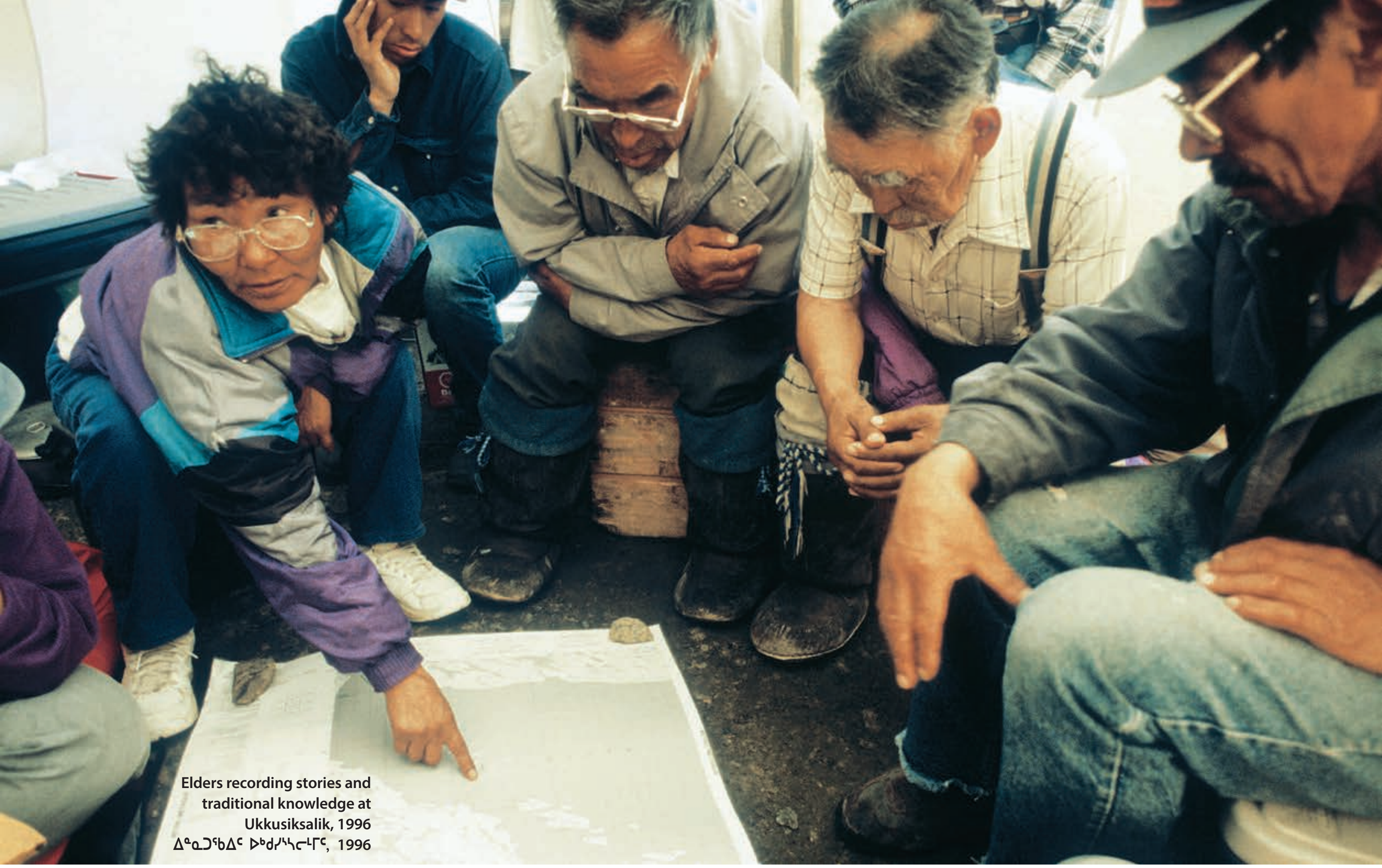

Elders recording stories and traditional knowledge at Ukkusiksalik, 1996
ᐃᓐᓇᑐᖃᐃᑦ ᐅᒃᑯᓯᒃᓴᓕᒻᒥᑦ, 1996

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DAVID F. PELLY I ᑕᐃᕕᑦ ᐱᓕ

above&beyond Contributor Honoured for Oral History Work
ᐃᓕᑕᕆᔭᐅᓯᒪᔪᖅ ᐅᐊᑦᑎᐊᕐᓂᓴᕐᓂᒃ ᑎᑎᖅᑎᐅᔪᖅ

> "Although the Inuit didn't have pen and paper like the Qallunaat, I guess we have a natural pen and paper in our heads. Although it's from ancient history, we don't forget it."
> — Mariano Aupilarjuq, Rankin Inlet, Nunavut, 1991

> "ᐃᓄᐃᑦ ᑎᑎᕋᐅᑎᖃᓚᐅᖏᒃᑲᓗᐊᖅᑎᓪᓗᒋᑦ ᐸᐃᑉᐹᓂᓪᓘᓐᓃᑦ ᖃᓪᓗᓈᑎᑐᑦ. ᐃᓱᒪᑦᑎᓐᓂᖃᐃ ᑎᑎᕋᐅᑎᖃᖅᑐᒍᑦ ᐸᐃᑉᐹᒥᓪᓗᑕ, ᑭᓯᐊᓂ ᐅᐊᑦᑎᐊᕐᓂᓵᓗᓗᐊᖅᑎᓪᓗᒋᑦ. ᐳᐃᒍᔾᔮᖏᑕᕗᑦ."
> — ᒥᐅᕆᐋᓄ ᐊᐅᐱᓛᕐᔪᒃ, ᐅᒃᑯᓯᒃᓴᓕᒃ, ᓄᓇᕗᑦ, 1991

We are celebrating at *above&beyond* because one of our own has been recognized for his valuable contribution to the northern community and to the country. Our longest-standing contributor, David Pelly – his work has appeared regularly, starting with the first edition of this magazine in 1989 – was recently awarded the Queen's Diamond Jubilee Medal "for dedication to the preservation of Inuit oral history and traditional knowledge [and for his] many works to help increase Canadians' understanding of the North" among other contributions to Nunavut. To mark the occasion, we asked David to sit down and answer a few questions.

