

Junipers Whitening And Victimese Methuen Drama

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~~Juniper's Whitening AND Victimese (Modern Plays) Helen~~ Buy Juniper's Whitening: AND Victimese (Modern Plays) by Helen Oyeyemi (ISBN: 9780413774781) from Amazon's Book Store. Everyday low prices and free delivery on eligible orders.

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~~Juniper's Whitening AND Victimese (Modern Plays) Helen~~ Juniper's Whitening had some of that nice metaphory house and death stuff that we see blossom in Oyeyemi's later books. Victimese was more literal fiction than most of Oyeyemi's work. Set and written at university, topics of suicide and college problems without romanticization or magic.

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~~Juniper's Whitening And Victimese Oyeyemi, Helen Amazon~~ Sensory signification in Juniper's Whitening and Victimese Nicola Abram 'Our world is trembling in the void of strangers' - Wole Soyinka, Death and the King's Horseman After penning The Icarus Girl, Helen Oyeyemi briefly turned her attention to playwriting. Two dramas followed that debut novel: Juniper's Whitening and Victimese. The first was

~~Sensory signification in Juniper's Whitening and Victimese~~ Juniper's Whitening: In Aleph, Beth and Juniper's nightmare house, kindness is entrapment, and resurrection is a weapon. Aleph love/hates Beth, Beth love/hates Aleph, and all Juniper knows is that Beth can't seem to stop being murdered. Victimese: Eve is unable to leave her student room but unable to bear staying in it.

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Juniper's Whitening: In Aleph, Beth and Juniper's nightmare house, kindness is entrapment, and resurrection is a weapon. Aleph lovehates Beth, Beth lovehates Aleph, and all Juniper knows is that Beth can't seem to stop being murdered. Victimese: Eve is unable to leave her student room but can't bear staying in it. By harming herself she hopes to demonstrate her independence. But her sister's arrival and need for her friendship forces her to face painful truths about the cost of her own emotional courage.

Two plays exploring the pain of living and the difficulty of dying by a sensational new writer Juniper's Whitening "Tell me this - is it true that if you make someone die, and they come out the other side, it doesn't matter? I'm sure something clung to Lazarus. Something must've shone through him." In Aleph, Beth and Juniper's nightmare house, kindness is entrapment, and resurrection is a weapon. Aleph love/hates Beth, Beth love/hates Aleph, and all Juniper knows is that Beth can't seem to stop being murdered. One thing above all: none of them must look out of the window. Victimese "I was thinking, Eve, that you need to touch bottom - just so you know you can do it. So you know it's not that difficult; so you know that you don't have to tunnel far; so you know that you're not that actually as deep as you think you are." Eve is unable to leave her student room but unable to bear staying in it. In harming herself she hopes to demonstrate her courage and independence to both herself and her friends. But her sister's arrival and need for her friendship forces her to face painful truths and to examine whether it is possible to temper emotional courage with the humanity to give and ask for aid.

Maja was five years old when her black Cuban family emigrated from the Caribbean to London, leaving her with one complete memory: a woman singing - in a voice both eerie and enthralling - at their farewell party. Now, almost twenty years later, Maja herself is a singer, pregnant and haunted by what she calls 'her Cuba'.

Livesimply is an initiative launched by the Catholic relief agency, CAFOD, to encourage lifestyles that are simple, sustainable and that show solidarity with the poor. It has been the focus of much of their recent fundraising - asking people to take the 1 per cent challenge, for example, whereby they live on 99 per cent of their income and give the rest away. It was originally intended to come to an end in the spring of 2008, but such is the momentum that it has built up (over 50 organisations such as Pax Christi, the Catholic Women's Network etc have become affiliates, promoting livesimply to their members) it will now continue and this is the first livesimply resource book.All royalties go to CAFOD for relief and development work.

Meet the women writers who defied convention to craft some of literature's strangest tales, from Frankenstein to The Haunting of Hill House and beyond. Frankenstein was just the beginning: horror stories and other weird fiction wouldn't exist without the women who created it. From Gothic ghost stories to psychological horror to science fiction, women have been primary architects of speculative literature of all sorts. And their own life stories are as intriguing as their fiction. Everyone knows about Mary Shelley, creator of Frankenstein, who was rumored to keep her late husband's heart in her desk drawer. But have you heard of Margaret "Mad Madge" Cavendish, who wrote a science-fiction epic 150 years earlier (and liked to wear topless gowns to the theater)? If you know the astounding work of Shirley Jackson, whose novel The Haunting of Hill House was reinvented as a Netflix series, then try the psychological hauntings of Violet Pageet, who was openly involved in long-term romantic relationships with women in the Victorian era. You'll meet celebrated icons (Ann Radcliffe, V. C. Andrews), forgotten wordsmiths (Eli Colter, Ruby Jean Jensen), and today's vanguard (Helen Oyeyemi). Curated reading lists point you to their most spine-chilling tales. Part biography, part reader's guide, the engaging write-ups and detailed reading lists will introduce you to more than a hundred authors and over two hundred of their mysterious and spooky novels, novellas, and stories.

A radical collection of love stories from African women. The collection combines the confidence of established and award-winning writers with the tentativeness and originality of budding writers from Africa and the African Diaspora. Focusing on love and radically debunking the myth about African women being poor and helpless victims this anthology rather depicts their strength, complexity and diversity.

