

Short theses for the degree of Doctor of Philosophy (PhD)

**From Arctic Wayfarers to Arctic Denizens:
Inuit Cultural Identity and Its Textual Representations**

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Doctoral School of Literary and Cultural Studies

Debrecen, 2024

I. The Goals and Subject of the Research

The primary aim of my dissertation entitled *From Arctic Wayfarers to Arctic Denizens: Inuit Cultural Identity and Its Textual Representations* is to address the knowledge gap in Inuit studies by investigating the manner in which oral and written tradition reflect and engage with the notion of identity. In my dissertation, I take a discourse-centered approach to culture and to orature and literature, presenting a qualitative analysis that in its tools may be characterized as literary ethnography. First, I establish the term “autochthonous” rather than Indigenous as the preferred word for Inuit culture. Going forward, I investigate how oral and written traditions in Inuit intellectual culture reflect and engage with the notion of identity by examining how the understanding of identity has changed in response to contact with outsiders. A thorough study of the ethnohistoric record reveals that Inuit communities in the Canadian North have experienced tremendous change by transitioning from the semi-nomadic subsistence hunting lifestyle to permanent settlements after World War II. Sedentism and a meshing of Northern and Western cultures led to the forming of the semi-autonomous homeland called Inuit *Nunangat* covering most of the Canadian Arctic Archipelago and related northern lands.

Prior to contact with European culture, Inuit in Arctic Canada had a highly developed oral tradition. Missionaries travelled to the Arctic, learned Inuktitut and devised an Inuktitut writing system. The resulting literacy complemented rather than replaced traditional ways of learning. Writing had become a tool of preserving orature and, as a consequence, oral tradition began to develop into a written one. Along with these changes, identity has been altered too, which is why in the first part of my dissertation I examine identity itself. Since there is no specific theory for the study of solely Inuit identity, I embarked upon designing a framework for this purpose, which I termed Inuit identity composition and change analysis (ICCA), a system that includes my enculturation-based generational subdivision and man-land relational change approach.

I meticulously collected texts from the time of written record keeping to examine the presence of cultural identity and the emergence of a composite identity. The Inuit texts analyzed in a chronological order are from a variety of short genres, such as traditional song lyrics, shamans’ magic words, prayers, poems, spoken words, and contemporary song lyrics. Additionally, I formulated a complex framework through which the selected texts representing a large portion of the entire body of Inuit short texts are analyzed. Moreover, I proposed to create the theoretical foundations of approaching Inuit texts, complete with introducing the term

orature and arranging texts according to the new system with the intention of compiling texts into what would be the first anthology of Inuit orature and literature. In examining identity and evaluating the enculturative rather than acculturative pattern, I sequenced several generational cohorts, positing a distinct name for each one impacted by paradigmatic change.

My research proposes that Inuit intellectual artefacts serve as cultural memory through which the evolution of Inuit identity and the nature and degree of transformation may be observed. Additionally, the system devised for the study of Inuit identity can be applied to analyzing other autochthonous populations. Through a sophisticated mapping of individual and group manifestations of cultural identity, the findings of this dissertation can lead to an adequate approach to understanding how best Inuit and non-Inuit may coexist within the Canadian cultural context.

To synopsise, throughout the past hundred years Inuit have become sedentary citizens rather than semi-nomadic hunters, a process that included the adoption of many of the Southern inventions and approaches to life in their own daily existence. Cultural influences culminate in the settlement era, resulting in the emergence of an amalgamated Inuit identity that manifests itself in a new mode of intellectual culture. Orature as the primary genre of Inuit oral culture reveals traditional Inuit cultural identity. The mode of authorship and performance of *pisiit* and *iviutiit* has survived in present day song lyrics and spoken word performances, such as slams. As a result of my analysis, I suggest how decontextualized orature can be understood today. Poetry as a genre articulates a dynamic Inuit identity exhibiting a dual nature that is both Inuit and Canadian. Throughout my dissertation, an interdisciplinary investigation into enculturation-effective changes of identity using cross-cultural psychology, sociology, and human geography offers new insights into the evolving Inuit cultural identity.

