

How Do Places Speak in Poetry?

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1.

It is a well-known and even banal fact that different places have been represented as having different purposes in poetry throughout literary history. To be precise, the different purposes call to mind the history of the concept *topos* or *place* or *space*. As Estonian researcher Rein Undusk has written in *Topos* (2001), a place contains different things which are static and situated in certain locations in the place; a thing which is situated in a place stays put inside the boundaries of the place. Between different places are situated the outside zones of places (Undusk 2001: 17). So places are ambivalent phenomena: on the one hand they create stability, adaptation and safety, but on the other hand they can generate motion, instability and a lack of adaptation.

According to the mnemonic treatment, having everything in a certain place makes it easier to remember those things: a good memory requires order and a system. The legend of Simonides from ancient Greece is the foundation of mnemonics (according to the legend, the poet Simonides knew all the bodies in the collapsed house because he remembered the places where each man had been sitting before the collapse). The legend of Simonides was passed down by Cicero and Quintilian (see Goldmann 1989: 43–66; also Lachmann 1997: 4).

Renate Lachmann is of the opinion that Cicero's version of the Simonides legend is the point where mnemonic technique began to serve practical rhetoric, i.e. the memorisation of texts and the 'process of transformation from cult to commemoration' became important (Lachmann 1997: 7). At the same time she emphasises the concealment of the mythical background in Cicero's version of the Simonides legend: 'In Cicero's version of the Simonides legend, the disfigured, mutilated dead stand for the past; they stand for the order of signs that existed before the catastrophe and is no longer decipherable. The catastrophe consists in the experience of forgetting.' (Lachmann 1997: 6.)

In terms of literature, we see that literature has a major function in its opposition to catastrophe and to forgetting. As Daniel Poirion suggests in his work *Literature as Memory* (1985), literature is 'the struggle against forgetfulness, against the disappearance or evaporation of words over time. Literature is one of a variety of techniques a culture uses to promote greater glory and to fix its memories for eternity.' (Poirion 1999: 33.) Renate Lachmann adds that literature appears in the light of memory as the mnemonic art *par excellence*: 'Literature supplies the memory for a culture and records such a memory. It is itself an act of memory. Literature inscribes itself in a memory space made up of texts...' (Lachmann 1997: 15.)

Concerning places in poetry, we can see that they speak through the author's and reader's memories in the poetic text. At the same time it appears that memory is not a static phenomenon but can change with the author and the reader; context, which is also a variable phenomenon, influences all the components of the literary communicative act or the dialogical relations between the author, text and reader. So all the components of the literary communicative act move and change continually in the poetic text, and it would be chaos if there were not some stable elements in the poetic text which create order and system in the author's or reader's memories and minds. It seems that these kinds of elements should be the motifs of places in poetry.

2.

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

I'd like to illustrate this point with an example from the Estonian exile poet

Ivar Ivask's¹ poetry. His sonnet 'The End of the Summer Day' (*Ende Eines Sommertags*) was written in 1956 in German:

*Der Taube Waldhornruf ist Abend.
Der wilde Wein tarnt den Balkon.
Ein fremdes Pferd, zum Stalle trabend,
verschmäht den Weg, kreuzt durch den Mohn.*

*Auf einmal schliessen Margeriten
des Tages Sterne in den Wiesengrund,
weil Fledermäuse dunkle Riten
dort feiern noch im alten Bund.*

*Doch mit der Nacht kommt neu ein Ton
hinzu – der lange Ruf von Hund zu Hund,
der mit dem Nebel niederschwebt.*

*Der wilde Wein hat mich verwebt
in diese ebne Stille schon,
wo tierhaft Schlaf versiegelt meinen Mund
(Ivask 1990: 438.)*

This is a description of landscape, or more precisely it seems to be about a landscape painting (maybe this was influenced by the fact that Ivask was also an artist). The borders of the place are not fixed: it is an anonymous place at the end of a summer day. Different moving objects create its space, and every verse describes different activities and different animals: a dove who cries and heralds the night will come, a horse who seeks a stable to spend the night, flowers and plants which

