BETWEEN ACCURACY AND FREEDOM: ON COMPENSATION STRATEGIES IN ESTONIAN LITERARY TRANSLATION OF THE 1960s

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Introduction

The Second World War and the ensuing Soviet occupation marked a dramatic rupture in the Estonian translation culture: there occurred an abrupt change in the overall cultural orientation, and the situation was aggravated by the fact that a significant number of our elite translators had emigrated. The first years of occupation saw translations being made mostly from the Russian language, with some translations being made also from other literatures of the Soviet Union. With the onset of the 1950s, translation norms started growing stricter, translation quality improved. This was partly due to the fact that those acknowledged writers who were still left in Estonia took to translating: in the conditions where the freedom of creation had been suffocated, translating remained the main possibility to continue with literary activity. Taking advantage of Khrushchevian thaw, the development of literary translation was fast and by the 1960s the translation scene was looking already fairly rich, even flourishing considering the overall context. In the year 1964 alone Molière's *Don Juan*, Pushkin's *Eugene Onegin*, Golding's *Lord of the Flies*, Steinbeck's *Grapes of Wrath*, Hugo's *The Man Who Laughs*, Dostoevsky's *Poor Folk*, Dickens's *Oliver Twist*, Feuchtwanger's *Simone*, Harper Lee's *To Kill a Mockingbird* and many other important texts were published, among others also *The Anthology of Greek Literature*. In this paper, our aim is to observe whether any and if so, which forms of compensation have been used by Estonian translators in some of the translations published in 1964.

Concept of compensation in the West

In the West, among the first ones to include the notion of compensation in their discussion of translation procedures were Jean-Paul Vinay and Jean Darbelnet in their *Stylistique comparée du français et de l'anglais* [1958, amended ed. 1975; English translation by Juan C. Sager and M.-J. Harmel, John Benjamins 1995]. In the glossary of that book, the authors explain the term "compensation" as follows:

> Compensation can < … > be defined as the technique which maintains the tonality of the whole text by introducing, as a stylistic variant in another place of the text, the element which could not be rendered at the same place by the same means. This technique permits the conservation of the integrity of the text while leaving the translator complete freedom in producing the translation [Vinay, Darbelnet: 199][1].

Although Vinay and Darbelnet do not go much into further detail with their explanation of compensation, their definition contains several points that are elaborated further in later definitions. Apparent in their definition is the idea that the locations of a translation loss and its compensation do not have to coincide, and they also emphasize the integral, holistic dimension of the whole text as the "playground" for compensation.

In the 1960s and the 1970s, according to *Routledge Encyclopedia of Translation Studies* [Harvey: 38], the notions "*compensation, compensatory* and *compensate for* were used loosely as semi-technical terms in the literature" and it was not until the late 1980s that translation scholars began to define compensation "more rigorously". In 1990, Basil Hatim and Ian Mason describe the technique of compensation still in rather general terms as "signalling an equivalent value but at a different juncture in the text" [Hatim, Mason: 202]. Later on in the 1990s, the main authors to write on the topic of compensation are Sándor Hervey, Ian Higgins and Keith Harvey, who propose already more elaborate views on the phenomenon.

Hervey and Higgins define compensation as

> a technique of mitigating translation loss: where any conventional translation (however literal or free) would entail an unacceptable translation loss, this loss is mitigated by deliberately introducing a less unacceptable one, important

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[1]   "Nous pouvons donc définir la compensation comme un procédé stylistique qui vise à garder la tonalité de l'ensemble en introduisant, par un détour stylistique, la note qui n'a pu être rendue par les mêmes moyens et au même endroit. Ce procédé permet de conserver la tonalité tout en laissant au traducteur une certaine liberté de manœuvre, essentielle, croyons-nous, à une élaboration parfaite de la traduction" [Vinay, Darbelnet: 189].

ST [= source text] features being approximated in the TT [= target text] through means other than those used in the ST [Hervey, Higgins: 268].

For methodological reasons, four aspects of compensation have been distinguished: **compensation in kind**, where one type of textual effect in the ST is made up for by another type in the TT; **compensation in place**, where the loss of a particular effect found at a given place in the ST is compensated for by creating a corresponding effect at an earlier or later place in the TT; **compensation by merging**, where ST features are condensed in the TT; and **compensation by splitting**, where the meaning of a ST element is expanded into a longer stretch of the TT [Hervey, Higgins, Loughridge: 23–26].

Most scholars agree that in relation to the location of loss in the ST, compensation can occur in different parts of the TT. For instance, Hatim and Mason posit that "It matters less where exactly the impression is conveyed than that it is conveyed to an equivalent extent" [Hatim, Mason: 202]. Keith Harvey, attempting to combine different possibilities of compensation location, proposes "a descriptive framework which identifies three points on a spectrum of possibilities. Thus compensation can be **parallel**, **contiguous** or **displaced** in relation to a given instance of loss" [Harvey: 39].

Since in displaced compensation a lost ST element or effect can be "dispersed or displaced to a different part" of the TT [Ibid.: 40], it can be problematic to distinguish displaced compensation from 'generalized' or 'global compensation'. Generalized compensation is an overall strategy to naturalize the text as a whole for the target readers, with the stylistic devices used to shape the TT not being tied to specific instances of ST loss [Ibid.: 39]. For instance, Edoardo Crisafulli distinguishes between "generalized compensation" as an example of "generalized features of the target text" and "displaced and contiguous compensation" as examples of "interventions located at specific parts of the target text" [Crisafulli: 39]. Crisafulli defines generalized compensation as "a form of patterned behaviour in the target text (does the translator consistently make intensifying lexical additions throughout the target text, e. g. in order to compensate for the loss of the original rhetorical strength?)" [Ibid.: 38]. In a similar vein, Kinga Klaudy distinguishes between 'local compensation' and 'global compensation'. Local compensation "involves the rendering of individual, vernacular or class speech patterns with means available in the target language, e. g., regional expressions, slang words or distorted grammar" [Klaudy: 163]. Global compensation strategies, which "operate at a more general level and pertain to broad questions of textual style and the choice between suppressing or emphasizing specific aspects of the source text" strive to com-

pensate for the secondary nature of the TT in general: "the translator takes advantage of the opportunities offered by the target language and uses striking and idiomatic expressions thus compensating the reader for having had to use less than ideal solutions in other areas" [Klaudy: 163].

