verbal equivalents – for 'boy,' 'Joseph,' and the verb 'to be.' The curious reader is likely to look for more.

Japanese is, of course, a different cup of tea, and the parallel presentation is dropped in favour of a large, open, Japanese version, with the English functioning almost as subtitle. The Japanese characters thus represent both a pleasing design and a tempting puzzle for the budding linguist, while their function as sign is underlined by their appearance in the illustrations on the label on a jar and on banners advertising the circus.

This series continues to explore sensitively the complex relationships among language, image, and story. We can only hope that it continues and that Kids Can Press is committed to retaining its superior quality.

Mary Pritchard teaches English language and literature, including Children's Literature and Fantasy, for the University of Western Ontario and King's College, one of its affiliates. Her doctoral dissertation is a study of Aesopian fable.

Moving On: Changing Patterns in Inuit Life

PATRICIA MORLEY

Shadow of the Hunter, Stories of Eskimo Life, Richard K. Nelson. Illustrated by Simon Koonook, University of Toronto Press, 1980. 282 pp. $15.00 cloth. ISBN 0-8020-2388-6.

An Annotated Bibliography of Canadian Inuit Literature, compiled by Robin Gedalof. Indian and Northern Affairs, 1979. 108 pp.

Paper Stays Put: A Collection of Inuit Writing, ed. Robin Gedalof. Drawings by Alootook Ipellie. Hurtig Publishers, 1980. 172 pp. $12.95 cloth. ISBN 0-88830-181-2.

Inuit life has altered with frightening speed in the last few decades. Some find these inescapable changes beneficial; some do not. Elderly

Inuit still remember the old ways, and their layered memories telescope their people's experience in a time-warp that is both disturbing and fraught with imaginative resonance. The dominant impression of these people and their lives is of courage, endurance, and community spirit. Two collections hold a mirror to this very human scene.

The Gedalof and Nelson collections are more disparate than their titles suggest. *Paper Stays Put* is an anthology of writings by Inuit: poems, recollections, legends, fragments of autobiography. Richard Nelson is an American scholar, a visiting professor in the Department of Anthropology at the University of Alaska. His stories of modern Inuit life in northern Alaska are sensitive and often poetic, yet the flavour of white scholarship and of science permeates the whole. These are fine stories for adults, and adolescents. Although they are not written by Inuit, they complement the Inuit writing by adding to our understanding of their condition and culture.

Nelson's imaginative and scholarly stories are obviously a labour of love. The dustjacket describes *Shadow of the Hunter* as "an ethnography – a descriptive account of a living culture – but a sensory rather than an analytic one." His stories blend accurate scientific observations with sensory images, as in the following passages from the first tale: "Radiant amber flowed up the wall of the sky before him, hinting of warmth in some distant world, while the pervasive cold drew closer around his body"; "the seal . . . hung quietly in the dark silence, drifting slowly with the current, like a footloose star in the vastness of space. But this space was far from an empty void. Nervous shoals of fish left glowing trails as they spun and needled through luminescent plankton. Tiny jellyfish pulsed and parachuted, trailing delicate streamers beneath them. And, far below, crabs littered the bottom, waiting for those above to die and become their food."

Nelson handles suspense well, and some of his tales are reminiscent of Hemingway's famous novella *The Old Man and the Sea*. In "Moon of the Returning Sun (January)", an old man waits patiently in the deep cold beside a seal's breathing hole, hoping for a catch. In "The Moon When Birds Molt (August)", a hunting party of two boats stalk a walrus herd, eventually catching six of the beasts. Pathos and awe are balanced with heroic elements. Unlike Hemingway, Nelson frequently breaks the mood with didactic remarks such as this: "In thicker ice, where the seal would enter through a long, cigar-shaped tunnel, this would be unncecessary; winter-killed seals were buoyant from their thick layer of blubber, so they would float well up into the tunnel where the current could not take them away."

