

Both the book's text and its fifty-five pages of notes demonstrate strong scholarly substance. It is well written, although "compliment" has been equated with "complement." Some illustrations are too small; Dennis Gill and his wagon are rather lost in figure 4. And more could surely be said about Abenaki and Mohawk cultural and spiritual relations with the Adirondacks as place, and with its living natural environment. The appendix of place names is a welcome inclusion, but do some of these places have stories to tell? All in all, however, this work is a major contribution.

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Split Tooth. By Tanya Tagaq. Toronto: Penguin Random House Viking Canada, 2018. 189 pages. \$24.95 cloth; \$16.99 paper; \$12.99 electronic.

*If you are living in silence
With violence in your bones
Sorrow in your marrow
Blood running cold
Heal I beg you
Heal I beg you
Heal I beg you
Heal (151)*

Split Tooth is not just a book. It is an experience of emotion and validation for those of us who need to heal and those of us who need to recognize trauma in others. Tanya Tagaq blends memoir, fiction, traditional stories, and poetry together seamlessly. Like her popular throat singing and breathtaking performances, the reader is left confused but also understanding. *Split Tooth* tells the story of a young Inuk woman growing up in the Arctic town of Nunavut, a place of bone-chilling cold and blinding darkness. The young woman narrates the story from her perspective and sometimes from that of her own spirit. It is a story of rape, isolation, redemption, and violence. It is a story of having no control over your own body while learning how to endure pain to survive.

Woven between the capitalized words Guilt, Shame, and Fear are capitalized words that remind us of the beauty and resilience of Indigenous people: Sun, Earth, Life Force, Time, Deep Knowing, and Cleansing. Tagaq allows us to see Nunavut, her home, through many gazes. She questions the roles of Christianity and capitalism and their effect on her community. She teaches us about food and animals that bring sustenance to her people. She finds triumph in her relationship to the Northern Lights. All words that hold energy are capitalized. All words that are alive become more important when reading this book.

One notable method of Tagaq's storytelling is her use of sex. Forbidden sex like rape between adults and children, oral sex with a fox, and impregnation by the Northern Lights may cause confusion for the reader. However, the sex that occurs between the nonhuman is always written about as cleansing and freeing for the young

woman. She relates Earth to sex and describes children as “needing nurture and not razor blades” (82). This relationship is explained, esoterically, towards the end of the book when she writes, “I realize only once my spirit is leaving that all those nights my bedroom door got opened taught me how to be numb, to shut off, to go out to the Lonely Place. I was forced out of my body. I was forced to pretend I was a shadow. Those nights gave me the pain that has guided me to death” (183).

Every word written in this book is intentional. Every detail paid attention to. The blood-red edges of each page and the few black and white illustrations remind us that this is not just a story but a testimony, a confession of sorts, a survival tool for those of us who have had to leave our bodies to survive the pain. This is the author’s intention, as Tagaq has dedicated the book to Missing and Murdered Indigenous Women and Girls and the survivors of residential schools. This survival tool is written plainly without hesitation to name body parts as they would be called in a familiar space.

This book is not academic but can be used to inform academics who long for writing that makes them feel. Not since Toni Morrison’s *Beloved* have I felt violated by words on pages. This violation is not negative. This violation is like reaching into my heart and mind and taking all of the cells that contain intergenerational trauma and violence and exemplifying them through another person’s story. Tanya Tagaq and Toni Morrison do this in a way that makes you want more while you try to figure it out for yourself. Both writers write from an emic perspective. They know that not all will understand, but don’t attempt to change because of it. Another theme present in the work of both Morrison and Tagaq is being a mother and the sacrifices that mothers who have been raped, enslaved, deprived, or frightened have had to make to save their children and themselves from a world that doesn’t recognize humanity and spirit.

The author reminds us too that little kids are just little kids and in the Arctic, teasing is an art and a ritual. Laughter is always medicine and there are activities that Inuk children do that others across the world may not recognize. Nonetheless, she explains those activities descriptively and in a way that makes you think that your childhood was the same no matter where you grew up. Food and eating are so important that the act of eating and filling her belly is often described and sometimes makes up a whole chapter. This reminds us of the sacredness of food, especially our traditional foods. We must smell them, feel them go down our throats and into our stomachs. Food is healing for Tagaq and for the young woman in the book.

This book should be used in Native American studies and literature courses. Health practitioners who work in therapeutic settings and young Indigenous adults should read this book. Mature Indigenous youth should be assigned to read it as well as projects centered around the themes and Tagaq’s methods of writing *Split Tooth*. Women need to know this book. Men shouldn’t grow up without this book. As Tagaq writes, “This is the gift rape gives. It is not violence against women It is violence done by men” (41).

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