It is quite generally agreed today that compensation is a "question of choice versus constraint" [Hervey, Higgins: 44]. In other words, the scope of compensation does not extend to "unavoidable, conventional grammatical transposition" or other more or less standard renderings of ST items: "compensation is not forced on the translator by the constraints of TL structures — it is a conscious, careful, free, one-off choice" [Ibid.: 268]. According to Harvey, few writers today "would include paraphrasing or explanatory translation as compensatory techniques. They would also be less likely to include mismatches between source and target cultures within the range of translation problems that compensation is able to deal with" [Harvey: 38]. The aspect of choice (vs. constraint) in compensation is emphasized as the manifestation of the translator's creativity and expertise in decision-making: "while compensation exercises the translator's ingenuity, the effort it requires should not be wasted on textually unimportant features" [Hervey, Higgins, Loughridge: 26] but should be reserved for the most warranted transfers.

Compensation method in the Soviet theory

The notion of compensation entered the Estonian translational discourse through the **writings of Soviet translation theoreticians**. That the Estonian translators, writers, editors and critics were in general familiar with the developments of translation theory beyond the borders of Estonia, foremost with theory developed in the Soviet Union but also in other, mostly so-called Soviet bloc countries, can be evidenced by writings such as Aleksander Kurtna's 1960 review of the first volume of *Мастерство перевода* (Mastery of Translation) published in 1959 [Kurtna: 120–122]. Kurtna's attitude expressed in his review (and shared, presumably, also by his colleagues) is clear: he notes that the volume's authors share a similar view on artistic translation, according to which "the theory of artistic translation has to be built foremost as a theory of literary creation which has the same rights as the other fields and genres of Soviet literature" [Ibid.: 121].

In Russian, the topic of compensation is already present in Andrei Fedorov's 1941 book *О художественном переводе* (On Artistic Translation), in which the author discusses the syntactical means of compensating —

in translation — for dialectal and other lexical forms that in the source text convey the impression of unliterary and ungrammatical speech [Федоров 1941: 134 ff.]. The first scholar to provide a definition of compensation appears to have been Yakov Retsker. In his article *О закономерных соответствиях при переводе на родной язык* (On regular correspondences in translation into native tongue) published in 1950 Retsker dedicates a small subchapter to compensation, explaining it as follows:

> The essence of compensation consists in replacing the stylistic devices of the original with other stylistic devices in translation or in using the same kind of devices but in a different sentence. Compensation is most often needed in order to convey wordplay and punning, common language and *skaz*, contaminated speech of literary personae and other similar devices of language stylisation [Рецкер: 180][2].

As we can see from Retsker's quote, he allows for both local and displaced compensation as well as for compensation either with similar or different stylistic devices. The main focus of his explanation as well as examples that follow the definition is on listing the possible areas of application for compensation method.

After Retsker, many leading Soviet translation scholars, among them Andrei Fedorov in his following books, Leonid Barkhudarov, Aleksandr Schweizer, Vilen Komissarov and others have written on the issue of compensation.

In his 1953 book *Введение в теорию перевода* (Introduction to the Theory of Translation), Andrei Fedorov foregrounds the holistic dimension of text that provides the general framework and point of reference in the usage of compensation method:

> In the practice of translation there occur many cases where one or another element of the original is either not recreated at all or is substituted with a formally distant element, or where one or another word or sequence of words etc. is omitted altogether; however, the impossibility of transferring an isolated element, an isolated feature of the original by no means contradicts the principle of translatability, which applies to the entire text as a whole. < … > From here follows the possibility of substitutions and compensation in the system of the whole < … >; this way, the loss of an isolated element without an organizing role, may not be perceived on the background of the complete whole; it as if dissolves in this whole

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[2] «Сущность компенсации состоит в замене стилистических средств подлинника другими стилистическими средствами в переводе или же в применении тех же средств, только в другом предложении. К компенсации чаще всего приходится прибегать для передачи игры слов и каламбуров, просторечия и сказа, контаминированной речи персонажей литературного произведения и тому подобных приемов стилизации языка».

or else it is substituted with other elements which sometimes are not provided in the original [Федоров 1953: 108–109].

Fedorov's approach implies the possibility of compensation on various levels and in different places within a text, provided that the whole of the text is kept in view by the translator.

According to the scholars Retsker, Komissarov and Tarkhov,

> the device of compensation is one of several kinds of contextual substitutions. The main differentiating characteristic of such contextual substitutions < … > lies in the fact that here substitution often takes place in a completely different location than in the source text. In such case substitution is employed not only or foremost for transferring some particular figure or stylistic device but rather to retain the general stylistic colouring of the original. If this goal is achieved in the translation, then concrete losses of figurative means or devices will be unessential from the viewpoint of the adequacy of translation as a whole [Комиссаров, Рецкер, Тархов: 150–151].

Also these theorists emphasize that the translator should not lose sight of the whole text when tackling the problem of untranslatability with the help of compensation. One additional aspect that they address is the transfer of ungrammatical speech, employed as a distinguishing trait of a literary character: it is particularly this sphere of translation that benefits from the strategy of compensation most often [Ibid.: 149].

The holistic dimension of text, but with special attention to poetic text is foregrounded also in Isaak Revzin's treatment of compensation in relation to the notion of poetic model:

> Transfer of poetic model is related to the most important principle of translation theory, that is, the principle of compensation: what due to factual difference between languages is lost in one place, must be made up for by amplification in another place, related to the former within the framework of one poetic model. It is also necessary to clearly understand that the poetic meaning of a fragment cannot be mechanically reproduced because, firstly, it depends on the language < … >, and secondly, appears as latent in the language and becomes activated only in a poetic text[3].

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[3] «С передачей поэтической модели связан важнейший принцип теории перевода, а именно принцип компенсации: то, что по условиям фактической разницы языков теряется в одном месте, должно восполняться усилением в другом месте, связанном с данным в пределах одной поэтической модели. Необходимо также отчетливо понимать, что поэтический смысл отрывка не поддается механическому воспроизведению потому, что, во-первых, он зависит от языка < … >, а во-вторых, в самом языке является латентным и активируется лишь в поэтическом произведении» [Ревзин: 244].

Vilen Komissarov is one of the scholars who has returned to the problem of compensation repeatedly. In his 1990 book he gives a fairly general yet comprehensive definition of compensation: according to this definition, compensation is "a way of translating where the content elements that are lost in translating a SL unit in the original, are transferred in the target text by some other means and not necessarily in the same place of the text as the original" [Комиссаров: 247].

Contemporary Russian approach to compensation

Among the latest most elaborated typologies of compensation we bring out one proposed by the Russian scholar Maria Yakovleva that is also the basis for our own classification of compensation types in the present paper. Building on Vilen Komissarov's definition of compensation, Yakovleva regards compensation

> as a way of translating where the content elements, pragmatic meanings as well as stylistic nuances whose identic transfer is impossible and that can consequently become lost in translation, are transferred in the target text by elements of a different order and not necessarily in the same place of the text as the original [Яковлева: 10][4].

