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Tautunguarnirijara
The Way I Picture It

Foreword

In 1998 when I first started working at Bowdoin College, I was eager to return to Nunavut to learn how photographs could help connect me with oral histories from the region. As an archaeologist, I was particularly interested in linking what I knew from the archaeological past with the memories of contemporary elders around issues relating to climate and culture change.

In this vein, I asked Susan Kaplan, director of The Peary-MacMillan Arctic Museum, if the museum had any historical photographs from Baffin Island in its collection. The answer as we know was yes, and after a few visits to the museum and some proposal writing I found myself in Pond Inlet in 2002 trying to identify the people and places pictured in the photographs you see in this video. During that visit I mounted a week long photo exhibit with the help of the Pond Inlet Archives and many of the people pictured in the photographs eagerly came to view the exhibit and share their memories of MacMillan's visits and other historical events from that time. The community interest and response to the images was overwhelmingly positive.

In 2004 I learned that the Arctic Museum had recently catalogued moving footage from the same MacMillan expeditions. I viewed the footage with curator Genevieve LeMoine and communicated with Philippa Ootoowak who, along with the rest of the community, expressed a keen interest in seeing the film. The Museum agreed to digitize the footage and I returned in the spring of 2005 to Pond Inlet to show it. Again, the community response to this historical footage was incredible. Many families expressed an interest in having a copy of film and it was this overwhelming demand that led to the creation of this DVD. Although it took more time than expected, the end product I hope was worth the wait. My profound thanks and gratitude go out to everyone who contributed and made this film come to life.

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**For more information contact The Peary-MacMillan Arctic Museum
www. <http://www.bowdoin.edu/arctic-museum/>**

The People of Igarjuaq: notes from the interviews

Joseph Koonoo and Joanna Pewatoalook share a mother but not a father, hence; Joanna had more stories to tell of her father Joshua Komangapik.

Nicodemus Komangapik was adopted by his brother Nutarak (Cornelius) but for the sake of the flow we left this out. Piungituk was Nutarak's first wife.

Cornelius Nutarak talked at length about the loss of the ship "Nascopie" which was well known to people in the area and had sunk off the coast of Cape Dorset (in 1947). Cornelius knew all about the ship and knew all its crew, this happened around the time his mother died and so he was really happy to see the "Bow-doin", found out all about its crew and rigging and drew the ship often from memory. He also mentions how being around friends like the Komangapiks greatly relieved his grief of his losses and how the help of friends, neighbors, family and beliefs have a big part to play in aiding mental health as well as survival.

Idloutannak and his family came to Igarjuaq because they had lost most of their family and wanted to be near where there were enough hunting implements in case theirs failed, and to be near people older than themselves to gain traditional wisdom from their elders as they were all alone. . Idloutannak died not too long after this film was shot and his wife took her children with her to Clyde River to live with her brother so they could be provided for.

Kidlapik. Kidlapik and Tatanniq were united by their families only so that they could help each other, not truly as husband and wife. Kidlapik was from further south, beyond Clyde River, and had become a lay minister in Pond Inlet.

Rhoda Koonoo, Joanna Pewatoalook, Ruth Sangoya, Seanna Pitseolak and Elisapie Ootova were all interviewed by Mekai Ootova (Qitsualik) but the footage was unusable. Some of what they said in these interviews follows.

Ruth Sangoya's brother Amagoalik, who had been looking after her since they were orphaned, made the decision to leave his sister at Igarjuaq. She was reluctant to become a wife at such a young age, but her brother had been instructed to help teach the relocated inhabitants from Northern Quebec to settle on Cornwallis Island and so had to leave the area. He wanted his sister to be cared for in his absence.

Seanna Pitseolak, Jacob Sangoya and Stephen Koonark had grown up virtually without a father but had survived with their mother despite the hardships they faced, often going without oil for their oil lamps.

Rhoda Koonoo, Joseph Koonoo's wife, told of her memories of growing up in Pond Inlet at the Native Employee's quarters adjacent to the R.C.M.P. Detachment, and her recollection of her brother Pauloosie and her parents moving to Grise Fiord on Ellesmere Island. She commented that coming to live with her husband's family at Igarjuaq was, in her eyes, a step back since these people to her seemed "poor". However, she learned from them how to tend a qulliq and how to work sealskins, skills she had not learned in the different environment of

the R.C.M.P. Native Employee's quarters in Pond Inlet.