ᖁᕕᐊᓲᑎᖃᕋᑦᑕ ᑕᕝᕙ ᓂ *above&beyond* ᐱᑦᔪᑎᒥᓪᓗᒍ ᐱᓕᕆᔾᖁᑎᕗᑦ ᐃᓕᑕᕆᔭᐅᓯᒪᓂᖓᓄᑦ ᐱᒻᒪᕆᐅᔪᒥᒃ ᐃᑲᔫᑎᖃᖃᑦᑕᕐᓂᖓᓄᑦ ᐅᑭᐅᖅᑕᖅᑐᒥ ᓄᓇᓕᓐᓄᑦ ᐊᒻᒪᓗ ᓄᓇᓕᕐᔪᐊᓄᑦ. ᐊᑯᓂᐅᓂᖅᐹᖅ ᐃᑲᔪᖅᑎᐅᖃᑦᑕᖅᓯᒪᓕᖅᑐᖅ, ᑕᐃᕕᑦ ᐱᓕ – ᐱᓕᕆᐊᖓ ᓴᖅᑮᓐᓇᐅᔭᖃᑦᑕᖅᑐᖅ, ᐱᒋᐊᖅᑐᓂ ᓯᕗᓪᓕᖅᐹᑦᑎᐊᒥ ᑎᑎᕋᓚᐅᖅᓯᒪᔪᖏᑦ ᑕᕝᕙ ᓂ ᐅᖃᓕᒫᒐᕐᓂ 1989-ᖑᑎᓪᓗᒍ – ᑐᓂᔭᐅᖃᑖᖅᑐᖅ ᑖᒃᓱᒥᖓ ᑯᐃᓐ ᑕᐃᒪᓐ ᔫᐱᓖ ᓂᕕᖓᑖᒥᒃ "ᐱᓕᕆᓂᕆᓯᒪᔭᖓᓄᑦ ᔭᒐᑎᑦᑎᑦᑕᐃᓕᒪᓂᕐᒍᑦ ᐅᓂᒃᑲᐅᓯᐅᔪᓂᒃ ᐅᐊᑦᑎᐊᕐᓂᓴᕐᓂᒃ ᐊᒻᒪᓗ ᐱᖁᓯᑐᖃᕐᓂᒃ ᖃᐅᔨᒪᓂᕆᔭᐅᔪᓂᒃ [ᐊᒻᒪᓗ ᐊᒥᓱᓄ] ᐱᓕᕆᐊᕆᓯᒪᔭᖏᓐᓄᑦ ᑐᑭᓯᔭᐅᕚᓪᓕᑎᑦᑎᓇᓱᒃᑐᓂ ᐅᑭᐅᖅᑕᖅᑐᒥᒃ" ᐊᓯᖏᓪᓗᒃᑕᐅᖅ ᑐᓂᕐᕈᑎᒋᓯᒪᔭᖏᑦ ᓄᓇᕗᑦᒧᑦ. ᓇᓗᓇᐃᖅᑕᐅᓯᒪᖁᓪᓗᒍ, ᐊᐱᕆᓚᐅᕋᑦᑕ ᑕᐃᕕᑦᒥᒃ ᐊᐱᖅᓱᕈᒪᓪᓗᒍ ᐊᒥᓲᖏᑦᑐᓂᒃ.

Patrick Qaqqutaq, 1915-2001 | ᐹᑐᕆᒃ ᖃᖅᑯᖅᑕᖅ,ᑰᓛᖅᔪᒃ, 1915-2001

***a&b*: What does this award mean to you?**

DFP: It's nice to have one's work highly thought of, or even to be noticed at all, to be sure. Who would not feel honoured? I should point out here that *above&beyond* has been instrumental in my being able to publish much of this work, having featured my writing on many occasions over the past 24 years. Many of those articles formed the basis for my larger, national and international, publishing projects.

There is, however, a much deeper sense of satisfaction beyond the personal recognition, and that comes from knowing that somehow a mysterious selection committee somewhere judged collection and use of Inuit oral history and traditional knowledge as sufficiently important in its own right to warrant such recognition. This has little or nothing to do with me, in particular – I hope the satisfaction, in that sense, is shared by the handful of others who have been engaged for many years in similar work.

***a&b*: ᖃᓄᖅ ᑖᓐᓇ ᑐᓂᖅᕈᑎ ᑐᑭᖃᖅᐸ ᐃᓕᓐᓄᑦ ?**

ᑕᐃᕕᑦ: ᐱᐅᔪᖅ ᐱᓕᕆᐊᕆᔭᐅᓇᓱᐊᖅᑐᖅ ᐃᓱᒪᒋᔭᐅᑦᑎᐊᑎᓪᓗᒍ, ᐅᕙ ᓘᓐᓃᑦ ᐅᔾᔨᕆᔭᐅᖑᐊᑕᖅᓯᓇᖅᑎᓪᓗᒍ.ᑭᓇ ᐅᐱᒍᓱᒃᑲᔭᙱᓚᖅ?ᓇᓗᓇᐃᖅᓯᓗᖓ ᑖᒃᑯᐊ *above&beyond* ᐱᕕᖃᖅᑎᑦᑎᓯᒪᒻᒪᑕ ᓴᖅᑭᑎᑦᑎᔪᓐᓇᖅᓯᒪᓪᓗᑎᒃ ᐅᕙ ᖓ ᐱᓕᕆᐊᕆᖃᑦᑕᖅᑕᖏᓐᓂᒃ, ᑎᑎᕋᖅᓯᒪᔮᒃ ᐊᒥᓱᐊᖅᑎ ᓴᖅᑭᑕᐅᓯᒪᓪᓗᑎᒃ ᐊᒥᓲᓄᑦ ᐊᕿᒍᓄᑦ 24-ᓄᑦ.ᐊᒥᓱᑦ ᑎᑎᕋᖅᓯᒪᔮᒃ ᑐᓐᖓᕕᒋᓯᒪᒐᒃᑭᑦ ᐊᖏᓂᖅᓴᐅᔪᓄᑦ, ᑲᓇᑕᒥ ᐊᒻᒪᓗ ᓄᓇᕐᔪᐊᕐᒥ, ᓴᖅᑎᑕᐅᓂᖏᓐᓄᑦ ᐱᓕᕆᐊᒃᓴᐅᓯᒪᔪᑦ.

ᑕᐃᒪᓕ, ᑭᓱᐊᓂ, ᖁᕝᕕᐊᓇᕐᓂᖅᓴᐅᑎᒋᕗᖅ ᐅᖓᑖᓄᑦ ᓇᒻᒥᓂᖅ ᐃᓕᑕᕆᔭᐅᓂᕐᒧᑦ, ᐊᒻᒪᓗ ᑕᒪᓐᓇ ᑕᕝᕙ ᖔᖅᑐᓂ ᖃᐅᔨᒪᓂᕐᒧᑦ ᖃᓄᑭᐊᖅ ᓂᕈᐊᖅᑎᐅᔪᑦ ᑲᑎᒪᔩᕋᒌᑦ ᓂᕈᐊᖅᑎᐅᓪᓗᑎᒃ ᑲᑎᑕᐅᓯᒪᔪᓂᒃ ᐊᒻᒪᓗ ᐊᑐᖅᑕᐅᓂᖏᓐᓄᑦ ᐃᓄᐃᑦ ᐅᓂᒃᑳᖅᑲᖏᑦ ᐊᒻᒪᓗ ᐱᖁᓯᑐᖃᓂ ᖃᐅᔨᒪᓂᖏᑦ ᐱᒻᒪᕆᐅᒋᐊᖏᓐᓂᒃ ᐃᒻᒥᒃᑯᑦ ᐃᓕᑕᕆᔭᐅᔪᓐᓇᖅᑐᑎᒃ. ᑕᒪᓐᓇ ᐅᕙ ᓐᓂᒃ ᐱᑦᔪᑎᖃᓗᐊᖏᑦᑐᖅ,ᐱᓗᐊᖅᑐᒥᒃ – ᐃᓱᒪᒍᖓ ᑕᒪᓐᓇ ᖁᕝᕕᐊᒋᔭᖃᖅᑎᓂᐅᔪᖅ ᑲᑐᔾᔭᐅᔪᓐᓇᖅᑐᖅ ᐊᓯᓐᓄᑦᑕᐅᖅ ᐱᓕᕆᓯᒪᔪᓄᑦᑕᐅᖅ ᐊᒥᓱᓄᑦ ᐊᕿᒍᓄᑦ ᑕᒪᑐᒪ ᐊᑦᔨᐸᓗᐊᓂᒃ.

a&b: Can you describe how you started working with oral history?

DFP: Sure, it's a good story. When I was living in Baker Lake in the early '80s, one day I was having tea with my good friends Ruth and Hugh Tulurialik, when out of the blue Ruth said to me: "You're a writer, will you help me with a book?" She went to her bedroom, came back with a stack of coloured pencil drawings, and put them on the kitchen table, with the direct question: "Is that enough for a book?" Every one of those drawings, plus a few more, appeared in our book *Qikaaluktut*, published by Oxford University Press in 1986. The stories in the book derived from the drawings; Ruth's drawings came first. She invited an elder or two to her house to look at each drawing with us, to tell us stories or explain the traditional ways which the drawing brought to mind for them. Based on their input, I created a short vignette, in Ruth's voice, to go with each drawing.

