

World Poetry Today: Production, Translation, Reception



An *ex libris* by the Estonian painter Kristjan Raud (1865–1943), in KUMU Art Museum (Tallinn)

16th International Conference of the Estonian
Association of Comparative Literature

**WORLD POETRY TODAY:
PRODUCTION, TRANSLATION,
RECEPTION**

1–4 October 2025 in Tartu, Estonia

Book of Abstracts

16th International Conference of the Estonian Association of Comparative Literature

– World Poetry Today: Production, Translation, Reception

Organised by University of Tartu and Tallinn University in cooperation with the Estonian Literary Society



UNIVERSITY OF TARTU



TALLINN UNIVERSITY



The conference is the initiative of two research projects funded by the Estonian Research Council: “The Factor of Lyrical Poetry in the Formation of Small Literatures” (PRG1106, 2021–2025), led by Liina Lukas, Professor of Comparative Literature at the University of Tartu, and “Translation in History, Estonia 1850-2010: Texts, Agents, Institutions and Practices” (PRG1206, 2021–2025), led by Daniele Monticelli, Professor of Translation Studies and Semiotics at Tallinn University. It will bring together the results of both projects placing them in a wider international comparative context. The conference is also supported by the Estonian Cultural Endowment and the Ministry of Culture’s research and development programme through the project “Voices of Youth in Digital Age Poetry: Poetics, Attitudes, and Identities” (KUM-TA75), led by Rebekka Lotman, Associate Professor of World Literature at the University of Tartu.

Scientific Committee

Liina Lukas (University of Tartu)

Daniele Monticelli (Tallinn University)

Rebekka Lotman (University of Tartu)

Katre Talviste (University of Tartu)

Saara Lotta Linno (University of Tartu)

Miriam McIlpatrick-Ksenofontov (Tallinn University)

Maris Saagpakk (Tallinn University)

Jaanus Valk (University of Tartu, Under and Tuglas Literature Centre)

Event Organising Team

Daria Zimarin (University of Tartu)

Rahel Ariel Kaur (University of Tartu)

Emilia Kõiv (University of Tartu)

Saara Lotta Linno (University of Tartu)

Nicolas Lotman (Leiden University)

Miriam McIlpatrick-Ksenofontov (Tallinn University)

Johanna Roos (University of Tartu)

Marja Unt (Estonian Literary Society)

Jaanus Valk (University of Tartu, Under and Tuglas Literature Centre)

Tõnis Vilu (Poet, Tartu City Writer 2025)

Book of Abstracts

Edited by: Laura Lisette Salong, Jaanus Valk

For more information

E-mail address of the organising committee: evka2025@lists.ut.ee

Contents

Theme	8
Abstracts	11
Claudia Benthien (keynote speaker).....	12
Francis R. Jones (keynote speaker)	13
Mihhail Lotman (keynote speaker)	14
Jahan Ramazani (keynote speaker).....	15
Rein Raud (keynote speaker)	16
A. E. Stallings (keynote speaker)	17
Peeter Torop (keynote speaker)	18
Adamu Danjuma Abubakar	20
Karolina Bagdonė	21
Anne-Marie Le Baillif	22
Gintarė Bernotienė	24
Julija Boguna	25
Maurizia Calusio, Stefano Fumagalli	26
Valentina Citterio.....	27
Paolo Dias Fernandes, Méline Zappa	28
Ona Dilytė-Čiurinskienė.....	29
Tanja Dimitrijevic	30
Catalina Florina Florescu.....	31
Tiina-Erika Friedenthal.....	32
Nadia Georgiou.....	33
Katiliina Gielen	35
Orlando Grossegeesse.....	36
Māra Grudule	37
Sirel Heinloo	38
Anna Hollsten.....	39
Niina Hämäläinen.....	40
Tiiu Jaago	41
Klaarika Kaldjärv	42

Hanna Karhu	43
Kairit Kaur.....	44
Rahel Ariel Kaur	45
Tiina Ann Kirss	46
Emilia Kõiv	48
Letizia Leonardi	49
Bénédicte Letellier	51
Saara Lotta Linno.....	52
Hongxiu Liu.....	53
Terje Loogus	54
Maria-Kristiina Lotman.....	55
Rebekka Lotman	56
Liina Lukas	58
Edmundo Luna	59
Monica Manolachi	61
Ana Marić.....	62
Vanesa Matajc	63
Ave Mattheus.....	64
Dainora Maumevičienė	66
Miriam McIlfatrick-Ksenofontov	67
Alecia McKenzie	68
Arne Merilai.....	69
Irmak Mertens	71
Anneli Mihkelev	73
Natalia Morozova Morozov.....	74
Maarten Mous, Nicolas Lotman	75
Heidi Henriikka Mäkelä	77
Vjollca Osja, Brikena Smajli	78
Artis Ostups	79
Beata Paškevica.....	80
Ehte Puhang.....	81
Janika Päll	82
Douglas Robinson.....	Error! Bookmark not defined.

Nataliia Rudnytska.....	85
Delphine Rumeau	86
Maris Saagpakk	87
Susana Schoer Granado.....	88
Ene-Reet Soovik	90
Xiaorui Sun.....	91
Elin Sütiste	92
Ivars Šteinbergs	93
Elle-Mari Talivee	94
Jüri Talvet.....	95
Mikhail Trunin	97
Natalia Tuliakova.....	98
Anne Turkia	99
Jaanus Valk.....	101
Gitana Vanagaitė	102
Golda van der Meer.....	104
Luc van Doorslaer	105
Asta Vaškeliene.....	106
Mart Velsker	107
Kārlis Vērdiņš.....	108
Mari Väina, Kati Kallio	109
Andrea Wollensak, Katja Novak.....	111

Theme

Poetry is inherently “worldly”, both polytemporal and polyspatial, as stated by Jahan Ramazani. While poems belong to their immediate historical moment and national culture, they are, at the same time, transnational as well as transhistorical through their forms, techniques, rhetorical strategies, and language. (J. Ramazani, *Poetry in the Global Age*, 2020) Using the term “world poetry”, we wish to invite papers which focus on the intercultural dissemination of poetry and explore how the worldwide production, translation, and reception of poetry are influenced by (and, in turn, influence) the digital environment, which has led to the emergence of new mediums/forms of poetry.

Today, poetry is living and circulating as never before, both in book form and in the digital as well as the physical environment – its spread into the public space is already demanding attention in poetry studies (see C. Benthien, N. Gestring, *Public Poetry*, 2023). Defined by Tartu’s renowned literary scholar Juri Lotman as “complexly constructed meaning” (*Analysis of the Poetic Text*, 1976, p. 35), poetry continues to pose new challenges for writers and translators, critics and readers.

The conference takes as its starting point the following questions:

The notion of “world poetry”

How to think about “world poetry”? How worldly are its poetic forms, techniques, rhetorical strategies and languages? Does it have the capacity to convey shared human values? What is the world poetry canon today and how has it changed over time? Can we conceive of a world poetry canon in the globalizing world?

How equal is the world of poetry? What is the specific status of small poetry cultures compared to major poetry cultures? How does the digital era transform questions of local and global, as well as tradition and innovation of poetic expression and forms?

Translating poetry

Starting from early translations of world poetry which used to showcase a particular translator's skills of creative co-production to contemporary fan translations, ways of engaging with poetry have changed over the centuries.

What is the influence of world poetry and its translation on national cultures? What is the role and status of translated poetry in national literatures?

How have different aesthetic concepts, critical approaches or political ideologies affected poetry translation in the past and how do they affect it now?

What are the methods for preserving the structural integrity of a poem during translation? How can the semantic structure of verses be effectively translated? And how do non-verbal elements and codes in poetry get conveyed in translation?

What happens when a poet self-translates and how does this differ from non-authorial translation?

Are there limits to poetry translation? Which methods and phenomena such as *Nachdichtung*, *Umdichtung*, indirect translation and other translation strategies have been used and are used

to transmit poetic expression? How has the understanding of translatability and untranslatability of poetry developed over time?

How are new technological tools (machine translation and artificial intelligence) influencing poetry translation culture? What new approaches to poetry translation have these generated? What impact can they have on understanding and studying world poetry?

Poetry and multilingualism

How does poetry use and combine different natural languages in the past and today? What is the role of English as a lingua franca in contemporary non-English poetry? What is the position of dialect poetry in the increasingly globalizing world?

What has been and is the function of multilingualism in poetry? How does poetry function in a multilingual community and/or under intercultural and interlinguistic influences?

What happens to multilingual poetry in translation?

Poetry between media

How does the lyric mode relate to other forms and modes of expression (storytelling, music, visual arts, etc.)? Papers exploring phenomena such as transmediality, performativity, intersemiotic translation of poetry are welcome.

Abstracts

Claudia Benthien (keynote speaker)

University of Hamburg, claudia.benthien@uni-hamburg.de

Contemporary Poetry Practices between Urban and Digital Spaces

The lecture is dedicated to current poetry projects in urban space and the question of how these are linked to the digital sphere. It will examine the aesthetics and socio-poetic practices of very different works, such as a large-scale poetry festival in Miami, a LED treadmill with poetic texts in Cologne, a poetry walk in New York City, or light projections of poems on a museum façade in Bilbao. The keynote will be placed in the context of and central results of the ERC project “Poetry in the Digital Age” at the University of Hamburg.

Francis R. Jones (keynote speaker)

Newcastle University, francis.jones@newcastle.ac.uk

Poetry Translation as Collaboration

Poetry translators tend to be seen as artisans (or artists) working alone. Covers of translated poetry books almost always bear one translator's name; e.g. Ted Hughes – Selected Translations. In reality, producing translated poetry virtually always involves working with others. Many translators receive feedback on draft translations from a 'text helper': typically, the source poet or a source-language native reader. Poetry, especially from non-globalised source languages, may also be translated by multi-person 'teams'. For instance, a target-language poet may work with a source-language expert and/or the source poet: thus, to translate the poems of János Pilinszky, Hughes actually collaborated with Hungarian native reader János Csokits and used feedback from Pilinszky. Moreover, almost all translators need to work with others – usually an editor and/or a publisher – to bring their output to readers, in print or on screen. In all this, translators and other actors are supported by wider networks of fellow translators, sponsors and funders. This talk will survey the ways in which producing translated poetry should be seen as collaborative. It will also argue that we should see team translating proper as central rather than peripheral to poetry translation, and to the intercultural flows and inspirations it brings about. Data and case studies for the talk will come from my own and others' research, and from my personal experience as a poetry translator.

Mihhail Lotman (keynote speaker)

Tallinn University, University of Tartu, mihhail.lotman@gmail.com

Poetry as a Semiotic Generator

1. A poetic message differs from a prosaic one not only in its structural features but also in its content. A prosaic text can be retold without losing its meaning, while retelling a lyrical poem kills its meaning. The most profound love poem inevitably becomes trivialised in a prosaic retelling.
2. Poetry differs from prose in its semiotic qualities. While understanding a prose text requires knowledge of the context and the language in which it was created, this is not enough to understand poetry. In addition to natural language, fundamentally different types of sign systems are involved in the creation of a poetic message.
3. Poetry not only uses various sign systems, but is also capable of creating new, sometimes unique signs that occur only in a given poem.
4. One of the properties of verse is repetition, which is reflected in the very meaning of the word “verse.” Repetition occurs at different levels, from rhythm and rhyme to the need for repeated or even multiple readings.

Jahan Ramazani (keynote speaker)

University of Virginia, rr5m@virginia.edu

Mourning in Translation: A Poem's Six-Hundred-Year Journey

Translation has often been compared to love, negotiation, and friendship, but what about translation's intimate ties with mourning? Do translated elegies for the dead doubly inscribe mourning—for the lost person and for the lost original? In an extraordinary historical example of poetic translation, Ralph Waldo Emerson repeatedly translated, years after his son's death, the thirteenth-century Muslim Persian poet Sa'di's elegy for his son. This cross-cultural, translingual, transhistorical reworking of another grieving father's poem can help us probe questions about the relations among elegy, translation, and mourning. What happens to Sa'di's elegy, written amid other classical Persian child-loss elegies, when it crosses into a sixteenth-century Ottoman Turkish commentary, which makes it available to a nineteenth-century German translation, before arriving in Emerson's hands? Given the poetry lost in translation, how can a multiply translated elegy hospitably welcome and reanimate another's grief as one's own?

Rein Raud (keynote speaker)

Tallinn University, rein.raud@tlu.ee

Fidelity and Form: The Limits of Poetic Licence

In my talk, I will reflect on my personal practice of translating poetry from many different languages with different structures and poetic traditions, navigating the space of tensions between the beliefs I all hold:

- a poetic work is a multi-level whole which, when rendered from one language into another, should preserve as much as possible of its original composition on all levels;
- there is no single correct way of defining what poetry is; such understandings necessarily vary between cultures and also between periods within one cultural tradition;
- a translated poetic work should function as poetry in its target context, ideally as well as its original did in the source context, and must therefore be sensitive to the relevant literary conventions;
- poetic translations can and should work also as stimuli for innovation in the cultural contexts where they appear, thus challenging and broadening the existing understanding of what poetry is.

A. E. Stallings (keynote speaker)

aliciastallings@gmail.com

Translating [through] Interesting Times

An American translator who has lived in Greece through the Eurozone crisis, austerity measures, mass migration over the Aegean, and increasing climate catastrophes talks about translating Greek poets, both ancient and modern, how poetry speaks to the moment and to the future, and how translation “carries across” time and treacherous borders.

Peeter Torop (keynote speaker)

University of Tartu, peeter.torop@ut.ee

Translating Poetry in the Age of New Media: Aspects of Transliteracy

Translating poetry in the age of new media is a cultural process that requires complementary description on two levels in order to be understood. First, we must accept the principle that “the use of new media is not designed to replace the printed text, but to lead people to the text” (E. Nida. Multimedia Communication of the Biblical Message. In: Fidelity and Translation: Communicating the Bible in New Media, 1999). New media, as a technologically shaped cultural environment, means a gradual change in the status of traditional printed text from the point of view of translation. This begins with the various possibilities offered by digitisation and ultimately leads to the publication of digital translation books. At the same time, the new media environment also means the emergence of a participatory culture and its dynamics between the poles of divergence and convergence. From the perspective of divergence, poetry translation is an intersemiotic process in which the verbal source text serves as the basis for mediation across different media and modalities, both as a whole text and in fragments. This intersemiotic complex can be viewed as transmedial translation. Transmediality is linked to free self-expression and creativity in culture, which is based on the interests of creators. Alongside transmedial translation, we must also mention cross-medial translation, which means selecting translations for a specific target group for political, marketing, or educational purposes.

Secondly, the value of translated poetry in the context of cultural identity and cultural sustainability must be taken into account. In the new media environment, the appreciation of cultural heritage has become a topical issue. Transliteracy is being developed to create dialogue between new and old media, digital culture and analogue culture. Cultural and digital literacy are closely related to this. From the perspective of transliteracy, translated poetry is part of cultural memory, and transmedia translation represents general memory (remembering), both implicit and explicit. Cross-media

translation is associated with the reminding of texts, authors, or more general cultural heritage, and the activation of cultural memory.

The aim of this presentation is to emphasise that, in the context of new media, understanding translation culture requires a conceptual synthesis of translation and translating, texts and the intersemiotic process of reading, viewing, and listening to them.

Adamu Danjuma Abubakar

The University of Alabama, adabubakar@crimson.ua.edu

Reviving Nana Asma'u Bint Fodio's Legacy: Translating and Preserving the Voice of a Poetess

Nana Asma'u Bint Fodio (1793-1864) was a 19th-century Fulani scholar. Recognized as the first female poet from present-day Northern Nigeria, she served as a beacon of hope and a trailblazer. Although her father founded the Sokoto Caliphate, Nana Asma'u chose a literary path, going beyond her poetic prowess to play a pivotal role in advocating for women's rights to education in the region. This research project proposes to shed light on Nana Asma'u's groundbreaking contributions, often overlooked in contemporary literary discourse. The focus is on translating her writings from the Ajami scripts into French. By doing so, we seek to amplify one of the few female voices in precolonial Northern Nigerian literature, ensuring that her invaluable perspectives resonate with both present and future generations. The primary objective is to revive and propagate Nana Asma'u Bint Fodio's legacy by translating her poetry. By bringing her words into the international literary sphere, we aspire to inspire up-and-coming writers, particularly those championing human development through their works. This project aligns with her advocacy for education and the empowerment of women, fostering a renewed appreciation for her contributions.