Yakovleva offers her own classification of kinds of compensation. She makes use of two pairs of parameters the first of which could be termed "topological" and the latter "stratificational", coming up with the following kind of classification:

I "topological" compensation: compensation is

a) "contact" compensation when it takes place at the same place in the TT as the untranslatable element in the ST[5]

b) "distance" compensation when it occurs at a distance from the place of the untranslatable element in the ST

II "stratificational" compensation: compensation is

a) horizontal when ST elements are compensated for with elements of the same level, e. g. phonetics are compensated for with phonetics, lexis with lexis etc.[6]

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4   «Компенсация — это способ перевода, при котором элементы смысла, прагматические значения, а также стилистические нюансы, тождественная передача которых невозможна, а, следовательно, утрачиваемые при переводе, передаются в тексте перевода элементами другого порядка, причем необязательно в том же самом месте текста, что и в оригинале» [Яковлева: 10].

5   Контактная компенсация — «когда потери компенсируются в том же самом месте текста ПЯ, что и в тексте ИЯ»; дистантная компенсация — «когда потери компенсируются в ином месте текста ПЯ, чем в тексте ИЯ» [Яковлева: 11].

b) vertical when ST elements are compensated for with elements of another level, e. g. lexis with syntax, phonetics with lexis, syntax with lexis etc.[7]

Both contact and distance compensation can occur both on the horizontal and vertical level.

Views on compensation method in Estonia in the 1960s

In Estonian translation reviews, we encounter the notion of "compensation method" foremost in the 1960s. Compensation is usually explained in fairly general terms, with the main principle of compensation — making up for a translation loss — being explained with the help of examples. Otto Samma, chairman of the translators' section of the Estonian Union of Writers and one of the main Estonian ideologues of translation in the 1950s–1960s, writes in 1962:

> Each literary translator has to make use of [compensation] method in one way or another, or otherwise the translation will remain much poorer than the original. <…> In order to retain the vividness of the original manner of expression, words have to be varied and rarer expressions used — bearing in mind the spirit of the original as a whole — often not at all where the author has done that in his own language, but in a different place. Perhaps this is where the mastery of the translator appears most explicitly, as it is exactly here that the danger of one's own creation, falling out of style and ruining the original rhythm is the greatest [Samma: 391–392].

Here, Samma seems to have mostly "generalized compensation" in mind, as he speaks about recreating the overall impression created by a text. The means to reach the desired outcome include what we can call "distance compensation" as Samma explicitly mentions that compensation can occur at a place different from where the untranslatable element is found in the source text.

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[6]   Cf.: «Горизонтальная компенсация — это такая компенсация, при которой элементы смысла, прагматические значения, а также стилистические нюансы, выражающиеся в тексте оригинала единицами одного уровня и утрачиваемые при переводе, воссоздаются в тексте перевода единицами того же уровня: то есть фонетика передается фонетикой (на письме это делается графически), лексика — лексикой и т. д.» [Яковлева: 10].

[7]   Cf.: «Вертикальная компенсация — это такая компенсация, при которой элементы смысла, прагматические значения, а также стилистические нюансы, выражающиеся в тексте оригинала единицами одного уровня и утрачиваемые при переводе, воссоздаются в тексте перевода единицами другого уровня: то есть лексика передается синтаксисом, фонетика — лексикой, синтаксис — лексикой и т. д.» [Ibid.: 10–11].

An article "A glance at the problems of literary translation" written by a prolific translator Henrik Sepamaa includes a subchapter titled "What is compensation method?" [Sepamaa: 69–72]. Sepamaa explains the method, saying that where it is impossible to use a stylistically marked word at the same place as in the original, the translator can compensate for the loss by introducing another stylistically charged word at a different place. Sepamaa adds that compensation is certainly not limited only to synonyms, but is applicable to the entire lexicon and every other aspect of artistic translation (syntax, figures of speech, phraseologisms, proverbs, stylistic devices etc.) [Ibid.: 70]. He concludes that "This way, prose translation becomes significantly closer to poetry translation and, in the right hands, can yield very good results. If compensation method is not used, many a translation — some more, some less — will inevitably be duller and poorer than the original" [Ibid.: 70–71].

In comparison with Samma's account, Sepamaa concretizes the scope of compensation method by listing aspects of literary translation where compensation can be used. On the other hand, he does not explicitly point to the possibility of using compensation across different textual strata, that is, the possibility of compensating for, e. g., syntax with stylistic devices or proverbs with figures of speech etc. (vertical compensation). Both Sepamaa and Samma underline the translator's creativity as well as responsibility in the process of compensation. Sepamaa notes that the use of compensation method makes the translation of prose quite similar to poetry translation. Samma, on the other hand, mentions also the risks accompanying the creativity and freedom of the compensation method: if the translator goes overboard with compensating, it may not produce the outcome desired.

Methods and material

Our study is based on the typology proposed by Yakovleva and we distinguish between horizontal and vertical compensation, where, in turn, the cases of contact and distance compensations can be identified.

For our analysis, we selected some texts from different genres and epochs:

— tragedy in verse *Oedipus the King* by Sophocles (translated by Ain Kaalep and Ülo Torpats [Sophocles 1964: 169–221]),

— comedy in verse *Knights* by Aristophanes (translated by Uku Masing [Aristophanes 1964: 294–351]),

— comedy in verse *Plutus* or *Wealth* by Aristophanes (translated by Ain Kaalep and Ülo Torpats [Aristophanes 1964a: 417–423]),

— a speech by Demosthenes, titled *On the Crown* (translated by Richard Kleis [Demosthenes 1964: 451–452]),

— the first book of Herodotus's *Historiae* (translated by Richard Kleis [Herodotus 1964: 424–427]),

— novel in verse *Eugene Onegin* by Alexander Pushkin (translated by Betti Alver [Puškin]),

— novel *To Kill a Mockingbird* by Harper Lee (translated by Valda Raud [Lee 1964]),

— novel *Lord of the Flies* by William Golding (translated by Henno Rajandi [Golding 1964]).

Horizontal compensation in Estonian literary translation

Horizontal contact compensation

Horizontal contact compensation, where elements of one level are substituted with elements of the same level, is fairly frequent in the material analysed. It can take place on phonological, morphological, lexical as well as syntactical level. For instance, we can observe compensation of sound repetitions in the following excerpt from Aristophanes' comedy *Plutus* [Aristophanes (490–492)]:

> ὅτι **τοὺς** χρηστ**οὺς** τῶν ἀνθρώπων εὖ πράττειν ἐστὶ δίκαιον,
> **τοὺς** δὲ πονηρ**οὺς** καὶ **τοὺς** ἀθέ**ους** τούτων τἀναντία δήπου.
> τοῦτ᾽ **οὖν** ἡμεῖς ἐπιθυμ**οῦν**τες μόλις ηὕρομεν, ὥστε γενέσθαι

> et õiglane on, kui laitmatu mees saab küllust maitsta ja õnne,
> aga see, kel on õel ning **nurjatu** hing, peab tundma ka saatuse **kurjust**.
> Kui ihkame nüüd seda sihti me kõik, siis saada kätte ta võime.