The specific texts examined have revealed that Inuit identity is linked to traditional land-based activities, yet, wrapped in a modern context. The ability and willingness to modernize are due to the deterministic philosophy of “ajurnarmat” [what will happen, will happen], and a sensible, forward-thinking approach that appreciates comfort. In spite of this, most contemporary Inuit poets are located not within the homeland but in the South. While the authors use their English voice, a pronounced nostalgia for the once Inuktitut-speaking and land-based identity can be observed in both Dunning’s poems and Partridge’s spoken word performances in particular. Performers such as Riit and Kelly Fraser blend English and Inuktitut in their songs, having introduced the once popular *katajjait* to southern audiences. As the style

of land occupancy has changed, diminishing the need to be skilled on the land, so have Inuit gained agency over their life, which is reflected in Inuit writing and performance. Since the role of territory has faded, occupying only a mythological place in the Inuit psyche, until the new “city” skills are acquired, Inuit poetry remains riddled with melancholy.

Furthermore, sociopolitical changes, such as the establishment of settlements, borders, cultural boundaries, the cross-pollination of western values, bilingualism, and biculturalism are changing Inuit cultural identity. However, as shown through applying the lens of Pierre Bourdieu’s concept of generational difference, supported by personal interviews with Inuit living on the land, identity itself is understood as a concept in constant change. The analyzed texts disclose a deep-set longing for an idealized and little-known past; the theme of traditional activities is present in the work of all major southern-born Inuit poets. The distance between the culture of the generation that grew up on the land and the one thereafter is enormous; this gap becomes apparent in most of the poems. The elders, bearers of the old culture in the comfort of warm villages and Southern homes appear to have let their tradition fade into oblivion. The generations thereafter cling to the notion of *inummarig* without the necessary skills to inhabit it.

By examining texts from the standpoint of the imprints of changes in human geography, it is clear that cultural identity has been impacted by the rearrangement of populations and the changes in land use. The new borders of Inuit *Nunangat* were set up to demarcate Inuit within Canada in hopes of emphasizing cultural character, but the scarce artistic reflection of this notion in both poems and popular song lyrics authored in the North shows that the idea of mastering *inummarig* through borders has yet to happen. Beyond borders, the notion of *inummarig* represents a cultural boundary without a geographical aspect, connecting to the habitus of Inuit and the cultural capital that makes up an ethnic character that dynamically modifies itself. The recurring generational struggle is detectable in contemporary Inuit writing, while traditional orature effortlessly oozes a robust *inummarig*. Some of the writing exhibits trends of John W. Berry’s marginalization, expressing the lack of authentic knowledge about Inuit autochthony, without identifying with the mainstream, southern Canadian culture.

The different kinds of songs examined within the realm of Inuit song tradition showcase various angles of Inuit cultural identity. The similarity of the lyrics authored by various performers from distant locations allows for the conclusion that these texts display the innate cultural character of Inuit across the so-called “miut” groups. These ancient *pisiit* had become

the foundation stones for the art of spoken word performers and popular singers alike, while country and western singers found their channel for expression based on church hymns that in turn borrow from the *erinaliutiit* of *angakkuit*. Many of the elements, such as the significance of the land, the joy over good weather, the celebration of a successful hunt, the observation of the environment, and knowledge of survival techniques continue to be the main themes in the written era along with new ones, such as the difficulty of biculturalism, the worry over the survival of traditions, the bafflement over modernity, and the overall sense of aimlessness and the notion of being dislocated.

In the style of oral tradition singers, poetry has so far produced a handful of casual poets, and most prominently Alooook Ipellie, Norma Dunning, and Taqralik Partridge have distinguished themselves with regular artistic output over the years. Ipellie's drawings and Partridge's spoken word YouTube videos in particular have articulated the identities not only of the poets themselves but of their people, too. Cultural identity is present in the themes and the manner of relying on oral and visual dissemination. Building specifically on *pisiit*, popular songsters such as the late Charlie Panigoniak and Kelly Fraser are examples of the emerging amalgamated identity manifesting itself multimodally just as the song tradition once did. Panigoniak mixes western and traditional styles both musically and textually, while Fraser sings western melodies using the musical instruments of the south as accompaniment to her lyrics embellished with traditional *katajjaq*.

