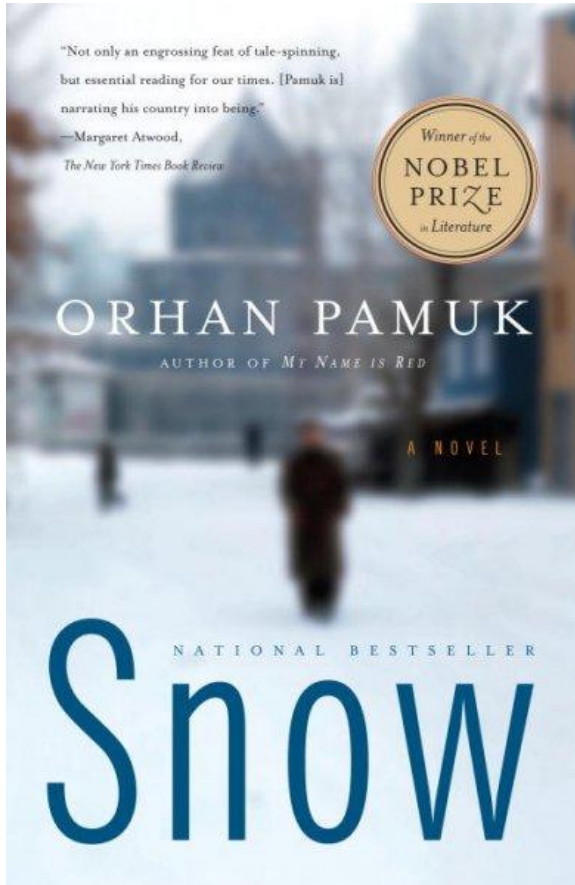


Ann Arbor District Library: Book Club to Go Discussion Guide

<http://www.aadl.org/catalog/record/1392782>

About the Book



Dread, yearning, identity, intrigue, the lethal chemistry between secular doubt and Islamic fanaticism—these are the elements that Orhan Pamuk anneals in this masterful, disquieting novel. An exiled poet named Ka returns to Turkey and travels to the forlorn city of Kars. His ostensible purpose is to report on a wave of suicides among religious girls forbidden to wear their head-scarves. But Ka is also drawn by his memories of the radiant Ipek, now recently divorced.

Amid blanketing snowfall and universal suspicion, Ka finds himself pursued by figures ranging from Ipek's ex-husband to a charismatic terrorist. A lost gift returns with ecstatic suddenness. A theatrical evening climaxes in a massacre. And finding god may be the prelude to losing everything else. Touching, slyly comic, and humming with cerebral suspense, *Snow* is of immense relevance to our present moment.

About the Author Source: <http://www.orhanpamuk.net>



Orhan Pamuk was born in Istanbul in 1952 and grew up in a large family similar to those which he describes in his novels *Cevdet Bey and His Sons* and *The Black Book*, in the wealthy westernized district of Nisantasi. As he writes in his autobiographical book *Istanbul*, from his childhood

until the age of 22 he devoted himself largely to painting and dreamed of becoming an artist. After graduating from the secular American Robert College in Istanbul, he studied architecture at Istanbul Technical University for three years, but abandoned the course when he gave up his ambition to become an architect and artist.

He went on to graduate in journalism from Istanbul University, but never worked as a journalist. At the age of 23 Pamuk decided to become a novelist, and giving up everything else retreated into his flat and began to write.

His first novel *Cevdet Bey and His Sons* was published seven years later in 1982. The novel is the story of three generations of a wealthy Istanbul family living in Nisantasi, Pamuk's own home district. The novel was awarded both the Orhan Kemal and Milliyet literary prizes. The following year Pamuk published his novel *The Silent House*, which in French translation won the 1991 Prix de la découverte européenne. *The White Castle* (1985) about the frictions and friendship between a Venetian slave and an Ottoman scholar was published in English and many other languages from 1990 onwards, bringing Pamuk his first international fame. The same year Pamuk went to America, where he was a visiting scholar at Columbia University in New York from 1985 to 1988. It was there that he wrote most of his novel *The Black Book*, in which the streets, past, chemistry and texture of Istanbul are described through the story of a lawyer seeking his missing wife. This novel was published in Turkey in 1990, and the French translation won the Prix France Culture. *The Black Book* enlarged Pamuk's fame both in Turkey and internationally as an author at once popular and experimental, and able to write about past and present with the same intensity. In 1991 Pamuk's daughter Rüya was born. That year saw the production of a film *Hidden Face*, whose script by Pamuk was based on a one-page story in *The Black Book*.