The rich instrumentation achieved with the homeoteleuton (in the majority of cases, of accusative case endings) of the original is lost. Yet, in a way, it is compensated with the sound repetition 'nurjatu-kurjust', which here functions as horizontal compensation.

Another example from the beginning of *Oedipus the King* [Sophocles (4–7)]:

> πόλις δ᾽ ὁμοῦ μὲν θυμιαμάτ**ων** γέμει,
> ὁμοῦ δὲ παιάν**ων** τε καὶ στεναγμάτ**ων**:
> ἀγὼ δικαι**ῶν** μὴ παρ᾽ ἀγγέλ**ων**, τέκνα,
> ἄλλ**ων** ἀκούειν αὐτὸς ὧδ᾽ ἐλήλυθα,

> Ka linn on ümberringi ohvrisuitsu täis
> ning **k**uulen **k**aebelaule, rasket ohkamist.

Ei pea ma õigeks **saad**a **saad**ikute käest
ses asjas **se**lgust, lapsed, **se**stap **s**iin te nüüd

For translators, the main focus has been on conveying the quantitative verse meter, which has been rendered in translation in detail: both the metrical scheme and the system of distribution of heavy and light syllables are conveyed, since the Estonian prosodic system makes it possible to follow these rules. Neither assonance nor homeoteleuton are conveyed in translation, but nevertheless we cannot say that there is no instrumentation in translation: the assonance is replaced with (a bit weaker) k-alliteration, but also with s-alliteration, and an effect of its own is created with *figura etymologica* 'saada saadikute'.

Compensations also take place on the morphological level. For example, we can observe how Uku Masing has found different linguistic means in Estonian for rendering the untranslatable morphological repetitions in Aristophanes' *Knights* [157]:

ὦ μακάρι᾽ ὦ πλούσιε,   Oh vääri**kas**, oh noosi**kas**

In Estonian, vocative case does not have special morphological forms, but Uku Masing has nevertheless found a way to emphasize the parallel structures of the source text also in Estonian by choosing adjectives with the same ending: 'väärikas' and 'noosikas'.

Compensation on the lexical level can be seen in the next example [Aristophanes, *Knights* (111–112)]:

ταῦτ᾽. ἀτὰρ τοῦ **δαίμονος**   Just nii! Ma kardan siiski, et
δέδοιχ᾽ ὅπως μὴ τεύξομαι κακο**δαίμονος**. see **haldjas** seekord mulle üsna **halbjas** on.

The source text's wordplay based on rhyming words with the same root ('δαίμων', god, spirit — 'κακοδαίμων', evil spirit) has been rendered in Estonian with a wordplay based on rhyming words of different roots ('haldjas', elf — 'halbjas', evilish). In other words, it is still a device of the lexical level, but in translation the rhyme has been construed differently than in the source text.

In drama translations we can observe several cases of compensation of stylistic devices related to lexis. Thus, in Sophocles' *Oedipus the King* [5–7] an essentially superfluous lexical element ἄλλων has been left out in the translation, but is compensated for with a slightly pleonastic 'mind ennast' ("me myself"):

ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων·   Ei pea ma õigeks saada saadikute käest
ἁγὼ δικαιῶν μὴ παρ᾽ ἀγγέλων, τέκνα,   ses asjas selgust, lapsed, sestap siin te nüüd
ἄλλων ἀκούειν αὐτὸς ὧδ᾽ ἐλήλυθα,   mind näete **ennast**, teie kuulsat Oidipust

Lexical means are compensated also in prose. For example, in Henno Rajandi's translation of William Golding's novel *The Lord of the Flies* [Golding] the boy Piggy's ungrammatical vernacular speech characterized by contractions, idiomatic expressions, double negatives etc. is conveyed in Estonian by equally lexical means, but mostly by using conversational adjectives:

You **can't half swim**.	Sa oled **kõva** ujuja.
You **can't half swim well**.	Sa ujud **hiiglama** hästi.

Also in the translation of Harper Lee's novel *To Kill a Mockingbird* [Lee], the translator has compensated for the substandard lexis of vernacular dialogue using lexical means. For instance, the speech of the character Walter, featuring among other things incorrect grammar and contractions, has been rendered in Estonian by the translator Valda Raud by using dialectal and archaic word forms as well as idioms:

'Reckon I have,' said Walter. 'Almost died first year I come to school and **et them** pecans — folks say he **pizened 'em** and put **'em** over on the school side of the fence.'	"Või veel," vastas Walter. "Pidin **mineva**-aasta peaaegu **vedru välja viskama**, kui tulin kooli ja neid **pähklaid** sõin — rahvas räägib, et ta **kihvtitab** nad ära ja viskab siis kooli aeda."

We can also observe compensation of syntactic parallelisms on the syntactic level. For example, two participles of the same form have been compensated with two parallel interrogative sentences. This is simultaneously complemented by compensation of sound effect: end rhyme is compensated with anaphora, e. g. Sophocles *Oedipus the King* [11]:

δεί**σαντες** ἢ στέρ**ξαντες**;	**Kas hirm**? **Kas** mingi **palve**?

Horizontal distance compensation

Horizontal distance compensation occurs even more often than contact compensation and especially frequent is the compensation of sound instrumentation. Expectedly, such cases are prevalent in poetry and drama, that is, in genres in which the expression plane is often dominant. The most frequent instances of such compensation are related to alliteration, see, for example, the following verses by Aristophanes [*Plutus* (501–502)]:

τίς ἂν οὐχ ἡγοῖτ᾽ εἶναι μανίαν κακοδαιμονίαν τ᾽ ἔτι μᾶλλον;
πολλοὶ μὲν γὰρ τῶν ἀνθρώπων ὄντες **π**λουτοῦσι **π**ονηροί,

siis **k**ellele **k**üll ei **n**äiks see **k**õik päris **n**arr **n**ing **totra**st **totra**m!
Ülirohke ju on nende õelate arv, kes mõnusalt suplevad kullas.

The source text's p-alliteration in the line 502 is compensated in translation with several various alliterations and sound repetitions in the line 501.

