

Iep Jaltok Poems From A Marshallese Daughter Sun

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SEMAJ ROMAN

[the magic my body becomes](#) Penguin Random House New Zealand Limited

"Read it, please. Straight through to the end. Whatever else you were planning to do next, nothing could be more important." —Barbara Kingsolver Twenty years ago, with *The End of Nature*, Bill McKibben offered one of the earliest warnings about global warming. Those warnings went mostly unheeded; now, he insists, we need to acknowledge that we've waited too long, and that massive change is not only unavoidable but already under way. Our old familiar globe is suddenly melting, drying, acidifying, flooding, and burning in ways that no human has ever seen. We've created, in very short order, a new planet, still recognizable but fundamentally different. We may as well call it Eearth. That new planet is filled with new binds and traps. A changing world costs large sums to defend—think of the money that went to repair New Orleans, or the trillions it will take to transform our energy systems. But the endless economic growth that could underwrite such largesse depends on the stable planet we've managed to damage and degrade. We can't rely on old habits any longer. Our hope depends, McKibben argues, on scaling back—on building the kind of societies and economies that can hunker down, concentrate on essentials, and create the type of community (in the neighborhood, but also on the Internet) that will allow us to weather trouble on an unprecedented scale. Change—fundamental change—is our best hope on a planet suddenly and violently out of balance.

[40 Sonnets](#) Harvard University Press

A Michelle Obama Reach Higher Fall 2022 reading list pick A Library Journal "BEST BOOK OF 2022" "Aguon's book is for everyone, but he challenges history by placing indigenous consciousness at the center of his project . . . the most tender polemic I've ever read." —Lenika Cruz, *The Atlantic* "It's clear [Aguon] poured his whole heart into this slim book . . . [his] sense of hope, fierce determination, and love for his people and culture permeates every page." —Laura Sackton, *BookRiot* Part memoir, part manifesto, Chamorro climate activist Julian Aguon's *No Country for Eight-Spot Butterflies* is a collection of essays on resistance, resilience, and collective power in the age of climate disaster; and a call for justice—for everyone, but in particular, for Indigenous peoples. In bracing poetry and compelling prose, Aguon weaves together stories from his childhood in the villages of Guam with searing political commentary about matters ranging from nuclear weapons to global warming. Undertaking the work of bearing witness, wrestling with the most pressing questions of the modern day, and reckoning with the challenge of truth-telling in an era of rampant obfuscation, he culls from his own life experiences—from losing his father to pancreatic cancer to working for Mother Teresa to an edifying chance encounter with Sherman Alexie—to illuminate a collective path out of the darkness. A powerful, bold, new voice writing at the intersection of Indigenous rights and environmental justice, Julian Aguon is entrenched in the struggles of the people of the Pacific to liberate themselves from colonial rule, defend their sacred sites, and obtain justice for generations of harm. In *No Country for Eight-Spot Butterflies*, Aguon shares his wisdom and reflections on love, grief, joy, and triumph and extends an offer to join him in a hard-earned hope for a better world.

The Properties of Perpetual Light Peepal Tree Press

Evelio's Garden is a lyrical meditation on cultural values, friendship, aging, loss, and, ultimately, the healing power of the natural world. "The conversational prose is rich in detail about the wide variety of trees, flowers, fruits, and vegetables that blanket the area, and there are some wonderful stories about various wildlife that Homer has encountered. . . . A remembrance that effectively captures one woman's connection with nature in Central America" -- Kirkus Reviews In the enchanting world of the of Costa Rican highlands, the author begins a memoir, tracing the seasons and closely observing the

