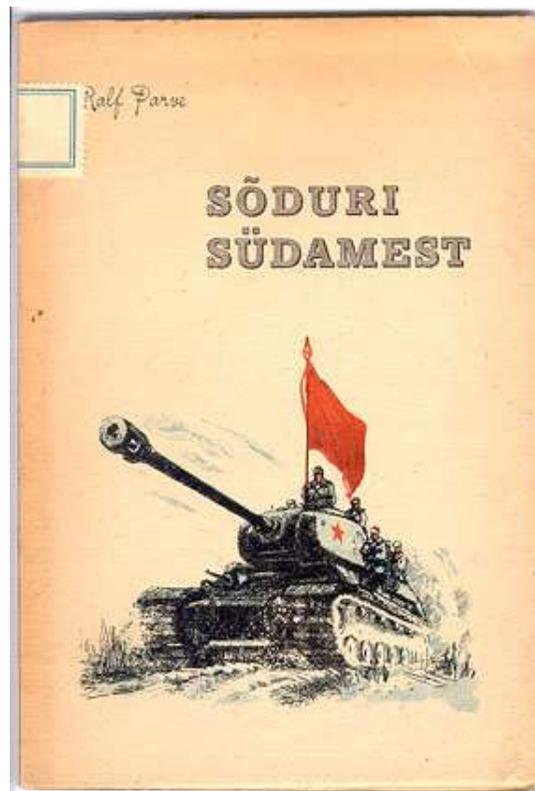


# ESTONIAN LITERATURE VII

## Soviet Estonian Literature: Censorship and Socialist Realism

**Free Spirit: U. Masing, A. Alliksaar, J. Kross, et al.**



Ralf Parve, "From Soldier's Heart" (1945)

# Post-War History of Estonia



NKVD/KGB victims



The GULag Archipelago



An Estonian couple in Siberia

- The war had brought great suffering and losses to Estonia.
  - Ruins and graves lay scattered throughout the country.
  - The economy has been ruined.
  - Men had been forcibly mobilised in Russian or German troops.
  - By autumn 1944, Estonia had again been occupied by the Red Army.
  - The West did not recognise the annexation de jure but did not take action.
  - The independence of the Baltic states was not restored.
- 
- A guerrilla movement started in Estonia for 12 years.
  - There were about 15 000 armed guerrillas – the Forest Brethren.
  - The annexation resulted in another wave of Red Terror.
  - Arrests, executions, deportations, brutal violations of human rights.
  - Between 1945–1959, 75 000 people suffered repressions.
  - 19 000 were executed or perished.
  - A whole generation was deprived a normal life, even by Soviet standards.
  - The key positions were given to Russians, Russian Estonians, Stalinists.

Kolkhoze “idyll”



A Forest Brother



The pioneers in 1970s

- A number of factories, mines and power stations were built.
  - In 1945–1950, 170 000 Russian immigrants arrived in Estonia.
  - After that, 20 000–30 000 people were added.
  - 15 000–20 000 returned to the East each year.
  - This was supposed to ensure to the Russification.
  - Estonians were threatened to turn into a minority nation.
  - Besides the northeastern cities, the Estonians were minority in Tallinn.
  - The proportion of Estonians during 1945–1989 fell from 97.3 % to 61.5.
- 
- In 1944–1947, a new Soviet land reform was enacted.
  - On the re-nationalised land, kolkhozes and sovkhozes were established.
  - Only 8% of households had joined the collective farms.
  - A new mass deportation was carried out on 25 March 1949.
  - About 21 000, 3% of the population, fell victim to it.
  - 80% of the deportees were women and children.
  - After that, more than half of the families had joined the kolkhozes.
  - During the next few years, all households had been collectivised.
  - This was also a death blow to the guerrilla movement.

