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STYLISTIC FORMS IN
GREENLAND ESKIMO LITERATURE

BY

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INTRODUCTION

I. Bibliographical Remarks.

Certain aspects of Eskimo ways of expression, of Eskimo style, have occasionally been described by scholars like F. Boas, E. Holtved, H. Rink, and W. Thalbitzer.

In this connection the following writings by these authors concerning elements of Greenland style may be mentioned: FRANZ BOAS: *Stylistic Aspects of Primitive Literature*. *Journal of American Folklore*, vol. 38. New York 1925.—ERIK HOLTVED: *De eskimoiske sagns opbygning belyst ved Axel Olriks episke love (The Composition of Eskimo Legends, Illustrated by Axel Olrik's Epic Laws)*. *Danske Studier*. For Universitetsjubilæets danske Samfund. 1ste—2det Hæfte (1st—2nd part). København 1943.—H. RINK: *Eskimoisk Digtekunst (Eskimo Poetry)*. *Tidsskrift for Ide og Virkelighed*. København 1870.—*The Eskimo Tribes (I—II)*. *Meddelelser om Grønland* 11. København 1887—91.—WILLIAM THALBITZER: *A Phonetical Study of the Eskimo Language*. *Meddelelser om Grønland* 31. København 1904.—*The Ammassalik Eskimo. Second Part. No. 3. Language and Folklore*. *Meddelelser om Grønland* 40. København 1923.—*Tunumiut taigdliait (Poems of the East Greenlanders)*. *Nûngme (Godthaab)* 1939.—*Inuit Sange og Danse fra Grønland, Inuit Songs and Dances from Greenland*, København 1939.

In addition Greenland dictionaries and grammars must be mentioned as being important for stylistic investigations, thus: PAUL EGEDE: *Dictionarium Grönlandico-Danico-Latinum*. Hafniæ 1750.—*Grammatico Grönlandica Danico-Latina edita a Paulo Egede Havniæ* 1760.—OTHO FABRICIUS: *Forsøg til et forbedret Grønlandsk Grammatica (Attempt at an Improved Greenland Grammar)*. Kjøbenhavn 1791.—(2nd edition 1801).—*Den Grønlandske Ordbog forbedret og forøget (The Greenland Dictionary, Improved and Enlarged)*. Kjøbenhavn 1804.—SAMUEL KLEINSCHMIDT: *Grammatik der grönländischen sprache mit theilweisem einschluss des Labradordialects*. Berlin 1851.—*Den Grønlandske Ordbog, omarbejdet af Sam. Kleinschmidt (The Greenland Dictionary, revised by Sam. Kleinschmidt)* København 1871.—C. W. SCHULTZ-LO-

RENTZEN: kalâtdlit oqausinik oqausilerissutit (Greenland Grammar). Nûngme (Godthaab) 1929.—Det Vestgrønlandske Sprog i grammatisk Fremstilling (The West Greenland Language presented Grammatically). København 1930.—Den grønlandske Ordbog (The Greenland Dictionary). København 1926.—Dictionary of the West Greenland Eskimo Language. Meddelelser om Grønland 69. København 1927.—WILLIAM THALBITZER: Eskimo, an Illustrative Sketch. Handbook of American Indian Languages. Washington 1911.—The above mentioned dictionaries are Greenland-Danish, Greenland-Latin and Greenland-English. In addition might be said: J. KJER og CHR. RASMUSSEN: Dansk-Grønlandsk Ordbog (Danish-Greenland Dictionary) Kjøbenhavn 1893.

Of non-Eskimo works on the study of style which have been used may be mentioned: ULLA ALBECK: Dansk Stilistik. København 1939.—HARRY ANDERSEN: Stilforskning i den nyeste Tid, nordisk (Stylistic Research in Recent Time, Scandinavian). Salmonsens Leksikontidsskrift, no. 8. København 1943, columns 502—504.—F. J. BILLESKOV JANSEN: Poetik (Poetics). København 1941.—Second issue: I—II. København 1946—1948.—RICHARD M. MEYER: Deutsche Stilistik. München 1906.—PAUL V. RUBOW: Saga og Pastiche (Saga and Pastiche). København 1923.—H. C. Andersen's Eventyr (Fairy Tales). København 1927.—NILS SVANBERG: Svensk Stilistik. Stockholm 1936.

II. Account of Text Material.

As regards so called primitive literature the Greenland text material is very comprehensive. In his book "Inuit Sange og Danse fra Grønland" Thalbitzer divides the poetry into three periods. Similarly, (not comprehended as a very strict chronologic division) all kinds of Greenland literature may be divided into 1) an old Eskimo era, 2) a time of transition, 3) modern literature.

1. Old-Eskimo Literature.

Eskimo traditions are not originally based on *litera*, the letter. But as they were recorded later on we are justified in considering them literature. We cannot possibly give a sure chronology judging from the contents as is mostly the case with all the other literature. The process of recording has gone on from the time of the Egede family right down to our time, but nevertheless it belongs to Old-Eskimo literature. Because of its set form the poetry is no doubt nearest to the original Eskimo way of expression. But although it may with some reason be feared that the ravages of time have, if only slightly, altered the outward

appearance of the traditions, evidence that they have been passed on faithfully from generation to generation is so strong that we may reckon that the style has not been changed radically.

Among the Old-Eskimo texts must above all be mentioned what has been recorded as part of the popular tradition through the early days of Danish colonization. In this case we may rest assured that European influence—if the recorders of that period took down carefully what they were told—has not yet made itself seriously felt.

In *Festschrift Vilhelm Thomsen*, Leipzig 1912, W. THALBITZER has the article "Two Old-Greenland Poems". The Poems are supposed to have been recorded by Paul Egede, Hans Egede's son, between 1721 and 1736. In Thalbitzer's article they are for the first time brought to light from the old MS.

In PAUL EGEDE'S "Grammatica Grönlandica Danico-Latina", Havnæ 1760, some Greenland phrases, *proverbia quædam Grönlandica*, are to be found pp. 206—213. It is questionable whether they may all be called proverbs or not. For that reason their value as Old-Eskimo text material is not quite certain either. But it appears as if in them Paul Egede thought to find what he wanted to find. Reality, however, sometimes differs from dreams of wish.

In his diaries H. C. GLAHN has furthermore recorded Old-Eskimo texts¹). They are poems (pp. 85—89), of one of which the author (Angutla) is mentioned. This poem must have been composed in Glahn's own day and is recorded in the diary of the year 1766.

Old-Eskimo is also to be found in the collection "Kaladlit Okalluktualliait" (Greenland Folktales), Godthaab 1859—1863, vol. I—IV, published at the initiative of H. RINK. In this collection are found various legends recorded by P. KRAGH, a Danish clergyman stationed in Greenland 1818—1828. The remaining legends have been reported directly by Greenlanders.

In our day KNUD RASMUSSEN has recorded West Greenland legends, several of which have been printed in the collection "kalâtdlit oqalugtuait oqalualâvilo" (Greenland Legends and Tales) I—III, Nûngme (Godthaab) 1938—1939. The publication was arranged by KRISTOFFER LYNGE, the editor of the periodical "Atuagagdliutit" (offered reading), commenced by H. Rink at Godthaab in 1861.

In "A Phonetical Study", Copenhagen 1904 (pp. 271—317) W. THALBITZER has given a phonetic rendering of a number of Old-Greenland traditions in prose and poetry.

Original Eskimo traditions, particularly valuable for stylistic research are given in W. THALBITZER: "The Ammassalik Eskimo", Second

¹) In *Det Grønlandske Selskabs Skrifter*, (Writings of the Greenland Society) IV, ed. by H. Ostermann, København 1921.—Not published before.

Part, First Half-Volume No. 3. København 1923. Here we find East Greenland material rendered phonetically from his records during a stay in East Greenland in 1905—1906. At that time it was not more than about twenty years since GUSTAV HOLM together with the interpreter, JOHAN PETERSEN had started on an umiaq expedition¹⁾ during which the East Greenland tribe was discovered²⁾. Consequently W. Thalbitzer's records were made at a time when it might have been taken for granted that European influence had not yet made itself felt in Eskimo phraseology. For centuries this tribe had lived isolated from the outside world.

The poetry to be found in "The Ammassalik Eskimo" (just mentioned above) was published in Eskimo by Thalbitzer in the book "Tunumiut taigdliait" (Poems of the East Greenlanders), Nûngme (Godthaab) 1931. They are given in West and East Greenland parallel texts. Furthermore the poems are found in Danish translations in his "Eskimoiske digte fra Østgrønland", (Eskimo Poems from East Greenland), Copenhagen 1920.

Moreover CHRISTIAN ROSING, the Greenlander, has recorded some East Greenland poems in his book "Tunuamiut kalâtdlit Gûtimik nalussut ugperissâinik ilerquinigdlo inûsiânigdlo" (About the Faith, Customs, and Way of living of East Greenland Heathens), Godthaab 1906. The poems are rendered in the West Greenland dialect only. With caution the material may be used, however.

H. OSTERMANN has published various records by KNUD RASMUSSEN, entitled, "Knud Rasmussen's Posthumous Notes on East Greenland Legends and Myths", Meddelelser om Grønland vol. 109, no. 3, Copenhagen 1939.

2. The Time of Transition.

For various reasons this literature is of little value for stylistic research. The greater part of it is made up of translations of religious books. A considerable number of such books were published from the days of the Egede family until about the middle of the last century, when Samuel Kleinschmidt began his pioneer work. It will be too much to enumerate and treat this literature, which, as regards stylistics, is most problematic. The worthy clergymen of those days had but slight knowledge of the Eskimo language. Even the few, e. g. Paul Egede and Otho Fabricius, who tried to penetrate deeper into it, never managed to master it completely. They remained Europeans and forever alien

¹⁾ *umiaq*: Large Eskimo skinboat, in Greenland usually pulled by women.

