“Peripheral” Transgeniality of Creative Dissidence in K. J. Peterson, G. M. Hopkins and Juhan Liiv

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Abstract Transgeniality is a shared mental-spiritual attitude or disposition supported by a high degree of image originality that sporadically appears in the work of world writers belonging to different epochs and cultural-linguistic spaces. It is often revealed in mutual transcendence and dynamics of (philosophic-spiritual) content and form of expression of a work. In contrast, transgeniality is seldom manifested and explained by direct influences or concrete intertextualities (in form, motifs, etc) between literary works. Thus, it seems to be absolutely sure that the British poet Gerard Manly Hopkins (1844-1889) did not have any knowledge of the existence of Kristian Jaak Peterson (1801-1822), today considered as the first great poet in the Estonian language. Juhan Liiv (1864-1913) did not and could not know the work of Hopkins either, and no proof can be found of his being acquainted with the work of Peterson. All of them belonged to the “belated writers” in the sense that their work started to be fully celebrated only after their death and was added to their respective national literary canons posthumously. All these poets worked in a “periphery,” both in the sense of geophysical location (Ireland, Estonia) and intellectual-spiritual ambience (ignored or rejected by aesthetical-literary main (centric) currents of their time). Yet all these writers became appreciated later by the posterity and by today have gained, at least to some extent, wider international recognition, as literary creators who significantly renovated the aesthetics of expression in poetry, embodying in their work a keen and intense ethical-philosophical strive for transgressing traditional morality. In all three cases it meant seeking a fuller understanding of our existence and the “other.”

Key words Transgeniality; Kristian Jaak Peterson; Gerard Manley Hopkins; Juhan Liiv; aesthetic renovation in poetry; ethical-philosophic transcendence; synergy of

philosophy and image; heteropoetics

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My intention is to continue exemplifying and further explaining my concept of "transgeniality" in literature, first exposed in an article "Literary Creativity and Transgeniality"[1]

Estonian conscious literary tradition is very young, as compared with English literature to whose canon the work of Gerard Manley Hopkins belongs. After many centuries in the humiliating condition of serfdom under the Baltic-German landlords and knighthood, our Estonian peasant forefathers became free citizens of the Western periphery of the Russian Tsarist Empire only at the start of the 19th century. Then, for the first time, they obtained their family names, as signs of personal identity.

Estonian literature did not exist as yet. However, in that anguishing background the first great figure of Estonian literature emerged, the poet and philosopher Kristian Jaak Peterson—a linguist, thinker, poet, who died at the age of 21, being thus even younger than his coeval English romantic poets John Keats, P. B. Shelley and G. G. Byron, when they left this world.

As all our culture in its initial stage, the work of our first writers along the 19th century bore strong footprints of German literature. The German language overwhelmed in the educated circles. Peterson could publish in German a series of treatises on the Estonian language. His complete poems and diaries containing a small number of short philosophical prose fragments, written for the most part in Estonian—the language of his father who had escaped serfdom and lived in Riga —, were for the first time published in 1922, when Peterson's death centenary was celebrated in the early years of the young Estonian Republic (1918-1939).

Even in the year 1861, when Friedrich Reinhold Kreutzwald, another surprising literary genius, published his great epic *Kalevipoeg* (20 cantos in the traditional Finno-Ugric metric, by today translated in its full form into a dozen world languages), Estonian literary tradition did not exist as yet. It slowly but

1 See Talvet, Jüri. "Literary Creativity and Transgeniality." *Interlitteraria* No.23/2 (2018): 215-232; later reprinted as Chapter IX in Talvet, Jüri. *Critical Essays on World Literature, Comparative Literature and the "Other."* Cambridge Scholars Publishing, 2019.

steadily started to come into being during the so called "national awakening" (2nd half of the 19th century). German influences were direct and strong. It would be easy to trace all kinds of intertextualities reaching from German literature to the budding Estonian literary tradition.

The poet and thinker Juhan Liiv whose work for many critics marks a radical turn to modern Estonian poetry, was twenty years younger than G. M. Hopkins. His admiration for the German Heinrich Heine and the English George Gordon Byron is well known. He could not know the work of Hopkins, because Hopkins' work gained wider recognition only since 1930, when a second posthumous edition of his poetry was published.