V. Karras, "Crop for the State" (1953)



E. Okas, R. Sagrits, "Melioration" (1950)

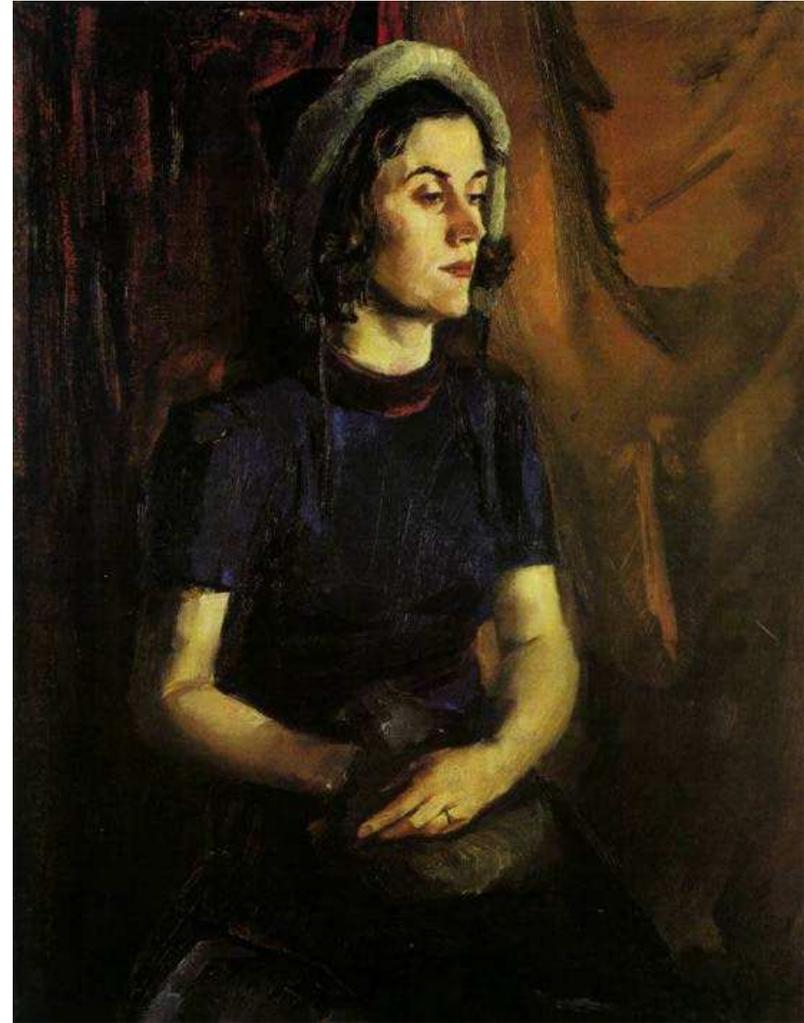
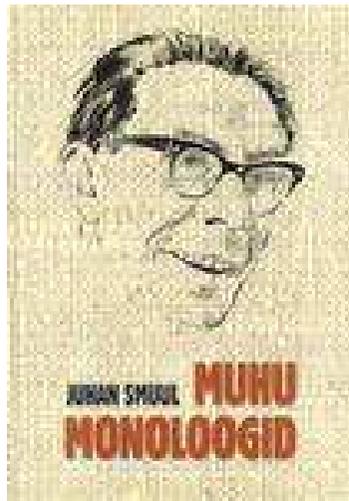


J. Saal, "J. V. Stalin" (1952)

- Health care improved relatively.
  - The educational prospects for rural areas improved a bit.
  - The ‘thaw’ after Stalin’s death in 1953 reached Estonia in 1956–1957.
  - Many deportees and detainees were allowed to return from Siberia.
  - The Khrushchev’s reforms granted the republics of limited autonomy.
  - People were led to believe that Soviet society could be liberalised.
- 
- A number of Estonians joined the Communist Party.
  - In 1953–1963, the CP membership grew to 50 000.
  - The proportion of Estonians in it reached up to 50%.
  - The standard of living improved considerably.
  - The occupied Baltics formed a sort of Western enclave.
- 
- From 1964, with L. Brezhnev, a total stagnation reached Estonia.
  - The Prague Spring was crushed in 1968, the reaction strengthened.
  - The pressure of the Soviet propaganda and bilingualism intensified.
  - Resistance was most pronounced in cultural life.
  - With M. Gorbachev, a new political period began in 1985.

# Post-War Literature in Estonia: Censorship

- Gesamtkunstwerk Stalin: Cultural Holocaust
- The Estonian Writers' Union was closed down for years
- Publishing houses were nationalised under the CP inspection
- Naïve Collaborators: **Johannes Barbarus, Johannes Semper, August Jakobson, Aadu Hint, Juhan Smuul, Debora Vaarandi**



Kaarel Liimand, “Debora Vaarandi” (1940) – the author of lyrics of “Saaremaa valss”.