The translation of oral tradition into writing as achieved by Rasmussen has impacted our understanding of Inuit orature and through it, character; it has single-handedly allowed future generations—among them Inuit—to experience what Inuit intellectual culture and identity used to be like. Through a thorough study of the continuity between oral to written, the dynamic forces of *inummarit* are revealed through the words of artists across time. It is far from being a complete experience, but as traditions are becoming less prominent with the dwindling number of elders, it is the only tool to look back into the past. The words of the singer survive but the cadence, the melody, the beating of the drum, in short, the performance part is forever shrouded in mystery. The act of transliteration from one language to another, one culture to another, and one mode of transmission to another limits our understanding. Furthermore, a sociological investigative reading of the texts shows that a perpetual change manifests itself in the altered habitus of subsequent generations despite Inuit being an insular and tradition-oriented culture. Even though Inuktitut dialects are the most widely used among all

autochthonous languages in North America, the once obvious references—like the frequent use of epithets for certain sacred entities in sacral language, especially in the case of *erinaliutit* and *pisiit*—become difficult to understand for modern Inuit.

Changes to values and lifestyle are obvious if the texts from recorded orature and poetry are evaluated, and along with values, the way *inummarig* is conceptualized has also changed, evidenced by the work of both popular singers and poets. However, diversity within Inuit culture is well represented in both oral tradition and written texts, exemplified by the fact that professional Inuit poets mostly hail from the south, internalizing a poetic expression as a profession, while northern Inuit express *inummarig* in a habitual manner in single poems in the manner of *pisiq* singers and manifest a less stark contrast between tradition and modernity with which they come across less frequently.

Settlement, the welfare state, multiculturalism, Christianity, the act of writing, bilingualism, tv, and the internet are all influences from the outside world that have found their way into the Inuit psyche, daily life, and, as an extension, shaped Inuit identity. The composite cultural identity that is both Inuit and Canadian is present in nearly all the poems, while the recorded orature of the contact-traditional era is a manifestation of *inummarig* identity. Orature emanates actual tradition, while modern artists hope to reconstruct tradition from a contemporary standpoint, but such efforts are less authentic than the performance of semi-nomadic singers whose songs were not self-aware expressions.

By applying a rich tapestry of theoretical approaches and creating my own, a solid look at the cultural history of Inuit, and a reshaping of the fundamentals of how Inuit intellectual culture is interpreted, my dissertation indicates the instances and the nature of change across the turbulent times of a people transforming themselves from Arctic wayfarers to Arctic denizens.

II. An Outline of the Employed Methods

Traditional Inuit orature recorded by ethnographers and contemporary literature function as sources for identifying subtle alterations to identity across the decades. Oral tradition songs (*pisiit*) are an endemic genre to Inuit culture, which aptly transitioned to popular songs, spoken word performances, and poems. Changes to socialized norms that govern Inuit

thinking and behaviour may be discerned by an informed close reading of these texts. Additionally, conversations with elders sharpen the picture; in order to achieve this, I relied on the memories of my many conversations with locals from diverse generational cohorts. In each case then, as it is now, my goal was to establish respectful channels of dialogue. In essence, my inquiry relies on consulting primary and secondary sources and conversations with Inuit in order to deliver an evidence-based analysis.

For a thorough representation of the Inuit character, I selected from the most representative of texts regarding genre, surveying the past hundred years, the entire breadth of ethnocultural investigations. A large body of texts aid my study written in various Inuktitut dialects as well as Danish, English and French. I consult the songs composed at the time of the contact-traditional era of the early 20th century in a multi-lingual format. At this stage of Inuit history, encounters with outsiders—both European and other non-Inuit—were sporadic, and culture was purely oral. Contemporary song lyrics, spoken word and written poems composed in English are also analyzed, thus revealing the many ways in which the understanding of identity has changed since the first ethnographical era in the 1910s. A close investigation of textual markers of Inuit identity provides a clearer understanding of how Inuit identity has been shaped and what identity—as conceptualized by the notion of *inummarik*, which directly translates as “true Inuk”—means for the twenty-first century Inuit residing in the Arctic and beyond. By examining Inuit songs and poetry in both the oral and the written tradition, I explore the manner in which autochthonous identity is negotiated and constructed. I prefer the term ‘autochthonous’ throughout in order to accomodate modern Inuit and Anglo-Franco sensitivities and for its inherent logic and neutrality.