²⁾ Among other things Johan Petersen translated legends for Gustav Holm, last published in English in "The Ammassalik Eskimo", First Part. Copenhagen 1914.

to the nature of the Eskimo language. What they wrote in Eskimo is sometimes very difficult to understand partly because they found great difficulties in expressing themselves in Eskimo. Add to this the fact that the written languages, the writing systems they used were most inadequate. It was difficult to imagine a native literature arising in those literary languages and writing systems, and no such thing happened with the exception of private letter-writing of which there is a sample in Glahn's diaries, judged by himself and Ostermann, his commentator, to be lacking in the characteristics of Eskimo mode of expression.

For that reason it will be maintained in this work that there cannot be so very much of the transitional literature, mentioned above which the Greenlanders of that day would have acknowledged as the Greenland language, neither of the clerical literature of translations nor of other literature written by clergymen.

Of interesting original clerical literature not translated, will here be mentioned PAUL EGEDE's fictitious conversations in his "Grammatica", Havnæ 1760, and KNUD KJER's collection of poems "Illerkorsutit", Aarhus 1832, which contains some original and valuable poems besides translations.

Of greater stylistic importance, however, are the specimens of transitional literature published by W. THALBITZER in "The Ammassalik Eskimo", also to be found in his "Inuit Sange og Danse", which deal with the records from South West Greenland. Various things in content and music point towards European influence, but as regards style this literature is more closely related to Old Eskimo literature than modern literature, which is seen through the part played by repetition in poetry.—The recorded literature belongs to the Greenlanders themselves. The upshot then is that transitional literature does not help us along much in our work to prove possible continuity or breaks.

3. Modern Literature.

We cannot look away from the fact that conditions for its growth were created by the gifted linguist SAMUEL KLEINSCHMIDT. It is a characteristic and conspicuous fact that only with his written language did the Greenlanders really begin to write for the public. His written language and writing system, which was logical and consistent, and far better than the earlier erroneous and deficient attempts, could be used and utilized by them. Significant, too, were the school books he wrote for college (seminary) teaching, which he printed himself in his own printing office. The importance of his translation of the Bible will be realized if one considers the power of the Church and its influence on popular life in Greenland. When reading it one cannot help noticing

his good understanding of the nature of the Eskimo language. He was born and bred in Greenland¹⁾, and from his childhood he mastered the Greenland language like a Greenlander. It must be understood that this was of the utmost importance. In his books and in his excellent translation of the Bible we meet with an Eskimo language which the Greenlanders could understand and where the Eskimo mode of expression was prevalent. The language of the time of transition, difficult to understand and hard to read, was given no chance whatever in modern Greenland homes, Samuel Kleinschmidt's full-grown Eskimo language was given precedence all over present day Greenland, was used and cultivated by a whole number of emerging poets and authors—simply because it was the language of the people, and because it alone was possessed of a power of growth in the minds of the people. Samuel Kleinschmidt staked his whole authority and his phenomenal talents in an attempt to keep foreign, i. e. European, influence out of the language. This attempt was bound to be of the greatest importance for the style of modern literature. But in spite of that, it has proved impossible to avoid European influence completely, it can be traced here and there.

The literature which has arisen in Kleinschmidt's literary language and writing system is far more extensive than all other earlier literature in Greenland Eskimo. A comprehensive non-fictional literature is growing. But a thing of special interest for stylistic research is the incipient rise of a fiction produced by the Greenlanders themselves. The ever vigorous Eskimo language has Christian and profane poetry, it has novels, it has plays.

Within the last mentioned sphere the following volumes have especially been used: Hymn books: "tugsiutit ilagît nâlagiane igdlunilo atugagssait", Nûngme 1923, (Hymnbook for the Greenland Congregation in Church and Home, Godthaab 1923);—"tugsiutit ilagît kalâtdlit nâlagiane igdlunilo atugagssaisa tapê", Nûngme 1937, (Supplement to Hymnbook for the Greenland Congregation in Church and Home, Godthaab 1937).

Songbook: "erinarssûtît tatdlimagssânik naqitigkat", Nûngme 1934 (Songbook, 5th ed. Godthaab 1934).

Novels: A. LYNGE, "ukiut 300-ngornerat", Kôbenhavnime 1931, (The 300th Year, Copenhagen 1931).—HANS LYNGE: "erssingitsup piumassâ, I—II", Qaqortume 1938, ("The Will of the Invisible", Julianehaab 1938).—FR. NIELSEN: "Tûmarse kinguâringnik oqalugtuaq", Nûngme 1934, (Thomas, a Narrative of a Family, Godthaab 1934). MATHIAS STORCH: "Singnagtugaq", Kôbenhavnime 1914 (The Dream, Copenhagen 1914).

¹⁾ b. 1814, died 1886 in his native country, his father was Joh. Konrad Kleinschmidt, the missionary, who died in Greenland 1832.

Plays: KARL HEILMANN: "issigingnârtitsissutit mardluk", Qeqertarsuarme 1936 (Two Plays, Godhavn 1936).—HANS LYNGE: "ti-gorqârâ", Angmagssivingme 1934, (The one who takes Her first will get Her, Angmagssivik 1934).—PAVIA PETERSEN: "ikíngutigít", Nûngme 1939, (The Group of Friends, Godthaab 1939).

No literature in the Greenland Eskimo language later than 1939 has been treated in this work.

III. Special Points of View and Method.

In the following treatment the stylistic forms are considered new and imported whenever they lack historical connection with the Old Eskimo forms. They need not necessarily be imported from Europe, they are simply new in Modern Greenland literature, although they may occasionally be seen in Old Eskimo (but ostensibly without historical connection).—Seeing that this investigation is going to treat possible connections between the stylistic forms in Old Eskimo and Modern Greenland literature, it consequently comprises practically all more prominent stylistic forms appearing in Greenland Eskimo literature. What is considered less essential as compared to other aspects is not treated, however. E. g., it is doubtful whether "the composition of texts" belongs to stylistics or not, so it is not dealt with here. The same applies to rules of rhyme and rythm.

The method pursued will be to make the Greenland Eskimo text itself the basis of the investigation, not vice versa, so that certain stylistic forms are inferred from the text beforehand.

On the whole the treatment of each stylistic form will proceed like this: an argumentation followed by a verification, i. e. exemplification.

TREATMENT OF THE SUBJECT

I. The Words.

A. The Stock of Words.

It is said that a scanty vocabulary is characteristic of primitive languages, that the more words a language possesses the higher its cultural level. If that is true, Greenland Eskimo must be a civilized language of the highest standards.

In "The Eskimo Tribes", part 2, H. Rink has found out that the number of Greenland stem-words is 1371. The affixes, not including the possessive ones, amount to 200 (see part 1, p. 47). In Eskimo the affixes have an enormous word-formative power. Added to the stem-word they give the latter another meaning. Another word is again created when a fresh affix is added to stem plus affix (extended stem). But the formative possibilities are not yet exhausted, the free affixes can to a larger or smaller extent be interchanged.

Rink tried to find out the size of the Greenland vocabulary, but he gave it up, he saw it amounted to astronomical figures. He chose the word "igdlo", house and found that about each one of 80 affixes could be added direct to this stem-word:

... "giving 80 derivatives. Again at random I took one of these and found it susceptible of 61 immediate additions. I submitted the 61 derivatives of second, or stems of third degree to the same experiment and got 70 derivatives of the third degree out of one of them, and so on I got 8 of the 4th, 10 of the 5th, and 10 of the 6th degree. But here I stopped and considered what could have been the result, if each time instead of choosing one, I had tried all the others of the same class too, found them equally prolific and finally had summed up all the numbers obtained in this way within the limits of each class: THE FORMIDABLE SUM to which I was led deterred me from completing this arithmetical problem, which would have required all the combinations in question to be actually tried and for this purpose all written down excepting perhaps the last class. Such a process would be necessary, as several rules have to be observed with regard to the order in which

a series even of moveable affixes can be appended to a stem, and especially because the applicability of an affix in each case before all depends on its sense.”¹⁾

As a consequence theoretically the Eskimo vocabulary appears to be infinite. The affix system certainly does make the language rich and capable of fine distinctions. The associative possibilities originating from one stem-word are manifold, they offer Eskimo thought a scope to be envied by any European.

No wonder that all foreigners agree in characterizing Eskimo as an exceedingly difficult language to pick up. When Kleinschmidt had such an astounding success in trying to keep loan-words out of the Greenland language, and nevertheless succeeded in conveying to it new conceptions and ideas which other languages appeared unable to incorporate as natural elements, it was not only because of his own ingenuity, but by the aid of the affixes (see below). Still, Eskimo is not quite commensurable with any other language. Translators of Eskimo have not always an easy job.

But although the affixes may be joined with incredible ease, there are limits of what is normally capable of combination, and besides the stock of words depends on individual and other circumstances.

The stock of words of children is extremely limited. Grown up people have a considerably larger number of words at their disposal. With children the number of stem-words is small because their categories of ideas are few. Furthermore the Greenlander who has received a secondary education (post-school, college high school, training college) has a far larger stock of words than his countrymen. Besides, an increased vocabulary can clearly be traced in Modern Greenland Eskimo as compared to Old-Eskimo.