That was my first experience of recording and publishing oral history. It quickly expanded from there; I found myself travelling to other Kivalliq communities to record the elders' stories for one project or another.

It was really the heyday of oral history collection in Nunavut, when you think of who was still alive then. Many of those elders were already middle-aged adults before they moved off the land into a community, so their accounts were drawn from a way of life that has all but disappeared from living memory today. I was very lucky with my timing. The world is moving on.

a&b: The digital age is now the new global reality. How is the oral history from the past relevant to this modern world?

DFP: The oral history is a cultural asset that can not be replaced. It underpins the sense of identity for all Inuit, and offers the rest of us a rich historical insight. Without this knowledge record, Inuit today and more so in future would be diminished, less sure of who they are or from where they come. The body of knowledge represented by the oral history also serves to illustrate the profound relationship people had with their environment.

In a sense, Inuit are fortunate to have made the transition from the traditional way of life to a contemporary lifestyle at a time when the technology of the 20th century enabled them to document their traditions and the elders' memories even as the process of transition was underway. One thinks of the wonderful tape recordings of elders made during the CBC's early days in the North, in the 1970s – imagine the life experiences of those who were elders at that time. Those recordings are veritable treasures.

a&b: What about the state of those and other oral history records? What is happening in Nunavut with them?

DFP: One might better direct that question to the Government of Nunavut's Department of Culture & Heritage and/or Inuit Heritage Trust. I know the GN has made some efforts to address this urgent need. For example, I'm told

a&b: ᓇᓗᓇᐃᖅᓯᒍᓐᓇᖅᐹᑦ ᖃᓄᖅ ᐱᒋᐊᓚᐅᕐᒪᖔᖅᐱᑦ oral history?

ᑕᐃᕕᑦ: ᐋ,ᐅᓂᒃᑳᑦᑎᐊᕙ ᒃ.ᖃᒪᓂᖅᑐᐊᕐᒥᐅᑕᐅᑎᓪᓗᙱᑦ ᐱᒋᐊᓕᕐᑖᖅᑎᓪᓗᒍ 80-ᖏᓐᓂ, ᐃᑐᕐᑲᑎᖅᑎᓪᓗᙱᑦ ᐱᖃᓐᓂᕆᔭᒃᑲᓂᒃ ᕉᑦ ᐊᒻᒪᓗ Hᐃᐅᑐᓗᕆᐊᓕᒃ, ᑖᓐᓇ ᕉᑦ ᐅᕙ ᓐᓄᑦ ᐅᖃᖠᒥᓚᐅᖅᓯᒪᒻᒪᑦ: "ᑎᑎᕋᖅᑎᐅᒐᕕᑦ, ᐃᑲᔪᕈᓐᓇᐱᓐᖓ ᐅᖃᓕᒫᒐᓕᐅᖅᑎᓪᓗᙱᑦ?" ᐃᑦᑐᕈᓯᕐᒥᓅᖅᑐᓂ, ᐅᑎᖅᐳᖅ ᑎᑎᕋᐅᔭᖅᓯᒪᔭᒥᓂᒃ ᐊᒥᐊᓕᓐᓄᑦ ᑎᑎᕋᐅᑎᑐᐃᓐᓇᕐᓄᑦ ᑎᒧᒥᐊᖅᑐᓂ,ᐊᒻᒪᓗ ᐃᓕᓪᓗᓂᒋᑦ ᓂᕿᓇᕕᐅᑉ ᖄᙵᓄᑦ, ᐊᐱᕆᓪᓗᓂ: "ᓈᒻᒪᑉᐹᑦ ᐅᖃᓕᒫᒐᕐᒧᑦ." ᐃᓘᓇᑦᑎᐊᑎᒃ ᑎᑎᕋᐅᔭᖅᓯᒪᔭᖏᑦ,ᐊᒻᒪᓗᒃᑲᓐᓂᖅ ᓱᓕᒃᑲᓐᓂᖅ,ᓴᖅᑭᔮᖅᐳᑦ ᐅᖃᓕᒫᒐᕐᒧᑎᑦᑎᓐᓂ ᕿᑳᓗᒃᑐᑦ,ᐅᖃᓕᒫᒐᓕᐊᖑᓯᒪᔪᖅ ᑖᒃᑯᓇᓐᖓᑦ Oxford University Press 1986-ᒥ.ᐅᓂᒃᑳᑦ ᐅᖃᓕᒫᒐᕐᒦᑦᑐᑦ ᑎᑎᕋᐅᔭᓂᓐᖓᖅᓯᒪᒐᑦ; ᕉᑦ ᑎᑎᕋᐅᔭᖅᓯᒪᔭᖏᑦ ᓯᕗᓪᓕᐅᓚᐅᕐᒪᑕ.ᖃᐃᕐᑯᔾᓚᐅᖅᑐᖅ ᐃᓐᓇᓪᓚᕇᓐᓂᒃ ᐃᓪᓗᒥᓄᑦ ᑕᑯᓇᖅᑕᐅᓂᐊᕐᒪᑎᒃ ᑎᑎᕋᐅᔭᖅᑕᒥᓂᖏᓐᓂᒃ,ᐅᓂᒃᑳᕐᓗᑎᒃ ᐅᕝᕙ ᓘᓐᓃᑦ ᓇᓗᓇᐃᖅᓯᓗᑎᒃ ᐱᖅᑯᓯᑐᑎᖃᐅᔪᓂᒃ ᑎᑎᕋᐅᔭᖅᓯᒪᔫᑉ ᐱᑦᔪᑎᖓᓂᒃ. ᒪᓕᒃᑐᑕ ᐅᖃᐅᓯᐅᔪᓂᒃ,ᓇᐃᑦᑐᒃᑯᓪᒥᒃ ᑎᑎᕋᓕᓚᐅᖅᐳᖓ,ᕉᑦ ᓂᐱᖓᑎᒍᑦ, ᐱᖃᓯᐅᑎᓂᐊᖅᑐᓂᒃ ᑎᑎᕋᐅᔭᖅᓯᒪᔭᖏᓐᓄᑦ.

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Mikitok Bruce with David Pelly, recording stories at Wager Bay, 1996
ᓯᕿᑦᑐᖅ ᐳᕈᔅ,ᐅᒃᑯᓯᒃᓴᓕᒻᒥ, 1996

ᑕᕝᕙ ᓯᕗᓪᓕᖅᐹᑦᑎᐊᕐᒥ ᐱᓕᕆᓂᕆᓚᐅᖅᑕᕋ ᑎᑎᕋᖅᑐᙱᑦ ᐊᒻᒪᓗ ᐅᖃᓕᒫᒐᓕᐅᖅᑐᙱᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᕐᓂᒃ. ᑕᐃᑲᓐᖓᓂᒃ ᐱᒋᐊᐸᓪᓕᐊᓯᑦᑕᐅᑎᒋᓚᐅᖅᑐᖅ; ᐊᐅᓚᖅᑲᑦᑕᓕᖅᑐᙱᑦ ᐊᓯᖏᓐᓄᑦ ᑭᕙᓪᓕᕐᒥ ᓄᓇᓕᖏᓐᓄᑦ ᓂᐱᓕᐅᖅᑲᑦᑕᕆᐊᖅᑐᖅᑐᙱᑦ ᐃᓐᓇᓪᓚᕇᑦ ᐅᓂᒃᑳᖏᓐᓂᒃ ᐱᔭᒃᓴᕆᓪᓗᑎᒍ ᐊᓯᐊᓄᓪᓘᓐᓃᑦ.

