

Masks By Fumiko Enchi

Imagine a duel. A face-off between a man and a boy. The same blood runs through their veins. One, Daniele Mallarico, is a successful illustrator at the peak of his career. The other, Mario, is his four-year-old grandson who has barely learned to talk but has a few tricks up his loose-fitting sleeves all the same. The older combatant has lived for years in almost complete solitude. The younger one has been dumped with a grandfather he barely knows for 72 hours. Starnone's sharp novella unfolds within the four walls (and a balcony!) of the apartment where the grandfather grew up, now the home of his daughter and her family, where the ra-

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of an aging man meets optimism incarnate in the shape of four-year-old child. Lurking, ever present in the conflict, is the memory of Naples, a wily, violent, and passionate city where the old man spent his youth and whose influence is not easily shaken.

It's just before New Year, and Frank, an overweight American tourist, has hired Kenji to take him on a guided tour of Tokyo's nightlife. But Frank's behaviour is so odd that Kenji begins to entertain a horrible suspicion: his client may in fact have murderous desires. Although Kenji is far from innocent himself, he unwillingly descends with Frank into an inferno of evil, from which only his sixteen-year-old girlfriend, Jun, can possibly save him.

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Japanese literature and film have frequently been approached using lenses such as language, genre and ideology. Yet, despite a succession of major social traumas that have marked, and in many ways shaped and defined much of modern Japan, Japanese fiction and cinema have not often been examined psychoanalytically. In this book, David Stahl conducts in-depth readings and interpretations of a set of Japanese novels and film. By introducing the methodology of trauma/PTSD studies, Stahl seeks to provide a better understanding of the insights of Japanese writers and directors into their societies, cultures and histories. In particular, by building on the work of practitioner-theoreticians, such as Pierre Janet and Judith Herman,

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Stahl analyses a number of key texts, including Kawabata Yasunari's *Sleeping Beauties* (1961), Enchi Fumiko's *Female Masks* (1958) and Imamura Sho-hei's *Vengeance is Mine* (1979). Consequently, through using concepts of social trauma, dissociation, failed mourning, revenge and narrative memory, this book sheds new light on the psychological aftereffects and transgenerational legacies of trauma depicted in Japanese works. *Trauma, Dissociation and Re-enactment in Japanese Literature and Film* will be of interest to students and scholars of Japanese Literature and Cinema as well as those interested in Japanese History and Trauma Studies.

A brilliant, lost feminist classic that is equal parts domestic

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drama and international intrigue. Shirley and Coenraad's affair has been going on for decades, but her longing for him is as desperate as ever. She is a Toronto housewife; he works for an international organization known only as the Agency. Their rendezvous take place in Tangier, in Hong Kong, in Rome and are arranged by an intricate code based on notes slipped into issues of National Geographic. He recognizes her by her costume: a respectable black dress and string of pearls; his appearance, however, is changeable. But something has happened, the code has been discovered, and Coenraad sends Shirley (who prefers to be known as "Lola Montez") to Toronto, the last place she wants to go. There the trail leads her through the sites of her impoverished

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immigrant childhood and sends her, finally, to her own house, where she discards her pearls and trades in her basic black for a dress of vibrant multicolored silk. Helen Weinzweig published her first novel when she was fifty-eight. *Basic Black with Pearls*, her second, won the Toronto Book Award and has since come to be recognized as a feminist landmark. Here Weinzweig imbues the formal inventiveness of the nouveau roman with psychological poignancy and surprising humor to tell a story of simultaneous dissolution and discovery.

Writing Behind the Scenes

All She was Worth

Reflections on the Japanese Earthquake, Tsunami, and

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Nuclear Meltdown

Fires on the Plain

Trick

Basic Black With Pearls

A collection of essays and stories by Japanese writers on the devastating disaster, its aftermath, and the resolve of a people to rebuild.