## **Censorship in the Estonian SSR**

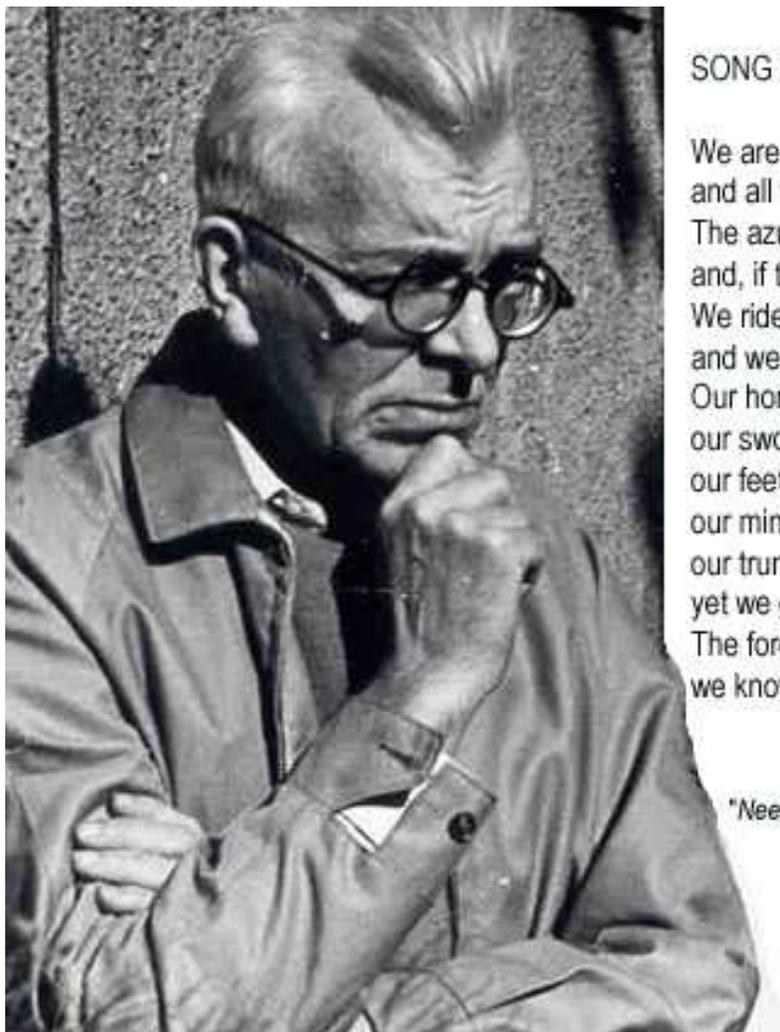
(Kalju-Olev Veskimägi, *Tsensuur Eesti NSV-s ja tema peremehed*. Tln, 1996)

- A tool of Russification labelled as building up Communism.
- Soviet censorship ruled over Estonia for 50 years.
- List of Data Banned in Media; total censorship reigned until 1959.
- All publications were submitted to preliminary censorship.
- Post-censorship was performed by the CC of the CPE, the KGB, the Council of Ministers, and GlavLit (SU Censorship Office).
- Advanced copies were sent to the CC of the CPSU and the SU CO.
- Newspapers were post-censored, but pre-censored by the editors.
- All Radio and TV programmes were pre-censored.
- Art censorship dealt with duplicated works and exhibitions.
- Theatre plays, museum displays, badges and slogans were censored.
- Religions, national minorities (Jews etc.), intellectuals, dissidents, creative associations were persecuted.

- Book banning was aimed against bourgeois Estonia in 1918–1940.
  - The 1966 list of banned books included about 10 000 titles.
  - All religious literature, text-books, periodicals, calendars, etc. banned.
  - About 80% of all books of Independent Estonia were destroyed.
- 
- Extremely strict control over foreign books.
  - Special stamp impressions ranked the imported books.
  - A “triangle” with the censor’s number inside it – a permitted book.
  - An “hexagon” or even two – a banned, or strictly banned book.
  - The banned books were kept in a metal safe of the special department.
  - In Estonia there were such collections in only six libraries.
  - A special permission for working with classified documents was needed.
  - Millions of books ceased to exist, the cultural continuity was disturbed.

# Cultural Resistance

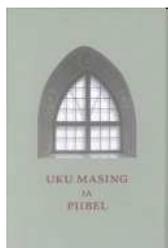
## +Uku Masing+ (1909–1985)



### SONG OF SOLDIERS RETREATING BEFORE GHOSTS

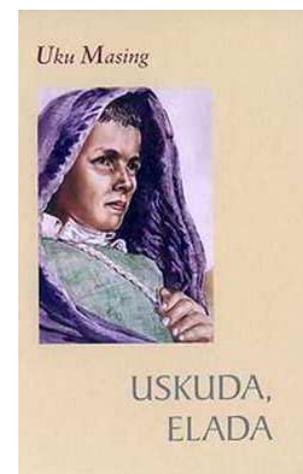
We are trumpeters stripped of our holdings that once taught for folly to brag,  
and all that we have now are visions and each man the sorriest nag.  
The azure horizons still summon down hummocked and dust-smothered ways,  
and, if the land suddenly ceased, we should treat on a watery blaze.  
We ride on our shadows, deploying no flags but our suppliant hands,  
and we seek for the mountains of God and beyond them the sea-washed sands.  
Our horses are weary with movement, and rib bone thrusts out beside bone;  
our swords are corroded with rust and as heavy and awkward as stone;  
our feet are naked and bleeding; our bodies are bitter with pain;  
our minds are as earth grown sodder with blood of the vanquished slain;  
our trumpets are dented and broken; our anthems encumbered with dust;  
yet we go our predestined way, and our music pierces through rust.  
The forests are blazing behind us, the fields full of acrid breath:  
we know that our forces are followed by those of the ghost king Death.....