Juhan Liiv nearly imitated the fate of Peterson and Hopkins. For various reasons, but mainly because of his poverty and then, since 1893, his mental illness, he never managed to publish a book of poetry of his own selection. In 1909/1910 a selection of his poetry did appear in print, but it was edited and selected by younger poets (of the movement "Young Estonia") who early noticed features that made Liiv's poetry different, in comparison with the work of earlier poets.

Yet, the afore said can merely explain external contours for transgeniality. It may differ in other poets. Far more important in all three poets, the English and both Estonians, is their radical strive to search meaning for human existence and its relation with totality (nature, God). In parallel with their deep impulse of rebellion against traditional aesthetic forms of poetry, they rejected easily traceable intertextualities as well as existing models (patterns) that most poets (sometimes, unconsciously) rely upon. As Juhan Liiv has said in one of his aphoristic-poetic "splinters" (philosophically accented short aphoristic poems):

> Famous men are good examples.
> But nothing more than examples!
> (Trans. by J. Talvet and H. L. Hix; Liiv 2013, *Snow Drifts*...)

Following a chain of visible intertextualities, it would be perfectly possible to trace and determine an arch-text, on which all the posterior texts rely. In the case of transgeniality, on the contrary, the chain of visible intertextualities becomes abruptly broken. Individual geniuses in literary and artistic creation work as if by unpredictable "explosions" and "leaps" (here once again, I rely on the metaphors introduced by Yuri M. Lotman in his semiotic-philosophic treatment of creativity): they create forms and image patterns that have not existed before them. As if in imitation of God, they mold something from nothing. On the whole, transgeniality

seems to be more congenial with poetry than prose, just because the latter in its overwhelming corpus has had to rely on a more or less fixed external form. Deviations from the rule (in Rabelais, Joyce and some others) have still been relatively rare.

In poets and poetry, a conscious effort to introduce formal novelty is an old feature, with its long history and tradition. Once a new form has been created, it can be fruitfully imitated and employed by many. The degree of transgeniality, with its corresponding explosive quality, generally tends to diminish in the imitative pattern. More often than not it is turned into a number of clearly discernible intertextualities (such as in poetry strophe and rhyme patterns).

K. J. Peterson

In the case of Peterson, Hopkins and Liiv, transgeniality has given birth to something that cannot be easily "acquired," "owned," systematically learned or possessed, or submitted to a methodic application. During his unjustly short lifespan Peterson came to the understanding of nature's integrity, in which all its living beings and ingredients were equal and irreplaceable. In having soul, humans were not an exception. He defied the Western long mainstream current of philosophy, including Christian church prevailing position which viewed man (anthropos) as a superior being, in respect to all the rest of living nature. As having extraordinary linguistic talents (besides German and Estonian (his father's native language) he knew also Greek, Latin Hebrew, Russian and Swedish, Peterson extended his understanding of nature as a totality to natural languages. He claimed that all of them (of big and small nations, from "ruling" nationalities to insignificant tribes) were equally irreplaceable in nature's totality, capable of developing and sustaining cultural creativity. Peterson defied the Western mythological pattern deriving from the ancient Greece and Rome. He argued that any part of the world had its own individual climate as well as its own historical conditions, as the fundament of creating its own religion, mythology and culture.

Peterson's rhetorical question in his prophetic poem "Kuu" (The Moon), "cannot, then, the language of this country / rise in the wind of the song / to the heavens / and seek for it eternity?" had to stay in silence, without any audience, during a hundred years, till the first publication of the poem under the title "Maakeel" (The Country-folks Language), by Gustav Suits, in "Noor-Eesti album III" (Tartu, 1909).

Subsequently Peterson's question in his poem became one of the main symbolic signs under which Estonian language and culture have developed. Elsewhere I have

compared the grand introductory role K. J. Peterson had in Estonian culture with the rise of Italian and European (Western) literary culture following Dante Alighieri's philosophic treatise *Convivio*, in parallel with his poetically and philosophically explosive *Commedia*, written in his native Toscana language (at the start of the 14th century, in a major "leap" into the European Renaissance and the New Era). What follows below is a fragment of the poem "Kuu":

