

Organized into 15 chapters (11 written by Strong) and four appendices, and illustrated with 34 photographs, *Labrador Winter* ranges over extensive ground, detailing aspects of traditional technology, social organization and intellectual and spiritual life and examining Davis Inlet band origins and relations with the neighbouring Barren Ground people. Scattered through this customary ethnographic fare are Strong's vivid and unusually candid impressions of his Innu companions, the rigours of their life in an inhospitable environment and his no-less-candid reflections on doing ethnographic field work among them. Stephen Loring's afterword contains a useful bibliographic essay, patching up errors and omissions in the original manuscript and closing with a succinct review of conditions among the Innu after 1930.

Publication of *Labrador Winter* has achieved more than bringing a dusty old manuscript to light. The current plight of the Mushuau Innu has seen to that. Strong's informative ethnography adds an important dimension to our understanding of that troubling situation, pointing to social and cultural continuities between past and present. It deserves to be read as much for what it tells us about the Innu present as about their past.

The Jaguar and the Anteater: Pornography Degree Zero

Bernard Arcand

Translated by Wayne Grady

London: Verso, 1993. 286 pp. \$29.92 (cloth)

Reviewer: Thelma McCormack
York University

Whether or not the state belongs in the bedrooms of the nation remains a continuing debate among Canadians. It is an unresolved and unresolvable issue, a choice between two images: the jaguar, who symbolizes predatory power, risk and sexual pleasure; and the anteater, who represents survival, longevity and social and sexual indifference. Arcand uses the symbolism of the two creatures to frame a discussion of pornography as a genre and a political flashpoint. He gives short shrift to contemporary positivist research on pornography, and has little interest in the current debates. Both are epiphenomena reflecting the deeper contradictions and cleavages in modern society that adhere to sex and the representations of sexuality in the media.

To understand pornography in the 20th century, he says, we must understand modernity, with particular reference to privatization and individualism. The key is the way in which modernity has transformed sexuality, so that sexual pleasure and procreation are no longer necessarily connected. The widespread use of effective contraception means that we can have sex without babies; and, thanks to the new reproductive technologies, we can have babies without sex. A liberation to some; for others it engenders a sense of threat to the social order.

Pornography, according to Arcand, is a combination of content and context. Of the two terms, the latter is more problematic, since the context refers to both form and historical setting, while the setting, in turn, encompasses a range of values (modesty, beliefs about masturbation, celibacy, intimacy, etc.). Frontal nudity may be unacceptable at certain times in history, in certain art forms or to particular groups who tolerate other things. What distinguishes contemporary pornography is its separation from art,

science and religious rituals, as well as its (hard-core) excesses and its accessibility through a market system. Ironically, the same conditions make it less and less satisfying.

In the Western mind, sexuality and death are linked, replacing the older connection between human sexuality and life (that is, the fertility of the land). In every encounter with pornography or erotica, we experience the imminence of death. Thanatos more than eros, Arcand says, draws us back to it, no matter how aesthetically debased the particular book, picture, lyric or film may be.

Arcand traces pornography back to early pre-Christian fertility cults, but emphasizes its modern form and the stages of development. In 18th- and 19th-century pornography, seduction was a common theme; in the 20th century, seduction yields to the fast fix. Something is lost, but it fits our lifestyle better than stories of secret trysts, deceptions and a slow, leisurely *glissement* toward consummation.

There is a kind of circularity in Arcand's analysis that often makes it difficult to follow. In addition, there is an equilibrium bias that runs throughout the study; there are too many equivalences. Yet serious scholars will find in his emphasis on modernity a rich theoretical schema for future research. He has brought us through the first stage with great clarity, subtlety, insight and finesse.

Welshness Performed: Welsh Concepts of Person and Society

Carol Trosset

Tucson: University of Arizona Press, 1993. x + 183 pp. \$35.00 (cloth)

Reviewer: Sharon R. Roseman

University of Massachusetts at Amherst

This excellent monograph focusses on Welsh concepts of personhood and social order. In tackling this complex subject, Trosset incorporates approaches used for the study of ideology, practice theory and ethnopsychology. Furthermore, readers gain an in-depth understanding of ethnic and language politics in Wales. The field research on which the work is based was carried out in many different locales, ranging from small, northern villages to the southern city of Cardiff. Her familiarity with Wales as a whole has allowed Trosset to present an ethnography of a nation rather than of a particular community or communities. Also noteworthy is a methodological approach, inspired by the writings of Georges Devereux and Paul Riesman, whereby the anthropologist uses her or his subjectivity as the key tool in coming to an understanding of the cultural assumptions and experiences of those studied. This approach is made explicit throughout the volume, as personal narratives are interspersed with more objective analyses of Welsh behaviour, values, ideas and styles of interaction.

Key concepts of "what it means to be a person in society" (p. 3) are treated in separate chapters, but each new notion builds upon earlier ones. For instance, in chapter 2, Trosset suggests that society is stratified according to individual's relative participation in "Welsh" activities. The most important component of "Welshness" is to be a Welsh speaker; others include going to non-conformist chapel and being able to sing well. Although they live in dispersed locales throughout the nation, Welsh speakers are said to belong to the community of "Welsh-Wales." In the following chapter she continues to employ this concept of cultural stratification when she analyzes sectarian