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I posed at the beginning: Have the stories survived as myths? Only partially. But they are still highly readable and as examples of transitional literature, that is from myth literature to written literature with all its inherent exigencies of meaning, form and presentation, *The Sons of the Wind* is both recommendable and enjoyable.

Bo Schöler
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Cev'armiut Qanemciit Qulirait-Ilu. Compiled by Anthony C. Woodbury. Fairbanks: Alaska Native Language Center, 1984. 88 pp. \$7.00 Paper. Accompanying tape: \$5.00.

The only major fault this reviewer can find with Woodbury's collection of Yup'ik Eskimo stories is that it is not long enough! After reading through the introduction, five narratives and three tales, one's appetite is whetted and he wants more than can be provided by this all-too-brief introduction to the Eskimo storytelling tradition of Chevak, Alaska.

The introduction is concise and informative, the stories are presented with the Yup'ik text in one column and the English translation in the other column of the same page, and the book is copiously illustrated with photographs of the village of Chevak and its people both at the present time and in the past (from archives). While in most cases these photographs do not relate directly to the stories, they certainly enhance the reader's image of the setting where the stories are told.

Woodbury's respect for the people of Chevak is apparent in his dedication of the book to them, his acknowledgements in the Preface and most of all in the overall high quality of the work which could not have been achieved by a non-Native linguist without considerable help from the storytellers and other Yup'ik speakers. He comments that 200 copies of the book are being distributed free to the households of Chevak, which works out to at least one per household—a practice other compilers of Native literature collections might well emulate where feasible.*

The introduction gives a brief general description of the Yup'ik homeland in the tundra near the coast of southwestern Alaska.

*The UCLA American Indian Studies Center also is active in this practice.

The Yup'ik language and culture, both past and present, are differentiated from that of other Eskimo groups, in particular the much better known Inupiaq (or Inuit) of northern Alaska, Canada and Greenland. The form of Yup'ik spoken in Chevak is a divergent, minority dialect confined to Chevak and one neighboring village, but readily intelligible to speakers of the majority dialect of Yup'ik. A brief synopsis of the history of Chevak, a village noted for its adherence to tradition, is given so that the reader gets a pretty good idea of the cultural context of the stories.

The two oral literary genres represented in this collection are *qulirat* (plural of *quliraq*) or ". . . traditional stories passed on from generation to generation . . . originated with remote ancestors . . .," rendered by Woodbury as "tales," and *qanemciit* (plural of *qanemciq*) which are ". . . based on a known person's (storyteller's or other's) knowledge and experience . . .," rendered by Woodbury as "narratives." The distinction between the two is said to be not one of fiction vs. non-fiction because ghost stories, *alangruat*, are considered *qanemciit* rather than *qulirat* even though they "are fiction." On the other hand, perhaps the storytellers of the *alangruat* consider these stories to be no more fictional than the other narratives which are concerned with such matters as old-time subsistence practices.

In almost the first sentence of his preface Woodbury employs the word "performing" to describe the telling of these stories and he repeatedly makes the point that the way in which they are performed should be considered an integral component of the story. He might have noted that the Yup'ik verb for "telling a *quliraq*" means literally "to make a *quliraq*," not that the performer/storyteller is the one who originally created the *quliraq* but rather that he recreates it each time it is told or performed. Woodbury's wish to as faithfully as possible ". . . render on paper some very important aspects of the spoken delivery . . . as well as some rudimentary aspects of their literary style . . ." has caused him to utilize a format of lines, verses and stanzas for both Yup'ik and English rather than block-like paragraphs (as in *Yuut Qanemciit Yupik Lore*, ed. by Tennant, E.A. and Bitar, J.N., Bethel 1981, the only other bilingual collection of Yup'ik stories published as of yet). The effect of this poetic format is most pleasing, especially if, while reading the book, one listens to the

cassette tape of the original Yup'ik performances of the *qanemcit* and *qulirat* from which the book was made. The cassette tape should certainly be purchased along with the book.

The English translation successfully treads the thin line between painful literalness and a looser translation which would convey the fluency of the original but at the cost of losing much of its idiomatic flavor. An example of Woodbury's skill in treading this line is the translation of *angulqekenka* as "I caught those times." Literally the Yup'ik word means "I caught them" and is usually used in reference to catching game animals, but it is also used as in this instance in much the way that in English one might say, "I arrived late, but I caught the last part of the show." By adding "those times," which is not actually in the Yup'ik, Woodbury has given the reader who does not know Yup'ik information which a Yup'ik speaker would have already; this information about the usage of the verb *angu-* "to catch," enables one to understand the storyteller as saying that he was alive, or had been born, before the old practices described had died out. By retaining the word "caught" in his translation in a sense somewhat beyond that for which it is used in English, Woodbury suggests the hunting-oriented idiom of the Yup'ik. Neatly done.

