

I Am A Taxi Deborah Ellis

Starred Review in Publishers Weekly: "Through the cadence of these poems, which sometimes resemble lullabies in their dreaminess and gorgeous lyricism, Landau captures the ways humans persist, despite our collective anxiety, in our longing for 'something tender, something that might bloom.'" Deborah Landau's fourth book of poetry, *Soft Targets*, draws a bullseye on humanity's vulnerable flesh and corrupted world. In this ambitious lyric sequence, the speaker's fear of annihilation expands beyond the self to an imperiled planet on which all inhabitants are "soft targets." Her melancholic examinations recall life's uncanny ability to transform ordinary places—subways, cafes, street corners—into sites of intense significance that weigh heavily on the modern mind. "O you who want to slaughter us, we'll be dead soon/enough what's the rush," Landau writes, contemplating a world beset by political tumult, random violence, terror attacks, and climate change. Still there are the ordinary and abundant pleasures of day-to-day living, though the tender exchanges of friendship and love play out against a backdrop of 21st century threats with historical echoes, as neo-Nazis marching in the United States recall her grandmother's flight from Nazi Germany.

In Rachel Heng's debut set in near future New York City—where lives last three hundred years and the pursuit of immortality is all-consuming—Lea must choose between her estranged father and her chance to live forever. Lea Kirino is a "Lifer," which means that a roll of the genetic dice has given her the potential to live forever—if she does everything right. And Lea is an overachiever. She's a successful trader on the New York exchange—where instead of stocks, human organs are now bought and sold—she has a beautiful apartment, and a fiancé who rivals her in genetic perfection. And with the right balance of HealthTech™, rigorous juicing, and low-impact exercise, she might never die. But Lea's perfect life is turned upside down when she spots her estranged father on a crowded sidewalk. His return marks the beginning of her downfall as she is drawn into his mysterious world of the Suicide Club, a network of powerful individuals and rebels who reject society's pursuit of immortality, and instead choose to live—and die—on their own terms. In this future world, death is not only taboo; it's also highly illegal. Soon Lea is forced to choose between a sanitized immortal existence and a short, bittersweet time with a man she has never really known, but who is the only family she has left in the world.

A spectacular new collection by one of the most exciting and distinctive poets currently writing.

Every Life Makes a Story Djo has a story: Once he was one of "Titid's boys," a vital member of Father Jean-Bertrand Aristide's election team, fighting to overthrow military dictatorship in Haiti. Now he is barely alive, the victim of a political firebombing. Jeremie has a story: Convent-educated Jeremie can climb out of the slums of Port-au-Prince. But she is torn between her mother's hopes and her own wishes for herself ... and for Haiti. Father Jean-Bertrand Aristide has a story: A dream of a new Haiti, one in which every person would have a decent life ... a house with a roof ... clean water to drink ... a good plate of rice and beans every day ... a field to work in. At Aristide's request, Djo tells his story to Jeremie -- for Titid believes in the power of all of their stories to make change. As Jeremie listens to Djo, and to her own heart, she knows that they will begin a new story, one that is all their own, together.

In this sequel to "The Breadwinner," the Taliban still control Afghanistan, but Kabul is in ruins. Twelve-year-old Parvana's father has just died, and Parvana sets out alone to find her family, masquerading as a boy.

Because the Taliban rulers of Kabul, Afghanistan impose strict limitations on women's freedom and behavior, eleven-year-old Parvana must disguise herself as a boy so that her family can survive after her father's arrest.

When young Iqbal is sold into slavery at a carpet factory, his arrival changes everything for the other overworked and abused children there. It is Iqbal who explains to them that despite their master's promises, he plans on keeping them as his slaves indefinitely. But it is also Iqbal who inspires the other children to look to a future free from toil...and is brave enough to show them how to get there. This moving fictionalized account of the real Iqbal Masih is told through the voice of Fatima, a young Pakistani girl whose life is changed by Iqbal's courage.

I Am a Taxi Groundwood Books Ltd

Presents interviews with students who have been bullied, as they describe their experiences with peers, parents, teachers, and school administrators, along with advice on the best methods that can be used to stop bullying behavior.

When her best friend Casey is accused of murdering an eight-year-old girl at summer camp, Jess must find the courage to stand by her friend while the pressure from the case begins to grow.