Kas laulуallikas	Doesn't the wellspring of the song
külmas põhjatuules	in the cold Nordic wind
minu rahva meelesse	soak the senses
oma kastet ei vala?	of my people with its mist?
Kui siin lumises põhjas	If here in the snowy North
ilusa lõhnaga mirdike	a pleasant-smelling myrtle
viluses kaljuorus	in a windy valley
ei või õitseda kaunisti:	can beautifully bloom;
kas siis meie maa keel,	cannot, then, the native tongue
mis kui tasane ojake,	that like a quiet creek,
oma ilu tundmata,	without knowing its beauty,
heinamaa läbi, sinise	is running peacefully
taeva kullases tules	across the meadow,
rahuga on jookslemas,	in the golden fire of the sky,
ega toreda häälega,	or with a sounding voice,
oma rammu tundmata,	without knowing its might,
taeva müristamisega	with the heaven's thunder,
kui meri on hüüdmas;	when the sea is loudly calling:
[……]	[……]
kas siis selle maa keel	cannot, then, the native tongue
laulu tuules ei või	rise in the wind of the song
taevani tõustes üles	to the heavens
igavikku omale otsida?	and seek for it eternity?

(Trans. by J. Talvet and H. L. Hix)[1]

In the case of Dante, the novelty of metric, rhyme and rhythm pattern he introduced

1 Full translation in English of Peterson's poem was published for the first time in *Forum for World Literature Studies* Vol .2, No. 3 (2010): 471-472; reprinted in *Forum for World Literature Studies* Vol .8, No. 2 (2016): 258-260.

in *Commedia*, by inventing *terza rima*, supported his philosophic search. It was part of *dolce stil nuovo* philosophy to seek perfection and supreme goals not only in aspiring to divine love, but also in the poetic forms and language that reflected it. Since then, Latin as the Western common language of the Christian church and humanism—of all learned people—started to shake and gradually gave way to an ever wider use of native autochthonous languages in literature and culture, above all, in poetry.

K. J. Peterson's poetic legacy comprises only 25 poems (22 in Estonian and 3 in German). 9 of them have been qualified as odes and 6 as pastorals. Jaan Undusk, a contemporary Estonian writer and literary researcher, has made an effort to find out the intertextual origin of Peterson's odes—of his "slender strophe," as Undusk called it. Peterson's unequal verse lines without end-rhyme oscillated between 5 and 9 syllables. Even though going back as deep as to ancient Greek odes, Undusk nonetheless could not find any sure pattern for Peterson's model.[1]

The origin of these poems might well be in Peterson's philosophy itself. The accentuated purpose of his poems is to reveal the sonority of the Estonian language, showing it as a "natural flow" (in the eternal divine flux of nature, in falls and rises, as inspired by god's will and spirit, in long uninterrupted syntactic cycles, comprising up to nineteen verse lines (as in the poems "Kuu" and "Jumalale" (To God). In his frequent use of enjambment technique, Peterson anticipated something that is part, here and there, of G. M. Hopkins's "sprung rhythm" poems.

What has puzzled researchers of Estonian poetry is above all Peterson's radical deviation from the posterior Estonian main current of poetry. In the latter, the attempts to make it follow the traditional Finno-Ugric folksong pattern (in which trochaic four-feet verse lines prevailed) has generally failed, with the great and happy exception of F. R. Kreutzwald's epic chef-d'oeuvre *Kalevipoeg*. Instead, Estonian poetry since the times of 'national awakening' adapted German poetic patterns, rhymes and rhythms. To a lesser extent, Russian poetry could influence. In all that tradition, end-rhymes were turned into an obligatory element.

Peterson defied both, the traditional folksong (of which some sporadic humorous verses can still be found among Peterson's poetic legacy) and the mainly German-modeled iambic verse. Only in three poems, including a sonnet—written by Peterson originally in German—he applied end-rhymes. Peterson thus made a long "leap" from the start of the 19th century to the second half of the 20th century, when after a significant delay free verse without end-rhymes gradually came to be

1 Undusk, Jaan. "Eesti Pindaros. K. J. Petersoni oodide vaimuloolisest taustast." *Keel ja Kirjandus* No 1 (2012): 11-29; No. 2 (2012): 103-122.

domesticated in Estonian-language original poetry.

G. M. Hopkins

As for Gerard Manley Hopkins, Estonia's and my own contact with him have been belated for various reasons. Before WWII, in the budding independent Estonian state the main energy of our young literary elite, including such outstanding translators and critics as Ants Oras (1900-1982), was exhausted by the primary task of making Estonian culture aware of the work of Shakespeare, Byron, Shelley, Keats and other British writers belonging to the forefront of English and Western literary canon.

