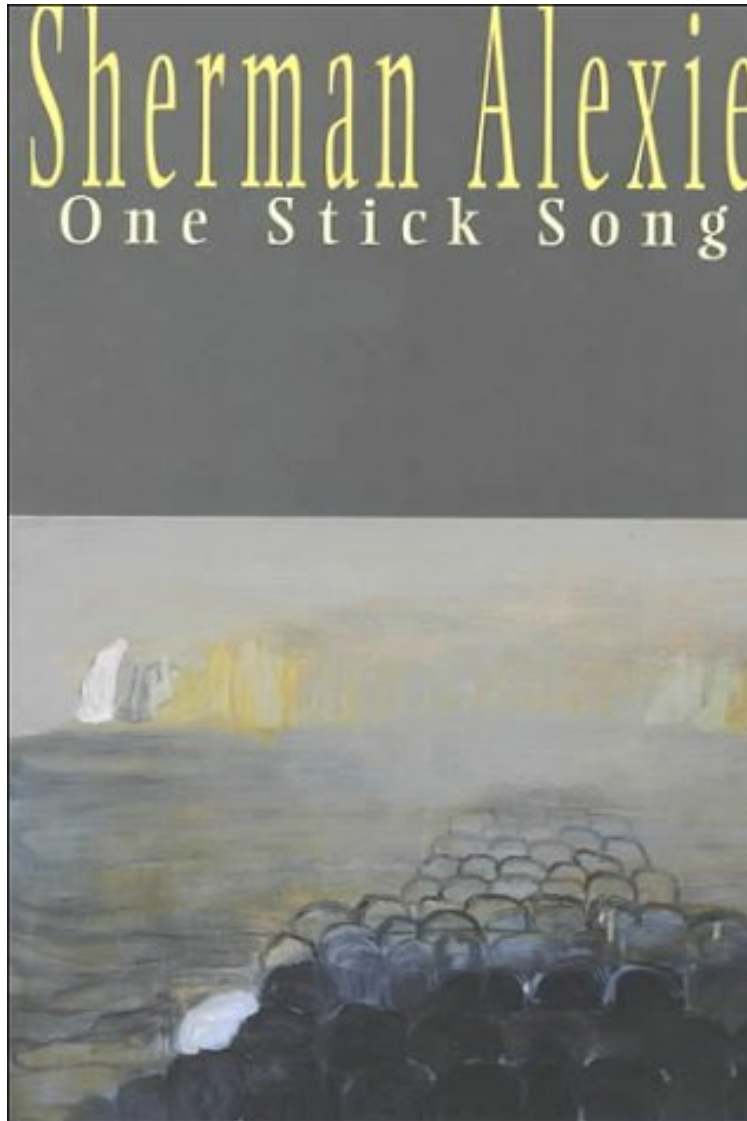


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One Stick Song

Sherman Alexie

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Sherman Alexie : One Stick Song before purchasing it in order to gage whether or not it would be worth my time, and all praised One Stick Song:

0 of 0 people found the following review helpful. One Stick SongBy Kindle Customer/In this book Mr. Alexie talks about his feelings when his father has his foot amputated. I can say that when my father had his amputated and later passed away, I had some similar feelings. This may also be a metaphor for his feelings that he has lost his Indianness. I do not like the oral read along vocal tract so I just read for myself. Overall_ an excellent book.5 of 5 people found the

following review helpful. in your face readingBy J.R. BurgeFrom the very first chapter this collection of poems blew me away. Sherman Alexie provides a raw and gritty insight into the contemporary American Indian ideology. His poems jump to life inside your imagination and seem to not want to die. Alexie helps people of all different backgrounds come to a better understanding of how things are in the real American world of misconceptions about American Indians and their beliefs and customs. He also challenges the way some people may view their own cultural lineage. At times his poems are very jovial and lighthearted, and at other times they are stark and quite sad. This is one of the best books i have ever read. I recomend this book to anyone who wants to see a different side to the way old ideas are challenged in new ways.0 of 0 people found the following review helpful. DisappointedBy Randy HicksObviously written for sales and not his usual quality of writing. Really over priced , disappointed in this latest endeavor.