B. The Parts of Speech.

In “The Eskimo Tribes” I p. 48, Rink writes about the Eskimo language, “It is a peculiarity to the language that NOUNS AND VERBS ARE ALMOST THE ONLY PARTS OF SPEECH”. It is indisputable that nouns and verbs are prominent in literature, but it holds good to an even larger extent that nominal and verbal forms constitute the essentials of the spoken language. Still, there is some room left for the other groups, the small words (*it should here be noted that the grammatical classification is not quite identical with the stylistic one*). The fact that the nominal and verbal forms are predominant in the language is due to its affixal character.

¹⁾ H. Rink: The Eskimo Tribes, part I, p. 47.

Samples from Old-Eskimo poetic literature of the first era of colonization and from modern poetry appear to prove that Old-Eskimo poetry had a far larger usage of nominal words than modern Greenland poetry. Conversely the usage of verbs was not particularly large in Old-Eskimo poetry; it is considerably larger in modern poetry. No great changes of frequency seem to be traceable for these parts of speech in prose literature.

1. Nouns.

Proper names were not so much used in Old-Eskimo, while they are quite frequent in Modern Greenland Eskimo. To the heathen Eskimo names were holy. They were not to be abused, for the soul was indissolubly joined to them. People had to avoid mentioning the name of the recently deceased, in order that a misfortune should not befall them. Personal names were more often than not names of things in nature; there was a predilection for animal names. So—although there are heathen Eskimo personal names, too, with obscure etymology—they are well rooted in the Eskimo language.

In Modern Greenland fiction heathen Eskimo names are frequently used. The rising romantic taste in Greenland has a special partiality for them; they are felt as an indispensable part of Old-Eskimo surroundings. Greenland Eskimo writers such as Karl Heilmann, Hans Lyngé, and Pavia Petersen make an extensive use of them.

But Modern Greenland personal names taken from Europe are also abundantly represented. Mathias Storch, Frederik Nielsen, and especially Avgo Lyngé use them very often. These names are generally given an Eskimo turn. The Greenlanders find it extremely difficult to pronounce them in the European way. Albert becomes *Álipak*, Charlotte—*Sikatdlúta*, Regine—*Ariggít* or *Likít*, Samson—*Sámisút* or *Sáme*, Thomas—*Túmarse* or *Túma* etc. The foreign personal name that cannot be changed under the influence of Eskimo is very rarely found.

Nevertheless these personal names are aliens in the Eskimo language, and they form distinct contrasts to it. In Avgo Lyngé's futuristic novel, "ukiut 300-ngornerat", no attempt—presumably with purpose—has been made to give the foreign proper names an Eskimo touch. Here it simply says: Erik, Frederiksen, Grønlandshavn, Hansen, Holbæk, Jack, Jens, Jensen, Katrine, Rigmor, Svendsen, Tom, Wright. Together with other loan-words the effect is exceedingly crude in the bulk of Eskimo words. The effect is more striking than that generally produced, e. g. by loan-words, in Danish.

The modern use of proper names has not yet led to any perceptible use of typical names and fashion names. Characterizing names are used, however. In Pavia Petersen's play "íkingutigit" the spirits *Mitártoq*

and *Pigártoq* appear. The words are nominal participles used as proper names (in Eskimo it is not unusual to use nominal participles in place names e. g.). They might be translated by "The Fool" (n. part., the one who fools) and "The Watchman" (n. part., the one who watches). In the play "The Fool" tries to lead someone into misfortune through his foolery while "The Watchman" vigilantly tries to prevent it.

In the same play the use of a person A and a person B in the dialogue-prologue is in the sketching style. It gives a certain amount of mysticism in the start, and arouses a keen expectation regarding what follows.

In "erinarssûtít" p. 24, no. 29, the song about Narssaq, (The Plain), the loan-words *Saron*, *Libanon* and *Kanaan* sound harmonious in Greenland raiment. The musical sonorousness of the name has been utilized:

"Sârunimutdlo Lîpanûnimutdlo / Kânânip pinut ássinguvdluarput sôrdlo", (It is as if they might full well be compared to Saron and Libanon, to the property of Kanaan).

As seen in the above lines modern Greenland authors appear occasionally to aim at emotional associative effects. In Hans Lynge's novel, "erssingitsup piumassâ", the main character is called *Uvdloriaq*, (Star). The name leaves room for the reader's co-composing imagination which is furthermore assisted by the author's own artistical illustrations.

The Old Eskimo style does not know of an excessive use of purely *abstract nouns* (not to be perceived by the outward senses). During the time of transition the Egede family, Otho Fabricius, and others made many attempts, not always equally successful, at rendering such nouns in Eskimo. For Hans Egede the result was absolutely miserable, but we fully understand the insurmountable difficulties he had to cope with. These attempts by Hans Egede, traceable in the style of the day, were brought to light by W. Thalbitzer¹). "Vore synder" (our sins) is simply rendered by "*syndivut*" in Hans Egede's "Elementa fidei Christianæ", Collecta per H. E., Hafniæ 1742, p. 8. What chances the poor heathens really had of understanding what *synd* (sin) was, will appear problematic to us. Paul Egede's Dictionarium (1750), p. 113, has "*nal-lenginek*, Ulydighed, Synd" (disobedience, sin). This means a step forward, but it was by no means satisfactory for people who were completely ignorant of the European-Oriental conception of sin. The nominal affix -neq forms an abstract noun. The idea is better expressed by Fabricius by "*ajortuliak*, ond Gjærning, gjørlig Synd" (Wicked deed, feasible sin) and "*ajorte*, Synd" (sin)²). -liaq is a nominal affix meaning something done or manufactured. The nominal affix -te forms the active participle. The basic meaning of the stem-word is that something

¹) W. Thalbitzer: Fra Grønlandsforskningens første dage 1932.

²) O. Fabricius: Den Grønlandske Ordbog, 1804, p. 11.

is no good. From this it is seen that the abstract nouns are more often than not formed from nominal affixes, the use of which as the time passes on, grows more and more frequent. While the European representatives of rationalism in Greenland found difficulty in procuring just tolerably adequate expressions for an idea like "virtue", which, we dare say, meant much to them, the Samuel Kleinschmidt era could render this as well as many other abstracts. It designated "virtue" as *agssuar-náissuseq*, *iluarssuseq*, *ilerqorigssuseq*, *ajúngissuseq*, *ajúngitsuliaq*, *ajúngitsoq*, where -ssuseq, -liaq and -tsoq are nominal affixes¹⁾. This was a differentiation which the preceding era did not know how to use.

Neither Paul Egede's nor Otho Fabricius' dictionaries contained lists of affixes²⁾. The insufficient knowledge of the affixes and their word-formative qualities of the pre-Kleinschmidt era is also one of the reasons of the linguistic difficulties it found so hard to overcome. The basis of the new fruitful understanding found expression in two important works by Samuel Kleinschmidt, "Grammatik der grönländischen sprache mit theilweisem einschluss des Labradordialects", Berlin 1851, and "Den Grønlandske Ordbog", Kjøbenhavn 1871. Here for the first time the affixes received a thorough and competent treatment at the hand of a true scholar who had grown up together with the language.

In distinction to the pure abstracts the emotional abstracts may be perceived with the external senses.

When legendary literature speaks about a man's hardness he is bodily hard. Arrows and spears rebound from him. Both transitional and modern literature on the other hand know ideas like "the hardness of heart", "the coldness of heart". Especially modern romantic literature has made use of this sort of European stylistic means of expression. As is the case with European Romanticism it suits Greenland Romanticism to employ airy and emotional themes. But this is no less characteristic of modern hymn-writing. "tártup píssauneruvfia" (The Realm of Darkness) is the name of a hymn by Jonathan Petersen, the well-known Greenland poet³⁾.

Eskimo descriptive style is mainly characterized by the *nominal participles* together with the *adjectival nominal affixes*. Both are used in Old-Greenland and modern Greenland literature as pictorial stylistic means of expression.

¹⁾ J. Kjer og Chr. Rasmussen, Dansk-grønlandsk Ordbog, Kjøbenhavn 1893. p. 113.

²⁾ Such ones, however, were to be found in the grammars written by the same authors.

³⁾ The hymn is no. 511 in "tugsiutit ilagít kalátldlit nálagiane igdlunilo atugagssaisa tapê".

In an epic-lyric Old-Eskimo poem¹⁾ we have an example of the nominal participial style:

“Kiatona uviallaga / kautorsok / uanga uanga uvianga / kaktur-sunga / mekkuntursunga”. This is freely rendered in Danish by the anonymous writer like this: “Hvem skal jeg have til Mand, dend som haver en top i Hovedet, og vakre Fiære” (Who is going to be my husband, he who has a crest on his head and lovely feathers [i. e. the raven]).

The same nominal participial style is preserved in the recorded variant about a couple of hundred years later.

In Avgo Lyngé's novel, “ukiut 300-ngornerat”, p. 32, we have an example of the style in modern time:

“qáqarssuitdlo ivnaoqissut anoritoqissutdlo qaqortivíngisáinarput ipikujgtututdlo itdlutik. ukiuvdlo ingerdlanerane pásissariaqalersarpoq aputip píssusivia: nigdlertoq, tujorminartoq”. (And the high, very steep and wind-swept mountains never grew white, half soiled as they were. Consequently the true qualities of snow are revealed in the course of winter: coldness, uncanniness).

The affixal, attributive and descriptive style is found in these lines from Old-Eskimo poetry:

“êrqinangnguartivarina / ajâja êrqinâja ajâja / kakangnguartivar / sâimananguartivarina”. (How charming he is that little pet there! How charming he is —! How amazing he is, the dear little creature! — How bland he is and gentle, the great little one there!)²⁾

In Henrik Lund's poem “sôrdlo igarssuarmuk” we come upon the same style in modern poetry:

“qáqarssuarnik pûlik
imatsiánguaq
sinâlo qorsoringmik
ilungmut kúgssuaq.”