*"Neemed vihmade lahte" 1935*

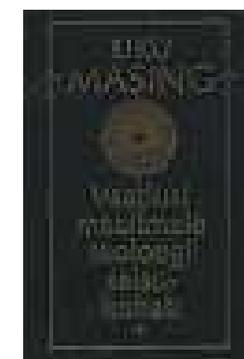


## +Uku Masing+ (1909–1985)

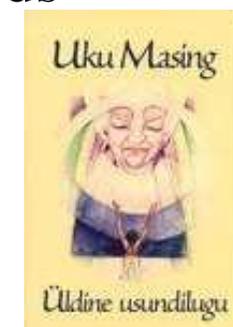
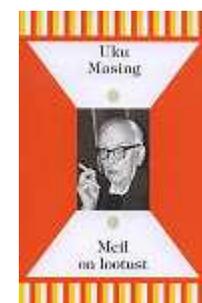
Theologian, Mystic, Orientalist, and Polyglot



- Ph.D. thesis about prophet Obadiah (1933), in German
- *The Word of Yahweh* (1936)
- *About the Meta-Theory of Death* (1939)
- 60 languages
- Old Testament, Fairy Tales, Polynesian and American tribes
- Vincent B. Leich: Uku Masing ~ Gerard Manley Hopkins  
~ Thomas Stearns Eliot
- R. Tagore, A. Huxley, C. Castañeda, Sci-Fi, W. Whitman;  
Buddhism, Shamanism, Hyperboreality, Cosmology
- St. George's Night Uprising of Estonians (1343); Pastor Georg Müller (1570–1608); messenger from the Magellanic Clouds



- *Soothsayers* (“Arbujad”, 1938)
- *Collected Poems* in VI volumes, 2000–2005
- >A. Alliksaar, J. Kaplinski, V. Luik, H. Runnel, etc.



*Promontories Into the Gulf of Rains* (“Neemed Vihmade lahte”,  
Tartu, 1935; Stockholm 1959)

- I. “A Narrow Path Amidst the Woods”
- II. “The Son of Man on the White Ship”
- III. “Death Is a Night-Shelter in the Fields”

“God’s Way in the Suffering Morning”

“Even the Last Morning Is Too Dark”

“The Shadow of the Archaeopteryx”

“Three Prayers to Make My Face Shine”

“Darkness Defies Light”

“Song of Warriors Retreating Before Ghosts”

“Only the Mists are Real”

## **Udu ainult on kindel**

*Süstik on tuul ja ta jalakapuust,  
mina vaid õhuke hämarast koe,  
mille Jumala sõrmed ykssarve luust  
ketrasid tähtede toas kui see soe.*

*Süstik on tuul, kuid mis lõngast on lõim  
muldseil telgedel ei mina tea,  
sära udude vast kui neist suri võim,  
et mul pilvi ei ulatund pea*

## **Only the Mists are Real**

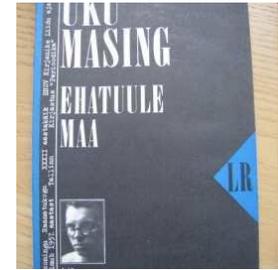
*The wind is a shuttle made of elm-wood,  
I am but an airy web of dusk  
Which God's tapering fingers of a unicorn's bone  
Wove in the warm room of the stars.*

*The wind is a shuttle, but of what yarn the woof  
On the earthen loom is, I do not know;  
The radiance of mists, perhaps, when their power died,  
Since my head did not reach to the clouds.*



Authorial illustration

• *Jungle Songs* (“Džunglilaulud”, Stockholm 1965)



• *Striving to the Borders* (“Piiridele pyydes”, Roma 1974)

• *The Mist from the Styx* (“Udu Toonela jõelt”, Roma, 1974)

