
W Daub Awae Speaking True A Kegedonce Press Anthol

Ojibway Ceremonies

Emma's Gift

The Colour of Dried Bones

Sôhkêyihta

You are Enough

Looking Into the Eyes of My Forgotten Dreams

Amik

This Place

Sovereign Erotics

Bawaajigan

A Gentle Habit

Angel Wing Splash Pattern

Ghost Lake

Indigenous Poetics in Canada

Indigenous Perspectives of North America

The Crooked Good
The Exalted Company of Roadside Martyrs
Steepy Mountain
Or Words to That Effect
A Glossary of the Words and Phrases Pertaining to the Dialect of Cumberland
Field Notes for the Self
Manitowapow
Swahili Grammar and Vocabulary
Without Reservation
Sweat
W'daub Awae
Historical Dictionary of the Republic of Cameroon
The Gift of the Stars
(Re)Generation
Go Down Odawa Way
The Way of Thorn and Thunder
Indianland
Urak Lawoi'
Lightfinder
These Are the Stories: Memories of a 60s Scoop Survivor

Kynship

A Dictionary of the Hawaiian Language

Alternative Publishers of Books in North America

Literatures, Communities, and Learning

Blue Marrow

*W Daub Awaē
Speaking True
A Kege donce
Press Anthol*

*Downloaded
from
qr.bonide.com
by guest*

MALIK KENDALL

Ojibway Ceremonies

Wilfrid Laurier Univ. Press
Sweat, a myth/realism
crossover novel set in
Northern Ontario, blends
Indigenous myth,
collective memory, and
harsh social reality. The
stories of two

contemporary Indigenous
women--one leading a life
of poverty and the other
of privilege--are braided
together around a mythic
chorus of grandmothers
who frame and share their
experience of
motherhood, adoption,
addiction, sexual abuse,
disruption, guilt, and body
narrative. Jolene is alone
and pregnant, and dealing
with memories of sexual

trauma and
motherlessness. Knowing
she is not able to care for
them, Jolene gives her
twin babies up for
adoption. Roxanne, a
painter, having lost a
baby that she desperately
wanted, sets her hopes on
adopting an Anishinaabe
newborn, and, unaware,
she adopts Jolene's twins.
Years later, both women,
driven by inadequacy and

guilt, but also by resilience and survival, embark on healing journeys--Jolene through the Ojibwe sweatlodge; Roxanne through painting--that will bring their lives to a point of intersection.
Emma's Gift Wiarnton, Ont. : Kegedonce Press
 The inspiration for the collection comes from American Poet Charles Bukowski who wrote "In between the punctuating agonies, life is such a gentle habit." Following this theme of extraordinary

ordinariness, *A Gentle Habit* is a collection of six new short stories focusing on the addictions of a diverse group of characters attempting normalcy in an unnatural world.
The Colour of Dried Bones
 Scarecrow Press
 The struggle of Native American peoples after the arrival of the Europeans is well documented, even in poetry. Yet *Blue Marrow* introduces a unique voice and perspective to this tension, one that is poignant and

simultaneously reminiscent of all that is already familiar. In this haunting collection, Halfe brings to light the hypocrisy shaped by the conflict of Christianity and tradition-unique, informative, artistic and memorable, a combination worthy of note. (KLIATT).
Sôhkêyihta Wilfrid Laurier Univ. Press
Go Down Odawa Way is a poetry collection that explores the physical, historical, and cultural spaces that make up the southwestern traditional

territory of the Three Fires Confederacy. This is the region currently inhabited by southwestern Ontario and southeastern Michigan. Individual poems and sections of this collection explore the documented villages, history, and mythologies of the Odawa, Ojibway, Huron/Wendat, and Pottawatomi nations that were lost to the process of colonization and relocation. The project speaks to the history of the region that predates contemporary Canadian and American borders and

namings as well as carves out a history that extends back past the mere couple of centuries of European colonization. The narrative focal point of the pieces find their roots in the traditional Lenape vantage point of the author and seeks to draw on the experiences of a modern day urban Indian in connection with the manner that land has changed with non-Indigenous settlement and those that inhabit it. You are Enough Library Juice Press, LLC This directory is a unique

reference tool that gathers information on significant alternative presses--126 U.S. presses, 19 Canadian, and 18 international presses having either a North American address or distributor. Thirty-three presses are new to this edition.