When Jacob DeShawn, an artistic boy who imagines himself as a superhero called Jakeman, and his older sister, Shosana, join other city children for their quarterly visit to their imprisoned mothers, the bus trip leads to unexpected mishaps.

A loveable, homeless mutt recounts his adventures riding in his new owner's taxi.

NATIONAL BESTSELLER • The remarkable memoir of an ambitious young photojournalist who went off to war as a twenty-two-year-old girl—and came back, four years and many adventures later, a woman "Eloquent and well observed, not only about the memoirist, but about the world: war, death, photojournalism and, of course, the worldwide battle between the sexes." —The Washington Post Book World In 1988, fresh out of Harvard, Deborah Copaken Kogan moved to Paris with a small backpack, a couple of cameras, the hubris of a superhero, and a strong thirst for danger. She wanted to see what a war would look like when seen from up close. Naïvely, she figured it would be easy to filter death through the prism of her wide-angle lens. She was dead wrong. Within weeks of arriving in Paris, after begging to be sent where the action was, Kogan found herself on the back of a truck in Afghanistan, her tiny frame veiled from head to toe, the only woman—and the only journalist—in a convoy of rebel freedom fighters. Kogan had not actually planned on shooting the Afghan war alone. However, the beguiling French photographer she'd entrusted with both her itinerary and her heart turned out to be as dangerously unpredictable as, well, a war. Kogan found herself running from one corner of the globe to another, each linked to the man she was involved with at the time. From Zimbabwe to Romania, from Russia to Haiti, Kogan takes her readers on a heartbreaking yet surprisingly hilarious journey through a mine-strewn decade, her personal battles against sexism, battery, and even rape blending seamlessly with the historical struggles of war, revolution, and unfathomable abuse it was her job to record. In the end, what was once adventurous to the girl began to weigh heavily on the woman. Though she had finally been accepted into photojournalism's macho fraternity, her photographs splashed across the front pages of international newspapers and magazines, Kogan began to feel there was something more she was after. Ultimately, what she discovered in herself was a person—a woman—for whom life, not death, is the one true adventure to be cherished above all.

Describes the story of Deborah Sampson Gannett, who, in defiance of the rigid societal and social norms of her times, ran away from home, disguised herself as a man and helped fight against the British during the American Revolution.

Now back in print for the first time since 1969, a stunning novel about childhood, marriage, and divorce by one of the most interesting minds of the twentieth century. Dream and reality overlap in *Divorcing*, a book in which divorce is not just a question of a broken marriage but names a rift that runs right through the inner and outer worlds of Sophie Blind, its brilliant but desperate protagonist. Can the rift be mended? Perhaps in the form of a novel, one that goes back from present-day New York to Sophie's childhood in pre-World War II Budapest, that revisits the divorce between her Freudian father and her fickle mother, and finds a place for a host of further tensions and contradictions in her present life. The question that haunts *Divorcing*, however, is whether any novel can be fleet and bitter and true and light enough to gather up all the darkness of a given life. Susan Taubes's startlingly original novel was published in 1969 but largely ignored at the time; after the author's tragic early death, it was forgotten. Its republication presents a chance to discover a splintered, glancing, caustic, and lyrical work by a dazzlingly intense and inventive writer.

Staggerlee is used to being alone. As the granddaughter of celebrities and the daughter of an interracial couple in an all-black town, she has become adept at isolating herself from curious neighbors. But then her cousin, Trout, comes to visit.

Compelling and uplifting, *The Heaven Shop* is a contemporary novel for young people that puts a very real face on the African AIDS pandemic. Binti is a complex character who readers will never forget.

In June 2010, the editors of *The New Yorker* announced to widespread media coverage their selection of "20 Under 40"—the young fiction writers who are, or will be, central to their generation. The magazine published twenty stories by this stellar group of writers over the course of the summer. They are now collected for the first time in one volume. The range of voices is extraordinary. There is the lyrical realism of Nell Freudenberger, Philipp Meyer, C. E. Morgan, and Salvatore Scibona; the satirical comedy of Joshua Ferris and Gary Shteyngart; and the genre-bending tales of Jonathan Safran Foer, Nicole Krauss, and Téa Obreht. David Bezmozgis and Dinaw Mengestu offer clear-eyed portraits of immigration and identity; Sarah Shun-lien Bynum, ZZ Packer, and Wells Tower offer voice-driven, idiosyncratic narratives. Then there are the haunting sociopolitical stories of Chimamanda Ngozi Adichie, Daniel Alarcón, and Yiyun Li, and the metaphysical fantasies of Chris Adrian, Rivka Galchen, and Karen Russell. Each of these writers reminds us why we read. And each is aiming for greatness: fighting to get and to hold our attention in a culture that is flooded with words, sounds, and pictures; fighting to surprise, to entertain, to teach, and to move not only us but generations of readers to come. A landmark collection, *20 Under 40* stands as a testament to the vitality of fiction today.