ᑕᐃᒃᓯᒪᓂ ᐅᓂᒃᑳᓂᒃ ᓂᐱᓕᐅᖅᑲᑦᑕᖅᑐᓂ ᐊᒃᓯᐊᓗᒃ ᐱᔪᒥᓇᑦᑎᐊᓚᐅᕐᒪᑦ ᓄᓇᕗᕐᒥ, ᐃᓱᒪᕆᓪᓗᒍ ᑭᓇ ᑕᐃᒃᓯᒪᓂ ᓱᓕ ᐃᓅᓚᐅᕐᒪᖔᑦ. ᐊᒥᓱᑦ ᐃᓐᓇᓪᓚᕇᑦ ᑕᓖᓐᓂᓚᐅᕐᒪᑕ ᐃᓐᓇᓪᓚᓐᖑᖏᑦᑐᑎᒃ ᓯᓚ ᓅᓚᐅᖏᓐᓂᕐᒥᓂ ᓄᓇᒥᑦ ᓄᓇᓕᓐᓄᑦ, ᑕᐃᒪᐃᒻᒪᑦ ᐅᓂᒃᑳᖏᑦ ᐃᓅᓯᓇᓚᐅᖅᑕᖓᓂᖓᓐᖓᖑᓚᐅᖅᐳᑦ ᒫᓐᓇᐅᔪᖅ ᐱᑕᖃᓗᐊᕈᓐᓃᖅᑐᖅ ᐊᑐᖅᑕᐅᓗᐊᕈᓐᓂᕐᒪᑦ ᐃᖅᑲᐅᒪᔭᐅᓂᑐᐃᓐᓇᐅᓕᖅᑐᑦ ᐅᓪᓗᒥ. ᓈᒻᒪᓈᓇᑦᑎᐊᖅᑐᐊᓘᓚᐅᕐᒪ. ᓄᓇᕐᔪᐊᖅ ᐃᖏᕐᕋᒻᒪᑦ.

the old Inuit Cultural Institute reel-to-reel tape recordings, all quite fragile, have been digitized and organized into a database. I'm equally sure that more must be done. The hundreds of cassette tapes out there, while perhaps somewhat more stable, also need to be digitized, starting with those old CBC recordings, and including local collections sitting in various communities; there are lots of them.

Private collections like mine and others who have done similar work are looking for a permanent home too, I'd expect. Of course, the Nunavut archives already have some of these in its collection, so a database for present (and future) holdings is needed and I believe the GN has that in its plan. The sooner the better.

In the end, the entire collection of Nunavut's oral history should be digitized and documented in a central database. It would be most satisfying to know that the oral history collected during the critical years, basically 1970 to 1999, is preserved for the future – priority for digitization should be given to that material. In February 2000, the Nunavut Social Development Council recommended creation of a Nunavut Research and Resource Centre to be responsible for "collecting, archiving and distributing Inuit traditional knowledge from all regions of Nunavut." Something along those lines is still needed.


David Pelly with Ruth Annaqtuusi Tulurialik, Baker Lake, 1984
ᑕᐃᕕᑦ ᐱᐊᓕ ᐊᒻᒪ ᕈᑦ ᐊᓈᖅᑑᓯ ᑐᓗᕆᐊᓕᒃ,ᖃᒪᓂᑦᑐᐊᖅ, 1984

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***a&b*: For young people today, including young Inuit, education is rooted to a large extent in the new computer technology. So how can the oral history fit into the new learning model?**

DFP: This is outside of my expertise, to be sure. But it seems to me that these developments in educational technology just add to the importance of getting all of Nunavut's existing oral history and traditional knowledge recordings digitized,

***a&b*: ᖃᕋᓴᐅᔭᒃᑰᓕᕐᓂᖅ ᒫᓐᓇᐅᔪᖅ ᓄᑕᖅᑐᓕᕐᒪᑦ ᓄᓇᕐᔪᐊᕐᒥ. ᖃᓄᖅ ᑕᒪᓐᓇ ᐅᓂᒃᑳᓂᒃ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᕐᓂᒃ ᓱᕗᓕᕆᓚᐅᖅᑕᑎᓐᓂᒃ ᑐᕌᖓᓂᖃᑉ ᐸᑦ ᐅᓪᓗᒥᐅᔪᖅ ᓄᓇᕐᔪᐊᕆᓕᖅᑕᑎᓐᓄᑦ ?**

ᑕᐃᕕᑦ: ᐅᓂᒃᑳᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᐃᑦ ᐃᓕᖅᑯᓯᖅᑎᒍᑦ ᐱᕐᑯᑎᒋᔭᐅᕗᑦ ᐊᓯᔾᔨᖅᑕᐅᔪᓐᓇᖏᑦᑐᑦ. ᓇᓗᓇᐃᖅᓯᔪᖅ ᐃᓕᓴᕆᓴᐅᔾᔪᑎᖓᓂᒃ ᐃᓄᓕᒫᑦ, ᐊᒻᒪᓗ ᐱᑕᖃᑦᑎᑎᑦᑐᓂ ᐅᑯ ᑦᑎᓐᓄᓕᒫᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᕐᓂᒃ ᖃᐅᔨᕚᑦᓕᓂᕐᒥᒃ. ᐱᑕᖃᖏᑦᑐᒍ ᖃᐅᔨᒪᓂᕆᓴᐅᔪᑦ ᓂᐱᓕᐅᖅᑕᐅᓂᒃᑯᑦ, ᐃᓄᐃᑦ ᐅᓪᓗᒥᐅᔪᖅ ᐊᒻᒪᓗ ᐅᓄᖅᑐᐃᑦ ᓱᕗᓂᒃᑎᓐᓂᐅᓂᐊᖅᑐᖅ ᐱᑕᖃᕈᓐᓃᓂᐊᖅᑐᑦ, ᖃᐅᔨᒪᖕᒋᓂᖅᓴᐅᓕᕐᑐᑎᒃ ᑭᒃᑰᒋᐊᔅᓴᒥᓂᒃ ᓇᑭᙶᕐᓂᕐᒪᖔᕐᒥᓂᑦᓗ. ᑕᒪᓐᓇ ᖃᐅᔨᒪᓂᖅ ᑭᒡᒐᖅᑐᖅᑕᐅᓯᒪᔪᖅ ᐅᓂᒃᑳᑎᒍᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᕐᓂᒃ ᐊᑐᖅᑕᐅᒻᒥᔪᖅ ᐊᒃᑐᐊᓂᓇᓴᖕᒐᓂᒃ ᐃᓄᐃᑦ ᐊᑭ ᑎᒍᑦ,ᓄᓇᒍᑦ.

ᐃᓄᐃᑦ ᐃᓅᓯᕆᓚᐅᖅᑕᒥᓂᒃ ᐊᓯᐊᓅᓐᓂᕆᓚᐅᖅᑕᖓ ᐅᓪᓗᒥᐅᔪᒧᑦ ᐃᓅᓯᖃᑕᖅᑐᑎᒃ ᓱᕐᓗ ᓈᒻᒪᓇᓯᒪᔪᑦ ᑕᒪᒃᑯᐊ ᓄᑕᖑᐸᑦᑕᐊᔪᑦ ᐊᔪᕈᓐᓃᑎᑦᑎᒻᒪᑕ ᑎᑎᕋᖅᑕᐅᓯᒪᒍᓐᓇᓯᑦᑐᑎᒃ ᐱᖅᑯᓯᖏᑦ ᐃᓕᖅᑯᓯᖏᑦ ᐊᒻᒪᓗ ᐃᓐᓇᐃᑦ ᐃᖅᑲᐅᒪᔭᖏᑦ ᓱᓕ ᐊᓯᕈᖑᐸᑦᑕᐊᕋᓗᐊᖅᑎᑦᑐᒍ ᒫᓐᓇᐅᔪᖅ. ᐃᓯᒪᒍᓇᕐᐳᒍᑦ ᑕᒪᒃᑯᓂᖓ ᓂᐱᓕᐅᖅᑕᐅᓯᒪᔪᓂᒃ ᐃᓐᓇᕐᓂᒃ ᔫᕕᔫᒃᑯᑦ ᐱᒋᐊᓂᕋᑖᖅᑎᓪᓗᒋᑦ ᐅᑭᐅᖅᑕᖅᑐᒥ, 1970-ᖏᓐᓂ – ᑕᑯᓇᖑᐊᕐᓗᒍ ᐃᓅᓯᖏᓐᓂ ᐊᑐᖅᑕᐅᓯᒪᔪᑦ ᑖᒃᑯᓄᖓ ᐃᓐᓇᕐᓚᓐᓄᑦ ᑕᐃᒃᓯᒪᓂᐅᓚᐅᖅᑐᖅ. ᑖᒃᑯᐊ ᓂᐱᓕᐅᖅᑕᐅᓂᑯᐃᑦ ᐊᒃᓯᓪᒪᓇᐊᓗᒃ ᐊᓐᓂᓇᖅᑐᑦ.