His novel *The New Life*, about young university students influenced by a mysterious book, was published in Turkey in 1994 and became one of the most widely read books in Turkish literature. *My Name Is Red*, about Ottoman and Persian artists and their ways of seeing and portraying the non-western world, told through a love story and family story, was published in 1998. This novel won the French Prix du meilleur livre étranger, the Italian Grinzane Cavour (2002) and the International IMPAC Dublin literary award (2003). From the mid-1990s Pamuk took a critical stance towards the Turkish state in articles about human rights and freedom of thought, although he took little interest in politics. *Snow*, which he describes as "my first and last political novel" was published in 2002. In this book set in the small city of Kars in northeastern Turkey he experimented with a new type of "political novel", telling the story of violence and tension between political Islamists, soldiers, secularists, and Kurdish and Turkish nationalists. *Snow* was selected as one of the best 100 books of 2004 by *The New York Times*. In 1999 a selection of his articles on literature and culture written for newspapers and

magazines in Turkey and abroad, together with a selection of writings from his private notebooks, was published under the title *Other Colours*. Pamuk's most recent book, *Istanbul*, is a poetical work that is hard to classify, combining the author's early memoirs up to the age of 22, and an essay about the city of Istanbul, illustrated with photographs from his own album, and pictures by western painters and Turkish photographers.

Orhan Pamuk's books have been translated into 46 languages, including Georgian, Malayan, Czech, Danish, Japanese, Catalan, as well as English, German and French. Pamuk has been awarded The Peace Prize, considered the most prestigious award in Germany in the field of culture, in 2005. In the same year, *Snow* received the Le Prix Médicis étranger, the award for the best foreign novel in France. Again in 2005, Pamuk was honoured with the Richarda Huck Prize, awarded every three years since 1978 to personalities who "think independently and act bravely." In the same year, he was named among world's 100 intellectuals by *Prospect* magazine. In 2006, *TIME* magazine chose him as one of the 100 most influential persons of the world. In September 2006, he won the Le Prix Méditerranée étranger for his novel *Snow*. Pamuk is an honorary member of the American Academy of Arts and Letters, and holds an honorary doctorate from Tilburg University. He is an honorary member of the American Academy of Arts and Letters as well as the Chinese Academy for Social Sciences. Pamuk gives lectures once a year in Columbia University. Lastly, he received the 2006 Nobel Prize for Literature, becoming the second youngest person to receive the award in its history.

Apart from three years in New York, Orhan Pamuk has spent all his life in the same streets and district of Istanbul, and he now lives in the building where he was raised. Pamuk has been writing novels for 30 years and never done any other job except writing.

Awards

Snow received the Prix Médicis étranger in 2005 (<http://www.prix-litteraires.net/prix/123,prix-medicis-roman-etranger.html>).

Reviews

Booklist

Sharply departing from the accessibility of his last novel, the intellectual mystery *My Name Is Red* (2001), acclaimed Turkish author Pamuk delivers a nearly impenetrable political novel. After eight years spent living in exile in Frankfurt, Germany, the poet Ka returns to the isolated town of Kars during a historic blizzard. Cut off from the outside world, the town's ingrown tensions are thrown into sharp relief as Ka investigates the epidemic of suicides occurring among

devoutly religious schoolgirls who prefer to take their own lives rather than remove their head scarves. The chaos of a military coup and Ka's sudden, obsessive love for an old, very beautiful friend contribute to the poet's sudden burst of creativity after a years-long bout of writer's block. Pamuk mixes elements of the fable, a heavy dose of metaphysics, and great swathes of artificial, stilted dialogue as he slowly, ever so slowly, parses the differences between the secular and the faithful. Strictly for determined readers with a passion for international literature and a familiarity with Islam.