Given that Inuit literacy on a large scale is only a few decades old, an expansive material has been selected for the corpus. Texts are available in long out-of-print anthologies, archived government documents, and field notes by early twentieth-century ethnographers, such as Vilhjamur Stefansson, Diamond Jenness, and Knud Rasmussen. Obscure poems published in now-derelict bilingual Inuit cultural magazines also provide data based on which it is identifiable in what direction identity has shifted. As a primary source for my investigation of identity, I use a variety of transliterations of song lyrics by several named performers: traditional song lyrics performed by Ivaluardjuk, Aua, Ulivfak, Uvavnuk, Kilime and Egerqo, Kangitsuaq and Kuitse, and Piuvkaq collected by Diamond Jenness in the 1910s and Knud Rasmussen during his 1921-24 Thule expedition. Modern and contemporary lyrics, poems, and other texts feature Anne Paedlo, Ellen Pameolik, Charlie Panigoniak, Willy Keatainak, Lucy

Evaluardjuk, Alooook Ipellie, Luke Issaluk, Riit, Jimmy Naumelauk, Dorothy, Alexis Utatnaq, Kelly Fraser, Norma Dunning, Taqralik Partridge, Emily Novalinga, Susan Aglukark, and Aqqalik Lynge. By viewing both contact-traditional oral texts and modern-to-contemporary written texts, I explore not only the nature of Inuit cultural identity but also the way identity has been altered by sustained contact with the South. While examining traditional songs in a decontextualized and monomodal manner, I appreciate the lack of auditory processing in exploring the song texts which, thus, are present as fragments. In the poems selected, I analyze the style of writing, diction, and themes as they relate to Inuit identity, focussing on elements that display change and illuminate identity.

In my genre-specific close reading of texts using the theoretical framework introduced in the second chapter, I identify *inummarik*, the Inuit concept that I employ to describe marked shifts in the way Inuit identity is defined and experienced. Moreover, generational conceptualizations of what it means to be *inummarik* are revealed through texts showcasing tradition, encounter, settlement, education, language, and cultural revitalization. Inuit identity, emerges as constantly changing, evidenced by the adoption of Christianity, writing, trapping, nine-to-five lifestyle, media, and western technology into the body of Inuit daily life, cultural identity, and knowledge. Land skills today mean not only navigating the land via *kamutiq* sled but also by quad. The notion of duality is inherent to contemporary *inummarik*, which is understood as a dynamic concept simultaneously displaying traditional and modern aspects.

IV. Findings

T1: I build a complex theoretical framework that I call identity composition and change analysis (ICCA) through which the analysis of Inuit cultural identity is carried out. This is a novel method to study autochthonous identity that employs elements of cross-cultural psychology (person-identity), sociology (person-age cohorts), and human geography (man-land relationships and identity) to map alterations to Inuit cultural identity. Specifically, using the theories applied to the study of diasporic groups, I create new foundations to interpret Inuit cultural identity, emphasizing that in the case of Inuit, the notion of enculturation rather than acculturation, is applicable. In addition, I introduce the term “autochthonous” as the preferred and more inclusive word (especially in Francophonie) instead of the commonly used term Indigenous. Moreover, comparing age cohorts with the tools of sociology, I examine the ever-changing cultural capital and the significance of memory culture. I establish generational

cohorts exhibiting an altered notion as to what Inuit cultural identity entails. Additionally, key concepts of human geography, such as those examining the importance of territory and borders are examined as their relevance in land-based Inuit identity plays a significant role. This thesis is explored in the second chapter of the dissertation.

T2: I posit that changes to Inuit cultural identity can be mapped via the tenets of the constantly moulded concept of the traditional *inummarig*, or “real Inuit” identity. The transformative power of enculturative influences stemming from intercultural contact drives the alterations that prevail in the close-reading of texts from the contact-traditional era to today. This thesis is substantiated in the third chapter, via a detailed study of paradigmatic shifts in Inuit cultural history, using the concept of ‘enculturation’ rather than acculturation when referring to a contact-specific impact on Inuit culture.

T3: For a rigorous analysis of primary sources, I propose and apply a new analytical framework of identity based on the understanding of cultural identity in chapter 2. My framework identifies the oral genre predating writing by the term *orature* as separate from literature and organizes Inuit texts within these two genres, indicating several sub-genres within both branches. Analyses observe a wide selection of texts representing each sub-genre, focussing on changes in which identity is understood and displayed through each generation and mode of authorship and address the notion of oral and written authorship, recycled (*ikiaqtagait*) and transmodal texts, and changes in themes, style and vocabulary in chapter 4.

T4: I establish that song texts and poems form an ideal ground for a comparative analysis as to the nature of contact-induced change regarding Inuit cultural identity. I draw a parallel between traditional Inuit texts, such as *pisiit*, *iviutiit*, and *erinaliutit* and identify what they have evolved to, namely, popular song lyrics, spoken word performance texts and slams, and Christian hymns. This thesis is developed in chapters 4 and 5.

