

ESTONIAN LITERATURE

VI

**Estonian Literature in Exile: K. Ristikivi, B. Kangro,
V. Uibopuu, K. Lepik, I. Laaban, et al.**





Russian troops crossing the Estonian border in 1939

The higher German military and civil servants in Tallinn



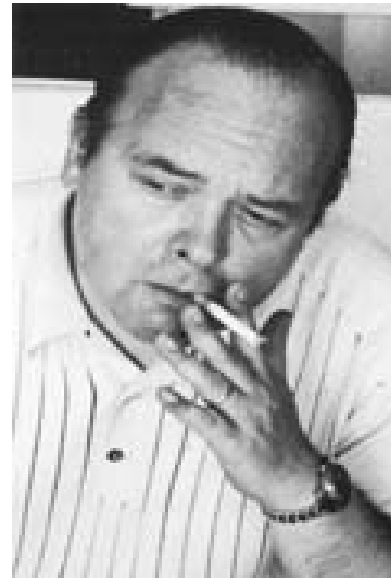
The split in Estonian culture

- Estonia was disrupted by the Soviet occupation in 1940, and the World War II.
- More than 11 000 people were deported to Siberia on June 14, 1941
- About 70 000 Estonians escaped to the West in the autumn of 1944.
- Many writers fled to Germany (**H. Visnapuu, P. Krusten**, etc) or to Sweden (**G. Suits, M. Under, A. Adson, A. Gailit, J. Jaik, A. Kivikas, A. Mälk, B. Kangro, K. Ristikivi, I. Laaban, K. Lepik, V. Uibopuu, G. Helbemäe, R. Kolk, I. Grünthal, A. Viirlaid**, etc.).
- Some writers were executed, or died in Siberia (**J. Parijõgi, A. Tassa, H. Talvik, H. Raudsepp**).
- Many writers were repressed (**F. Tuglas, A. Annist, B. Alver, M. Sillaots, U. Masing, J. Kross, A. Alliksaar, R. Sepp, A. Kaalep, B. Kabur, R. Kaugver, H. Tarand**, etc).
- 50% of the refugees and their offsprings live in Northern America, 30% in Sweden, 15% in Europe, Australia, and Latin-America.

War refugees on their way to Sweden



- In 1945–1972 the refugees published about 400 original literary books
- In 1945 the Estonian Writers' Union in Exile was founded in Stockholm
- **B. Kangro** founded the cultural magazine *Tulimuld* (Lund, 1950–1993)
- The Estonian Writers' Co-operative was set up
- **I. Grünthal** founded the literary magazine *Mana* (Göteborg–Washington, 1957–2000)
- **I. Ivask** became the editor of the *Books Abroad / World Literature Today* (Norman, USA)



Younger Generation of Writers in Exile

Sweden

- **Bernard Kangro** (1910–1994)
- **Arno Vihalemm** (1911–1990)
- **Karl Ristikivi**, (1912–1977), *All Souls' Night* (“Hingede öö”, 1953)
- **Arvo Mägi** (1913–2004)
- **Kalju Lepik** (1920–1999)
- **Ilmar Laaban** (1921–2000), *The End of the Anchor Chain is the Beginning of Song* (“Ankruketi lõpp on laulu algus”, 1946)
- **Arved Viirlaid** (1922), *Seven Days of Trial* (*Seitse kohtupäeva*, 1957)
- **Ilmar Jaks** (1923)
- **Raimond Kolk** (1924–1992)
- **Ivar Grünthal** (1924–1996)
- **Enn Nõu** (1933)
- **Helga Nõu** (1934)



Mägi



Jaks

England

- **Gert Helbemäe** (1913–1974)
- **Einar Sanden** (1932)
- **Elin Toona** (1937)

USA and Canada

- **Pedro Krusten** (1897–1987)
- **Ain Kalmus** (1906–2000)
- **Asta Willmann** (1916–1984)
- **Ivar Ivask** (1927–1992)
- **Hellar Grabbi** (1929)
- **Maire Jaanus** (1940)

Brazil

- **Karl Rumor** (1886–1971)