Library Journal

Upon returning to his home in secular Turkey, a poet named Ka discovers two things that will change his life: Ipek, the girl he loved as a child, still lives in the city of Kars, and the community has been stunned by a rash of suicides of zealously religious girls who refused to remove their head scarves while in public. With an investigator's eye, Ka seeks out information about the tragedies from all sources, eventually leading to the man at the eye of the storm—"Blue," a charismatic Islamite who will not let the message that these girls carried be silenced. While in Kars, the normally reticent Ka dares to approach "happiness"; where once he suffered terrible writer's block, his poems now flow effortlessly, and his new-found love appears to love him back, but the figure of Blue and the deep waters in which Ka has immersed himself threaten his promising future. Like Pamuk's previous *My Name Is Red*, this story is thick with detail concerning the country's background; it does take some time to introduce all the characters. Once everyone is in place, however, the novel picks up and ultimately is a worthwhile read for those interested in a closer look at the hot topics of religion, its devout followers, and what arises from such passions.

BookPage

Rooted in international politics, this spellbinding new novel from Turkish writer Pamuk examines the tension between Islamic radicalism and Western liberalism. If the author's agenda sounds intimidating, never fear: Pamuk has couched timely issues in a fast-moving plot that carries the reader into the heart of Turkey, while introducing a cast of unforgettable characters. Ka is a Turkish poet who returns to his native country after 12 years of exile in Germany. An Istanbul newspaper sends him to the village of Kars to investigate a wave of recent suicides among teenage girls of the town. Ka also wants to see his friend, Ipek, a beautiful woman he knew as a teenager. But the culture shock involved in his return is greater than Ka anticipated. The town of Kars is teeming with poor families, Kurdish separatists and Islamic fundamentalists, Ipek's sister, Kadife, among them. When a snowstorm hits the village, isolating it from the outside world, tension mounts and violence soon erupts. The local government is threatened, and Ka tries to persuade Ipek to go with him to Germany. In this multilayered narrative, Pamuk writes with great clarity about a complex clash of political ideologies, adding

elements of intrigue, danger and suspense to the mix. *Snow* is a worthy follow-up to his acclaimed novel *My Name is Red*.

Kirkus Reviews

Internationally acclaimed Turkish writer Pamuk (*My Name is Red*, 2001, etc) vividly embodies and painstakingly explores the collision of Western values with Islamic fundamentalism. An omniscient narrator, identified only on the penultimate page, tells the story of Kerim Alakusoglu, a 40-ish poet known as Ka who returns to Turkey from political exile in Germany. Ka travels to the remote provincial town of Kars in "the poorest, most overlooked corner of Turkey" near the Armenian border, where a seemingly endless snowfall persists, a rash of recent suicides by young women stirs political and ethnic debate-and Kee is reunited with his beautiful former schoolmate Ipek, now estranged from her husband. Pamuk distributes conflicting commitments to Muslim traditions and secular, Westernized concepts in such compellingly realized characters as Ipek's "radical" sister and sometime actress Kadife, her "terrorist" lover Blue, Ipek's unctuous husband Mukhtar (a mayoral candidate in Kars's upcoming municipal elections), brutal military police official Z. Demirkol, and National Theatre luminary Sunay Zaim, who appears to be staging his own martyrdom in an adaptation of Thomas Kyd's *The Spanish Tragedy* that will feature Kadife's onstage protest against Islam's suppression of women's rights. This richly detailed tale is in effect a dialectic made flesh by a thrilling plot ingeniously shaped to climax with the aforementioned theatrical production and to coincide with the narrator's revelations of Ka's last hours in Kars, which ironically consummate the flurry of poetic creativity released in him by his experiences there. The novel's meanings inhere memorably in the controlling title metaphor, which signifies cleansing, silence, sleep, obliteration, "the beauty and mystery of creation," and the organizing principles for Ka's late poems, the last of which he entitles "The Place Where the World Ends." An astonishingly complex, disturbing view of a world we owe it to ourselves to better understand.

