludes heina- ja lõikustöödel käima; <u>veelgi enam meeldis talle</u> lüpsmine /.../ (lk 35)
/.../ it was a kind of work in which she excelled. (p 39)	/.../ paistis ta selle töö peal kohe silma. (lk 35)
It was of recent erection – indeed <u>almost</u> new /.../ (p 40)	See oli hiljuti ehitatud – õieti <u>päris</u> uus hoone /.../ (lk 36)

/.../ to regraft a name which <u>sadly</u> wanted such renovation. (p 41)	/.../ pookealuseks nimele, mis <u>hädasti</u> uuendamist vajab. (lk 37)
/.../ whether to <u>retreat or to persevere</u> /.../ (p 42)	/.../ kas ta peaks <u>edasi minema või seisma jääma</u> /.../ (lk 37)
/.../ I did not think it would be like this. (p 43)	/.../ ma ei arvanud, et kõik niimoodi välja kukub. (lk 38)
<u>Antiquarians</u> say we are /.../ (p 43)	<u>Need, kes neid vanu asju uurivad</u> , ütlevad, et oleme /.../ (lk 39)
<u>He conducted her</u> about the lawns /.../ (p 44)	<u>Nad kõndisid</u> /.../ (lk 39)
/.../ <u>gave her to put</u> in her bosom. (p 44)	/.../ <u>käskis</u> Tessil need endale rinda panna. (lk 40)
Out of which maladroit delay sprang anxieties disappointments, shocks, catastrophes – what was called a strange destiny. (p 46)	Selle kohmaka viivituse tulemuseks olid mured, pettumused, vapustused, katastroofid ja <u>kaduv-kummalised</u> saatused. (lk 41-42)
And what a <u>charming</u> girl! (p 46)	Ja missugune <u>pehme suutäis</u> see tüdruk on! (lk 42)
The event of Tess Durbeyfield's return from the house of her <u>rich</u> kinsfolk was rumored abroad /.../ (p 96)	Kumu, et Tess Durbeyfield on oma <u>võlts</u> sugulaste mõisast koju tulnud, levis kulutulena /.../ (lk 83)
If she had heard them, she might <u>soon</u> have set her friends right on the matter. (p 96)	Muidu oleks ta sõbrataridele <u>kohe</u> kõik ära seletanud. (lk 84)
/.../ fed itself <u>as well as it could</u> upon the sensation of a dashing flirtation. (p 96)	/.../ toitmis end nüüd hiilgava flirdi kõmüst. (lk 84)
/.../ even though such a limited and meretricious triumph should <u>involve</u> her daughter's reputation /.../ (p 96)	/.../ isegi kui selle piiratud ja põgusa võidurõõmu eest oleks tulnud tütre <u>auga maksta</u> /.../ (lk 84)
/.../ she caught the infection of their excitement, and grew <u>almost</u> gay. (p 97)	/.../ nakkas külaliste elevus ka temasse ning ta muutus <u>päris</u> lõbusaks. (lk 84)
/.../ rested <u>three-quarters of a minute on their foreheads</u> /.../ (p 98)	/.../ toetasid lauba <u>hetkeks vastu pinki</u> /.../ (lk 85)

The people who had turned their heads turned them again as the service proceeded/.../ (p 98)	Inimesed jätkasid kogu jumalateenistuse aja ringivahtimist /.../ (lk 85)
/.../ it was then, when out in the woods, that that she seemed <u>least solitary</u> . (p 98)	/.../ <u>alles</u> metsa jõudes ei paistnud ta ennast enam <u>niü üksikuna</u> tundvat. (lk 85)
Walking among the <u>sleeping</u> birds in the hedges /.../ (p 99)	Kõndides hekkide vahel, kuhu linnud olid <u>magama pugenud</u> /.../ (lk 86)
/.../ she looked upon herself as a figure of <u>Guilt</u> intruding into the haunts of Innocence. (p 99)	/.../ tuli Tess endale ette Süütuse valdustesse tunginud <u>güü</u> kehastusena. (lk 86)
She had been made to break a <u>necessary</u> law /.../ (lk 99)	Teda oli sunnitud murdma <u>üldsuse heakskiidetud</u> ühiskonnaseadust /.../ (lk 86)
<u>Not seldom</u> that long wandering unfits for us /.../ (p 114)	<u>Pahatihti</u> muudab <u>aga</u> see pikk eksirännak meid edasise reisi jaoks kõlbmatuks /.../ (lk 98)
At last she had <u>learned</u> what to do; but who would now <u>accept</u> her doing? (p 114)	Lõpuks oli ta <u>aru saanud</u> , mida tuleb teha, aga kes <u>hoolis</u> enam sellest, mida ta tegi! (lk 98)
/.../ no doubt she would never have been <u>imposed on</u> . (p 114)	/.../ kahtlemata poleks teda siis keegi <u>petta suutnud</u> . (lk 98)
/.../ the disastrous night of her life at Trantridge with its <u>dark background of the Chase</u> /.../ (p 114)	/.../ hukatuslik öö Trantridge'is keset <u>sünget Pargimetsa</u> /.../ (lk 98)
/.../ when she was <u>supposed to be</u> working hard /.../ (p 114)	/.../ kui <u>arvati</u> , et ta tööga kibedasti ametis on /.../ (lk 98)
/.../ doomed to be her <u>terminus in time through all the ages</u> /.../ (p 115)	/.../ millest peab saama tema <u>ajaliku elu lõppjaam</u> . (lk 99)
<u>But for the world's opinion</u> those experiences would have been simply a liberal education. (p 115)	<u>Poleks maailm teda hukka mõistnud</u> , oleksid need kogemused talle lihtsalt heaks kooliks olnud. (lk 99)
/.../ her trouble, never generally known, was <u>nearly forgotten</u> in Marlott. (p 115)	/.../ tema õnnetust, millest niigi kuigi laialt midagi ei teatud, <u>juba unustama hakati</u> .
At least she could not be comfortable <u>there</u> /.../ (p 115)	Vähemalt ei tunneks ta end <u>siin</u> mugavalt /.../ (lk 99)