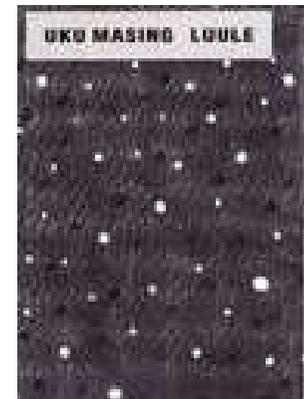
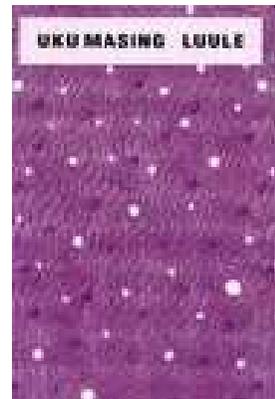
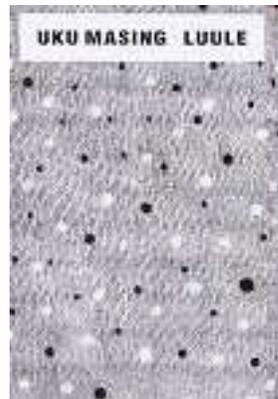
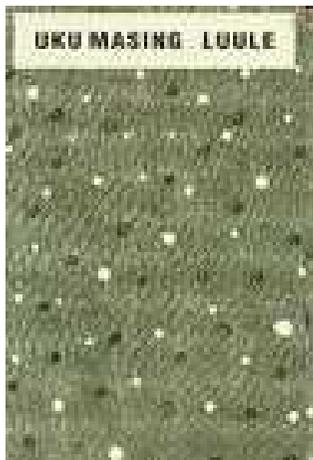


• *Oaring with the Hut Builder* (“Aerutades hurtsikumeistriga”, Toronto, 1983)

• *In the Shade of a Cherry Tree* (“Kirsipuu varjus”, Scarborough, 1985)

• *The Messenger from the Magellanic Clouds*

(“Saadik Magellani pilvest, 1959–1963; 2005)





Olete teretulnud isikuloolise filmitriloogia **UKU MASINGU MAASTIKUD**

3. filmi linastusele ja DVD esitlusele Eesti Rahvusraamatukogu Konverentsikeskuse suures saalis 22.aprillil

