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Relocating Eden: The Image and Politics of Inuit Exile in the Canadian Arctic. By Alan Rudolph Marcus. Hanover, New Hampshire: University Press of New England, 1995. 290 pages. \$19.95 paper.

Irony, high drama, and extensive detail characterize this 272-page volume by Rudolph Marcus, lecturer of film studies at the University of Manchester, England. Set in the Canadian Arctic, the book discusses the Canadian government's northward Inuit relocations of the Inukjuamiut and Ahirmiut during the 1950s. At the time, news reports of the relocations in the Canadian press and Farley Mowat's *People of the Deer* (1952) aroused considerable public response. Most recently, the Royal Commission on Aboriginal Peoples reviewed these relocations and produced extensive reports. Although not numerous in population, the Inuit were significant among the sparse populations of the North and represented the last of their tribal lifestyles.

The author's interest in film is evident in his discussions of the romantic images of Inuit. Also evident are this text's origin as a highly detailed, extensively researched, academic paper and the author's familiarity with the work of the Royal Commission. The footnotes, photographs, and appendices will be immensely valuable to subject specialists and to those whose families were a part of the relocations; an index provides a navigational aid through the extensive text.

Any government's role in providing for its citizens is a highly complex and political issue. When those citizens are indigenous peoples whose cultures, histories, and traditions are largely unknown to the policymakers and whose political welfare is not represented in that policymaking body, confusion frequently results.

Marcus raises a number of the issues—social, geopolitical, economic—that led to the relocation schemes. The government's Northern Affairs Department was linked to the missionaries, the traders, and the Hudson's Bay Company, all of whom had significant northern interests. Some people proposed that the Inuit relocation was designed to ensure Canadian sovereignty over the northern regions when Americans were navigating the region. However, the government also sought to preserve an Inuit physical and moral self-sufficiency thought to be quickly waning as a result of costly and largely unsuccessful public welfare programs in the southern Inuit communities. Relocation was intended to

insulate these people from increasingly common, detrimental, non-Inuit influences.

This experience of the Inuit relocation is not unique to Canadians, the Canadian government, indigenous peoples, or even the north. It is a story common to many governments that deal with citizens about whom they have little knowledge or experience and with whom they share no common purpose. Bureaucracies seldom deal well with groups that have different languages, cultures, or religions. And seldom, even in representative democracies, are the views of minorities evident among elected officials or reflected in national policy. In these relocations, the Inuit were the means by which other interests manifested themselves.

These particular incidents took place in the Canadian Arctic, but comparable situations have occurred in other regions. The evacuations of Japanese-Americans and Alaskan Aleuts from their homes during World War II have been reexamined recently by a federal commission. The evacuation and internment of Alaskan Aleuts is discussed in the U.S. Government Printing Office report *Personal Justice Denied: Report of the Commission on Wartime Evacuation and Internment of Civilians* (1982), and in historian Dean Kohlhoff's *When the Wind Was a River: Aleut Evacuation in World War II* (University of Washington Press, 1995).

Ultimately, *Relocating Eden* deserves visual treatment by Marcus, perhaps as a film produced in the spirit of Akira Kurosawa's *Rashomon*, whereby one event is seen through the eyes of several protagonists—in this case, government officials, Inuit advocates, and the Inuit themselves.

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Returning to the Homeland: Cherokee Poetry and Short Stories.
By MariJo Moore. Asheville, North Carolina: Worldcomm Press, 1994. 112 pages. \$9.95 paper.

Recently a whole new genre of fiction writing about Native Americans has arisen. Done mostly by first-time authors of reputedly mixed Cherokee ancestry, it often draws on New Age myths to narrate the author's "return" to his or her Cherokee traditions. On first examination, the reader might assume that MariJo Moore's