Nelson lived for a year as a cultural anthropologist and apprentice hunter in a small North Slope village of Alaska among Eskimo who call themselves *Inupiat*, the real people. Like Ernest Thompson Seton, he has built composite portraits based on his actual experiences combined with histories he had heard about the experiences of others and with his own scientific and philosophic analyses. There is nothing in his book, he assures the reader, "that has not happened or could not happen precisely as it is described." His characters and events are collages, "based on what is real." This claim is modified by the proviso that his portraits of Eskimo culture are only one person's view, and that different people would each see a different image.

The Inuits' religious attitudes and reverence for life are beautifully presented in the August tale of a walrus hunt, a dangerous venture. The hunters make sure that any wounded animal is killed. They kill no more than they can carry away. And they apologize to the surviving walrus for the necessary killings. A senior hunter explains to a novice: "They are like us in many ways. But they anger easily and have untold strength. When you hunt *aiviq*, you must not act like a man; instead you must humble yourself. Always respect the walrus. . . ."

Nelson's love for his subject marks every tale. Yet in the end, the observing eye is foreign. As Patrick White remarked in connection with his temptation to remain in Greece, the expatriate is always a faintly comic figure. In a postscript, Nelson notes that Eskimo correct foolish errors by teasing, and that in his year among them he made many errors. He writes out of a profound admiration for Inuit culture and technology, and for a people who choose to wrestle a living from one of the most difficult environments on the face of the globe.

Newfoundlander Robin Gedalof describes herself as an amateur Eskimologist. Her annotated *Bibliography of Canadian Inuit Literature* attempts to list all material in print in Canadian Inuit writing in English. The descriptive annotations, ranging from three to ten lines, are clear and concise. This checklist provides an invaluable guide to the people, their arts and lifestyle.

The pieces in her Inuit anthology are also annotated, with brief introductions which provide a context for the songs, essays and stories. Kiokshuk's poem, "The Giant Bear," is prefaced by the comment that the Inuit sense of humour, which can be grotesque, is a means of coping with a harsh environment. A short satiric poem on mosquitoes, by folk-singer Utatnaq, is neatly set in the double context of the Eskimo song duel (where two opponents ridicule each other) and the English mock-epic.

Canadian Inuit have been reading and writing in their own language for over one hundred years, since missionaries devised a syllabic system for putting Inuktitut on paper. In recent years, various journals such as *Inuit Today, North, Inuktitut,* and *Inukshuk* have encouraged the people to write and have provided publication outlets. Gedalof and Ipellie, the illustrator, are currently working together on an Eskimo language textbook for use in northern schools.

Paper Stays Put is an eclectic collection chosen to mirror individual responses and the complexity of Inuit experience. The editor has resisted the temptation to structure the pieces into generic or thematic sections and thereby impose a structure which might be deceptive. She has attempted to balance poetry and prose, fiction and non-fiction, youth and age. Translations are rough, grammar "occasionally execrable", but the selections catch the vitality, humour and courage of this unique people.

My own favorites include Leah Idlout's "Wonderful Life" ("Being a human being is fun, when you are enjoying your short life that the creator created"); Charlie Patsauq's "The Custom" (a stark tale of patricide in the face of necessity); and Nuligak's "Kaivitjvik – Polar Night Festivals".

The latter piece is a marvellous account of the extensive dramatics and other festivities which enlivened the long Arctic nights in the Western Arctic. In an area where whale hunting supported a large community, feasting, dancing, games and competitions filled the dark interval between the departure of the sun and its longed-for return, weeks later. This extract from *I, Nuligak* is one of the highlights in the Gedalof collection.

Different selections here will appeal to children of widely varying ages, but both books are largely for older children and teenagers. Exposure to another culture can illumine one's own. These books are beautifully illustrated by numerous black-and-white drawings by Inuit artists.

Patricia Morley, Professor of English and Canadian Studies at Concordia University, is a teacher and a writer. She has published seven books of literary criticism on novelists such as Patrick White, Hugh MacLennan, Leonard Cohen, Morley Callaghan, Hugh Hood, Rudy Wiebe and Margaret Laurence, and numerous articles and reviews on Commonwealth and children's literature.