natural riches around her. But Evelio, who helped build their house, interrupts with an idea to plant an organic garden on their property. Over the course of a challenging year full of unpredictable weather, wild animals and toxic chemicals, their friendship grows as Evelio teaches her about the rural sustainability of Costa Rica in decades past. Pulling her into the daily ups and downs of his project, he creates an often funny, always frustrating, and ultimately rewarding counterpoint to her own work, such that the two intertwine on the page...and lead her to confront a difficult past and open up to profound personal change. Sandra Shaw Homer has lived in Costa Rica for 29 years, where she has taught languages and worked as an interpreter/translator and environmental activist. In addition to a column in the local press, her creative nonfiction, fiction and poetry have appeared in a variety of print and online literary and travel journals, as well as on her own blog, writingfromtheheart.net. Her travel memoir, *Letters from the Pacific: 49 Days on a Cargo Ship*, received excellent Kirkus and Publishers Weekly reviews. Go to <https://www.facebook.com/writingfromtheheart.net/?ref=bookmarks> for more information.

Stonefish University of Hawaii Press

When a tsunami sends a massive island made entirely of trash crashing into the Taiwanese coast, two very different people—an outcast from a mythical island and a woman on the verge of suicide—are united in ways they never could have imagined. Here is the English-language debut of a new and exciting award-winning voice from Taiwan, who has written an "astonishing" novel (*The Independent*) that is at once fantasy, reality, and dystopian environmental saga. Fifteen-year-old Atile'i—a native of Wayo Wayo, an island somewhere in the Pacific—has come of age. Following the custom of his people, he is set adrift as a sacrifice to the Sea God but, unlike those who have gone before him, Atile'i is determined to defy precedent and survive. His chances seem slim, but just as it appears that hope is lost, Atile'i comes across a sprawling trash vortex floating in the ocean and climbs onto it. Meanwhile, on the east coast of Taiwan, Alice, a college professor, is overcome with grief. Her husband and son are missing, having disappeared while hiking in the mountains near their home. Alice is so distraught that she decides to end her own life. But her plans are interrupted by a violent storm that causes the trash vortex to collide with the Taiwanese coast, bringing Atile'i along with it. Alice and Atile'i subsequently form an unlikely friendship that helps each of them come to terms with what they have lost. Together they set out to uncover the mystery of Alice's lost family, following their footsteps into the mountains. Intertwined with Alice and Atile'i's story are the lives of others affected by the tsunami, from environmentalists to Taiwan's indigenous peoples—and, of course, the mysterious man with the compound eyes. A work of lyrical beauty that combines magical realism and environmental fable, *The Man with the Compound Eyes* is an incredible story about the bonds of family, the meaning of love, and the lasting effects of human destruction.

Indigenous Pacific Islander Eco-Literatures Huia Publishers

"Native Pacific Islander writer Craig Santos Perez has crafted a timely collection of eco-poetry comprised of free verse, prose, haiku, sonnets, satire, and a form he calls "recycling." *Habitat Threshold* begins with the birth and growth of the author's daughter and captures her childlike awe at the wondrous planet. As the book progresses, however, Perez confronts the impacts of environmental injustice, global capitalism, toxic waste, animal extinctions, water struggles, human violence, mass migration, and climate change. Throughout, Perez mourns lost habitats and species and faces his fears about the world his daughter will inherit. Yet this work does not end at the threshold of elegy; instead, the poet envisions a sustainable future in which our ethics are shaped by the indigenous belief that the earth is sacred and all beings are interconnected—a future in which we cultivate love and "carry each other towards the horizon of care.""

Habitat Threshold University of Guam Press

As the seas rise, the fight intensifies to save the Pacific Ocean's Marshall Islands from being devoured by the waters around them. At the same time, activists are raising their poetic voices

against decades of colonialism, environmental destruction, and social injustice. Marshallese poet and activist Kathy Jetnil-Kijiner's writing highlights the traumas of colonialism, racism, forced migration, the legacy of American nuclear testing, and the impending threats of climate change. Bearing witness at the front lines of various activist movements inspires her work and has propelled her poetry onto international stages, where she has performed in front of audiences ranging from elementary school students to more than a hundred world leaders at the United Nations Climate Summit. The poet connects us to Marshallese daily life and tradition, likening her poetry to a basket and its essential materials. Her cultural roots and her family provides the thick fiber, the structure of the basket. Her diasporic upbringing is the material which wraps around the fiber, an essential layer to the structure of her experiences. And her passion for justice and change, the passion which brings her to the front lines of activist movements—is the stitching that binds these two experiences together. *Iep Jältok* will make history as the first published book of poetry written by a Marshallese author, and it ushers in an important new voice for justice.