After WWII, when Estonian was annexed to the communist Soviet Russia, religious topics became a taboo. Ants Oras, who among other Estonian writers and intellectuals fled Estonia in the years of WWII, settled in the US, at the University of Florida. There he taught English literature, but also tried to spread knowledge of his native Estonian literature. One of his doctoral students was Vincent B. Leitch (born in 1944), who indeed, encouraged by Oras and other Estonian writers and scholars in emigration, learned some Estonian and published a remarkable article in English, in *Journal of Baltic Studies*[1], in an effort to find parallels between the poetic work of G. M. Hopkins and the Estonian poet, theologian, folklorist and polyglot Uku Masing (1909-1985). The latter stayed after WWII in Estonia, but lived in Tartu as if in "internal exile." because the communist authorities did not allow him to publish his original poetry and essays in which religious topics prevailed.

The revised version of Leitch's aforementioned article was translated into Estonian and published in the magazine *Vikerkaar*, with an interview, in which Leitch commented his memories of Ants Oras.[2] More recently, Märt Väljataga (born in 1965), mainly known as a translator and a literary critic, also the main editor of *Vikerkaar*, has translated into Estonian and published two poems by Hopkins, "Täpiline ilu" (Pied Beauty) ja "Jumala hiilgus" (God's Grandeur) — first in *Vikerkaar* (6, 2015) and then in his anthology of English poetry in translation *Väike inglise luule antoloogia* (Tallinn, EKSA, 2018).

In his "Afterword" in my own first book of poems in English translation the America poet H. L. Hix has said about "Estonian Elegy" — a long poem written under the immediate impact of the tragic shipwreck of the ferry-boat "Estonia" in

1 Leitch, Vincent B. "Religious Vision in Modern Poetry: Uku Masing compared with Hopkins and Eliot". *Journal of Baltic Studies*, No 5 (1974): 281-284.

2 Leitch, Vincent B. "Usuline nägemus moodsas luules: Uku Masing võrdluses Hopkinsi ja Eliotiga". Trans. M. Väljataga; *Vikerkaar* No. 10 (2002): 77-89; "Eesti luule ja poeetika tagasivaates", ibid. 90-102.

the Baltic Sea in autumn 1994, in which nearly nine hundred human lives perished in a few hours:

> "Estonian Elegy" rivals in ambition and beauty such monumental shipwreck poems in English as "Lycidas" and "The Wreck of the Deutschland." its refrain "No, it cannot be true," summarizing the profound grief of a nation whose bright hopes in its still nascent freedom are undercut by so incomprehensible a tragedy. (Hix 75)

And finally, as the latest contact between the work of G. M. Hopkins and Estonia, in the magazine *Akadeemia* (7, 2019) three poems (To Seem the Stranger ... — I Wake and Feel ... — No Worst ...) from the cycle of Hopkins' so called "Sonnets of Desolation" (or "Terrible Sonnets") in my own Estonian translation appeared. Let me quote myself from a brief comment to these translations:

> The main novelty of Hopkins' poetry, through which he influenced the modernist turn in the twentieth-century poetic creation, was his consciously applied "sprung rhythm." It meant especially compressed ellipticity, bold modification and destruction of habitual syntax sequences, numerous alliterations, word compounds and interior rhymes, rare word applications, sudden enjambments, accentuated verse meters in which the number and regularity of syllables had little importance. One of the principal aims of such expression was to convey by means of immanent verbal forms themselves life's existential chaos, in which God provided only temporary comfort to souls in need of love. (Hopkins 1217-1218)

For a truly creative "explosion" revealing transgeniality beyond intertextualities, there is an apparent need of a synergetic symbiosis of philosophy and image quality, their deepest possible mutual intertwinement. They both are "self" and "other" at the same time. G. M. Hopkins joins transgeniality in the first place by rebelling against traditional measured rhythms in poetry and by introducing his "sprung rhythm." capable of reflecting life's chaos and dissonances. Tensions are revealed in an extremely compressed poetic room, which corresponds to every individual's limited life-time. The poet himself is no exception. Hopkins' persistent self-scrutiny in his relation with God and life's totality and death has few parallels in all preceding Western poetry.

Some resemblance could be found, perhaps, in Francisco de Quevedo "death-

sonnets" (the start of the 17th century). Yet, differences remain between the two poets. Quevedo's radically existential cycle of poems (reflecting his own anguish and misery in "living that is dying" is relatively small; in the greater part of his huge poetic legacy he found comfort in lashing and ridiculing human vices and earthly passions in satirically inclined grotesque imagery, close to the transgeniality initiated by Dante Alighieri's "Inferno" and continued in François Villon's "Testaments." Quevedo went in his literary creation far beyond private-intimate poetic-existential anguish as well as commonly accepted aesthetic norms. He became involved in contemporary social, cultural and political issues by denouncing Spain's moral decadence, attacking human vices and passions around him, as well as magnifying social and moral fall in powerful grotesque images whose aesthetics was radically open to rough deformation and "lowest" naturalistic details.