¹ Ivar Ivask (1927–1992) was born in Riga, his father was an Estonian businessman and his mother was Latvian. Ivask studied in Estonian Latvian schools in Riga and he spent the summer holidays in southern Estonia, where his father's home was situated. He fled from the Soviet occupation in 1944 to Germany, where he graduated from the Estonian Gymnasium in 1946. Ivask graduated from the University of Minnesota where he studied German literature and history of art in 1950–1953, and earned his doctorate in 1953. He was an associate professor in Northfield's St. Olaf College in 1952–1967 and a professor in the University of Oklahoma. He was an editor of the international journal of literature *Books Abroad/World Literature Today* in 1967–1991. He was one of the founders and the President (1979–1980) of the Association for the Advancement of Baltic Studies, and the founder of the International Neustadt Literature Prize, biennials and the Puterbaugh conferences for French and Spanish writers beginning in 1968. Ivask was a poet, literary critic and researcher. His poetry is a manifestation of intellectuality and spirituality. Rainer Maria Rilke's works and those of other European poets, such as Friedrich Hölderlin, Stéphane Mallarmé, Paul Valéry and Nicolás Guillén, have influenced his poetry.

shut their blossoms, a bat and dogs which live an active life at night; all these animals and activities exist in an evening quickly moving toward night. That movement creates and also fills the space. So the author creates an impression of atmosphere and also fixes the moment in his poem. It is interesting that every moving object also expresses the movement of time and the boundaries of the space seem to be determined by the knowledge that it is a place dominated by evening.

Time moves linearly from the present to the future in Ivask's poem and at the same time the presentation of the event (the arrival of the night) inclines toward parallelism, i.e. 'One and the same event can be presented again in a slightly changed form without any overt development of time' (Merilai 1999: 267–268). It is a linear time system according to Arne Merilai (see Merilai 1999: 264–279), and it seems the movement of time is quite homogeneous in this kind of time system. At the same time the place dominated by the evening is represented by different pictures or by pieces of the place as a whole: we can see that the events take place in a garden, on the way, under the balcony, in a meadow, in a village and perhaps also in a wood. So the author creates the impression that the place where the events take place is quite large and wide, although time moves homogeneously.

When time is heterogeneous and can move in different directions, it seems the place may sometimes move or change with time. That kind of movement appears usually in modernist and postmodernist poetry. For example, another Estonian exile poet's, Kalju Lepik's,² poem 'Juhan Liiv' (1973):

*Kas ma kaasa lennata tohin
SU SOOVIDE SINIRANDA?*

*KAS AASTATUHANDED MINGU,
maamuld jääb Eestimaaks.
Kevad tuleb kord üle kingu.
Kui ma vastu minna siis saaks.*

*Palmioksteks peos pajuurvad.
Laotan kuue su jalgade alla.
Kaasa kõnnivad rõõmsalt kurvad.
Pilveuksed on pärani valla
sulle, Eestimaa.*

*Can I fly with you
to your blue coast of wishes?*

*Let thousands of years pass
the soil remains Estonia.
The spring will come over the hill.
If I could go to meet it then.*

*For palm branches in my palm are
willow catkins. I spread a jacket
under your legs. The sad are
going joyfully with me. The
doors of clouds are wide open
for you, Estonia.*

² Kalju Lepik (1920–1999) was born in Estonia, but he fled to Sweden in November 1944. He worked in different professions from 1945 to 1954 in Stockholm. After 1966 he worked as the director of the Baltic Archives. He was an innovative Estonian poet in the 1950s.

*Kuulake, kivi kumiseb
maa südames.
See olen mina.*

*Listen! The stone is droning in the
heart of earth.
That is me.*

*Kuulake kivi häält.
Kuulake kivi kuminat.*

*Listen to the voice of stone.
Listen to the drone of stone.*

*Kuulake suvel.
Kuulake sügisel ja talvel.
Kuulake kevadel.*

*Listen in summer.
Listen in autumn
and in winter. Listen in spring.*

Olge valvel.

Be watchful.³

...

(Lepik 2002: 407–408.)