A.D. University of Arkansas Press

Fiction. A bestseller in New Zealand and winner of the prestigious Commonwealth Prize, Sia Figiel's debut marks the first time a novel by a Samoan woman has been published in the United States.

Figiel uses the traditional Samoan storytelling form of *su'ifefiloi* to talk back to Western anthropological studies on Samoan women and culture. Told in a series of linked episodes, this powerful and highly original narrative follows thirteen-year-old Alofa Filiga as she navigates the mores and restrictions of her village and comes to terms with her own search for identity. A story of Samoan PUBERTY BLUES, in which Gauguin is dead but Elvis lives on -- Vogue Australia. A storytelling triumph -- Elle Australia.

Coral and Concrete Other Press, LLC

Finally in English, *Island of Shattered Dreams* is the first ever novel by an indigenous Tahitian writer. In a lyrical and immensely moving style, this book combines a family saga and a doomed love story, set against the background of French Polynesia in the period leading up to the first nuclear tests. The text is highly critical of the French government, and as a result its publication in Tahiti was polarising.

The Man with the Compound Eyes Macmillan

An epic spanning three generations, *Leaves of the Banyan Tree* tells the story of a family and community in Western Samoa, exploring on a grand scale such universal themes as greed, corruption, colonialism, exploitation, and revenge. Winner of the 1980 New Zealand Wattie Book of the Year Award, it is considered a classic work of Pacific literature.

No Country for Eight-Spot Butterflies Omnidawn

Sista, Stanap Strong! is an anthology of new writing from Vanuatu by three generations of women—and the first of its kind. With poetry, fiction, essay, memoir, and song, its narrative arc stretches from the days of blackbirding to Independence in 1980 to Vanuatu's coming of age in 2020. Most of these writers are ni-Vanuatu living in Vanuatu. Some have set down roots in New Zealand, Fiji, the Solomon Islands, and Canada. Some were born overseas and have made Vanuatu their home. One is just twenty; another is an octogenarian. The writers in this anthology have chosen to harness the coloniser's language, English, for their own purposes. They are writing against racism, colonialism, misogyny, and sexism. Writing across bloodlines and linguistic boundaries. Professing their love for ancestors, offspring, and language— Bislama, vernacular, and English. What these writers also have in common is a sharp eye for detail, a love of words, a deep connection to Vanuatu, and a willingness to share a glimpse of their world. Includes a foreword by Viran Molisa Trief. Cover art: Juliette Pita

My Urohs Astra Publishing House

Patricia Grace's classic novel is a work of spellbinding power in which the myths of older times are inextricably woven into the political realities of today. In a small coastal community threatened by developers who would ravage their lands it is a time of fear and confusion - and growing anger. The prophet child Tokowaru-i-te-Marama shares his people's struggles against bulldozers and fast money talk. When dramatic events menace the marae, his grief threatens to burst beyond the confines of his twisted body. His all-seeing eye looks forward to a strange and terrible new dawn. Potiki won the New Zealand Book Awards in 1987.

When My Brother Was an Aztec Northwestern University Press

Since the 1960s, poetry in French has been understood in terms of two competing approaches: searching for 'presence' on the one hand, 'littéralité' - refiguring the everyday - on the other. Contemporary forms of both are found in this anthology, from the 'new lyricism' of Bonhomme and Maulpoix to the refracted politics of 'post-poetry' in Tarkos and Gleize. The dichotomy, however, quickly breaks down and many poets refuse to be categorised in this way: recent publications include the interdisciplinary and collaborative work of poets such as Alferi, Chaton, Game and Macher; the focus on formal constraint in Métail and Espitalier; Portugal's exploration of the impact of new technologies. Writing the Real features 18 key contemporary French-language poets alongside English translations by leading poets and translators.

