

# **ESTONIAN LITERATURE**

## **V**

### **Fiction in Independent Estonia**

**A. H. Tammsaare and “Truth and Justice”,  
A. Gailit, et al.**



- *Tarapita* (1921–1922) < Clarté, German Expressionism
- Other almanacs: *Odamees*, *Ilo*, *Murrang*, *Moment*, etc.
- Estonian Writers' Union (1922); *Looming* (Creation, 1923)
- Estonian Cultural Endowment (1925)
- Modern criticism: **F. Tuglas**, **J. Semper**, **Ants Oras** (1900-1982),  
**Aleksander Aspel** (1908-1975)
  
- **Hugo Raudsepp** — comedies and dramas
  
- **Anton Hansen Tammsaare**, *Truth and Justice* (“Tõde ja õigus” I–V, 1926-1933) — Psychological-Symbolical Realism
  
- **August Gailit**, grotesque short stories, *Toomas Nipernaadi* (1928) — Neoromantism
  
- **Mait Metsanurk** (Eduard Hubel, 1879–1957), *The Unmarked Grave* (“Jäljetu haud”, 1926), *The White Cloud* (“Valge pilv”, 1925), *The Red Wind* (Punane tuul, 1928) — Critical Realism

# **Anton Hansen Tammsaare (1878–1940)**

*Tõde ja õigus* I–V (“Truth and Justice”, 1926–1933)



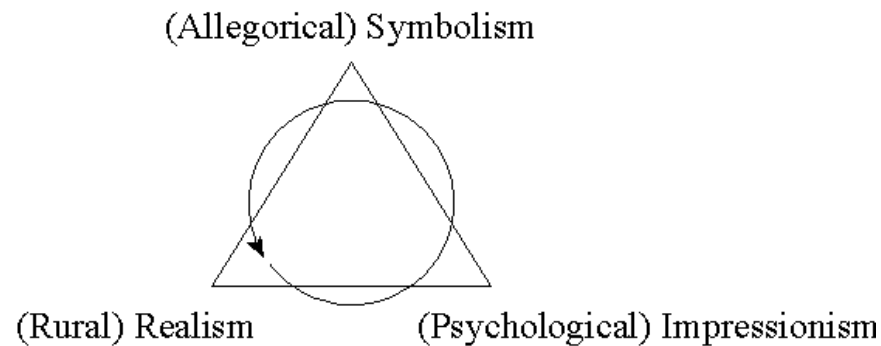
- Rural Realism
- Impressionism and Symbolism:
- *Long Steps* (“Pikad sammud”, 1908)
- *Young Souls* (“Noored hinged”)
- *Across the Border* (“Üle piiri”)
- *Nuances* (“Varjundid”)
- *The Fly* (“Kärbes”)
- *The Boy and the Butterfly* (“Poiss ja liblik”)
- Symbolic Realism:
- *Judith* (1921)
- *The Master of Kõrboja* (“Kõrboja peremees”, 1922)



# *Truth and Justice I–V* (“Tõde ja õigus”, 1926–1933)

Man’s struggle with land (I), with God (II), with society (III), with himself (IV), and resignation (V).

## Tammsaare’s methodological triangle



– *The soil must be loved, even if it lies underneath the threshold of the humblest cottar’s home.*

– *“Work and take pains and love will follow by itself,” said father.*

*“You did it and my mother did it, which certainly caused her early death; but there was still no love, and there is none since today in Vargamäe.”*

– *God is an immense vessel never to overflow with worries and sadness.*

- *Life and Love* (“Elu ja armastus”)
- *I Loved a German Girl* (“Ma armastasin sakslast”)
- *The King Feels Cold* (“Kuningal on külm”, 1936)
- *The New Old Pagan of Põrgupõhja* (“Põrgupõhja uus Vanapagan”, 1939)





“Back to Vargamäe”. Tallinn City Theatre, 2008



# August Gailit (1891–1960)



Eduard Ole (1932)