Karolina Bagdonė

Institute of Lithuanian Literature and Folklore, karolina.bagdone@gmail.com

Worlding Poetry: Anti-Totalitarian and Multicultural Identities in Tomas Venclova's Intertextual Engagement with Antiquity and Modern Literature

The second part of the 20th century was a period of subjugation for Lithuanian poetry. In the midst of the Cold War, it suffered from ideological pressure, censorship, and was riddled with the homo sovieticus culture. However, some Lithuanian poets, such as Tomas Venclova, sought to resist these constraints by “worlding” their poetry—an approach articulated by the Slovenian comparatist and literary theorist Marko Juvan. For Lithuanian poets, the relation with World Literature was complicated, but Venclova and his contemporaries envisioned their place within a broader, universal aesthetic space and positioned Lithuanian literature within Western culture. Venclova once said that Stalin’s biggest mistake was banning only some of World Literature, as the rest of it helped to gain an anti-totalitarian consciousness.

To understand how World Literature helped to create an anti-totalitarian consciousness, I will demonstrate how the reception of antiquity and modernism appeared in the creative works of Tomas Venclova (“The Sign of Speech” (1972), “98 poems” (1977)), an author who was interested in poetic language, European imagery, and the reception of identity. I will analyze how he used World Literature to construct a responsible and conscious identity and convey it to the reader. I will do so by using a modernized approach to comparative literature and the concept of ‘worlding’ the literature. My analysis will show the impact of World Literature on the construction of existential, national, and European identities and their images in Lithuanian poetry during the second half of the 20th century. I will illustrate how T. Venclova's work not only resisted local ideological pressures but also created a multicultural identity through worlding.

Anne-Marie Le Baillif

am_lebaillif@hotmail.com

My Proposal: French Poetry from Dark to Light, Reception.

World poetry is protean, multilinguistic, and multicultural. Moreover, it is tempting the impossible to conduct a global study of it. I propose to limit this paper to actual poetry in French language, which is not only poetry in French. The two types of texts progress together, and a third, translations, alternates more frequently.

First, the anthology written by Yves di Manno and Isabelle Garon's anthology (*Un Nouveau Monde et une page*, Flammarion, Paris 2017) gives us an overview, nearly up to date, of franco-française poetry. All forms are mixed, from verse to prose, as Baudelaire titled *Poèmes en Prose*, or graphic poems. These are published in specialized journals or printed by dedicated publishing houses. The audience is limited, and the primary mode of distribution is word of mouth. Guillaume Lecaplain writes in *Journal Libération*: "A discipline nearly secret but immensely volcanic." This phenomenon, "New World", which began in the early 1960s, "is one of the richest moments in the conquest of formal explorations, nearly as profound as the deep poetic transformations that were in progress through the 16th century." (Op. cit, p.15)

Secondly, poetry produced in the Francophonie area, which extends from Jamaica to the suburbs of major French towns, represents a diverse spectrum. In terms of textual conception, poets draw from many previous models, blending them together. Themes are drawn from everyday life, social issues, and politics. Rappers deliver this kind of poetry set to musical rhythms. Widely broadcast, young people are fans of it; they listen to it on tablets and phones.

These two types of poetry share a common process: the first one is the result of the transformations in the 16th century when Latin was abandoned in favour of French, and poets had to learn to use this new language to produce texts that everyone could understand. The second type of poetry involves people from diverse cultures and languages learning French to express their feelings in a language that is more widely spoken than their

native tongue. Both originate from a “mother language” to a learned language, as we can explore through the works of names such as Jacques Reda, Fatou Diome, Safiya Saintclair, James Kerry and others.

Gintarė Bernotienė

Institute of Lithuanian Literature and Folklore, gintare.bernotiene@gmail.com/
gintare@liti.lt

Small Literature's Famine of and Yearning for World Poetry: Circulation of Translations in Lithuanian Literature in 7th–9th decades of XX c.

The hegemonic mirror of Pascale Casanova's world literature, in which small a literature could see the reflection of its maturity and Otherness, was completely unattainable for Lithuanian intellectuals in the 7th–9th decades of the 20th century because of the disrupted process of translational policy after 1940s and harsh ideological control. The upgrading of the world literature corpus, which was launched in the 1920s and lasted until the 1940s, two decades later suffered prohibitions and severe distortions that significantly changed the accessibility of already-functioning poetry translations in Lithuanian and discontinued reflections of, and participation in, the ongoing worldly literary process.

After a revision of what had been translated into Lithuanian before WWII, the latest translations of world poetry made by Lithuanian poets in exile, and the translations of world literature newly-made under Soviet patronage, in this presentation I will address the issue of the circulation of world poetry, basing it on the reading history of one artistic generation, whose poetic pieces, according to poet and translator Kornelijus Platelis, "str[uck] a death blow against Socialist Realism in 1971– 1972". I will explore the impact of the world poetry on the originally created (Soviet) Lithuanian poetry of 7th–9th decades, and–what is more difficult to prove–the role of translations in the formation of the worldview, the acceptance, and the transmission of certain intellectual patterns that were characteristic to the legacy of European poetic tradition and of interwar Lithuanian poetry. In that complex process of developing a national poetry tradition under soviet restrictions, translations took on a twofold duty: on the one hand, keeping "the right and necessity of writing in one's native tongue", mentioned ironically by Casanova, and, on the other, keeping alive the multilayered echoes of world literature, resisting becoming an epichoric literature (Alexander Beecroft).

Julija Boguna

Johannes Gutenberg University Mainz, boguna@uni-mainz.de

Poetic Riga in Translation

Riga has been multilingual since it was founded in 1201. In terms of a semiosphere, the city is permeated by multilingual textures; it is written and reinvented, spatially and literally reappropriated. The most visible languages, apart from the obvious Latvian, are Russian and German. Both languages have had a semiotic influence on the city in different eras, mostly from a cultural-colonial perspective: German until the end of the 19th century, Russian until the end of the 20th century.

What role does translation play in these urban processes? How is meaning negotiated here, especially poetically? How is this multilingual heritage dealt with poetically – at an official and unofficial level? A tour of Riga will be undertaken in search of translational cornerstones and traces in the cityscape, in words and images. All translational phenomena will be recorded (urban poetry, graffiti, exhibitions, museums, readings, etc.). Translation is understood broadly in the sense of inter- and intralingual, as well as transmedial, processes.

Maurizia Calusio, Stefano Fumagalli

Catholic University of the Sacred Heart, Milano, maurizia.calusio@unicatt.it and stefano.fumagalli@unicatt.it

Poetic Translation and Ideology: The Italian Reception of Vladimir Mayakovsky

This presentation aims to investigate how varying ideological frameworks can shape poetic translation, influencing not only the selection of authors and texts but also the specific translational strategies employed. Vladimir Mayakovsky's Italian reception offers a particularly compelling case, as ideological stances have alternately hindered and promoted his poetry over time.

We intend to trace Mayakovsky's trajectory in Italy, beginning with the interwar period, when anti-Soviet sentiments impeded translation efforts, and moving to the post-Second World War era, when Communist-leaning translators offered an ideologically grounded view of his work. A pivotal shift came with poet-translator Angelo Maria Ripellino, who was among the first to approach Mayakovsky's work from a purely literary standpoint, detached from political considerations. We then turn to poets Nelo Risi and Franco Maticola, who, despite their affiliation with the Communist party, chose to translate "The Backbone Flute", a work largely neglected by ideologically driven readers. Finally, the study reflects on Mayakovsky's reception among Italian neo-avant-garde poets in the sixties and concludes with a discussion of Paola Ferretti's recent translation, which foregrounds Mayakovsky's love poetry while sidestepping prior ideological associations.

Methodologically, our study combines close reading—assessing metrical, lexical, and syntactical choices, as well as text selection—with a broader cultural-historical survey of Mayakovsky's Italian reception. This "bifocal" approach aims to reveal how ideological stances not only shaped Mayakovsky's presence in Italy but also dictated the modes of translation, prompting translators to highlight different facets of his texts. Ultimately, this study also serves to assess the influence a poet of Mayakovsky's stature has exerted on the Italian literary polysystem, providing insights into his lasting impact on Italian poetry across different generations.

Valentina Citterio

Avignon University and University of Milan, valentina.citterio@univ-avignon.fr

Exploring the Interplay of Poetry and Contemporary Dance in Nel Blu: a Choreographic Approach to the Poetic Work of Dominique Fourcade

Dominique Fourcade's poetry, known for its interconnected view of reality, serves as the foundation for my contemporary dance solo, "Nel Blu". This 20-minute choreographic piece draws inspiration from Fourcade's recent works — "flirt avec elle" (2023), "Israël / Palestine, refrain pour les deux pays" (2023), "ça va bien dans la pluie glacée" (2024) — which probe today's complex sociopolitical landscapes. Developed as part of my thesis in research-creation, "Les mots et les gestes: une approche chorégraphique de l'œuvre poétique de Dominique Fourcade", this project explores how movement can embody, reinterpret, and expand the poetic form within a performative context.

Fourcade's poetry is based on principles closely related to those that guide contemporary dance creation. In particular, his work reconceptualizes the notions of space and time through the lens of dance, creating a fluid experience where spatial-temporal structures become as central as they are in contemporary choreography. "Nel Blu" combines structured choreography with improvisation, fostering a spontaneous dialogue between bodily expression and poetic resonance. Performed on a stage strewn with newspapers collected in the days prior to each performance, the piece integrates live readings of current news, anchoring Fourcade's poetic themes in the flow of contemporary events.

By seating the audience around the performance space, "Nel Blu" breaks the conventional separation between artist and spectator, transforming each presentation into a unique convergence of gesture, language and immediacy. Exploring the dynamic connections between dance and literature, this work contributes to the discourse on global poetry, proposing a model of intersemiotic translation in which dance not only embodies poetic language but also rewrites it through movement. It creates a shared, fluid space where body and text merge and evolve in unison.

Paolo Dias Fernandes, Méline Zappa

Université Clermont Auvergne, paolo.dias_fernandes@uca.fr

Digitalization and Heterolingualism: Towards a Digital World-poetry?

Digital poetic content, which emerged in the '90s, is now saturating social networks, especially the leading one in the field: Instagram. Since the phenomenal media success of Rupi Kaur, the number of instapoets and creators of online poetic content has multiplied. What poetic value can be attributed to this internationally shared content, which is also subject to the paradoxical compartmentalisation imposed by the law of algorithms? The question of language also seems to be a determining factor in these poetic-digital productions, which are marked by a double superposition: those of the modes of poetic expression (combination of sounds, images and texts), and that of the linguistic specificities undeniably called into question by the appearance of artificial intelligences – no longer translators, but interpreters.

In the light of the work of Leonardo Flores and Niels Penke, we propose to discuss the globalisation of content published on the social networks Instagram and Youtube through the question of the hybridity of languages and forms. We will base our reflections on an exclusively digital anthological corpus, composed of sources in European languages.

References

Leonardo Flores. Third Generation Electronic Literature, *Electronic Book Review*, 2019, en ligne : <https://doi.org/10.7273/axyj-3574>

Sara Hirsch et Vicky Macleroy. The Art of Belonging: Exploring the Effects on the English Classroom When Poetry Meets Multilingual Digital Storytelling, *English in Education*, 2019, en ligne, doi:10.1080/04250494.2019.1690394.

Niels Penke. *Instapoetry : Digital Image Texts*, Palgrave Macmillan, 2024.

Ona Dilytė-Čiurinskienė

Institute of Lithuanian Literature and Folklore, ona.dilyte@gmail.com

Poetry as a Unifying Part of the Theatrical Performance in Seventeenth-century Lithuania

Elements of theatrical performance are a characteristic feature of occasional poetry of the 17th century. This suggests that these works, or parts of them, were intended for use on occasions such as weddings, church or town festivals. On the other hand, theatrical elements are not the only ones present, although they are important; nevertheless, poetry remains the universal medium between visual representation and the semantics of the event.

The presentation will focus on several works published by the Vilnius Academy printing house in the first third of the 17th century. They will be analysed as encompassing and uniting a multitude of visual-poetic forms into a single composition, a phenomenon characteristic of the Baroque era. Among them are “Theatridium”, a collection of poems by students of the Vilnius Academy published in “Theatrum Sancti Casimiri” (1604), and “Hymenodora” (1620), an early work attributed to Mathias Casimirus Sarbievius (Sarbievski), in the genre of epithalamic poetry. The small but multifaceted composition of the latter work combines heraldic poems, pictorial elements, epigrams, solemn addresses of the Academy, and allegorical interlocutor figures. “Living pictures” convey the iconography of the coat of arms, and phrases spoken by the characters fulfil the function of lemmas. Meanwhile, the poetry of the “Theatridium” complements the description of the solemn spectacle of the canonisation of Saint Casimir, in which the celebration shimmers with colours, flags, and installations, and the image is combined with poetic texts and sounds of music.

The emotional impact of the theatrical performance captures both performers and spectators; opposites merge into a unified image, an event, a poetic concept. The poetry published in books dedicated to the particular event performs a memorial function, prolonging the event and perpetuating both its audiovisual and verbal features.

Tanja Dimitrijevic

tanjadeprofundis@yahoo.com

Intersemiotic Translation in the Artwork of Selma Đulizarević Karanović

This research explores intersemiotic translation of poetry in the artwork of Selma Đulizarević Karanović. Selma Đulizarević Karanović, PhD, is an artist and Full-Time Professor at the Faculty of Applied Arts in Belgrade, Serbia. Since 1995, she has been a member of ULUS (the Association of Visual Artists of Serbia). In her ambient installation, Karanović incorporates verses from poets such as Vasko Popa, Marko Vešović, and Vera Nedić, as well as popular songs like “Ciao Bella”, “Bandira Rossa”, Leonard Cohen's “A Thousand kisses Deep”, and even verses written by her daughter.

Drawing on theories of intersemiotic translation, we will examine the artist's inventive use of iconic, indexical, and symbolic elements to communicate complex meaning through a thorough analysis of her work.

Catalina Florina Florescu

Pace University, New York, fflorescu@pace.edu

The Brain Is the Ocean We Live in

To write poetry as a Romanian-born American author is to return to a protective “land” that I always recreate from memory, desire, loss, longing, pain, and hope. It is a place where I exist without being othered (“Lovely accent, where are you from?”), being in pain (I am a person with an invisible disability), and being pushed to justify my actions. I exist freely in poems, just as I exist freely whenever I create any characters in my plays. Poetry reminds me of how small and infinite we are at the same time, how the act of translating my own verses from (ironically) adoptive English into my mother tongue is a therapeutic gesture, and how creating sounds out of meanings is ultimately the unfolding of paradoxes.

If accepted, I plan to read a few poems and invite the audience to interact with me on the spot by applying some of my award-winning pedagogical applied games and activities. I think poetry, like any other creative gesture, is best savoured when audiences are involved.

Tiina-Erika Friedenthal

University of Tartu, tiina-erika.friedenthal@ut.ee

Singing Faith: Translations of Herrnhut Hymns in Latvia and Estonia during an Era of Radical Piety in the 1740s

In the 18th century, the Moravian Brethren movement was not only a religious but also a cultural awakening for Estonian and Latvian peasants, giving them a voice and the opportunity to organise their own spiritual life for the first time. Communal singing and music were essential features of this movement, awakening, uniting, and inspiring people at a time when the entire church life of the Estonian and Latvian peasantry was organised by Germans.

The focus of this presentation is on the earliest hymnbooks of the Moravian Brethren, a large portion of which became forbidden literature as soon as they were published. When the movement was banned in the Russian Empire in 1743, these books were printed and distributed secretly.

The presentation highlights the somewhat surprising fact that the Estonian and Latvian Moravian hymnbooks were published as “sets”, meaning they appeared consistently and more or less simultaneously in Latvian as well as in North and South Estonian. Comparing the hymns translated into these different languages with each other, and with their German originals, opens a new perspective on this rich, yet hitherto little-studied, heritage.

Nadia Georgiou

University of Wales, Trinity Saint David, n.georgiou@uwtsd.ac.uk

Versions of the Multilingual Self: The Greek Surrealist Poet Matsi Hatzilazarou

Multilingual texts, in their polyphonic and multifaceted nature, have been seen as textual sites of resistance and topoi where counter-narratives are encouraged to co-exist. This perspective of simultaneous multiplicity and variance may be observed in both the work and the life of Greek surrealist poet Matsi Hatzilazarou (1914-1987). Her life trajectory reveals a woman who frequently painted outside the lines in her non-conformity to monogamy, her conflicted feelings about motherhood, and her challenging stance towards women seen as moral agents.