After Anna Marquette is raped and brutally beaten she finds that she is pregnant from the sexual assault.

The bestselling exploration of the dimensions of love, marriage, mourning, and kinship from two-time Booker Prize finalist Deborah Levy. A *New York Times* Notable Book A *New York Public Library* Best Nonfiction Book of 2018 What does it cost a woman to unsettle old boundaries and collapse the social hierarchies that make her a minor character in a world not arranged to her advantage? This vibrant memoir, a portrait of contemporary womanhood in flux, is an urgent quest to find an unwritten major female character who can exist more easily in the world. Levy considers what it means to live with meaning, value, and pleasure, to seize the ultimate freedom of writing our own lives, and reflects on the work of such artists and thinkers as Simone de Beauvoir, James Baldwin, Elena Ferrante, Marguerite Duras, David Lynch, and Emily Dickinson. *The Cost of Living*, longlisted for the Andrew Carnegie Medal in Nonfiction, is crucial testimony, as distinctive, witty, complex, and original as Levy's acclaimed novels. This book focuses on six brilliant women who are often seen as particularly tough-minded: Simone Weil, Hannah Arendt, Mary McCarthy, Susan Sontag, Diane Arbus, and Joan Didion. Aligned with no single tradition, they escape straightforward categories. Yet their work evinces an affinity of style and philosophical viewpoint that derives from a shared attitude toward suffering. What Mary McCarthy called a "cold eye" was not merely a personal aversion to displays of emotion: it was an unsentimental mode of attention that dictated both ethical positions and aesthetic approaches. *Tough Enough* traces the careers of these women and their challenges to the pre-eminence of empathy as the ethical posture from which to examine pain. Their writing and art reveal an adamant belief that the hurts of the world must be treated concretely, directly, and realistically, without recourse to either melodrama or callousness. As Deborah Nelson shows, this stance offers an important counter-tradition to the familiar postwar poles of emotional expressivity on the one hand and cool irony on the other. Ultimately, in its insistence on facing reality without consolation or compensation, this austere "school of the unsentimental" offers new ways to approach suffering in both its spectacular forms and all of its ordinariness.

The third book in the internationally bestselling series that includes *The Breadwinner*, *Parvana's Journey* and *My Name Is Parvana*. Parvana's best friend, Shauzia, has escaped the misery of her life in Kabul, only to end up in a refugee camp in Pakistan. But she still dreams of seeing the ocean and eventually making a new life in France. This is the dream that has sustained her through the terrible years in Kabul. It is the dream for which she has forsaken family and friends. But it is hard to imagine herself in a field of purple lavender when she is living in the Widows' Compound of a muddy, crowded refugee camp outside Peshawar. Even worse, the compound is run by Mrs. Weera, Shauzia's bossy physical teacher from Kabul, who insists that Shauzia be useful and make the best of a dismal situation. Shauzia finally decides to leave the camp and try her luck on the streets. She is determined to earn money to buy her passage out of the country. Peshawar is dangerous and full of desperately poor and wandering children like herself, but she has Jasper, the dog who followed her down from a shepherd's camp in the mountains. And she knows how to masquerade as a boy and comb the streets for jobs. She figures she knows how to survive. But life as a street kid is dangerous and terrifying, and even with the advantages of a strong will, brave spirit and good luck, Shauzia soon discovers that the old choices are not so easy any more. This is a powerful and very human story of a feisty, driven girl who tries to take control of her own life. The reissue includes a new cover and map, and an updated author's note and glossary to provide young readers with background and context. Royalties from the sale of this book will go to Street Kids International. A fireman in charge of burning books meets a revolutionary school teacher who dares to read. Depicts a future world in which all printed reading material is burned.