On the contrary, Hopkins stayed in his own anguished room, his personal prison, without escape. Unlike our K. J. Peterson, Hopkins did not abandon end-rhymes in his poems. One of his greatest achievements, the long poem "The Wreck of Deutschland." written in verse lines varying from three to twenty-two syllables, is indeed thoroughly irregular. Yet, the strophes (stanzas) were arranged in octaves and quite a strict end-rhyme scheme was applied. End-rhymes remained an important means in Hopkins' poetics through his entire work.

The difficulty of transmitting philosophically inclined poetry and its images from one language to another is well known. It becomes above all visible when the source text applies full end-rhymes. A translator must make his/ her choices as what to sacrifice in the situation in which the loss of some values of the original poem proves to be inevitable. In my own Estonian translation of Hopkins's sonnets, a conscious choice has been to apply instead of full end-rhymes (extremely hard to find in my native Estonian) assonant rhymes in which the stressed end-syllables rely on vowel sameness.

I WAKE and feel the fell of dark, not day.
What hours, O what black hours we have spent
This night! what sights you, heart, saw; ways you went!
And more must, in yet longer light's delay.
With witness I speak this. But where I say
Hours I mean years, mean life. And my lament
Is cries countless, cries like dead letters sent
To dearest him that lives alas! away.
I am gall, I am heartburn. God's most deep decree

Bitter would have me taste: my taste was me;
Bones built in me, flesh filled, blood brimmed the curse.
Selfyeast of spirit a dull dough sours. I see
The lost are like this, and their scourge to be
As I am mine, their sweating selves; but worse.

Ärkan ja tunnen: öö on endiselt.
Kõik tunnid, mustad tunnid öösel sel
koos rännatud said, süda, oh mis teed!
Ja valges pikemas mis veel on ees.
Mul tunnistaja on, kuid tundidest
kui räägin, mõtlen aastaid, elu. Sest
mu kaebus kätkeb karjet tuhandet,
surnd kirja talle, kes on kaugenend.

Sapp olen, kõrvetis. Jääb kibe mekk
jumala ürg-käsulegi sest. Eks
mu mekk on liha-luud, needus täis verd.
Vaimu enda-pärm tainast hapuks teeb.
Roosk eksinutele on higine
ise — nii ma endale; hullem veel. (Hopkins 2019)

Juhan Liiv

Now about the transgeniality of Juhan Liiv. He was younger than Hopkins and was not a church-goer. Unlike Peterson or Hopkins, he never studied at university. Yet, in resemblance with the American Walt Whitman he managed relying on his awakened observations of life and self-teaching to form a coherent philosophy. Since 1893 Liiv suffered from mental illness, but the fact remains that the bulk of his poems widely acclaimed by the posterity were created in moments of clarity during the years of his illness.

It would be definitely wrong to link the extraordinary quality of Liiv's poetic maturity mainly with the "miracle" of his mad imagination. Though very unequal in its quality, Liiv's poetic work prior to 1893 reveals his early obsession with the individual limits of human life, that is, his existentially shaded scrutiny into the essential contradiction between nature, as source of life, love, all feelings and the measure of morals, on the one hand, and man's mental, reasoning faculty (learned

knowledge, science's aspirations to dominate, alienate, enslave and destroy nature, with the aim to profit from it), on the other. It is the fundamental contradiction focused on by the Spanish existential writer and philosopher Miguel de Unamuno, born in the same year as Juhan Liiv. Liiv's early poem "Kaks ilma" ("Two Worlds." 1890) is basically centered on this existential dilemma and tragedy:

> Kõigel, mis mõistus määrata jõuab,
> sihtisid seati, kupitsaid panti,
> igale nimi ja asegi anti,
> määrati: kuidas? miks? millal?
>
> Kõigil, mis tundena südames sõuab,
> valude varjud, ilude väed,
> igatsus, pisarad – palvel käed –
> küsi sa: kuidas? miks? millal?
> Sihtisid pole sel sillal.
> ……
> All the head could do it did,
> fixed landmarks, set purposes,
> gave everything its own nature and place,
> answered for each: how? why? when?
>
> All the heart can hold it held,
> pain in shadows, and in hordes
> beauty, longing, tears — clasped hands —
> all imploring: how? why? when?
> This limit has no end.
> (Trans. by J. Talvet and H.L. Hix; here and in the following English translations of Liiv's poems are quoted from Liiv 2013, *Snow Drifts*...)

