

## SOME TIME MODELS IN ESTONIAN TRADITIONAL, MODERN AND POSTMODERN POETRY

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### 1. Poems and time

What is a poem? Any poem, be it either lyrical like the sonnets or epical like the ballads, is always a narrative of some kind. It tells us about an occurred event, internal or external, dramatical or whatever. It claims that things in some situation were so-and-so, that they had certain preconditions and corresponding consequences. Whatever the story is about, its defining metaphysical theme is always time.

I would like to emphasize that I consider the appearance of time as the metaphysical base of the narration, i.e. in a very general sense of the word, and thus overlook the narratological problems of depicting it. The plot of the story can contain pro- or analepsises (looking forward or backward), it can be elliptic or resuming (accelerative), scenic or descriptive in style (one-to-one or retarding). The presentation of the story can be singulative, repetative or iterative (single, repeating or concentrating presentation of an event). What I bear in mind is that a poem, whatever its narratological structure, always expresses time by presenting an event with its prologue and epilogue. But what kind of time?

It may present the mythological circular or cyclic time as it probably was by our ancient folklore. It may present the feeling of unbounded eternity, which is characteristic of religions – we should mention Christian mysticists Ernst Enno and Uku Masing here as Estonian modern symbolists. Also the time background of Jaan Kaplinski's postmodern budist-like poetry seems to be extraordinarily interesting, but I am not going to examine these cases today. What I am dealing with is the innovative case of Artur Alliksaar as it reveals the ultra-modern, and I would like to guess it is also postmodern, relative or the multidimensional time. \*

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\* **Artur Alliksaar**, for Estonian experts firmly one of the best poets ever lived, was born on **April 15, 1923**, in Tartu, the Republic of Estonia, as the son of a railwayman. In 1941–1942 he studied law at Tartu University where was mobilized into the German army. After the war he earned his livelihood as a railway official, but was made a criminal by the Soviet authorities because of deficit. He spent several years at the labour camps in Russia. After 1957 he lived in Tartu and devoted himself mainly to literary activities. He was very poor and persecuted, nevertheless intellectually independent and widely imitated by younger generation (Aleksander Suuman, Henn-Kaarel Hellat, Paul-Erik Rummo, Andres Ehin, Mati Unt, Viivi Luik, Jaan Kaplinski, et al.). His best friend was physicist Madis Kõiv, today

Nevertheless, these cases are marginal in the poetry as a whole, because usually poems present time which remains beyond the concepts noted above – the linear moving of time. The latter is certainly the most widespread system of time – vectorial string of the past-present-future (H-P-F). That is, the trivial linear time which runs from the past to the future through the present. Telling a story, be it about either physical or mental actuality or possibility, a poem explicates the linear movement of time. Ordinary poem as a rule is a story “pasted” on the linear flux of time.

As the ballads are stories *par excellence*, it is now elucidative to take a closer look at them. That the ballad as a synthetical form presents the linear time can in principle refer to how the Scandinavian, Germanic and Baltic ballads made their way into the old animistic Estonian folklore of the late Middle Ages, which, by the way, was already clearly formed in the times of Homer. Of course, the ballad met some resistance from the mythological and parallelistic time conceptions, as it tried to assimilate their elements or leave them out altogether. One can hypothetically show how linear time adjusts itself in Estonian folklore, how it becomes prevalent there and how it moves on later naturally into Estonian literature of the 19<sup>th</sup> century (Friedrich Reinhold Kreutzwald, Lydia Koidula, Jaan Bergmann, Jakob Tamm, et al.), until some recent trends of modern and postmodern Estonian poetry (mainly by religious or mythopoetic poets like E. Enno, U. Masing and Bernard Kangro in the first case, and especially by A. Alliksaar, but also by J. Kaplinski, Doris Kareva, Kauksi Ülle, et al., in the second) try to break loose from the glue of linear time.

Although ballad as presenter of time is not universal, the balladic system of time is overwhelmingly dominant in the Estonian poetic mentality. However, within the boundaries of that

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well-known Estonian philosopher and playwright. Alliksaar translated German and Russian poetry (R.M. Rilke, S. Jessenin), did odd jobs. He died of cancer in Tartu on **August 12, 1966**.