Australia

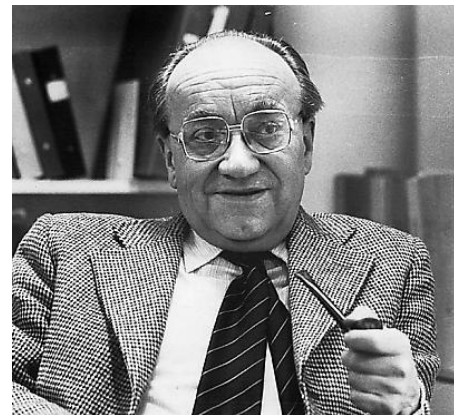
- **Peeter Lindsaar** (1906–1990)

Finland

- **Ilmar Talve** (1919)



Jaanus



Talve

Karl Ristikivi (1912–1977)

A European that Europe Knows Nothing About

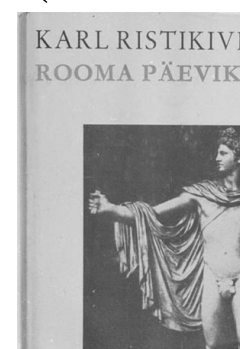
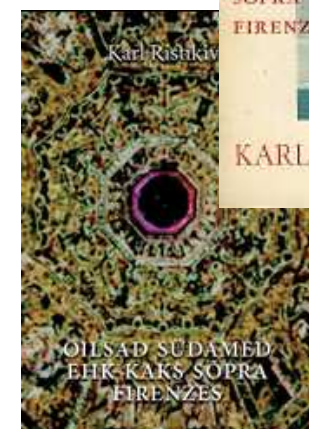
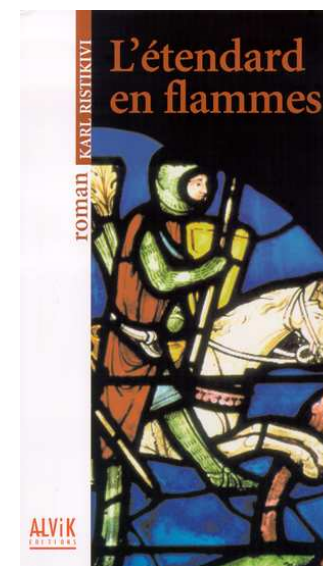


- *Fire and Iron* (“Tuli ja raud”, 1938)
- *In a Strange House* (“Võõras majas”, 1940)
- *The Herb Garden* (“Rohtaed”, 1942)

- *All That Ever Was* (“Kõik, mis kunagi oli”, 1946)
- *Nothing Happened* (“Ei juhtunud midagi”, 1947)

- *All Souls’ Night* (*Hingede öö*, 1953) < John Bunyan’s *A Pilgrim’s Progress*, Lewis Carroll’s *Alice in Wonderland*, Hermann Hesse’s *Der Steppenwolf*, Franz Kafka’s *Das Schloß*, and T. S. Eliot’s *The Cocktail Party*, Third Brandenburg Concerto by J. S. Bach, Existentialism and Surrealism

- *The Burning Banner* (“Põlev lipp”, 1961)
- *The Last Citadel* (“Viimne linn”, 1962)
- *Riders of Death* (“Surma ratsanikud”, 1963)
- *The Miraculous Island* (“Imede saar”, 1964)
- *Bridal Veil* (“Mõrsjalinik”, 1965)
- *Song of Joy* (“Rõõmulaul”, 1966)
- *The Sorcerer’s Disciple* (“Nõiduse õpilane”, 1967)
- *The Double Play* (“Kahekordne mäng”, 1972)
- *Dragon’s Teeth* (“Lohe hambad”, 1970)
- *Noble Hearts or Two Friends in Florence* (“Õilsad südamed ehk kaks sõpra Firenzes”, 1970)
- *Roman Diary* (“Rooma päevik”, 1976)



- *Letters about Novel* (“Kirjad romaanist”) with B. Kangro
- *Man’s Journey* (“Inimese teekond”, 1972):

Our roots are not in our childhood. [---] Our roots are everywhere / we have ever passed on our way.

