

violence among us and work together towards becoming a church of peace.

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Ens, Sarah. *Flyway*. Winnipeg, MB: Turnstone Press, 2022.

Manitoba poet Sarah Ens's most recent work, *Flyway*, is a meditation on questions of inheritance, generational trauma, and what it means to attend to the places we call home. Written as a long poem, *Flyway* attends to stories of human and ecological upheaval, and traces the ways in which our ancestral stories are intimately connected to our understandings of the environments we call home. The collection comprises five sections in which Ens creatively reimagines the story of her Oma Anni's displacement within the Russian empire in the early 20th century, and her family's eventual resettlement on the Canadian prairies.

Alongside her Oma's migration story, Ens charts the migratory flight patterns of grassland birds and laments their slowly disappearing populations from the tall grass prairie ecosystems of Manitoba. In an interview with writer Nathaniel Moore about *Flyway*, Ens comments, "Poetry can connect two seemingly disparate things—my Oma's forced migration from Ukraine during WWII and the destruction of the tallgrass prairie, for example—and a long poem form can extend, complicate, and follow those connections in ways I find exciting."

Flyway's central theme is that of inheritance, and this idea is woven into both the story and the long poem structure, in which Ens includes quotes from other Canadian nature poets like Don McKay and Tim Lilburn, as well as scriptural references and fragments pulled from letters and diary entries from Ens's ancestors. The poem's five sections alternate between the story of the migration of Ens's grandmothers (Flight, Un / Settling), and psalm-like meditations (Tallgrass Psalmody Parts One, Two, and Three). The meditations are written from the writer's perspective, as she observes the unsettled grasslands and the complexities that come with inheriting a home that was not originally her own. The psalmody that begins "How do you unfold bones for flight?" (16) stood out for me in its poignant imagery:

But inside, bright summer marigold plucked from the spool.

.....

zhovtyy she tried, then *gelb, jal*, unwinding colour,
Swirling it to the floor, sighing my latest lesson: *yellow*,
oh-yellow-oh, oh, oh" (49).

Flyway is a testimony to the grace found in the mundane moments, like a young girl learning Russian, and ultimately lets these moments speak for themselves. I was struck, in my reading, by the way Ens unfolds the larger story of her grandmother's displacement and eventual immigration primarily through these small scenes; in the everyday noticing is where this story hides.

The strength of Ens's voice, as both poet and storyteller, is its desire to invest a wide catchment of readers in the questions she is asking and the story she is trying to tell. *Flyway* is not a project in catharsis, nor is it a poet's effort to divest herself of her own generational trauma. Rather, it is an invitation to examine the threads of storylines that bring us to any place we might call home. It is an invitation to look, and look again, and it is also a proposal that, perhaps, home is not found within a place in and of itself, but within our willingness to travel to that place through paying attention to it. This is no easy invitation, as learning how to look means learning how to hold pain: the witnessing of lost loved ones to war, of lives uprooted, of lost ecosystems, of intricate forms of life paved over by monolithic industry and systems driven by human greed. Ens's invitation to look is a poet's invitation in that it is also a work of art. But it is the *way* that Ens invites her readers in, never alienating her audience through the medium, that speaks to her strength as both writer and eco-thinker. In *Flyway*, Ens writes like a psalmist—for sound and beauty, yes, but primarily to speak with truth and directness into pain's hollow spaces, and to be heard.

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