Shortly before his death he managed to publish a parabolic play *The Nameless Island* (*Nimetu saar*, 1966), which started the innovation of Estonian drama of the 1960s. Three posthumous selections, compiled by his young follower P.-E. Rummo, contain the poems Alliksaar left in manuscript: *Nonexistence Could as Well Remain Nonexistent* (*Olematus võiks ju ka olemata olla*, 1968) and *Poetry* (*Luule*, 1976), also *A Small Book of Verse* (*Väike luuleraamat*, 1984). Two years ago, *The Sun Squanderer* (*Päikesepillaja*, 1997), his collected poems, was eventually published.

Literary critic Endel Nirk writes:

*An author with an exceptional destiny was Artur Alliksaar /---/. Despite his being middle-aged, Alliksaar became one of the forerunners of the younger generation of poets. Having started by writing verse more or less in traditional style, he soon developed his own individual manner of improvisation dominated by the poetic logic of associative ideas and sounds. This verse was occasionally fantastic in the way it played on words, sometimes frenzied as to its moods and images, at times devoutly reverent and then ironical, in some places aphoristically precise, volcanically exuberant elsewhere. It was in this way that the poet succeeded in producing a multi-dimensional and dynamic picture of the world, a feeling of everything being in a state of change and flux. In the final stage of his life and when terminally ill, Alliksaar sought for a new synthesis in more disciplined form. At the same time he strove to move on from meditative verse to the reflection of intuitive sensations and he introduced certain surrealistic elements into his rendering of elegiac resignation and the tragedy of destruction* (Nirk 1987: 333).

A. Alliksaar is a distinguished representative of philosophic free verse, although he has written excellent traditional poetry, too. His paradoxical conversative multilayer linguistic poetry with its extremely rich imagery makes a versatile object of analysis for language philosophy, especially for such which applies logic (q.v. Merilai 1998, 1997, 1996, 1995).

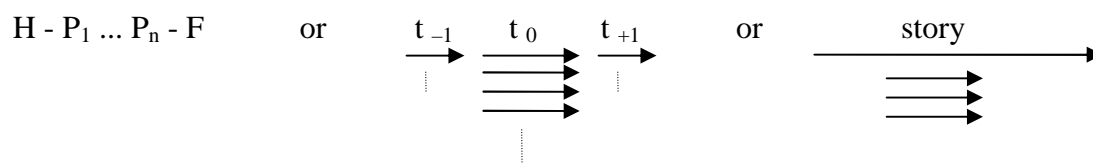
common conception, different historical or logical models can appear. I have been trying to take a hypothetical note of them, in order to provide a classification of Estonian folk and literary ballads from this interesting point of view. Besides this, perhaps, it would be reasonable to start relating these schemes as transcendental forms of our perception to the philosophy of Immanuel Kant.

## 2. Time models

Let us now observe briefly the following time models in the Estonian tradition. Naturally, these are not rigid, it is always possible to replace them by a more precise time logic system, like the one presented by Graeme Forbes in 1985 or others. Nevertheless, I find the following illustrations sufficiently transparent in order for them to speak for themselves. The five divisions listed first depict ordinary ballads – both traditional folk ballads and early literary ballads, as well as modern ones. The second group or the sixth class represents only the postmodern relicts or remnants of ballads by some outstanding postmodern Estonian poets, particularly by A. Alliksaar. This, as a matter of fact, is certainly not the case in contemporary Estonian poetry as a whole, that would practice mainly neat linearity.

### I. LINEAR TIME SYSTEM

#### 2.1. Parallel time system



The peculiarity of this type is that the presentation of an event may sometimes incline toward parallelism. One and the same event can be presented again in a slightly changed form without any overt development of time. In our days one is liable to interpret this case simply as a repetition, but then the ancient cognition of time, to which the parallelism seems to be pointing, would get lost. Obviously, the parallelism suggests that the consecutive different moments of an event can be perceived as if existing parallelly in time ( $T_1=T_2=...=T_n$  and probably not  $T_1<T_2<...<T_n$ , where T is a time moment or a set of moments). Still, in spite of the ancient tendency toward parallelism, the mainstream of Estonian oldest quantitative trocheic ballads is linear, i.e., moving from the past to the future, with a more thorough observation of the present. But this linearity could not have been

the time background of the pre-balladic era. Estonians must have acquired the linear time model via other, foreign, patterns.