Christian God seldom appears in the work of Peterson and Juhan Liiv. For both Estonian poets, God is inseparable from Nature (as the source of the noblest good, love). In his poem "Jumalale" ("To God") Peterson identifies God with "the supreme spirit of heaven." whereas Liiv had probably in mind God, when in one of his "splinters" (philosophic-aphoristic fragments) he alluded to the soul of the universe:

Hing on küll igal ühel,	Everyone has a soul,
ilma hinge ei ole kellelgi.	no one has the world's soul.
Ja on maailmal üks ühine hing ka:	And the world has a common soul, too,
inimene sest ju aru ei saa.	that no one person can know.
	(Trans. by J. Talvet and H.L. Hix)

What I wish to say is that Peterson and Liiv could not imagine communication with God (the spirit of heaven or the soul of the world) without Nature, as God's creation. They did not separate or alienate Nature from God, or vice versa. They entered directly, with all their trust, in the realm of Nature, with the only main difference between them being that Peterson spoke in cosmic terms, while Liiv was much more concrete and intimate, often departing in his poetic images from some fragile and tiny particle of Nature. Yet for both of them, every particle of living nature had individual soul and was thus irreplaceably important in Nature's total organism, the great orchestra of life.

This kind of world understanding would be close to holism and has to do with our contemporary ecologic world view—with terms representing ideologies and attitudes born since mid-20th century, long after Liiv's death.

In parallel with Hopkins, Liiv individualized existence. As every particular lifespan is limited by death, the existential limits produce anguish and sadness, on the one hand, but also, and especially in Liiv, conduct to moral responsibility, capacity to feel the "other" as "self." the need of dialogue and unity.[1]

As transgeniality, Liiv's individual poetics emerged above all in his lyrical poems, in which the aforementioned mental attitudes were implicit in sensuous imagery. Liiv was seldom explicit. In a different way than in his "splinters" ("killud"), Liiv in his lyrical poems did not tell "ideas." but made the reader grasp them vaguely from utterly concrete natural elements comprising the poetic image. Yet, Liiv could hardly by qualified as an impressionist, either. Perhaps, *avant la lettre*, he could have parallels with imagists. Such "unsaid ideas" as often appear in Liiv's poetry, were not understood by most of his contemporary critics.

Liiv's rebellion against strict end-rhymes were not understood either, yet it was an essential part of Liiv's philosophy—reflecting nature's immanent strive to liberty, its reluctance to admit rules and restricting norms invented by humans. It is true that Liiv could not ignore end-rhymes altogether, as these we part and parcel of "genuine" poetry's identity in Estonian culture not only for his contemporary critics, but also

1 Talvet, Jüri. "The Universe of the Mind of a Poet: Juhan Liiv's Philosophy and Poetics." *Interlitteraria* No.16, Vol. 1. (2011): 103-122.

long time after, until at least the middle of the twentieth century.

Yet Liiv's constant use of lax assonant rhymes and rhyming secondary-stress-syllables, as well as leaving some poems without end-rhymes altogether, convincingly show that his claim in some of his "splinters." strongly critical of rhyme as a poetic means, was not a poet's caprice but departed from his understanding of limitations for rhymes in the Estonian language, as well as from his strive for natural, free rhythms having their main source in his own personal creative intuition.

The key element of Peterson's transgeniality could be seen in the "vertical fluidity" of his verse, liberated from "brakes" and "cramps" of rhymes. Hopkins did maintain rhymes, but purposefully excluded their regular, foreseeable application. His frequently unbridled verse lines, loaded with sudden breaks, stops, jumps and ellipses turned "intimate rebellion." with its tensions and doubts, into the epitome of his transgeniality.

Juhan Liiv poetics established a "paradigm of tenderness" in relation to nature and the totality of existence. His transgeniality was essentially lyrical and intimate. He became early fully conscious of the limits of existence established by the law of nature, death. He observed nature in all its phases, but above all his poetry was inspired by autumn - the "fall." infusing sadness and melancholy.