***a&b*: ᑖᒃᑯᐊᓕᑭᐊᖅ ᖃᓄᐃᑦᑑᓕᕐᓂᖏᑦ ᐊᒻᒪᓗ ᐊᓯᖏᑦ ᐅᓂᒃᑳᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᐃᑦ ᓂᐱᓕᐅᖅᑕᐅᓯᒪᔪᑦ? ᖃᓄᐃᓕᐅᕐᓂᐊᖅᐸᑦ ᑖᒃᑯᓄᖓ ᓄᓇᕗᕐᒥ?**

ᑕᐃᕕᑦ: ᐊᐱᕆᔪᖃᕐᓴᕐᒪᑦ ᑖᒃᓯᒥᖓ ᐊᐱᖅᑯᑎᒥᒃ ᓄᓇᕗᑦ ᒐᕙ ᒪᕐᑯᖏᑕ ᐃᓕᖅᑯᓯᓕᕆᔨᒃᑯᖏᓐᓄᑦ ᐊᒻᒪᓗ/ᐅᕙᖓ ᔫᓐᓃᑦ ᐃᓄᐃᑦ ᐱᕐᑯᑎᖏᓐᓂᒃ ᐸᖅᑭᔭᐃᔾᒃᑯᑦ.ᖃᐅᔨᒪᔪᖓ ᑖᒃᑯᐊ ᓄᓇᕗᑦ ᒐᕙ ᒪᒃᑯᑦ ᐱᓕᕆᐊᖃᕐᓯᐊᖅᓯᒪᔪᑦ ᑕᒪᑐᒥᖓ ᐱᒻᒪᕆᐅᔪᒥᒃ. ᐆᑦᑑᑎᒋᓗᒍ, ᐅᖃᐅᔾᔭᐅᓯᒪᕗᖓ ᑕᐃᒃᑯᐊᑐᖃᐃᑦ ᐃᓄᐃᑦ ᐃᓕᖅᑯᓯᓕᕆᔨᒃᑯᖏᓐᓂᒃ ᓂᐱᓕᐅᖃᑦᑕᖅᓯᒪᔭᖏᑦ ᐱᑐᖃᐃᑦ, ᑕᒪᕐᒥᒃ ᐊᑦᑕᓇᓪᒪᓇᑦᑐᑦ ᓱᖃᔅᓴᖃᐃᓐᓂᖏᓐᓄᑦ,ᖃᕋᓴᐅᔭᒃᑯᑦ ᐃᓕᔭᐅᓯᒪᓕᖅᑐᑦ ᐊᒻᒪᓗ ᐋᖅᑭᓱᖅᑕᐅᓯᒪᓕᑦᑎᐊᖅᑐᑎᒃ ᑎᑎᖅᑲᕕᕐᑯᑎᖏᓐᓄᑦ.ᓇᓗᖏᓚᖓ ᓱᓕ ᐱᓕᕆᐊᔅᓴᖅᑕᖅᑲᒃᑲᓂᖅᑐᖅ. ᕼᐊᓐᓇᓚᖏᓐᓃᑦᑐᑦ ᓂᐱᒃᓴᐃᑦ ᑕᖅᑳᓂᑦᑐᑦ,ᐃᓪᒪᖅᑲᓗ ᐊᑦᑕᓇᓐᖏᓂᖅᓴᐅᔪᑦᑕ,ᖃᕋᓴᐅᔭᒧᑦ ᐃᓕᔭᐅᔭᓐᓇᐃᓕᑦ,ᐱᒋᐊᕐᓗᓂ ᐱᑐᖃᖅᑯᑎᖏᓐᓂᒃ ᔫᕕᔫᒃᑯᑦ ᓂᐱᓕᐅᖃᑦᑕᖅᓯᒪᔭᖏᓐᓂᒃ, ᐊᒻᒪᓗ ᐱᖃᓯᐅᑎᓗᒋᑦ ᓄᓇᓕᓐᓂ ᓂᐱᓕᐅᖅᑕᐅᓂᑯᐃᑦ ᓇᒥᑐᐃᓐᓈᖅᑐᑦ ᓄᓇᓕᓐᓂ;ᐊᒥᓱᐊᓘᓪᒪᑕ.

ᓇᒻᒥᓂᕐᑯᑎᒋᔭᐅᔪᑦᑕ ᓲᕐᓗ ᐅᕙᖓᑎᑐᑦ ᐊᒻᒪᓗ ᐊᓯᒃᑲ ᑕᐃᒫᔅᓴᐃᓐᓇᕈᔪᒃ ᐱᓕᕆᐊᖃᕐᓯᒪᔪᑦ ᕿᓂᖅᑐᑎᒃ ᐃᓂᒃᓴᖃᓯᐅᔪᓇᓂᐊᖅᑐᒥᒃ,ᑕᐃᒫᒃ ᐃᓱᒪᕗᖓ. ᓲᖃᐃᒻᒪ, ᓄᓇᕗᕐᒥ ᐃᑦᑕᕐᓂᓴᐃᑦ ᐱᕐᑯᑎᕐᓯᔪᑦ ᐸᐸᑦᑎᕕᒃ ᐱᑕᖃᑉᐸᐸᕿᖅᑐᖅ ᑖᒃᑯᓂᖓ ᓄᐊᑕᐅᓯᒪᔪᓂᒃ,ᑕᐃᒪᓕ ᑎᑎᖅᑲᕕᓪᒥᒃ ᑲᑎᕐᓯᐃᕕᓪᒥᒃ ᐅᓪᓗᒥᒧᑦ (ᐊᒻᒪᓗ ᓱᕗᓂᒃᑎᓐᓄᑦ) ᐱᓯᒪᑦᑎᕕᐅᓂᐊᖅᑐᒥᒃ ᐱᑕᖃᓇᐊᖃᑉᐳᖅ ᐊᒻᒪᓗ ᐅᐸᐱᑭᓯᑉᐳᖓ ᓄᓇᕗᑦ ᒐᕙ ᒪᒃᑯᑦ ᐃᓄᐊᓃᑦᑐᖅ ᐸᕐᓈᓇᓴᕐᓯᒪᑕ.ᐱᐅᓂᖅᓴᐅᒐᓗᐊᖅ ᒫᓐᓇᒫᒃᑯᑦ.