The same device is used also in Betti Alver's translation of *Eugene Onegin* where we can observe on numerous occasions how an alliteration in the source text that is not rendered in the translation is compensated for by using distance compensation strategy[8]. See, for example [Пушкин (1.1)]:

Но, Боже мой, какая скука	Kui tüütu aga, minu jumal,
С больным сидеть и день, и ночь,	on päevavalgel, **k**üünla**k**umal,
Не отходя ни шагу прочь!	kui jalagagi toast ei saa,
Какое низкое **к**оварство	**va**est kannatajat **val**vata,
Полуживого забавлять,	Kui alatu on **p**eita **p**ilku
Ему **по**душки **поп**равлять,	ja **l**õbustada nagu **l**ast
Печально **по**дносить лекарство,	poolsurnud vana sugulast,
	tal murelikult anda tilku,

But we can also observe distance compensation of other sound repetitions. For instance, in the following example [Sophocles, *Oedipus the King* (87–88)], the sound effect of endings is lost in translation, however, it is compensated with sound repetitions in verse beginnings (**hea teat**e ... **hea**ks). The sound link in the source text is more effective, however, when we take a look at a longer section from the translation, we can see that it is compensated with several sound repetitions in the beginning of other lines as well (not present in the original):

ἐσθλήν· λέγω γὰρ καὶ τὰ δύσφορ᾽, **εἰ τύχοι**
κατ᾽ ὀρθὸν ἐξελθόντα, πάντ᾽ ἂν **εὐτυχεῖν**.

Pea teada saame. Ta on kuuldekaugusel.
Oo vürst, Menoikeuse poeg, mu hõimlane,
mis **teate** tood siis meile taevavõimu käest?
Hea teate. Ütlen teile: kõik, mis nüüd on ränk,
heaks pöörab, kui me õigel viisil toimime.

The following stanza from *Eugene Onegin* contains several anaphoras as well as a polysyndetic construction.

Он слушал Ленского с улыбкой.	Poeedi hoogne kõnerikkus
Поэта пылкий разговор,	ja pilgus lõkendav ekstaas,

---

8   In addition to alliteration, the phonic instrumentation is further amplified by syllable repetitions (e. g. **кака**я ску**ка**, pä**e**va**va**lgel).

И ум, еще в сужденьях зыбкой, liig noore aru ennatlikkus —
И вечно вдохновенный взор, — Oneginit kõik üllatas.
Онегину всё было ново; Ta naeratas vaid endamisi:
Он охладительное слово miks pilgata? Eks tasapidi
В устах старался удержать aeg temale kõik selgeks teeb;
И думал: глупо мне мешать **k**ord **k**urvalt **k**okku variseb
Его минутному блаженству; ta täiuslik maailmahoone.
И без меня пора придет; Küll tuleb tund, küll tuleb tund!
Пускай покамест он живет Las enne aga õnneund
Да верит мира совершенству; ja imekõrgeid illusioone
Простим горячке юных лет toob **noor**usele **noor**uslik
И юный жар и юный бред. **pa**teetiline **pa**lavik.

In the translation, neither the anaphora nor the polysyndeton have been rendered. These are compensated by alliterations and a polyptoton (noorusele nooruslik), but besides that in several subsequent stanzas we can also observe the attempt to compensate for the source text anaphoras left unrendered. This is especially evident in the stanza 2.19 where the translation introduces an anaphora ('nii') which does not exist in the source text:

В любви считаясь инвалидом, Onegin kuulas noort poeeti
Онегин слушал с важным видом, täis väärikust ja graviteeti
Как, сердца исповедь любя, kui teadlik armuinvaliid.
Поэт высказывал себя; **Nii** tunderikkalt kõlasid
Свою доверчивую совесть poeedi sõnad ja ta ohe,
Он простодушно обнажал. **nii** siiras oli kõnetoon,
Евгений без труда узнал **nii** südamlik ta konfessioon,
Его любви младую повесть, et kuulajale selgus kohe
Обильный чувствами рассказ, see noore armu imehell
Давно не новыми для нас. ja väga tuttavlik novell.

Also syntactic constructions, especially parallelisms can undergo distance compensation. See, for example, verses from *Eugene Onegin* [1.3]:

Служив **отлично-благородно**, Tal isa mundrit ausalt kandis,
Долгами жил его отец, kuid **võlgu sõi** ja **võlgu jõi**

Here, the parallel adverbs in the source text have not been rendered in the target text, but they are compensated in the next line with a different syntactical parallelism that is further enhanced by internal rhyme within the verse. A similar example is offered in Uku Masing's translation of Aristophanes' *Knights* [239]:

ἀπολεῖσθον ἀποθανεῖσθον ὦ μιαρωτάτω.
Surm võt**ku teid**, katk söö**gu teid**, **te** lontrused!

The repetition of endings resulting from syntactical parallelism has been rendered also in the translation, but the anaphorical repetition of word beginnings is lost. On the other hand, this has been compensated with repetition placed two lines before: *mis **asja** läbi viib **astja***.

Distance compensation of rhythmic devices is fairly common in poetry and drama translations. This includes rhythmic accelerations and decelerations, enjambements, caesuras and clausulaic effects. For example, in Sophocles' *Oedipus the King* [20] the rhythmic acceleration has not been in the same place in the translation, but it has been moved to the next line, where there is no resolution, that is, two light syllables in heavy positions (see, for example, [West: 20]) in the source text:

ἀγοραῖσι θακεῖ πρός τε Παλλάδος	Muu rahvas väljakuil on seismas Pallase
ναοῖς, ἐπ᾽ Ἰσμηνοῦ τε μαντείᾳ σποδῷ.	**kahe** templi ning Paiani ohvrikolde ees.

Such compensations can take place also in the translation of prose texts. For instance, we can observe this in a speech by Demosthenes [Demosthenes], written in accordance with the rules of ancient rhetoric: it contains rhythmic clauses, euphonic effects and figures of speech, which also contribute to the euphonic structure of the text. The cretic clausula which is an element of Athenian prose rhythm with the rhythm $-\cup-$ (often doubled; see, for example, [Walton: 75]), can be seen already in the opening sentence of the speech:

πρῶτον μέν, ὦ ἄνδρες Ἀθηναῖοι, <u>τοῖς θεοῖς εὔχομαι πᾶσι καὶ πάσαις</u>.

Kõigepealt, Ateena kodanikud, palun ma kõiki jumalaid ja jumalatare.

Yet, if we take a look at the translation by Richard Kleis, we see that the rhythmic clause is not conveyed, there is no cretic rhythm here. However, when we take a look at the next sentences, we can see even two phrases, which according to different prosodic systems can be interpreted as cretic clauses:

'kirja pand/ud ka see' (quantitative cretic)

'peate mind / kuulama' (accentual cretic).

Vertical compensation in Estonian literary translation

In the texts discussed in this paper, also vertical compensation is quite common and can be observed on different linguistic levels and in relation to various poetic devices. It must be noted that vertical contact compensation is much more frequent than vertical distance compensation.

Vertical contact compensation

Our material contains both such cases where purely phonic sound play is compensated with lexical or syntactical repetition as well as cases where syntactic devices are compensated with alliterations and other sound plays.

