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Always Getting Ready, Upterrlainarluta: Yup'ik Eskimo Subsistence in Southwest Alaska. Photographs by James H. Barker; text by James H. Barker.

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confront, what might be considered the ultimate sin by post-Romantic Eurocentric literary standards."

Taboo? I know a whole bunch of Eurocentrics, including young ones who have read both books in my classes and noted the similarities between the two (is there a reader alive who hasn't?), but I have never heard them charge either book with unoriginality or the authors with plagiarism. Indeed, these same ECs are apt to regard both novels as highly original, while simultaneously recognizing the American Indian traditions within them.

TuSmith creates straw men and engages in phantom battles. When she says that *Ceremony* "can be viewed as an American writer's challenge to the cult of individualism in contemporary society" (p. 129), one sees her point even if one does not share her faith in the existence of that single "cult"; or when she writes of Abel that "he has incorporated positive tribal values into his individual consciousness" and "is an individual who belongs to a community" (p. 118), one understands perfectly. But her continual claim that "Eurocentric ways of approaching literature simply do not apply to ethnic American writers" (p. 147) is baffling, especially considering her own very traditional approaches in this book. Yes, one can locate, as TuSmith does, selected silly critical comments about a particular writer, but she needs to be reassured that most readers of the novels she examines are hardly imprisoned by Eurocentricity and are vastly more flexible, receptive, and open-minded than she seems to know.

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Always Getting Ready, Upterrlainarluta: Yup'ik Eskimo Subsistence in Southwest Alaska. Photographs by James H. Barker; text by James H. Barker. Seattle, WA: University of Washington Press, 1993. 144 pages. \$50.00 cloth; \$29.95 paper.

The photographs in James Barker's beautiful book on the contemporary subsistence-based culture of the Yup'ik Eskimo cluster into six groups, with text between the groups and a few photos interspersed in the text. The caption of each photograph gives the name or names of the people in the photo, the location, and a brief description of what is occurring. The six sections of photographs and texts are arranged by pairs of months. The Yup'ik month

names, along with English translations, provide the titles for each section, for example, "birds have young, breakup" which is the translation of *irniviat tengmiat, cupvik*, Yup'ik names for May and June. It is, of course, quite logical that a book on Yup'ik Eskimo subsistence should be arranged in this way, since Yup'ik life is regulated by the seasons; most Yup'ik month names deal with life stages of game animals or with other seasonal natural phenomena that have a bearing on subsistence hunting and fishing.

Every one of Barker's photographs has intrinsic artistic value quite aside from its use in documenting a particular Yup'ik activity. The technical quality of the reproductions in the book is excellent. Some of these photos have been displayed previously, and their value as works of photographic art has been acclaimed by all. In this book, however, the photos are presented as part of an account of the culture of the Yup'ik, which explains why there are virtually no photos that show only the scenery of the area. In her foreword, Mary C. Pete, herself a Yup'ik, states that the photographer "has captured Yup'iks unabashedly being Yup'iks."

Barker has avoided the Scylla and Charybdis of photography of "Fourth World" (and also Third World) peoples. That is, he does not try to make the culture look more authentic and less influenced by the Western world by excluding items introduced by Euro-Americans from his photos; nor does he, on the other hand, exploit the shock value of contrasting age-old indigenous hunting and gathering devices with late twentieth-century artifacts introduced by the larger, contemporary American culture. Looking at the photo of a man wearing a seal gut parka (p. 61), one does not notice immediately that the herring eggs the man is collecting are being put into a large *plastic* bag. The mixture of old and new is present in Barker's photos but only in a matter-of-fact, understated way, just as this mixture exists in Yup'ik life.

Although the text of each section does not explain each photo individually, it sets the background for the group of photos associated with that section. The writing is clear and concise, as in the description of putting a net under the ice:

Right after freezeup, when the ice is still thin, is the time when nets are put in the river for the winter. To do this, a series of holes is chopped in the ice and, using a stick, a line is fed underwater from hole to hole until it extends under the ice for several yards. Then the net is attached to the line and pulled into the water where it hangs vertically under the ice between the first and last holes. The net is checked for fish by tying a

rope at the far end and pulling it up through the opposite hole to remove the fish (p. 116).