Jessamy Harrison is eight years old. Sensitive, whimsical, possessed of a powerful imagination, she spends hours writing, reading or simply hiding in the dark warmth of the airing cupboard. As the half-and-half child of an English father and a Nigerian mother, Jess just can't shake off the feeling of being alone wherever she goes, and other kids are wary of her terrified fits of screaming. When she is taken to her mother's family compound in Nigeria, she encounters Titiola, a ragged little girl her own age. It seems that at last Jess has found someone who will understand her. TillyTilly knows secrets both big and small. But as she shows Jess just how easy it is to hurt those around her, Jess begins to realise that she doesn't know who TillyTilly is at all.

"Transcendent." --The New York Times Book Review "Flawless. . . another masterpiece from an author who seems incapable of writing anything that's less than brilliant." --NPR From the award-winning author of Boy, Snow, Bird and Peaces comes an enchanting collection of intertwined stories. Playful, ambitious, and exquisitely imagined, What Is Not Yours Is Not Yours is cleverly built around the idea of keys, literal and metaphorical. The key to a house, the key to a heart, the key to a secret--Oyeyemi's keys not only unlock elements of her characters' lives, they promise further labyrinths on the other side. In "Books and Roses" one special key opens a library, a garden, and clues to at least two lovers' fates. In "Is Your Blood as Red as This?" an unlikely key opens the heart of a student at a puppeteering school. "Sorry' Doesn't Sweeten Her Tea" involves a "house of locks," where doors can be closed only with a key--with surprising, unobservable developments. And in "If a Book Is Locked There's Probably a Good Reason for That Don't You Think," a key keeps a mystical diary locked (for good reason). Oyeyemi's tales span multiple times and landscapes as they tease boundaries between coexisting realities. Is a key a gate, a gift, or an invitation? What Is Not Yours Is Not Yours captivates as it explores the many possible answers.

Winner of the Hurston/Wright Legacy Award for Fiction One of Granta's Best Young British Novelists From the prizewinning young writer of What Is Not Yours Is Not Yours, Gingerbread, and Peaces comes a brilliant and inventive story of love, lies, and inspiration. Fairy-tale romances end with a wedding, and the fairy tales don't get complicated. In this book, the celebrated writer Mr. Fox can't stop himself from killing off the heroines of his novels, and neither can his wife, Daphne. It's not until Mary, his muse, comes to life and transforms him from author into subject that his story begins to unfold differently. Mary challenges Mr. Fox to join her in stories of their own devising; and in different times and places, the two of them seek each other, find each other, thwart each other, and try to stay together, even when the roles they inhabit seem to forbid it. Their adventures twist the fairy tale into nine variations, exploding and teasing conventions of genre and romance, and each iteration explores the fears that come with accepting a lifelong bond. Meanwhile, Daphne becomes convinced that her husband is having an affair, and finds her way into Mary and Mr. Fox's game. And so Mr. Fox is offered a choice: Will it be a life with the girl of his dreams, or a life with an all-too-real woman who delights him more than he cares to admit? The extraordinarily gifted Helen Oyeyemi has written a love story like no other. Mr. Fox is a magical book, endlessly inventive, as witty and charming as it is profound in its truths about how we learn to be with one another.

As seen on the cover of the New York Times Book Review, where it was described as "gloriously unsettling... evoking Toni Morrison, Haruki Murakami, Angela Carter, Edgar Allan Poe, Gabriel García Márquez, Chris Abani and even Emily Dickinson," and already one of the year's most widely acclaimed novels: "Helen Oyeyemi has fully transformed from a literary prodigy into a powerful, distinctive storyteller...Transfixing and surprising."--Entertainment Weekly (Grade: A) "I don't care what the magic mirror says; Oyeyemi is the cleverest in the land...daring and unnerving... Under Oyeyemi's spell, the fairy-tale conceit makes a brilliant setting in which to explore the alchemy of racism, the weird ways in which identity can be transmuted in an instant -- from beauty to beast or vice versa." -- Ron Charles, The Washington Post From the prizewinning author of What Is Not Yours Is Not Yours, Gingerbread, and Peaces comes a brilliant recasting of the Snow White fairy tale as a story of family secrets, race, beauty, and vanity. In the winter of 1953, Boy Novak arrives by chance in a small town in Massachusetts looking, she believes, for beauty--the opposite of the life she's left behind in New York. She marries Arturo Whitman, a local widower, and becomes stepmother to his winsome daughter, Snow. A wicked stepmother is a creature Boy never imagined she'd become, but elements of the familiar tale of aesthetic obsession begin to play themselves out when the birth of Boy's daughter, Bird, who is dark-skinned, exposes the Whitmans as light-skinned African-Americans passing for white. And even as Boy, Snow, and Bird are divided, their estrangement is complicated by an insistent curiosity about one another. In seeking an understanding that is separate from the image each presents to the world, Boy, Snow, and Bird confront the tyranny of the mirror to ask how much power surfaces really hold. Dazzlingly inventive and powerfully moving, Boy, Snow, Bird is an astonishing and enchanting novel. With breathtaking feats of imagination, Helen Oyeyemi confirms her place as one of the most original and dynamic literary voices of our time.

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