

on Catholic prayer tradition and pilgrimages. She is well aware of the conflicting values of the younger generations, knowing that they enjoy and benefit from life in *nutshimit* but are also interested in the amenities available in town.

The tone of the book allows us to see Penashue's approach to all the struggles in her life, including those within her own family and community, as well as the political clashes between the formidable forces promoting development and the tradition-bearers who resist the accompanying changes to their lifestyle. She recounts all these conflicts in the same voice; she is not angry, despairing, or resigned, but assesses the current challenge and the response she considers possible and effective and carries on. She is the very definition of resilience.

The book makes good use of photographs, in particular those taken during her annual walk on snowshoe. The quality of the production is high, and the inclusion of the glossary is helpful for readers outside the community. A reader using the book as an introduction to the history and culture of the Innu would have benefited from an index, but the book is accessible, and the chronological format makes it possible to trace the individual events that called forth the protest activity.

The later parts of the diary show an older Tshaukuesh, discouraged by the continued struggle, the death of her husband Francis, and the declining solidarity amongst the women who once stood together so strongly. Yet her gratitude for the land and the gifts of the Creator, and her appreciation for the support she receives from many sources never waver. This book is a valuable resource for scholars of northern and Indigenous history, as well as a volume of general interest for the Labrador community and a personal document of deep meaning for its author. As she reflects (p. 159), "I'm always writing my journal. When I'm gone, my journal will still be here. It's an important story, deserving of respect, and I love writing it."

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THE HANDS' MEASURE: ESSAYS HONOURING LEAH AKSAAJUQ OTAK'S CONTRIBUTIONS TO ARCTIC SCIENCE. Edited by JOHN MACDONALD and NANCY WACHOWICH. Iqaluit, Nunavut: Nunavut Arctic College Media, 2018. ISBN 978-1-897568-41-5. 396 p., b&w illus., bib., index. Softbound. Cdn\$27.95.

Leah Aksaajuq Otak was born in a sod house (*qarmaaq*) at Iglurjuat on Baffin Island, in March 1950.

[Leah], whose life and work this volume commemorates, was part of a generation of Inuit who lived through

perhaps the most momentous period in Canadian Inuit history: the move from the land to the settlement. Much more than mere physical relocation, the move marked a watershed between two antithetical ways of living and being. This transition, in Leah's view—one shared by most of her contemporaries—heralded a rapid loss of Inuit autonomy followed by a corresponding decline in the integrity and primacy of Inuit culture, values, and particularly language.

(MacDonald, 2018:252)

This transition from land to settlement life—and its far-reaching impacts—is a driving force behind much of Leah's life's work to which this edited collection pays tribute. *The Hands' Measure* is beautifully written in an evocative narrative style and artfully organized to touch on wide-ranging issues that all intersect in powerful ways. Contributing authors to this edited collection include Eva Aariak, Claudio Aporta, Hugh Brody, Sheena Kennedy Dalseg, Bernadette Driscoll Engelstad, Louis-Jacques Dorais, Kenn Harper, Jack Hicks, H.C.H. King, Sylvie LeBlanc, John MacDonald, Brigit Pauksztat, George Qulaut, Willem Rasing, Noah Richler, Susan Rowley, and Nancy Wachowich. The contributing authors are connected with Leah in more or less direct ways, and they skilfully share their personal learning experiences while also linking to broad historical, political, social, and cultural perspectives and changes in different times and places. Each author shares thoughtful reflections on Leah's dedication to family, community, and research as her way of contributing to and supporting those who have struggled, and continue to struggle, with difficult transitions. This book is a collection of research stories inspired by Inuit storytelling and oral histories, like those that Leah strove to record and share. Particular emphasis is placed on Igloodik, Nunavut, as Leah's home for the majority of her life and as a long-time hub for research. However, research and community collaborations in other communities in Nunavut, Nunavik, and Greenland are also discussed. Through these stories, Leah's nuanced and profound influence in fostering Inuit identity, language, and cultural vitality is articulated as her enduring legacy and a source of ongoing inspiration.

As George Qulaut describes in Chapter 1, the Igloodik Oral History Project (IOHP) was born of encouragement he received to lead a local project. The IOHP was started as a broader response to community concerns about anthropologists taking stories away and benefitting themselves, in addition to the Elders' drive to keep traditions alive and pass on their knowledge. The IOHP is now known as "the best-documented, richest, and strongest source of oral history in Nunavut" (Shouldice, cited in Qulaut, 2018:42), and Leah played a pivotal role in this. Therefore, the role of the IOHP as a community resource, as well as a source of methodological and analytical inspiration, is prominent throughout many of the chapters in this book. The multi-layered effects of settlement on language, culture, and wellbeing in Inuit communities are

threaded through the stories shared by Elders in the IOHP and those shared by the many contributors to this book. The diversity and complexity of societal response to cultural and political changes are grounded in examples and experiences that range from Elders' stories to explorers' stories, ancient clothing to ancient rocks, wayfinding to weddings, documentary film to murder trials, suicide to kayak club, museum collections to community development, stereotypes to encounters, and so much more.

I was fortunate to have known Leah, if only a little, through my own work in Igloolik (2003–09). By the time I was beginning my PhD research, the IOHP was housed in the Government of Nunavut (blue) building, and it was my first place to visit upon arriving in Igloolik. I was always eager to say hello to John and Leah, to hear what they had been working on, and to listen to stories interweaving people, time, and place around Igloolik, including cultural and research history and practice. I did not know Leah well and never had a chance to work with her closely, but I remember her fondly. Mostly I remember how her big, warm, smile, soft laugh, and quiet demeanour always made me feel welcome. Her soft-spoken nature did not hide her quick wit, great sense of humour, and steadfast dedication to her work and family life. Her passion for Inuit culture and language always shone through, and she was ever patient with questions from researchers, generous with her time, and willing to help whenever she could. Undertaking this book review has great personal relevance to me, and I have written it partly as review and partly as an extended obituary. She is dearly missed by so many, and reading this book feels like holding her close.

Eva Aariak sets the tone beautifully for this book in reflecting on the parallels and interconnections of Leah's and her own life journeys, growing up on the land in north Baffin to becoming leaders in Nunavut. She highlights Leah's (and her own) deep commitment to mastering traditional sewing skills as a means of reconnecting to and appreciating the inseparable links between language and culture. The many subtle and overt ways in which Leah sought this reconciliation for herself and her family and community ripple throughout the stories in the book. For me, the most powerful messages emerging from the diverse chapter contributions relate to sewing and self-discovery, oral histories and narratives, translation and representation, and cross-cultural collaboration and knowledge production.

Authors Aariak, Wachowich, Driscoll Englestad, King, Pauksztat, and Aporta focused on sewing and self-discovery. Leah understood the making of traditional fur clothing initially as part of daily life and survival. Later, as a way to regain her language and identity, sewing became her passion. Leah used sewing as a way to pass on her knowledge and skills to Inuit youth, as well as to educate others (across Canada and internationally) about Inuit culture, knowledge, and values. Various chapters highlight that sewing is not just about making a piece of clothing, it is a practice that necessitates and embodies knowledge of the land and animals, and represents a mastery of Inuktitut

language, skills, symbolism, values, and experience (i.e., by doing). Rediscovering and repatriating Inuit fur clothing (and other material culture taken as artefacts by explorers, missionaries, early scientists, etc.) in museum collections generated visceral responses for Leah and others; the objects brought back associated stories, songs, and memories. *The Hands' Measure* depicts how sewing intertwines language, skill, and practice, and fosters confidence, identity, self-sufficiency, and interpersonal connections in those who dedicate themselves to learning. This language-skill-practice interconnection is also discussed in relation to kayaking and wayfinding in Pauksztat's and Aporta's chapters.

Oral histories and the power of narratives derived from these—whether productive or destructive—are thoughtfully discussed in many chapters in this book. Through different stories and examples, several authors (Aariak, Wachowich, Qulaut, MacDonald, Harper, Brody, Aporta, Hicks, Kennedy Dalseg, Rowley, LeBlanc, Richler) demonstrate how Inuit oral histories are tied to performance, interaction, and experience. Documenting words or language is not enough, it is in speaking and in doing that language is learned, passed on, and oral histories continue. The unique approach to interviewing in the IOHP undertaken by Qulaut, Tapardjuk, Irngaut, Otak, and others reflects this, with an emphasis on conversation and use of sophisticated “proper” Inuktitut. Stories also interconnect land and community life; by conveying encounters with people, land, places, and memories, stories pass on and maintain important information for wayfinding and survival. Oral histories informed and were captured and shared through many different kinds of encounters (e.g., with explorers, missionaries, government workers, educators, researchers, historians, and museum curators). Efforts to document oral histories raise many questions around whose role or responsibility is it to share stories from the Elders. Qallunaat incursions influencing narratives of Amitturmiut (and similar experiences for many Inuit societies) highlight the importance of Inuit documenting their own stories, history, and knowledge. Once stories are recorded and transcribed—and are read, heard, or viewed out of context—some of their meaning is lost, especially if the person does not have language or cultural context to interpret the stories meaningfully. Leah and others working on the IOHP sought to achieve the difficult balance of sharing Elders' knowledge in new ways through written and audio recordings, while knowing that much is lost in translation. Despite the limitations, the IOHP recognized the importance of English translations for researchers, educators, and others to learn from.

Leah's passion for language and her insistence on proper use of Inuktitut are felt throughout the chapters in this book (Wachowich, MacDonald, Harper, Brody, Hicks, Dorais, Rasing, Richler), particularly those dealing with translation and representation. At the same time, many authors acknowledge the challenges that arise in attempting to translate concepts from Inuktitut to English (or other

languages), and the implications that translation has for knowledge representation and conveying meaning. This book pays tribute to Leah and the critical role she played as cultural interpreter for many visiting researchers to Igloolik, attempting to share the intricacies of stories told in Inuktitut in ways that would resonate in English and with diverse cultural backgrounds. Many authors emphasize her role as cultural interpreter, variously calling her a cultural interlocutor, cultural broker, and Inuit associate. Leah (like many other such interpreters in Inuit communities) was so much more than a translator; she helped convey concepts and meaning between old and new realities of Inuit life. This role is foundational to the success of so much Arctic science, and yet it is often hidden in acknowledgements, vastly underestimated and underrepresented in academic writing and outcomes. This lack of recognition has tremendous implications for (mis)representation; authors clearly call for greater attention to who is interpreting and understanding cultural and historical context, interpreter and researcher roles in mediating narratives, avoiding generalizations based on stories from a particular area or individual, developing ways to generate consensus, and questioning stereotypes.

Cross-cultural collaboration and knowledge production are touched upon by several authors (Wachowich, Qulaut, MacDonald, King, Brody, Aporta, Hicks, Kennedy Dalseg, Rasing, LeBlanc). As Hicks points out in Chapter 9, social control is related to socio-emotional wellbeing; thus, colonial disruptions to Inuit lifeways have enduring intergenerational consequences. In Chapter 12, MacDonald suggests the most significant social consequence of settlement dwelling for Inuit was loss of independence. With early exploration and research to advance political and scientific goals being so intertwined with colonial policies, the distrust or ambivalence towards research in Inuit communities is understandable. And yet the openness to cross-cultural collaboration and knowledge production that Leah exemplified is not new in Arctic science and continues to be felt in many communities. At the foundation of this openness is the importance of relationships, whereby “[Leah] recognized the value of academic research to Inuit communities, but only *if* collaborations were on equal footing” (Wachowich, 2018:17). Regaining control over education and research is an important aspect in reasserting Inuit self-determination; among broader land claims and Inuit rights movements, the important contributions of local initiatives such as the IOHP cannot be overlooked. Leah played a pivotal role in “establishing and maintaining productive links between visiting southern researchers and the people of Igloolik” (MacDonald, 2018:257). Learning more about her research leadership encourages deeper reflection on the implications for self-discovery, narrative, and representation in cross-cultural collaboration, and what knowledge (co)production really entails.

I highly recommend this book as a “must read” for anyone engaged in Arctic research, no matter in what stage or capacity. This book was a pleasure to read,

powerful in style, tone, and message, and accessible to a diverse audience. The quality of editing and reproduction is excellent, I only wish all photos could be in colour. For those who knew Leah, her voice echoes throughout these pages, and the inspiration of her life’s work grows as the reader learns more about all the ways in which she dedicated herself to teaching, sharing, and preserving the Inuktitut language and Inuit culture. For those who live in or have experience working in Inuit communities, the skillful interweaving and mutual reinforcement of Inuktitut (language), sewing (Inuit cultural skills), and self-discovery (personal, collective, identity) are evocative and eye-opening. There are so many parallels of the experiences, transitions, and traumas that Leah lived in the lives of other Inuit (including authors in the book). By grounding examples in Leah’s life, the authors illustrate how she embodied the goals of strengthening interconnections between language, cultural skills, and identity in her daily life and work. Leah encouraged and inspired others to recognize and cultivate these connections within and beyond the community, especially in ways that Inuit and non-Inuit can engage in research and work together for the greater good.

For those who are new to Arctic research, this book artfully draws together the many interwoven complexities of colonial policies and practices that spurred the incredibly rapid social and cultural transition that Leah (and so many others) experienced in her lifetime, as well as her role in collective efforts to ensure that Inuit language, culture, values, and skills were not lost. Approaches to research and education are intertwined in this colonial history and in efforts over the last several decades to ensure community-driven agendas and Inuit self-determination are achieved.

In Leah’s own words, the skills of a storyteller are “[to] have the knowledge and be interesting so you give people the chance to listen” (Otak, in Richler, 2018:326). Leah embodied both, and certainly gave many people the chance to listen. This book is a continuation of her efforts, and I encourage all who read this to consider what they are learning through reading and listening, and how they will carry this forward to contribute to broader and interweaving stories.

Year after year, through her family life, her community involvement, and her professional work, [Leah] strived hard to put her beliefs into practice. She was convinced that Inuit youth struggling with the confusions of the modern world would benefit enormously—as she herself had (and, indeed, as I have, too)—from a conscious reclaiming of our culture, language, and history. Without being sentimental or boastful, she understood better than most the feeling of confidence, balance, and genuine identity we get from an active, ongoing engagement with the culture and language of our grandparents. Leah’s lifelong example of this engagement is her enduring legacy.

(Aariak, 2018:14–15)

Leah will be remembered for many things: for her long advocacy of Inuit heritage, particularly Inuktitut; for her volunteer community work in Igloolik; for her accomplishments as an interpreter and translator; and for her knowledge and skills as a seamstress. Those who knew her well will especially remember her, as she would have wished, as a caring and compassionate mother, grandmother, aunt, sister, and friend.

(MacDonald, 2018:259–260)

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UP HERE: THE NORTH AT THE CENTER OF THE WORLD. Edited by JULIE DECKER and KIRSTEN J. ANDERSON. Seattle, Washington: The University of Washington Press, 2016. ISBN 978-0-29599-908-1. 189 p., b&w and color illus., Hardbound. Cdn\$44.95.

Up Here: The North at the Center of the World, edited by Anchorage Museum director Julie Decker and deputy director Kirsten Anderson, accompanied an international art exhibition held at the Anchorage Museum between May and October 2016. As noted on the front cover, the exhibition and the publication explore “the ideas of ‘wilderness’ and ‘remoteness,’ the lessons to be learned from cold places and Indigenous knowledge, and how the Arctic is a signal for global change.” Like the exhibition, this book of northern storytelling seeks to re-situate the Arctic from the periphery to the center of our consciousness.

The volume gathers voices from across the Arctic for a wide range of perspectives. Fourteen essays and poems, along with two photo essays, convey personal narratives of the North and the Arctic. Directed toward a broad, non-academic audience, the book generally foregoes citations, bibliography, and index, offering instead experiential descriptions of changes in the North. The exhibit catalog reinforces the curatorial vision of “View from Up Here: The Arctic at the Center of the World” and gives weight and permanence to the ephemeral voice of that exhibition, while not necessarily contributing new or original scholarship.

Up Here contributors vary in perspective and background, to create what Decker refers to as “a conversation about an authentic Arctic, to convey a voice of the North—one that rings true for insiders and offers

outsiders a glimpse of a vibrant, unlimited place” (p. 3). Readers living outside of the North might question the value of such a presentation, but the Arctic has captured the imagination of explorers, authors, and artists for centuries, most of whom are outsiders interpreting this space from their own external perspectives. For its residents, a publication that redirects that narrative back to the people who live and work within the realities of this mythical space is welcome.

The contributors to this volume come from many Arctic locations, including Norway, Iceland, Finland, and Alaska, and others considered northern, if not fully Arctic: the United Kingdom, Germany, and the Netherlands. Essays represent stories told in Alaska, eastern Canada, Greenland, Iceland, and Svalbard in particular, while some Arctic regions are notable for their absence: Russia, Sweden, western and central Canada. The Arctic’s Indigenous peoples are noticeably underrepresented. Alaska Natives contributed only two short pieces and many of the compelling photographs. No selections represent the voices and experiences of Sami, Canadian First Nations, Inuit, and Métis, the diverse Indigenous groups of Siberia and the Russian Far East, or the Greenlandic Inuit.

The book begins with an excerpt from Barry Lopez’s award-winning *Arctic Dreams*, seemingly to set the stage and define the Arctic. This first chapter by one of the most recognizable authors of Arctic popular literature may lend legitimacy to the publication and the words contained within. The editors never clarify, however, what constitutes “the Arctic” or even “the North,” leaving readers uncertain of the region’s generally accepted boundaries.

Each of the 14 essays and poems conveys the author’s particular perspective to his or her homeland; for instance, the “insider” piece by King Islander Ted Mayac, Jr., reveals his people’s cultural changes, their connection to polar bears, and the loss of traditional values. The short but impactful confession by Carol Richards, “Miss Arctic Circle (Runner Up)” (p. 45), illustrates the consequences of the *tourist’s gaze*, relating uncomfortable recollections by Alaska Natives who have performed to gain approval of the tourists visiting Alaska.

Elizabeth Bradfield’s “Two If by Sea,” the story of a naturalist from Cape Cod who guides tourists on board expedition ships along the coast of eastern Canada (p. 144), best addresses the tough philosophical questions many of us face. She illustrates the paradox of Arctic tourism, describing how locals are torn by the economic and cultural revitalization opportunities brought by tourists and their money, but also the costs. How they “turn our kids into beggars” (p. 153) and how a ship’s presence interferes with the community’s ability to hunt sea mammals close to shore. From two different sides of the Arctic, whether in Canada or Svalbard, Bradfield (p. 155) poses a familiar question: “What is better for visitors, to see the infrastructure that protects and provides for their experience, or to keep all that hidden and allow them to feel, for a bit, that they are part of a world apart?”