Among the high mountains
a small sea itself
with rich green emerald edges
and in the very bottom a river³⁾.

2. Verbs.

In Eskimo verbs are entire sentences. This fact makes it obvious that they are totally different from the verbs of Danish or other European languages. By means of the verb the Eskimo language can give the thought a compact, clear, and concentrated expression. For that reason

¹⁾ W. Thalbitzer: Two Old-Greenland poems, p. 120.—Variants from West and East Greenland have been recorded by him in *Meddelelser om Grønland* vols. 31 and 40.

²⁾ Text from W. Thalbitzer: *Tunumiut taigdliait*, no. 46, p. 39. Translation: *Meddelelser om Grønland* vol. XL, p. 206, no. 15.

³⁾ Text: *erinnarsûtít*, p. 25, no. 30; translation (Danish): W. Thalbitzer: *Inuit Sange og Danse*, no. 13, p. 32.

a text dominated by verbs, verbal style, is clearer and more perspicuous than the strongly nominal style, the effect of which may be vague and elaborate. The verbs, especially the transitive ones, may support the plot. The transitive verbs make for energy and movement in the style. The Old-Eskimo prose (the legends) is replete with action, consequently it is rich in verbs. In modern literature the consumption of verbs depends somewhat more on the nature of the writing. The play, where the action is accentuated, employ more verbs than novels, and poetry both in early and recent times (yet relatively more in the latter case) makes least use of them. But within the verbs themselves we may talk about shades of styles. Verbs formed from nouns go into detail and are descriptive, the same is true of further developed verbs. In both cases the process happens through verbal affixes.

Besides, all through literature there appears to be a certain unchangeability traceable in the verbal expressions. The *quotation verbs* in direct speech are the same over and over again: oqarpoq, he said,—aperaoq, he asked, etc. The richly varied quotation expressions with which the speeches were accompanied in Denmark after 1870 (they were coughed, moaned, and laughed, etc.) have not yet gained access in present-day romantic literature in Greenland. On the other hand it is seen, as is also customary in the literature of European nations, that this literature leaves the speeches on a large scale naked, i. e. that they stand *without quotation verbs*. On the whole this is different from Old-Eskimo prose literature, which more seldom knows the speeches to stand bare. Here it appears to be the case of a difference between auditiveness and visualness. The legends based exclusively on oral report rely particularly on auditive impressions. Here it is difficult to make sure who said this or that without using quotation verbs. But the effect is that the exchange of speeches does not come fluently and as quickly as in modern literature, where the visual aspect is a help to immediate orientation. Altogether, exchange of speeches is far more frequently used in modern Greenland literature than in Old-Eskimo. It must be admitted that by this means modern literature gains in movableness, life, and variation. Unlike modern literature Old-Eskimo cannot escape the elaborately reporting style.

In "Kaladlit Okalluktualliait", vol. 2, 1860, pp. 68—69, it says in the Ungilagtaqe legend (related by the Greenlander Kr. Hendrik): "mássa tássanileriánguatdlartut arnaq igdlumit anivoq; takugamigit oqarpoq: "sunauvfa tikerârteqarpugut, iseritse"; iseramik angutitaqángitsut takuvait, angutitât piniariarsimassoq. iseriarmata tikerâgât nulianut oqarpoq: "mássa arnat tikerât inât"; igdlermutdlo ingititdlugo kamigdlarlugo kilumut pisitdlugo; mássa tássanileriartut tikerâgât oqarpoq: "ukiúngorpoq tikerârteqaraluarmiugut"." The translation is:

While they stood there a woman came out of the house, when she saw them she said, "I see, we have got visitors, come in". When they came in, they saw that there were no men, the husband being out hunting. Their hostess said to the woman, "Here are the seats for the female visitors?" made her sit down on the pallet, pulled off her boots, and directed her to the back part of the pallet. Further the hostess said, "Once before during this winter we had likewise visitors."

Conversely the speeches of modern Greenland authors may fall without intermission. In Hans Lyngge's novel "erssingitsup piumassâ", p. 19, there is an altercation between Sâmik, his brother Uvdloriaq, and their antagonists:

[Sâmik:] â. ímaqauna anorip nuánariungnaersimagâtigut uvagut ukunânga ímap qâne akiorsínaunerugavtíne.

taimáitoqángilaq — akeraisa mikīnavigpât — taima agtigissumik pingârniartariaqángilase taimáitumik anânaqardluse.

qanoq ítumik?

ilivse nangmineq nalúsángilarse.

qanorme ilivdluta nalúsinauvarput? — Uvdloriaq pilerpoq."

(Well, the wind is no longer fond of us, since we are more capable of fighting it at sea than they.

Rubbish,—the enemies thought nothing of it—you have no right to place yourselves as high as that, you who have a mother who is no good.

Who is what?

You know, well enough.

How could we know that? exclaimed Uvdloriaq).

Here the quotation verbs are limited to a minimum. Likewise in modern Greenland poetry we sometimes come upon the naked exchange of speeches. It often happens when the poet asks questions and answers himself. We find it with Jonathan Petersen:

"sôq unīnartarpise / ausame, kalâtdlit? / itsarôq sujulise nûgput tamagingnit; / súpat táuko taimane, / tarfissarpat tamane? / nâgga, piniarput."¹⁾

(Greenlanders, why do you always stick to the same spot in summer? In the days of old your ancestors went out from everywhere. What did they do then? Did they idle about? No, they went out hunting).

3. Small Words.

As "small words" are here counted the groups of words which are not nouns and verbs. As compared to these two they are only a small part of the language.

¹⁾ erinarssûtít, p. 36, no. 42.

Strictly speaking we could do without the part of speech known as *pronouns* (words by themselves and not in this case expressed by affixes). The Greenland verbs indicate the person. But stylistically they have a certain importance. The independent pronouns direct the attention towards the person dealt with (or the acting person) like a search-light that emphasizes the object. The pronouns (as words by themselves) are not very often used. But when they do occur the effect is strongly emphatic. "*ilivse nangmineq nalúsángilarse*", (You know very well), it says in the above quoted speech from Hans Lynges book. Literally the meaning is, "*You, you yourselves are not going to be in doubt about it*".—It illustrates the emphasizing character of the pronoun. No difference in the use of it is traceable in Old-Greenland and modern Greenland literature.

Vividness and impulsiveness are the characteristics of the style rich in *interjections*, of which Greenland Eskimo possesses a considerable selection. The following sentence illustrates the style: "*námivik — he use nutámik atautsimik peqarpunga.*" (Absolutely nothing, but no, it is true, I have a new one after all)¹).—No less than three interjections open here the sentence in Greenland Eskimo.

Here, too, there appears to be no particular difference between old and new in literature. But it looks as if the spoken language uses interjections far more than the literary language. In this connection it must be remembered that although Old-Eskimo prose literature is based on oral tradition, there is normally a leap to the spoken language of everyday life. It will readily be understood that the regular Old-Eskimo poetry differs even more from the spoken language than prose.

C. Imitation.

It has previously been mentioned that it was due to Samuel Kleinschmidt's ingenious contributions that the Greenlanders are now able to express a multitude of recently emerged ideas and names in their own tongue. Something different, however, is *copying of expressions in foreign languages*. Modern Greenland authors may do that, 1) to point out and emphasize the higher social position of the acting persons, in order to denote the influence of foreign surroundings on Greenland conditions, or 2) to serve as a parody.

The former of these two purposes is seen with A. Lynges in the novel "*ukiut 300-ngornerat*", p. 7: "*tak, Jensen*" ("Thank you, Jensen"). Addressing by the last name is not customary among Greenlanders, the Christian name (the first name) being used everywhere.

¹) A. Lynges: *ukiut 300-ngornerit*, p. 47.

In his play "ikíngutigit" Pavia Petersen on the other hand makes the Greenlander Tâterâq the prototype of the monkeys, who so willingly imitate the foreigners, but do it so badly that they make asses of themselves. In a speech (pp. 7—8) Tâterâq says in distorted Danish, "Jeg trik mange, min smager dejlig! tu trik lille, tu eskimo, jeg grønlander! (imerdlune [Eskimo word: drinking]) hurra! jeg lille gone!" (I drink much, mine tastes lovely, you drink little, you Eskimo, I Greenlander, I [I have a] little wife).—The friend Miteq, who normally among countrymen only speaks his native tongue, answers him in faultless Danish: "du bliver gal, fordi du ikke er eskimo, men grønlander". (You go mad because you are not an Eskimo, but a Greenlander).

In Karl Heilmann's two plays, "kalâtdlit kristumiúngordlát" and "Ujarqap akiniaínera", the parody is directed against Danes who try to speak Greenland Eskimo. The parody is without any sting. On the contrary one feels sorry for the poor Danish clergyman who maltreats the Greenland language pitifully. But at any rate he takes great pains to make himself understood. It is especially hard for him to pronounce the Eskimo uvulas, and for the rest his linguistic difficulties make him say things quite different from what he means. Among other things he says: "Savik tamâne tupekarpok [tupeqarpoq] ugpiartulerdlune [ugperiartulerdlune] silarssuarmik píngortitsissumut", (Savik camps here in order to 'roll in' [the meaning being: to believe in] the creator of the world¹).

These styles have no real parallels in Old-Eskimo literature, perhaps with the exception of imitation in legendary literature, where tornit ways of speaking (which, however, is often distorted Eskimo) are imitated. The imitations are generally renderings and have a touch of parody, the tornit being frequently represented as an awkward, involuntarily somewhat comical legendary people, a sort of Eskimo Wise Men of Gotham.