Joanna Pewatoalook's interviews touch on when her family was starving (due to lack of transportation and deep snow) and losing her eldest half sister about 2 years before this film was taken. Joanna believed that a shaman angry at not obtaining permission to marry the eldest daughter of Enooya caused this incident. Two years after the 1948 film, a horrific attack by another person involved Joanna's mother, Enooya. It is possible that this was why the family did not appear again in the later film footage, needing time to recover.

Elisapie Ootova, wife of Bethuel Koonakuluk Naujaarakoolook Ootova Sr. (the eldest child of Joshua and Enooya Komangapik) had just moved to Igarjuaq from Nalluat with her husband and their eldest son Jayko leaving her parents, grandmother and siblings behind. In the film she is frightened of being on a schooner, unused to a larger and a more open boat. Perhaps because of the recent loss of her new born daughter, Enooya took it upon herself to take her son's first child Jayko to raise as her own son. Jayko still has fond memories of his grandfather, Joshua Komangapik, and learnt much from him over the years. He became a great hunter and, like his grandfather, and father before him, had incredible physical strength as a young man. My father, Bethuel Koonakuluk Naujakoolook Ootova Sr. only appears briefly on the film, the likely reason given by my Aunt Joanna being that he was most likely hunting.

Enooya Komangapik, the wife of Joshua Komangapik, was often a private person, but with great strength. She was from the Clyde River area. She was pregnant with a daughter when the first part of the film was taken only to lose the baby three weeks after she was born. She took great pains to keep her family whole and on one occasion, despite her rheumatoid arthritis, she dragged her husband, who was weakened by starvation, and the seal he had caught, back to the camp. This action saved his life, and those of her family and took place about a year before this film was taken. On another occasion when she and her husband were hunting together, her husband tripped while chasing caribou, badly injuring himself with a tobacco pipe that he had in his pocket. After the fall she managed to save his life by staunching the blood flow from the injury. From my memories of her, my grandmother loved her family and took much delight in her grandchildren.

Pauloosie Killiktee was a young boy when he went with his parents to Ellesmere Island. Sadly, when he was 22 years old his appendix burst and he died. To remember him and in his honour, his parents named one of their younger children after him.

The Panikpakoochoo family. Nellie Panikpakoochoo (Saunders, Sangoya) was the baby identified in this footage; none of the remaining family members were contacted for interviews so their stories were not included here. It is important to note that Letia Panikpakoochoo was sighted at the time the original footage was filmed, but during the birth of her next child she became blind. Sometime after this footage was taken the family was moved north to help

teach the relocatees from Northern Quebec how to survive in the High Arctic. The Panikpakoochoo family was well respected by both the people around them and the members of the R.C.M.P. who employed the father as a native assistant.

Note on Names

The pronunciation of the names of these people was sometimes very difficult for me as while growing up I was never allowed to call them by their proper names. According to the cultural dictates I was to call people according to how they were related to me or how they were related to me by one of my given names. To pass on history and family names or to honour a beloved elder/ friend a person is named after the deceased, and all who were related or called one to the other, the child would then call people by that relationship. For instance, I was named after my maternal grandmothers' niece and so I called her aunty, this is of course if people chose to do so. The Anglicized names given at the time of baptism were rarely used unless in talking with non-Inuit and therefore often unknown to me. As I have written most names phonetically there may be a few errors to how the Inuit mentioned here may write their names. During the "Project Surname" a Federal Government Initiative to ensure all Inuit had a second/family name, which began as a pilot project in Holman Island and included Pond Inlet in 1969, many people ended up with their first Inuktitut names as their surnames. In my case almost all family members use different spellings for their last name; for instance, my siblings and I spell our last name as Ootova, Ootoova, Ootovak, Ootoovak or Ootoowak. Often these surnames did not connect family members to each other and thus you see my uncle Joseph with the surname Koonoo while his brother, my father's surname, is Ootova.

Even though to some people today the word "Eskimo" may be offensive, I felt that in order to be accurate to the film and to the time period I should keep the word through the dialogue.

Mekai Ootova

Songs

The following songs are loosely translated, keeping in mind that in Inuktitut the naming of gender is not always shown in language. Songs and names were passed on to preserve the history in a world devoid of written records.

