

YUP'IK ESKIMO GRAMMAR; IRENE REED, OSAHITO MIYAOKA, STEVEN JACOBSON, PASCHAL AFCAN, MICHAEL KRAUSS; *Alaska Native Language Center Yup'ik Language Workshop*, University of Alaska, Fairbanks; 330 pp.; \$7.50.

Yup'ik is the authors' particular way of designating Central Yupiaq, one of the Yuit languages, also known as Southwestern, or Western, Eskimo. The *yu-* of the Southwestern Eskimos is the same as the *inu-* (plural *innu-*) of the Northern, Central, and Eastern Eskimos; it means human. The *-piaq* is the same as the ending found in *Innupiaq*, the designation that Northwestern Alaskan Eskimos give themselves, and is closely related to the *-vialuq* of the *Innuvialuq* of Northwestern Canada. It means "par excellence," "superior," "real," "genuine."

The people whom we used to call "Eskimo" (without bothering to think of the fact that this was a derogatory Algonkian term, as are most people's terms for their neighbors), and whom we now — if we are *au courant* or "with it" — call and miscall Inuit, are linguistically divided between those who live north and east of St. Michael, Alaska (a bit north of the north mouth of the Yukon), and those who live south of there, and also those who live on St. Lawrence Island and at the two points where Eskimos are found in Siberia. It is toward a particular subdivision of the Yuit, those who live in the Naknek, Kuskowim and Yukon River drainages and on the coast from St. Michael to Egegik, that the book is directed, though it would most certainly be informative to those who are interested in the other three (or four, depending on how one divides them) dialects of Southwestern Eskimo, and even students of *Innupiaq* could gain by reading it.

Actually, the work is directed toward three sorts of audiences: Central Yupiaq speakers who want to become literate in their language; non-speakers of the language who want to learn it; people whose interests are primarily in scientific linguistics. The authors' diverse backgrounds are evident in the final production: good semantic interpretations and information; pedagogical expertise; and academic savvy, usually pretty well blended. The range of interests and competencies of the authors is wide, and this is reflected in the book. Among them are professional linguists, professional educators, native speakers of the language, a native speaker of Japanese, and Indo-European speakers — most of them playing multiple roles.

Research covers a period of 16 years. It is in large measure supported, aided, or encouraged by the recent resurgence of interest in Native American languages and the various programs

for the support of that interest and of the interests of native peoples in cultural/language retention and maintenance of ethnic identity. Funding for research was supplied by a number of Government and Government-related organizations. Earlier versions were "field tested" on native speakers but not all the "kinks" have been ironed out.

The book has, essentially, four parts: Chapter 1 (17 pages), phonology and orthography; Chapter 2 (21 pages), grammar and morphophonemics; Chapters 3 through 28 (253 pages), form classes and their uses, vocabulary, and drills and exercises; and pages 301 through 330, various references and addenda.

The analytic part of the phonology is very well done; the orthography is confusing and naively done, and the explanation often leaves something to be desired. The chart on page 2 has a column for "front velars" and one for "back velars." What they should, I think, have labelled these is *palatal* and *velar*. The same holds for the last two columns of the chart, to which is added the error of representing a unitary sound by two symbols (or three), both of which have different functions when they appear alone. In the third row, why represent the voiceless analogs of the row above with doubled symbols of the voiced ones? For instance, if "vv" is to be pronounced as English "f" (page 5), why not write it as "f"? And on page 6, what good does it do to tell us that ". . . 's", in many English words, such as *easy*, is voiced also"? Also, why continue "ng" for "ŋ"? Surely we have, after all this time, advanced to the point where any half-way up-to-date printing operation can produce "ŋ". And this is not idle quibbling over a minor point; *Innupiaq* has meaningful distinctions between *n+g*" and "ŋ", and it is likely that Yuit does, too. But the letter that gives me the most trouble is the use of "e" to represent "2". Universally, "e" designates the mid, front vowel; why employ it as *shwa* here? Throughout the book, I found myself pronouncing it in the standard fashion, and then being confused because it did not sound right. In this connection, too, I wondered at a number of places whether there were not two or more phonological entities involved, rather than just a *shwa*. Some very evidently were epenthetic vowels; in other cases it appeared to be the same as in English where lack of stress produces a morphophonemic *shwa*, and some appeared suspiciously like some sort of "i".