/.../ in some nook <u>which had no memories</u> . (p 115)	/.../ kuskil kõrvalises nurgas, kus temast midagi ei teata /.../ (p 99)
/.../ <u>and</u> to do that she would have to get away. (p 115)	/.../ selleks <u>aga</u> pidi ta <u>siit</u> lahkuma. (lk 99)
/.../ the <u>stir of germination</u> was almost audible in the buds /.../ (p 115-116)	/.../ võis peaaegu kuulda, kuidas pungad <u>paisusid ja pakatasid</u> /.../ (lk 99)
She would be able to <u>look at them</u> /.../ (p 116)	Tess saaks neile <u>pilku heita</u> (lk 100)
/.../ bringing with it hope, and the <u>invincible instinct towards self-delight</u> . (p 116)	/.../ endaga kaasa tõi lootust ning <u>rõõmuisa</u> . (lk 100)

Resüme

TARTU ÜLIKOOL

ANGLISTIKA OSAKOND

The portrayal of woman characters in Thomas Hardy's novel *Tess of the D'Urbervilles* compared to its Estonian translation

Naistegelaste kujutamine Thomas Hardy romaanis „D'Urberville'ide Tess“ võrreldes selle eestikeelsete tõlkega

Magistritöö

2021

Lehekülgede arv: 71

Annotatsioon:

Selle magistritöö eesmärk on uurida kuidas Thomas Hardy kujutab Viktoriaanliku naist ja uut naist oma romaanis „D'Urberville'ide Tess“, võrrelda nende kahe tegelaskuju omavahelist vastandumist, ja kõrvutades neid kirjeldusi eesti keelse tõlkega. Analüüsides nende kahe naistegelase kirjeldusi ja kõrvutades seda eesti keelse tõlkega, on võimalik analüüsida, kas tõlketeksti lugeja mõistab ja tajub nende kahe naistegelase omavahelisi erinevusi sarnaselt lähteteksti lugejaga.

Töö koosneb kolmest osast. Esimene osa keskendub Thomas Hardy elule ja tema seosele Uue Naisega, kuna tal oli väga ainulaadne vaade ja teadmised naiste sisemaailmast. Lisaks sellele on leitud, et väga paljud tema teosed sisaldavad autobiograafilisi jooni ja informatsiooni, seega on Hardy kogenud ka tollases ühiskonnas olnud topeltstandardeid. Lisaks eelmainitule vaatleb töö esimene osa ka kriitikat, mida Hardy oma julgete teemakasutustega ja ühiskonnakriitiliste teostega sai, tuues välja teadlaste peamised seisukohad ja arvamused. Samuti käsitletakse „D'Urberville'ide Tess“ süžeed ning Uue Naise ja Viktoriaanliku naise iseloomulikke erinevusi ning tuuakse välja ja esile Uue Naise eripära.

Töö teine pool on pühendatud Thomas Hardy uurimisele eesti kirjandusloos ja põhjustele, miks Hardy tööd enne 1969. aastat eesti keelde ei tõlgitud, ehkki ta oli ka enne

seda aastat üsna tuntud kirjanik. Veelgi enam, teoreetilise osa eesmärk on tutvustada lugejale tõlketeooria aluseid ja tõlkija rolli tõlkeprotsessis. Arutletakse ka tõlkija nähtavuse ja nähtamatuse üle, et oleks võimalik kindlaks teha, kas „D’Urberville’ide Tess“ eesti keelses tõlkes on tõlkijat võimalik tuvastada või mitte. Kuna kaks korda uuesti ilmunud raamatu tõlkis Helga Kross, on vajalik tutvuda tema keelelise, haridus- ja tööalase taustaga, et tema tõlke mõjutusi oleks lihtsam kindlaks teha.

Empiiriline uuring keskendub sihttekstist leitud tõlgete erinevustele võrreldes algversiooniga. Analüüsitavad lahknevused peituvad Uue Naise ja Viktoriaanliku naise kirjeldustes, kuna eesmärk on näha, kas eesti lugeja saab samu ettekujutusi ja arusaamu omadustest, mis neid kahte naist üksteisest eraldavad, nagu seda saab algteksti lugeja. Analüüsi läbiviimiseks valiti välja kaks tegelast, Tess Durbeyfield ja Joan Durbeyfield ning otsiti välja nende kirjeldused, mida siis võrreldi, vastandati ja kõrvutati nende eestikeelsete vastetega.

Analüüsi käigus selgus, et tõlkija on püüdnud jäljendada Thomas Hardy kirjutamisstiili, matkides tema pikki ja looklevaid mitmetasandilisi lauseid, mängides sõnadega ja kirjavahemärkidega. Nii originaali kui ka tõlget on võimalik üheselt mõista, kuna Krossi tehtud muudatused, mis seisnesid peamiselt sõnade järjekorra muutmises, fraaside ja sõnade lisamises või ära jätmises, ja teksti mõningate kohtade eestindamises, ei mõjutanud lausete tähendust ja peidetud tähendust.

Märksõnad: Tõlge; tõlkevõrdlus; Uus Naine; Viktoriaanlik naine; inglise keel; eesti keel; Thomas Hardy; Helga Kross; tõlkija; tõlkija nähtavus/ nähtamatus;

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Triin Kallip

18.05.2021

Lõputöö on lubatud kaitsmisele.

Katiliina Gielen

18.05.2021