

rience. Finally, in its purest form, the concept of poetry as intuition is at odds with the idea of poetry as self-expression. In a poetic intuition, self and world, subject and object, are immediately identical. This is the way the world begins. This is the way the self begins. On its basis alone, we construct our distinctions, self and world, space and time, real and unreal, truth and error, even beauty and ugliness.

After Croce, theories of intuition in the 20th c. were pursued from directions he might never have anticipated but with results that, in some cases at least, he would have found congenial. Expressionist theories of poetry, which are the last inheritors of *romanticism and of which poetic intuition is one, had surprising strength through much of the 20th c. In Italy, the publication of Gentile's *Philosophy of Art* in 1932 effectively put an end to the currency of Crocean expressionism; but in Switzerland and France, the rise of the *Geneva school of critics during the same decade produced a strong form of intuitivist crit. This, however, is based now on Bergson, existentialism, and (esp.) phenomenology. Here too the operating assumption is that a reader will, through inseeing or intuition, come into a rapport with the imaginative space of the text and, through it, that of the poet, the authenticity of which is taken as guaranteed. On the basis of this guarantee, one can then say that the ordinary category boundaries between subjective and objective are indeed dissolved, and along with them the usual concerns of critics with the gaps or spaces between the world and the world as embodied in words. In such intuition, one is literally seeing through words into the very life of things. Eng. trans. of *Geneva school phenomenological crit. brought its methods into currency in America in the 1960s. The subsequent assaults on referentiality and determinate meaning that were associated with deconstruction (see POSTSTRUCTURALISM), however, sought to dissolve all possibility of intuitive readerly rapport with the text, much less with the poet, as convenient but vain delusions built on a one-sided metaphysics. Perhaps more productive were devels. in reader-response crit., which sought to reestablish links between particular readers and works, at least, and perhaps even to restore links among readers themselves, and so guarantee intuitive authenticity, via the concept of readerly and social *convention. Nevertheless, intuitivist theories of poetry, like phenomenological philosophy, provide the most radical alternative to traditional Western dualist metaphysics. Most of the great Western poets have indicated implicitly or explicitly their belief in the power of intuition to bypass the circuits of feeble human rationality and fickle human perception, going straight to the source. "If a sparrow come before my window," said John Keats, "I take part in its existence and pick about the gravel." Whether such entering-in upon the conscious lives of other selves, other beings not human, and even events beyond all selfhood be dream or truth is a question that seems, finally, less important than the evident fact that it proceeds from a human capacity certain beyond cavil and one that poetry above all arts, for some reason, makes central.

See INVENTION.

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INUIT POETRY

I. Traditional Song and Poetry

II. Contemporary Song and Poetry

The Inuit (pl. form; sing. Inuk), formerly called *Eskimos*—a term considered offensive by many Inuit—live along some 5,000 miles of Arctic coastline, so comments about any one aspect of their culture are generalizations. As noted by both anthropologists and Inuit political organizations, however, the Inuit have a strong ling. and cultural connection across the circumpolar world. The Inuit lang. belongs to the Eskimo side of the Eskimo-Aleut family, and it has two branches: Inuit—known as *Kalaallisut* in Greenland; *Inuktitut*, *Inuinnaqtun*, or *Inuvialuktun* in Canada; and *Inupiaq* in Alaska—and *Yup'ik*, spoken in several varieties in Alaska and Siberia. Traditional Inuit poetry is generally performed, rather than written and read, and it is often accompanied by drum, choral background, or dance. While the contemp. corpus includes verse written in the Western trad., Inuit poetry continues to be a highly musical production, with an emphasis on *performance and the sung and spoken word.

I. Traditional Song and Poetry. Traditional Inuit poetry takes a variety of forms and was often composed to be performed in the *qaggiq* (communal celebration house). As Lowenstein points out, many of the songs reflect on the process of song-making, often via comparison to a task such as hunting or to material objects or crafts. This practice of *metaphor illustrates both the skill required to create songs that would be subject to public evaluation and the extent of their value or usefulness to the community. Inuit poetry was ceremonial, possessing powers to make changes in the physical world, but it was also commonplace, a part of everyday life.

The Inuit songs known best to outsiders were recorded in the early 20th c. by the anthropologist Diamond Jenness and by the Greenlandic poet and scholar Knud Rasmussen. Rasmussen's trans., in particular, have been widely disseminated and republished, though they have often been stripped of important contextual information in the process. Rasmussen attempted to organize Inuit poetry into the following four categories: *charms, hunting songs, songs of mood, and songs of derision. More recently, Emile Imaruittuq, an elder from Igloodik, described the following three categories of songs:

A. *Pisiit* (pl. form; sing. *pisiq*), or personal songs. Although the term *pisiit* is now often used to refer to *hymns, the more traditional *pisiit* tell stories and express the singer's feelings and often make use of the *ajajaa* (*refrain). This category would encompass Rasmussen's songs of mood and hunting songs. According to Imaruittuq, *pisiit* can also be called *qilauj-jarusiit*, which indicates that they are performed with a drum dance. In terms of content, the lyrics are often highly metaphorical, and they may contain a lesson for the listeners. Imaruittuq notes that while *pisiit* could be performed by someone other than the owner or composer, credit was always given before the singing. A song whose lyrics have been altered by successive singers is called an *ikiqtagaq* (split song). In the western (Copper Inuit) region, Jenness noted a variety of drum song called *aton* but was unable to distinguish it from the *pisiq*.

B. *Iviutiit* (pl. form; sing. *iviutiq*), or songs used to ridicule or embarrass people, often as part of a duel. Called "songs of derision" by Rasmussen, these song duels have a judicial function in that each singer is allowed to voice complaints against the other in public, and each is given an opportunity to respond. They may provide a cheerful, loving correction or a vicious assault on a reputation. The song duel varies greatly from one area to another, occasionally involving boxing, and is usually also considered entertainment. *Iviutiit* make use of comical euphemisms, often explicit in content (see POETIC CONTESTS).

C. *Sakausiit* (pl. form; sing. *sakausiq*), or songs used by *angakkuit* (shamans). Rasmussen called these charms or magic songs and recorded several examples. The Igloodik shaman Avva, for instance, knew songs that could be used to stop bleeding, to make heavy things light, to call spirit helpers, or to attract game. These powerful tools were guarded by their owners (though Rasmussen succeeded in trading for some of them). The use of obscure or archaic *diction—the highly metaphoric lang. of the *angakkuit*—frequently makes the *sakausiit* incomprehensible even to native speakers.

II. Contemporary Song and Poetry. As soon as Christian missionary projects and whalers brought written texts to the Arctic, Inuit began using syllabic and alphabetic orthographies to write their langs. The technology of writing, however, was more often employed pragmatically and rhetorically in the composition of letters, diaries, and political documents, rather than in the creation of books of poetry. As the Church became a dominant force in the Arctic, the performance of *pisiit*, *iviutiit*, and *sakausiit* fell out of favor, even as many elders continued to compose and sing songs. The older song texts, meanwhile, have been extensively collected, translated, and republished by eds. such as Jerome Rothenberg, James Houston, Guy-Marie Rouselière, Charles Hoffman, Edward Field, John Robert Colombo, Edmund Carpenter, and Tom Lowenstein. McCall and others have pointed out, however, that the

publishing process, while well intentioned, has tended to strip songs of the context that gives them meaning—esp. in cases where the identity of the composers has been omitted. In this form, they appear more like *lyric poems than an accurate representation of Inuit poetry.

As McGrath observes, there is not a large body of Inuit poetry well known outside the Inuit homeland, but within Inuit communities, the trad. is flourishing. Inuit poetry is rarely published in chapbooks or in collections, but some writers, such as Greenland's Aqqaluk Lynge or Labrador's Philip Igloliorti, have published books of verse. More commonly, Inuit poetry can be found in smaller, community-based publications or online. McGrath has argued that the four genres identified by Rasmussen can also be applied to the contemp. corpus. The mood poems, she observes, are now written about mod. life in the communities and are often worked into photographs, drawings, or prints so that illustration and text are indivisible. Magic chants and incantations are no longer evident, but Christian hymns, trans. or adapted from Eng. and Danish or composed originally in Inuit lang., are widely promulgated. The hymns of Rasmus Berthelsen are known throughout Greenland, while in Canada, Armand Tagooona was a well-known composer of Christian songs. Hunting continues to be a major theme in Inuit poetry, but rather than being memorial or personal, hunting poems now tend to express a longing by young, urban writers for the old way of life. Many of these works also carry an environmentalist message, reflecting larger concerns in the North about the impacts of resource devel. and climate change (see ENVIRONMENT AND POETRY). In mod. Inuit poetry, the song duels and derisive poems generally do not exist in their traditional form, having been banned by Christian missionaries, but certain elements have survived. The question-answer sequence and the repeated use of the interrogative are features of contemp. Inuit political poetry, though the respondent is as likely to be a garbage can or an alien from Mars as a snowy owl or an offended husband.

The devel. of the *epic is a major innovation in mod. Inuit poetry; Frederik Nielsen's trilogy on Qitdlaussuaq traces the 18th-c. Inuit migration from Canada to Greenland; Alooook Ipellie's long poem "The Strangers" describes the Inuit occupation of the Arctic from ancient times and examines the consequences of Eur. contact; Villads Villadsen's Christian epic *Nalusuunerup Taarnerani* (In Heathen Darkness) describes the death of the last Norseman in Greenland and the eventual conversion and baptism of Aattaaritaa the exorcist. The politically inspired poems are sometimes purely *didactic but are more frequently satiric and ironic.

Even in the 21st c., written Inuit poetry does not entirely represent the contemp. Inuit poetic corpus. Indeed, the most vibrant Inuit poetry continues to be sung and performed rather than confined to the page. Despite the interventions of the Church and of the schools, the somewhat isolating activities of reading and writing are not esp. popular in many Inuit communities; instead, the works of musical performers such as Charlie Adams, Charlie Ningiuk, Henoah Townley,

Tumassi Quitsaq, Laina Tullaugak, Leena Evic, Susan Aglukark, Elisapi Isaac, Lucie Idlout, Tumivut, and Beatrice Deer are recognized throughout the Arctic; and the lyrics of their songs constitute a poetic trad. that is constantly being revised, referenced, and reperformed by other Inuit artists—rather like the traditional *ikiaq-tagaaq* or adapted song. This is not to say that Inuit poets are traditional; rather, they braid their song trads. with other musical and poetic influences. As documented by Inuit circumpolar music blogger Stéphane Cloutier, the extensive music scene in Kalaallit Nunaat (Greenland) features many *hip-hop artists. Increasingly, even Inuit writers do not seem to be relying on print publication to disseminate their work, as spoken-word artists like Mosha Folger and Taqralik Partridge are already acquiring a significant following through the use of online media sites. These younger artists expand on a range of themes related to contemp. Inuit life and identity, and, notably, many of them continue to compose in their own lang. This ling. persistence ensures that the audience of contemp. Inuit poetry is primarily Inuit, unlike the Eng.-lang. poetry of other contemp. indigenous trads., which is more readily accessible to mainstream readers.

See ANTHROPOLOGY AND POETRY; CANADA, POETRY OF; ETHNOPOETICS; FLYTING; INDIGENOUS AMERICAS, POETRY OF THE; MUSIC AND POETRY; ORAL POETRY; POETRY SLAM.

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R. McGRATH; K. MARTIN

INVECTIVE. A personal attack or *satire, often scurrilous, formerly written mainly in verse. Invective is to be differentiated from satire on the grounds that it is personal, motivated by malice, and unjust; thus, John Dennis remarks that satire “can never exist where the censures are not just. In that case the Versifyer, instead of a Satirist, is a Lamponer, and infamous Libeller.” Invective is as old as poetry and as widespread; in the West, it appears (if not in the Homeric *Margites*) at least as early as Archilochus, who wrote an invective against Lycambes; other notable Gr. examples include those by Hipponax against Bupalus, by Anacreon against Artemon, and others by Xenophanes, Timon of Phlius, Sotades (see SOTADEAN), Menippus, and (less virulently) Callimachus. Indeed, iambic meter itself (see IAMBIC) is in its earliest, Ionian form so called specifically because of its association with invective, which has the specific characteristics both of a speaker giving vent to personal hatred and of common speech for its vehicle, to which iambic meter was thought by the ancients to conform. In Lat., invective is written, though in a wider variety of meters, chiefly by Catullus (see CHOLIAMBUS), Ovid (*Ibis*), Martial, and Varro. In the Middle Ages, Petrarch’s invective against doctors, *Invective contra medicum*, is notable; in the Ren., the scope of personal invective was expanded considerably by the invention of printing, which provided broadsides, bills, and *ballads particularly well suited for rapid and wide dispersal of political invective and satire. Eng. invective of this sort abounds particularly in the Restoration and 18th c.; indeed, the Eng. word *lampoon* (from the Fr. slang term *lamper*, “to guzzle, swill down”) dates only from the mid-17th c. John Wilmot, the Earl of Rochester’s *History of Insipids, a Lampoon* (1680) is but one of many of his and of others. John Dryden, a master of invective, nevertheless deplores it in his “Discourse concerning the Original and Progress of Satire” (1693) as both illegal and dangerous. After 1750, however, verse invective, like other verse genres such as *narrative poetry, rapidly gave ground to prose as the medium of choice, except in the (remarkably durable) trad. of the *epigram, incl. scurrilous and vindictive epigrams, which were produced in the 20th c., notably by J. V. Cunningham.

See DOZENS, FLYTING, TOAST.

■ J. Addison, *Spectator*, no. 23; *An Anthology of Invective and Abuse* (1929) and *More Invective* (1930), both ed. H. Kingsmill; J. C. Manning, *Blue Invective*