There are a number of other points of this sort that one could make (as well as some relating to good directives for pronunciation and good explanations), but I will here only call attention to the use of the apostrophe. In

some cases it plainly means gemination, so why not use doubles for the sound in question? In other cases the apostrophe seems to relate to syllabification and, on page 16, we find "A sixth use of the apostrophe . . ." it to show that there has been deletion.

Chapter 1 represents a great deal of work, a good insight into the phonological phenomena of this phonologically complex language, very much marred by poor orthography which detracts the reader throughout the book.

Chapter 2, "Assembling a Yup'ik Word" is also very good when it comes to empirical data and analytical processes, but again (though not as much as in Chapter 1) it lacks a bit in finesse of presentation. The deletion, insertion and ordering rules seem to be well done, as is the accompanying morphophonology, but the orthographic means of symbolizing them is confusing and irksome, incorporating as it does a not very well ordered conglomeration of alphabetical symbols, numerals, and the symbols found on the top row of the typewriter keyboard. A devoted student may memorize these, but a person who merely wants to read the book is constantly forced to go back and search for the meaning of this or that recondite symbol. Example of this is -nr- / @,llr- (V) (page 275, 26.6).

In the third part, the didactic main body of the book, the analytical treatment of the various form classes seems to this reviewer, to be very realistic and skillfully presented, especially with respect to a learning program. The grammatical terms are also appropriate and definitely show, in their attention to the "feel" of meanings, the influence of the native speakers among the authors. In the presentation of the vocabulary, however, more information could have been given on items of cultural relevance, on polysemy and on derivations. That the authors have this information at their command is demonstrated in Chapter 18.

On the final portion, pages 301 to 330, a bit more effort should have been expended. "Vocabulary Words" (5 pages) and "Post-bases and Enclitics" (2 pages) seem to be too skimpy a lexical component. It would improve the value of the book if they were combined and the list enlarged. Perhaps, also, they should be given in both the Eskimo-English and the English-Eskimo forms. The Yup'ik Eskimo Language Workshop Bibliography (page 223) is interesting and informative, giving a partial list of indigenous literature that has been produced by and for Yup'ik speakers. The very short reference bibliography (5 items) is inadequate, and the footnote on page v, "For specific titles see the bibliography and Krauss's article cited there," does not help much.

Finally, the authors have carefully checked the finished copy for errors and have given us a correction sheet that lists corrections on 11 pages, but there still remain some errors. Among them: the chart on page 3 lists "n" twice; page 174, 3rd line, "t" should be "to"; and page 290, IVc, "naallunrilengramku" is not "although I don't eat it" but "although I don't know it." All the shortcomings notwithstanding, however, the work is a definite contribution to Eskimology, linguistics, and pedagogy.

A. C. Heinrich

MOUNTAINS OF CANADA BY RANDY MORSE *Published by Hurtig, Edmonton Price \$29.95*

Most of the photographs in *Mountains of Canada* are of excellent quality and combine to give a visually pleasing portrait of many of Canada's finest peaks. In his introduction, Morse warns that his book contains little geographically. This is an irritating aspect of the book's organization. A few maps would help the reader locate himself and emphasize the scale and isolation of some of the areas dealt with. The arrangement of peaks alphabetically does little to help in this respect. Photographs from one particular area could at least have been grouped together instead of being scattered throughout the book. The introduction also states that this book is not intended to be comprehensive and that entire ranges have been left out. Although the enormous volume of the subject matter necessitates omissions, the author could have made a more representative selection. The Coast Range is almost totally neglected. Surely mountains such as Waddington deserve a place in a book bearing this title.

The text suffers from a few errors. There are several incorrect elevations; misspelt climbers' names and incorrect dates of ascents. (Careful proof reading would have eliminated most of these.) The first ascent of Castle Mountain (Eisenhower) is attributed to the wrong party. A sunrise on Hounds Tooth is described as a sunset on Crescent Spire and there are not "quite literally dozens of routes up each of the (Howser) towers." Some of the author's statements are rather subjective. One could challenge Morse's assertion that any ascent of Asgard is comparable with a climb of Patagonia's Fitzroy; or that the first ascent of Mount Logan ranks on a par with Buhl's solo first ascent of Nanga Parbat. The choice of quotations chosen to accompany the photographs vary from being extremely apt to being irrelevant. (Who cares what the Seattle Mountaineers think about zip fasteners? What