ᐃᓘᓐᓇᑎᑦᑕ ᓄᐊᑕᐅᓯᒪᔪᑦ ᓄᓇᕗᑦ ᐅᓂᒃᑳᖏᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᐃᑦ ᖃᕋᓴᐅᔭᒧᑦ ᐃᓕᔭᐅᓯᒪᔭᓐᓇᐊᓕᑦ ᐊᒻᒪᓗ ᑎᑎᕋᖅᑕᐅᓯᒪᓕᑦᑎᐊᕐᓗᑎᒃ ᑎᑎᖅᑲᕕᖓᓂ ᐃᓘᓐᓇᐃᓄᑦ. ᖁᕕᐊᓇᕐᓴᔅᓯᑦ ᖃᐅᔨᒪᓗᓂ ᐅᓂᒃᑳᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᐃᑦ ᑲᑎᖅᓱᖅᑕᐅᓯᒪᔪᑦ ᐊᕐᕌᒍᓗᒃᑐᓂ ᐱᒻᒪᕆᐅᔪᓂ, 1970 ᑎᑭᓪᓗᒍ 1999, ᐸᖅᑭᔭᐅᔪᑦ ᓱᕗᓂᒃᑎᓐᓄᑦ – ᓱᕗᑦᑎᐅᔾᔭᐅᓗᓂ ᖃᕋᓴᐅᔭᒧᑦ ᑎᑎᕋᖅᑕᐅᒥᐊᖅᑲᕐᓂᕐᒥᑦ. ᕖᕝᕗᐊᓕ 2000-ᖑᑎᓪᓗᒍ, ᓄᓇᕗᕐᒥ ᐃᓅᓯᓕᕆᔾᑯᑦ ᑲᑎᒪᔩᖏᑦ ᓴᖅᑮᔭᓚᓐᑕᐅᖅᓯᒪᔪᑦ ᓄᓇᕗᑦ ᖃᐅᔨᓴᖅᕕᒃᓴᒥᒃ ᐊᒻᒪᓗ ᐱᓕᕆᔾᔪᑎᓄᑦ ᑐᑦᑕᖅᕕᒻᒥᒃ ᑲᒪᒋᔭᖃᕐᓂᐊᕐᑐᓂ “ᑲᑎᖅᓯᐃᓂᕐᒥᒃ,ᑐᖅᑯᐃᓂᕐᒥᒃ ᐊᒻᒪᓗ ᓯᐊᒻᒪᖅᑎᕆᓂᕐᒥᒃ ᐃᓄᐃᑦ ᖃᐅᔨᒪᔭᑐᖃᖏᓐᓂᒃ ᑕᑭᑐᐃᓐᓈᓗᒃ ᓄᓇᓕᖏᓐᓂᒃ ᓄᓇᕗᑦ.”ᑕᐃᒪᓐᓇ ᓱᓕ ᐱᑕᖃᕆᐊᖃᑉᐳᖅ.

***a&b*: ᐅᓪᓗᒥ ᐃᓅᓱᒃᑐᓄᑦ, ᐱᖃᓯᐅᑎᓗᒋᑦ ᐃᓄᐃᑦ ᐃᓅᓱᒃᑐᑦ, ᐃᓕᓐᓂᐊᕐᓂᖅ ᑐᓐᖓᕕᖃᓪᒪᑕᓕᕐᒪᑦ ᐊᑐᖅᑕᐅᓪᒪᑕᓕᕐᒪᑦ ᖃᕋᓴᐅᔭᓕᕆᓂᕐᒧᑦ. ᑕᐃᒪᓕ ᖃᓄᖅ ᐅᓂᒃᑳᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᐃᑦ ᐃᓕᑦᑎᐊᕈᓐᓇᕐᓴᖅᐸ ᓄᑖᒧᑦ ᐃᓕᓐᓂᐊᕐᓂᕐᒧᑦ ᐆᑦᑐᕋᐅᑎᐅᓗᓂ?**

Saviarkjuk Usuarjuk, 1997, Ivujivik | ᓴᕕᐊᕐᔪᒃ ᐅᓯᐊᕐᔪᒃ, 1997, ᐃᕗᔾᔨᕕᒃ

archived, and documented in a central database. Once that is done, individual teachers and students across Nunavut, and indeed people everywhere, could be given access directly to the rich Nunavut material.

***a&b*: Is there a high point of your career in oral history collection that you could tell us about?**

DFP: That would have to be the publication of *Sacred Hunt* by Douglas & McIntyre/Greystone in 2001. The publisher told me at the time that he believed it was the first general trade book in Canada to be based largely on Inuit traditional knowledge, what The Honourable Peter Irniq at the time called "the real stuff." In assembling that material on the relationship between Inuit and seals, I interviewed people all across Nunavut and Nunavik and even Greenland. It was fascinating work. Because the book is so deeply rooted in Inuit testimony, I believe it provides a cultural insight unlike

ᑕᐃᕕᕐ: ᑕᒪᓐᓇᓕ ᐱᓕᕆᔪᓐᓇᓂᕐᒪᑦ ᓯᒪᑖᓃᑦᑐᖅ. ᑭᓯᐊᓂᓕ ᐃᓱᒪᒋᕙ ᕋ ᑕᒪᒃᑯᐊ ᐱᕙ ᑦᓕᐊᓂᐅᔪᑦ ᐃᓕᓐᓂᐊᖅᑐᓕᕆᓂᕐᒧᑦ ᓄᑖᙳᖅᐸᑦᓕᐊᔪᓄᑦ ᐃᓚᓕᐅᑎᑐᐃᓐᓇᖅᑐᑦ ᐱᒻᒪᕆᐅᓂᙵᓄᑦ ᐅᑦᓗᒥᐅᔪᖅ ᐅᓂᒃᑳᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᐃᑦ ᐊᒻᒪᓗ ᐱᖅᑯᓯᑐᖃᑦᑎᒍᑦ ᖃᐅᔨᒪᓂᕆᔭᐅᔪᓂᒃ ᓂᐱᓕᐅᖅᑕᐅᓯᒪᔪᑦ ᖃᕋᓴᐅᔭᓘᖅᑕᐅᓗᑎᒃ, ᑐᖅᑯᖅᑕᐅᓗᑎᒃ, ᐊᒻᒪᓗ ᑎᑎᕋᖅᑕᐅᓯᒪᑦᑎᐊᕐᓗᑎᒃ ᑐᑦᑕᖅᕕᐅᓂᐊᖅᑐᒥᒃ ᑎᑎᕋᖅᕕᒃᒥ. ᑕᐃᒪᓐᓇ ᐃᒻᒥᒃᑯᑦ ᐃᓕᓴᐃᔩᑦ ᐊᒻᒪᓗ ᐃᓕᓐᓂᐊᖅᑏᑦ ᐊᑐᕈᓐᓇᖅᑦᑕᓂᐊᕐᒪᑕ ᑎᑎᕋᖅᓯᒪᔪᓂᒃ ᓄᓇᕗᓕᒫᒥᑦ.