17.30 Surm on öömaja põllul

18.45 kaksik-DVD esitus

Kitsas rada keset metsi /55:40/ 2000

Inimesepoeg Valgel laeval /77:00/ 2004

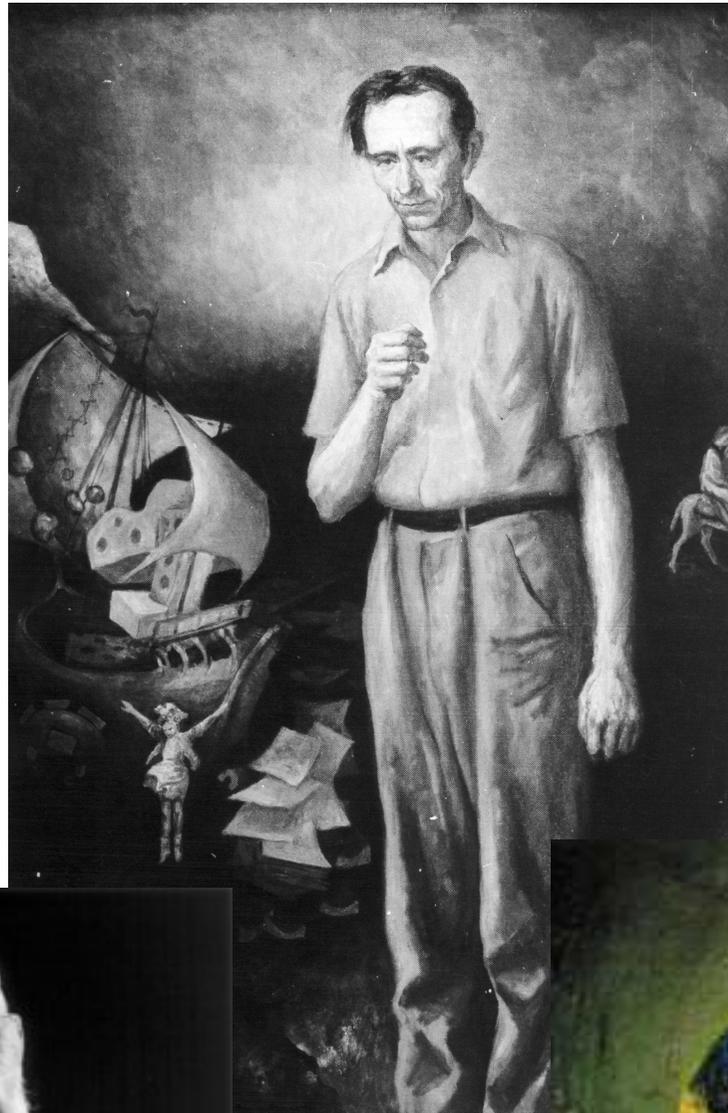
Surm on öömaja põllul /70:00/ 2006

Tõuseb tume puu täis kollaseid tilbu

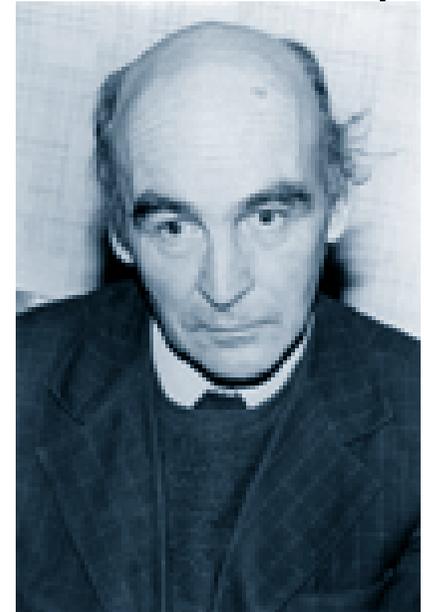
Valik filmi lähematerjale 2008

filmitriloogia idee ja stsenaarist MIKK SARV helilooja RAUNO REMME (1969-2002) teaduskonsultant KÜLLIKI KUUSK toimetaja ja helirežissöör ENN SÄDE monteerijad SIRJE HAAGEL (1952-2006)  
REIN KASAK, RUTT JÜRISO, KAIDO STRÖÖM heli järeltöötlus KOIT PÄRNA lähematerjalide DVD teostus REIN KASAK produtsent MATI SEPPING stsenaarist ja režissöör-operaator VALLO KEPP

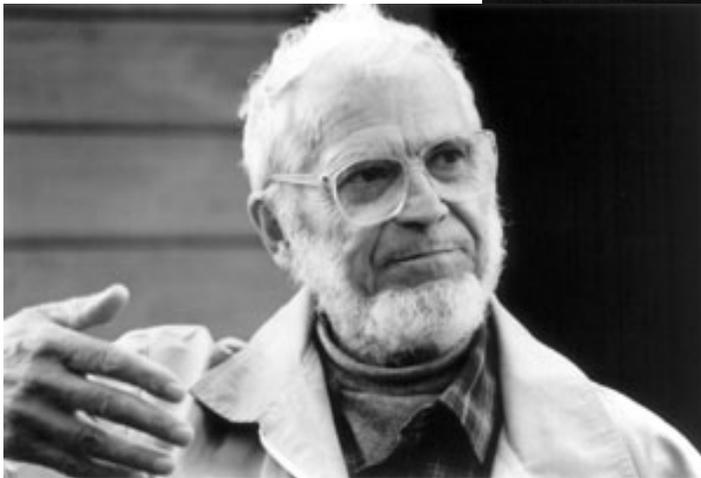
The Poet  
and his  
friends



Ain Kaalep



Madis Kõiv



Rein Sepp

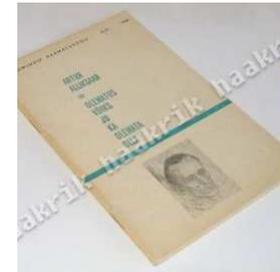


By Ilmar  
Malin (1975)

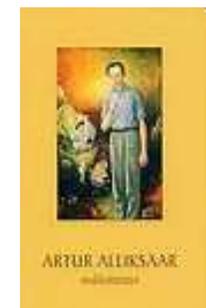
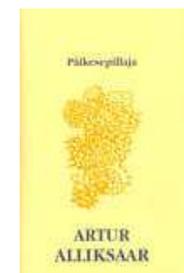
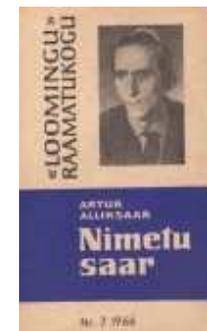


# Artur Alliksaar (1923–1966)

“The most important is the game”



- <R. M. Rilke, S. Jessenin, M. Under, W. Whitman, U. Masing
- Madis Kõiv, Rein Sepp, Ain Kaalep
- >Andres Ehin, Henn-Kaarel Hellat, Jaan Kaplinski, Viivi Luik, Paul-Eerik Rummo, Aleksander Suuman, Mati Unt, et al.
- *The Nameless Island* (“Nimetu saar”, 1966)
- *Nonexistence Could Well Remain Nonexistent* (“Olematus võiks ju ka olemata olla”, 1968)
- *Poetry* (“Luule”, 1976)
- *A Small Book of Verse* (“Väike luuleraamat”, 1984)
- *Lavishing Sunlight* (“Päikesepillaja”, 1997)



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 cham 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 mammalade!