Publishers Weekly

A Turkish poet who spent 12 years as a political exile in Germany witnesses firsthand the clash between radical Islam and Western ideals in this enigmatically beautiful novel. Ka's reasons for visiting the small Turkish town of Kars are twofold: curiosity about the rash of suicides by young girls in the town and a hope to reconnect with "the beautiful Ipek," whom he knew as a youth. But Kars is a tangle of poverty-stricken families, Kurdish separatists, political Islamists (including Ipek's spirited sister Kadife) and Ka finds himself making compromises with all in a desperate play for his own happiness. Ka encounters government officials, idealistic students, leftist theater groups and the charismatic and perhaps terroristic Blue while trying to convince Ipek to return to Germany with him; each conversation pits warring ideologies against each other and against Ka's own weary melancholy. Pamuk himself becomes an important character, as he

describes his attempts to piece together "what really happened" in the few days his friend Ka spent in Kars, during which snow cuts off the town from the rest of the world and a bloody coup from an unexpected source hurtles toward a startling climax. Pamuk's sometimes exhaustive conversations and descriptions create a stark picture of a too-little-known part of the world, where politics, religion and even happiness can seem alternately all-consuming and irrelevant. A detached tone and some dogmatic abstractions make for tough reading, but Ka's rediscovery of God and poetry in a desolate place makes the novel's sadness profound and moving.

Discussion Questions Source: <http://www.readinggroupguides.com>

1. Almost immediately after the novel opens, the narrator speaks in first person directly to the reader and concludes his interjection of Ka's "biographical details" with the statement: "I don't wish to deceive you. I'm an old friend of Ka's, and I begin this story knowing everything that will happen to him during his time in Kars" [p. 5]. Later, during his report of Ka's conversation with Necip, the narrator says of Necip, "With a childishness that amazed Ka, he opened his large green eyes, one of which would be shattered in fifty-one minutes" [p. 134]. With these direct statements of the narrator's foreknowledge, what happens to the fictional conventions of plot and suspense? How does learning that the narrator's name is Orhan, and that he's written something called *The Black Book* [p. 425], affect the reader's reception of the story?
2. Ka's mood at the beginning of the story is dreamlike and nostalgic: "As slowly and silently as the snow in a dream, the traveler fell into a long-desired, long-awaited reverie; cleansed by memories of innocence and childhood, he succumbed to optimism and dared to believe himself at home in this world" [p. 4]. Does Ka remain in this state of optimism and seeming innocence throughout his stay in Kars? As an exile, he is moved by a sense of returning home; does he make a mistake by believing himself at home enough to become involved in the affairs of Kars?
3. While Ka and Ipek are having coffee in the New Life Pastry Shop, they witness the murder of the director of the Institute of Education. Discuss the conversation between the Institute director and the young man who has been sent to assassinate him [pp. 38–48]. What are the elements that make the scene so effective?
4. The brief history of Kars on pages 19–21 describes a place at the crossroads of "two empires now defunct," which has seen "endless wars, rebellions, massacres, and atrocity." Despite Kemal Atatürk's westernizing ideology (reinforced brutally by the military), Kars is sunk in poverty and hopelessness; its bourgeoisie has fled. Muhtar says, "The city of Kars and the people in it --- it was as if they weren't

real. Everyone wanted to die or to leave. . . . It was as if I'd been erased from history, banished from civilization" [p. 53]. How has the town's history shaped its inhabitants' ideas about themselves and their future?

5. Ka's conversations with Muhtar, Blue, the boys from the religious high school, Sheikh Efendi, and Kadife [chapters 6, 8, 9, 11,13] explore the gap between traditional Islam and Western secularism. How do these conversations affect Ka's sense of his spiritual condition? How strongly does he need to identify himself as a secular intellectual, and why is the possibility of his own belief in God, which he admits to, so unsettling to him?