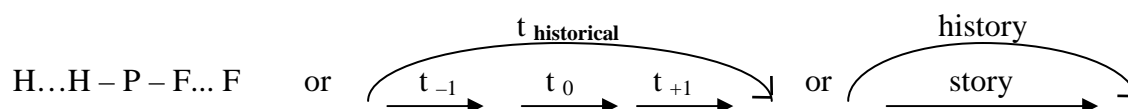
In Estonian old traditional alliterative poetry parallelism is the basic poetical principle on the level of detail, motif or scene. Parallelism that reaches the expression of time is much more hypothetical. Not every researcher may agree with this hypothetical thought, and would rather classify these stories as belonging to Model III. I myself tend to think that the repeated haggle scenes between the bridegroom and the dead in the ballad “Grave Girl” rather express psychical simultaneity than follow one another in time. Neither does the concept of gradation always include the idea of sequence in time – it can express simultaneity as well.

The most illustrative example is “Husbandslayer” in which the episode of the flight of the woman into the forest and her repeated requests for help from the pig, the well, the birch and the aspen refer not so much to a sequence of the events in time as to simultaneity. The same applies to the ballads “Skydaughter”, “Bean and Pea” and especially to “Ransomed Girl” where the girl, taken to a Russian ship by violence, dramatically haggles over herself with the kidnappers. The audience has to go through the embarrassing situation several times, with only small changes. Of course, for the oral tradition parallelism is an effective mnemotechnical means, but it is also connected with the corresponding time concept, rather than excludes it. At the same time it is plausible that these songs express just the conflict between the two historical notions of time in a period when the parallelistic model was regressing and the linear model was progressing. For example, the ballad “Mareta’s Child” appoints to Jesus in its *deus ex machina* solution. Considering the Estonian conditions, this fact is a proof of the more recent origin of the ballad. The same ballad employs notably more successive time than the previous examples, that is, it is more linear in time despite its parallelism. (For Estonian folk songs with translations see Kurrik 1985.)

Today’s reader can naturally dispute it. Parallelism as an archaic feature undoubtedly hindered the fast linear motion of time, but the latter as a supposed feature of the free market was in fact hindered in Estonia’s reality because of the Baltic-German feudal order which lasted almost until the beginning of the 20th century. It can still be presumed that in the second half of the 19th century when the collecting of Estonian folk tradition started, the informants themselves already tried to interpret parallelism consecutively. In spite of the centuries-long resistance, time parallelism (like any other kind of parallelism) tends to be eliminated from the ballad as naturally unsuitable for it. Surely, time parallelism is notably missing from more recent end-rhymed traditional ballad. At the same time it is sometimes excellently imitated in later artistic poetry (e.g., the collection by Villem Grünthal-Ridala *The Blue Herd*, 1930, and others).

It is interesting to note that parallelism does not necessarily appear in the representation of the present only. There is a version of the ballad “Husbandslayer”, in which the end part, that makes a reference to the future, is also represented in a double form. At first, the female protagonist drowns and then she is surprisingly burnt as well. Thus, the model  $H_1 \dots H_n - P_1 \dots P_n - F_1 \dots F_n$  is also possible, as parallelism can obviously appear in the representation of the past, too.

## 2.2. Historical time system



Maybe with the exception some (balladic) legends about Jesus and Mary, Estonian folklore evidently does not use this model. The historical time as a tense is lacking in the Estonian language, and perhaps this is the reason why the Estonian mind can hardly perceive the possibility. Nevertheless, the system of historical time is sufficiently represented in Estonian modern literature, or even in earlier literature. The most well-known dramatic and romantic ballads of our poetry represent this system, in which the presentation of a particular event gets its meaning from the more general time horizon suggesting a more fatal inevitability. The single event under discussion is only a tiny particle on the background of the higher historical game which often can be a supernatural one.