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.

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



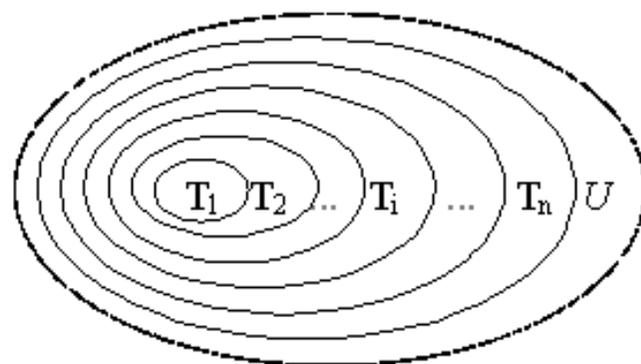
The moments can also make cascades in which the intersections of the time sets are not empty:  $(\exists i) T_i \cap T_{i+1} \neq \emptyset$ , where  $i=1 \dots n-1$ . Graphically:



Time icons can be localised parallelistically against the background of one-to-one correspondence, but the accessibility relation among the 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:

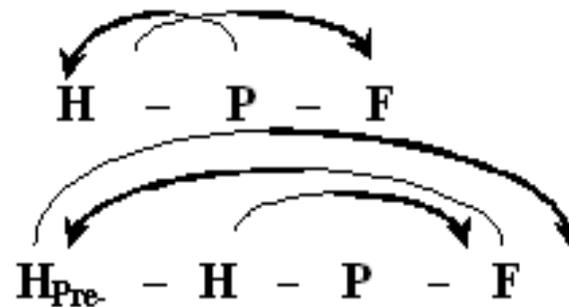


It is characteristic of Alliksaar to concentrate the time paradoxically into ecstatic time, where the past (H), the present (P) and the future (F) merge, lose their pure identity, and make up an existential time of the supratemporal (H=P=F) – the *kairos*. So, for example, a fictional character of one 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 I/me-origo as his poetic persona with the extremely inspirational we-origo, a kind of Argonauts of intellectual aristocracy characterised by a notably high level of mental co-operation.

*Strange are the thoughts of man, when the soul of a real creation is awakening,  
arrogant, unwilling to accept any bars.*

*They are governed by the wonderful law of limitless freedom.*

# Jaan Kross (19. II 1920 – 27. XII 2007)

A veteran in the Nobel “waiting-room”

- Imprisoned and deported to Siberia in 1946
- 1948–1954 in the Komi area and near Krasnoyarsk

## Poetry

- *The Coal Enricher* (“Söerikastaja”, 1958)
- *Stone Violins* (“Kivist viiulid”, 1964)
- *Singers on Ship Prows* (“Lauljad laevavööridel”, 1966)
- *The Rain Does Wonderful Things* (“Vihm teeb toredaid asju”, 1969)
- *The Wave and the Trident* (“Voog ja kolmpii”, 1971)



# Fiction

- *Between Three Plagues I–IV* (“Kolme katku vahel”, 1970–1980)

<Livonian Wars between Russia,  
Sweden, Poland, and the  
Livonian Order (1558–1583)

- *Four Monologues on the Subject of Saint George* (“Neli monolooigi Püha Jüri asjus”)
- *The Elevation of Michelson* (“Michelsoni immatrikuleerimine”)

- *Under the Klio’s Eyes* (“Klio silma all”)

- *An Hour on a Revolving Chair*  
 (“Pöördtoolitund”)

- *The Rock from the Sky* (“Taevakivi”)