Looking Into the Eyes of My Forgotten Dreams

Oskana Poetry & Poetics Aisling, a young Cree woman, sets out into the wilderness with her Kokum (grandmother), Aunty and two young men she barely knows. They

have to find and rescue her runaway younger brother, Eric. Along the way she learns that the legends of her people might be real and that she has a growing power of her own.

Amik Portage & Main Press

Following his acclaimed *Blackbird Song*, Randy Lundy's fourth collection of poetry modulates traumatic memories with the greater spiritual affirmations offered by the natural world. *Field Notes for the Self* is a series of dark

meditations: spiritual exercises in which the poem becomes a forensics of the soul. The poems converse with Patrick Lane, John Thompson, and Charles Wright, but their closest cousins may be Arvo Pärt's tintinnabulations--overlapping structures in which notes or images are rung slowly and repeatedly like bells. The goal is freedom from illusion, freedom from memory, from "the same old stories" of Lundy's violent past; and freedom, too, from the unreachable

memories of the violence done to his Indigenous ancestors, which, Lundy tells us, seem to haunt his cellular biology. Rooted in exquisitely modulated observations of the natural world, the singular achievement of these poems is mind itself, suspended before interior vision like a bit of crystal twisting in the light. Praise for Randy Lundy: "Here is a poet of whom one can say--quietly, simply, with gratitude--that highest of praises: the real thing." -- Jane Hirshfield, author of *The Beauty* "Randy Lundy

has entered the place where the masters reside..." --Patrick Lane, author of Washita This Place Coteau Books
 Lesley Belleau was born and raised in Garden River First Nations, located outside of Sault Ste Marie, Ontario. She is Ojibway and holds an M.A in English Literature and Creative Writing. She writes fiction, poetry, plays and spoken word pieces as well that she has performed on and off-stage.

Sovereign Erotics UNM Press

"A curated selection from hundreds of poems written over two years of a near-daily haiku practice. Sections of selected poems such as 'recovery,' 'courting,' and 'ceremony,' tell a story of what 2016-2018 was like in the life of a two-spirit, transmasculine, Ktunaxa PhD Candidate in their late 20s, living in Peterborough Ontario."--
Bawaajigan U of Nebraska Press
 The Ojibway Indians were first encountered by the French early in the seventeenth century

along the northern shores of Lakes Huron and Superior. By the time Henry Wadsworth Longfellow immortalized them in The Song of Hiawatha, they had dispersed over large areas of Canada and the United States, becoming known as the Chippewas in the latter. A rare and fascinating glimpse of Ojibway culture before its disruption by the Europeans is provided in Ojibway Ceremonies by Basil Johnston, himself an Ojibway who was born on the Parry Island Indian

Reserve. Johnston focuses on a young member of the tribe and his development through participation in the many rituals so important to the Ojibway way of life, from the Naming Ceremony and the Vision Quest to the War Path, and from the Marriage Ceremony to the Ritual of the Dead. In the style of a tribal storyteller, Johnston preserves the attitudes and beliefs of forest dwellers and hunters whose lives were vitalized by a sense of the supernatural and of

mystery. A Gentle Habit Coteau Books Two-Spirit people, identified by many different tribally specific names and standings within their communities, have been living, loving, and creating art since time immemorial. It wasn't until the 1970s, however, that contemporary queer Native literature gained any public notice. Even now, only a handful of books address it specifically, most notably the 1988 collection *Living*

the Spirit: A Gay American Indian Anthology. Since that book's publication twenty-three years ago, there has not been another collection published that focuses explicitly on the writing and art of Indigenous Two-Spirit and Queer people. This landmark collection strives to reflect the complexity of identities within Native Gay, Lesbian, Bisexual, Transgender, Queer, and Two-Spirit (GLBTQ2) communities. Gathering together the work of established writers and