- *The Devil's Merry-Go-Round* (“Saatana karussell”, 1917)
- *Fairyland* (“Muinasmaa”)
- *The Death of August Gailit* (“August Gailiti surm”)
- *Clowns and Fauns* (“Klounid ja faunid”)
- *Knights Errant* (“Rändavad rüütlid”)
- *Idiot* (“Idioot”)
- *Purple Death* (“Purpurne surm”)
- *Crusaders* (“Ristisõdijad”, 1927)



Charles Baudelaire, “Une Carogne”: *Do you remember, dearest, what frightened our senses / that mild summer morning: an obscene and vile corpse in its flinty bed / was lying in the curving path.*

A Neoromantic novel in novellas “Toomas Nipernaadi”, 1928

“A sailor came from Rasina, hey-ho, hey-ho!”



Kaljo Kiisk



Tõnu Kark

- *Land of Our Fathers* (“Isade maa”, 1935)
- *Rough Seas* (“Karge meri”, 1938)
- *Ekke Moor* (1941)



In exile

- *Flaming Heart* (“Leegitsev süda”, 1945)
- *Across the Restless Sea* (“Üle rahutu vee”, 1951)
- *Do You Remember, My Love? I–III*  
 (“Kas mäletad, mu arm?”, 1951–1959)

*“Flaming Heart” (1945): As I have said — the contemporary world does not recognise good or bad, black or white; there is only man with a thousand faces, who wants to live and breathe. We regard man together with the whole complex of his passions. We don’t say that this is good and that is bad, this is allowed and that is forbidden, this is beautiful and that is ugly. We know that good is inseparable from evil, and even the greatest beauty carries with it ugliness and the stink of rotting from the day it is born.*

*“Do You Remember, My Dearest?” (1951-1959): Today’s world has blinded our eyes and turned our hearts cold. We can only see ourselves and bemoan our own troubles. What else can be expected of us — standardised robots?*

*[---] Everything for oneself — wealth, power, pride! Even more: the whole world, together with everything that breathes, grows and emerges there!*

*[---] The world is governed by deceit, lies and carnage. Nothing can put a halt to that. [---] We do not yet understand, but sense, that catastrophe is near. No, that won’t be nuclear war, but something infinitely more tragic: a pointless existence, the collapse of all ideals, a slow turning into beasts. It is suffocating in its mindlessness, in the futility of life. We have reached a dead end, and will soon have no more air to breathe.*

Sikky-Mikky, Peetrus Kuppelvaar, Paal Irvik, Katariina Jee,  
Jevdokia Ääreküla, Toomas Nipernaadi, Ekke Moor, Annele Longo

# Mait Metsanurk

(Eduard Hubel, 1879–1957)

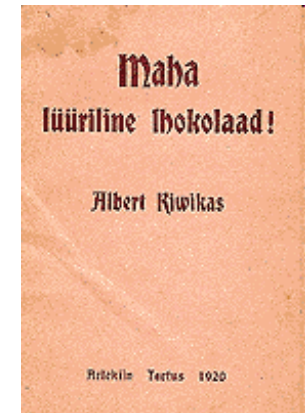


- *Jäljetu haud* (*The Unmarked Grave*, 1926)
- *Valge pilv* (*The White Cloud*, 1925)
- *Punane tuul* (*The Red Wind*, 1928)
- *Ümera jõel* (*On the Ümera River*, 1934)



# More Writers

- **Karl-August Hindrey**
- **Hugo Raudsepp**
- **Albert Kivikas**
- **Juhan Jaik**
- **Peet Vallak**
- **Karl Rumor**
- **Pedro Krusten**
- **August Jakobson**
- **August Mälk**
- **Leo Anvelt**
- **Jaan Lattik**
- **Jüri Parijõgi**
- **Enn Kippel**
- **Marta Sillaots**
- **Richard Roht**  
etc.