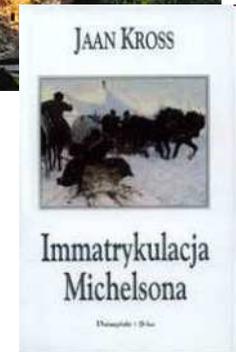
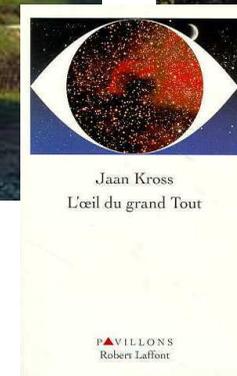
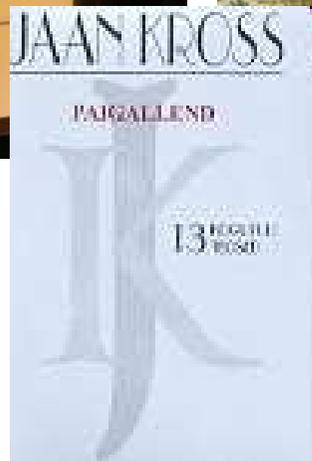
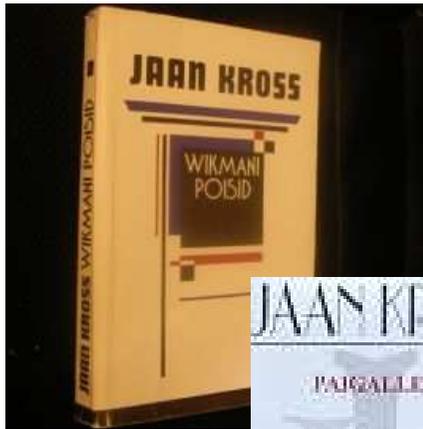
*Chronica der Prouintz Lyfflandt*  
by Balthasar Russow (1578)

- *The Third Mountain Range* (“Kolmandad mäed”)
- *The Czar’s Madman* (“Keisri hull”, 1978) > Baron Timotheus von Bock (1787–1836), Czar Alexander I
- *The Novel of Rakvere* (“Rakvere romaan”) > *Wesenberg*



- *Professor Martens’ Departure* (“Professor Martensi ärasoit”, 1984)
- *Sailing into the Wind* (“Vastutuulelaev”) > Bernhard Schmidt

- *The Wikman Boys* (*Wikmani poisid*, 1988) < E. M. Remarque
- *Flying in Place* (“Paigallend”, 1998) < Rilke’s “Panther”: *Sein Blick ist vom Vorübergehn der Stäbe / So müd geworden, das er nichts mehr hält.*



- *Mesmer’s Circle: Fictionalized Memoirs, as Are All Memoirs and Almost All Novels* (“Mesmeri ring: Romaniseeritud memuaarid nagu kõik memuaarid ja peaaegu iga romaan”, 1995)

• *Excavations* (“Valjakaevamised”, 1990)

• *Elusiveness* (“Tabamatus”, 1993)

• *Tahtamaa* (2001)

Short stories, Personalia

• *Echo Sounder* (“Kajalood”, 1980)

• *Crossings* (“Ülesõidukohad”)

• *The Day His Eyes Are Opened* (“Silmade avamise päev”, 1988)

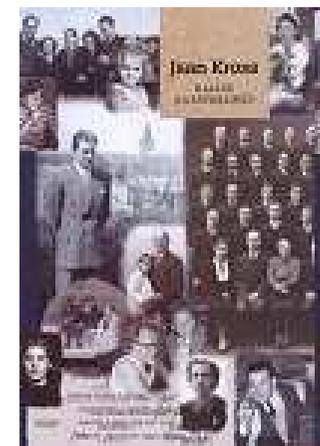
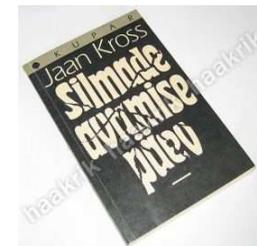
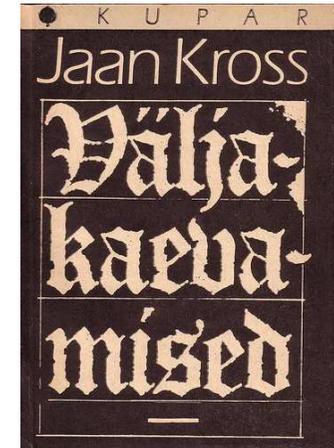
• *Earth and Marble* (“Muld ja marmor”)

• *Interleavings I–VI* (“Vahelugemised”, 1968–1995)

• *My Dear Co-Wanderers* (“Kallid kaasteelised”, 2003)

Drama

• *Doctor Karell’s Difficult Night* (“Doktor Karelli raske öö”, 1991) etc.



- <W. Shakespeare, B. Brecht, L. Carroll, R. Rolland, S. Zweig
- >English, German, Russian, French, Spanish, Finnish, Swedish, Norwegian, Polish, Czech, Slovakian, Hungarian, Latvian, Lithuanian, Ukrainian, Bulgarian, Georgian, Dutch, Portuguese, Danish, Italian, Japanese
- 1971, Merited Writer
- 1985, Peoples' Writer of the ESSR
- Amnesty International's Golden Flame Award
- Honorary doctorates from Helsinki and Tartu
- A veteranin of the Nobel "waiting-room"
- Herder Prize