In "Shining a Light," a woman's lost luggage is juxtaposed with far more serious losses. An icy woman seduces a broken man in "Vienna," and a man's empathy threatens to destroy him in "Stardust Nation." "Cave Girl" features a girl who wants to be a different kind of woman--she succeeds in a shocking way. A deformed man seeks beauty amid his angst in the title story. These are twenty-first century lives dissected with razor-sharp humor and curiosity.

The Breadwinner The first book in Deborah Ellis's riveting *Breadwinner* series is an award-winning novel about loyalty, survival, families and friendship under extraordinary circumstances during the Taliban's rule in Afghanistan. *Parvana's Journey* A war is raging in Afghanistan as a coalition of Western forces tries to oust the Taliban by bombing the country. Parvana's father has died, and her mother, sister and brother have gone to a faraway wedding, not knowing what has happened to the father. Parvana doesn't know where they are. She just knows she has to find them. *Mud City* Parvana's best friend, Shauzia, has escaped the misery of her life in Kabul, only to end up in a refugee camp in Pakistan. But she still dreams of seeing the ocean and eventually making a new life in France. This is the dream that has sustained her through the terrible years in Kabul. It is the dream for which she has forsaken family and friends. *My Name Is Parvana* In this stunning sequel to *The Breadwinner* Trilogy, Parvana, now fifteen, is found in a bombed-out school and held as a suspected terrorist by American troops in Afghanistan.

A *Millions Most Anticipated Book of 2021* *Real Estate* is the third and final installment in three-time Booker Prize nominated Deborah Levy's *Living Autobiography* series: an exhilarating, thought-provoking and boldly intimate meditation on home and the specters that haunt it in our patriarchal society. "Three bicycles. Seven ghosts. A crumbling apartment block on the hill. Fame. Tenderness. The statue of Peter Pan. Silk. Melancholy. The banana tree. A love story." Virginia Woolf wrote that in order to be a writer, a woman needs a room of one's own. Now, in *Real Estate*, acclaimed author Deborah Levy concludes her ground-breaking trilogy of living autobiographies with an exhilarating, boldly

intimate meditation on home and the specters that haunt it. In this vibrant memoir, Levy employs her characteristic indelible writing, sharp wit, and acute insights to craft a searing examination of womanhood and ownership. Her inventory of possessions, real and imagined, pushes readers to question our cultural understanding of belonging and belongings and to consider the value of a woman's intellectual and personal life. Blending personal history, gender politics, philosophy, and literary theory, *Real Estate* is a brilliant, compulsively readable narrative. "Classic Moggach: readable, memorable . . . an unashamedly colorful journey across continents, with clothes, food, landscapes brought joyously to life." —The Times (London) "Nobody in the world knows our secret . . . that I've ruined Bev's life, and she's ruined mine."

Petra's romantic life has always been a car crash, and even in her sixties she's still getting it disastrously wrong. And then she falls in love with Jeremy, an old friend visiting from abroad. There's just one catch: Jeremy is married to her best friend, Bev. Meanwhile, on opposite sides of the world, two other women are also struggling with the weight of betrayal: Lorrie, a Texan, is about to embark on the biggest deception of her life, and in China, Li Jing is trying to understand exactly what it is her husband does on his business trips. It turns out that no matter where you are in the world or how well you think you know the one you love, everyone has secrets.

USBBY Outstanding International Books selection After he finally manages to escape from being a virtual slave in an illegal cocaine operation, Diego is taken in by the Ricardo family -- poor coca farmers who provide a safe haven while he recovers from his ordeal in the jungle. But even that brief respite comes to an end when the army moves in and destroys the family's coca crop -- and their livelihood. Diego eventually joins the cocaleros as they protest the destruction of their crops by barricading the roads, confronting the army head on. As tension between the cocaleros builds to a dramatic standoff, the wonders whether he will ever find a way to return to his family.

Pascal's life is like any other boy's as he worries about his English classes and his football skills - until the day rebels come to his village and everything changes. On the run with friends, Pascal finds himself at the mercy of some tough events. But it is not until he ends up working in a cocoa plantation that he realises he must endeavour to find his family and to set himself free of his enslavement. Armed only with his determination, and supported by his friend, Kojo, Pascal has a difficult battle ahead of him.