Quite surely, some intertextualities extended to Liiv's poetics from earlier German poetry and, especially, from the work of Heinrich Heine. In the latter's footsteps Liiv often applied accentual-tonic principle of verse lines deriving from German folk-poetry. As in folksongs quatrains, end-rhymes were omitted in odd verse lines. The frequent use of repetitions or refrains derived from folk poetry in the widest sense is symptomatic of Liiv's poetics. Liiv could have been encouraged by Heine's poetic cycle "Nordsee" to write in free verse without end-rhymes. Yet Liiv's characteristic feature is that he did not turn any determined poetics, either of rhymed or unrhymed verse, into his principle, but following his personal creative intuition and freedom of choice adapted a kind of **heteropoetics**, capable of reflecting movement and change at any instant of life, as well as of human existence, ever open to otherness and difference.

In one of Liiv's best-known early poems, "Lumehelbeke" ("A Small Flake of Snow." 1891) the poet's image is built on an intimate conversation with a "small flake of snow." a tiny and fragile particle of cosmic totality, yet capable of teaching humans the need for peace and reflection in the transitory instant of existence, which in the end becomes silence anyway. The poem's refrain consists of a single word, "tasa" (translated here as "silence"; literally meaning in Estonian "quietly").

The word is repeated twelve times in a poem of the total of twelve lines, of four to five syllables each.

Lumehelbeke	A small flake of snow,
tasa, tasa	silence, silence,
liugleb aknale,	drifts past the window,
tasa... tasa ...	silence… silence…
Nagu viibiks ta	As if it were waiting,
tasa, tasa,	silence, silence,
mõtleks tulles ka:	as if contemplating:
tasa, tasa!	silence, silence!
Miks nii tuksud, rind?	My heart, why beat so?
Tasa, tasa!	Silence, silence!
Rahu otsib sind –	Peace waits for you —
tasa, tasa...	silence, silence…
	(Trans. by J. Talvet and H.L. Hix)

One of the main characteristics of Liiv's poetry is its sensitive minimalism. Its resemblance with Japanese poetry, as in his haiku-like poem "Sügise" ("Autumn." first published 1926) has been noticed long time ago.

Sügisetuul	Autumn wind
raputab puul,	quivers on a limb,
küürutab kõveral kõrrel	huddles on the hay
kui sandike!	like a beggar.
	(Trans. by J. Talvet and H.L. Hix)

In the first two lines of the poem a full end-rhyme is applied, while the rest—as if by a sudden removal of the "rhyme handle"—, echoes existential chaos by its metaphor of the final unknown.

In another short poem, "Pääsuke" ("Swallow." first published in 1926) there is hardly any regularity in the length of the verse lines. This time the poet's partner in a brief conversation is a swallow. One and the same word occurs twice in the end of the verse lines. A casual assonance at the end of the third and fifth line (päikesest-heljudes) could hardly be taken for a consciously created rhyme, while the same

adverb (alt-from below) is used twice at the line end. The reader might expect a continuation of the "story." but Liiv seldom tells stories in his poems. A concise image is fully sufficient to convey the poet's basic attitude to the world, as the swallow's answer gathers all four elements of the universe, from the high sky to the humble peasant's cottage and the orphan girl's table—that more often than not is empty, or with scarce food.

Pääsuke, kust sa need lidinad leidsid?
Leidsin nad sinise taeva alt,
leidsin nad kevadepäikesest,
üle oru heljudes,
talupoja räästa alt,
vaeselapse laua päält.

Swallow, where did you find your twittering?
I found it under the blue sky
I found it in spring sunshine,
floating across the valley,
under the eaves of a peasant's cottage,
on the table of an orphaned child.
(Trans. by J. Talvet and H.L. Hix)

In the same way, the poet Juhan Liiv who spent his life in elementary poverty, gathered elements of his poetry from all parts of nature and surrounding world, without rejecting or neglecting any.

Liiv is known as a "tragic poet." but a number of his poems reveal the poet's admiration for beauty and harmony of creation. The poem "Music" (first published in 1926) is written entirely in free verse, though irregularly inserted (mainly assonant secondary-stress) rhymes grant its rhythmic harmony.

Kuskil peab alguskokkukõla olema,
kuskil suures looduses, varjul.
On tema vägevas laotuses,
täheringide kauguses,
on tema päikese sära sees
lillekeses, metsakohinas,
emakõne südamemuusikas

või silmavees —
kuskil peab surematus olema,
kuskil alguskokkukõla leitama:
kust oleks muidu inimese rinda
saanud ta —
muusika?