As an artist, Hatzilazarou was a maverick, experimenting with poetry, photography, crafting, collage, and jewellery-making in an effort to find her medium. Influenced by the French poets André Breton and Tristan Tzara, as well as the Greek poet Andreas Embiricos, Hatzilazarou found her voice through surrealism – with its irreverence towards grammar and syntax, its unorthodox imagery, and its experimentation.

Her poetic languages are plural and interchangeable: she composes in Greek, French, or English, often intermingling them, breaking grammatical moulds and syntactic order to produce poems that function as antidotes to ethno-national imaginaries and their linguistic restrictions. As a result of her unconventional life and work, the reception of her poems has not afforded her a just place within the hierarchies of Greek and world poetry.

This paper will first present a biography of the poet, with an emphasis on her multilingual upbringing and her artistic influences, using material found in the Matsi Hatzilazarou archive at the Benaki Museum in Athens, Greece. Then, two versions of Hatzilazarou's poem "Dedication in Reverse-Dedication a Rebours – Αντίστροφη Αφιέρωση" (1985) will be examined alongside their amalgamated translation into English by Stabakis (2008). By discussing the challenges posed to translators by the poem's multivocality and cultural references, the paper will explore issues of multilingualism and untranslatability,

and the translator's struggle to respect and reproduce the counter-hegemonic vision of the poet.

Katiliina Gielen

University of Tartu, katiliina.gielen@ut.ee

National Voice, Global Language: The Translation of Juhan Liiv's Poetry

This presentation examines a selection of English translations of Juhan Liiv (1864–1913), one of Estonia's most distinctive lyric voices, whose works embody both the fragility and resilience of a small nation's literary tradition. On one level, the translations mark a symbolic journey from a marginal linguistic environment—Estonian—into the global literary field, where issues of visibility, mediation, and reception shape whether and how a 'minor' poet can be read across cultures. On another level, Liiv's poetry itself highlights the predicament of belonging to a small nation: his reflections on history, landscape, and identity address both the vulnerabilities of cultural peripheries and the creative energies they can generate. By juxtaposing the trajectories of Liiv's texts in translation with the internal dynamics of his poetic thought, the paper highlights how translation becomes a double journey: outward, stepping beyond the borders of a small cultural environment, and inward, as Liiv's meditations on nationhood and smallness are reinterpreted within a wider literary framework. The case of Liiv thus invites broader reflection on how translation not only transfers texts across languages, but also reframes the cultural meaning of small literatures within the global literary system. The study uses the translations resulting from a long and fruitful cooperation between two poets, scholars and translators, H. L. Hix and Jüri Talvet.

Orlando Grossegese

Universidade do Minho, ogro@elach.uminho.pt

Translating Teixeira de Pascoaes' Poetry in the 21st Century

In the first half of the 20th century, Teixeira de Pascoaes (1877 – 1952) was a guiding figure for the intellectuals in Galicia (Northern Spain). Against the established political landscape, he defined a Galician-Portuguese “home-soul” (“alma patria”), prone to adventure and nostalgia (“saudade”). During a brief period, from around 1930 to 1950, he also experienced a broader reception thanks to mediators and translators such as Miguel de Unamuno, Hendrik Marsman, and Albert Vigoleis Thelen. This echo in Spain, the Netherlands, and German-speaking countries is due to the universality of Pascoaes’ discourse.

Considering this reception history, the project of Shantarin Editors (Lisbon) proposes a new approach for the foreign reader, recovering his voice for 21st century Europe through a bilingual anthology (translations into English, Spanish and German) of his poetic work, mainly published between 1898 (“Sempre”) and 1924 (“Elegia de Amor”), and less frequently translated than his biographical fictions. The multi-faceted repertoire, ranging from sonnets, elegies, and hymns to philosophical prose poems and epic chants (e.g. *Marânus*, 1911), displays a style bursting with symbols and metaphors. The concrete concept of collective identity is blended with a universal approach to human existence – one capable of encompassing an enormous range of experiences between birth, love, and death within a syncretic cosmos conceived as feminine (e.g. “*Senhora da Noite*”, 1909). Both are rooted in nature – specifically, Pascoaes’ mountainous home region in Northern Portugal (Marão).

This editorial project aims to translate Pascoaes’ lyrical language and heterodox way of thinking in a way that allows his poetry, even today, to stir both heart and mind. Recontextualizing part of its original intentionality means building sympathy and awareness in support of sustainable rural life in harmony with nature. Reading Pascoaes’ poems should also inspire an ecological-literary wandering far away from urban and seaside over-tourism.

Māra Grudule

University of Latvia, maragrudule@latnet.lv

Poetry for *Unsere Nationalen* or Latvian Folks and its Role in the Process of Forming the Latvian Nation

The focus of the paper will, first of all, be on providing an overview of Gotthard Friedrich Stender's (1714-1796) selection of translated German songs, their content and melodies, assessing the influence of the German Lied im Volkston on the enlightenment process among the Latvians and on the early Latvian choral music culture. Secondly, the landscape of Latvian poetry in the first half and middle of the 19th century will be analysed, tracing the impact of Stender's translation traditions on the poetry of the first ethnic Latvians—its didactic and informative functions, as well as the sentimental revelations of personal experiences. Thirdly, the paper will conclude with an insight into the poetic landscape of the second half of the 19th century, when the poetry of Volksaufklärung, or popular enlightenment, became part of trivial literature due to its partly outdated language, overt didacticism, and sentimental motifs. Nevertheless, it gained unexpected popularity among the poorly educated readership, increasing the number of readers and fostering interest in the literature and culture of the emerging Latvian nation.

Sirel Heinloo

University of Tartu, sirelheinloo@hotmail.com

Marie Under's Poetry – Consecrated by Translations

Marie Under (1883–1980) is one of the first Estonian poets who gained international recognition during her lifetime, as well as afterwards. In this presentation, I would like to show which poems could have been “the greatest hits” by Marie Under during the period when she was nominated for the Nobel Prize in Literature for the first time, from 1945 to 1949. First, I will give an overview of the German translations of Marie Under’s poetry by Professor Ants Oras that were attached to the application. Secondly, I will analyse the first Swedish translations in prose by Professor Per Wieselgren, who provided an expert assessment of her poetry. Thirdly, I will compare this initial selection with the selection that was published in Swedish translation in 1963 in the collection “Vigilia”. I will highlight which poems in that book, translated by Ivar Grünthal and Ilmar Laaban, were recognized the most by Swedish reviewers. All in all, I would like to examine which qualities of Marie Under’s poetry were most valued, and whether these are the same qualities we might value in the poetry world today.

Anna Hollsten

University of Helsinki, anna.hollsten@helsinki.fi

From Laments to Modern Family Elegies

This paper focuses on intermedial relations between modern Finnish family elegies and the vernacular tradition of Finnic folk poetry. Finnish family elegies of the 20th and 21st centuries are both polytemporal and polyspatial. They continue the long tradition of elegiac poetry that goes back to ancient Greek pastorals, as well as to Biblical laments. Significantly, a minor part of Finnish elegies shares features with the oral tradition of Finnic laments. Traditionally, Finnic laments were ritual practices performed by female lamenters, e.g. at funerals. Using highly specialised language and combining text, music and expressions of emotion, such as sobbing and crying, the laments ensured the deceased a safe transition to the otherworld.

This paper examines how family elegies adapt features of laments to express grief and cope with loss. As will be shown, the intermedial relation between written poetry with aesthetic functions and the oral tradition of laments is complex. Firstly, the laments are brought into a literary context and detached from their original ritual setting. Secondly, the elegies are written in Finnish, whereas the traditional laments are mostly Karelian. Thirdly, in elegies, the linguistic and poetic features of laments are modified freely and combined with other traditions.

This paper argues that the oral tradition of laments has enriched the repertoire of Finnish elegies in an extraordinary way. While examining this topic, however, it is important to be aware of disputes that have recently emerged about the ownership of Karelian laments, as well as of a wider discussion about minority rights and the status of Karelian language in Finland.

Niina Hämäläinen

Kalevala Society / University of Helsinki, niina.hamalainen@kalevalaseura.fi

Tamed Emotions? Literised Emotions and Folk Lyric in the Kanteletar

The Kanteletar, based on the oral lyrical song tradition, was published in three volumes in 1840 by Elias Lönnrot. It contains 652 lyric songs and narrative poems, such as ballads, lyric-epic songs and hymns. Published during a time period when most of the written literature was in Swedish, the Kanteletar has extensively affected the development of Finnish written poetry and art. It has, moreover, played a crucial role in constructing the ideals of Finnish speakers and their tradition.

Despite the general knowledge of Lönnrot's compilation technique – adding his own verses and combining songs and themes – the Kanteletar has been defined as an authentic book of oral lyric songs collected from the field. The songs have been widely celebrated, especially for their sorrowful and tender emotions, even though there are aggressive and sexual songs as well. In this paper, I will focus on sorrowful expressions in the Kanteletar by reflecting on the extent to which Lönnrot created a certain emotional universe for the Kanteletar, and how he modified transcriptions of oral lyric songs for his bourgeois readers.

Tiiu Jaago

University of Tartu, tiiu.jaago@ut.ee

Inspiration and Limitations: Interpreters' Views on the Old Estonian Folk Song

In his essay “Literary Style”, the writer Friedebert Tuglas discussed the peculiarities of the figurative language of Estonian old folk songs. This essay, published in 1912, has been popular throughout the 20th century. On the one hand, he highlights the formulaic language of the song. This aspect emerged in folk song research in the 1950s (formula as a stereotypical form of expression) and again in the 1990s within a new theoretical framework (formula as a singer's creative method in oral culture). On the other hand, he sees the limitations placed on the poet by formulas – he calls this limitation the tyranny of form. It is for this reason, for instance, that Tuglas claims the moon (kuu) is always golden (kuldne) in folk songs. However, this impression stems from the abundant use of vocal harmony – in fact, ‘the moon’ is never ‘golden’ in the old folk song. As is typical of the phenomenon of oral culture, the formulas of folk songs are fixed, but at the same time, the singer can use formulas flexibly, varying them according to context.

The presentation focuses on the question of how the representatives of written culture have understood the texts of oral culture, seeing their commonality in poetic expression.

Klaarika Kaldjärv

University of Tartu, klaar@ut.ee

Translating Ambivalence in Poetry: Quevedo's Sonnet „Love Constant Beyond Death“.

The Mexican writer and Nobel Prize laureate Octavio Paz has stated with regard to poetry and translation that “Poetry radically transforms language, and it does so in a direction opposite to that of prose. In one case, the mobility of characters tends to fix a single meaning; in the other, the plurality of meanings tends to fix the characters. One of the characteristics of poetry, and perhaps its distinguishing trait, is the preservation of a plurality of meanings.”

The sonnet “Amor constante más allá de la muerte” by the Spanish Baroque writer Francisco de Quevedo is widely regarded as one of the most celebrated and analysed works in Spanish literature. There is a consensus among scholars that the poem's central message is clear: despite death, the love expressed in the poem will endure. However, the poem's structure and language pose a challenge to this interpretation. The poem's line-by-line structure and use of language can lead readers to perceive meanings that are not immediately apparent.

In Spanish, the complexity of understanding this poem is counterbalanced by the beauty of reciting it. Quevedo always dominates metrical syntax, which leads to a paradoxical effect: semantic inflection and, at the same time, metrical clarity and certainty, poetic rhythm replacing logic. The sonnet ends with a definitive victory over death and a definitive victory for the poet over the ideological and semantic linguistic series, and undeniably proves T. S. Eliot's assertion that a genuine poem can communicate before it is understood.

Jüri Talvet has made two translations of the sonnet, and by comparing them with each other and with the English translations, we aim to explore the possibility of maintaining ambivalence in translation.

Hanna Karhu

University of Helsinki, hanna.karhu@helsinki.fi

“It is Joy that Keeps Us Alive” – Joy in Finnish Poetry Referring to Rhyming Folk Songs

In literature at the end of the 19th century, there was, across Europe, a transnational interest in folklore. In Finland, many poets wrote poems that referred to the rhyming folk song tradition. This tradition is known for its light-hearted and cheerful atmosphere. However, rhyming folk songs were problematic folklore. The majority of the Finnish elite wanted to emphasise the sad and humble features of the folk songs in the 19th century, because it fitted their image of the nature of common people. Rhyming folk songs were also part of the dancing tradition, and at that time dancing was disapproved of because of its frivolity.

In my presentation, I will look at how joy appears in folk songs and in their literary rewritings at the end of the 19th century and the beginning of the 20th century. How were expressions of folk culture’s joy adapted to the literature of the period, and why? Literature had to be chaste because it was used to build a certain image of Finnishness, and this imposed certain constraints on the literary expression of joy.

Kairit Kaur

University of Tartu, kairit.kaur@ut.ee

Some Remarks on Baltic German Shakespeare-reception: R. J. L. Samson von Himmelstiern and his Hamlet-translation (1837)

Estonian readers know Shakespeare first and foremost in the translation by Georg Meri (“Kogutud teosed”/ “Collected Works”, 1959–1975), diplomat, literary scholar, and father of Lennart Meri, later legendary foreign minister and president of the Republic of Estonia. However, the reception of Shakespeare in Estonia is much older and began before the National Awakening of the Estonians in the mid-19th century. The Estonian reception was preceded by the Baltic German one. In my presentation, I would like to take a closer look at a Hamlet translation published in Tartu in 1837 by Reinhold Johann Ludwig Samson von Himmelstiern, a nobleman from Urvaste (Urbs) in southern Estonia, lawyer and politician.

Rahel Ariel Kaur

University of Tartu, rahelariel.kaur@gmail.com

Functions of Rhyme in Betti Alver's Narrative and Lyrical Poetry

One of the most striking features of Betti Alver's poetics is her use of rhyme. Critics have often emphasised her mastery of pure rhyme, near-perfect form, and emotionally precise expression. This presentation examines Alver's early collection „Tolm ja tuli” („Dust and Fire”, 1936) and her final collection „Korallid Emajões” („Corals in the Stream”, 1986), with particular attention to the formal and semantic functions of rhyme. The presentation will compare how rhyme operates in Alver's lyrical versus narrative poetry, as well as in her early and later works, highlighting both continuities and transformations across her oeuvre.

Tiina Ann Kirss

Estonian Literary Museum and University of Tartu, tiina.kirss@ut.ee

Ene Mihkelson's "Torn" ("Tower") and the Vicissitudes of Translating Poetry

My presentation will focus on the translation into English of one of Estonian poet Ene Mihkelson's (1944-2017) major collections of poetry, "Torn" ("Tower"), published in 2010. Issues relevant to the process of translation will be addressed, including the dilemmas of preserving or breaching the structural integrity of the poetic text, and the limits of translatability.

In the opening poem of Mihkelson's collection, the poetic I articulates a paradoxical manifesto: to close oneself in a tower, for a "night of long knives" may be at hand. The imperative to enclosure gestures both toward the need for shelter, and more urgently, for a space for reflection. However, the choice of an ivory tower, built of "criminally obtained" materials, is inherently self-defeating and thus made impossible. It appears tantalising to consider that, from the beginning – in the opening poem – the poet is recognising or creating a postcolonial space. There is also an implicit allusion to the failure of the project of the biblical Tower of Babel.

In "Torn", Mihkelson articulates post-Soviet perspectives on recent history and social realities. As the poet dissects various layers of social and personal life, she first addresses her compatriots in the "we" form, leading the reader and the translator to speculate about how she can – and does – enlarge this "we" to encompass a broader audience. Clearly, in Mihkelson's case, the translator also faces the dilemma of inscribing poetic texts from a small literature into a "large" world language, along with questions of elucidating (or the risk of erasing) narratives specific to the community and the region. For example, in terms of the content of her work, Mihkelson confronts danger signs, national illusions and pathologies, historical paradoxes and unavoidabilities. Likewise, she is attuned to uncanny irruptions of memory in the seemingly coherent social text.

Of particular significance for the translator of Mihkelson's poetry is her rhetorical practice of interrupting trains of thought and blocking the process of sedimenting imagery,

which has the effect of propelling the reader into uncomfortable interstices between meanings. How does one translate such ruptures and gaps? How does a translator reckon with the deflation of puns, shifts in linguistic register, and the poetic use of simple idioms that largely prove to be untranslatable?

Finally, the problematics of translating irony will be discussed, both generally and in terms of examples from Mihkelson's collection. Such an inquiry implies a shift from considering translation as (mostly) an experience of insurmountable loss and betrayal, to a productive transfer of meaning and mediation between poetics, languages and cultures.

Emilia Kõiv

University of Tartu, emilia.koiv@gmail.com

A Study of Inner Emigration Literature in Estonia Based on the Life and Works of Artur Alliksaar

Artur Alliksaar is a unique figure in Estonian literary history thanks to both his life and his poetry. After spending over eight years in Soviet prisons and gulags (a fifth of his short life), Alliksaar managed to return to his hometown of Tartu in 1958. However, having arrived illegally, he never broke out of the status of an inner emigrant; meaning that, while the authorities turned a blind eye to his presence back in Estonia, it was not possible for him to publish any works up until 1966, when a single play was published shortly before his death. This certainly had an effect on the eccentric and productive poet, who had continued to write throughout his exile and did so until the end of his life, and whose works in the 1960s became gradually more idiosyncratic and unlike anything else written at the time. Furthermore, despite remaining unpublished, Alliksaar managed to grow a noteworthy following among writers and literary enthusiasts in Tartu, which fed into both his writing and the myths surrounding his person.

Therefore, this presentation aims to analyse the effects of the latter end of Alliksaar's life and status on his poetry, and vice versa, the effect of his works on the creation of his personal myth as the most outstanding "illicit" poet in the 1960s Estonian literary canon. Additionally, while the term inner emigrant could, to some extent, be applied to numerous significant Estonian authors, such as Jaan Kross, Betti Alver, or even Friedebert Tuglas, it has found little use in Estonian literary studies. Therefore, using the example of Alliksaar as the most remarkable case study, the presentation aims to investigate how applicable the term is to Estonian literary studies, and why it has not found much use in the past.

Letizia Leonardi

University of Aberdeen, letizialeonardi97@gmail.com

Leopardi in Scotland: Poetry Translation as the Affirmation of National Identity

Despite being Italy's most important 19th-century poet, Giacomo Leopardi has achieved scattered recognition abroad (Ceaser and D'Intino, 2013), especially among general readers. Nevertheless, his poems have received multiple translations in several languages over the centuries. In the Anglophone literary landscape, a considerable number of translations have been produced in the Scottish area, particularly into minoritarian languages such as Scots. Scots holds a peculiar position in the national life of Scotland: in popular thought, it is often mistakenly perceived as a dialect, and a corrupted form of English (McClure, 2009, p. 13); linguistically, however, it can be regarded as a language (Millar, 2023, p. 4), since it is internally stratified in social and local variations (McClure, 2009, p. 14), and has also been the medium of a flourishing literary tradition (ibid., p. 29). Against this backdrop, this presentation shall contrastively compare a selection of translations from Leopardi's poetry composed by Scottish translators in both English and Scots. Unlike the English-language translations included in this paper, the ones in Scots present creative stylistic solutions, as well as being rich in references and allusions to the Scots literary tradition. In the light of this preliminary observation, the paper aims to shed light on the following aspects: a) how the representation of Leopardi's poetry in Scotland was highly influenced by the Scots literary tradition; b) how translation approaches and solutions greatly varied between English and Scots translation, even in the case of poems which were rendered in both languages by the same translator. The paper concludes with the observation that whilst translating into English represents a mere vehicle for the dissemination of Leopardi's poetry in Scotland, poetic translation into Scots carries a cultural and political load, serving as a medium for the affirmation of Scotland's linguistic and literary identity.

References

- Caesar, M. and D'Intino, F. (2013). *ZiMillar*, R. M. (2023). *A history of the Scots language*. Oxford: Oxford University Press.
baldone (English edition). New York: Ferrar, Straus and Giroux.
- McClure, D. (2009). *Why Scots Matters*. Edinburgh: The Saltire Society.

Bénédicte Letellier

University of La Réunion / Research Center: DIRE, benedicte.letellier@univ-reunion.fr

Contemporary Arabic Poetry: Defining its Globality

Contemporary Arabic poetry spans diverse scales and voices, with some poets gaining global recognition while others remain lesser-known outside their regions. Figures like Adonis (1930) and Mahmoud Darwish (1941–2008) are familiar globally, yet poets such as Hisham al-Jakh (born 1978, Egypt), Ali Abdullah Khalifa (born 1944, Bahrain), and Mushtaq Abbas Maan (born 1973, Iraq) are equally significant in shaping modern Arabic poetry. Each poet brings a distinct voice to Arabic literature, while contributing to a larger global conversation.

What, then, does “globality” mean in Arabic poetry? Is it rooted in the Arab world, the West, or a broader scope? These poets reflect different relationships to globality, with their works revealing a striking diversity in form and intent. Adonis blends myth, mysticism, and philosophical thought, drawing from classical Arab traditions and Western modernism, while Hisham al-Jakh’s poetry arose from the socio-political upheavals of Egypt’s 2011 uprisings. Mahmoud Darwish, known for his poetic defense of Palestine, contrasts with al-Jakh, who critiques the Egyptian regime and pan-Arab unity.

Ali Abdullah Khalifa’s use of vernacular poetry highlights local cultural concerns, reintroducing traditional themes, while Mushtaq Abbas Maan’s pioneering digital poetry creates an interactive space for Arabic readers globally. These poets’ works challenge simplistic definitions of “global” Arabic poetry, revealing complex, varied approaches.

In this presentation, I will explore how Arabic poetry, despite its diversity, asserts its transnational and global nature across different scales. By analyzing the works of these five poets, I will demonstrate their contributions to world poetry and examine how they balance local rootedness with global resonance.

Saara Lotta Linno

University of Tartu, saara.lotta.linno@ut.ee

Multilingualism in Contemporary Estonian Female Rap: “Ma Olen Valge Tüdruk / I’m a White Girl”

One of the key elements of the poetics of rap songs is hybridity: hip hop is often composed by bringing together musical fragments of different origins, with mixing and sampling being important tools for rap producers. The texts of rap songs are often also linguistically hybrid, intertwining different natural languages, linguistic registers etc. Mirroring the global multilingual scene of hip hop, Estonian rap is rarely purely monolingual, with artists frequently mixing local languages (e.g. Estonian and Russian) and borrowed elements, slang, and cultural quotations from other languages (English, Finnish, Spanish etc.).

In recent years, more research has focused on the rap scene in Estonia today, bringing much-awaited attention to the poetics of one of the most important poetic genres in Estonian poetry today. However, this research has often focused on more well-known male artists. To bring attention to the poetics of artists who have remained marginal in research thus far, this paper will focus primarily on the case of the contemporary rap artist Elina Masing (Valge Tüdruk, 5horses), whose music is often a playful mixture of Estonian, Russian and English, mapping queer identity in a carnivalesque way.

Hongxiu Liu

University of Wales, Trinity Saint David, liuhongxiu@whpu.edu.cn

Comparative Reader Responses to Li Qingzhao's Poetry Collections: The Reception of the Poet and her Works in China and the Anglophone West

As the most renowned Chinese female poet (Egan, 2019; Djao, 2010), Li Qingzhao (1084–1156 CE) has received extensive attention from Chinese scholars, evidenced by thousands of academic publications. Over a hundred translators from mainland China and the Anglophone West have translated her works into English in the past one hundred years. However, not much attention has been paid to how her reception as a (woman) poet has affected the reception of her work among modern Chinese and Anglophone readers, a gap this paper addresses. This study explores the reception of Li Qingzhao's poetry collections using a corpus-based methodology which compares online readers' responses (2014-2024) to unveil how the poet and her collections are received among contemporary Chinese and Anglophone readers. Drawing on Liu (2024), the materials for this paper are Li Qingzhao's most popular collection in the Anglophone West, translated by Rexroth and Chung (1979), and the most complete and authentic Chinese edition of her works, edited by Xu (2018). The comparative parallel corpora are built on Anglophone readers' reviews of Rexroth and Chung (1979) harvested from Goodreads and Amazon, and Chinese readers' reviews of Xu (2018), from Douban and Dangdang. Utilising a corpus-based methodology, proposed by Baker (2000) and supported by studies of readers' responses (Tahir Gürçağlar, 2022; Driscoll, 2015), this study compares readers' responses to Li Qingzhao's collections at home and overseas and aims to reveal major factors in her reception among readers and the role translation plays in the poet's reception overseas. The paper also presents comparative case studies on specific readers' responses, triangulated with corresponding statistics generated by the corpora, to provide more nuanced insights into the various interpretations and reception of Li Qingzhao and her work in context. This study sheds light on future Chinese-English poetry translation and its reception in the Anglophone West.

Terje Loogus

University of Tartu, terje.loogus@ut.ee

Multilingual Pathways: The Reach of Estonian Poetry on Lyrikline.org

This study examines the translation landscape of Estonian poetry on Lyrikline.org, a platform that has grown since its founding in 1999 into a central hub for global poetic exchange, now supporting over 90 languages. Focusing on the representation of Estonian poetry, this research analyses the number of Estonian poets and poems featured on Lyrikline.org, the languages into which their works have been translated, and the translators involved in this process. By mapping translation trends and language distribution, the study highlights patterns unique to Estonian poetry in contrast with neighbouring and central languages such as English, German, and French.

Through a quantitative approach, the paper reveals how translation choices and Lyrikline's selection criteria influence the visibility of Estonian poetry on the international stage. It also examines the role of individual translators in expanding the reach of Estonian literature, providing insights into how translation fosters cross-cultural dialogue and shapes Estonia's cultural presence abroad. Ultimately, this work underscores the critical role of digital platforms in supporting multilingual exchange and preserving literary diversity within the global poetry landscape.

Maria-Kristiina Lotman

University of Tartu, maria.lotman@ut.ee

Translating Choruses in Greek Tragedy: Challenges and Solutions

One of the most complex challenges in translating ancient poetry is how to translate the choral parts of Greek tragedies. Difficulties arise at all levels of the text, including purely linguistic issues: whether and how to translate the dialectal distinctions of these parts into modern European languages, which are quite marked in the original texts; how to convey the complex and highly information-dense semantic structure of these sections; and how to resolve the problems arising from *hapax legomena* – words occurring only once in the corpus of the ancient Greek language, which sometimes have dubious meaning. Equally challenging is rendering their metrical structure: these parts feature intricate schemes in which each line may follow a different rhythm, with symmetry emerging only at the stanza level. Finally, one must always consider their performability: every translated ancient tragedy has the potential to be staged, and a text that is comprehensible on paper may become unclear in a theatrical performance. The presentation will provide an overview of possible approaches to these issues, using the Estonian translation tradition as an example and distinguishing between translations intended for readers and those specifically created for the theatre.

Rebekka Lotman

University of Tartu, rebekka.lotman@ut.ee

Rhyme and Reason: Rhyming Strategies Across 21st Century Youth Poetry Platforms

In Western literary traditions, from the Middle Ages onward, rhyme came to be regarded as one of the most fundamental principles of verse and for centuries served as an indispensable marker of poetry – rhyme became almost synonymous with poetry itself. By the late 18th and 19th centuries, however, its centrality began to diminish as free verse emerged independently in three major traditions, each with a different point of departure, as described by Mikhail Gasparov: Klopstock's *freie Rhythmen* in German, modelled on classical metres; Whitman's *Leaves of Grass* in English, imitating the style of the King James Bible; and French *vers libre* rooted in the traditional syllabic system. Over the course of the 20th century, free verse became the dominant mode. Gasparov further observed: "Earlier *vers libre* was perceived against the background of the traditional, more rigorous forms, through its contrast with the latter; now, having become widespread, *vers libre* itself constitutes a background against which all other verse forms are perceived" (*History of European Versification*, 2002, p. 286). Yet, as Donald Wesling argued in *The Chances of Rhyme* (1980), rhyme was not abolished but transformed within free verse and postmodernist poetics.

Against this historical backdrop, the question arises as to how rhyme functions in the poetic practices of the present day, especially among younger generations. This paper examines how rhyme – one of poetry's richest resources – finds its place in the creative work of young Estonian authors today. It asks to what extent rhyme features in contemporary youth poetry, and what differences emerge across poetic modes. Special attention is given to the strategic functions rhyme performs on various platforms, examined comparatively across five contemporary poetic modes: slam, rap battles, rap lyrics, Instagram poetry, and printed poetry. By comparing these different uses, the study shows how young poets negotiate between inherited conventions and the affordances of new media environments.

In doing so, it illuminates how rhyme, once viewed as indispensable and later marginalised, continues to shape poetic expression across diverse and hybrid cultural contexts.

Liina Lukas

University of Tartu, liina.lukas@ut.ee

So Wollen wir Leben und Reisen! New Lights on the Wandering Poem around 1800 and its Lyrical Representations in the 20th Century

So wollen wir leben und reisen! (So, let us live and travel!) This is the last line of the poem *Werstphäle, Von Dörpt nach Riga und weiter* (Milestones. From Tartu to Riga), written in 1812 by Casimir Ulrich Boehlendorff from Courland, now part of Latvia. I begin my paper with Boehlendorff's poem for several reasons. First, this year marks the 250th anniversary of his birth as well as the 100th anniversary of his death. Second, I wish to draw attention to a poet who, although writing in German, lived and worked outside the literary centres of Europe and therefore never received the recognition his work deserved — a fate shared by many gifted poets from the so-called “periphery” of European literature, especially those from “small” literatures, whose poems often remain accessible only through translation. Third, Boehlendorff's poem offers an excellent starting point for discussing the phenomenon of “wandering poetry” (Wanderlyrik, Reiselyrik, ambulante Poesie).

In Boehlendorff's time, around 1800, wandering poetry – poems that invite one to wander, thematise wandering and are written while wandering – was in vogue. Poets, the sons of muses, went on journeys into the great outdoors and recorded their wanderings in verse. Wandering had become a new way of discovering both the external world and the inner self. Such a Romantic wanderer was Boehlendorff – “a vagabond, who wanders the world and describes his wanderings in verse. In fifteen years, he has walked some twenty thousand miles”, as the Russian poet Vassily Zukovsky wrote to Alexander Turgenev in 1817.

This paper will address the following questions: What are the possibilities of depicting such a linear and narrative (epic) activity as wandering in poetry? What exactly does “wandering poetry” mean? What did it mean in Romanticism, and what are the lyrical representations of wandering in the 20th century, when the “wandering” was often a forced journey — a journey into exile, displacement, or banishment? I will give examples from both major and small literature.

Edmundo Luna

Western Institute for Endangered Language Documentation (WIELD),
ed.lawar.ijo@gmail.com

The Paraphrase as a Poetic Discourse Genre: The Case of the Balinese *Palawakya*

Paraphrasing is the uttering of discourse which displays a “sameness of meaning between different wordings” (Vila et al. 2011:83). This is vital in the Balinese poetic genre called *palawakya* (Herbst 1997). *Palawakya* are narrative poems in localized Sanskrit-based metres, with four-line stanzas in predetermined syllable counts. These are in *Kawi*, the poetic register of Old Javanese (hereafter OJ), a predominant language of cultural dissemination in both Bali and Java (Herbst 1997, Zurbuchen 1987). Since OJ is radically different from contemporary Balinese (Malayo-Sumbawan, after Adelaar 2005), paraphrasing becomes essential for any *palawakya* performance – so much so that it should be considered a distinct, performance-centred poetic genre. For this OJ content to be understood by Balinese speakers, the practice of *babaosan* ‘reading’ involves one participant singing a line of text and another paraphrasing it in refined Balinese (Sedana 2002):

- (1) **Basantatilaka Kekawin Ramayana** – [https://youtu.be/Z-_DYmz9JOk],
accessed 2019/12/15

OJ Verse:

Kawit saratsamaya kala nira r para ngka //
by.chance autumn time DEF 3.CONJ DEM.PL there

Verse translation: “It happened to take place in autumn.”

Paraphrase (Balinese):

Nemunin sasih katigane, nampih sasih kapate punika.
N-meet-TRNS month ORD-three-DEF N-overlap month ORD-four-DEF that ‘It fell on
the third lunar month into the fourth.’

As (1) shows, the OJ verse itself may be rather brief; the paraphrase, however, must include all relevant information. For example, *saratsamaya* ‘autumn’ is interpreted as the period between the third and fourth lunar months, i.e. October, since ‘autumn’ does not exist in tropical Bali. Through an examination of various *palawakya* and their Balinese paraphrases,

I demonstrate that this paraphrasing constitutes its own poetic discourse genre, using distinct intonational contours, as well as frequent references to either the paraphraser or the audience itself. This practice thus helps bridge the mythic past of the OJ text to the world of contemporary Balinese.

Monica Manolachi

University of Bucharest, monica.manolachi@lts.unibuc.ro

Contemporary Trends in the Worlding of Romanian Poetry

Is poetry for everyone? This question has long stirred passionate debates among writers, literature enthusiasts, critics, translators, and cultural historians—and the Romanian context is no exception. This paper serves as a report on contemporary strategies for the worlding of Romanian poetry, with three key aims.

Firstly, it explores poetic forms, themes, and discourse styles, focusing on their inherent textual capacity to address various societal challenges and to cultivate essential human values, aesthetic trends, and multiculturalism. Special attention is also given to the publishing sector, editorial bodies, translation networks, and awards that promote poetic expression both domestically and internationally.

Secondly, it maps translation practices in the broadest sense, encompassing interlinguistic, intralinguistic, and intersemiotic forms. The study looks at collections rendered into other languages, be they collective or individual volumes, highlighting their reception in the target culture. Additionally, it refers to efforts to make classic works more accessible to newer generations through intralinguistic translation. Moreover, it samples forms of intersemiotic translation, which merge text with other forms of art. The paper also assesses the impact of literary translation from other languages into Romanian, highlighting the thematic and the aesthetic effects on recent creative works, including self-translation and cooperative translation.

Thirdly, it examines current shifts that have enabled poetry to reach new audiences over the past few decades, considering their underlying conceptual frameworks and critical approaches. These include online publications and social media platforms, podcasts and video channels, spoken-word events and festivals, educational programmes, contests and reading clubs, public poetry installations, and multilingual settings.

Ana Marić

University of Tartu, ana.maric@ut.ee

Translating Dreams into Verses: Intersemiotic Translation of Subconscious Mind in the Poetry of Surrealism

Surrealism (French *surréalisme*) is one of the major literary and artistic movements of the avant-garde era. One of the main characteristics of surrealism was the dominance of dream motifs and the emphasis on the subconscious side of the mind in both poetry and paintings. The main aim of this paper is to analyze the dream and subconscious elements in surrealist poetry through intersemiotic translation in order to establish the transmedial function of surrealist poetry and the new sign systems and meaning carriers it produces during that process. The primary focus will be on the poems of the most influential poets and figures of the surrealist movement: André Breton, author of the Surrealist Manifesto; Louis Aragon; and Paul Éluard. In addition to the poems of these poets, examples from “The Interpretation of Dreams” by the Austrian neurologist Sigmund Freud and the Surrealist Manifesto will also be used to present and explain the features of dream content, the border between the conscious and subconscious parts of the human mind and psyche, and the liminality of rational thought. Other methods used in this paper, along with intersemiotic translation, will include the concepts of inspiration and the dream from Juri Lotman’s “Culture and Explosion” in order to provide a clearer insight into the irrational and liberated aspects of the human mind.

Dreams are the source of the subconscious, while surrealist poetry acts as their mediator in the (sur)real world.

Vanesa Matajč

University of Ljubljana, vanesa.matajc@ff.uni-lj.si

Sonnet and Haiku: Two Different Roles of Two World Poetic Forms in Slovenian Poetry Between Romanticism and Postmodernism

Following M. Juvan's thesis about the beginning of the 'worlding' of Slovenian literature in the Romantic period, it can be said that two poetic forms of world literature have played an important role in this process up to the present day, namely the sonnet and the haiku. The 'constitutive' role of the sonnet in the Slovenian national poetic canon will be demonstrated through an intertextual-comparative analysis of two sonnets, namely the 'introductory' love sonnet by the highly canonised Slovenian (Romantic) poet France Prešeren and Francesco Petrarca's Renaissance sonnet »*Benedetto sia 'l giorno /.../*«. The relatively constant appearance of the sonnet allows us to recognise it as a central reference among other poetic forms in Slovenian poetry from Romanticism to early Postmodernism, during which the sonnet form was intensively revived. This also includes the articulation of a parodic attitude towards the Slovenian literary tradition (M. Jesih, M. Dekleva) and the importation of specific variants of the sonnet form (B. A. Novak). On the other hand, haiku participates in the renewal of Slovenian poetry in the Modernist period as a kind of 'oppositional' gesture, as it is in line with the poetics of minimalism and the growing doubts about the European metaphysical tradition. Nevertheless, the haiku form (adapted to the capacities of the Slovenian language, but retaining its three-(short)-line structure) plays the same role as a bridge between Slovenian Modernist and Postmodernist poetry as the sonnet, since the haiku appears in the works of some of the same poets who have intensively revived the sonnet in contemporary Slovenian poetry (M. Jesih, M. Dekleva, M. Komelj). In the contemporary (and also popular) Slovenian art of haiku writing, the haiku collections of J. Osti and S. Makarovič have a special artistic value. S. Makarovič also renewed the suggestive form of haiku with themes and the balladic tone of archaic Slovenian folk poetry.

Ave Mattheus

Tallinn University, ave.mattheus@tlu.ee

Estonian Children's Poetry – a Tradition Formed from Translations

Poetry has a relatively modest place in older Estonian children's literature. It was published much less frequently than prose, and its quality is not very highly regarded. The poems were mostly published in reading books or schoolbooks (e.g. Jakobson 1867–1880; Malm 1874–1884), but from the 1860s, poetry began to appear as separate books as well. Most of these poetry books had a religious content, given the prevailing ideological trend of the time (e.g. Körber 1861, 1862; Jannsen 1870 and others), but there were also collections on secular themes (Jannsen 1865; Brandt 1868, Kuhlbars 1868). In my presentation, I will take a look at the earliest layer of Estonian children's poetry, which, despite its linguistic clumsiness, thematic and formal simplicity, and rudimentary verse-technique, founded the tradition of later Estonian children's poetry.

Most of these early children's poems were translated from German, and it is not easy to identify the original sources because the authors do not explicitly refer to them. In some cases, only motifs from German children's poetry were used to create a new text. In several cases, however, I have been able to identify German models for Estonian children's poetry, which, in addition to the works of well-known classics (Friedrich Rückert, Goethe), have also turned out to be the works of prominent representatives of 19th-century German children's poetry (Wilhelm Hey, Friedrich Güll, etc.). In my presentation, I will show how new themes (e.g. nature and the seasons, language learning through verse, school and learning, introduction to occupations, home and homeland, the everyday activities of a peasant child, etc.) and formal concepts (final rhyme, audible rhythm and singability, dialogicity, different strophic forms, use of figurative language, etc.) found their way into Estonian children's songs through translations. Another merit of the translated children's poetry can be seen in the introduction of illustrations into Estonian children's literature, as most children's poetry books were illustrated. Here, too, the clichés of German illustrators were used. In general, it can be said that, thanks to the translations and adaptations of German children's

poetry, Estonian children's poetry became more varied in content and form, and more child-oriented in its approach.

Dainora Maumevičienė

Kaunas University of Technology, dainora.maumeviciene@ktu.lt

Texts and Paratexts as Poetry in or about the City: Translation of the Myth of Kaunas Beast

Poetry and cities are always interconnected and correlated concepts, since poetry is usually created in the city or about the city, which is typically significant for or in the country as the centre of socio-economic and cultural advancement and attracts many people, i.e., locals and visitors. Due to that, translation becomes an inevitable element for poetry, stories, and texts of the city or in the city to exist. And certain places of the city become components that shape the linguistic landscape of the city. In such spaces, certain languages, translation, interpreting, code-mixing, and code-switching co-exist. Though not studied much as the city of translation, Kaunas has always been such a city. Historically, the city became the temporary capital of the independent state of Lithuania during the interwar period from 1920 to 1939. In 2022, it was declared the contemporary capital of European culture. During that period, the poetical myth of the beast of Kaunas city was created and still dwells in the streets, squares, and yards of Kaunas city. Due to that, many texts and paratexts in Lithuanian and usually in the English language were created and still exist. These texts shape the linguistic landscape of Kaunas city. The story of the beast is related to the identity, the sense of self-perception, and the pride of Kaunas city. Texts are intended for wider audiences; thus, it becomes interesting to examine how such texts are translated, if translated into other languages at all. The purpose of this research is to unfold the linguistic landscape of Kaunas city as a city of translation by means of applying historical, descriptive, and reconstructive translational approaches and is based on the analysis of documentary materials, public or other visual signs that illustrate visual aspects of multilingualism in Kaunas city.

Miriam McIlfatrick-Ksenofontov

Tallinn University, miriamk@tlu.ee

The Poem as a Response to Place: How Poetry Speaks of and to the World

Poetry emerges in response to the world (preverbal experiencing of the world) and is a way of seeing and understanding the world and our place in it. Places constitute the world as people know it, whether as witnesses or inhabitants. Similarly to poems, places that are created and lived in by humans are responses to the world; so too are other works of culture, such as art, music, and literature. Poetry, as a secondary modelling system of language, has the capacity to respond to all other forms of response to the world and interconnect them. This paper focuses on the articulation of place in a select set of poems from different and diverse geographic, linguistic, and sociocultural spheres. It traces how the places in these poems are experienced and represented, how they offer a way of knowing, and how they exceed understanding. The poems are analysed for what they reveal about the specificities of a given place and how they reflect on the place as the locale of a vanishing understanding of it; as Jamaican poet Kei Miller suggests, place may be “an insufficient imagining”, and likewise the poem a presencing of place even as it vanishes. The paper explores how the evocation of place elicits and depends on others’ readings in order to see what the poem knows; the poems are viewed as moving targets in the continuum of creative activity. The poems discussed span the continuum of creative activity: original poems, translated poems, and response poems to translations; they are from England, Ireland, Jamaica and Brazil (original language English), and France and Estonia (in English translation).

Alecia McKenzie

alemckenzie@yahoo.com

Bilingual Reading of Poems from Unarmed Mariners (English & Portuguese) with a Discussion of “Decolonial” Translation

My poetry collection “Unarmed Mariners” (Lisbon, 2024) focuses on historical ‘voyages’ across the Atlantic Ocean in both directions. ‘Conversing’ with the “Rime of the Ancient Mariner” by Samuel Taylor Coleridge, the poems examine the role of French ports and towns such as Bordeaux, La Rochelle, Nantes, Le Havre, and Marseille in the transatlantic slave trade, while also invoking the global impact of Caribbean writers, including Aimé Césaire, Derek Walcott, Maryse Condé and Claude McKay – alongside the lyrics of Bob Marley. The collection focuses on international links (Africa, Europe, the Americas), thus forming a cartography of personal ‘sea’ narratives. These include the writer’s own stories and perspectives.

The anthology starts with the translator’s scholarly preface, and the reading would include both the original English and the translation, followed by a discussion and/or questions. The presentation could also include a short film with spoken word, translation, and music.

Arne Merilai

University of Tartu, arne.merilai@ut.ee

Graphical Heidegger: Weltgeviert Explained

Martin Heidegger is known for his fourfold concept of the world: the holy whole of earth, sky, mortals, and gods. Cryptically, this unity has transformed into subsequent diminishing epochs: from the original mythological to the threefold religious, twofold scientific, and the collapsed technological. The last two manifestations—modern and postmodern—are considered a threat, particularly the final one. Could the decline turn into a salvation? What would be the next worldview that overcomes the technical danger? Are there any poetic premonitions of it in art and literature? We may present this phenomenological plot graphically as follows (Merilai 2023: 35).

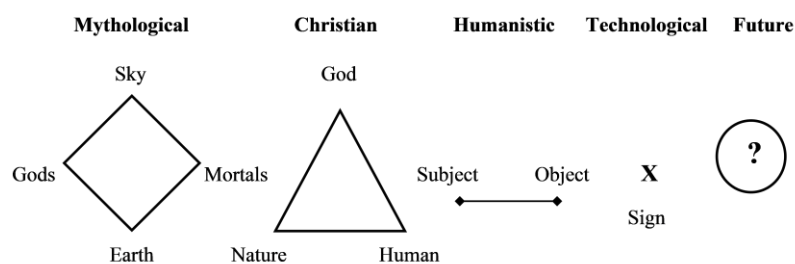


Figure 1. The Heideggerian worldview epochs

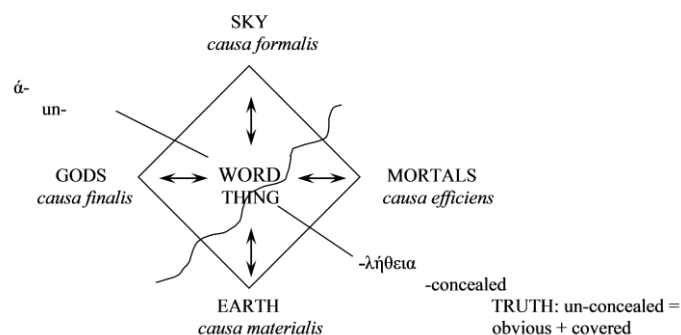


Figure 2. The Heideggerian Weltgeviert (fourfold world): Lichtung (clearing)

Merilai, Arne. 2023. A Technical Turn and Poetic Declination: God Help Us. – Merilai, Arne. *Estonian Pragmapoetics, from Poetry and Fiction to Philosophy and Genetics*. Newcastle upon Tyne: Cambridge Scholars Publishing, 30–48.

Irmak Mertens

KU Leuven, Belgium / University of Tartu, irmak.mertens@ut.ee

Poetry as City Translation: The Cityscape and Identity of Istanbul through the Poems of Orhan Veli

This study seeks to examine the poetry of Orhan Veli Kanık—an Istanbulite poet and founder of the Garip [Strange] Movement—through the perspective of city translation. Cities can be understood as products of a “generative-functional system of urban space” (Rossi, 1982: 23), while urban space itself serves as both a “vehicle of meanings” and a source of meaning generation (Remm, 2011: 124). In this context, city translation, though still emerging as a sub-discipline, may be framed as a dynamic and transformative process, grounded in the productive tension between external and internal elements, and promoting new meaning creation through urban semiosis—a fundamentally translational process.

To analyse Orhan Veli’s poetry through the lens of city translation, this study will employ the Map of City Translation Research, focusing on the dual role of the city as both the subject and object of translation. Additionally, the intertextual influence of Orhan Veli’s poem “İstanbul’u Dinliyorum” [I’m Listening to Istanbul] will be explored, examining how it not only constructs a cityscape through poetic form but also contributes to the creation of a distinct city identity. The results reveal that Orhan Veli, as a Republic Era poet, constrained to limited spaces by the political climate of his time, turned to the interplay between poetry and the city as a means of expressing his solitude (Sayar, 2013: 2199). Paradoxically, his works have played a key role in shaping the city’s identity.

References

- Remm, Titt. 2011. Understanding the city through its semiotic spatialities. *Sign Systems Studies*, 39(2–4), 124–144.
- Rossi, Aldo. 1982. *The architecture of the city* (N. Leach, Trans.). MIT Press. (First published 1966).

Sayar, Elif. 2013. Realizing Istanbul semiotically via the poem "İstanbul'u dinliyorum" by Orhan Veli Kanık. *Turkish Studies*, 8(9), 2185–2200.

Anneli Mihkelev

milennagm@gmail.com

Places and Poetry Between Media

Speaking about nature poetry or city poetry necessarily raises the question of interaction between material and verbal signs: how the author creates a poem about the city, how the reader(s) interpret(s) the poem, and how the interpretation influences the images of the city or nature.

Places which are represented in poetry as landscapes, houses, cities, etc. may have different purposes (for example, they may be merely impressions, fantasy, etc.). It seems all the purposes are connected with memory and they serve the function of recollection in a poetic text. For example, if we speak of impressionistic poetry, which tries to fix spontaneously the impressions of atmosphere and associations, the written text preserves all the author's impressions and so we may say that the text functions like the old legend or story because of the situation which was in the author's mind at the time that s/he wrote the poem. That situation is directed to the future, it is characteristically traditional and, as has been stated, the impressionist poet fixes his or her impressions spontaneously, i.e. this kind of art looks mainly to the present time, not to the past.

The paper analyses different Estonian poets' works: Villem Grünthal-Ridala (1885-1942) and Gustav Suits (1883-1956) whose poems represent nature and impressionist pictures in the Estonian village. Liisi Ojamaa (1972-2019) has created a different world as a city. Ojamaa's city is an ideal place for lovers and also as a home: Ojamaa creates her world in imitation of the genre of old utopias, but at the same time she connects the old city with contemporary symbols (cars, trams, glass, advertisements, neon lamps etc.).