From a master of contemporary fiction, a tale of bohemian youth on the make in Mexico City Two young poets, Jan and Remo, find themselves adrift in Mexico City. Obsessed with poetry, and, above all, with science fiction, they are eager to forge a life in the literary world--or sacrifice themselves to it. Roberto Bolaño's

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The Spirit of Science Fiction is a story of youth hungry for revolution, notoriety, and sexual adventure, as they work to construct a reality out of the fragments of their dreams. But as close as these friends are, the city tugs them in opposite directions. Jan withdraws from the world, shutting himself in their shared rooftop apartment where he feverishly composes fan letters to the stars of science fiction and dreams of cosmonauts and Nazis. Meanwhile, Remo runs headfirst into the future, spending his days and nights with a circle of wild young writers, seeking pleasure in the city's labyrinthine streets, rundown cafés, and murky bathhouses. This kaleidoscopic work of strange and

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tender beauty is a fitting introduction for readers uninitiated into the thrills of Roberto Bolaño's fiction, and an indispensable addition to an ecstatic and transgressive body of work.

Ihara Saikaku "wrote of the lowest class in the Tokugawa world -- the townsmen who were rising in wealth and power but not in official status."--Back cover.

Gorgeous photos and insightful text introduce the work of today's foremost Noh mask artist, actor, and teacher. Noh master Michishige Udaka (the only living actor to continue to make masks while still performing and teaching), presents 32 of the more than 200 masks

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he's created, accompanied by revelatory text about the masks and the simple yet nuanced ancient dramatic art of Noh. Best-selling author Ruth Ozeki, who studied Noh theater with Udaka in Japan, has contributed a new Foreword to the paperback edition.

In The Miso Soup

Phallic Fantasy and Modernity in Three Japanese Writers

The Sea and Poison

The Doctor's Wife

Dangerous Women, Deadly Words

Bonding

Two Golden Age classics from Japan's grand master of

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mystery. Edogawa Rampo (pseudonym of Hirai Taro, 1894-1965) is the acknowledged grand master of Japan's golden age of crime and mystery fiction. In the early part of his career, he created the Japanese gothic mystery, developing the work of Edgar Allan Poe and related nineteenth century writers in a distinctly Japanese form. This part of his career coincided with a great flowering in Japanese literature and culture, a relatively free and uninhibited popular press being a defining feature of the times. In this context, Rampo's dark vision and extravagant grotesquery found an avid readership, and had a profound influence on other writers. The Black Lizard, a master

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criminal as deadly as she is beautiful, wagers all in an epic battle with a master detective. A mystery writer vows to protect the woman he secretly loves from the Beast in the Shadows, but disaster strikes when he turns detective himself.

In a novel that explores the complexities of race and identity in America, half-Puerto Rican, half-Irish Vidamia Farrell is determined to find her real father, and when she locates him living with a second family, she is doubly determined to bring the once-gifted jazz musician back the music he loved so much. Reader's Guide available. Reprint. 35,000 first printing.

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Since the death of his wife seven years ago, documentary maker Aoyama has not dated anyone else. Now even his teenage son, Shige, thinks that he should remarry and his best friend Yoshikawa comes up with a plan: to hold fake film auditions from which, he can choose a new bride. Of the thousands who apply, it is a beautiful ballerina, Yamasaki Asami, who captivates Aoyama. Infatuated by her fragile nature and nervous smile, he ignores his increasing sense of unease, putting aside his doubts about his new love, until it may be too late... In Audition, Ryu Murakami delivers his most subtly disturbing novel yet, confirming him as Japan's master of the psycho-thriller.

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Seminar paper from the year 2011 in the subject English Language and Literature Studies - Literature, grade: 1,7, University of Mannheim, course: The New Woman in American Short Fiction, language: English, abstract: Fumiko Enchi has worked on Onnazaka for eight years, which has been translated to English under the title of The Waiting Years. The novelist-critic Takami Jun describes it as “a rare jewel among masterpieces of modern literature”. The novel reveals how the family system of Meiji Japan (1868-1912) leads to an exploitation of the women and treats various problems which the protagonist Tomo Shirakawa faces. The role of the concubines provides a profound double structure.