It must be somewhere, the original harmony,
somewhere in great nature, hidden.
Is it in the furious infinite,
in distant stars' orbits,
is it in the sun's scorn,
in a tiny flower, in treegossip,
in heartmusic's mothersong
or in tears?
It must be somewhere, immortality,
somewhere the original harmony must be found:
how else could it infuse
the human soul,
that music?
(Trans. by J. Talvet and H.L. Hix)

In another poem by Liiv, "Sinu käik" ("Your Passing By." written in 1896), beauty and human harmony with nature is extolled, as the poet describes the passing by of a young maid or woman. The poem's special feature is that Liiv instead applying end-rhymest just repeated one and the same word at the end verse lines throughout the poem.

The poem was published for the first time only in 2012, thus nearly a centenary after the poet's passing.

Iluvaimud juhivad su käiku,
kullake, su õhukerget käiku:
päike naeratab su pääle alla,
vaatab meelehääga sinu käiku:
metsaäär jääb vaatma, õitel häämeel,
lilled imestavad sinu käiku
ja siis isekeskis kõnelema:

siit ta läks, me nägime ta käiku!

Sprits of beauty conduct your passing by,
dear one, your air-light passing by:
the sun watches you, smiling,
it watches with delight your passing by:
the forest's edge also watches you,
flowers rejoice, admiring your passing by
and then they speak among themselves:
here she went, we saw her passing by!
(Trans. by J. Talvet and H.L. Hix)

Following their publication in the US journal *Poetry*, two of Liiv's poems in English translation, "Music" and "Leaves Fell" (written in 1897, first full publication in 1954) have enjoyed an amazingly wide repercussion in internet blogs and web-pages worldwide. Liiv's special charm for many seems to reside ever in his unexpected use of refrains and repetitions, combined with light assonant rhymes, instead of full end-rhymes.

Finally, by way of conclusion, let me quote one more poem, in which Liiv demonstrates the efficiency of a similar heteropoetics at work in a broader social landscape. The poem "Järve kaldal, nõmme all" (On a Lakeshore, Through a

Tuulehoog lõi vetesse,
lehed lang'sid laintesse:
lained olid tuhakarva,
taevas üle tinakarva,
tuhakarva sügise.

See oli hää mu südamel':
sääl olid tunded tuhakarva,
taevas üle tinakarva,
tinakarva sügise.

Tuuleõhk tõi jahutuse,
leinalained lahutuse:
sügise ja sügise
sõbrad teineteisele.

A gust roused the waves,
leaves blew into the water,
the waves were ash-gray,
the sky tin-gray,
ash-gray the autumn.

It was good for my heart:
there my feelings were ash-gray,
the sky tin-gray,
tin-gray the autumn.

The breath of wind brought cooler air,
the waves of mourning brought separation:
autumn and autumn
befriend each other.
(Trans. by J. Talvet and H.L. Hix)

Forest." first published in 1953) contrasts the innocence of childhood and simple working peoples' lives with the absurd of geopolitical power-ambitions, violence and wars against nature waged ever by the lords of this world.

Kalamehe lapsed jooksvad	A fisherman's children run
järve kaldal, nõmme all,	on a lakeshore, through a forest,
punapõsksed, paljasjalgsed ...	rosy-cheeked, barefoot …
Järve kaldal, nõmme all.	On a lakeshore, through a forest.
Kalamehe lapsed jooksvad	A fisherman's children run
järve kaldal, nõmme all,	on a lakeshore, through a forest,
kalakesed võrku jooksvad	small fish swim into the net
järve kaldal, nõmme all.	at a lakeshore, near a forest.
Vaesus, hädad, kalamehed	Poverty, calamities, fishermen
järve kaldal, nõmme all.	by the lakeshore, near the forest.
Kindral ajab, mõõgad läikvad	A general commands, swords shine
järve kaldal, nõmme all.	on a lakeshore, in a forest.
Mitmed riigid kokku langvad	Several nations fall together, to clash
järve kaldal, nõmme all:	at a lakeshore, in a forest:
kalamehe lapsed jooksvad	a fisherman's children run
järve kaldal, nõmme all.	on a lakeshore, through a forest.
	(Trans. by J. Talvet and H.L. Hix)

The absurd is magnified, as the rare repetitive naming of the unity of locus occupies exactly a half of every quatrain, as well as of the entire poem. The symbol-locus refers to the only possible habitat of humankind, the earth, in the past as well as today.

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