6. Karl Marx said, "Hegel remarks somewhere that history tends to repeat itself. He forgot to add: the first time as tragedy, the second time as farce" [*The Eighteenth Brumaire of Louis Bonaparte*]. In the novel's most farcical and tragic moments, theatrical impresario Sunay Zaim and his allies the military police stage their own intervention in the history of Kars. Does Pamuk, in these episodes so central to the story, seem to share Marx's pessimism?

7. Blue tells a story from the ancient epic *Shehname*: "Once upon a time, millions of people knew it by heart. . . . But now, because we've fallen under the spell of the West, we've forgotten our own stories" [p. 78]. What does he imply when he asks Ka, "Is this story so beautiful that a man could kill for it?" [p. 79]

8. At least three different perspectives are given on the suicide girls. The deputy governor tells Ka, "What is certain is that these girls were driven to suicide because they were extremely unhappy. . . . But if unhappiness were a genuine reason for suicide, half the women in Turkey would be killing themselves" [p. 14]; Ipek says, "The men give themselves to religion, and the women kill themselves" [p. 35]. Kadife argues that women commit suicide to save their pride [p. 112]. Does the novel provide an answer to the mystery of why women are killing themselves?

9. Speaking with Muhtar, Ka says, "If I were an author and Ka were a character in a book, I'd say, 'Snow reminds Ka of God!' But I'm not sure it would be accurate. What brings me close to God is the silence of snow" [p. 60]. Why does the snow make Ka think of God? How do Ka's thoughts about his own religious beliefs change throughout the novel?

10. In getting involved with the various factions in Kars, does Ka act on his own behalf, or as the pawn of others? Is he actually, and knowingly, a double agent? As the plot progresses and Ka is moving back and forth between rival groups, what becomes most confusing? Does the reader's experience mirror Ka's spiritual and moral bewilderment?

11. When he travels to Kars, Ka enters another world: "Raised in Istanbul amid the middle-class comforts of Nisantás . . . Ka knew nothing of poverty; it was something beyond the house, in another world" [p. 18]. In the meeting at the Hotel Asia, a Kurdish boy says, "I've always dreamed of the day when I'd have a chance to share my ideas with the world. . . . All I'd want them to print in that Frankfurt paper is this: We're not stupid, we're just poor! And we have a right to want to insist on this distinction" [p. 275]. Later, Orhan asks, "How much can we ever know about love and pain in another's heart? How much can we hope to understand those who have suffered deeper anguish, greater deprivation, and more crushing disappointments than we ourselves have known?" [p. 259] Why are these statements so central to the problems of empathy and ethics presented in the novel?

12. Does the epigraph from Dostoevsky --- "Well then, eliminate the people, curtail them, force them to be silent. Because the European enlightenment is more important than people" --- sum up the West's arrogant approach to fundamentalist political movements? How is it relevant to the events in Kars?

13. Everyone in Kars watches television constantly; they even use the television to watch the coup as it takes place just outside their doors. Given the deliberately theatrical nature of the coup, the uncertainty as to whether the soldiers' bullets are real, and Sunay's death onstage during the second performance, what does Pamuk suggest about the relationship between history and fiction, reality and illusion?

14. Does Ipek love Ka, or does she still love Blue? Does she betray Ka by not going to Frankfurt with him [pp. 388–90]? In an unsent letter, Ka wrote to Ipek, "I carry the scars of my unbearable suffering on every inch of my body. Sometimes I think it's not just you I've lost, but that I've lost everything in the world" [p. 260]. Was it foolish of Ka to think that he would be able to have the happiness that love provides? Why does Ipek decide not to go to Germany with him?

15. "Once a six-pronged snowflake crystallizes, it takes between eight and ten minutes for it to fall through the sky, lose its original shape, and vanish. . . . Ka decided that snowflakes have much in common with people. It was a snowflake that inspired 'I, Ka'" [pp. 375–76]. The poems that Ka writes in his green notebook while in Kars (kar means "snow") align with the points on a snowflake. These poems, however, are never recorded in the novel. How seriously should a reader take Ka's efforts as a poet? What is the significance of the fact that the poems are not available to the reader, but instead we have a novel called *Snow*?