Ballads like those were written by J. Tamm and J. Bergmann at the end of the 19th century. In the 20th century this type is represented by Henrik Visnapuu (the collection *Mother of Winds*, 1942), Karl Eduard Sööt (*Crescent's Blade*, 1937), Betti Alver, Kersti Merilaas and some other poets. Also, the peak of Estonian literary ballads, even to be highlighted perhaps as the heyday of Estonian modernism, the collection *Eclipse of Happiness* by Marie Under, belongs to this model. (For translations of her ballads see Under 1949, 1955, 1963, 1970.) Earlier, I have published the following thoughts concerning that collection:

In the 1920s ballad production becomes more active /---/. /---/ A general lyroepic situation arises /---/. The years 1926-1931 (1927-1930) are especially productive. As a certain parallel the dramatic conflicts in society during the Great Depression can be noticed, from which much of collision flowed into literature. /---/

M. Under's *Eclipse of Happiness* (1929) is the masterpiece of Estonian poetry /---/. /---/ R. M. Rilke's concept of *Weltinnenraum* /---/ obtains in Under's poems the form of a circle, its symbol being a ring or a round lake. The integral whole is formed of two sides, the man and the woman, who can find their fertility on passing through a death-containing (psychic) space. If one of them sins against love on their way, satanic powers will spoil the whole – a material sin will follow the mental one. In the opposite case happiness can be gained, although with reservations. The man and the woman both sin equally five times, this does not happen only in the Bible-based *Mandrakes*.

The lyric poem *Swamp Song* symbolizes the death-containing (mental) morass as a clue to the whole conception. The basic scheme of a Gothic cathedral is formed: side-naves and prop-arcs as its body, portal and main aisle, pulpit (position of author), altar and belfry:

<i>Mandrakes</i>	
<i>Young Lady of Porkuni</i>	<i>Leather Merchant Pontus</i>
<i>Child Killer</i>	<i>Hobgoblin</i>
<i>Whirlwind</i>	<i>Sea Cows</i>
<i>Exchanged Child</i>	<i>White Bird</i>
<i>The Birth of Naissaar Island</i>	<i>A Travelling Lake</i>
<i>Swamp Song</i>	

Just as in Gothic architecture, Under's stories reflect in their details one another and the integral whole. It seems that through M. Under's *Eclipse of Happiness* the Gothic ballad has reached its historical closure, the absolute comprehension of its essence (i.e the dramatic conflict between the lyric and the epic as a cathedral surging up to altitudes). /---/ With this collection of ballads her talent achieves perfection (Merilai 1991: 138 -139).

An equivalent to Under's poems of the period are the fatal erotic short stories by the Finnish-Estonian writer Aino Kallas who called her tales *ballads in prose* – all of them present the same model of time.

### 2.3. *In medias res* time system

H - P - F      or       $\xrightarrow{t_{-1}} \xrightarrow{t_0} \xrightarrow{t_{+1}}$       or simply       $\xrightarrow{\text{story}}$

Understanding this type is easy. It could be stated that this model represents the ballad in the most typical way. It is the presentation of a story in the most exact sense of the word, the original expression of the flow of time. Many different examples can be found in Estonian literature through times. In folklore, the most definite example is the syllabic-accentual end-rhymed country dance ballad or market song. However, the ballad, pursuing an even more dynamical presentation of the (maybe sensational) story, can abandon even that model as can be seen from the following example.

### 2.4. *In maxime medias res* time system

(H) - P - (F)      or       $\xrightarrow{t_{-1}} \xrightarrow{t_0} \xrightarrow{t_{+1}} \rightarrow$       or       $\xrightarrow{\text{story}} \rightarrow$

#### a) Time system of the nucleus of the story

In Estonian folk and literary poetry some ballads have extremely concentrated content and form, for example, *Killevere-Kullevere* and some others in the collection of poems *Bird Song* by Henrik

Adamson (1937). The most fascinating example that seems puzzling is *Lake in Virgin Forest* by Karl Eduard Sööt in his collection *Home* (1921). The length of the poem is uncommonly short for a ballad, containing only 8 verses divided into 2 stanzas. In spite of this, the story has all features of a lyric-epical and mystical ballad close to *Lorelei* by Heinrich Heine. I have characterized these examples once as *dramatic ballad fragments*. Adamson and Sööt are very “folksy” in those stories; but one can find similar condensed fragments in folklore, too.

### **b) Time system of the emotional background of the story**

The system of *in maxime medias res* can be noticed in the poems that represent the story quite fragmentarily in an extremely concentrated way, but in which the poetic attention is directed not so much at the dramatical nucleus of the story as at the lyrical emotional background of it, in the wholly mystical manner of the ballad. Such are, for example, the ballads of symbolist visions by early modernist E. Enno in the collection *Grey Songs* (1910), but there is a layer of old lyrical folk poems belonging to the subclass, too. The Estonian exile writer in Sweden B. Kangro is one of the later authors in this category (q.v. Kangro 1951), especially with his early collections like *Drying-Kiln*.

