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Murieta, the Celebrated California Bandit.)

Notwithstanding, postmodern Native novelists such as James Welch in *Indian Lawyer* and Louis Owens in *The Sharpest Sight* have claimed genre fiction as literature by rewriting its form and substance. Welch destroys the violent ethos of the thriller by writing a thriller in which his Blackfeet protagonist rejects a corrupt world to become part of a Native community fighting that corruption. Likewise Louis Owens rewrites the murder mystery by creating a murder mystery in which the detectives' finding the murderer becomes less important than their finding the spirit of the murdered. Essentially these two Native writers demonstrate that the genres which they employ suit the hegemonic concerns, however corrupt, of the colonizers only if the writers assume that there are no other sources of shared values, which they refuse to do.

On the other hand, using vampires as signs of further evils in the world or as representations of particular oppressors is perfectly in keeping with centuries of vampire, narrative tradition. In addition, using vampires who have not forgotten human love to overcome a more degenerate monster, as *Eye Killers* does, is also in keeping with modern vampire fiction, exemplified in the works of Anne Rice. Instead of a genre deconstructed, as one might expect in a work by a Native writer, construction of a sequel appears imminent by the end of *Eye Killers*.

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Inuit: Glimpses of an Arctic Past. By David Morrison and Georges-Hébert Germain. Hull, Quebec: Canadian Museum of Civilization, 1995. 159 pages. \$27.95 cloth.

Inuit: Glimpses of an Arctic Past is a stunning volume. To say that it is a coffee table book is telling only the half of it and to risk slighting it gravely through guilt by association. *Inuit* may not break new ground in the study of northern peoples, but it tells the story of the traditional lives of North America's Inuit, particularly those of Canada's Central Arctic, so well, it evokes it so gracefully through a fictional narrative interwoven through the book. It shows it so vividly through photos and first-class illustrations, that students, scholars, and the general public will all benefit by it.

The book is the result of a wonderful collaboration. David Morrison is a much published Inuit scholar and curator of the Canadian Museum of Civilization's Northwest Territories Archaeology collection. Georges-Hébert Germain is a journalist and writer. Scholars of man's past—archaeologists, anthropologists, ethnographers, and historians—all know we have wonderful tales to tell, tales that should excite people as much as they excite us. We only need to look to the success of such television hits as Ken Burns's *Civil War* to confirm that the public enjoys and is ready to learn of the past should it be presented in a way more palatable than conference papers or heavily footnoted texts. Scholars have sought to reach out to this audience, but most are competent, yet not compelling, writers. *Inuit* demonstrates the promise of collaboration with writers skilled and practiced in reaching an audience far beyond academia.

Inuit is comprised of eight chapters. Each chapter begins with a three-page episode in the life of a fictional Copper Inuit couple, followed by four to eight short discussions of elements of Inuit life. Each chapter's initial three pages, all silver to emphasize the fiction-fact divide in the book, describe Akuluk's courtship of Kahina (which to a large extent involved hunting with Kahina's father), their travel from her village to Akuluk's, and their life together from the ending of one winter to the coming of the next. Germain is responsible for this narrative. Through it he gives readers a realistic view of what life was like, how the various elements of Inuit life described in the rest of volume fit together to make whole lives and a culture. We get to know men and women in many aspects of their daily lives. Men trudge home from an exhausting day sealing; women tend their oil lamps and care for their families within the confines of snowhouses. Especially memorable is the telling and touching story of Akuluk's and his brother's unsentimental abandonment of their beloved father, who age had transformed from a great hunter to a serious hindrance to the family.

Much of the book's beauty and instructional value derives from its illustrations. Photographs of artifacts in the Canadian Museum of Civilization are pictured throughout. The strong narrative and description of Inuit life infuse these artifacts with meaning. The most stunning images, though, are the color photographs of missionary priest Guy Marie-Rousselière. These photos were taken in the 1960s in conjunction with a film project, but, in the words of the authors, furnish "a faithful . . . witness to

traditional life in the Central Arctic." (p. 12) Marie-Rousselière's images give readers of *Inuit* a more profound sense of seeing a people's life than can even the crispest black-and-white image.