Sütiste, Vallak, Kivikas



Hindrey



M. Sillaots and P.-E. Rummo



Rumor



Roht



Hiir

Raudsepp



# Elulähedus

(Neue Sachlichkeit, Closer to Life!)

- “Sang” (*Handle*, 1925), “Bumerang”, 1925, “Aktsioon”, 1926–1929), *Moment*, “Roheline moment” (*Green Moment*)

- “Kirjanduslik orbiit” (*Literary Orbit*, 1929–1931)

**Erni Hiir** (Futurism), **Juhan Sütiste**, **Albert Kivikas**, **August Jakobson**, **Peet Vallak**, **Oskar Loorits**, **Julius Mägiste**, **Nigol Andresen**, **Alexander Aspel**

- **Albert Kivikas**, *Down with Lyrical Chocolate!* (“Maha lüüriline šokolaad!”, 1920): *There is a Hamlet in every contemporary potbellied businessman, speculator, pastor, coachman, layabout, the bourgeois and proletarian. He sits in all of us, in every passer-by.*
- **August Jakobson (1904–1963)**, *A Borough of Poor Sinners* (“Vaeste-Patuste alev”, 1927) – Naturalism

## Albert Kivikas (1898–1978)

- *Flying Pigs* (“Lendavad sead”, 1919)
- *St. George’s Day* (“Jüripäev”)
- *St. John’s Day* (“Jaanipäev”)
- *St. Michael’s Day* (Mihklipäev, 1924)
- *Names in Marble* (“Nimed marmortahvlil”, 1936)



## Juhan Jaik (1899–1948)

- *Stories from Võrumaa* (“Võrumaa jutud”)
- *Magic Stone* (“Kaarnakivi”)
- *Ghost Stories* (“Tondijutud”)



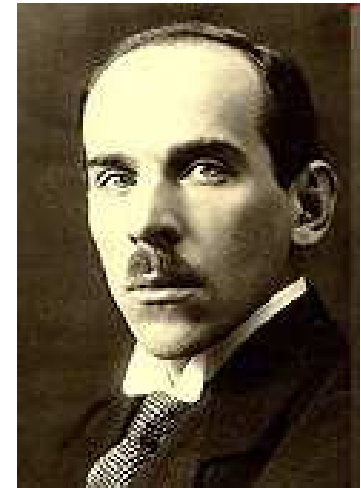
## August Mälk (1900–1987)

- *Flowering Sea* (“Õitsev meri”, 1935), etc. etc.



## Freudism

- **Johannes Semper**, *Jealousy* (“Armukadedus”, 1934)  
Psychoanalysis of “Kalevipoeg” (1924)
- **Leo Anvelt**, *The Delusions In the White Night* (“Viirastusi valges öös”, 1928)  
*The Fear of Life* (“Eluhirm”, 1936)

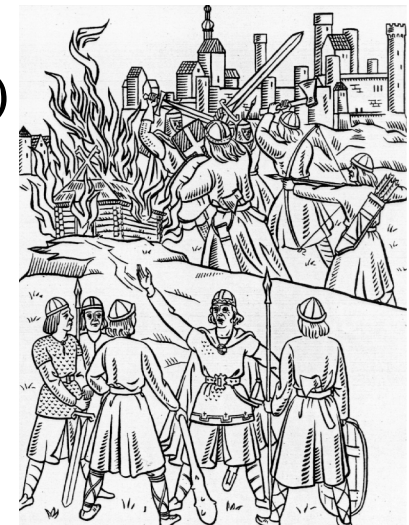


## Children's Literature

- **Mait Metsanurk**, *On the Ümera River* (“Ümera jõel”)
- **Marta Sillaots**, *Trips, Traps, and Trull*
- **Enn Kippel**, *Meelis*
- **Jüri Parijõgi**, boys' stories
- **Jaan Lattik**, Võrumaa children
- **Juhan Jaik**, magic stories



Lattik



“Meelis”

# Estonian Border in 1939