There are many lengthy quotes from the Yup'ik themselves. Their observations—from the perspective of insiders who have seen changes in Yup'ik lifestyle over decades of time—complement Barker's own.

Unlike many other accounts of Yup'ik life—some quite excellent in their own way—written by teachers, missionaries, and other visitors, Barker's book does not devote much space to the author's reactions to his experiences among the Yup'ik. It is not that kind of a book. Barker's writing seems almost Yup'ik in style. He accurately states, "In Yup'ik society it is generally not acceptable to call direct attention to oneself" (p. 133). Also he does not indulge in analyzing, philosophizing, or evaluating. He lets the facts speak for themselves. Here again, there is something very Yup'ik in this approach. As P. Morrow states, in discussing a book written by a Yup'ik woman about Yup'ik ceremonials, "her role has been to clarify rather than to interpret [S]he lets readers draw their own conclusions This attitude comes from her cultural background" ("Time for Drumming," by P. Morrow in *Études/Inuit/Studies* 8 [1984]). Perhaps it is precisely because both Barker's writing and his photography are so congruent with the Yup'ik's own outlook that Mary C. Pete agreed to write a foreword to Barker's book. There are quite a number of books on Yup'ik Eskimo written by non-Yup'ik, but, unless I am mistaken, this is the only one that has a foreword or preface written by a Yup'ik.

Occasionally, a statement may cause the reader to wish he or she had more information with which to assess the significance and implications of that statement. For example, we are told that, "according to estimates made by the Alaska Department of Fish and Game, the average fishing income earned by Kuskokwim permit holders in the eighties was about \$6,500 a summer" (p. 96). Given the high cost of store-bought goods in the area and the large family sizes, the reader wonders whether the subsistence harvest is really plentiful enough that the Yup'ik can get by with so little cash, and what the relative significance is of other sources of cash income such as trapping, carving, travel-out seasonal construction and cannery work, village service jobs, or government support. However, such information would go beyond the scope of the book. It is to the book's credit that it leaves the reader wanting to find out more about the Yup'ik. The bibliography points the way to additional sources.

In addition to being a very pleasurable work to read and to look at, this book is a welcome addition to the now-considerable documentation on various aspects of Yup'ik life, including material and non-material culture and postcontact history. This documentation is available in text, in film, and, with the publication of this book, in still photos. Barker's book shows that not only is Yup'ik Eskimo culture fairly well documented, but that this still largely traditional way of life and worldview is quite viable and shows every promise of remaining so. In Barker's words,

the gathering of subsistence food . . . remains an essential theme of the current culture . . . Technology for subsistence has changed in recent decades. What has not changed is the spiritual connection between man and the animal world which is born out of intimate knowledge and dependence. Ritual distribution is still practiced . . . carried out with much ado and ethnic pride . . . [but] the correct handling of game . . . [is] quietly automatic, even unconscious (p. 20).

A brief note on the words *Eskimo* and *Yup'ik* is in order. Although in Canada (and Greenland, to a lesser extent) *Eskimo* is considered pejorative by the Inuit people, who prefer to be called only *Inuit* (and *Kalaallit* in Greenland), *Eskimo* is still quite acceptable in Alaska. Alaska Natives do not find it offensive. This is because Alaska has both groups that call themselves Inuit and groups that use the term *Yuut*, or some variation of this word. *Eskimo* is a neutral word that does not exclude *Yuut* the way *Inuit* does. The term *Yup'ik* is used specifically by and for the people of the Yukon-Kuskokwim delta and Bristol Bay. In the language itself, the plural is *Yupiiit*.

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American Indians' Kitchen-Table Stories: Contemporary Conversations with Cherokee, Sioux, Hopi, Osage, Navajo, Zuni, and Members of Other Nations. By Keith Cunningham. American Folklore Series, general editor, W.K. McNeil. Little Rock, AR: August House, 1992. 240 pages. \$25.95 cloth.

The title of this volume may simultaneously attract and deter readers looking for privileged information about "tribal others."