Suddenly the wanderer’s staff turns green, / And sprouts roots and flowers.



Bernard Kangro (1910–1994)



- *Sonnets* (1935)
- *Ancient Houses*
("Vanad majad", 1937)
- *The Drying Kiln*
("Reheahi", 1939)
- Editor-in-chief of
Tulimuld ("Burnt soil",
1950–1993)

- About 20 collections of excellent poetry, and almost 20 books of fiction
- Short stories, plays; many volumes of essays, monographs, almanacs

Valev Uibopuu (1913–1997)

- Professor of Finno-Ugric Languages at the University of Lund

- *Four Lights* (“Neli tuld”, 1951)

- *Thirst* (“Janu”, 1957)

- *The Changes of Markus*

(“Markuse muutumised”, 1961)

etc.

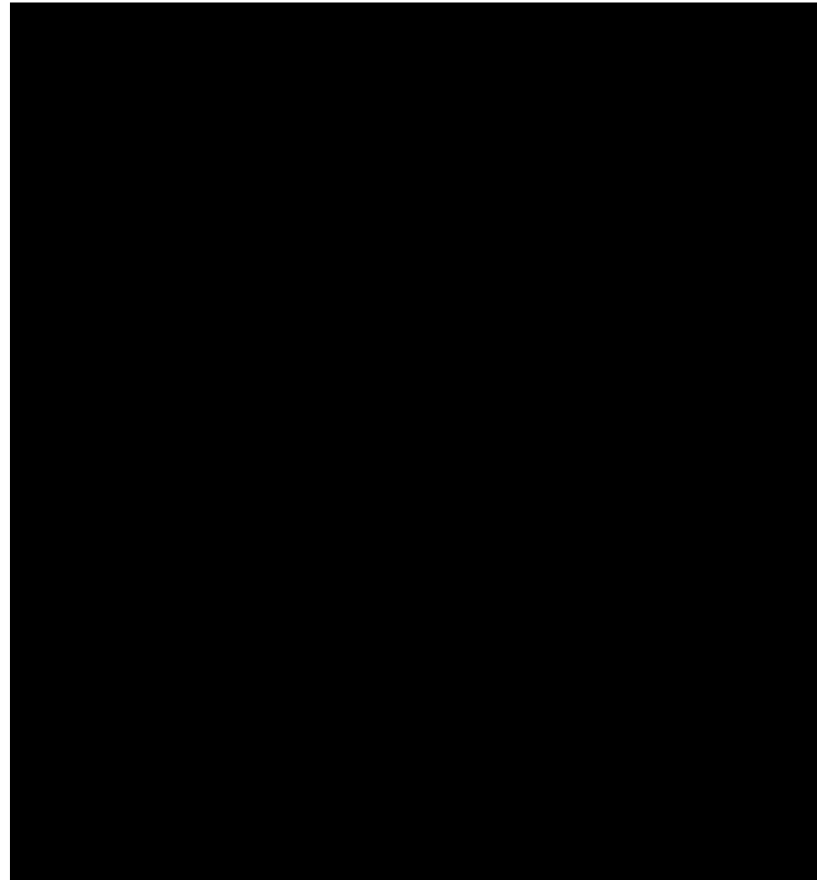


K. Ristikivi and V. Uibopuu

Kalju Lepik (1920–1999)