As an example, let us take a look at the following verses from *Eugene Onegin* [1.2]:

Родился на брегах Невы,	Onegin — **k**elle **k**ätki **k**iikund
Где, может быть, **родились** вы	**k**ord Neeva **k**aldal teiegi
Или блистали, мой читатель;	ehk olete seal **k**unagi

The polyptoton occurring in the source text has been compensated with k-alliteration, which connects the same verse lines.

Even more interesting is an example from the translation of *Oedipus the King* [22–24]:

πόλις γάρ, ὥσπερ **καὐ**τὸς εἰσορᾷς, ἄγαν	**Su** enda <u>silm</u> ju linna näeb, mis **nõ**rkenud
ἤδη σαλεύει **κάνα**κουφίσαι κάρα	on **nõ**nda, et ta **suu**dab vaevalt tõsta pead
βυθῶν ἔτ᾽ οὐχ οἵα τε φοινίου σάλου,	neist **su**rmalaineist, mis ta **v**erre **v**aotavad.

Crasis that ties together different words, amalgamating the final and initial vowels (see, for example, [West: 13]) and that are almost impossible to render in Estonian, have been compensated with greater coherence on the syntactic level (i. e., a syntactic device is used instead of a prosodic one): both hypotactic and paratactic clauses have been transferred to the main clause, e. g. the first subordinate clause (ὥσπερ καὐτὸς εἰσορᾷς — as you see yourself) has been transformed into subject of the main clause (su enda silm — your own eye). The coherence is further enhanced by the use of alliterations.

Next we will refer to an example that has been discussed already by Olga Semjonova in her analysis of Betti Alver's translation of *Eugene Onegin* [Semjonova: 653]. See *Eugene Onegin* [7.3]:

Или, не радуясь возврату	Võib-olla **k**eset **l**aane**l**aotust
Погибших осенью листов,	uut **l**ehestikku nähes puul
Мы помним горькую утрату,	**me m**äletame **k**allist **k**aotust?
Внимая новый шум лесов;	Või **m**asendab **m**eid kevadkuul
Или с природой оживленной	kurb teadmine kesk õiesära,
Сближаем думою смущенной	et aeg, mis lennuli viib ära
Мы увяданье наших лет,	me nooruse ja eluhoo —
Которым возрожденья нет?	neid enam tagasi ei too?

Instead of the original structure consisting of two clauses which both contain four verses, the translator has opted for two sentences of three verses and five

verses. In other words, she has changed the initially symmetrical structure into two segments of unequal length. However, the original structural unity has been compensated with alliterations connecting the two segments.

The next example is also from *Eugene Onegin* [6.32] and has also been paid attention to by Olga Semjonova:

Всё в нем **и тихо и темно**;   **Üht**alati on kinni uks.
Замолкло навсегда оно.   **Üht**ikka jäävad suletuks

Here the original parallelism (и тихо, и темно) has been replaced by anaphoras (üht-, üht-) at the beginning of lines.

Sometimes, untranslatable morphological devices have been compensated with lexical solutions. In the following verse from Aristophanes' *Knights* [304] the repetition of vocatives creates the consonance of endings:

Ὦ μια**ρὲ** καὶ βδελυ**ρὲ** κρᾱκτα   Huist sa jäle, huist sa rüve

In Estonian the consonance has been achieved with the repetition of pronoun 'sa' and noun 'huist' that is not present in the source text.

Also rhythmic devices can be compensated with elements of other levels. See, e. g. Aristophanes' *Knights* [68–70]:

εἰ μή μ᾽ **ἀνα**πείσετ᾽, **ἀπο**θανεῖσθε τήμερον.᾽
ἡμεῖς δὲ **δίδο**μεν· εἰ δὲ μή, πατούμενοι
ὑπὸ τοῦ γέροντος ὀκταπ**λάσι**ον χέζομεν.

kes mulle **t**ōrgub vastu, **k**ōngeb enne ööd!
Me **p**eame andma, **m**uidu **taa**t **ta**ob **m**a**kk**u **m**eid
niimoodi, et meil **k**ahe**k**sa **k**orda lendab **p**as**k**.

While in the source text agitation is expressed by means of rhythmic accelerations, in the translation it is conveyed by alliterating word pairs and the accumulation of occluding consonants.

We can observe vertical contact compensation where elements of one level are compensated with elements of other levels also in translations of prose. See, e. g. *To Kill a Mockingbird*:

'**There's some folks** who don't eat like us,' she whispered fiercely, 'but **you ain't called on** to contradict 'em at the table when they don't.'

"**Egas** kõik meie **moodu** söö," sosistas ta raevuselt, "ja sinu asi **põle** seda külalisele nina alla **hõeruda**."

The ST's substandard grammar that syntactically manifests in the incongruence of subject and verb (there's some folks, you ain't called on) is compensated for in the TT by dialectal word forms (egas, moodu, põle, hõeruda).

In the following sentence of the same dialogue we can see a reverse compensation where the ST's vernacular lexis with its contracted forms is compensated for with unusual syntax ('aru said?' instead of 'said aru?') in the translation:

That boy's **yo' comp'ny** and if he wants to eat up the table-cloth you let him, you hear?'	"See poiss on sinul külas, ja kui ta tahab, söögu või laudlina ära, sina aga ära sega, **aru said?**"

In *Lord of the Flies* we can see an instance of compensating for the ST colloquial idiomatic expression and incorrect grammar syntactically, by splitting the sentence into two in order to avoid a complex (and hence too literary) sentence in Estonian (in addition to using also a colloquial adjective 'hiiglama' which would count as horizontal contact compensation):

"It **wasn't half dangerous** with **all them tree trunks** falling."	"See oli hiiglama kardetav. Puud aina murdusid."

Vertical distance compensation

Although for a translator, vertical distance compensation may be a practical way of solving translation problems, it is difficult for a researcher to univocally identify vertical distance compensation, since an element that can be marked as a possible vertical distance compensation in the TT could in fact be a compensation of some other ST problem than the one assumed by the researcher. Furthermore, on the grounds that vertical distance compensation by definition appears far from the corresponding ST problem and takes place on a different textual level than the ST element, it is easy to confound vertical distance compensation with generalized compensation.

In our material we could find few examples of vertical distance compensation. One of these can be found in Uku Masing's translation of Aristophanes' *Knights* [51–55]. In this example the source text vocabulary alludes to the behaviour of dogs, but the word 'dog' itself is not mentioned by Aristophanes. In the translation the vocabulary used does not hint at dog behaviour, but Masing has compensated for this by lexically explicating the notion of 'dog' a couple of lines before.

> ἐπρίατο δοῦλον, βυρσοδέψην Παφλαγόνα,
> πανουργότατον καὶ διαβολώτατόν τινα.
> οὗτος καταγνοὺς τοῦ γέροντος τοὺς τρόπους,
> ὁ βυρσοπαφλαγών, ὑποπεσὼν τὸν δεσπότην
> ἤκαλλ᾽ ἐθώπευ᾽ ἐκολάκευ᾽ ἐξηπάτα

> Ta orja ostnud on, paflagoonist parkali,
> kes koerte koer on, lõuapuu mis lõuapuu.
> Pea taipu saanud taadi viisidest ja moest,
> see pargipaflagoon on maoli härra ees
> ja kallitab ja meelitab ja ohjes peab.

In Aristophanes' *Plutus* [590–592], a line uttered by the character Chremylus contains a phonic-syntactic device (*figura etymologica*) that has not been rendered in the target text. However, in the translation, the second line of Poverty's (Vaesus in Estonian) speech compensates for the untranslated rhetorical figure by introducing a phonic-lexical wordplay, which does not exist in the source text:

> Πενία
> πολὺ τῆς Πενίας πρᾶγμ᾽ αἴσχιον ζητεῖς αὐτῷ περιάψαι,
> εἰ πλούσιος ὢν ἀνελεύθερός ἐσθ᾽ οὑτωσὶ καὶ φιλοκερδής.
> Χρεμύλος
> ἀλλὰ σέ γ᾽ ὁ Ζεὺς ἐξολέσειεν κοτίνου **στεφάνῳ στεφανώσας**.
>
> Vaesus
> Tahad väita sa nüüd, et hullemad vead temal veel kui vaesus on küljes —
> kui rikkaks pead teda, siis näib nii, et **ihnur** ja **ahnur** ta ka on!
> Chremylos
> Et sootuks sind ära hukkaks Zeus ning õlipuuoksaga pärgaks!

In prose translations, we can find instances of vertical distance compensation in cases where elements of a language level are not conveyed or compensated in the corresponding part of the TT but elsewhere and with different means. For example, in the translation of *Lord of the Flies* the often ungrammatical syntax characterising the vernacular of Piggy is as a rule not conveyed but is compensated for with the amplification of colloquial lexis elsewhere. See, e. g.:

"They're all dead," said Piggy, "**an'** this is an island. **Nobody don't know** we're here. **Your dad don't know**, **nobody don't** know--"	"Nad on kõik surnud," ütles Põssa, "ja see on saar. Keegi ei tea, et me oleme siin. Sinu isa ka ei tea, keegi ei tea…"

In the above example, Piggy's utterance featuring double negatives and incongruence of subject and verb is translated in Estonian with standard grammar. However, Piggy's manner of speech in Estonian is characterized foremost by colloquial lexis used in many of his utterances elsewhere. In the dialogue between Piggy and Ralph in the same scene, Piggy's idiosyncratic speech is conveyed in Estonian by means of lexis (idiomatic expression and

colloquial adjectives) e. g. in utterances about half a page before and ca one page later the above example:

"I used to live with my auntie. She kept a sweet-shop. I used to get ever so many sweets. As many as I liked. When'll your dad rescue us?"	"Ma elasin tädi juures. Tal on maiustuste-pood. Ma sain alati **hiiglamoel** kommi. Niipalju kui tahtsin. Millal su isa meid päästma tuleb?"
"S'right. It's a shell. I seen one like that be-fore. On someone's back wall. A conch he called it. He used to blow it and then his mum would come. It's ever so valuable--"	"Õige jah! Merekarp! Ma olen niisugust ennegi näinud. Ühel tuttaval poisil oli taga-toas lilleriiuli peal. See pidi olema mere-karp. Ta puhus seda vahel, siis oli ta mam-ma **kohe platsis**. Tead, see on **kole kallis** asi…"

On the other hand, as mentioned before, at times it may be difficult to distin-guish distant compensation from generalized compensation (because it cannot be said for certain how far from the untranslatable element its compensation can take place in order to count as distance compensation). Thus it might be argued that the above example from the translation of *Lord of the Flies* is in fact an example of generalized compensation.

Generalized compensation

But there can be found also other, much more definite examples of generalized compensation. As an illustration, Betti Alver's translation of Pushkin's *Eugene Onegin* is mentioned here. Alver, a "form virtuoso" [Annist: 1905], has been praised by many reviewers as being extraordinarily inventive in using also such resources of the Estonian language that are not employed even by the vast majority of those who write originally in Estonian. Without using the notion of 'generalizd compensation', it is nevertheless evident that August Annist has described the essence of this technique in relation to Alver's translation:

> One of the greatest difficulties of poetry translation that especially tests the creative abilities of the translator, is the question how the often **inevitable** losses and dull-ness accompanying translation can be made up for with one's own additions and amplification of vividness in the **same style** [as the original].
>
> It is evident that also Betti Alver has aimed at such enhancement of expression. This is the primary reason for her abundant creation of linguistic neologisms, fore-most the purely sonorous effects she cultivates (not necessarily the goal of reaching greater content adequacy) [Annist: 1907].

Alver has made use of forgotten and archaic words; she has also invented her own neologisms (e. g. 'umbüksindus'), which nevertheless seem very natural and fitting in the context of this poem. In addition, she has applied verse instrumentation to intensify the emotional quality of translation (e. g. '*mu tu*medamal *tu*sa*tu*nnil'; this and the above example have been taken from Adams [Adams: 95]). For all these reasons, Alver has for a long time been regarded as the best Estonian translator of Pushkin and especially his *Eugene Onegin*, with her translation of the latter praised as exceeding in quality much of her contemporary original Estonian poetry.

Translation losses without compensation

In the analysis we found a number of cases where the elements that were lost in translation had not been compensated for in the target text. In prose texts features such as rhetorical structure, syntactic idiosyncrasies or dialectal peculiarities can be left unrendered. For instance, Richard Kleis's translation of Herodotus focuses on the content plane, while the most important features of Herodotus's prose style — his Ionian dialect (which is one of the reasons he is sometimes called the prose Homer), simple paratactic syntax, distinctive polyptoton (one and the same root can occur in a whole passage in different forms and it is together with other devices one of his strategies of creating a coherent narrative) — have remained neither transferred nor compensated for in the translation.

Compare, for example, the next sections of his first book [Herodotus]:

(14)

29. κατεστραμμένων δὲ τούτων καὶ προσεπικτωμένου Κροίσου Λυδοῖσι, **ἀπικνέονται** ἐς Σάρδις ἀκμαζούσας πλούτῳ ἄλλοι τε οἱ πάντες ἐκ τῆς Ἑλλάδος σοφισταί, οἳ τοῦτον τὸν χρόνον ἐτύγχανον ἐόντες, ὡς ἕκαστος αὐτῶν **ἀπικνέοιτο**, καὶ δὴ καὶ Σόλων ἀνὴρ Ἀθηναῖος, ὃς Ἀθηναίοισι νόμους κελεύσασι ποιήσας ἀπεδήμησε ἔτεα δέκα κατά θεωρίης πρόφασιν ἐκπλώσας, ἵνα δὴ μή τινα τῶν νόμων ἀναγκασθῇ, λῦσαι τῶν ἔθετο.

[2] αὐτοὶ γὰρ οὐκ οἷοί τε ἦσαν αὐτὸ ποιῆσαι Ἀθηναῖοι: ὁρκίοισι γὰρ μεγάλοισι κατείχοντο δέκα ἔτεα χρήσεσθαι νόμοισι τοὺς ἄν σφι Σόλων θῆται.

30. αὐτῶν δὴ ὦν τούτων καὶ τῆς θεωρίης ἐκδημήσας ὁ Σόλων εἵνεκεν ἐς Αἴγυπτον **ἀπίκετο** παρὰ Ἄμασιν καὶ δὴ καὶ ἐς Σάρδις παρὰ Κροῖσον. **ἀπικόμενος** δὲ ἐξεινίζετο ἐν τοῖσι βασιληίοισι ὑπὸ τοῦ Κροίσου: μετὰ δὲ ἡμέρη τρίτη ἢ τετάρτη κελεύσαντος Κροίσου τὸν Σόλωνα θεράποντες περιῆγον κατὰ τοὺς θησαυρούς, καὶ ἐπεδείκνυσαν πάντα ἐόντα μεγάλα τε καὶ ὄλβια.

Here the word 'ἀπικνέομαι' (arrive at, reach in Ionian dialect) is repeated in different forms. Let us take a look at the translation.

29. Kui siis need rahvad olid alla heidetud ja Kroisos sel viisil Lüüdia riiki oli laiendanud, hakkasid Sardeses, mis oli oma võimsuse õitsengul, **käima** kõik tolleaegsed Hellase targad, nii kuidas kellelegi neist **sobis**; nende hulgas tuli ka ateenlane Solon, kes oli ateenlastele nende ülesandel koostanud seadused ja seejärel viibis kümme aastat reisidel, et teisi maid näha, nagu ta ütles, tegelikult aga selleks, et mitte olla sunnitud tühistama mõnda tema antud seadustest. Ateenlased ei saanud nimelt neid ise muuta, sest nad olid range vandega tõotanud kasutada kümne aasta jooksul Soloni antud seadusi.

30. Niisiis sel põhjusel, aga ka teaduhimust ajendatuna reisile asunud, **saabus** Solon Egiptusse Amasise juurde ja siis ka Sardesesse Kroisose juurde. **Kohale jõudnud**, võeti ta kuningalossis lahkesti vastu Kroisose poolt. Seejärel, kolmandal või neljandal päeval, juhtisid Kroisose käsul teenrid Solonit ringi mööda aardekambreid ja näitasid talle kogu rikkust ja toredust.

Hence, differently from the earlier examples, here the translator has focused on the content plane. As for the expression, he has conveyed the fluent prose style of Herodotus, but several distinctive features of the original have not been conveyed. The participle constructions in the original have been replaced with subordinate clauses, which results in a far more hypotactic text than the original. The translator also avoids the polyptoton which is so characteristic of Herodotus: every time the word 'ἀπικνέομαι' is translated, the translator has chosen a different word in Estonian; furthermore, he also disregards the dialectal flavour of the word.

Although poetry translators pay in general much more attention to the transfer of different textual levels and employ different compensation mechanisms in cases of untranslatability, sometimes their translations also display uncompensated losses. For example, see a fragment from *Eugene Onegin* [3.22] translated by Betti Alver:

Я знал красавиц недоступн**ых**,
Холодн**ых**, чист**ых**, как зима,
Неумолим**ых**, **не**подкупн**ых**,
Непостижим**ых** для ума;
Дивился я **их** спеси модной,
Их добродетели природной,
И, признаюсь, от н**их** бежал,
И, мнится, с ужасом читал
Над **их** бровями **на**дпись ада:
Оставь **на**дежду **на**всегда.
Внушать любовь **для них** беда,
Пугать людей **для них** отрада.

Ma olen kogenud, kui ranged
on õrnad armupõlgajad,
kes **k**ülmalt nagu lumehanged
ja jääkristallid säravad.
Mul aga pole arusaamist
nii kõrgi hoiakuga daamist,
kel otsaees frisuuri all
on silt kui põrguväraval:
Sa jäta lootus igavesti!
Neil kõigil ainus rõõm ja lust
on sisendada jahmatust.
Te võisite ju seda **m**esti

Быть может, на брегах Невы	**m**oedaamisid, **m**u lugeja,
Подобных дам **ви**дали **вы**.	vist Neevalinnas kohata.

The source text here contains an asyndeton (list of accusatives, resulting also in homeoteleuton), anaphoras, alliterations a. o. repetitions, but the few alliterations in the target text cannot render this ST instrumentation. Also, there is nothing analogous neither in the previous nor in the following stanzas.

In the translations of the novels we can also observe instances where elements of the ST are left uncompensated in the TT. For instance, in William Golding's *Lord of the Flies* the disease asthma of the boy nicknamed Piggy is constantly pronounced as 'ass-mar' by the other boys (in addition to their probable ignorance of the actual spelling of the disease, the pronunciation 'ass-mar' seems as a fitting if cruel reference to the fat boy Piggy's large bottom). However, in Henno Rajandi's translation asthma remains asthma (astma in Estonian) throughout the novel, without any deviation in its pronunciation by the other boys. Also, the collective name for the group of the little boys, 'littluns' as well as the name for the big boys, 'biguns' have not received marked counterparts in the translation: the littluns are called 'väiksed' (the little [ones]) and the biguns are called 'suured' (the big [ones]) or 'suuremad poisid' (the bigger boys) which are ordinary standard word forms in Estonian.

Conclusion

To summarize the above discussion, we conclude — on the basis of the material we studied, — first, that for translators, the process of translation is a creative effort, that is, we are dealing not with linguistic translation, but literary/artistic translation. Translators are sensitive to the losses occurring on various structural levels and attempt to compensate for these losses often very creatively, employing different strategies, including also strategies of generalized compensation in addition to local and distance compensation. Second, translators' sensitivity to translation losses appears especially evident in translating texts whose main focus is on the expression plane. In such cases, the lost expression plane elements are compensated for with elements of the same plane (horizontal compensation) as well as of other planes (vertical compensation), both with contact as well as distance compensation. Third, there occur also losses that remain uncompensated. These may include dialectal peculiarities, stylistic devices or peculiar syntactic structure that are marked in the ST but translated simply into fluent prose in the TT, focusing on the content plane in the translation. The question to what extent the outcomes obtained from the

texts studied in this paper apply to the rest of the works of the 1960s and of the entire Soviet period can be addressed in further, comparative studies.

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