Animal's People University of Arizona Press

This book presents papers written by scholars, practitioners, and members of social movements and government agencies pursuing research and/or climate change projects in the Pacific region.

Climate change is impacting the Pacific in various ways, including numerous negative effects on the natural environment and biodiversity. As such, a better understanding of how climate change affects Pacific communities is required, in order to identify processes, methods, and tools that can help countries and the communities in the region to adapt and become more resilient. Further, the book showcases successful examples of how to cope with the social, economic, and political problems posed by climate change in the region.

Where We Once Belonged University of Arizona Press

Originally published in 2015 by Faber and Faber in Great Britain.

Writing the real University of Hawaii Press

Cell Traffic presents new poems and uncollected prose poetry along with selected work from award-winning poet Heid Erdrich's three previous poetry collections. Erdrich's new work reflects her continuing concerns with the tensions between science and tradition, between spirit and body. She finds surprising common ground while exploring indigenous experience in multifaceted ways: personal, familial, biological, and cultural. The title, *Cell Traffic*, suggests motion and Erdrich considers multiple movements-cellular transfer, the traffic of DNA through body parts and bones,

"migration" through procreation, and the larger "movements" of indigenosity and ancestral inheritance. Erdrich's wry sensibility, sly wit, and keenly insightful mind have earned her a loyal following. Her point of view is always slightly off center, and this lends a particular freshness to her poetry. The debunking and debating of the science of origins is one of Erdrich's focal subjects. In this collection, she turns her observational eye to the search for a genetic mother of humanity, forensic anthropology's quest for the oldest known bones, and online offers of genetic testing. But her interests are not limited to science. She freely admits popular culture into her purview as well, referencing sci-fi television series and Internet pop-up ads.

Eaarth Cambridge University Press

Elegant, brutal, and profound—this magnificent debut captures the grit and glory of modern Hawai'i with breathtaking force and accuracy. In a stunning collection that announces the arrival of an incredible talent, Kristiana Kahakauwila travels the islands of Hawai'i, making the fabled place her own. Exploring the deep tensions between local and tourist, tradition and expectation, façade and authentic self, *This Is Paradise* provides an unforgettable portrait of life as it's truly being lived on Maui, Oahu, Kaua'i and the Big Island. In the gut-punch of "Wanle," a beautiful and tough young woman wants nothing more than to follow in her father's footsteps as a legendary cockfighter. With striking versatility, the title story employs a chorus of voices—the women of Waikiki—to tell the tale of a young tourist drawn to the darker side of the city's nightlife. "The Old Paniolo Way" limns the difficult nature of legacy and inheritance when a patriarch tries to settle the affairs of his farm before his death. Exquisitely written and bursting with sharply observed detail, Kahakauwila's stories remind us of the powerful desire to belong, to put down roots, and to have a place to call home.