Imaqaali Sung by Akittiq Aapak. Composed by Akittiq

Akittiq Aapak was from Clyde River, a small community along the east coast just south of Pond Inlet.

perhaps somewhere there is a person... with what [he] has gathered along the way, maybe [he] will tell a good story....

Uimaa Sung by Letia Attagottak (Ootova Kingilik). Composed by her aunt Atagutaaluk

The tune of this song reminds me of traditional fiddle music. I may be misleading people but my theory is that since people liked a melody but did not have the instruments they would put words to them instead. This one brings to mind a wife worried that her husband has become lost, injured or dead, while away hunting.

My husband, if my husband and I are parted I will become a poor woman,
I wish my husband would come home [from a hunting trip]

Qiujaviit Sung by Joseph Koonoo. Composed by Qajuq

There are two versions of the creation of this song. One is that Elisapie Ootova's father and father-in-law collaborated in making the song during the winter when there were few caribou. The other is that her grandfather Qajuq wrote this song. It is possible that two people would have gotten together to make a song, but it is more likely that the song was learnt from the other... In either case I can say for certain that none of these men would have claimed sole ownership of a song as they shared amongst themselves and would have delighted in learning different songs and stories from each other along their travels to pass the time and to preserve their history.

QiuYaviit, qiuYaviit, qiuYavaksinarivit imma ayaa ya
QiuYaviit, qiuYaviit, uqullumuut qiuYaviit,
QiuYavasinnarivit imma ayaa yaa
QiuYaviit, qiuYaviit, patungamuut qiuYaviit,
QiuYavasinnarivit imma ayaa yaa
QiuYaviit, qiuYaviit, ijjimana qiuYaviit,
QiuYavasinnarivit imma ayaa yaa
QiuYaviit, nunamanna Qauyiviit, Qauyiviit
Qauyivaksinnarivit imma ayaa yaa

Are you cold, because of
improper clothing are you cold?

Are you cold, is it because of mishaps
are you cold?

Are you cold, is it because of the extreme
Cold, are you cold?

It's this land, do you know now? Did you learn your lesson?

Traditional Throat Singing Singers Unknown

A friend of mine once said that after her parents made the igloo she and her siblings would throat sing to make the igloo warm faster, their breath adding to the heat of an oil lamp. Even today, throat singers sing with each other to enjoy themselves and will often break into laughter when they forget their place or make a mistake!

Naungilaa Sung by Asaphe Qanguq. Composed by Piungituq Akpaliapik (grandfather of Asaphe Qanguq)

Akpaliapik was a shaman and with the coming of the white men, in particular with the missionaries, he abandoned shamanism. Here his words are “where are they, where are they?” meaning where are the old ways, where are the people of my past, where is my foundation, where are my old beliefs.

Niksingvakuluk Sung by Asaphe Qanguq. Composer unknown.

This song was created when my grandparents were young and learning Inuktitut syllabics. In the syllabic alphabet there are “hook” like shapes.

this little hook like shape I wish I could learn it. Ai ii oo aa , pai pii poo paa, tai tii too taa, I wish I could learn the little hook like shape, Kai kii koo kaa, mai nii moo maa, nai nii noo naa, I wish I could learn the little hook like shape!

Angutinasuugavit Sung by Joanasie Mucpa. Traditional song for children.

When holding babies, Inuit will often make nonsense words or songs to make a child react positively. This is called “Aqaq”. The reaction of the child like a pleased look and jumping up and down on a lap is called “Qaqa”. These types of songs are called “Aqausiit” meaning to make the action of Aqaq to get the reaction Qaqa.

Akuttuju Sung by Joshua Komangapik. Composed by Qaumajuq.

This song was written by Joshua’s grandfather, Qaumajuq, when he was near death. With the re- appearance of the constellation named “Akuttuju” he knew that warmer days were ahead and food would become abundant.”

There is joy... I can see more days ahead.”
Akuttuju has risen, there is hope for the future,
There is joy, I will survive,
Akuttuju has come; there is hope for the future,
There is joy, I will survive

Qajaqajanginama Sung by Asaphe Qanguq. Composed by Alianakuluk.

”I don’t have a kayak this summer, [did you lose] your kayak at Button Point? A high place [I can’t get to], a place where people dwell...”

Credits

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