The *in maxime medias res* system is an obscure area of transition between the ballad and common lyric. The ballad is as if dispersed into its more primitive components: either into the presentation of the epic story in a minimalistic form or into the expression of the emotion or lyric story caused by external events. Elsewhere, I have characterized these versions as follows:

A remarkable ballad wave appears in 1937 and in the following years. /---/

B. Kangro's poetry is close to H. Adamson's, but at the same time intellectually opposite to it. The traditional ballad he experimented with in the collection *Old Houses* remained alien to him. He makes the genre more lyric, stresses the unity of opposites instead of their antagonism, and as a result the plot becomes more fragmentary and dramatism is replaced by a dreamlike condition (*Drying - Kiln*, 1939). As a matter of fact, this is ballad-like poetry with obvious distinctive marks of the ballad: mytho-poetry, an urge for more ancient mind-strata than those of the medieval man /-- /-. /---/ Kangro's theme is that of the whirlwind of the soul in the grip of external forces, as in all the best Estonian ballads (Merilai 1991: 140).

This model of Enno, Sööt, Adamson and Kangro prefers psychological time to real time, whereas in the classical case of Under both times were equal.

## **2.5. (Free verse) secondary time system**

(H, P, F)only as a background    or     $t_{-1}, t_0, t_{+1}$  only as a background    or    story  $\longrightarrow$

This system seems to work when the purpose is not so much to express the content of the ballad as such, but just to compose a prestigious form. It imitates some previous models, but does not concentrate on expressing time itself. The purposes of a system like this are literary, formative. The writer just strives for the artistry. The attention is centered on the manner of presentation, the literary allusions and the “genre memory” problems, but not necessarily on the metaphysical basis. The expressing of time may be “forgotten”, but as a matter of fact it can never be totally missing, as the world and the stories in it are temporal. In that case, it is as if the ballads were not genuine, but rather poems about ballads. The ballads of this class are more genre reflexive than time reflexive.

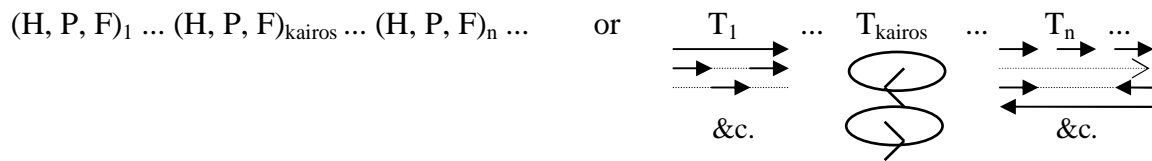
The secondary time system appears rather late in Estonian modernism, although the elements of it can be noticed at the end of the 1930s already. It is obvious that there is no evidence of this type in folklore. The “timeless” system was typical of the 1960s, when the ballads were often written in *vers libre*. The form was the purpose then, the rest being of less importance – the choice was not made to express metaphysical time. Here time was only an unavoidable background feature. The valuable poems written in this system are by Ain Kaalep, Arno Vihailemm, Jaan Kross, P.-E. Rummo, J. Kaplinski, Mats Traat, A. Suuman, Lehte Hainsalu and recently by the young poetess Kauksi Ülle, who writes in a south-eastern Estonian dialect, in the Võru language, closely akin to the famous Setu dialect.

This system promoted the ballad to the level of cultural refinement, but not every writer was able to meet the requirements presented by the level. So the ballad could easily become its own parody or a pastiche expressing only non-cultural non-history instead of time. The ballad could turn into tasteless imitation or kitsch, expressing the mentality of historical completion and timelessness. The physical time was rendered too important, the metaphysical side was ignored. Unable to find a way out, the kitsch writers could accept the misleading mentality. However, this might have been a step forward from the cabaret style of Berthold Brecht. In this system the ballad loses its metaphysical independence and turns into a tool for literary games. The poetic role of the ballad became replaceable, *salva veritate*, by that of the sonnet, poem or any other form – the ballad was going to lose its identity. It should be stated that this system stood near the end of modernist era approaching its termination, being presumably at the same time one of the starting-points of the following postmodernism.