16. In several of his novels, Pamuk has created characters who are doubles or alter egos. Here he gives us Ka and the narrator as well as Necip and Fazil. Late in

the story, the narrator follows Ka's trail on a reading tour through various German cities; he wished "to do exactly as Ka had done on his own tour seven weeks earlier. . . . I would wander through the cold empty city and pretend I was Ka walking the same streets to escape the painful memories of Ipek " [p. 378–379]. Upon following Ka's trail to Kars, he notes, "I shouldn't want my readers to imagine that I was trying to become his posthumous shadow" [p. 380]. What do these statements imply?

17. How is Kadife different from her sister Ipek ? What motivates her to go onstage and bare her head in Sunay's play? Is she a devout Muslim, or is wearing the headscarf simply a costume necessary for her love affair with Blue?

18. Reexamine Necip's story [pp. 104–7] once you've reached the end of the novel. Has Necip's tale foreseen the revelations about the narrator and his love for Ipek, as well as Fazil's marriage to Kadife? How does Necip live on after his death? How does Ka?

Multimedia

Orhan Pamuk: Turkey's Controversial Faulkner (Radio Broadcast)

<http://www.npr.org/templates/story/story.php?storyId=4954114>

On NPR's *Day To Day*, Frank Browning talks with the writer in Istanbul about his relationship to the ever-changing city and his controversial opinions on Turkey's history.

An Evening with Orhan Pamuk (Video Clip)

<http://www.youtube.com/watch?v=OUPGV1u9bds>

Author Orhan Pamuk has gained international recognition for his compelling works of fiction. A Nobel Laureate, Pamuk has been honored with more than a dozen literary awards and has had his work translated into more than 40 languages.

Further Reading

***My Name Is Red* by Orhan Pamuk**

<http://www.aadl.org/catalog/record/1181081>

(Call number: Fiction Pamuk)

At once a fiendishly devious mystery, a beguiling love story, and a brilliant symposium on the power of art, *My Name Is Red* is a transporting tale set amid the splendor and religious intrigue of sixteenth-century Istanbul, from one of the most prominent contemporary Turkish writers. The Sultan has commissioned a cadre of the most acclaimed artists in the land to create a great book celebrating the glories of his realm. Their task: to illuminate the work in the European style. But because figurative art can be deemed an affront to Islam, this commission is a dangerous proposition indeed. The ruling elite therefore mustn't know the full

scope or nature of the project, and panic erupts when one of the chosen miniaturists disappears. The only clue to the mystery-or crime?-lies in the half-finished illuminations themselves. Part fantasy and part philosophical puzzle, *My Name is Red* is a kaleidoscopic journey to the intersection of art, religion, love, sex and power.

The Museum of Innocence by Orhan Pamuk

<http://www.aadl.org/catalog/record/1340580>

(Call number: Fiction Pamuk)

"It was the happiest moment of my life, though I didn't know it." So begins the new novel, his first since winning the Nobel Prize, from the universally acclaimed author of *Snow* and *My Name Is Red*. It is 1975, a perfect spring in Istanbul. Kemal, scion of one of the city's wealthiest families, is about to become engaged to Sibel, daughter of another prominent family, when he encounters Füsün, a beautiful shopgirl and a distant relation. Once the long-lost cousins violate the code of virginity, a rift begins to open between Kemal and the world of the Westernized Istanbul bourgeoisie—a world, as he lovingly describes it, with opulent parties and clubs, society gossip, restaurant rituals, picnics, and mansions on the Bosphorus, infused with the melancholy of decay—until finally he breaks off his engagement to Sibel. But his resolve comes too late. For eight years Kemal will find excuses to visit another Istanbul, that of the impoverished backstreets where Füsün, her heart now hardened, lives with her parents, and where Kemal discovers the consolations of middle-class life at a dinner table in front of the television. His obsessive love will also take him to the demimonde of Istanbul film circles (where he promises to make Füsün a star), a scene of seedy bars, run-down cheap hotels, and small men with big dreams doomed to bitter failure. In his feckless pursuit, Kemal becomes a compulsive collector of objects that chronicle his lovelorn progress and his afflicted heart's reactions: anger and impatience, remorse and humiliation, deluded hopes of recovery, and daydreams that transform Istanbul into a cityscape of signs and specters of his beloved, from whom now he can extract only meaningful glances and stolen kisses in cars, movie houses, and shadowy corners of parks. A last change to realize his dream will come to an awful end before Kemal discovers that all he finally can possess, certainly and eternally, is the museum he has created of his collection, this map of a society's manners and mores, and of one man's broken heart. A stirring exploration of the nature of romantic attachment and of the mysterious allure of collecting, *The Museum of Innocence* also plumbs the depths of an Istanbul half Western and half traditional—its emergent modernity, its vast cultural history. This is Orhan Pamuk's greatest achievement.