This poem represents a system of independent time units (see Merilai 1999: 275–277). It is a system where ‘Different time segments can (though, need not) form a unified linear string, remaining analytically independent.’ (Merilai 1999: 275.) Lepik uses words in capital letters when quoting from Juhan Liiv’s poems, and brings to the poem different possible contexts and also different time moments and places. The recognition of the older text is the reader’s business. Lepik’s poem is like a part of Juhan Liiv’s poetry or a continuation of it. At the same time Lepik’s poetic ‘ego’ makes a connection with the world of spirits in the second strophe. He appeals to the spirit of Juhan Liiv and identifies with it. The entire poem is transcendental. The poem begins with the words:

*Ma magan. Kivist linnud.
Mu mullast voodi kohal
on kivist tiibade kohin.
(Lepik 2002: 407.)⁴*

In terms of place, in this poem it seems that the event occurs in a place which is situated on the border between the world of reality and the world of spirits; perhaps it is the world of dreams. It is a place where all is possible, and so we can see the different movements of time and also how the poetic ‘ego’ moves from place to place: from historical places to contemporary places, from mythical places to reality, etc. There are many different contexts possible in this poem: the reader may move through the history expressed in Juhan Liiv’s words, and at the same time experience the real situation of migration, which is expressed through

³ All translations by the author of the article.

⁴ I sleep. The stony birds. / On my bed of soil / is the rustle of stony wings.

Lepik's poetic 'ego'. Time moves between history (Juhan Liiv's words) and the real situation of exile. The place where the events take place is not the poet's homeland but rather a place of emigration. However, Juhan Liiv's words can also create the image of the historical place where he himself was situated.

The next two strophes feature Christian motifs: Jesus' arrival in Jerusalem and the theme of waiting for the Second Coming at the end of the fragment. As Christians wait for Jesus, Estonian emigrants waited for the liberation of their homeland. Jesus exhorts his followers to be watchful and the same motifs can be seen in the last verse of Lepik's poem. The religious motifs and the mixture of Christian and pagan represent the circuit of time – even mythological, eternal time. In the penultimate strophe there is an allusion to the cyclical processes in nature. While Lepik connects ancient folklore and religious motifs, the idea of eternal cyclical processes in nature and/or time becomes dominant. But at the same time the place recedes more into the background, and we can only imagine, through the different motifs, those places where the mythological and religious events took place. Those places are not obvious but they are quite mystical, and so the reader has the possibility of imagining the places in his/her mind according to his/her knowledge, memory and imagination.

Place, as well as time, may be active or passive in poetry: the time which moves toward night is the most important element in Ivask's sonnet, where the places are represented not directly but through moving objects; time and place move together in Lepik's poem, although the boundaries of time and place are mysterious and dispersed. But the representation of space has different means than the representation of time: time has no boundaries and, if the poet represents the movement of time through moving objects, it is possible to widen the boundaries of space or place (or in other words it is possible to create such an impression) as Ivask does in his sonnet.

3.

Places in poetry sometimes have the aim of remembering something important from the past or from history, and maybe that function is more widespread. According to Lachmann, every text is surrounded by a mnemonic space, which originates in the real world or constitutes 'spaces of fantasy; in both cases, the space represented is purely imaginary. The memory theatres, the real mnemonic spaces, and other architectural forms that are built transfer the memory spaces

constructed in the imagination into tangible reality.’ (Lachmann 1997: 19.) Wolfgang Iser explicates the relations between the real world and fictional components in the text as follows: ‘If the fictional text contains something real without exhausting itself in describing this something, then its fictional component is not an end in itself, but is instead, as a fictitious component, the auxiliary of something imaginary.’ (Iser 1983: 121) Or, as Lachmann writes: ‘In the artistic act of memory, real places are cerebralised; in their conversion into ciphers and symbols, they lose their concrete reference.’ (Lachmann 1997: 21.) Consequently real historical and geographical places in poetry often do not signify merely places, but may also have different meanings, including ideological meanings (for example, in Estonian poetry by Johannes Barbarus, Jaan Kärner or Kalju Lepik). This fact is very important in terms of Estonian literature written in exile and in the homeland.

The Estonian literature in exile came into being in 1944 and this experience generated a new paradigm in culture and literature. Estonian culture and literature suddenly became divided into two parts: one had the language but no country and the other had both the country and the language. Political terror imposed restrictions on the literature in the homeland and national ideology limited literature in the initial years of exile: the national ideology was preserved in exile, and at the same time, the communist ideology emerged in the homeland. Both of them were closed communities. Poetry acquired a political aim both in exile and in the homeland. As Jaan Undusk has pointed out, the space of Estonian literature was defined in terms of politics, not of geography. He argues that Estonian literature was produced all over the world (in Australia, in South and North America, in Europe), but the geographical aspect was retained only by a small country, Estonia. However, it was Soviet Estonia. Estonian literature was geographically undefined (Undusk 1999: 252). The situation was really absurd: the universe of space and time were indifferent and incomprehensible for emigrants and also for other Estonians in the homeland, in Soviet Estonia – life was absurd and from there the experience of the absurd began.

In my opinion, in the poetry written in exile, the geographical space, the homeland, was a memory; it was not the real country, but the memory that the emigrants carried with them. The country was always present, but only in the mind. The poetry of memories was the mainstream in exile poetry, and the homeland was represented by fixed signs: the home is a safe and a beautiful place, often an old farmhouse; the surrounding nature is beautiful with good smells

and blossoms. The figures of parents were very important, especially the mother who made very good bread, worked hard and was, at the same time, a good and gentle woman. Some fragments from Kalju Lepik's poem 'A Face in the Home Window' (*Nägu koduaknas*, 1946) serve as an example here:

*Taban suruda näo
vastu koduakna mõranend ruutu.
Kuulata tuttava käo
aastaid lugevat kukkumist
ja tunda
et kodu ei muutu
aegade tuiskliivas.*

Tuul undab.

*Rohtunud rajal
sammud mind
rahitult viivad.
Magab kui unine lind
kodune maja.*

*Kas sama tuttavalt eit
ootab avatud ukseid,
tuuli tallanud poegi?*

...

(Lepik 2002: 11.)

*I want to press my face to the
cracked pane of my home window.
I want to listen to the cuckoo
calling, counting years.
I want to feel that my home
does not change in sandstorms
of time.*

The wind is howling.

*My steps on the path overgrown
with grass carry me restlessly.
My home is sleeping like a
sleepy bird.*

*Is mother still waiting for her lost sons
at the open door?*

Lepik's words: 'I want to feel that my home does not change in sandstorms of time' serve as a motto for all the Estonian poetry written in exile for many years, but in Lepik's later poetry, memories are connected with the new experience of life and culture.

As Jaan Undusk has observed, the Estonian language was the absolute space of Estonian literature because the geographical country was lost in exile (Undusk 1999: 252). The homeland was lost and it existed as something static in the memories of emigrants, but the language was extant, and some authors understood that the language was dynamic and might express very different human experiences, including being an Estonian. One of the most innovative poets in exile was Ilmar Laaban (1921–2000), who expanded the space of Estonian literature and identity through surrealist poetry. Kalju Lepik took the next and still bigger step. In the 1950s his poetry changed from being classical and formal to adopting a modernist and postmodernist-deconstructive style. It is the poetic expression of

the spirit of a nation without a homeland and, at the same time, like Laaban's poetry, Lepik's poetry expanded the boundaries of the national imagery as well. His most essential themes are the fight for freedom, love for the native country, a sense of nationality, the earthly happiness of mankind, the future of the world, etc. The real places which exist in the author's memory are represented through metaphors: the homeland is like a kind housewife who is waiting for the wanderer, or like the beloved with whom the poet's 'ego' longs for physical, as well as spiritual, contact, or like Christ, who was crucified but reborn like a phoenix. His nation and motherland are a part of the world and their troubles are a part of the troubles of the world. In his poetry the author depicts the struggle for life of a single person, of the whole nation and of mankind. He moves from the problems of the individual to the problems of the world and humankind.

Lepik's poem 'A Face in the Home Window' (his first book has the same title) is a key text. In this poem, the author presents the major theme of his poetry: in exile emigrants remember the past and dream about a free homeland in the future. It is a great waiting. In the poem, the author uses present tenses. The emigrant, or Lepik's poetic 'ego', meditates in the first strophe on what he would want to do in his homeland if he were there. Symbols, such as the cracked pane of the home window, the cuckoo and home lead the reader into the past. In the second strophe, 'the wind is howling' is the poetic ego's present thought. And the next verses lead the reader into the future: the poetic ego thinks about how he will arrive home and about what will be waiting for him there. In the last strophe, we see the essential frightening point: I cannot go home because of the strange bloody face in my home window. We see that all the events are presented in the present time; they are simply assertions. Only the emigrant's idea moves while he is waiting in exile (probably it is Sweden), and time seems to have stopped. It is a movement between an idea and the real situation in the homeland or, in other words, it is a movement between the present time in exile and the homeland. It is also a movement between the places in exile and the homeland.

Another possibility is to consider how time moves linearly. A narrative or story rises to the fore: in the first strophe the past is represented, in the second it is the present, and in the next it is the future. The story is about a man who begins with a meditation on what he wants to do. Then he steps on the path and sees a strange bloody face in his home window. This is the end of the story. There are two places in that story: the first is the place of exile, which allows only conjec-

ture, and the second is the homeland, which is represented very clearly through the above-mentioned motifs.

This poem stands as a model of Lepik's poetry: it may be a story about the nation's history, it may be an expression of the spirit of the nation without the homeland or space, or it may be an expression of the stopping of time for emigrants. This stopped time involves more than waiting. It is a condition of exile society too. I think it is the preservation and stagnation of exile society: poetry serves the function of preserving memory in (exile) society.

It seems memory is never independent or a *tabula rasa*, but instead depends directly on contexts which may change over time. In my opinion, the context is not a static phenomenon because it changes over time like the message and all the other components of the communicative act (the addresser, addressee, contact and code). If we speak of poetic texts, the difference between poetic texts and an everyday communicative situation or ordinary language appears: in a poetic text there are various contexts present and possible and they also influence each other (cf. in ordinary language and in everyday communicative situations we need only one context to understand the text's message). Although poetry is a verbal art and the representation of time depends mainly on verbal language, the representation of space also includes pictorial signs in the creating, reading and interpreting process. The pictorial signs may exist both in the printed text and in the author's and readers' minds and memories.

That kind of complicated playing with time and space we can also see in Ivar Ivask's poetry. Ivask lived and travelled in different countries in his lifetime, so different places in the world were very important in Ivask's poetry. Valters Nollendorfs writes: 'The spiral opens up not only the space-time dimension of Ivask's poetry but also the time-space dimension of Ivask as a poet and that of the place of his birth. The circle characterises the life rhythm of Estonian, Latvian, and Lithuanian peasant culture as the replicability and self-containment of space and time. Linearity, on the other hand, characterizes the openness and the irrepeatability of the modern world and its sense of history.' (Nollendorfs 2001: 105.) Ivask's first collection of poetry, *The Meaning of Stars* (*Tähtede tähendus*) was published in 1964, but for our purposes it seems more interesting to analyse his long poem, 'The Veranda Book' (*Verandaraamat*), published in 1981, when Ivask was 54 years old. It seems it is a book of memories, but also of much more.

Veranda was a real place in the poet's father's home in southern Estonia,

Rõngu. When he wrote the poem in exile, it was only memories which inspired him, and so the little place acquired a broader meaning. The poem is also a retrospective on the poet's life. The poem begins with the cycle 'The Birth of Veranda' (*Veranda süünd*), where Veranda is really a little warm place where all life begins (the author said that it was like a womb). The little place is like a little world, the boundaries of the world are big windows, a floor, walls and a ceiling made of pine, and the place includes different static things: a dinner table, two benches, three wicker chairs, a wicker table and a block of aspen. There is also a closet which includes some treasures of childhood: some feathers, stones, rowanberries and home-made toys. All the things belong to the poet's childhood, and the same things were caught in history at that moment when he wrote the poem, so his poetic ego has the impression that all the little things are more important than they seemed in his childhood. The veranda is like his book of life – that is the conclusion of the man in his maturity.

Although the fifth poem in the cycle ends with the words 'Time flows, space remains' (*Aeg voolab, ruum jääb*; Ivask 1990: 29), we can see that time, in fact, jumps from past to present in the poet's mind and also in the text, although the moment of narration and memory is in the present. Things seem static in the poet's mind but the context of the present also changes the things from childhood and from Veranda: the things seem more important and they have different meanings than in childhood, i.e. the meanings of the things are changed in the poet's mind. At the same time the boundaries of the place (Veranda) broaden step by step in the next cycles.

In the second cycle, 'In the Circle of Veranda' (*Veranda ringis*), the boundaries of Veranda are broadened and include the cemetery of Rõngu, where the Ivask family and friends of the family are buried. This relationship with his dead parents creates contrasts and ambivalence. Jüri Talvet has noted: 'More than anything else, this lineage is identical to the physical home, the heart's original space. The time of the terrestrial world makes this space fall apart, become transformed into spiritual space, which through emotional memory conserves the beauty in its purified form. [---] The veranda at Rõngu, the block from the aspen, the aunt's clock, chestnuts on the way to school in Riga, the ring with the bloodstone inherited from his grandmother through his father, his mother's brooch – all these cast light upon life, but at the same time, constitute a signposts to the past, to losses and deaths.' (Talvet 1999: 49.) This seems quite similar to the legend of Simonides.