Black Song

Dedicated to Mihhail Sholokhov



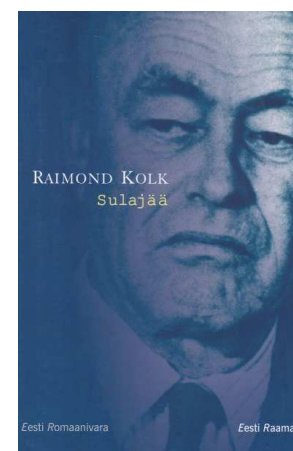
- Group *Tuulisui* (‘speaking free as the wind’); *In the Name of Tomorrow* (“Homse nimel”, 1945); *Sõna* (“Word”); *Radical Democrat* (“Radikaaldemokraat”), *Estonian Book* (“Eesti Raamat”), *Free Estonia* (“Vaba Eesti”); chairman of the Estonian Writers’ Union in Exile since 1982
- *A Face in My Home Window* (“Nägu koduaknas”, 1946)
“You Scream, My Country” (“Kisendad, kodumaa”)
- *The Fiddler* (“Mängumees”)
“Funeral of a Drunkard” (“Topsisobra matus”)
“Hangman’s Dream” (“Timuka unenagu”)
- *Beggars on the Stairs* (“Kerjused treppidel”)
- *The Bottom of the Sea* (Merepõhi, 1951)



- *A Fairy Tale of Tigerland* (“Muinasjutt Tiigrimaast”)
“I Love a Negress” (“Ma armastan neegritari”)
“Lili Marlen”
- *Stone Quarry* (“Kivimurd”)
- *The Raven is a Songbird* (“Ronk an laululind”)
- *Death Has a Child’s Eyes* (“Surmal on lapse silmad”)
- *Yellow Heaths* (“Kollased nõmmed”, 1965)
- *The Marble Refugee* (“Marmorpagulane”)
- *Field of Blood* (“Verepõld”, 1973)
- *Men of Glass* (Klaasist mehed)
- *Lost Villages* (Kadunud külad, 1985)
- *Night Girl* (“Öötüdruk”)
- *The Song of Breaking a Cornflower*
 (“Rukkilille murdmise laul”, 1990)

Other poets

- **Ivar Grünthal** (1924–1996), editor of the *Mana*
- **Ivar Ivask** (1907–1986), editor-in-chief of the Books Abroad / *World Literature Today*
- **Arno Vihalemm** (1911–1990), also an artist
- **Raimond Kolk** (1924–1992), Võru dialect, novels
- **Arved Viirlaid** (1922), also novels
- **Ilona Laaman** (1934)
- **Urve Karuks** (1936), hippie generation



Karuks

Viirlaid

Ilmar Laaban (1921–2000)

Surrealist, Pataphysicist,
Text Sound Poetry author

“Perspectives of Surrealism”

(“Sürrealismi perspektiivid”,
1944): *The aim of Surrealism is
not to replace scientific reality
with that of the Unconscious, but
to merge them, thus forming a
new surreality. In the process of
its creation, an automatic text or
a science fiction story merely act
as initial steps.*



- *The End of the Anchor Chain is the Beginning of Song* (“Ankruketi lõpp on laulu algus”, 1946) < Freud, André Breton, Raymond Queneau, Alfred Jarry, etc.
- *Rroosi Selaviste* (1957)
- *Poetry of My Own and of Others* (“Oma luulet ja võõrast”, 1990)
G. Apollinaire, C. Baudelaire, J. Cocteau, P. Emmanuel, H. Michaux, P. Reverdy, A. Rimbaud, J. Arp, P. Celan, E. Grave, C. Morgenstern, R. M. Rilke, N. Sachs, W. Blake, J. Ramon Jimenez, F. Garcia Lorca, G. Ekelöf, etc.
- Magazine *Odyssé*
- Manifesto on concrete poetry with Öyvind Fahlström
- Swedish experimental *Fylkingen* language group
- *Skrifter I-IV* (1988–); *The Skin of Marsyas* (“Marsyase nahk”, 1997); *Collected poems* (2004)

Rose Sellaway's Laundry: Ironic Ironing of Iron Curtains.

La bombe des kobolds tombe dans la tombe bleu cobalt et la comble.

Une élite des lettrés découpe le Littré en litres d'élytres.

Rrosl Selawey misst nach, dass es im Rosa des Traumes, den das Trauma des Rosses erzeugt, keinen Raum für einen Tross gibt.

Der Euphuist sucht für den verfemten Efeu (pfui!) einen Euphemismus.

Esst ethische Pasteten in estnischen Nischen!

Der Spiegel des Zauberers: ein sauberer Ziegel.

– Vad kallas detta? – Alla kallas kalas.