talented new voices, this anthology spans genres (fiction, nonfiction, poetry, and essay) and themes (memory, history, sexuality, indigeneity, friendship, family, love, and loss) and represents a watershed moment in Native American and Indigenous literatures, Queer studies, and the intersections between the two. Collaboratively, the pieces in *Sovereign Erotics* demonstrate not only the radical diversity among the voices of today's Indigenous GLBTQ2 writers but also

the beauty, strength, and resilience of Indigenous GLBTQ2 people in the twenty-first century. Contributors: Indira Allegra, Louise Esme Cruz, Paula Gunn Allen, Qwo-Li Driskill, Laura Furlan, Janice Gould, Carrie House, Daniel Heath Justice, Maurice Kenny, Michael Koby, M. Carmen Lane, Jaynie Lara, Chip Livingston, Luna Maia, Janet McAdams, Deborah Miranda, Daniel David Moses, D. M. O'Brien, Malea Powell, Cheryl Savageau, Kim Shuck, Sarah Tsigeyu Sharp,

James Thomas Stevens, Dan Taulapapa McMullin, William Raymond Taylor, Joel Waters, and Craig Womack
Angel Wing Splash Pattern
 Warton, Ont. : Kecedonce Press
 (Re)Generation contains selected poetry by Anishinaabe writer Kateri Akiwenzie-Damm exploring a range of issues: from violence against Indigenous women and lands to Indigenous erotica and the joyous intimate encounters between bodies. From her earliest

work in my heart is a stray bullet and Bloodriver Woman, through her spoken word works standing ground and A Constellation of Bones, Akiwenzie-Damm's poetry demonstrates how to represent Indigenous peoples in their full complexity, especially as it pertains to bodily pleasure, love, and loss. Akiwenzie-Damm's afterword speaks to the relations and obligations Indigenous peoples have to one another and their other-than-human kin, as she reflects on the

resilient work that Indigenous creative work has done and continues to do in spite of colonial violence. She stakes a claim for the necessity of poetry in the face of ongoing colonialism, not only in the present but in the future and for the generations to come. The introduction by Dallas Hunt locates Akiwenzie-Damm within the field of Indigenous literature and meditates on her influence on the field of Indigenous erotica. Kateri Akiwenzie-Damm writes in service of Indigenous

brilliance, love, intimacy, and joy, and speaks with an unwavering voice, one that, to paraphrase Akiwenzie-Damm herself, "shakes the earth."

Ghost Lake University of Arizona Press

Available for the first time in one volume, Daniel Heath Justice's acclaimed Thorn and Thunder novels take Indigenous fantasy fiction beyond its stereotypes and tell a story set in a world similar to eighteenth-century eastern North America. The original trilogy--an example of green/eco-

literature--is collected here in a one-volume novel.

Indigenous Poetics in Canada Wilfrid Laurier Univ. Press

"Joanne Arnott's poems tell a story of a love lost and found again in language so naked, you feel you've stumbled across notes she maybe left tucked under his--or her--pillow. These notes are made with familiar words but they quaver with particular, lyric detail: 'Do not be afraid, small one/the man with the beautiful song/will

come to touch your face again/in the clearing.' These notes are songs each of us, still and again, do hope to sing." Daniel David Moses.

Indigenous Perspectives of North America Wiarton, Ont. : Kegdonce Press

"These stories teach us that we all have a gift to share. We depend on the insects, birds, fish and the animals to help us live in harmony with them. The Creator has given us these animals to provide guidance and the laws of nature to live in harmony

with all creation. Living in harmony with the animals or Wesiihhik gives us the ability to have a peace of heart and the ability to overcome the challenges that life sets along The Path of Life."-p.3
The Crooked Good Portage & Main Press
"I build this story like my lair. One willow, / a rib at a time" — "The Crooked Good" Since 1990, Sky Dancer Louise Bernice Halfe's work has stood out as essential testimony to Indigenous experiences within the ongoing history of colonialism and the