T5: I compile an anthology of orature and literature of Inuit lyric texts complete with a brief introduction for each author within each sub-section. This is intended as the foundation for a future anthology and text book for use in secondary and higher education. No such publication has appeared to date. The anthology is presented in chapter 7.

IV. Konferenciaelőadások

“Nunavut: An Experiment in Arctic Sovereignty.” Canada: Current and Future Challenges, organized by KRE and ELTE, Budapest, Hungary, 2023.

“Acculturation and Identity within Multicultural Canada.” 15th Biennial HUSSE Conference organized by KRE-ELTE-PPTE, Budapest, Hungary, 2022.

“The North as a Boundary in Acculturation and Establishing Inuit Identity within Multicultural Canada.” “Borders and Beyond” Conference, organized by the Association of Canadian Studies in Ireland, Queen’s University Belfast, Ireland, 2021.

“Nunangat in Canada: Acculturation and Inuit Identity within the Multicultural Framework.” “Reconciling Multiculturalism in Today’s Canada” National Symposium, organized by the University of Alberta, Edmonton, AB, Canada, 2021.

V. Publikációk

“Oktatás és akkulturáció: inuitok az iskolapadban.”

Segítség! Gyermekrablás-, kereskedelem és átnevelés a 20-21. században, pp. 69-99, Gondolat Kiadó, 2024.

“Augustine Tataneuck: egy eszkimó fiú élete a 19. századi északi-sarkvidéki felfedezések korában.” *Klió Történelmi Szemlész Folyóirat*, pp. 79-93, Klió Alapítvány, 2024.

“Nunavut: An Experiment in Arctic Sovereignty.”

Canada: Current and Future Challenges, Book of Abstracts, p. 10, KRE-ELTE, 2023.

“Első nemzetek, további kételyek: a kanadai őslakos szuverenitás alapvető kérdései.”

Klió Történelmi Szemlész Folyóirat, vol. 31.4. 2022, pp. 54-56, Klió Alapítvány, 2023.

“By the Light of the *Kudlik*: From Arctic Wayfarers to Arctic Denizens, Inuit Cultural Identity and Its Textual Representations.”

International Council for Canadian Studies, Graduate Student Scholarship Research Reports, pp. 1-5, International Council for Canadian Studies, 2022.

“Acculturation and Identity within Multicultural Canada.”

15th Biennial HUSSE Conference, Abstracts, p.117, KRE, 2022.

“Inuit *Nunangat* and Cultural Identity: Borders That Unify and Define.”

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EKKE Líceum, 2022.

“Nunangat and Beyond: Acculturation and the Retainment of Inuit Identity in Canada.”

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**“Őslakos kultúrák a multikulturalizmus útvesztőjében:
a nyolcvanas és kilencvenes évek Ausztráliája és Kanadája.”**

Klió Történelmi Szemlélő Folyóirat, vol. 25. 4, pp. 75-78.

Klió Alapítvány, 2021.

**“The North as a Boundary in Acculturation and Establishing
Inuit Identity within Multicultural Canada.”** *Borders and Beyond:*

Les Frontières et Au-delà 20th Biennial Conference, ACSI Conference Abstracts, p.17,

Queen’s U, Belfast, Ireland, 2021.

**“Nunangat in Canada: Acculturation and Inuit Identity
within the Multicultural Framework.”**

Reconciling Multiculturalism in Today’s Canada National Symposium, Abstracts, p. 2,
The U of Alberta, AB, Canada, 2021.

“Vonnegut Reinvented.”

Hungarian Journal of English and American Studies, vol. 27. 2, pp. 439-442.

U of Debrecen, 2020.

**“Arctic Songs: A Journey Towards a New Tradition
from Pre-contact to Contemporary Inuit Poetry.”**

Central European Journal of Canadian Studies, vol. 15, pp. 17-34.

Masaryk U, 2020.

“Akutaq: The Impact of Colonialism on Inuit Religiosity and Literature.”

(number of independent citations: 2)

Eger Journal of American Studies, vol. 16, pp. 61-78.

EKKE Líceum, 2020.

“Imagined Homeland: Inummariit as the Basis for the Concept of Inuit Nationhood.”

Hungarian Journal of English and American Studies, vol. 26, no. 2, pp. 363-77.

U of Debrecen, 2020.