Poetry. Native American Studies. "Whether slyly identifying irony as a white man's invention, or deftly moving from prose-like multilayered narratives to formal poetry and song structures, this fifth collection from poet, novelist, and screenwriter Alexie demonstrates many of his skills. Most prominent perhaps is his ability to handle multiple perspectives and complex psychological subject matter with a humor that feeds readability: 'Successful non-Indian writers are viewed as well-informed about Indian life. Successful mixed-blood writers are viewed as wonderful translators of Indian life. Successful Indian writers are viewed as traditional storytellers of Indian life.' Poems such as the title one, a haunting chant for lost family, and 'The Theology of Cockroaches,' do some vivid scene setting: '...never/woke to a wall filled with cockroaches/spelling out my name, never/stepped into a dark room and heard/the cockroaches baying at the moon.' At times Alexie allows his language, within the lineated poems almost exclusively, to slacken into cliché. The opening, multipart prose piece 'The Unauthorized Biography of Me' is arguably the strongest in the book, juxtaposing roughly chronological anecdotes with 'An Incomplete List of People I Wish Were Indian' and the formula 'Poetry = anger x imagination.' Other poems tell of 'Migration, 1902' and 'Sex in Motel Rooms'; describe 'How It Happens' and 'Second Grief'; and develop 'The Anatomy of Mushrooms.' Alexie's latest is as powerful and challenging as his previous excellent books, and should only add readers to his ever-widening audience"Publishers Weekly.

From Publishers WeeklyWhether slyly identifying irony as a white man's invention, or deftly moving from prose-like multilayered narratives to formal poetry and song structures, this fifth collection from poet (The Business of Fancydancing; etc.), novelist (Indian Killer; etc.) and screenwriter (Smoke Signals) Alexie demonstrates many of his skills. Most prominent perhaps is his ability to handle multiple perspectives and complex psychological subject matter with a humor that feeds readability: "Successful non-Indian writers are viewed as well-informed about Indian life. Successful mixed-blood writers are viewed as wonderful translators of Indian life. Successful Indian writers are viewed as traditional storytellers of Indian life." Poems such as the title one, a haunting chant for lost family, and "The Theology of Cockroaches," do some vivid scene setting: "...never/ woke to a wall filled with cockroaches/ spelling out my name, never/ stepped into a dark room and heard/ the cockroaches baying at the moon." At times Alexie allows his language, within the lineated poems almost exclusively, to slacken into cliché. The opening, multipart prose piece "The Unauthorized Autobiography of Me" is arguably the strongest in the book, juxtaposing roughly chronological anecdotes with "An Incomplete List of People I Wish Were Indian" and the formula "Poetry = anger x imagination." Other poems tell of "Migration, 1902" and "Sex in Motel Rooms"; describe "How it Happens" and "Second Grief"; and develop "The Anatomy of Mushrooms." Alexie's latest is as powerful and challenging as his previous excellent books, and should only add readers to his ever-widening audience. (Sept.) Copyright 2000 Reed Business Information, Inc.From BooklistAlexie, author most recently of the short story collection The Toughest Indian in the World [BKL Ap 1 00], expresses an anger as large and molten as the earth's core; but like the earth, which conceals its heat beneath forests and oceans, he cloaks his with mordant humor and a rough-and-ready lyricism. In this bracing collection of poems and poem-tight prose pieces, he targets lies and hypocrisy. Alexie mocks the mealy-mouthed cant of the politically correct and, in a lashing poem titled "Open Books," the arrogance of a certain ilk of poet, then, elsewhere, tempers his rage with tenderness. His hard-hitting poems are loosely knit and suitable for performance, but his prose pieces are constructed as diabolically as barbed wire, especially the clever yet emotionally resonant essay "The Warriors," in which musings on baseball segue into thoughts on friendship and such frank disclosures as his confession that although television once had him convinced that white women were sexier than brown women, life taught him the truth about love. Donna SeamanCopyright American Library Association. All rights reservedFrom Kirkus sDistinguishing poems from prose in this mixed-genre collection is simple: the poems feature line breaks and copious repetition. To readers who require further elucidation, Alexie offers this inane equation: "Poetry = Anger x Imagination." Even if that were true, much of his anger about the mistreatment of Indians (not, he firmly declares, "Native Americans") in America is diluted (divided?) by sentimentality. The material, often about reservation life, appears to be autobiographical, although Alexie seems to enjoy challenging readers' perceptions of reality-especially white readers. "Why Indian Men Fall in Love with White Women" (a frequently recurring theme, incidentally) is set in

a donut shop, although "it wasn't / a donut shop but something else entirely." The desired effect of such a gesture must be irony-Alexie avers elsewhere that "Indians recognize irony when [they] see it." But the author himself must not see it when he sarcastically rebukes a critic for inquiring about the oral tradition ("It doesn't apply at all because I typed this. And when I'm typing, I'm really, really quiet"), since almost none of the poems works effectively on the page. This is the stuff of slams. Still, there is much welcome humor in Alexie, and many of the prose passages about his reservation childhood are imbued with a touching lyricism. One wishes for more poems like the fine, if ponderously titled, "A Poem Written in Replication of My Father's Unfinished Novel Which He Would Read to His Children Whenever He Was Drunk." Novelist Alexie (*The Toughest Indian in the World*, p. 400, etc.) ultimately has two things to declare in this book: he is a poet and an Indian. But the evidence supports only the latter claim. -- Copyright 2000 Kirkus Associates, LP. All rights reserved.