resilience of Indigenous storytellers. *Sôhkêyihta* includes searing poems, written across the expanse of Halfe’s career, aimed at helping readers move forward from the darkness into a place of healing. Halfe’s own afterword is an evocative meditation on the Cree word *sôhkêyihta*: Have courage. Be brave. Be strong. She writes of coming into her practice as a poet and the stories, people, and experiences that gave her courage and allowed her to construct her “lair.” She

also reflects on her relationship with *nêhiyawêwin*, the Cree language, and the ways in which it informs her relationships and poetics. The introduction by David Gaertner situates Halfe’s writing within the history of whiteness and colonialism that works to silence and repress Indigenous voices. Gaertner pays particular attention to the ways in which Halfe addresses, incorporates, and pushes back against silence, and suggests that her work is an act of bearing witness

– what Kwagiulth scholar Sarah Hunt identifies as making Indigenous lives visible.

[The Exalted Company of Roadside Martyrs](#) Coteau Books

Indigenous Poetics in Canada broadens the way in which Indigenous poetry is examined, studied, and discussed in Canada. Breaking from the parameters of traditional English literature studies, this volume embraces a wider sense of poetics, including Indigenous oralities, languages, and

understandings of place. Featuring work by academics and poets, the book examines four elements of Indigenous poetics. First, it explores the poetics of memory: collective memory, the persistence of Indigenous poetic consciousness, and the relationships that enable the Indigenous storytelling process. The book then explores the poetics of performance: Indigenous poetics exist both in written form and in relation to an audience. Third, in an examination of the poetics of place and

space, the book considers contemporary Indigenous poetry and classical Indigenous narratives. Finally, in a section on the poetics of medicine, contributors articulate the healing and restorative power of Indigenous poetry and narratives.

Steepy Mountain

Cambridge Scholars Publishing

The beaver is busy... This delightful children's picture book tells the story of amik, the beaver, who works on his dam throughout the day while nature and the activities

of other animals carry on around him. At the end of a long day, amik returns to his den to be with his family. Along with its beautiful cut-paper illustrations, Amik offers the chance for children to learn words and phrases in the Ojibwe language, as the text appears in both English and Anishinaabemowin. A fun, colourful and engaging book for children ages three through six.

Or Words to That Effect

Wilfrid Laurier Univ. Press
Cameroon is a country endowed with a variety of

climates and agricultural environments, numerous minerals, substantial forests, and a dynamic population. It is a country that should be a leader of Africa. Instead, we find a country almost paralyzed by corruption and poor management, a country with a low life expectancy and serious health problems, and a country from which the most talented and highly educated members of the population are emigrating in large numbers. Although Cameroon has made economic progress

since independence, it has not been able to change the dependent nature of its economy. The economic situation combined with the dismal record of its political history, indicate that prospects for political stability, justice, and prosperity are dimmer than they have been for most of the country's independent existence. The fourth edition of the Historical Dictionary of the Republic of Cameroon has been updated to reflect advances in the study of Cameroon's

history as well as to provide coverage of the years since the last edition. It relates the turbulent history of Cameroon through a chronology, an introductory essay, a bibliography, and over 600 cross-referenced dictionary entries on significant persons, events, places, organizations, and other aspects of Cameroon history from the earliest times to the present. [A Glossary of the Words and Phrases Pertaining to the Dialect of Cumberland](#)

John Benjamins Publishing Company
Emma wants to participate in her community's annual 'King's Day' celebration that is held every year on January 6th. She loves to see the gifts that are given and hear the stories people tell when they visit. Her mother,

however, feels that Emma is too young. When Emma's grandmother hurts herself, Emma reluctantly agrees to help. In helping her grandmother prepare and serve her King's Day meal, Emma discovers the meaning behind this special day. 'King's Day' is

about celebrating Christ's birth and the Three Wise Kings who visited the baby Jesus bearing gifts on this holy day. Emma learns that 'King's Day' is not only about exchanging gifts, it's also about helping family and friends by giving one's time. Beautifully illustrated by Jay Odjick.