Related to the above, just mentioned styles is the *pastiche*. It is worth noticing that modern Greenland Romanticism employs it. In Europe, too, the pastiche was preferably used by the Age of Romanticism.

Of the Greenland poets especially Peter Olsen uses this artistic form. A poem like "Kâgssagssuk", the Eskimo legendary hero²), is not only fundamentally influenced by the spirit of the legend, but the use of affixes reflects the way of expression of the legend. *rôq / gôq* (it is said that) e. g. is a typical affix all through the legends, thus applied by Peter Olsen (5th stanza):

"Kâgssagssuk tusarsimavoq / nakuarssuaqartarporôq", (Kâgssagssuk heard that there was said to be a huge being).

¹) K. Heilmann: *issigingnârtitsissutit mardluk* (1936) p. 35.

²) W. Thalbitzer: *Inuit Sange og Danse fra Grønland*, pp. 13—14, no. 1.

But especially as an introduction the affix is characteristic of the mode of expression of the legends. Peter Olsen has poems like "nukag-piatoqakasigôq-una" (It was the poor bachelor, about whom it was said that) in which he starts with a -gôq¹). In prose the pastiche is hardly so much used as in poetry.

II. Figures of Speech.

Eskimo does not like gaudiness in its way of expression. Imagination is not licentious, it does not allow the figurative style of writing to be too obviously at variance with the outside world. The richly ornate Oriental figurative language is unknown to the heathen Eskimo, and if he understood it he would be ashamed to use it. In spite of the adoption of the Bible even modern Greenland authors display reticence at expressing themselves in ultra emotional, bombastic, and flowery figurative language.

This, however, is not to be understood to the effect that the Eskimo is devoid of imagination and emotions.

The "angákoq"-language and especially the "angákoq"-poetry is in the *periphrastic style* (periphrasis = circumlocution). As a help to the understanding of the style, as it appears in the following angákoq-poem²), we first quote W. Thalbitzer's introductory remarks:

"In this song the angakok's assistant spirit, Anaawaᅇ by name, sings of his longing for summer. The *toornat* (angakok's assistant spirits) roam over the mountains, steeping from one peak to the next. When the snow has melted on the fells they are said to smell (or kiss) one another. In the language of the spirits the earth is called 'the great little land', and the summer 'the great woman-time'³):

/: alianâlevên nunarârtivomanna :/	Might you soon be happy and delightful. This great little land!
tuttartiorningiva	How it (enjoys, or suffers?) being trod upon!
alianâlevên arnarnertivomanna	Might you soon be happy and delightful, this great womantime!
alianâlevên nunarârtivomakki	Might you soon be happy and delightful, these great little places!

¹) Ibid. p. 15, no. 2.

²) Text: Tunumiut taigdliait, p. 88, no. 103; translation in Meddelelser om Grønland vol. 40, p. 279, no. 103.

³) MoG. 40, p. 279.

engêvittivo makki	These high mountain peaks!
kunerqârtinagin	Ere they for the first time smell one another.
alianâlêvên	Might you soon be happy and de- lightful!

Comparison, comparatio, however, which as a style expresses a certain carefulness, is used more in modern literature than in Old-Eskimo literature.

Moved by a feeling of homesickness Jonathan Petersen sings about Greenland, his native country:

“mássa ungasitdlaruvkit / najortutut ípavkit / takordlôrtuinaravkit / qanigtutut itdlutit”. (Yes even though I am far away from you, it is as if I linger with you, for I always see you as if you were near me)¹).

But in modern time Henrik Lund is the true comparison-enthusiast. His images are picturesque, quite often plastic and perspicuous, moreover possessing poetical pathos: “sapússuartut itdlutit / nunarput sernigûk”, (do protect our country like a huge dam!).

From Old-Eskimo prose we may mention: “Kâgsagssûp tikikalugtualtermatik inugpagssuit sôrdlo anmagssat qúpitdlartut”. (When Kâgsagssuk went in upon them, it was as if a shoal of anmagssat (i. e. small herring-like fish of the salmon family) was cleaved)²).

A *false comparison*, where the logic of circumstances is veiled, is seen in a modern play:

“kisiáne pâsímángilât qununartut qiangnartutdlo qanoq amerdlatigissut avqutigerqârdlugit angussariaqartoq avdlamut ássersûneq ajornaqaoq sôrdlume seqinerssuaq nákartoq.” (But they do not understand, only when they have been through so much horridness and painfulness it cannot be compared otherwise than as if the great sun fell down)³).

It is a false comparison because naturally the sun has not been seen to fall down.

Irony appears to be a favourite figure of speech in Old-Eskimo poetry. It is most conspicuous in malicious songs (the fighting songs), in which the point is to mock the attacked party. In these songs the irony is normally scandalized or scornful and has an agitating ring. The persons were in the midst of a forum of critical listeners, whose verdict was laughter, and the point then was to have this laughter by all means shifted over to the adversary. The ironical tone is struck in

¹) erinarssûtít, p. 14, no. 17.

²) kalâtdlit oqalugtuait oqalualâvilo I., 1938, p. 25.

³) Hans Lyngé: tigorqârâ pissarâ, Panigpak's speeches p. 5.

fighting songs recorded (and translated into Danish) by Glahn. Here in a fighting song between a long-tailed duck (*Pagonetta glacialis*) and a ptarmigan (*lagopus mutus*), the words assigned to the birds are of course not different in mode of expression from what the Eskimo himself might use in assemblies at song-contests:

Akkeirserle tekkoara	But I have seen a ptarmigan
Anaminik Kalingvoak	whose under feather-bed is its own
Aja	dung
Kakseilek	Poor thing that has no under
	feather-bed
Kasserialêk ¹⁾	Poor you, I suppose, will have to
	make your bed underneath you.

Irony has very often the character of a most conspicuous understatement (*litotes*) or overstatement (*hyperbole*). The Eskimo likes to present himself as apparently quite insignificant and powerless; but still he makes us understand that it is not as bad as that after all. Correspondingly the adversary is frequently described as being gigantic and talented. This subject is first introduced in the songs. But in order to remove all possible doubts and misunderstandings which might have been produced by the piquant remarks of the irony, it is said in plain words how the things really are. All this is illustrated by a fighting song, recorded by Glahn, "composed by a young bard of the Amertlok (= Sisimiut = Holsteinsborg) District against an old poet. Angutla is the name of the young man, Kemik that of the old man":

Tavale una [: tekkoara :]	But when I saw him, that one
Auaja. Auaja. Ja.	
Uangvoartle. Auaja	I poor thing
Erksilengvoarpok. Auaja	got frightened
Kangertlormiut. Auaja	the Fiord-dwellers
Illarsoennut. Auaja	of one of the bad ones
Erksinnartoennut. Auaja	who was the most frightful of them
Kunnunartuanut. Auaja	the cowing one,
Kemirksoarmut. Auaja	the wicked Kemik.
Taimeitlune. Auaja	Thus he is the man
Tainiorpaktok. Auaja	who sings,
Aulopaktok. Auaja	who fights with his song.
Uangvoartle. Auaja	But I poor wretch
Kunnuekallugo. Auaja	was quite taken aback,
Mersale una. Auaja	although he

¹⁾ Det Grønlandske Selskabs Skrifter IV, København 1921, p. 86.

Ersinetlangitsok. Auaja	is not exactly anyone to be feared
Kunnunetlangitsok. Auaja	and neither is he a fellow who will much confuse people
Mumisitsiblune. Auaja	for he prates a lot of useless stuff.
Mumisitsiblutit. Auaja	You who talk nonsense
Tainiorpangnek. Auaja	should shut your mouth
Kanerksoit unna. Auaja	your big jaws;
Iglunguit uanga. Auaja	I your adversary
Erksinarkinnarpok. Auaja	am certainly terrible as well as you ¹).

Among modern Greenland poets the irony is especially employed by Peter Olsen. His irony, however, is more characterized by playfulness than scandalized agitation as is the case in the Old-Eskimo fighting-song. We see this from his whaling-song, in which somebody gets the lovely whale meat down the wrong way, and in which it says: "túnulik kamagpoq!" (the fin-whale is angry!)²)

A literally sanguinary irony is found in the Kågssagssuklegend: "taima ernīnaq imertarpoq, isermat Kågssagssuk imerêrdlune imertartoq tiguvâ aqagsugdlugo oqalulerpoq: imertartuatsiarssûgivdlunilo, tigoriardlugo eqeriaqâ, qanerminik augpilâtdlak. Kågssagssuk oqarpoq: "vâ; qârujukuna". angajorqai pilerput, súsassoq imertartuínaka-singuna".—(Somebody went out immediately to fetch water. When she came in, and Kågssagssuk had drunk he drew her to him caressingly saying, "You are good at fetching water." At the same time he squeezed her till the blood gushed out of her mouth, and said, "Oh, she burst." But her parents answered, "Oh, that does not matter, he [misprint for she] is good for nothing but fetching water.")³)

One cannot wonder that Peter Olsen, who is fond of the pastiche has a special liking for the irony. He has no doubt been taught a good deal of the art of irony and ridicule by his ancestors. Among others the poem about the bachelor (Inuit Sange og Danse, p. 15, no. 2) shows this. In the legends the bachelors were continually subject to scoff and derision. We are here justified in assuming a certain connection between old and new in the style, although it contains variations, and appears somewhat differently in the eras.

¹) Det Grønlandske Selskabs Skrifter IV, pp. 85—86.

²) erinarssûtít, p. 47, no. 56.

³) Kaladlit Okalluktualliait, 2. vol., 1860, p. 96; translation in Danish p. 91.

III. Repetition.

Repetition is a stylistic means of expression flourishing in Old-Eskimo literature, above all in the old art of poetry, and it left an unmistakable impression in genuine Eskimo composition. Its use in modern Greenland literature is far less frequent than in the literature known from Eskimo tradition. Certain forms of repetition are unknown or appear very rarely in modern literature, while others are met with quite frequently.

A limited, partial form of repetition (hereby is meant repetition of small parts of words rather than more essential parts of words, which in the Eskimo language so often constitute whole sentences), such as the rhyme, belongs to the modern era and was directly imported from Europe. What little there is of "rhyme" in Old-Eskimo art, often appears to be more incidental than intentional. Conversely it appears as if repetition of words and sentences and polyptotic repetitions were predominant factors of Old-Eskimo prosody.

No doubt repetition is a primitive means of expression. It manifests the rapture of the mind, it leaves room for emotion, it has an intensifying and emphasizing effect, and it supplies the pleasure of fulfilled expectation.

Old-Eskimo poetry shows clearly that repetition is an original form of expression, perhaps the most original in the Eskimo's artistic treatment of the words. The Old-Eskimo poems, which were always sung or chanted and could not exist without tunes, quite naturally depended on the *musical effect*. "An era characterized by musical versification offers exceptionally numerous examples of repetition"¹). These words hold equally good of Old-Eskimo. Repetition hammers the rhythm into the mind. The heathen Eskimo used it when he sang. Typical are set refrains such as *ajâ-ja*, which introduce the song and encircle the stanzas. Obviously they seem to be without any logical connection with the phrasing of the poem itself, but the tune of the song is here struck in a way resembling the introductory bars of a European song.

The musical effect of the text of the song is found in the following ear-catching poem, where the dark, deep a-sounds prevail:

ârtivar târtivar minnijjôk	Looking upwards, murky sky, drizzle,
tikerqivar târtivar minnijjôk	The nook, murky weather, drizzle,
ârtiar târtiar	Looking upwards, murky sky,
tikerqivartârtivar	The nook, murky weather ²).

¹) N. Svanberg: *Svensk Stilistik* 1936, p. 121.

²) Text: Tunumiut taigdliait, p. 47, no. 55; translation: *Meddelelser om Grønland* 40, p. 204, no. 13.

W. Thalbitzer writes about the poem: "A dark and gloomy sentiment prevails in this poem. It has the character of a rhapsody in impressive artistic forms, both as regards rhythm, assonances, reiteration, and accent."¹⁾

The *magically interrogative* style is met with in the magic songs, which were recited in a chanting tone of voice. One of the characteristics of the magic song is that it has mainly the form of question and answer, and the question is repeated and contained in the answer, with the exception of the interrogative pronoun of course. The interrogative style in the magic song has a slow and lingering rhythm generally produced through frequent, lengthy repetitions. This rhythm is in harmony with the mystical and conjuring contents and the religious sentiment of the magic song. Here follows Teemiartissaq's magic song at the consecration of the son's kayak (qajaq):

ea ea	
kisim puttuaning puttuarpoa	Whose claws have I for my claws?
cêtongum puttuaning putturarpoa	'The earwig's' claws have I for my claws.
kê puttuaning putturarpoa	Whose claws have I myself for my claws?
anânangâp puttuaning putturarpoa	The dung-fly's claws have I myself for my claws —
anânangâp puttuaning puttoqâma	That I have the dung-fly's claws for my claws
ajeaqângitsining	That is the reason for my being unassailable.
cêtongôp puttuaning puttuqâma	That I have the earwig's claws for my claws —
ajaqângitsining ea ea	That is the reason for my being unassailable ²⁾ .

In Old-Eskimo repetition is sometimes *combined with gradation*, when the achievement of dramatic effect is aimed. Gradation arouses excitement and fascinates. The epic-lyric poem about the raven and the geese describes with ever increasing effect how the poor raven is drowning. The water rises higher and higher:

kêsa, tuvertivakka tikittarpâng	Now it reaches my great shoulders.
kêsa, tætturtuara tikittarpâng	Now it reaches my great chin.
kêsa, qanertivara tikittarpâng	Now it reaches my great mouth.

¹⁾ MoG. 40, p. 203.

²⁾ Text: Tunumiut taigdliait, p. 21, no. 12; translation: Meddelelser om Grønland 40, pp. 271—72.

kêsa, qingartivara tikittarpâng Now it reaches my great nose.
 kêsa, takinvnatikka, tikittarpâng Now it reaches my eyes¹⁾.

While the above mentioned stylistic forms do not seem to be conspicuously employed in modern literature, most of the forms given below are found both in Old-Eskimo and modern Eskimo literature; yet generally more used in the former.—An explanation of the form and position of a repetition will be stated each time a new type appears in the following pages.

Epizeuxis, the direct repetition, is a simple stylistic form, which appears to be particularly frequent in the old poetry. A magic song will here be given as an example:

ea ea	
sunâ ilimêvara	What lives in my inside?
sunâ ilimêvara	What lives in my inside?
sermertiva	The great ice (the inland ice).
avângiarte avângiartê	I would it might go in two! [?]
ea ea	
sunâ ilimêvara	What lives in my inside?
sunâ ilimêvara?	What lives in my inside?
pêrte	I would it might go away! ²⁾

In modern poetry we also find epizeuxis, as for instance in the inspiring appeal of the Greenland national anthem, composed by Henrik Lund: “nutarterdlugitdlo noqigtigissatit / sujumut,, sujumut piumaqaugut”. (Bettering the conditions, which hold you back, we are firmly resolved to go forward, forward)³⁾.

Anaphora is the form of style in which repetition occurs in the beginning of consecutive sentences or phrases. Here it is not the classical anaphora, which normally prescribes three parts. Anaphora is found in the East-Greenland mimic-dramatic song:

isimavætêva tôvê	I hope very much
nerevêtâtîngo	That Toovee shall get nothing to eat,
isimavætêva tôvê	I hope very much
pippisêtâtîngo	That Toovee shall get no opportunity,
isimavætêva tôvê	I hope very much

¹⁾ Text: Tunumiut taigdliait, p. 42, no. 47; translation: Meddelelser om Grønland 40, p. 212, no. 16 A.

²⁾ Text: Tunumiut taigdliait, p. 22, no. 14; translation: Meddelelser om Grønland 40, p. 252, no. 50.

³⁾ erinarssûtît, p. 30, no. 35, stanza 3, line 3—4.

ivilêngiarnange	That Toowee shal not sing of me,
isimavætêva êvtara	I hope very much
akiniarner ajortor	He isn't able to avenge my slain opponent,
isimavætêva toqutara	I hope very much
akiniarneq ajortor	He isn't able to avenge him I slew ¹).

The same style is used in songs from the time of transition (from the Kap Farvel district):

ukuarLiwarisa· kusanaj·uarune	His refused bride, how charming she was!
ukuarLuwarisa· qilerteqaj·iwarune	His refused bride, how prettily she wore her hair-tuft!
ukuarLiwarisa· sanato·ŋ·uarune	His refused bride, how clever she was at sewing!
ukuarLuarisa· ilerqoriŋ·iwarine	His refused bride, what beautiful manners she had ²).

In modern poetry this style is quite frequently employed. We meet it in Henrik Lund's poem in "erinarssûtît", p. 54, no. 70, in which the repeated line is: "mêrqaŋ ukorsê, tusarnârdluse!" (You Children, Listen Now!).

Contrary to the anaphora the *epiphora* falls at the end of several consecutive sentences or phrases. It is not always suitable for modern poetry, which is highly dependent on the rhyme, as the rhyme is not normally produced by the repetition of entire words. For that reason, modern poetry has practically almost given up any inclination for this sort of repetition. Obviously the demands of Europeanism make themselves felt here. For Old-Eskimo poetry, which was not dependent on rhyme, the epiphora was no hindrance—on the contrary it was frequently used—most prominent perhaps in the magic songs, in which the "interrogative" verb coincides with the "answering" verb.—As regards the musical refrains "âja", etc., which is without meaning, it just has to be remarked that it is not considered to have any effect on the style of the text. We see the epiphora in the heathen-Eskimo kayak-(qajaq)-song here following:

âja ææajai ja ææajê	
silatâêt okunnuang nuaningngivâ	When I'm out of the house in the open [?] I feel joy

¹) Text: Tunumiut taigdliait p. 99, no. 120; translation: Meddelelser om Grønland 40, p. 297, no. 120.

²) Meddelelser om Grønland 40, p. 506, no. 257.

ajja âjai âja æajai ja ææajê nâvuttêtâmanna nuaningngivâ	When I get out on the sea on haphazard, [?] I feel joy.
ajja âjai âja æajai ja ææajê silangippatâravna nuaningngivâ	If it is really fine weather, I feel joy.
ajja âjai âja æajai ja ææajê attaqipattâravna nuaningngivâ	If the sky really clears nicely, I feel joy ¹).
ajja âjai âja æajai ja ææajê	

The *symploce*, a combination of anaphora and epiphora, (i. e. the same words, phrase or sentence are found at the beginning, and the end of a complex) is also used in Old-Eskimo. We meet it in the angâkoq-song about the longing for summer, given above, p. 22 f., (cf. the translation of the expression used for "summer" in the angâkoq-language: this great woman-time). The poem as a whole is a *symploce* but the last stanza, too, is a *symploce*.

The *epanastrophe*, i. e. repetition of the last word or phrase of a clause or sentence in the beginning of the next, does not seem to be used in the poetry either in the past or now. However, a style closely related to the latter and besides a polyptoton (see below) is quite usual in Old-Eskimo prose. The difference is that the word or phrase is not repeated identically, barely the stem of the word or its extended stem being repeated. We have this style in the legend about Igimarassugssuaq told by Jâkuaaraq of Godthaab to Knud Rasmussen:

"upîtorssûvdlune isilerpoq. isitdlarmat igsialersordlo anguterpait ilaisa oqalugfigilerpât", (weeping heavily he went in. When he entered and sat down, one of the brothers said to him)²).

This style is far more frequent in Old-Eskimo prose than in modern prose. But we come upon it in Hans Lynge's novel "erssingitsup piumassâ", p. 21:

"târmutdlo nalerqiuutdlugo arname kinâ naleqângitsumik asangnigpalugtoq issigisorâ. issigerqigsarniariardlugule takusorâ amilârnaqissumik mitagdlersutut kînaqardlune igdlaruautigigâne." (Against the darkness he thought he saw his mother's face wearing an unspeakably

¹) Text: Tunumiut tagdliat, p. 54, no. 69; translation: Meddelelser om Grønland 40, p. 236, no. 37.

²) kalâtdlit oqalugtuait oqalualâvilo I. 1938, p. 73.

loving expression. But when he was going to look more closely at it, it appeared to sneer hideously at him).

The repeated *issigi-* contains the same as the stem in the verb *issigâ* (*issi-*), he sees it.

Polyptoton (also called etymological figure of speech) is a form of repetition which is exceedingly frequent in Old-Eskimo poetry. Evidently it plays a conspicuous part in its prosody. In Eskimo, polyptoton chiefly consists of repetition of the stem of a word, the extended stem or of affixes at the end of a word. Repetition of the stem is seen in:

<i>arârnialukkinga</i>	I pronounced my spell against him
<i>arâritinguanvnung</i>	I used my little spell ¹⁾ .

The repeated *arâr-* is the stem, "spell" in the translation.

Repetition of extended stem (by extended stem is here meant stem plus one or several initial affixes) is seen in:

<i>pittilêtâmiakko</i>	However, could it occur to make a song of charge against him.
<i>pittilêetamêga</i>	How stupid that now I really have to trouble on his account! [?] ²⁾

The extended stem *pittile-* means "begins to sing a fighting song".

Far more frequent, however, is the repetition of affixes at the end of the word. This form of repetition is found in Akernilik's fighting-song against Kunnitse:

<i>angitekajêpin</i>	Your deceased father
<i>nakkivikajêpin</i>	Your deceased author ³⁾ .

The final *-kajêpin* (affix and termination) corresponds to "Your deceased" in the translation.

Both forms of polyptoton may occur in the same line:

<i>kimutto ivilertine</i>	And against whom will he now begin drum contest?
<i>kimmunimma akinialertine</i>	Who is it he now wishes to visit on his way? ⁴⁾

¹⁾ Text: Tunumiut taigdliait p. 84, no. 99; translation: Meddelelser om Grønland 40, p. 287, no. 109.

²⁾ Text: Tunumiut taigdliait p. 64, no. 79; translation: Meddelelser om Grønland 40, pp. 318—319, no. 166.

³⁾ Text: Tunumiut taigdliait p. 64, no. 78; translation: Meddelelser om Grønland 40, p. 343, no. 187.

⁴⁾ Text: Tunumiut taigdliait p. 69, no. 83; translation: Meddelelser om Grønland 40, p. 351, no. 192.

The stem of the first word in both lines is kimut-, "against?" The second part of both words, placed last in both lines, is repeated through -lertine, "when he began to".

In modern poetry, which has several poets who employ repetition—though of course not by far to the same extent as in Old-Eskimo—Henrik Lund is more than anybody else an able performer of the art of repetition. Repetition of stem and affixal repetition are found in these lines by him, with which he begins the poem about Tasermiut: "Kûgssuaq Tasermiutdlo / Qîngua Taserssuardlo"¹⁾, (Kûgssuaq and Tasermiut, Qîngua and Taserssuaq).

The etymological (polyptotonic) repetition of these place names is for the stem Taser-, and repetition of affix minus stem -ssuaq, "big". The rhyme -dlo, "and", may also be said to be an etymological repetition; but the last syllable of a line is often a repeated affix because of the affixal character of the language without a polyptoton necessarily being purposely aimed at.

In connection with the rhyme we have, however, a decidedly affixal polyptoton in Henrik Lund's poem about Narssaq: "putsut tamâne igssortitersut / qâqarssuarnit kângartitersut", (While the fogs were congealing here (i. e. gathering in banks), while they were detaching themselves from the high mountains²⁾).

In a more slavishly literal translation -tisersut means: "while they gradually let themselves".

A varied repetition of words is found in the *synonyms*, being words of the same or nearly same meaning:

qattusê (qattusô)	How nicely arched it is!
puttusê (puttosô)	How highly curved it is!
. ajervnarteq (-terng)	It is impassable,
sapernarteq (-terng)	It is impossible to use ³⁾ .

When various forms of repetition in Old-Eskimo poetry appear in modern poetry too, which, however, in its prosody does not exactly need them, one might ask whether there is not a connection in this respect between old and new. As a matter of fact a continuity seems to exist.

The poetry from the Kap Farvel district published by W. Thalbitzer in *Meddelelser om Grønland* vol. 40 (1923, Supplement pp. 497—523) seems to present an unbroken connection; not only does it contain

¹⁾ erinarssûtít, p. 27, no. 32.

²⁾ erinarssûtít, p. 24, no. 29.

³⁾ Text: Tunumiut taigdliait, p. 37, no. 42; translato: *Meddelelser om Grønland* 40, p. 198, no. 9.

the same forms of repetition as in Old-Eskimo, but as is the case in Old-Eskimo they are necessary in the prosody.

Hardly so obvious is the connection between the time of transition and modern time. But still, there are hints of a certain connection.

It is unbelievable that a poet like Henrik Lund, who spent so much of his youth in East Greenland, where the heathen Old-Eskimo art of poetry still has been in existence in our time should not be influenced by Old-Eskimo forms of expression. His special inclination for repetition as means of expression cannot be quite incidental.

Upon the whole from their youth (when the legends were told) the old generation of modern West Greenlanders were familiar with the style of Old Greenland tradition, especially the legends, in which poetry occasionally occurs. Thus Knud Rasmussen was able to record several legends from West Greenland.

Even the young generation is not out of touch with Old-Eskimo style. They can acquaint themselves with it through reading, which, by the way, the old generation have been able to do for quite a long time by the aid of Rink's collections of legends in Greenland Eskimo.

For the preservation or continuance of Old-Eskimo ways of expression the general romantic attitude, which has an interest in guarding the Eskimo heritage of the people, plays a remarkable part. Through listening, people pick up the voices of former generations. A predominant characteristic like repetition in Old-Eskimo poetry cannot have escaped the attention of Greenland Romanticism.

IV. Syntax.

The *polysynthetic* style is characteristic of Old-Eskimo prose. It consist of binding together words and sentences through particles (especially the affix -lo, "and").

The style may approach the popular, spoken language, in which narration goes on carefully and step by step, dwelling on the words with the combining affix. There may be an accumulation of impressions and thereby an emphasizing effect:

"ingerdlagamik, ingerdlagamik imertarfingnârtik tikilerdlugulo nâme Manutôq isumakutdleralugtuáinatdlarsínarpoq. tulagkiartorniardlunilo isumaliorniardlunilo. tulagdlunilo panigssuane oqarfigai. . .".

(They went on and on, and were approaching their usual place for fetching of water, but no, suddenly Manitôq could not think of anything but mischief, and he wanted to land, and he started brooding, and when he landed, he said to his big daughters . . .)¹).

¹) kalâtdlit oqalugtuait oqalualâvilo II, 1939, p. 43.

The Greenland text recorded by Knud Rasmussen is told by Matinarujuk, a Godthaab-Greenlander.

But also in modern Greenland literature the style is applied. Mathias Storch uses this style, which is at once connecting, accumulating, and intensifying (the frequent repetition of the combining particle, i. e. the affix, has in itself an intensifying effect). Here is an example:

“kísalo agdlât qianiaraluarpoq, nipinile tusāngilâ, issailo quvdleqaratik uverulugsimáput, qiviagailo tamarmik sôrdlo ûmissârissut; iluanilo nipeqarpoq: “asimiukasit”.” (And in the end he was nearly even bursting into tears; but he did not utter a sound, and his eyes were open without tears, and it was as if he saw everybody scoffing at him, and mentally his voice sounded, “Confounded village folk”)¹).

In the same way as the polysynthetic style is characteristic of Old-Eskimo *prose* so is the *asynthetic* style²)—coordination without combining particles—characteristic of Old-Eskimo *poetry*. The style leaves room for energy or enthusiasm and lends itself perfectly to expressing the vehement wrath of a drum-contest-singer. The form gives the words some impression of speed. Here is the beginning of such a drum-contest-song, sung by Kittaararter:

atangêsvangêq	What now? Will he come ashore? they ask.
ânêtorâjông	That scoundrel Anneete
mâvâlileqâng	Now he begins to start hither,
uænnêvileqâng	Now in earnest begins to set out on drum contest against me.
qingngekajêmut pulaningitsangitsin	They who will not omit to pene- trate the fjord to its depths!
pulæneânârpong	Now unhesitatingly he slinks into the fjord
âvtâteqinvnerseq	Attention! what if he hesitates! [?]
alilêteqinvnerseq	Do not mind, if he hesitates! [?]
paneqimer	Well, it comes to his mind to wrestle,

¹) M. Storch: Singnagtugaq, p. 6.

²) This asynthetic style in Old-Eskimo poetry really represents a transition to polysyndeton, seeing that the frequent repetitions (in the text below polyptotonic) have the effect of a sort of connecting link.

paneqoqingersoruna	He will surely challenge me to wrestle with him.
âvtâicumalivan	You were, sure enough, on the point of departing,
qimâcumalivan	You were, sure enough, on the point of fleeing ¹).

The asynthetic style in the above polyptotic form is rare in modern Greenland literature. In the forms of repetition treated in the preceding chapter we may in modern Greenland literature talk about asyndeton. To be sure, modern literature, poetry as well as prose-apply asyndeton also in other aspects.

Because of the manifold identical repetition in which Old-Eskimo poetry abounds, it is obvious that in comparison with modern poetry its style is diffuse. When the repetitions are polyptotic instead of identical, as in the above quoted poem, the diffuseness is hardly so pronounced, but still it appears more longwinded, more elaborate and monotonous than a modern poem, which after the European fashion goes on from line to line at a quicker and more varying rate. Even with Henrik Lund, who knew Old-Eskimo better than most of his countrymen, this is normal. Let us take his poem about "the pack-ice", in which not even the anaphorically repeated "sikorssuit", (the pack-ice), appears monotonous and hampering:

1.	2.
sikorssuit piârdlutik	sikorssuit pajugtutut
nunap isorpiâtigut	qavânga aggerângata
qavânga ersserângamik	imartaqângivigsutut
avangnamut sisôrtutut,	sujorqiútarângata:
uligdlugo imarssuaq	tungâgut qatsungârssuaq
sapivdlugo maligssuaq	nunardlo tarrarigssuaq
/: qavangmut kâkak qîmanaq!:/	/: qavangmut kâkak qîmanaq!:/

¹) Text: Tunumiut taigdliait, p. 67, no. 82; translation: Meddelelser om Grønland 40, p. 365, no. 203.

1.

When the pack-ice appears early
from the south, from the East
Coast

drifting up here from Cape Fare-
well

slowly covering our sea

muffling its swell against the
coast—

Oh! how lovely for the “souther-
ner”.

2.

When the pack-ice approaches
from the south

with all its good gifts;

and presages of the coming sum-
mer,

a floating bridge changing

our sea to a calm mirror—

Oh! how lovely for the “souther-
ner”¹⁾.

In distinction to the poetry Old-Eskimo prose appears to be relatively less elaborate, while the style of modern Greenland literature is more verbose. It looks as if *the use of the affixes has increased* considerably in modern times. But by this means the modern Greenland language has gained in richness of expressions and possibilities of shadings. It may be illustrated through a comparison of the following samples, Old-Eskimo and modern Greenland respectively, which clearly show the different consumption of affixes:

“qavdlunât autdlarmata táuna arnaq ánaqtuaq tupernut uterame, takuai ilane tamarmik toqorarsimassut”.

(When the Norsemen had gone away again, the woman who alone had been saved returned to the tents, where she found all the others slain)²⁾.

‘qáumat qangale qutdlarêrsimassoq qilaup tungujorujugtuínarmik kigdlingussâp tungânut taggarigsiartortumik isortikiartulersimassup ungatâne augasagtutut augpitdliútorssûvdlune sitserúsimassutut erssiarqalârpoq nunarssuaq qáumarsásavdlugo pigínaunêrúsimavdlune.”

(The moon, which long ago, glowing red as if interwoven with blood, had risen above the horizon, where the skies, deep blue, were darkening, was just visible, even more attractive now that it was going to illuminate the vast land)³⁾.

In the paragraphs about polysyndeton and asyndeton we have also treated the question of coordination of independent sentences, i. e. parataxis. Both *parataxis* and *hypotaxis*, i. e. subordination of sentences,

¹⁾ Text: erinarssûtít, p. 95; the Danish translation from Inuit Sange og Danse, p. 27, no. 9, rendered here in English.

²⁾ Kaladlit Okalluktuailliat II, 1860, pp. 10—11.—The legend told by Aron from Kangeq.

³⁾ Hans Lynge: erssingitsup piunassâ, p. 17.

have been used throughout the era of Greenland literature. As regards the prose it cannot safely be assumed that the hypotaxical construction of sentences is a European product. Old-Eskimo prose literature makes not too infrequent use of hypotaxis. An example is supplied by the samples just quoted. These may, however, be taken as a proof that a change towards a more extensive use of hypotaxis has taken place. It is as if the tendency to specify which is superior and which subordination in the trend of thought has grown bigger, and it is seen in the greater frequency of hypotaxis in modern literature than in Old-Eskimo literature. When we know that hypotaxis chiefly occurs in classical Danish literature, while parataxis is characteristic of modern Danish literature this must prevent the assumption of foreign influence producing a more pronounced hypotaxical style. It is much more reasonable to assume that the style has grown out of the language itself, produced by an inherent inclination.

As it is seen from East Greenland, sample, pp. 34—35, the latter, like Old-Eskimo poetry as a whole, is parataxical and throughout in asynthetic form (without combining affix or independent conjunctions.

END. SUMMING UP

The Greenland Eskimo language, which had a rich vocabulary already in the early days of colonization more than a couple of hundred years ago, has got a fresh increase of words formed in the Eskimo language itself. This and the fact that the choice of words now as before as a whole is Eskimo proves continuity.

The Old-Eskimo *proper names* were hardly of any stylistic importance in Old-Eskimo Literature, but have been turned to account with great zeal by modern literature. They are means of expression to recreate the Old-Eskimo setting and to arouse a romantic sentiment. Stylistically the purely European proper names have a contrasting effect; they strongly emphasize the European element against the bulk of Eskimo words. For the rest the proper names in modern literature are used for the sake of characterization and to give a musical and associative effect.

The use of *abstracts* is not typical of Old-Eskimo style. The time of transition, which needed them, made desperate attempts at expressing them. It was often a failure. But whereas no connection exists between Old-Eskimo literature and transitional literature as regards the abstracts, we find continuity between the latter and modern Greenland literature. Much had to be rejected; but there were elements upon which the Kleinschmidt epoch could build.

Old-Eskimo as well as modern Greenland literature employ *nominal participles* and *adjectival affixes* in the descriptive style.

At all times the *quotation verbs* have been said in the same way (the normal inquit). Possibly assisted by the visual differentiation of changing speeches in the text, the printed lines, the naked speech is strikingly frequent in modern literature.

The stylistic use of the *small words* seems to be the same in Old-Eskimo and modern literature.

Copying of foreign expressions was hardly known to Old-Eskimo literature (except in rare cases), it is a modern phenomenon. The *pastiche* only belongs to modern Greenland romantic literature.

While *periphrasis* is typical of Old-Eskimo era (the angákoqsongs) *comparison* is especially used in modern time.

The *false comparison*, which is known to modern literature, does not seem to have been conspicuously used in Old-Eskimo.

Irony plays an essential part in Old-Eskimo poetry (the drum-contest-song). It is usually stamped by scorn and agitation. Besides it very often assumes the form of *litotes* and *hyperbole*. In our day irony is more often used jestingly (not purposely offending) than in its hurting, agitating form. But Peter Olsen has undoubtedly been taught by the ironic art of his ancestors.

Repetition occupies a predominant position in Old-Eskimo poetry. It is a criterion of its prosody. The different variations within the category of repetition, used by Old-Eskimo poetry, but either unknown to modern literature or not particularly employed by it, are: the musical repetition, in which the repeated words are without meaning, the musically coloured repetition containing words of a harmonious effect, and the magically interrogative style, repetition through gradation, epiphora, symploce, and varied word repetition (synonyms). Other forms of repetition to be found in both eras, but decidedly most frequent in Old-Eskimo (still particularly employed in Old-Eskimo literature, especially in poetry), are: epizeuxis, anaphora, epanastrophic style, and polyptoton.

The transitional literature recorded in the Kap Farvel (Cape Farewell) district appears stylistically to be more closely connected with Old-Eskimo than modern literature (the contents, without influencing the style, point in some respects towards modern literature). On the other hand, when modern literature uses forms of repetition, various things speak in favour of the supposition that this is due to influence from Old-Eskimo ways of expression.

The *polysynthetic* style is known in modern as well as Old-Eskimo literature, but it is more characteristic of the prose of the latter literature.

The *asynthetic* style, in Greenland at times as a form of transition to polysyndeton, is predominant in Old-Eskimo poetry. The special polyptotonic form does not seem to be used to very noteworthy extent in modern literature at all.

Because of its frequent repetitions Old-Eskimo is elaborate and long-winded, its style is diffuse in distinction to modern Greenland *poetry*, which proceeds from line to line at a quicker pace and full of variation, the effect being a concise style. Vice versa the effect of Old-Eskimo *prose* is concise in comparison with modern prose. The periodic sentences are shorter in Old-Eskimo than in modern prose. Furthermore modern literature appears to have a far greater consumption of affixes.

Hypotaxis as well as *parataxis* occur throughout Greenland literature; But it appears as if modern literature generally employs hypotaxis more than Old-Eskimo. It is as if the inclination to distinguish between

superior and subordinate elements has increased. This is hardly due to European influence.

If we take a general view of the stylistic forms in Greenland literature, it will be seen that very many of the characteristics of the Old-Eskimo era are met with again in modern Eskimo, although some of them appear in changed form. Even in modern Greenland poetry which has given access to European influence, we come upon stylistic forms to be found in Old-Eskimo poetry.

Many stylistic peculiarities are international and cannot be said to originate from this people or that. We must take great care not to believe, without further investigation, that one nation has been influenced by another, when the same or related styles are found with both.

Consequently we cannot maintain that there must be a connection between Old-Eskimo and modern Eskimo stylistic forms, just because there is a similarity. It may be the question of poetic forms of expression which need not necessarily be based on historical connection. But in spite of a time of transition, from which very little may be inferred, some connection at certain points may be suggested.