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SAQQAQ: AN INUIT HUNTING COMMUNITY IN THE MODERN WORLD. By JENS DAHL. Toronto: University of Toronto Press, 2000. ISBN 0-8020-8237-8. 277 p., maps, bib., index. Softbound. Cdn\$24.95; £16.00 in Europe.

This long-awaited book by Jens Dahl is a comprehensive and thorough description of one specific hunting community in Greenland, as observed during several anthropological field trips over a period of 16 years. Dahl sets out to describe the hunting mode of production in Saqqaq, in the Disko Bay area of West Greenland, and argues that we must dismantle the dichotomy between “traditional” and “modern” in order to understand the contemporary situation of Greenlandic villages (*nunaqarfii*).

Small villages in Greenland, whose inhabitants have livelihoods based on hunting and fishing, have long been seen by various Greenlandic politicians, intellectuals, writers, and poets, as well as by anthropologists, as places where “real” and “true” Greenlandic culture can still be found. This image has been framed against the background of the rapid social, cultural, and economic changes that have occurred in Greenland over the last 50 years. In Greenland, debates about identity have often centred on the relationship between village and town: the stability and traditional nature of the former are contrasted with the flux and modernity of the latter. Yet many villages have relatively recent histories. As Dahl demonstrates rather successfully, the image of a traditional, unchanging hunting culture is at odds with reality. Saqqaq and other Greenlandic communities have developed and survived through colonial and post-colonial settings—and continue to survive now, during a period of Home Rule and a reassessment of what self-determination means for Greenland—by combining both formal and informal economic activities. Thus, subsistence is not (if indeed it has ever been) a self-sufficient mode of production. Rather, blending as it does hunting, fishing, wage earning, and transfer payments, it is more accurately seen as a way of life. The hunting way of life, its relationship with wider Greenlandic political and economic processes, and the identity it gives the Saqqarmiut are central to Dahl’s account.

In various chapters, Dahl considers beluga hunting, fishing, seal hunting, the relationship between persons and the environment, and ideologies of sharing, before placing the hunting way of life in a wider context of Greenlandic Home Rule policies of nation building, and discussing how customary rules and regulations governing resource use interact with, give way to, conflict with, and are threatened by state management. A process of nation building, with its associated policies and cohesive political discourses of *Greenlandisation*, places emphasis on a homogenous Greenlandic culture and identity. Central to Dahl’s argument is that this nation-building project involves the construction of a new Greenlandic community that is rooted in a national territory, with laws, rules, procedures, and ordinances increasingly worked out and defined at the national level. As Dahl argues, this new Greenlandic community is an imagined community, which has created and continues to create symbols, traditions, and forms of knowledge that subvert and replace local traditions and knowledge.

Dahl’s analysis shows precisely how the Greenlandic nation-building project also involves the homogenization of the environment and a nationalization of resources. New meanings are given to the environment that transcend the personal and subjective. Local hunting and fishing grounds have become Greenlandic territory, and the environment, with its fishing stocks and untapped oil and mineral wealth, is seen as something to develop in the national interest of a self-governing Greenland. This case study from Saqqaq shows how local coastal communities throughout Greenland are encroached upon and impacted by transformations in resource management regimes and Home Rule government regulations of hunting and fishing that conflict with local customary practices and knowledge systems. Dahl’s study contributes to other work on nation building, which indicates that in this process the locality becomes national territory, and its new status is legitimated by the same Home Rule legislation that is transforming hunting and fishing. Communities are experiencing pressures on their local resource bases—pressures that are threatening to redefine the ways in which people relate to their local environments.

The scholarship is sound, and the book has a good structure. Dahl also does well to carry off what might have been problematic: an ethnographic portrait of Saqqaq as observed by him during 1980–81 (the period from which most of his material comes), but one that is also informed by subsequent visits during the 1980s and 1990s. Thus the reader is presented with a description and analysis of the changes that have affected the hunting way of life in Saqqaq during the first and most crucial years of Home Rule in Greenland—a period which Dahl describes (drawing on the work of Benedict Anderson) as being characterized by the construction of an imagined Greenlandic national community.

Few anthropological studies of Greenlandic communities have been published over the last few years, and

Dahl's manuscript helps to fill this gap in the literature. It makes a contribution to Inuit studies in general and to Greenlandic studies in particular. The real contribution, however, lies less in how Dahl engages with theory and wider conceptual issues in the anthropological literature on hunting societies (although this is indeed an important part of the book!), but more in his rich ethnographic material and attention to detail. His descriptions of beluga whaling and seal hunting and his analysis of the meaning of sharing and exchange are especially good and do much to further our understanding of how all this works in modern Greenland.

There are parallels between Greenlanders and other hunting peoples and coastal communities in other parts of the Arctic and North Atlantic, and this book deserves to be read widely—by anthropologists, resource managers, policy-makers, and others with a concern for sustainable livelihoods. Above all, this book is a valuable record by an anthropologist who has firsthand knowledge of one hunting community in Greenland and has witnessed both the changes that have affected people's lives and the resilience of a vibrant hunting mode of production.

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UVATTINNIT: LE PEUPLE DU GRAND NORD/THE PEOPLE OF THE FAR NORTH. By KARIM RHOLEM. Paris: Stanké International, 2001. 87 p., 1 map, 34 photographs. Softbound. Cdn\$29.95.

Karim Rholem's purpose for this photographic essay is to pay "homage to the Inuit whose lives I shared over a period of two years" (p. 7). Mr. Rholem grew up in Morocco, moved to Montreal where he completed courses in photography, and then travelled to northern Canada between 1994 and 1996. While in the North, he photographed Inuit in black and white. Thirty-four of these photographic portraits, taken against the same backdrop and with a similar stance, are included in this book. The text that accompanies each full-page photograph includes the subject's age (and date of death, if applicable), community affiliation, the date the photograph was taken, a short statement from the person being photographed (or a parent), and a short paragraph on clothing or culture written by Betty Kobayashi Issenman. All text is in French and English, translated by Donald Smith and Brigitte Vincent-Smith. The photographs are reproduced on Ilford Multigrade FB warm tone photographic paper.

The book begins with a map of the Canadian North showing the locations of the five communities that Karim Rholem visited: Aujittuuq (Grise Fiord), Ikpiarjuk (Arctic Bay), Iqaluit (Frobisher Bay), Salliq (Coral Harbour), and

Arviat (Eskimo Point). The dedication page, in Inuktitut, French, and English, focuses on protecting the environment and traditional culture. It is followed by the author's Foreword and an Introduction written by Betty Kobayashi Issenman. The book concludes with a list of definitions for the Inuktitut terms used in the book, a list of the communities referred to in the text, and acknowledgements.

Although the photographs are technically exemplary, the background and content raise an interesting discourse on the types of messages portrayed through photography. For example, all photographs are taken with an identical backdrop, creating a visual and conceptual separation of the people being photographed from their relationship to the environment. The result is a surrealistic mannequin or doll-like quality. This photographic style brings to mind a style used by photographers at the end of the 19th century, and it appears out of context within a contemporary photographic essay. The formal, full-frontal stance used in all but three of the photographs does an excellent job of displaying the clothing; however, this stance also has the potential to reduce the individual to a mannequin or prop, rather than bringing the individual's culture and relationship to the environment to life. The three remaining photographs are full-face close-ups that create the potential of objectifying the subjects, as the viewer becomes fascinated with the lines on their faces rather than their relationship to the environment around them. In addition, the cursory, caption-like nature of the statements by the individuals photographed reinforces this "mannequin" or "prop" concept.

The paragraphs on clothing and culture are generally interesting; however, spelling or typing errors are distracting (e.g., Jenness spelled with a single 'n'), and some statements, possibly because of difficulties in expressing large amounts of information in a brief paragraph, raise questions about the accurate portrayal and misinterpretation of Inuit life. For example, the statement "Once game is sighted his whole outfit takes seconds to put on, for time is crucial to have a successful hunt" (p. 64) inaccurately depicts the hunting process, which generally involves hours of patiently waiting outdoors, fully dressed, for an animal to present itself. (This reflects the respect towards the animal's spirit demonstrated by the hunter and by the seamstress who made the clothing.) Also, inconsistencies in details about the physical properties of caribou and sealskin and hair create some confusion or misinterpretation. For example, it is stated that the underfur of caribou hair "form[s] a layer that cold and moisture cannot penetrate" (p. 12). To the contrary, caribou underfur (like caribou skin in general) is not waterproof or water-repellent: moisture penetrates it easily. (It is unlike shaved sealskin, which is water-repellent.) A pair of boots made from skins that are not easily penetrated by water is accurately depicted on page 68. In another section, it is stated that "Qaapicki's kamiit never admit melting snow, ice or water" (p. 60), yet the photograph depicts Qaapicki wearing a pair of haired sealskin boots that do allow