Iep Jältok University of Hawaii Press

In this anthology of contemporary eco-literature, the editors have gathered an ensemble of a hundred emerging, mid-career, and established Indigenous writers from Polynesia, Melanesia, Micronesia, and the global Pacific diaspora. This book itself is an ecological form with rhizomatic roots and blossoming branches. Within these pages, the reader will encounter a wild garden of genres, including poetry, chant, short fiction, novel excerpts, creative nonfiction, visual texts, and even a dramatic play—all written in multilingual offerings of English, Pacific languages, pidgin, and translation. Seven main themes emerge: "Creation Stories and Genealogies," "Ocean and Waterscapes," "Land and Islands," "Flowers, Plants, and Trees," "Animals and More-than-Human Species," "Climate Change," and "Environmental Justice." This aesthetic diversity embodies the beautiful bio-diversity of the Pacific itself. The urgent voices in this book call us to attention—to action!—at a time of great need. Pacific ecologies and the lives of Pacific Islanders are currently under existential threat due to the legacy of environmental imperialism and the ongoing impacts of climate change. While Pacific writers celebrate the beauty and cultural symbolism of the ocean, islands, trees, and flowers, they also bravely address the frightening realities of rising sea levels, animal extinction, nuclear radiation, military contamination, and pandemics. Indigenous Pacific Islander Eco-Literatures reminds us that we are not alone; we are always in relation and always ecological. Humans, other species, and nature are interrelated; land and water are central concepts of identity and genealogy; and Earth is the sacred source of all life, and thus should be treated with love and care. With this book as a trusted companion, we are inspired and empowered to reconnect with the world as we navigate towards a precarious yet hopeful future.

Managing Climate Change Adaptation in the Pacific Region Vintage

Coral and Concrete, Greg Dvorak's cross-cultural history of Kwajalein Atoll, Marshall Islands, explores intersections of environment, identity, empire, and memory in the largest inhabited coral atoll on earth. Approaching the multiple "atollscapes" of Kwajalein's past and present as Marshallese ancestral land, Japanese colonial outpost, Pacific War battlefield, American weapons-testing base, and an enduring home for many, Dvorak delves into personal narratives and collective mythologies from contradictory vantage points. He navigates the tensions between "little stories" of ordinary human actors and "big stories" of global politics—drawing upon the "little" metaphor of the coral organisms that colonize and build atolls, and the "big" metaphor of the all-encompassing concrete that buries and co-opts the past. Building upon the growing body of literature about militarism and decolonization in Oceania, this book advocates a layered, nuanced approach that emphasizes the multiplicity and contradictions of Pacific Islands histories as an antidote to American hegemony and globalization within and beyond the region. It also brings Japanese, Korean, Okinawan, and American perspectives into conversation with Micronesians' recollections of colonialism and war. This cultural history—built upon a combination of reflective personal narrative, ethnography, cultural studies, and postcolonial studies—thus resituates Kwajalein Atoll as a pivotal site where Islanders have not only thrived for thousands of years, but also mediated between East and West, shaping crucial world events. Based on multi-sited ethnographic and archival research, as well as Dvorak's own experiences growing up between Kwajalein, the United States, and Japan, *Coral and Concrete* integrates narrative and imagery with semiotic analysis of photographs, maps, films, and music, traversing colonial tropical fantasies, tales of victory and defeat, missile testing, fisheries, war-bereavement rituals, and landowner resistance movements, from the twentieth century through the present day. Representing history as a perennial struggle between coral and concrete, the book offers an Oceanian paradigm for decolonization, resistance, solidarity, and optimism that should appeal to all readers far beyond the Marshall Islands.

A Little Dust on the Eyes University of Hawaii Press

As if convinced that all divination of the future is somehow a re-visioning of the past, Kwame Dawes reminds us of the clairvoyance of haunting. The lyric poems in *City of Bones: A Testament* constitute a restless jeremiad for our times, and Dawes's inimitable voice peoples this collection with multitudes of souls urgently and forcefully singing, shouting, groaning, and dreaming about the African diasporic present and future. As the twentieth collection in the poet's hallmarked career, *City of Bones* reaches a pinnacle, adding another chapter to the grand narrative of invention and discovery cradled in the art of empathy that has defined his prodigious body of work. Dawes's formal mastery is matched only by the precision of his insights into what is at stake in our lives today. These poems are shot through with music from the drum to reggae to the blues to jazz to gospel, proving that Dawes is the ambassador of words and worlds.

Allegories of the Anthropocene Hogarth

"*Iep jältok* is a collection of poetry by a young Marshallese woman highlighting the traumas of her people through colonialism, racism, forced migration, the legacy of nuclear testing by America, and the impending threats of climate change"--Provided by publisher.