Latvian poet Aleksandrs Čaks represents the capital of Latvia, Riga.

Natalia Morozova Morozov

Universidad Complutense de Madrid, natamoro@ucm.es

“Not Aspiring towards Any Single Official Point”: Rethinking Mandelshtam in English Translations in the 21st century

Although Osip Mandelshtam’s inclusion in the world poetry canon was largely influenced by political and biographical circumstances (Kahn, 2017), the ever-growing number of retranslations reveals a sustained interest in his oeuvre as such, beyond the iconic image of an antitotalitarian hero (Reynolds, 2016). In the Anglo-American context, we are witnessing “a kind of Silver Age of Mandelshtam translation” (Cigale, 2018), with more than 10 new print editions released in the last 15 years, apart from a plethora of online and offline journal publications, digital editions, blogs, and social media posts by professional translators, scholars, poets, and amateurs with very different cultural and linguistic backgrounds. As a result, for the 80 most translated poems, the number of versions ranges from 10 to 23, and a half of the whole poetic corpus has been translated more than 5 times. This intense retranslation activity generates further discussion at different levels, from traditional reviews in the specialised press to spontaneous online reactions, attesting to Mandelshtam’s perception as a relevant author for English-speaking readers. The aim of this paper is to explore translators’ motivations to reapproach Mandelshtam in the 21st century as conceptualised in peritexts and epitexts, and how their declared intentions correlate with their practical approaches to the poetic texts. Among different reasons translators give to explain their interest in Mandelshtam today, one of the most prominent is the urge to revisit the preconceptions that shaped his reception in the Cold War context (Yankelevich and High, Margaree Little, etc.) and to offer less reductive readings of his poetry, conveying its intrinsic ambiguity and openness to interpretation. Recognised in Mandelshtam studies since the very beginning (Levin et al., 1974), the polysemic nature of his writing seems to finally be acknowledged also in translations, individually or due to the “prismatic” effect of multiple retranslations reflecting different possibilities of reading.

Maarten Mous, Nicolas Lotman

Leiden University, m.p.g.m.mous@hum.leidenuniv.nl

Poetry as Communal Oral Performance: Iraqw Slufay from Tanzania

It is unforgettable to feel the rhythm imposed by the audience, to be structured by the parallels, and to be touched by the beauty of the metaphors establishing harmony and prosperity in the community and peace with its neighbours. The Cushitic Iraqw live in northern Tanzania as farmers, with a central role for their cattle. The slufay is performed at the end of the harvest party, with the sun (=God) light shining on the lead performer, and, as the most popular of the Iraqw verbal art genres, it is, in fact, performed at most gatherings. Before the slufay proper, the situation of the moment is reviewed in the fiiro, in which one or several eloquent speakers give their view, with the barsi 'grass' for peace in their hand and dipped into the beer. Every sequence is endorsed by one of the participants back-channelling. In the slufay proper, the whole party endorses every line of the main performer with haya 'OK', providing the regular time for the performer to deliver his lines, fixed to a certain extent, starting with the appeal for peace, continuing with the wish for prosperity and fertility, mentioning all neighbours in a fixed order, enticing them to cooperate or even marry, ending with fixed parallels – the hand and the mouth, the foot and sandal, etc – evoking eternity. We have more than ten video and audio recordings of these performances, which we analyse in terms of variation and consistency, and in addition, we study what the people in the audience appreciate most by looking at their reactions, but also through interviews after comparing viewings of the recordings.

References

<https://verbafricana.org/iraqw/WebsiteFilesSlufay/main.htm>

Beck, Rose-Marie, and Maarten Mous 2014. Iraqw slufay and the power of voice. In *From the Tana River to Lake Chad, Research in African Oratures and Literatures. In memoriam Thomas Geider*, ed. by Hannelore Vogele, Uta Reuster-Jahn, Raimund Kastenholtz and Lutz Diegner. Cologne: Ruediger Koeppe, pp 357–371.

Kamera, W.D. 1988. Firro and slufay: The traditional litanies of the Iraqw. *African Study Monographs*, 8(4): 213–236.

Wada, Shohei 1978. Slufay: Notes on an Iraqw Ritual Prayer. *Senri Ethnological Studies*, 1: 37–53.

Heidi Henriikka Mäkelä

University of Helsinki, heidi.haapoja-makela@helsinki.fi

Death, Violence, Sorrow and Revenge – Finnish Contemporary Folk Songs and the Desired Darkness of Oral Poetry

Mäkelä's paper will analyse Finnish contemporary folk music recordings that utilise Kalevala-metric runo songs. Runo singing has become a prominent feature of the professional new folk music scene over the past four decades. In Finland, the use of these songs is based on extensive collections of textualised folk poems. Among musicians, new runo singing is regarded as a creative instrument for establishing a link between tradition and modernity, as well as between the old and the new generations. The majority of contemporary musicians are female, and they posit that runo singing offers a vehicle for comprehending the "ancestors" (particularly female ancestors') mindscapes and experiences. This presentation will examine how contemporary female folk musicians utilise songs based on Karelian-Finnish oral poetic materials that address themes of death, violence, sorrow, and revenge. The paper proposes that these dark themes are regarded as: 1) illustrative examples of the authenticity of the past, and 2) instruments for navigating contemporary women's issues, such as sexual harassment, from a feminist perspective.

Vjollca Osja, Brikena Smajli

University of Tirana; University College, Bedër, vjollca.osja@fhf.edu.al;
bsmajli@beder.edu.al

Translation Amid Ideological Constraints and Poetic Freedom: The Case of Pablo Neruda and César Vallejo in Albanian

This paper is based on a preliminary bibliographic study of the translation and reception of Latin American authors into Albanian during the cultural Cold War, within a context dominated by the cultural reality of socialist realism. Literary texts translated during the socialist realism period were generally subject to modifications and adaptations dictated by the ideological and aesthetic constraints of the time. Translators faced pressure to align these works with prevailing ideological orientations, leading to selective translations or significant deviations from the original poetics in order to resonate with the cultural and political context of the target audience.

In this atmosphere, the selection of texts was primarily based on revolutionary themes and socialist ideals, overlooking more personal, metaphysical, or existential themes from authors like Pablo Neruda and César Vallejo. These works, chosen and filtered through ideological lenses, underwent transformations that also influenced Albanian readers' perceptions of these authors' poetics. This paper examines how such interventions significantly impacted the creation of an altered image of the translated works of Pablo Neruda and César Vallejo within Albanian culture, forming a rigid and often distorted conception of their literary creations.

Artis Ostups

University of Latvia, artis.ostups@gmail.com

Paul Celan in Soviet Latvia: Māris Čaklais, Holocaust Memory, and Poetic Translation

In Soviet Latvia, both Holocaust memory and modernist aesthetics posed significant challenges to the state's ideological frameworks, frequently clashing with its preference for socialist realism. Yet there were instances where modernist works were permitted, particularly when they facilitated remembrance of Nazi violence. Such is the case with Paul Celan, a modernist poet far removed from socialist realist conventions, whose work, translated by Māris Čaklais, nonetheless offered powerful testimony to the Holocaust. Drawing on Dominick LaCapra's concept of secondary witnessing, whereby an individual testifies to the trauma of another, this study argues that translation can serve as a form of witnessing, shaping the experiences of both the translator and the audience. Furthermore, the paper discusses the reception of Celan's poetry in Soviet Latvia, highlighting how his work enabled a subtle, subversive engagement with Holocaust memory. By examining the intersection of translation, memory, and modernism, this paper demonstrates how Celan's poetry contributed to a nuanced discourse on trauma in an environment of ideological control.

Beata Paškevica

National Library of Latvia, beata.paskevica@lnb.lv

Between Poetry and Encyclopedism. The Universal in the Particular in Grīziņkalns (Hinterbergen) in the Middle of the 18th Century

The middle of the 18th century in Livonia could be characterised as a time of change from Baroque to the Enlightenment. The poetic work of Johann Bernhard Fischer illustrates this phenomenon in a variety of aspects; it combines the metaphysical contemplation on nature with passages of the new rational and encyclopedic view on natural phenomena.

The Livonian scholar Johann Bernhard Fischer (1685–1772), with the pseudonym “Montan von Hinterbergen” (meaning the ‘mountain behind the mountain’ in translation), welcomes his visiting friends Urban and Urbanowitz, who are gallant representatives of the city (the urbanised environment), to his country estate. Allegorical images of Montan von Hinterbergen and City Urbanism (Urban and Urbanowitz) in the verses of moral-philosophical poetry discuss the unity of the world and reflect upon it in the categories of natural science and aesthetics, analysing the natural and man-made world from an encyclopedic perspective, involving one’s senses as an instrument of aesthetic enjoyment in the poem “Hinter-Bergens allgemeine und eigene Winter- und Sommerlust mit untermischten physikalischen und moralischen Betrachtungen, in Versen beschrieben” (Hinter-Bergen’s general and own winter and summer lust with mixed physical and moral considerations, described in verse), published in Riga in 1745. They drink coffee, smoke a pipe, and deal with questions relevant to the Age of Enlightenment.

Ehte Puhang

University of Tartu, ehte.puhang@ut.ee

Poetry Translations and Political Transformation: The Case of Spanish

Political changes may also affect translation flows. During the period of transformation (1988–2017, see Kalmus et al., 2020), the orientation of the Estonian publishing industry changed: During the Soviet era, Russian was the most important intermediate language for obtaining information about “small” languages (languages with a small number of experts, including Spanish), while by the end of the transition English had become the main intermediate language. However, the position of Spanish in society changed, from a small and exotic language to a more “normal” language – a language with a significantly larger number of speakers and experts. How did these changes influence translating poetry from Spanish? The paper is based on a quantitative analysis of translation flows from Spanish and on qualitative interviews with translators and publishers.

References

Kalmus, Veronika, ja Marju Lauristin, toim. 2020. Researching Estonian Transformation: Morphogenetic Reflections. Tartu: University of Tartu Press.

Janika Päll

University of Tartu, Janika.Pall@ut.ee

Ancient and Modern Languages, Secular and Religious Contexts: The World of Multilingual Poetry from the Renaissance to the 20th Century.

Based on a choice of selected cases from different corpora of (occasional) poetry, the paper will present some trends of writing multilingual poetry in Europe from the Renaissance to the 19th century, focusing on humanist culture. It will start with the Latin and Greek poetry of the humanist poets, looking at the combinations of these classical languages with one or more vernacular languages and/or the ‘oriental’ languages in biblical paraphrases (for example the edition of Buchanan’s paraphrases by Stephanus) and in the poetry from early modern universities. After this, it will examine the collections of multilingual poetry, which included a variety of vernacular languages and/or classical languages and were written for secular contexts of celebration, from princely weddings to the celebration of the victory over Napoleon. Thirdly, it will turn to the third type of multilingual poetry collections, including occasional poetry for weddings, funerals or other collections, written in Central Europe (Switzerland and Germany), Sweden and Livonia (Latvia and Estonia). Finally, the paper will briefly discuss the bilingual collections of poetry with translations, especially those where poetry in the vernacular is translated into classical languages. The aim of the paper is to examine the aims of such multilingual poetry (from the display of skills or gaining social capital to the wish to use the diversity of languages for more exact rendering of one’s thoughts or feelings). Four authorial approaches will be studied: variation and complementarity on the one side, and translation and self-translation (aiming at the more or less exact rendering of the same poem in two or more languages) on the other side.

Douglas Robinson

Chinese University of Hong Kong, Shenzhen, drobinson@cuhk.edu.cn

Aleksis Kivi and Finnish Folk Poetry: What's a Translator to Do?

In the sixth chapter of Aleksis Kivi's great 1870 novel *Seitsemän veljestä*, the seven brothers celebrate Christmas Eve with a meaty feast, then have a series of one-on-one wrestling matches, and then the oldest, Juhani, asks the youngest, Eero, to sing a song that he (Juhani) can dance to. Scholars have long recognized that the ditty Eero belts out is based loosely on actual Finnish folk poems that had been painstakingly collected from actual folk singers in decades past, in Romantic Nationalist celebration of indigenous poetic traditions. Early in his life, Alexis Stenvall, born in 1834, was an ardent Fennomane (Finnish Romantic Nationalist): he took his Finnish name Aleksis Kivi in his teens, in 1851, to his teachers' intense disapproval. But by the time he was finishing his novel, the Fennomanes had all but abandoned him. He briefly turned to the Swedish Theatre in search of literary support, before dying alone and insane in 1872 at the age of 38.

To what extent should we read the folk poem that Eero sings as a celebration of Fennomania, and to what extent should we read it as ridicule? Depending on how we narrate the political history unfolding in Kivi's loyalties, we will translate the folk poem in the novel (and the novel itself) differently.

Kivi's first English translator, Alex Matson in 1929, was himself a Fennomane, and translated Kivi accordingly. The second, Richard Impola, in 1991, was a Finnish-American who had never lived in Finland; he grew up in a Finnish-speaking community in the Upper Midwest, but only began learning Finnish as an adult. He rendered Eero's song as flat prose. Because my reading of Kivi takes inspiration from the so-called "modernists" of the 1950s and 1960s—Veijo Meri, Pentti Saarikoski, and Hannu Salama—I render the song as parodic doggerel.

References

Matson, Alex, trans. 1929. Aleksis Kivi, *Seven Brothers*. New York: Coward-McCann.

Impola, Richard, trans. 1991. Aleksis Kivi, *Seven Brothers*. New Paltz: FATA.

Robinson, Douglas, trans. 2017. Aleksis Kivi, *The Brothers Seven*. Bucharest: Zeta.

Nataliia Rudnytska

National University of Kyiv-Mohyla Academy, rudnytska_nn2010@ukr.net

The Real Voice of Ukraine: Poetry Translations of Ukrainian Diaspora

The defeat in the Ukrainian War of Independence (1917–21) and the non-acceptance of Soviet ideology caused the mass emigration of Ukrainian patriots, mostly highly educated. In the second half of the 20th century, Ukrainian diasporic literati actively engaged in translation activity, primarily poetry translation, in Germany, Canada, the USA, Brazil, etc. The aim of this paper is to analyse the diasporic translations of Ukrainian poetry after WWII within the broad historical and ideological context, to reveal the major factors that influenced this activity, as well as to highlight the effects of the latter. The research comprises an empirical study of the flows of poetry translations (based on the Foreign Ukraine database of Vernadsky National Library of Ukraine, Diasporiana electronic library database, and Book Chronicle: The State Bibliographical Index of Ukraine) and translation agents (based on their interviews, publications, forewords, and other paratexts).

As will be demonstrated, the repertoire of diasporic translations included the works of Ukrainian “classics” and those that could not be made public in the USSR for ideological reasons: the works of “non-persons” (the repressed, deprived of the opportunity to publish their works, emigrants), works that contained criticism of the Soviet regime or did not meet the Soviet aesthetic norm. Translating Ukrainian poetry, the diasporic literati aimed to present it to the Western reader in its diversity, to demonstrate the uniqueness of Ukrainian culture, and to underscore the freedom-loving, anti-totalitarian aspirations of their people.

Delphine Rumeau

University Grenoble Alpes, delphine.rumeau@gmail.com

Relocating *The Heights of Macchu Picchu*: From Local Roots to World Poetry

Pablo Neruda aimed at being a local, national, continental and world poet all at once. His international ambitions were very much connected with politics, first during the Spanish Civil War (he edited the journal *The Poets of the World Defend Spain*) and then as he became a staunch communist: his 1948 pamphlet *Que despierte el leñador* (*Let the Railsplitter Awake*) was translated into numerous languages and massively distributed in communist countries before it became a part of Neruda's *opus magnum* *Canto General* (1950). However, as time went by, the poem was gradually dismissed as circumstantial poetry. On the other hand, *Alturas de Macchu Picchu* (*The Heights of Macchu Picchu*), also a part of *Canto General* but initially published separately, was deeply rooted in a specific place – the illustrations of the first edition emphasised this sense of localness. However, it became the most selected, translated (several times into English), lavishly illustrated and distributed piece, clearly replacing *Let the Railsplitter Awake* as a global sample of Neruda's poetry.

The phenomenon started in the 1970s: for example, the poem was published separately in French in the series “*Autour du monde*” (*Around the world*); it was translated into Ukrainian (the first poem by Neruda to be so, and for a long time the only one), by Vira Vovk, who wrote mainly for the Ukrainian diaspora. World translations gained momentum in the 1990s (with translations into Japanese and Korean), and they continue today.