Registry number:
Subject:

DEENK/387/2024.PL
PhD Publication List

Candidate: Rita Nándori

Doctoral School: Doctoral School of Literary and Cultural Studies

MTMT ID: 10076444

List of publications related to the dissertation

Hungarian book chapters (1)

1. **Nándori, R.:** Oktatás és akkulturáció: inuitok az iskolapadban.
In: Segítség! Gyermeknevelés-, kereskedelem és átnevelés a 20-21. században. Szerk.:
Dornbach, Mária; Lénárt, András, Gondolat, Budapest, 69-99, 2024. ISBN: 9789635565252

Foreign language international book chapters (1)

2. **Nándori, R.:** By the Light of the Kudlik: From Arctic Wayfarers to Arctic Denizens-Inuit Cultural Identity and Its Textual Representations.
In: International Council for Canadian Studies, Graduate Student Scholarship Research Reports / The International Council for Canadian Studies, The International Council for Canadian Studies, Toronto, 1-5, 2022.

Hungarian scientific articles in Hungarian journals (3)

3. **Nándori, R.:** Egy eszkimó fiú élete az XIX. századi északi sarkkörü felfedezések korában.
Klió. 33 (1), 79-93, 2024. ISSN: 1216-2965.
4. **Nándori, R.:** Tom Flanagan: Első nemzetek, további kételyek: a kanadai őslakos szuverenitás alapvető kérdései.
Klió. 31 (4), 54-56, 2022. ISSN: 1216-2965.
5. **Nándori, R.:** Őslakos kultúrák a multikulturalizmus útvesztőjében: a nyolcvanas és kilencvenes évek Ausztráliája és Kanadája.
Klió. 30 (4), 75-78, 2021. ISSN: 1216-2965.

Foreign language scientific articles in Hungarian journals (3)

6. **Nándori, R.:** Inuit Nunangat and Cultural Identity: Borders That Unify and Define.
Eger J. Am. Stud. 17, 93-106, 2022. ISSN: 1786-2337.
7. **Nándori, R.:** Akutaq: The Impact of Colonialism on Inuit Religiosity and Literature.
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9. **Nándori, R.:** Nunangat and Beyond: Acculturation and the Retainment of Inuit Identity in Canada.
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10. **Nándori, R.:** Arctic Songs: A Journey Towards a New Tradition From Pre-Contact to Contemporary Inuit Poetry.
Cent. Eur. J. Can. Stud. 15, 17-34, 2020. ISSN: 1213-7715.

Foreign language abstracts (4)

11. **Nándori, R.:** Nunavut, an Experiment in Arctic Sovereignty.
In: Canada: Current and Future Challenges-Canada = Défis actuels et futurs: book of abstracts. Eds.: Bernhardt, Dora; Nagyné Deák, Tímea; Kenyeres, János; Kovács, Fruzsina; Nagy, Judit; Tóth, Dóra; Vassányi, Miklós, ELTE, KRE, PPKE, Budapest, 10, 2023.
12. **Nándori, R.:** Acculturation and Inuit Identity within Multicultural Canada.
In: 15th Biennial HUSSE Conference: book of abstracts. Ed.: Adorján, Mária; Bojti, Zsolt; Dobó, Levente; Györke, Ágnes; Zsámán, Jetta, KRE-BTK Anglisztika Intézet, Budapest, 117, 2022. ISBN: 9786155961762
13. **Nándori, R.:** Nunangat in Canada: Acculturation and Inuit Identity within the Multicultural Framework.
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14. **Nándori, R.:** The North as a Boundary in Acculturation and Establishing Inuit Identity within Multicultural Canada.
In: Borders and Beyond: Les Frontières et Au-delà 20th Biennial Conference, Association of Canadian Studies in Ireland: Conference abstracts. Ed.: Majury, Niall, Queen's University, Belfast, 17, 2021.





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List of other publications

Foreign language scientific articles in Hungarian journals (1)

15. **Nándori, R.:** Book Review: Kurt Vonnegut, Myth and Science in the Postmodern World by Gilbert McInnis. New York: Peter Lang Publishing, 2020.

Hung. J. Eng. Am. Stud. 27 (2), 439-442, 2021. ISSN: 1218-7364.

DOI: <https://doi.org/10.30608/HJEAS/2021/27/2/15>

The Candidate's publication data submitted to the iDEa Tudóstér have been validated by DEENK on the basis of the Journal Citation Report (Impact Factor) database.

26 June, 2024