Råttgråt färgar grottan i rått grått.

Höstens ro gömmer en sten av hö under rosten.

Rosa Selavsdotter, futil trollpacka fullpackad med trotyl.



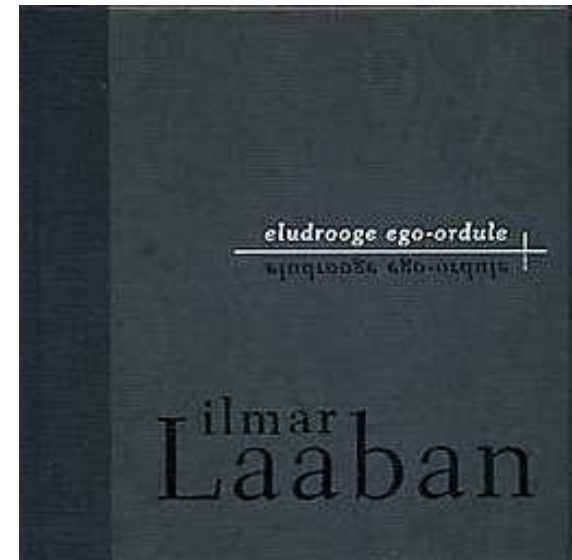
Thousands of Palindromes, hundreds of Anagrams

*Dû à traicas, ici? non ici! sac i „Artaud“
Noter: „Bêle, vague feu, gave le Breton!“*

*Eisen, nenne drei Erden, nenne sie!
Dromedare höhnen höher: “Ade, Mord!”
(Eherne Dromedare gerade morden Rehe.)*

Ilmar Laaban

<i>Marl-laibana</i>	<i>Banal amiral.</i>
<i>laman baaril.</i>	<i>Bali. An-malar;</i>
<i>Allmaa-rabin:</i>	<i>labil ara... Man</i>
<i>Nai raba-Mall</i>	<i>anar lam bila.</i>
<i>Mari naba all!”</i>	<i>Ramla in, Baal!</i>



ILMAR LAABAN. Text-sound compositions

*The sound-poem – a specialization or an expansion of the poem? For me quite simply the age-old *poesia perennis* which now once again reflects upon its declamatory/sung origins. Why [...] forgo the advances of poetry made during the era of the written word [...]*

But I attack it surely with pleasure, that “chaîne signifiante” (Saussure) which with all certainty has been a chain [...] The crisis of language which has reduced large portions of contemporary poetry to mumbled echoes, a buzz of quotations and crackling commentary [...] I play it out preferably in games of de- and reconstruction where the word is broken down into its sounding elements which in turn becomes the igniting spark for new constellations of meaning [...] where the joy over the reconquered zones of the voice [...] may [...] flow over the skeleton language of the “Gutenberg Galaxy”. And not to forget (for myself) the central point: the transference of the creative, in its true meaning, the poetic moment [...] from the loneliness of the desk to fellowship with the public through the sound-cones [...]

The electro-acoustic means [...] – stimulating but not essential to the sound-poem. The meeting with my voice which has now become a stranger to me on the studio-realized multi-track tape plays somewhat of the same roll that the meeting with the audience plays in the live sound-poem [...] it is important for me to hold a fontanelle open for improvisation, for the “auditory automatism” – that which Breton correctly identified as poetically much more fertile than the visual.

Ilmar Laaban *Des dalles et des dës*

dés dés dés dés des dës dés micret
 déplacer des dës dé-pla-er bande II
 placer des dës placer place las lante bande I
 [s---] [s---]

// clairement
 les dalles du dedans m
 tonitruant lancer des dalles fort, ton moyen les dalles b. II

dal - - - - e - - - - e - - - - e b. I

// du dé dal, acc. du dé dal du dé dal du dé dal m.
 du dé dalle du dé dal - - - - e b. II

e - - - - e - - - - e - - - - e b. I

PAOLO BOLPAGNI. *L'elemento verbale nelle partiture della Nuova Musica tra concettualità e iconismo.*

<http://users.unimi.it/gpiana/dm12/bolpagni/bolpagni.htm>