At the same time life goes on. Through the etymology of the word 'veranda', the space moves vertically from history to the present and connects different historical places and also, horizontally, connects places which exist contemporaneously: the veranda of Sanskrit, Hindu, Bengal, Spain, Portugal, etc. So the poet's ego moves out into the wide world and carries the veranda in his mind.

In the last cycle, 'The Freedom of Veranda' (*Veranda vabadus*), the veranda is changed from a material object to an abstract and mental concept, as the tables and windows and the block of aspen are ruined in a material sense but all the things and also the veranda space exist in spirit or in the poet's mind. So we can see that the place or space in Ivask's poem changes during the poem. And it seems that it changes even more than time in his poem, because time moves in the same way (i.e. time moves erratically) during the poem, but place develops during the poem. We may see the characteristics of mythical representation of place in Ivask's poetry, because 'the mythical topology expresses itself in the unique continuum of place, action and actor, revealing great plasticity and ability to extend in time and space. [---] Foreign places are made liveable thanks to their identification with the home ones', as Rein Undusk has written (Undusk 2001: 163).

Jüri Talvet has explained the complicated relationships between time and space in Ivask's poetry as follows: 'Yet nothing explains the "cordiality" of Ivask's poetic space, the relations between the micro- and macrocosm, the dynamics of the space of the poet, his lineage and the "home" so much as time. The time of the world (war) has torn away the poet away from his physical home; as most émigré poets, he bears in himself the tensions of the disruption. The space of imagination and liberty (and love) can be an alternative, yet the longing for the physical home and native land... [---] Time keeps the home (the land of childhood) pure and virginal; [---] Time does not allow security, maintaining tensions even in relation to the macrocosm – although in his first book of poetry the cosmic bond seemed to provide a chance to become free of all terrestrial nightmares.' (Talvet 1999: 48.)

Concerning Ivask's poetry, we can see that time and space are not always linked inextricably in poems. There may be variable and intricate relationships between time and space in poetry and that fact sometimes determines whether we can speak of the dynamics concerning the environments, places and landscapes which are represented in poetry. Consequently, space seems to be a quite relative phenomenon in literature: the borders of the place or space may change as well as the things which exist inside the borders, as we can see in Ivask's series

The Baltic Elegies (Balti eleeģiad). The first series was written in 1986 and the second series in 1989. Valters Nollendorfs has written: 'Between the first series of the elegies and the second are only two years of real time, but a whole human lifetime: between that of the exile and the returnee, between the elegies of the lost and the regained Baltic.' (Nollendorfs 2001: 106.)

The third elegy in the second series again presents the poet's summer house in Rõngu, and that picture is dramatic, as was the picture after the catastrophe in the legend of Simonides; the contrast between reality and memory is strong:

*The birch was there when I was born.
The birch was there when I returned
forty-four years later.
My closest relatives had died.
The roof collapsed on the veranda
of our summer home. Around it
nettles grew the height of man
to sting me better in the eye.
Could this have been my childhood place
where I began to love the earth?
Only the birch was there to give an answer.
It had not moved, it had not changed,
it had become more firmly there
for what it was created:
a witness to both earth and heaven,
a messenger from past to present,
a tree shaped like a guardian angel.*
(Ivask 2001: 69.)

The place is the same, but all has changed inside the boundaries, i.e. in memory the order that existed in the place before the catastrophe. After the catastrophe, the real world is not the same as it was, but we may say that in the poet's mind the place before the catastrophe exists as well as another place after the catastrophe, where there is a birch which creates the new order and also connects the past and present.

Conclusion

Place exists in the author's and also the reader's mind as a visual image, which is transformed to written language in poetry. Consequently, places speak in poetry

through transformation and also through verbal figures, which can also express the relationship between time and space. These relationships may be quite complicated, as in Ivar Ivask's and Kalju Lepik's poetry: time and space can move together and complete each other and they may also express different motions. Place may also include static things or, more precisely, it may include static things which may carry the meaning of stability and firmness. But all the images exist and all the movement takes place in the author's or reader's mind, sometimes through the interpretation of real places which can support fantasy and memory.

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