The explication of Inuit life follows the seasonal cycle of activities illustrated in the narrative on Akuluk and Kahina and focuses on creating an integrated picture of the lives of the Inuit. Morrison, in the two- to four-page sections after each fictional segment, summarizes much of what scholars know of the precontact lives of North America's northern-most inhabitants. The first chapter not only sets the scene with an excellent introduction to the land and people, but also focuses on women's life and work. The second chapter, mirroring the marriage of the book's two leading fictional characters, explains the necessity of marriage in Inuit society and the respective roles of husbands and wives. There follow discussions of Inuit homes, particularly the snowhouses of the Central Arctic; the social life of the winter village; winter hunting, primarily for seal; the preservation, preparation, and sharing of food; and the relationship of food, famine, death, and religious belief.

As winter slowly relinquishes its grip on Akuluk and Kahina's North, there is a beautiful discussion of the transformed warmer world: "In spring, the light spills out in cataracts and whirlpools; it cascades from the clouds and eddies through the snow fields, exploding in the fractured mirror of millions of puddles that dot the sea ice and the rivers and lakes that stretch across the country in uninterrupted chains. . . . The sound of running water is everywhere." Morrison and Germain are not hopeless romantics, though; they also note "the constant, inescapable hum of . . . insect life." (p. 106) Morrison then describes the life of summer: the scattering of the people in small groups, fishing, and caribou and sea mammal hunting. As Kahina begins to think of the future of the child she now carries inside her, Morrison describes the life of Inuit children.

Most of the problems with the book amount to quibbles. Some illustrations appear out of place. For example, a photo of a man jigging for fish is the primary image on two pages on preparing to harpoon seals, and photos of children playing dominate the pair of pages describing Inuit dance. Canadian readers may be a bit more comfortable with *Inuit* than their American neighbors because of the book's use of Celsius, kilos, and meters (actually, "metres"). The book has no conclusion, its ending surprisingly abrupt for a volume otherwise so gracefully written. More

important, is the lack of a map. The authors do provide a top-of-the-world view which identifies the homelands of circumpolar peoples. This is important as the book is careful to differentiate significant distinctions between the lives of the Copper Inuit and other Inuit people. Yet this map does not provide place names, which leaves readers to reach for their own atlases to locate the places mentioned in the text.

Inuit deserves a wide readership. Scholars and upper level college students will learn little from it, though it should be welcome on their shelves for how well it tells and shows a story they may already know. Beginning students of the Native peoples of the North could benefit greatly from the book. Certainly, college, high school, and public libraries should add this volume to their collections. And the general public interested in the North would do very well to put *Inuit* on their coffee tables, and read it well to learn a great deal about a hardy and ingenious people in a harsh and beautiful land.

James H. Ducker
Alaska History

Ke-ma-ha: the Omaha Stories of Francis La Flesche. With an introduction by James W. Parins and Daniel E. Littlefield Jr. Lincoln: University of Nebraska Press, 1995. 134 pages. \$25 cloth.

One of the really auspicious and useful consequences of the growth of American Indian literary studies over the last two decades has been the re-publication and in some cases the literal recovery from oblivion of works by earlier Indian writers. Exemplifying this retrospective scholarship at its best is what seems to be the current boom of interest in the Omaha ethnographer and author Francis La Flesche (1857-1932).

Not that La Flesche has been in danger of being forgotten since his death: his masterful studies of Omaha and Osage ceremonies continue to be reckoned with as landmarks of ethnology, and his vivid memoir of reservation school-days, *The Middle Five*, has been persistently popular since its appearance in 1901. But La Flesche's literary significance, both as a gifted translator and editor of Native oral/traditional literary materials, and as a writer of ethnographic fiction, has never been properly assessed-and so it is good to see evidence of such an assessment underway now, in recent publications like Garrick Bailey's beautifully edited