What happened to the poem as it became global? How were its specific realia translated? How did it enter the canon of world poetry? How did the digital age cement its place in it?

Maris Saagpakk

Tallinn University, saagpakk@tlu.ee

Poetry for Peasants. Friedrich Nikolai Russow's Volume of Translated Poetry "Ued kandlekeled" (1854)

Until the 19th century, Baltic-German intellectuals translated poetry into Estonian primarily out of theoretical interest. Within the colonial framework of Estonian society, Estonian peasant readers were not ready to consume artistic poetry. In the mid-19th century, efforts to translate poetry specifically for peasants became more active. Besides Johann Voldemar Jannsen (1819–1890), a well-known figure in Estonian cultural history whose first publication was a collection of translated spiritual poetry, Friedrich Nikolai Russow (1828–1906) also stands out as an early poetry translator. Among works by many other authors, his collection "*Ued kandlekeled*" (1854) included the first Estonian translations of poems by Heinrich Heine and Joseph von Eichendorff.

The paper introduces Russow's profile as a translator. The bilingual Russow's activities spanned Estonian and German-language journalism, the translation of legal texts, social and political work, and the translation of poetry, which shows that his poetry translation was a part of a broader agenda supporting the emancipation of Estonians.

Finally, the paper examines Russow's translation and adaptation strategies in his collection "*Ued kandlekeled*" (1854). The examples reveal how the translator balanced comprehensibility with artistic aspirations. Aiming to reach his readership among the common people, Russow offered poems that were both faithful to the original form and content, as well as heavily adapted.

Susana Schoer Granado

University of Salamanca, susanaschoer@usal.es

Rethinking Poetry Translation: German Female Poets from the 18th Century in Spanish Anthologies

Both translation studies and the concept of translation itself have evolved immensely over the last fifty years. However, when it comes to the translation of poetry, the most repeated assertion seems to be that it is simply impossible to achieve with any degree of actual success (Frost's famous "poetry is what is lost in translation" or Bada's opinion that these are not translations, but rather approximations, 2024). While there have been a number of scholars and translators who have tried to create a framework to study this type of translation, such as Holmes (1969), Lefevere (1975), Raffel (1988) and Carpintero (2018), there seems to be a disconnect between the analysis of the text, as many studies focus only on the microtextual level, and the cultural factors that have resulted in the creation of the translation of the poem.

The aim of this study is to propose a model that combines both of these aspects (the macrotextual and the microtextual). In order to do so, the presentation will focus on the translation of Karoline von Günderrode's and Bettina von Arnim's (born Brentano) works into Spanish. Even though it has taken them over a century more than their male counterparts, the poems of female writers from German Romanticism only started to be translated into Spanish beginning in the nineties. While the work is still in progress, it is possible to find their poems and texts in a couple of anthologies.

This presentation will thus tackle some of the translations presented in three anthologies, and the chosen poems to do so are "*Liebe*" and "*Der Kuss im Traum*" by Karoline von Günderrode, and "*Seelied*" and "*Eros*" by Bettina von Arnim, which have all been translated at least two times into Spanish.

References

- Bada, R. (2024, enero 10). “¿Qué es traducir?” En El Trujamán. «https://cvc.cervantes.es/trujaman/anteriores/enero_24/10012024.htm»
- Carpintero Ortega, R. (2018). “Dispositio y compositio en la traducción de poesía turco-español” en TRANS. Revista de Traductología, 22, 99. En «<https://doi.org/10.24310/TRANS.2018.v0i22.4076>»
- Holmes, J. S. (1969). “Forms of Verse Translation and the Translation of Verse Form” en Babel, 15(4), 195–201. En «<https://doi.org/10.1075/babel.15.4.01hol>»
- Lefevere, A. (1975). Translating poetry: Seven strategies and a blueprint.
- Raffel, B. (1988). The Art of Translating Poetry. Penn State University Press. En «<https://doi.org/10.5325/j.ctv14gp9n1>»

Ene-Reet Soovik

University of Tartu, ene-reet.soovik@ut.ee

Paul-Eerik Rummo as a Poet and a Translator: An Estonian's Adventures in Language

Paul-Eerik Rummo (b. 1942) is an author who holds an uncontested place in the 20th-century Estonian poetry canon, a leading figure in the poetry innovation movement of the 1960s. His prominent works from the decade skilfully handled a poetic toolkit containing elements associated with high modernism that constituted a powerful contrast with earlier, more timid or traditional versification; Rummo's somewhat later experimental collection *The Sender's Address* (1972) was partially suppressed by the authorities and denied official publication until 1989. Rummo is also a well-known playwright who significantly contributed to the breakthrough of the theatrical renewal of the same period. Throughout his creative biography, stretching into the very recent years, Rummo has also been a prolific translator who has mediated works of poetry (e.g. D. Thomas, T.S. Eliot), (verse) drama (e.g. H. Ibsen) as well as fiction (e.g. J. Joyce).

Rummo himself has confessed that the engine behind his creativity as an author has been curiosity about language and ongoing discovery of its hidden potential. He has also remarked that he does not consider the activity of translating poetry to be separate from creating poems of one's own, as the boundary between composing an original poem and mediating an author with whom one feels affinity can be rather vague. The presentation will observe Rummo's poetry translations, with a special focus on those translated from English, and attempt to detect possible connections between those and his original works, and discuss their position and interaction on and with the Estonian poetry scene.

Xiaorui Sun

Chinese University of Hong Kong, Shenzhen, xiaoruisun@link.cuhk.edu.cn

Transmediality, Intersemioticity, and Interepistemicity: The Adaptation and Translation of Xiongnu Ge

Ever since French sinologist Joseph de Guignes attempted to link the Huns (who lived in Central Asia, the Caucasus, and Eastern Europe between the 4th and 6th centuries AD) and the Xiongnu (who lived in northern China from the 3rd century BC to the late 1st century AD), it has become increasingly widely accepted that the Xiongnu were a strand of the Huns. This is significant because the Huns lacked a written language and, as a result, their culture remains obscure and mysterious to modern people. Xiongnu ge, or “Song of the Huns”, a Chinese poem translated from a contemporary Hunnic folk song by Chinese scholar(s) in the Han Dynasty (202 BCE–220 AD), is generally thought to be the only Hunnic literary work that still survives today. It is a lament for their defeat in the war with Han Dynasty China and the loss of territory. The poem was later adapted in 1986 by the Chinese poet Haizi (Zha Haisheng 查海生, 1964–1989) in his famous, haunting poem “September” and by Turkish musician Sagucu Tegin as the melody “Gök Dağı” (Sky Mountain) in 2022.

This paper argues that, in spite of a possible loss of “accuracy to the original”, such a transmedial adaptation—as an intersemiotic and interepistemic translation process spanning thousands of years of history and multiple cultures, from an unrecorded Hunnic folk song through its contemporary interlingual translation to modern Chinese poetry and Turkish music—allows us to catch a glimpse of the extinct Hunnic culture and share something of the affect of their people.

Elin Sütiste

University of Tartu, elin.sytiste@ut.ee

The Translatability of Viewpoints in the Poetry of Louise Glück

Louise Glück (1943–2023), the recipient of the 2020 Nobel Prize for Literature and of numerous other awards, has been appraised as among the greatest modern American poets. In her lifetime, she published 14 collections of poetry. While Glück's poetry is also known internationally, with her work having been translated into French, Spanish, Swedish, Russian, Finnish, and many other languages, even in major languages like French, she is considered to be "*très peu traduite*" ("translated too little"),^[1] meriting much more attention. The present paper, however, does not deal with the translation of Glück's poetry into other languages, but rather with a different kind of translation, focusing on how the poet translates the viewpoints and voices of multiple Others in her poems.

Exploring universal themes like death, grief, family, intimacy, the body, motherhood, or nature, Glück draws on a variety of sources, including Greek mythology and the Bible. A conspicuous feature of Glück's poetry is her use of perspective and voice: she foregrounds the perspectives of, for example, various plants, God, and other mythical characters, as well as different human personae, who are all given distinct voices. The presentation focuses on various personae and perspectives represented in Glück's poetry, and discusses the strategies the poet employs to convey these.

References

[1] <https://legrandcontinent.eu/fr/2020/10/09/louise-gluck/>

Ivars Šteinbergs

University of Latvia, steinbergs.ivars@gmail.com

(Re-)Considering the Untranslatability of Poetry: A Post-Critical Perspective

By supplementing the ongoing discussions of untranslatability (Apter 2013, Large et al. 2018) with a post-critical sensibility, the aim of my paper is to sketch out a theoretical perspective on poetry and translation that is at once affective and attentive. I will particularly think about Modernist and contemporary avant-garde poetry in Latvia and expand on the value of fluid and soft rather than rigid theoretical categories. Any understanding of untranslatability inevitably implies certain definitions of what translation (or poetry) is, and the paper will consider different ways in which un/translatability has recently been conceived, but mainly emphasize the views that resist conceptual negativity. It has been suggested that the anti-universalising and decentralising properties of literature and translation are sometimes diminished even by postmodern thinkers who, paradoxically, end up establishing “a one-size-fits-all analytical approach” (Mundt 2018). Similarly, engaging with a variety of texts, I frame ‘untranslatability’ as an essentialising and binary concept that, rather than being a constructive aid or regulating force, becomes a detriment. Instead of a hermeneutics of suspicion that seeks out dead ends, I will offer an affirmative stance that leans into the necessary and unavoidable creativity within the responsible transformation that is poetry translation.

Elle-Mari Talivee

Estonian Literature Centre / Under and Tuglas Literature Centre, ellemari@estlit.ee

World Poetry Today: Estonian Poets on the Website of Lyrikline.org / Eesti luule portaalis Lyrikline.org

“Lyrikline: listen to the poet” (<https://www.lyrikline.org/>) is an international website of contemporary poetry curated by the Haus für Poesie in Berlin and its partners all over the world. The poems are recited by the authors themselves and published on the website in the original language and in various translations. The website is a rich digital environment of world poetry: it can be looked at as a gateway to the translation process, or a booster of already translated poetry, drawing, in addition, attention to published collections and anthologies in translation. It is a unique place to introduce literature to speakers of other languages, while maintaining the opportunity to listen to the sound of the original: this is made possible by a modern digital solution.

The partner of Lyrikline in Estonia is the Estonian Literature Centre. We propose a bilingual (Est: Eng) poster presentation that will give an overview of Estonian poetry published on the website, touching upon the target languages, translators, and translation challenges. The page hosts 32 poets from Estonia today, and the number is growing. Adding poets is project-based. The choice serves as a cross-section of the country’s contemporary poetry, reflecting inevitably also the bottlenecks of a language spoken by only approximately one million people: the availability, or even existence, of translators, their motivations and/or possibilities to learn Estonian.

Jüri Talvet

University of Tartu, juri.talvet@ut.ee

World Poetry and Heteropoetics of Poetry Translation

A widely circulating commonplace opinion is that translating poetry from a natural language into another natural language is an impossible enterprise. Our Estonian pre-second World War influential literary critic (and writer) Friedebert Tuglas (1886–1971) had fundamental merits publishing the first major selections of Juhan Liiv's poetry (1919, 1926), relying on his research into the manuscripts left by Liiv (who died in 1913, without publishing any poetry book of his own choosing). Tuglas was convinced that Liiv's poetry was untranslatable. That opinion, however, has been called into question by the fact that in this new 21st century, three entire selections of Liiv's poetry have been published in English (one in Tartu, Estonia, 2007 and two abroad: Toronto, 2013, and Chisinau, 2024), as well as two selections in Italian, and one in each of the Spanish, German, Finnish, Mari and Udmurt languages.

As a poet and translator myself, I have been active in the field of translation, both from foreign languages (Spanish, English and many others) into my native Estonian, as well as collaborating with native speakers of foreign languages (poets-translators) in the effort to make the wider world aware of Juhan Liiv's poetic genius and exceptionality. My book in two volumes, *Valitud tõlkeluulet (Selected Poetic Translations, I-II, 2021)*, gathers translated samples of world poetry by nearly 150 authors from all parts of the world, (initially) published during half a century (1970-2020).

I suppose any person who has, with some persistence, dedicated a substantial part of their life to translating poetry has gradually molded some kind of creative philosophy (poetics). Such a philosophy does not need to be exhausted by discussion (discourse) on translating poetry and its ideals — that is, by explicitness. Much more can be discovered and learned through closer research of translations themselves, the practical process (that sometimes may contradict ideals...).

Looking back at my creative path in this field, I would define my translation philosophy and practice as “heteropoetic”. On the one hand, in the sense that I have not remained faithful to my early principles or considerations. These considerations were strongly conditioned and influenced by my predecessors. Even so, I still very much respect their ideals, even though these may differ from mine. I sincerely admire many translations achieved by the older generation. In my university lectures over several decades, I have introduced these translations to my students and have tried to explain the factors of their rare success.

The other aspect of heteropoetics is my conviction, crystallised during the past half-century, that one cannot apply the same translation principles to all poetic texts. Every successful poetic work is an individual and exceptional creative-poetic deed. Accordingly, I have tried to find in my native language such means as would allow me to resuscitate the original work here, in another and different culture.

It is a long topic. To resume its kernel with brevity: the liberties of a poetry translator, above all in what concerns the (external) form of the original work, should be as great as possible. On the other hand, I consider the responsibility of a translator in respect of the original work to be absolute. It means creating in another language a work that aspires to be as close as possible to the spiritual-mental content of the original image.

Mikhail Trunin

Tallinn University, mikhail@tlu.ee

From Translation to Self-Translation: Strategies of Russian-speaking Estonian Poets in the 2010s–2020s

With the emergence of the online literary magazine entitled *Новые облака* (*New Clouds*; founded officially in 2007, with issues available online starting from 2013), the strategies of Russian-speaking Estonian poets in the literary field (following Pierre Bourdieu's concept of literary positioning and symbolic capital) have evolved considerably.

Initially, editors of *Новые облака*, Igor Kotjuh and P.I. Filimonov included, among other materials, their own translations of young Estonian poets (e.g., Andra Teede, Sveta Grigorjeva, Eda Ahi, Helena Läks) into Russian. This strategic move served a dual purpose: engaging a younger Russian-speaking audience with contemporary Estonian poetry, while simultaneously reinforcing the bilingual literary personas of Kotjuh and Filimonov themselves, who notably produced original texts in both languages and thus became distinct bilingual figures in Estonia.

By the 2020s, this approach evolved towards self-translation practices, especially prominent in the youth-oriented Estonian literary journal *Värske Rõhk*. Young Russian-speaking poets began to publish their original poetry in Estonian and to translate their own Russian-language texts into Estonian (e.g. Sofia-Elizaveta Katkova, Mihhail Boitsov). This development raises compelling questions: Does the practice of self-translation indicate deeper cultural integration or a broader linguistic shift? How do translation practices reflect wider cultural and identity dynamics among young Russian-speaking poets in Estonia? In what ways do poetic styles, themes, and linguistic choices articulate these poets' positions within two distinct cultures?

This presentation addresses these questions through comparative analysis, highlighting the evolution from translation as a mode of cross-cultural dialogue to self-translation as a conscious literary strategy that negotiates cultural identities and linguistic belonging within contemporary Estonian poetry.

Natalia Tuliakova

natuliakova@gmail.com

Shaping the Canon: Verse Recital and the English Novel in the 19th Century

The 19th-century English novel witnessed a burgeoning presence of poetry recital episodes, which occupy a significant place in the prose of the time, yet are under-represented in literary studies. Depiction of verse recital in fiction may reflect a cultural shift from reading aloud to silent reading, a transformation that heightened the perceived aesthetic and social value of reciting poetry. By depicting poetry recitals, novelists not only mirrored contemporary reading practices but also engaged with, and influenced the reception and consolidation of the poetic canon.

This paper analyses the selection of authors and poems featured in verse recital episodes within key 19th-century English novels, exploring how these moments function as vehicles for aesthetic appreciation and dialogue with the literary tradition. Drawing on examples from authors such as Walter Scott, Charlotte Brontë, Charles Dickens, George Eliot, and Thomas Hardy, I analyse how verse recitals reflect what is perceived to be the canon and how they contribute to the relations between popular and elite literary traditions, as well as between emerging and established poetic voices.