Since the Chevak dialect is one of several divergent minority dialects of Central Yup'ik, the standard Yup'ik orthography as now taught in bilingual education programs throughout the Yup'ik speaking area is in some respects not totally suited for the dialect of Chevak. The standard orthography was designed for the maximum convenience of speakers of the majority Central Yup'ik dialect at the cost of some inconvenience to minority dialect speakers. Woodbury has seen fit to make a few small departures from the standard orthography for the sake of his Chevak (and Hooper Bay, the other village sharing this dialect) readers whom he anticipates will be the primary readers of the book. Some people versed in the standard Yup'ik orthography might regard these departures as an unwelcome challenge to the unity of standardized Yup'ik spelling, but surely the practice of Yup'ik writing and reading should be strong enough by now to tolerate a little variety, especially in cases like this.

As to content the narratives (*qanemcit*) by Tom Imgalrea and Jacob Nash are about the hard life of Yup'iks in pre-contact days,

another by Jacob Nash and one by Thomas Moses are ghost stories (*alangruat*) and the last by Thomas Moses is about a quarrel with shamans from another village. There is one tale (*qulirag*) by Thomas Moses about metamorphoses by muskrats to humans and back again, one by Leo Moses about an orphan boy making good and one by Mary Kokrak about an abused captive who is rescued by loyal brothers who take a frightful revenge on his tormentors. All of these are common themes in Yup'ik stories, though presented in published form for the first time in this collection.

In his introduction Woodbury mentions the presence even in Chevak of the ubiquitous satellite dish antennas for cable TV. Thus cable TV, video cassette recorders and other modes of Anglo-American culture increasingly compete with the Yup'ik storytelling tradition with its time-consuming demand that ". . . it is only by constant repetitions that a traditional oral corpus . . . is assured of transmission to succeeding generations." In light of this competition which can only be expected to increase in the years ahead, preservation and presentation of Yup'ik stories in non-traditional formats such as on tape and in books becomes increasingly important. At present the only other printed collections of Yup'ik stories are the bilingual collection *Yuut Qanemciit Yupik Lore* mentioned above, the excellent but English-only collection in *The Eskimo About Bering Strait* by E.W. Nelson originally published in 1899 but reprinted twice in the 1970s and most recently in 1983 by the Smithsonian Institute, a number of stories in *Grammatical Fundamentals of the Innuits* [sic] *Language*, (F. Barnum: Boston & London, 1901, reprinted by Georg Olms Verlag: Hildesheim & New York, 1970) with stories in Yup'ik only and in an outmoded, difficult orthography at that. A few stories appear elsewhere as well in English translation only. Those involved in the production of any new collection of Yup'ik stories will have to devote considerable attention to issues of format and style which Woodbury had to deal with in preparing this book. Certainly any new collections should include as a minimum Yup'ik text, English text (unless aimed at Yup'ik speaking readers only) and recorded audio version.

One last point concerning the design of the book is that the spine is approximately one quarter of an inch thick which is thick enough to have accommodated the title printed on it (which is not). Woodbury's collection, *Cev'armiut Qanemciit Qulirait-llu*, is

far too valuable a book to risk not being able to find it on a shelf among other books.

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The Hidden Half: Studies of Plains Indian Women. By Patricia Albers and Beatrice Medicine. Washington, D.C.: University Press of America, 1983. 280 pp. \$22.50 Cloth. \$11.75 Paper.

In *The Hidden Half: Studies of Plains Indian Women*, Patricia Albers and Beatrice Medicine present some very welcome ethno-historical articles. The book, primarily historical in nature, has two major goals: 1) to critique and review past evaluations of the role of Plains Indian women, and 2) to reassess the position of Plains Indian women in light of recent empirical and theoretical developments in anthropology and women's studies (Albers and Medicine 1983:v).

In her introduction, Albers quickly and effectively sets the stage for the other chapters by pointing out that Plains Indian women have been excluded not only from the serious writings and scholarly works on Plains Indians but from the popular media images and myths as well. They have been invisible or, if noticed, are often portrayed as the submissive squaw or the mythical "Princess." Both portrayals, according to Albers, are inventions of a Euro-American ethos or worldview. The general neglect of Plains Indian women in history is also evident in the writings, research and descriptive studies of anthropologists, other social scientists and historians. This volume goes a long way to "set the record straight" about the role of Plains Indian women for scholars in Anthropology as well as in Women's Studies.

The book is divided into four major sections: 1) Images of Women, 2) Women's Work, 3) The Status of Women, and 4) Female Identity. In Part I, Katherine Weist and Alice Kehoe show through meticulous ethnohistorical methods how European images and Western values were used as the standard to measure the quality and realities of the lives of Plains Indian women during the last 200 years. Weist argues that (male) Europeans compared Plains Indian women's lives to the way women in Europe were treated. Victorian middle class women led very cloistered and sheltered lives. Plains Indians, on the other hand, depended