The Naive and the Sentimental Novelist by Orhan Pamuk

<http://www.aadl.org/catalog/record/1372580>

(Call number: 894.353 Pa)

What happens within us when we read a novel? And how does a novel create its unique effects, so distinct from those of a painting, a film, or a poem? In this inspired, thoughtful, deeply personal book, Orhan Pamuk takes us into the worlds of the writer and the reader, revealing their intimate connections. Pamuk draws on Friedrich Schiller's famous distinction between "naive" poets—who write spontaneously, serenely, unselfconsciously—and "sentimental" poets: those who are reflective, emotional, questioning, and alive to the artifice of the written word. Harking back to the beloved novels of his youth and ranging through the work of such writers as Tolstoy, Dostoevsky, Stendhal, Flaubert, Proust, Mann, and Naipaul, he explores the oscillation between the naive and the reflective, and the search for an equilibrium, that lie at the center of the novelist's craft. He ponders the novel's visual and sensual power—its ability to conjure landscapes so vivid they can make the here-and-now fade away. In the course of this exploration, he considers the elements of character, plot, time, and setting that compose the "sweet illusion" of the fictional world. Anyone who has known the pleasure of becoming immersed in a novel will enjoy, and learn from, this perceptive book by one of the modern masters of the art.

Summaries from AADL.org Catalog

Author's official website

<http://www.orhanpamuk.net>

Information and resources maintained by Pamuk's publisher.

Read-Alikes *Source: Novelist*

The Feast of the Goat by Mario Vargas Llosa

<http://www.aadl.org/catalog/record/1182689>

(Call number: Fiction Llosa)

Returning to her native Dominican Republic, forty-nine-year-old Urania Cabral discovers that Rafael Trujillo, the depraved dictator called "the Goat," still reigns over his inner circle, which includes Urania's father, with brutality and blackmail.

The Quiet American by Graham Greene

<http://www.aadl.org/catalog/record/1029619>

(Call number: Fiction Greene)

An eager American envoy is mysteriously assigned to Saigon during the French occupation of Indochina.

Seeing by Jose Saramago

<http://www.aadl.org/catalog/record/1260933>

(Call number: Fiction Saramago)

Four years after a bizarre blindness plague hits the capital, the political arena is thrown into turmoil when election day is marked by an unprecedented turnout of blank ballots and rebellious acts that prompt a state of emergency declaration.

Saturday by Ian McEwan

<http://www.aadl.org/catalog/record/1237533>

(Call number: Fiction McEwan)

A successful, happily married neurosurgeon, Henry Perowne is drawn into a confrontation with Baxter, a small-time thug, following a minor motor vehicle accident, an encounter that has savage consequences.

The Weekend by Bernhard Schlink

<http://www.aadl.org/catalog/record/1366010>

(Call number: Fiction Schlink)

Reuniting in a secluded country home after decades apart, a group of old friends and lovers exchange clandestine judgments on their divergent paths and celebrate the pardon of one of their number, a convicted murderer and terrorist.

The Crazy by Ha Jin

<http://www.aadl.org/catalog/record/1194884>

(Call number: Fiction Jin)

Assigned to care for his fiancé's father, Professor Yang, after he suffers a stroke, Jian Wan is disturbed when the professor begins to rave against his family and colleagues, and takes great risks to uncover the truth.