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The novel is a fictional transformation of Enchi's grandmother Ine's painful life who endured a polygynous marriage with a man from a samurai family. The protagonist's suffering and pain expresses Enchi's own protest against the system and the maltreatment of women. First published in pieces in journals, it came out in a book form in 1957. During that time women were resisting the government to reintroduce the traditional Japanese family system. Enchi published several critical novels in the late 1960s criticizing the patriarchal social order. The novel won the Noma Literary Prize, one of Japan's most prestigious literary awards. Usually the prize is only given to one work, but in

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1957 it was awarded jointly to this novel and to Uno Chiyo's Ohan, which glorifies women's submissiveness to her husband as a true feminine virtue. In this way, women opposing the "ie" system and men supporting it should both be pleased. To understand the situation of Japanese women during the Meiji period it is necessary to analyze men's behavior and to reveal the political and historical background. Therefore, the first section of the paper deals with men's roles. The second section deals with the depiction of women.

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A novel

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Masks

My Boyfriend is a Bear

No One Tells You This

Japanese Women Writers: Twentieth Century Short Fiction

Already celebrated far beyond his native Iceland, the novels of Sjón arrive on waves of praise from writers, critics, and readers worldwide. Sjón has won countless international awards and earned ringing comparisons to Borges, Calvino, and Iceland's other literary superstar, the Nobel Prize winner Halldór Laxness. *The Whispering Muse* is his masterpiece so far. The year is 1949 and Valdimar Haraldsson, an

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eccentric Icelander with elevated ideas about the influence of fish consumption on Nordic civilization, has had the extraordinary good fortune to be invited to join a Danish merchant ship on its way to the Black Sea. Among the crew is the mythical hero Caeneus, disguised as the second mate. Every evening after dinner he entrances his fellow travelers with the tale of how he sailed with the fabled vessel the Argo on its quest to retrieve the Golden Fleece. What unfolds is a slender but masterful, brilliant, and always entertaining novel that ranges deftly from the comic to the mythic as it weaves together tales of antiquity with the modern world in a voice so

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singular as to seem possessed.

This collection includes translated works by Japanese women writers that deal with the experiences of modern women. The work of these women represents current feminist perception, imagination and thought. "Here are Japanese women in infinite and fascinating variety -- ardent lovers, lonely single women, political activists, betrayed wives, loyal wives, protective mothers, embittered mothers, devoted daughters. ... a new sense of the richness of Japanese women's experience, a new appreciation for feelings too long submerged". -- The New York Times Book Review

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First published in 1977, this novel of life in New York is written in the form of a diary of a disenchanted housewife who offers a frank, unsparing portrait of her terrors and passions. Reprint.

It was not until Kawabata Yasunari won the 1968 Nobel Prize for literature that the average Western reader became aware of contemporary Japanese literature. A few translations of writings by Japanese women have appeared lately, yet the West remains largely ignorant of this wide field. In this book Sachiko Schierbeck profiles the 104 female winners of prestigious literary prizes in Japan since the beginning of the century. It contains summaries of

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their selected works, and a bibliography of works translated into Western languages from 1900 to 1993. These works give insight into the minds and hearts of Japanese women and draw a truer picture of the conditions of Japanese community life than any sociological study would present. Schierbeck's 104 biographies constitute a useful reference work not only to students of literature but to anyone with an interest in women's studies, history or sociology. Gender roles in Japanese Society during the turn of the 19th century

Varamo

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The Life of an Amorous Woman

The Whispering Muse

The Secrets of Noh Masks

Conjured back to life by Rembrandt's famous "Aristotle Contemplating the Bust of Homer," Aristotle surveys history and profiles historical personalities, ultimately concluding that not much has changed in 2,500 years

This is an unnerving portrait of women caught in a web of shifting relationships within an upper-class family in the years following the Meiji Restoration. The beautiful, immature girl whom she took home to her husband was a maid only in name. Tomo's real mission had been to find him a mistress. Nor did her secret humiliation end there. The web that his insatiable lust

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spun about him soon trapped another young woman, and another ... and the relationships between the women thus caught were to form, over the years, a subtle, shifting pattern in which they all played a part.

Ibuki loves widow Yasuko who is young, charming and sparkling with intelligence as well as beauty. His friend, Mikamé, desires her too but that is not the difficulty. What troubles Ibuki is the curious bond that has grown between Yasuko and her mother-in-law, Mieko, a handsome, cultivated yet jealous woman in her fifties, who is manipulating the relationship between Yasuko and the two men who love her. Featured in multiple “must-read” lists, No One Tells You This is “sharp, intimate...A funny, frank, and fearless memoir...and a refreshing view of the possibilities—and pitfalls—personal

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freedom can offer modern women” (Kirkus Reviews). If the story doesn’t end with marriage or a child, what then? This question plagued Glynnis MacNicol on the eve of her fortieth birthday. Despite a successful career as a writer, and an exciting life in New York City, Glynnis was constantly reminded she had neither of the things the world expected of a woman her age: a partner or a baby. She knew she was supposed to feel bad about this. After all, single women and those without children are often seen as objects of pity or indulgent spoiled creatures who think only of themselves. Glynnis refused to be cast into either of those roles, and yet the question remained: What now? There was no good blueprint for how to be a woman alone in the world. It was time to create one. Over the course of her fortieth year, which this ?“beguiling” (The Washington Post) memoir

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chronicles, Glynnis embarks on a revealing journey of self-discovery that continually contradicts everything she'd been led to expect. Through the trials of family illness and turmoil, and the thrills of far-flung travel and adventures with men, young and old (and sometimes wearing cowboy hats), she wrestles with her biggest hopes and fears about love, death, sex, friendship, and loneliness. In doing so, she discovers that holding the power to determine her own fate requires a resilience and courage that no one talks about, and is more rewarding than anyone imagines. "Amid the raft of motherhood memoirs out this summer, it's refreshing to read a book unapologetically dedicated to the fulfillment of single life" (Vogue). No One Tells You This is an "honest" (Huffington Post) reckoning with modern womanhood and "a perfect balance between edgy and

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poignant” (People)—an exhilarating journey that will resonate with anyone determined to live by their own rules.

March was Made of Yarn

Stage and Gender in Enchi Fumiko's Works

The Spirit of Science Fiction

Black Rain

Dementia 21

Autofiction

Young interns Suguro, compelled by circumstance, Toda, a cynic, and Nurse Ueda, numbed by tragedy, take part in experiments the Japanese doctors are performing on their American prisoners

This is a materialist-feminist, psychoanalytic analysis of a

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modern Japanese literary trope—the dangerous woman, linked to archaisms and magical realms and found throughout the Japanese canon—in the works of three 20th-century writers: Izumi Kyoka (1873–1939), Enchi Fumiko (1905–86), and Nakagami Kenji (1946–92).

A boy, a dog and an old man are all lonely before the boy plans a rally, the dog looks for a boy, and all the townspeople run to the old man's aid when lightning strikes his home. By the Newbery Honor-winning author of *On My Honor*. Reprint.

Yukie Sakai is a sprightly young home health aide eager to help her elderly clients. But what seems like a straightforward job quickly turns into a series of

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increasingly surreal and bizarre adventures that put Yukie's wits to the test! Cartoonist Kago, who is well known for combining a more traditional manga style with hyper realistic illustration technique, an experimental visual storytelling approach, and outrageously sexual and scatological subject matter, has single-handedly created his own genre: "fashionable paranoia."

The Frightened Ones

And Other Writings

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"The Waiting Years" by Fumiko Enchi

No Matter How Much You Promise to Cook Or Pay the
Rent You Blew It Cauze Bill Bailey Ain't Never Coming

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Home Again

Picture This

The delightful story of Nora who, after a succession of terrible boyfriends, finds a much happier relationship with a 500-pound American black bear. Bear meets girl. Nora has bad luck with men. When she meets an (actual) bear on a hike in the Los Angeles hills, he turns out to be the best romantic partner she's ever had! He's considerate, he's sweet, he takes care of her. But he's a bear, and winning over her friends and family is difficult. Not to mention he has to hibernate all winter. Can true love conquer all?

"Rin is flying back from her honeymoon. She's madly in love with her husband, Shin, and the future looks rosy. Then Shin disappears to the bathroom while he thinks Rin is sleeping

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and she starts to imagine that he has gone to seduce the flight attendant. As her thoughts spiral out of control the phrase 'madly in love' takes on a more sinister meaning. ... Autofiction follows Rin's life backwards through time from this moment so that we see her when she is eighteen, sixteen and finally fifteen, and a picture of the dark heart and violent past of this disturbed young woman gradually develops."--Cover.

A master-class in the short story, from the Costa Book Award winning author of Day A. L. Kennedy's new collection of stories show us women and men wrestling with the lives they have been given and the times spinning out around them. Humour, fantasy, rage and despair both help and hinder individuals as they navigate their changing circumstances,

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their accumulating losses, their moments of comprehension and tenderness. Hoping for a quiet day at the zoo, a woman finally snaps at a white man's racist tirade and vents years of fury; an American micro-celebrity practises lines for a chat show on which he will never appear; a woman walks out of her honeymoon suite at midnight, perhaps for good; and, in the extraordinary 'New Mexico', the host of a podcast reveals why she is haunted by that particular US state. Wry, caustic and unsparing in her close examination of human relationships and their failures, A. L. Kennedy sees harder than most writers - 'Other humans are very unhappy, but try to seem glad,' one character writes. 'People do their best.' In this collection of raw, brilliant, unforgettable stories, A. L. Kennedy shows - once again - why she is regarded as one of

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our great writers.

A landmark literary event: the first novel by a female member of Oulipo in English, a sexy genderless love story.

Japanese Women Novelists in the 20th Century

Diary of a Mad Housewife

Audition

104 Biographies, 1900-1993

A Novel

The Tale of Murasaki

"Maggie understands that splatter for splatter's sake is boring. Psychopathy is boring. Coldness is boring. She's interested in feeling, and when her stories turn violent (as they frequently do),

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it's with a surreal emotional barbarity that distorts the entire world. You can mop up blood with any fabric. Maggie's concern is with the wound left behind, because the wound never leaves-it haunts. As a result, each of these stories leaves a wound of its own. Some weep, watching as you try (and fail) to recover. Others laugh. But never without feeling." -B.R. Yeager, author of Negative Space "And once finished, I felt like my tongue had been misplaced, guts heavy and expanded ... gums numb with a tongue that'd been put elsewhere, my mouth

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clean around a pipe weaving up through pitch and shadow ... and well past ready, primed for delight, waiting but knowing I had already been filled to skin; crying shit, hearing piss, fingernails seeping bile, pores dribbling blood, soles slopping off and out to meet a drain mid-floor ..." -Christopher Norris, author of Hunchback '88

MasksVintage Classic

The people of a Japanese village fight to maintain their humanity and tradition in the radioactive "rain" after Hiroshima

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The Tale of Murasaki is an elegant and brilliantly authentic historical novel by the author of Geisha and the only Westerner ever to have become a geisha. In the eleventh century Murasaki Shikibu wrote the world's first novel, The Tale of Genji, the most popular work in the history of Japanese literature. In The Tale of Murasaki, Liza Dalby has created a breathtaking fictionalized narrative of the life of this timeless poet—a lonely girl who becomes such a compelling storyteller that she is invited to regale the empress with her tales. The Tale of

Murasaki is the story of an enchanting time and an exotic place. Whether writing about mystical rice fields in the rainy mountains or the politics and intrigue of the royal court, Dalby breathes astonishing life into ancient Japan.