#1 NEW YORK TIMES BESTSELLER • "The story of modern medicine and bioethics—and, indeed, race relations—is refracted beautifully, and movingly."—Entertainment Weekly NOW A MAJOR MOTION PICTURE FROM HBO® STARRING OPRAH WINFREY AND ROSE BYRNE • ONE OF THE "MOST INFLUENTIAL" (CNN), "DEFINING" (LITHUB), AND "BEST" (THE PHILADELPHIA INQUIRER) BOOKS OF THE DECADE • ONE OF ESSENCE'S 50 MOST IMPACTFUL BLACK BOOKS OF THE PAST 50 YEARS • WINNER OF THE CHICAGO TRIBUNE HEARTLAND PRIZE FOR NONFICTION NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The New York Times Book Review • Entertainment Weekly • O: The Oprah Magazine • NPR • Financial Times • New York • Independent (U.K.) • Times (U.K.) • Publishers Weekly • Library Journal • Kirkus Reviews • Booklist • Globe and Mail Her name was Henrietta Lacks, but scientists know her as HeLa. She was a poor Southern tobacco farmer who worked the same land as her slave ancestors, yet her cells—taken without her knowledge—became one of the most important tools in medicine: The first "immortal" human cells grown in culture, which are still alive today, though she has been dead for more than sixty years. HeLa cells were vital for developing the polio vaccine; uncovered secrets of cancer, viruses, and the atom bomb's effects; helped lead to important advances like in vitro fertilization, cloning, and gene mapping; and have been bought and sold by the billions. Yet Henrietta Lacks remains virtually unknown, buried in an unmarked grave. Henrietta's family did not learn of her "immortality" until more than twenty years after her death, when scientists investigating HeLa began using her husband and children in research without informed consent. And though the cells had launched a multimillion-dollar industry that sells human biological materials, her family never saw any of the profits. As Rebecca Skloot so brilliantly shows, the story of the Lacks family—past and present—is inextricably connected to the dark history of experimentation on African Americans, the birth of bioethics, and the legal battles over whether we control the stuff we are made of. Over the decade it took to uncover this story, Rebecca became enmeshed in the lives of the Lacks family—especially Henrietta's daughter Deborah. Deborah was consumed with questions: Had scientists cloned her mother? Had they killed her to harvest her cells? And if her mother was so important to medicine, why couldn't her children afford health insurance? Intimate in feeling, astonishing in scope, and impossible to put down, *The Immortal Life of Henrietta Lacks* captures the beauty and drama of scientific discovery, as well as its human consequences.

Living with his family in a prison in Bolivia due to his parents' convictions for drug trafficking, twelve-year-old Diego does his best to live a normal life, but when his mother receives additional fines, Diego risks everything to earn quick money.

The New York Times bestselling author of *Half-Resurrection Blues* returns in a new *Bone Street Rumba* Novel—a knife-edge, noir-shaded urban fantasy of crime after death. The streets of New York are hungry tonight... Carlos Delacruz straddles the line between the living and the not-so alive. As an agent for the Council of the Dead, he eliminates New York's ghostlier problems. This time it's a string of gruesome paranormal accidents in Brooklyn's Von King Park that has already taken the lives of several locals—and is bound to take more. The incidents in the park have put Kia on edge. When she first met Carlos, he was the weird guy who came to Baba Eddie's botánica, where she worked. But the closer they've gotten, the more she's seeing the world from Carlos's point of view. In fact, she's starting to see ghosts. And the situation is far more sinister than that—because whatever is bringing out the dead, it's only just getting started.

Fifteen-year-old Abdul, having lost everyone he loves, journeys from Baghdad to a migrant community in Calais where he sneaks aboard a boat bound for England, not knowing it carries a cargo of heroin, and when the vessel is involved in a skirmish and the pilot killed, it is up to Abdul and three other young stowaways to complete the journey.

From the author of the international bestseller *The Little Coffee Shop of Kabul*, comes the captivating tale of four very different women on the hunt for a lost child. Haiti. A poor country rich in courage, strength and love. As these four women are about to discover. Charlie, the rootless daughter of American missionaries, now working as a hairdresser in Northern California. But the repercussions of a traumatic childhood far from home have left her struggling for her way in life. