

Jukka Saarinen, *Runolaulun poetiikka. Säe, syntaksi ja parallelismi Arhippa Perttusen runoissa*. Akateeminen väitöskirja. Helsinki 2018.- 417 lk.

Arhippa Iivananpoika Perttunen (Arhip Ivanov Pertujev 1762 Latvajärvi – 1841 Latvajärvi), the remarkable runosinger from White Sea Karelia who is believed to be the source of approximately a third or the runosongs in *Kalevala* as Jukka Saarinen (2013) has written based on his analysis.

During his spring collection tour in 1834, Elias Lönnrot, the author of *Kalevala*, paid a special visit to the renowned singer and spent three days writing down his songs. In his writings of the 80-year-old singer, Lönnrot has also referred to him as an expert in other types of folklore, admiring his excellent memory. F. J. Cajan and M. A. Castrén also collected songs from Arhippa – altogether 85 texts or 5,995 verses have been written down and comprise epic, lyric texts and incantations. A number of folklorists have written about Arhippa Perttunen and his songs, including Anna-Leena Siikala, Lotte Tarkka, Martti Haavio and others.

Jukka Saarinen's dissertation "Runolaulun poetiikka. Säe, syntaksi ja parallelismi Arhippa Perttusen runoissa" [The poetics of oral poetry: verse structure, syntax, and parallelism in the texts of Arhippa Perttunen], which he defended on 20 January 2018, is comprehensive (317 pages of the 417-page dissertation contains research and literature, the rest is divided between various annexes and analysis results) and thorough. Saarinen used all the songs written down from Arhippa Perttunen in an attempt to reconstruct the texts that had remained somewhat fragmented at the time they were written down. Saarinen's goal was to follow as closely as possible the poetic and linguistic aspect of the songs. The dissertation is characterised by thorough understanding and consideration of previous as well as the latest theoretical positions and approaches and by its remarkably meticulous consideration of matters of linguistics and form.

The material has been treated from the viewpoint of folkloristics and linguistics as a way to get an overview of how Perttunen used language. Saarinen makes use of the oral-formulaic theory and the studies of Milman Parry and Albert B. Lord. The author admits that one single theoretical school only allows for partial treatment of Kalevalaic verses. He finds the concept of register as developed by linguist Roman Jakobson to be productive, and his syntax analysis is based on the theoretical approach of and the rules of runosongs phrased by Matti Kuusi. Particular rules restrict the choices made by singers and the verse process, but at the same time, established expressions can be used more than once, e.g. for expressing similar ideas. In terms of parallelism as a characteristic feature of Kalevalaic verses, the author observed the use of parallel verses in the creation of complex poetical imagery that is richer in semantic substance than single verses.

The formal features (metre, alliteration and parallelism) of Kalevalaic poetry function within the framework of a verse. Arhippa Perttunen takes these formal features into account, but his texts also contain secondary poetic features (unusual word order and archaic words). They function together to form a distinctive register.

Since Arhippa was known as a performer of narrative songs, Saarinen admits that his songs were structured in a stable form while diverging from the versions sung by other singers. Arhippa probably shaped them as he acquired them. His repertoire also included religious songs. He is known to have had a special relationship with religion. Although he was not a healer and considered incantation to be a sin he knew lengthy healing charms. Lyrical songs indicate that the singer was good at combining new texts using his existing knowledge and different types of texts, e.g. proverbs.

It is also clear that the singer performed the texts differently for different collectors, but by using closed verses *Ylitti tahon Jumalan* - 'against God's will' *Kyllä mie sukusi tiijän* - 'I should know your blood/decent'). For example, he performed lumbago charms for Lönnrot in the form of a historiola, making use of the epic song of the Great Oak (Saarinen 2018:127).

The singer was familiar with incantations such as charms related to healing and livelihood (hunting and cattle-breeding). Altogether 1,553-1,300 incantation verses and 1,022 incantation verse types have been recorded. The number of single line verses amounts to 836 or 64.0% of the entire repertoire, which is reminiscent of a similar dispersion in the list of plots of Russian incantations by V. Kljauš (1997). 186 verses occur most frequently, and most of them appear in the same incantation text (96, 51.6%). It is noteworthy that there are only seven verses which appear in more than two incantations.

It is interesting to see how the singer referred to himself: as a rune-singer, wise man or seer. There is no doubt that Saarinen's thorough overview of linguistic forms and syntax will assist anyone analysing Karelian-Finnish incantations in the future, although the main emphasis of his dissertation is on runosongs.

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