The principal aim of the paper is to examine the reciprocal relationship between the portrayal of poetry in novels and the evolving canon of English verse, proposing that the analysed fictional scenes contributed to shaping cultural perceptions of poetry and its place in 19th-century society.

Anne Turkia

University of Turku, anntur@utu.fi

Earlier Translators' Interpretations Creeping into New Translations

Popular and canonical poems have been and are being translated many times into several languages. Yet the fact that translators may have accessed the original poem initially through earlier translations has not been sufficiently explored. In contrast, poetry translation scholars tend to focus on the ways the new translation reflects its era or differs from earlier translations (Folkart 1999, Armstrong 2008). In my presentation, I discuss different ways poetry translation scholars have approached and ignored the impact of earlier translations, and reflect on how these findings could be complemented by retranslation and indirect translation studies.

Koskinen & Paloposki (2015) suggest that earlier target-language translations and their creators have the potential to impact the new translators. Similarly, especially when translating from smaller languages, the global reception of a work is sometimes coloured by the English translation, which may, in turn, be reflected in subsequent translations into other languages. Furthermore, poetic innovation is built upon earlier works, and poetic language develops not only through original but also translated poetry. This is why I find it important to investigate the role of earlier translations in the process of (re)translating poems.

References

- Armstrong, Richard H., "8 Classical Translations of the Classics: The Dynamics of Literary Tradition in Retranslating Epic Poetry", in Alexandra Lianeri, and Vanda Zajko (Eds), *Translation and the Classic: Identity as Change in the History of Culture, Classical Presences*. Oxford, 2008. <https://doi.org/10.1093/acprof:oso/9780199288076.003.0009>.
- Folkart, Barbara. "'Poetry as Knowing.'" TTR, volume 12, number 1, 1er semestre 1999, pp. 31–55. <https://doi.org/10.7202/037352ar>

Koskinen, Kaisa, and Outi Paloposki. "Anxieties of Influence: The Voice of the First Translator in Retranslation." *Target : international journal of translation studies* 27.1 (2015): 25–39. <https://doi.org/10.1075/target.27.1.01kos>

Jaanus Valk

Under and Tuglas Literature Centre / University of Tartu, jaanus@utkk.ee

Chinese Loanwords and the Japanese Metrical System

Avoiding the use of vocabulary of Chinese origin was one of the most conspicuous requirements of the genre of *waka*, the classical Japanese poetry. It was only gradually, first under the category of *haikaika*, ‘comical songs’, that the Chinese morphemes started to appear in Japanese poetry. Why so? What was so funny about them?

In my presentation, I discuss the incompatibility of Chinese morphemes with the Japanese metrical system as a potential factor for that reluctance. The classical Japanese metrical system was originally syllabic (like the Chinese one, to be sure); the syllable structure of the contemporary Japanese language (until the 11th century), however, was remarkably simpler, comprising only short open syllables with a simple structure of (C)(G)V; whereas the more complex Chinese syllables with their diphthongs and closing consonants were heavier in their form (syllable weight), let alone their content (one syllable equals a whole meaningful morpheme).

The Japanese language, however, has changed phonologically over its history. Around the 12th century, heavier syllables with the structure of (C)(G)VV and (C)(G)VC emerged in Japanese as well. The larger outcome of this process is that Japanese, which had been a syllable-timed language, became a mora-counting language instead, around the 16th century. Since then, every heavy syllable is treated separately as two lighter units. Is it a coincidence that incorporating the morphemes of Chinese origin into Japanese *haikai* verse became more systematic exactly after this phonological feature had been established in the Japanese language?

Gitana Vanagaite

Vytautas Magnus University, gtnvanagaite@gmail.com

The Role of Late 19th-century Poetry in the Formation of the Lithuanian State and Culture

At the end of the 19th century, Lithuania experienced a dynamic period during which poetry played a crucial role in shaping national identity and cultural values. Several key aspects emerge in this context that explain why poetry was so significant.

National Revival: The Lithuanian national revival, beginning in the mid-19th century, was a time of new ideas and aspirations regarding statehood and national consciousness. Poetry, especially from poets like Maironis, not only fostered a sense of national identity but also inspired hope for freedom, a call to fight for rights, and unity. This creative work became a catalyst that connected people and motivated them to pursue common goals.

Promotion of Language and Culture: During the period of Russian imperial rule, the Lithuanian language and culture faced many challenges. Poetry, as a literary form, helped preserve the vibrancy of the Lithuanian language and contributed to the exploration and cultivation of cultural traditions. Poets emphasized the beauty and richness of the Lithuanian language in their work, encouraging its use in both everyday life and cultural contexts.

Development of Literature: By the end of the 19th century, poetry in Lithuania was one of the literary forms that resonated with the spirit of the age, contributing to the development of cultural life. It encouraged experimentation with literary forms and the emergence of new themes and narratives, contributing to the overall evolution and diversity of Lithuanian literature.

The presentation, based on the main Lithuanian authors of the late 19th century (Maironis, A. Baranauskas, the poets of the newspaper "*Aušra*", V. Kudirka), will discuss how ideology influenced the poetic thinking of these poets. The ideological thought of these poets was marked by Romanticism, Positivism and Christian ideology, so the presentation

will seek to clarify how the national idea was combined in their poetry with the above-mentioned different ideologies.

Golda van der Meer

University of Barcelona, goldavandermeer@gmail.com

Bilingualism, Gender and Yiddish Activism in the Poetry of Irena Klepfisz

This paper will examine the concepts of biculturalism, bilingualism, and untranslatability in the work of the contemporary Yiddish woman poet Irena Klepfisz. Klepfisz, who defines herself as a Yiddishist, an activist, a lesbian, and a poet, was born in the Warsaw Ghetto in 1941. After surviving the war, she lived in Łódź, where she studied Yiddish, and then in Sweden, where she studied Swedish, before settling in New York in 1949. In New York, she learnt English and continued studying Yiddish with distinguished Yiddish linguist Max Weinreich at the City College of New York. It was then that she started incorporating Yiddish words into her English-written poetry to reaffirm her immigrant status and her legacy of a lost world. Making Yiddish present in her work becomes a statement of survival, of the possibility of a “multilingual America” (Rosenwald, 2008), while challenging the “monolingual paradigm” (Yildiz, 2012). This use of bilingualism was an intentional choice for rendering historical nuances while engaging with untranslatability. Although the use of Hebrew and Yiddish bilingualism in a text was quite common, once in exile, the new bilingualism would now adapt to include the interplay between Yiddish and English, the newly adopted language. This bilingualism would also lead Klepfisz to engage in the recovery and transmission of women’s writing in Yiddish, as an active scholar and translator of Yiddish women poets such as Kadya Molodowsky and Fradl Shtok into English. The transmission of her immigrant condition through bilingualism in her poetry, the untranslatability of her work as a form of Yiddish activism, and her ability to find a place for Yiddish culture, among other commitments, will be discussed in this paper.

Luc van Doorslaer

University of Tartu, luc.vandoorslaer@ut.ee

The Position(s) of Poetry in City Translation Research

Recently, city translation has developed as a strand of highly interdisciplinary research, attracting interest from translation studies, semiotics, literary studies, urban studies, and others. Within translation studies, it is an example par excellence of the extensions of the translation concept, and a consequence of translation studies research more broadly (van Doorslaer 2020). The work of Sherry Simon has demonstrated how the implicitly or explicitly transnational and identity-building aspects of cities, which aggregate “the past and the present, the near and the far” (Simon 2021: 22), are manifested translationally.

This presentation will create a theoretical and methodological framework for including poetry and poetical matters in city translation research. Processes of meaning-making in the city are realised through very diverse manifestations and modes, whether in poetry in city museums, the use of poetry in travel writing, impulsive graffiti, or poetical lines in city identity-building songs performed in football stadiums. The aim of the presentation is to contribute to a more explicit methodological focus and propose elements of a possible model for collecting, selecting, and analyzing poetical materials pertinent to city translation research.

References

Simon, Sherry. 2021. The Translational City, in *The Routledge Handbook of Translation and the City*, ed. by Tong King Lee. London and New York: Routledge, pp. 15–25.

van Doorslaer, Luc. 2020. Translation studies: what’s in a name? *Asia Pacific Translation and Intercultural Studies* 7(2): 139–150.

Asta Vaškelienė

Institute of Lithuanian Literature and Folklore, asta.vaskeliene1990@gmail.com

Latin Poetry in Lithuania in the Second Half of the 18th Century: Crossing the Threshold of the Enlightenment

The paper attempts to revise the chronological boundaries of the Enlightenment in Lithuania and discuss which traditional phenomena of European Enlightenment literature can be applied here as key characteristics of the epoch. The Commonwealth of the Two Nations belonged to the historical European space, but the traditions and mentality of Western Europe were still not shared by the majority of its society. Monasteries and congregations played an important role in the cultural life of the 18th century, among which the Jesuit order was particularly prominent, initiating significant changes in its educational programmes in the thirties of the 18th century. The Piarists, another Catholic order that prioritised broadly accessible education and civic upbringing for young people, are entering the cultural arena. The Jesuits and the Piarists were two major players in the public sphere of the 18th century, whose competitive interaction enlivened the cultural life of the region and created the conditions for the spread of Enlightenment ideas.

Jesuits and Piarists also made significant contributions to the development of 18th-century poetry. The paper analyses how educational reform and Enlightenment ideas influenced the rhetorical strategies and genre preferences that shaped literary production in the second half of the 18th century. It examines the status and changes of Latin as the lingua franca of the time, and asks whether the growing multilingualism characteristic of Renaissance and Baroque poetry can be seen as a sign of cultural change initiated by Enlightenment ideas.

Mart Velsker

University of Tartu, mart.velsker@ut.ee

Poetry in Southern Estonian by young authors of the 21st century

In earlier academic studies, South Estonian has been treated as one of the main dialects of the Estonian language. However, more recently, it has been increasingly recognized as an independent language. Sometimes, several different languages are distinguished, emphasising the distinct features of the Võro, Seto, Mulgi, and Tartu varieties. South Estonian literature – especially poetry – has a long-standing literary tradition that continues to the present day.

This presentation has two main objectives: first, to map the contribution of young authors to South Estonian poetry in the 21st century, and second, to analyse its characteristics, with particular emphasis on how this poetry positions itself in relation to Estonian and other languages.

A significant wave of poetry in Southern Estonian by young debut authors occurred at the turn of the century (Madis-Mats Kuningas, Jan Rahman, Leila Holts, and others). However, in recent years, there has been a decline in emerging writers, and their average age has increased. This raises questions about a possible disruption in the tradition. While it may not yet be possible to speak of an absolute break, the situation has undoubtedly changed, and the possibility of a disruption has become relevant.

Does the tendency of young authors from South Estonia to publish predominantly in Standard Estonian indicate a broader language shift? Does the changing linguistic situation reflect in the poetic style of young writers? How should we interpret the case of Reijo Roos, a young poet previously having weak connections to South Estonia, who included poems translated into South Estonian in his second collection of poetry? All of these questions are related to the two main objectives mentioned above, which the presentation aims to explore.

Kārlis Vērdiņš

University of Latvia, karlis.verdins@lma.lv

Lateness and Modernist Poetry Translations in Latvian: T. S. Eliot's Case

The first book ever of T. S. Eliot in Latvian translation, his *Selected Poems* (*Dzejas izlase*, 2022), was published exactly one hundred years after his masterpiece, the long poem *The Waste Land*, was published in 1922. Eliot's poems and essays had been occasionally published in Latvian translation before; however, the publication date of a full-length edition can be classified as belated. This paper seeks to establish a connection between the late addition of Eliot to Latvian letters and lateness as an aesthetic category, useful for both modernist writings and translation studies. In his *Lateness and Modern European Literature*, Ben Hutchinson argues for the contradictory place of the concept of lateness in European modernism: “lateness seeks to legitimise modernity at the same time as it questions its own legitimacy. In short: lateness simultaneously defines and undermines the 'modern'.” The Latvian belated reception of Eliot can only be explained by the fact that no significant Eliot scholar and translator (like the Estonian Ants Oras) emerged in previous generations, so the 21st century finally allowed this complicated translation project to mature and finally be published to critical acclaim. Should we say that Latvians have received this translation too late?

Mari Väina, Kati Kallio

Estonian Literary Museum, University of Helsinki, mari@haldjas.folklore.ee

Tracing Formulae and Motifs in Multilingual Runosong Corpus

Most Finnic peoples share a common oral poetic tradition that in pre-modern societies functioned as a multifunctional tool for transmitting knowledge, forming the backbone of ritual parts of human and community life, sustaining social cohesion, and offering possibilities for self-expression. Although there are no written documents from early periods, researchers nowadays argue that, due to linguistic features and its widespread use, runosong as a poetic system is thought to have evolved in the Late Proto-Finnic language period, prior to the final divergence of Finnic groups and languages some 2000 years ago. With the diversification of Finnic peoples, runosong likewise branched into different regional traditions under varying cultural contacts and societal conditions.

The FILTER project (2020–2024), funded by the Academy of Finland, succeeded in integrating the runosong corpora developed independently in Estonia and Finland (approximately 250,000 texts), thus enabling the first comprehensive analysis of the entire corpus. The project sought to examine, through computational analysis, how the variation within the runosong tradition relates to the Finnic linguistic and cultural continuum and its inner borders, how regional traditions compare, and which elements are shared or divergent. This endeavour was complicated by substantial orthographic and linguistic variation. The linguistic border between the Northern corpus (Finnish, Karelian, Ingrian, Votic) and the Southern corpus (North and South Estonian) turned out to be more pronounced than expected, so we were barely able to detect similar formulae, passages, or motifs.

With the contribution of computer scientists Maciej Janicki and Eetu Mäkelä, we developed a methodology to measure the similarity of verses and songs, employing clustering as a computational near-equivalent of the folkloristic concepts of verse type and song type. The results, while not identical to a folklorist's ideal classification, provide robust and insightful approximations, enabling exploration of large-scale folkloric variation

otherwise unmanageable by human effort alone. The set of methods proved to work best within closely related languages and cultures, but with fine-tuning, we were able to identify common line-level formulae and motifs even across the Southern–Northern divide. Such elements are often used in varied poetic contexts, interpretive strategies, or functional roles. It remains an open question from which periods of cultural and linguistic contact these common elements may derive.

Our current work explores the application of large language models to lemmatise and translate multilingual Finnic data – already piloted between Estonian and Ukrainian corpora. This may provide tools for recognising not only formulaic but also content-based similarity, making it easier to assess content-based versus linguistic similarity across different language areas. Yet, even here, the smallest minority languages and dialects with fewer digital resources and greater orthographic variation may become underrepresented, as they are not processed by the LLMs as effectively as larger languages.

Andrea Wollensak, Katja Novak

Connecticut College, Ukrainian Cultural Center in Tallinn, ajwol@conncoll.edu;
botnarkateryna@gmail.com

Generative Visual Poetry: Drawing the Land's Memory Through Place-Based Poems

“Drawing the Land's Memory” is a groundbreaking interdisciplinary collaboration that fuses poetry, visual art, and technology. The project brings together a visual artist, an audio/computer engineer, and a poet to create an innovative form of generative art. It transforms poetic recitations into dynamic visualizations using Processing software, capturing auditory features such as volume, intonation, and pauses to generate real-time visual interpretations. Through this exploration, the work investigates the intersection of place, language, and visual form, resulting in an immersive audio-reactive video and printed visual notation that deepens the audience's understanding of poetic expression.

This project leverages Processing software to translate spoken poetry—both in English and Ukrainian—into real-time visual notations. The juxtaposition of these languages reveals the subtle shifts that occur through translation, transforming spoken content into visual manifestations. The focus on transmediation—the movement of content across different media—emphasizes how auditory elements can be reimaged in both live performance and printed notation. This process uncovers latent meanings embedded within the auditory dimensions of poetry, offering a visual counterpart to its spoken form.

By blending auditory and visual elements, “Drawing the Land's Memory” engages with the boundaries of visual poetics, highlighting the fluid intersections between graphic design, writing, and performance. The project emphasizes alliteration, spatial arrangement, and the detailed textures of the poet's language, translating these aspects into both dynamic visualizations and static, large-format prints and chapbooks.

The project's thematic focus stems from the poet's reflections on displacement and the concept of home. The poetry explores how physical spaces, familial objects, and personal memories preserve a “land's memory,” tracing connections between people and

the places they inhabit. Through this lens, the work investigates how memory, identity, and environment intertwine, with poetry serving as both a witness and participant in these processes.