## **II. SYSTEM OF INDEPENDENT TIME UNITS**

### **2.6. Time icons system (mainly by Artur Alliksaar)**



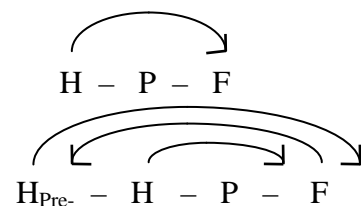


Not all Estonian poetry (nor folklore) is synthetic, thus, it is not totally balladic either. Different time segments can, but need not, form a unified linear string, remaining analytically independent. An example is the conversational aphoristic unrhymed free verse poetry written by “language poet” Artur Alliksaar in the 1960s. His manner is rather similar to that of Walt Whitman, although the latter’s narration would tend toward syntheticism. While in ordinary poetry the deictical orientation acts are committed on the level of the discourse as a whole, in poetry of the analytic kind the orientation acts are committed separately on every utterance level. So the time deixis of the utterances that follow one another, can be inconsistent instead of being in accordance. In the situation where each utterance can code a different context, the expressing of linear time on the level of discourse may turn out to be problematic. Different utterances can express different times which may be incoherent. This is not a proper basis for the ballad.

The time deixis of the text as a whole resembles rather a plural conglomerate of separate time icons or sets, defined by different utterances, but the ballad as such tends to present only a single icon of time. It is possible to play various games and create paradoxical time situations, using the time deixis and implicatures with it. An icon can represent the common time sequence like in ballads, but also the movement from the future to the past (F, P, H). But how? Because, if not in actuality or even in psychological reality, time can move backwards at least in the narrow contexts of poems – either in linguistical reality, in some possible fictional world, or in a realm of make-believe (for which see by the way also Currie 1990). It can be internally complete (H, P, F), but just as well incomplete – (H, F), (P), and so forth.

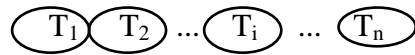
It is characteristic of Alliksaar to concentrate the time paradoxically into kairoses, where the past, the present and the future fuse, lose their identity, and make up an ecstatic time of the supratemporal (H=P=F). So, for example, a fictional character of one of his poems typically asks:

*Where did you say your grandfather would be born?*  
*Oh, in Buenos Aires!*  
*We’ll get there by the end of the Second Ice Age.*



As a rule, Alliksaar then replaces the solipsist first person singular me-origo as his poetic persona with the extremely inspirational we-origo, a kind of Pickwick-Club or argonauts of intellectual aristocracy characterized by a notably high level of mental co-operation.

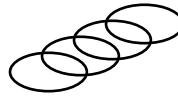
In Alliksaar, the analytic time moments can form tiles or parquets. Symbolically this could be described as follows:  $T_i \cap T_j = \emptyset$  in which  $i, j = 1 \dots n$ ; graphically as follows:



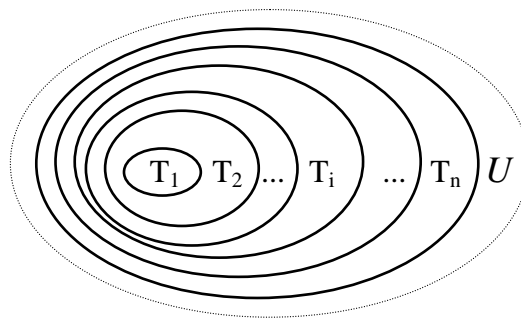
The moments can also make cascades in which the intersections of the time sets are not empty:  $(\exists i) T_i \cap T_{i+1} \neq \emptyset$ , where  $i = 1 \dots n-1$ . Graphically:



Time icons can be localised (quasi)parallelistically against the background of one-to-one correspondence, but the accessibility relation between time icons need not exist. The parallelistic equality condition of time moments is not unavoidable either. This can be presented by the model of a pack of cards:



Finally, Alliksaar is also fond of time containers. There  $T_1 \subseteq T_2 \subseteq \dots \subseteq T_i \subseteq \dots \subseteq T_n \subseteq U$  (where  $U$  is the time universe), or graphically:



### 3. Conclusion

To sum up, reading poems like those of Alliksaar's analytically (this is not the only option; naturally, one may take a synthetical attitude, too, although it seems inappropriate), time as the basis of the text does not move linearly. It is plural, multi-directed, embedded in different possible

worlds. Alliksaar has also written ordinary synthetic poetry, e.g. “Lemon Ballad” for children, which belongs to the fifth system. But the ballad as a favourite traditional and modernist genre does not function in the sixth system, although some balladic remains or even parodical reflections in the boundaries of some single time icon can appear here and there in those texts:

*Somebody reads a ballad.  
It's slightly peculiar.  
My grandfather had a monkey and its name was Adam.  
Instead of the Fall, Eve sold apples in the summer garden.  
She was put in a house of correction because of deficit.  
Well, why did she have such a sweet tooth!  
She was in no private garden indeed!  
Don't ask a sky-high price.*

Even if you wanted those poems with their sophisticated, mixed time structures to be ballads, they could never be that because of their non-linear flux of time, or else we should re-define the essence of ballad as a synthetic form. Thus the ballad is metaphysically not so universal and uniform as one may suppose, although its is remarkably prevalent and highly influential as concerns poetry in general which almost always used to be straightforward. Even if the ballad as a form should become a bit anachronistic, serious efforts have been made to maintain it during the centuries, so that the final disappearance of the balladic time seems impossible in spiritus. People tend to love their grannies, ballad is a neat postmodern form, too.

ARTUR ALLIKSAAR (1923 – 1966)

WHERE TO,  
WHERE TO,  
UGH!!!

Time-tables.

Hail-tables.

Gain-tables.

Are the trains still going to hurry to the parties of strikingly struggling joys?!

Breath-nets.

Heat-nets.

Death-nets.

Are the shins still going to spray the blue sparks of spring?!

Hopes are going to turn to rags.

It doesn't matter – we'll sew them up with the thread of dreams stolen from the bushels of midnight.

The charm is going to grow thinner.

It doesn't matter – it can't vanish anywhere from the tight tin cup of our tribulations.

Yet the spell is really going to fade!

With more tension and greater gulps let us drink then its dusky brightness!

The soul is worn to holes like a prehistoric engine.

Never mind – we will race forward in a canoe carved out of the trunk of the future-tree.

You, wind, are a very frolicsome insect indeed!

For ever with us, chasers of captivations, for ever with us, trackers of transfigurations.

Never falling behind.

Look, how many pretend to be dumb!

Look, how respectably they make fools of themselves!

Look, how benightedness is boasted about!

Look, how many take muck for marmalade!

You can understand everything because you can jumble up things, in order to put them in proper order.

A fly is walking on the time-table and believes it is in Bergen and Berlin and Baku.

There is no moment when no one feels killed.

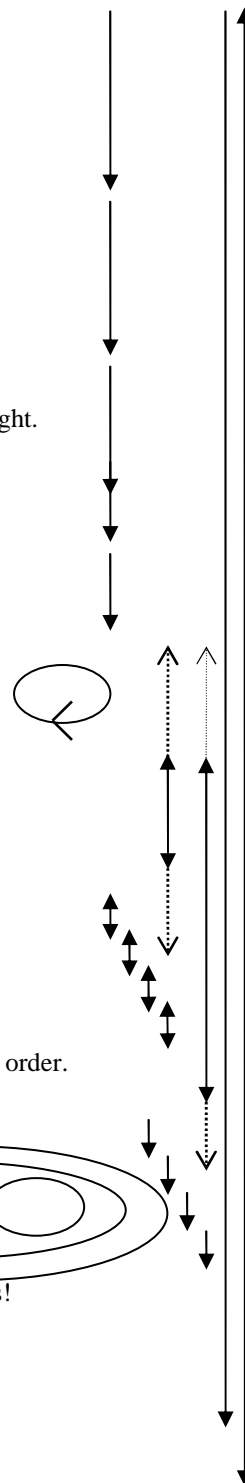
There is no moment when no one reaches out for an embrace.

There is no moment when no one is on the road.

Go ahead, go ahead, go ahead wrapped in the clouds of the dandelion-fluffs of your wish-dreams!

The branching out of fingers and toes, of thoughts and memories has neither beginning nor end.

(Transl. A.M. & Ene-Reet Soovik.)



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