***a&b*: ᐅᖃᐅᑎᒍᓐᓇᖅᐱᑎᒎ ᐱᓗᐊᙳᐊᖅᓯᒪᔪᒥᒃ ᐱᓕᕆᓂᖅᑦᑎᑦᓗᑎᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᓕᕆᑦᓗᑎᑦ?**

ᑕᐃᕕᕐ: ᑕᐃᓐᓇᐅᒐᔭᖅᑐᖅ ᐅᖃᓕᒫᒐᓕᐊᕆᓯᒪᔭᕋ ᐊᑎᓕᒃ *Sacred Hunt* ᑖᒃᑯᓇᙵᑦ Douglas & McIntyre/Greystone 2001-ᒥ. ᐅᖃᓕᒫᒐᓕᐅᖅᑏᑦ ᐅᕙ ᓐᓄᑦ ᐅᖃᓚᐅᖅᑐᑦ ᑕᐃᒃᓱᒪᓂ ᐅᑉᐱᕈᓱᓐᓂᖃᖅᑐᓂ ᓯᕗᓪᓕᖅᐸᙳᒋᐊᙵᓂᒃ ᐅᖃᓕᒫᒐᖅ ᑲᓇᑕᒥ ᑐᙵᕕᖃᓗᐊᙳᐊᖅᑐᖅ ᑕᒪᕐᒥᒃ ᐃᓄᐃᑦ ᐱᖅᑯᓯᑐᖃᖏᑕ ᖃᐅᔨᒪᓂᙵᓂᒃ, ᑖᒃᓯᒪ ᐱᒃᑯᓇᖅᑑᑉ ᐲᑕ ᐃᕐᓂᖅ ᑕᐃᓚᐅᖅᑕᙵ "ᐱᑦᓚᑦᑖᑦ." ᑲᑎᖅᓱᖅᑐᒥᑦ ᑖᒃᑯᐊ ᑎᑎᕋᖅᓯᒪᔪᑦ ᐊᒃᑐᐊᓂᕆᔭᙵᓂᒃ ᐃᓄᐃᑦ ᐊᒻᒪᓗ ᓇᑦᑏᑦ, ᐊᐱᖅᓱᖅᑦᑕᓚᐅᖅᑐᖓ ᐃᓐᓄᓐᓂᒃ

Macki Kaosoni, David Pelly and Frank Analok, at Iqaluktuuq, 2000 | ᒪᑭ ᑲᐅᓯᓐᓂ,ᑕᐃᕕᑦ ᐱᐊᓕ ᐊᒻᒪ ᕗᕌᖕ ᐊᓇᓗᒃ,ᐃᖃᓗᒃᑑᕐᒥᑦ, 2000

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most popular ethnographic works before it, as well as publicly celebrating Inuit traditional knowledge in an unprecedented manner. I wish all the European parliamentarians who voted for the EU's ban on seal imports could read it, in order to better understand the relationship they are tampering with.

***a&b*: What's next?**

DFP: I'm at work right now on a new book, the history of Ukkusiksalik (Wager Bay), which will be based primarily on the vast amount of oral history material collected from two dozen elders whose families once lived in that area. Most of that recording was done in the 1990s and a number of those elders have since passed away, but I expect the families will be very happy to see their relatives' stories published. I'm hoping the book will appear in 2014.

***a&b*: Could you talk about the power of oral history?**

DFP: The powerful nature of oral history never ceases to amaze me. People sometimes question the accuracy of accounts from generations past. I never do. Many of the

ᓇᑭᑐᐃᓐᓈᓗᒃ ᓄᓇᕗᑦᒥ ᐊᒻᒪᓗ ᓄᓇᕕᒃᒥᑦ ᐊᒻᒪᓗ ᐊᑦᓛᑦ ᐊᑯᑭᑦᑐᒥᐅᓂᒃ. ᖁᕕᐊᓇᑦᓚᑎᓚᐅᖅᑐᖅ ᐱᓕᕆᐊᖅᑎᓪᓗᒍ. ᑖᓐᓇ ᐅᖃᓕᒫᒐᖅ ᑐᓐᖓᕕᖃᓗᐊᕐᓂᖓᓄᑦ ᐃᓄᐃᑦ ᐅᖃᐅᓯᖏᓐᓂᒃ,ᐅᑉᐱᕈᓱᒃᑐᖓ ᐱᑕᖃᑦᑐᖅ ᐃᓕᖅᑯᓯᐅᑉ ᐱᒻᒪᕆᐅᓂᖓᓂᒃ ᓴᖅᑭᑕᐅᓚᐅᖅᓯᒪᖏᑦᑐᓂᒃ ᓯᕗᓂᐊᒍᑦ, ᐊᒻᒪᓗᒃᑕᐅᖅ ᓴᖅᑮᔭᖅᑐᒃᑯᑦ ᖁᕕᐊᓲᑎᖃᕐᓂᖅ ᐃᓄᐃᑦ ᐱᖅᑯᓯᑐᖃᖏᓐᓂᒃ ᖃᐅᔨᒪᓂᕐᒥᒃ ᖃᐅᔨᒪᔭᐅᒐᔪᓐᖏᑦᑐᓂᒃ. ᑕᓇᐅᑉ ᐊᑭᐊᓃᑦᑐᑦ ᑕᐃᒪᑐᖅ ᒐᕙ ᒪᓕᓇᓲᖏᑦ ᓂᕈᐊᖅᓯᒪᔪᑦ ᓄᖅᑲᑎᑦᑎᓂᕐᒥᒃ ᓇᑦᑎᖅᓴᓂᒃ ᓂᐅᕐᕈᑎᖃᕐᓂᕐᒧᑦ ᐅᖃᓕᒫᓕᓕᕐ, ᑐᑭᓯᑦᑎᐊᓂᖅᓴᐅᓂᐊᕐᒪᑕ ᐊᒃᑐᐊᓂᕆᔭᖕᖓᓂᒃ ᐃᓄᐃᑦ ᓇᑦᑎᓄᑦ ᓯᕐᕿᑕᐅᓇᓯᐊᖅᑐᖅ ᑕᐃᒃᑯᓇᓐᖓᑦ.

***a&b*: ᑭᓱᓕᕆᓂᐊᓕᕆᕕᑦ?**

ᑕᐃᕕᑦ: ᒫᓐᓇᐅᔪᖅ ᐱᓕᕆᐊᖃᑦᑐᖓ ᓄᑖᒥᒃ ᐅᖃᓕᒫᒐᕐᒥᒃ, ᐅᒃᑯᓯᒃᓴᓕᒃ ᖃᓄᐃᓐᓂᑎᓚᐅᖅᓯᒪᔭᖓ ᐅᓂᒃᑳᖅ (ᐅᒃᑯᓯᒃᓴᓕᒃ), ᑐᓐᖓᕕᖃᓗᐊᕐᓂᐊᖅᑐᖅ ᓄᐊᑕᐅᓯᒪᔪᑦᑕᐅᖅ ᐅᓂᒃᑳᑦ 12-ᖑᓗᐊᖅᑐᓂᒃ ᐃᓐᓇᕐᓂᒃ ᐃᓚᖏᑦ ᓄᓇᖃᓚᐅᖅᓯᒪᔪᑦ ᑕᒫᓂ ᐅᒃᑯᓯᒃᓴᓕᒻᒥ. 1990–ᖑᑎᓪᓗᒍ ᓂᐱᓕᐅᖅᑕᐅᖃᑦᑕᓚᐅᖅᓯᒪᔪᑦ ᐊᒻᒪᓗ ᐊᒥᓱᑦ ᐃᓐᓇᑦᓚᓅᑦ ᐃᓅᒍᓐᓃᖅᓯᒪᓕᖅᑐᑦ, ᑭᓯᐊᓂᓕ ᓂᕆᐅᑉᐳᖓ ᐃᓚᖏᑦ ᖁᕕᐊᓱᓐᓂᐊᕐᒥᔪᑦ ᑕᑯᔭᕆᐊᔅᓴᖅ ᐃᓚᖏᑕ ᐅᓂᒃᑳᖏᓐᓂᒃ ᐅᖃᓕᒫᒐᓐᖑᖅᑎᑕᐅᑉᐸᑕ.ᐃᓯᒪᒐᓗᐊᖅᐳᖓ ᐅᖃᓕᒫᒐᖅ ᓴᖅᑭᕈᓐᓇᓂᐊᖅᑐᖅ 2014-ᖑᓕᖅᑲᑦ.

stories that were recorded in the 1970s and ’80s came from elders who had learned those stories from *their* grandparents early in the 20th century. At that time, they were living in camps on the land, where long hours were passed engaged in story-telling. Grandparents repeated over and over again the old stories they had learned as children. I often had an elder tell me with confidence that the story he or she had related was true, citing their own elders in turn as the source. So if we accept the validity of just that single transition, we know right away that we have accurate stories dating back to perhaps the mid-19th century. I’m equally certain that the same theory extends back over several more generations. Why wouldn’t it? The oral history served as a cultural repository. Perhaps even without knowing it, that’s why people told and retold the old stories.