The Black Lizard

Sphinx

MASKS

And, Beast in the Shadows

**Trauma, Dissociation and Re-Enactment in
Japanese Literature and Film
Twentieth Century Short Fiction**

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The surprising, magnificent story of a Panamanian government employee who, one day, after a series of troubles, writes the celebrated masterwork of modern Central American poetry. Unmistakably the work of César Aira, Varamo is about the day in the life of a hapless government employee who, after wandering around all night after being paid by the Ministry in counterfeit money, eventually writes the most celebrated masterwork of modern Central American poetry, The Song of the Virgin Boy. What is odd is that, at fifty years old, Varamo “hadn’t previously written one sole verse, nor had it

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ever occurred to him to write one.” Among other things, this novella is an ironic allegory of the poet’s vocation and inspiration, the subtlety of artistic genius, and our need to give literature an historic, national, psychological, and aesthetic context. But Aira goes further still – converting the ironic allegory into a formidable parody of the expectations that all narrative texts generate – by laying out the pathos of a man who between one night and the following morning is touched by genius. Once again Aira surprises us with his unclassifiable fiction: original and

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enjoyable, worthy of many a thoughtful chuckle, Varamo invites the reader to become an accomplice in the author's irresistible game.

Offers a fictional version of the life of Hanaoka Seishu, an eighteenth century Japanese doctor who introduced the use of anesthetics and performed the first breast cancer operation in 1805

Following the death of her son, Mieko Togan? takes an increasing interest in the personal affairs of her widowed daughter-in-law, Yasuko. Devastated by her loss, she skillfully manipulates the relationships

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between Yasuko and the two men who are in love with her, encouraging a dalliance that will have terrible consequences. Meanwhile, hidden in the shadows, is Mieko's mentally-handicapped daughter, who has her own role to play in her mother's bizarre schemes. In Masks, Enchi has crafted a stunning and understated novel of seduction and infidelity.

***Finalist for the 2018 International Prize for Arabic Fiction** A timely and haunting novel from an exciting new voice in international literature, set in present-day Syria In her therapist's waiting room in*

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*Damascus, Suleima meets a strange and reticent man named Naseem, and they soon begin a tense affair. But when Naseem, a writer, flees Syria for Germany, he sends Suleima the unfinished manuscript of his novel. To Suleima's surprise, she and the novel's protagonist are uncannily similar. As she reads, Suleima's past overwhelms her and she has no idea what to trust--Naseem's pages, her own memory, or nothing at all? Narrated in alternating chapters by Suleima and the mysterious woman portrayed in Naseem's novel, *The Frightened Ones* is a boundary-blurring, radical examination of the*

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effects of oppression on one's sense of identity, the effects of collective trauma, and a moving window into life inside Assad's Syria.

We Are Attempting to Survive Our Time

A Memoir

Shinjuku Shark

Little Dog, Lost

Tokyo detective Samejima is so methodical and unrelenting in hunting criminals and thugs that he is known as the Shinjuku Shark. Feared by the yakuza (Japanese mob), he's reckless and a loner. But when a serial killer targets the city's

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officers with a mysterious weapon, Samejima begins investigating illegal arms dealers and gun traffickers who might know about the weapon and who has been using it.

When his fiancée disappears, Jun Kurisaka turns to his uncle, homicide inspector Shunsuke Honmawho, for help in locating the real Shoko Sekine, and determining the identity of the woman who had so lightly stepped out of her shoes and vanished without a trace.