One time, as Tuinnaq Kanayuk Bruce finished up a long oral account of events near Ukkusiksalik, the telling of which took several hours, she leaned over the recorder, looked me straight in the eyes, and said softly but emphatically: “This is true. I have told you in the same words that my grandmother used.” I believe her: *in the same words*. That is how stories from the land have been transmitted through the generations for centuries.

***a&b*: ᐅᖃᐅᓯᖃᕈᓐᓇᖅᐲᑦ ᐅᓂᒃᑳᐅᓰᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᐃᑦ ᓴᓐᖏᔫᓂᖏᓐᓂᒃ?**

ᑕᐃᕝᕙ: ᓴᓐᖏᔫᓂᖓ ᐅᓂᒃᑳᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᐃᑦ ᑕᐸᐃᕈᑎᒋᓐᓇᐅᔭᖅᐸᒃᑲ. ᐃᓄᐃᑦ ᐃᓖᓐᓂᒃᑯᑦ ᐊᐱᖅᓱᓱᖑᒪᒪᑕ ᓱᓕᑦᑎᐊᕐᓂᖓᓂᒃ ᐊᑐᖅᑕᐅᓚᐅᖅᓯᒪᔪᑦ ᖃᓄᐃᒍᑎᒥᓃᑦ ᓱᕋᔅᓕᐅᓚᐅᖅᑐᓄᑦ. ᐊᐱᖅᓱᖃᑦᑕᖏᓐᓇᒪᓕ. ᐊᒥᓱᑦ ᐅᓂᒃᑳᑦ ᓂᐱᓕᐅᖅᑕᐅᓯᒪᔪᑦ 1970-ᖏᓐᓂ ᐊᒻᒪᓗ 80–ᖏᓐᓂ ᐃᓇᔅᓚᓇᓐᓃᖓᖓᔪᑦ ᑕᒪᒃᑯᓂᖓ ᐅᓂᒃᑳᓂᒃ ᐃᓕᓚᐅᖅᑐᑦ ᓂᖏᐅᒃᑯᒥᓂᑦ ᐃᑦᑐᒃᑯᒥᓂᑦ ᓯᕗᓂᐊᓗᐊᒍᑦ. ᑕᐃᒃᓯᒪᓂ, ᓄᓇᖅᑲᖅᑕᓚᐅᖅᑐᑦ ᓄᓇᓕᕿᕚᓂ ᓄᓇᒥ, ᐊᒥᓱᓂᒃ ᐃᑲᕐᕋᓂ ᐅᓂᒃᑳᖅᑲᖅᑕᓚᐅᖅᑐᑦ. ᐃᑦᑐᓇᔭᐅᔦᑦ/ᓂᖏᐅᓇᔭᐅᔦᑦ ᐅᓂᒃᑲᐅᓯᖃᐃᓐᓇᖅᑲᖅᑕᓚᐅᖅᑐᑦ ᑖᒃᑯᓂᖓᓚᔅᓴᐃᓐᓇᖅ ᑐᓴᖅᓯᒪᔭᒥᓂᒃ ᓱᕈᓯᐅᓪᓗᑎᒃ. ᐅᖃᐅᔾᔨᐅᓚᔦᓚᐅᖅᑐᖓ ᐃᓐᓇᕐᔪᑦ ᓇᒍᖅᑯᑎᓐᖏᑦᑐᓂ ᐅᓂᒃᑳᖓ ᓱᓕᔾᔭᓇᐊᖓᓂᒃ, ᐃᓐᓇᓇᓚᐅᖅᑕᖓᓚᑕ ᐅᓂᒃᑳᖓᓂᒃ ᐅᓂᒃᑳᖅᑐᓂ. ᑕᐃᒪᓕ ᓱᓕᔪᓇᔪᑦᑎᒍ ᑕᐃᒃᑯᐊ ᐱᑦᑲᖅᐳᓐᓃᕋᖅᑐᐊᖅᑎᓪᓗᑎᑦ, ᖃᐅᔨᒪᒍᑦ ᑕᕝᕙ ᑲᐅᑎᒋᑦ ᓱᓕᔪᓂᒃ ᐅᓂᒃᑳᖅᑲᑦᑐᑦ ᐅᐊᑦᑎᐊᕈᓐᓃᓴᓗᓐᓂᒃ ᐃᒻᒪᖅ ᑭᑎᖏᓐᓂ 1900. ᓇᓗᓐᖏᑦᑐᖓᓗ ᓯᕗᓂᐊᓗᐊᒍᑦᑕᐅᖅ ᐱᔭᐅᖃᑦᑕᖅᓯᒪᔪᑦ. ᖃᓄᐃᒻᒪᑦ ᐱᔭᐅᖓᔭᖕᖏᓚᑦ? ᐅᓂᒃᑳᑦ ᐅᐊᑦᑎᐊᕈᓐᓂᓴᐃᑦ ᐊᑐᖅᑕᐅᖃᑦᑕᖅᑐᑦ ᐃᓕᖅᑯᓯᖁᑦ ᑐᖅᑯᐃᕕᐅᓪᓗᓂ. ᐃᒪᓗ ᖃᐅᔨᒪᖏᑦᑐᑕᓘᓐᓃᑦ, ᑕᐃᒪᓇ ᐃᓄᐃᑦ ᐅᓂᒃᑳᓯᒫᖑᕗᑦ ᐊᒻᒪᓗ ᐅᓂᒃᑳᖅᑲᐅᑕᐃᓇᓕᖅᑐᑎᒃ ᐅᓂᒃᑳᑐᖃᐃᑦ.

ᑕᐃᒪᑦᑕᐅᖅ, ᑐᐃᓇᖅ ᑲᓇᔪᖅ ᐳᕈᔅ ᐅᓂᒃᑳᑎᓪᓗᒍ ᐊᑯᓂᐊᓗᒃ ᖃᓄᐃᒍ-ᓯᒥᓂᐅᔪᓂᒃ ᖃᓂᒋᔭᖓᓂ ᐅᒃᑯᓯᒃᓴᓕᐅᑉ,ᐅᖃᐅᓯᖅᓴᖓ ᐊᑯᓂᐊᓗᒃ ᐃᑲᕐᕋᓄᑦ ᐅᓂᒃᑳᑐᓂ, ᓂᐱᓕᐅᕈᑎᐅᑉ ᐅᖓᑖᓄᑦ ᐅᑯᐃᒥᓪᓗᑎᓂ, ᐃᔾᔫᒃ ᑕᑯᓐᓇᑎ-ᐊᖅᑐᓂᒃ, ᐊᒻᒪᓗ ᐅᖃᑦᑎᐊᖅᑐᓂ: “ᓱᓕᔪᑦ. ᐅᖃᐅᑎᕙᒋ ᒋᑦ ᐊᓈᓇᑦᑎᐊᒪ ᐅᖃᐅᓯᓕᐅᖅ-ᑕᖏᓐᓂᒃ.” ᐅᑉᐱᓕᐅᖅᑕᕋ: ᐅᖃᐅᓯᓕᐅᖅᑕᖏᑦ. ᑕᐃᒪᓇ ᐅᓂᒃᑳᑦ ᓄᓇᒦᙶᖔᖅᑐᑦ ᐅᖃᐅᓯᐅᖃᑦᑕᖅᓯᒪᕗᑦ ᓯᕗᓕᖅᑎᓐᓂᑦ ᑭᖑᕚ-ᖏᓐᓄᑦ ᑕᐃᒪᙵᓂᑐᖃᒧᑦ.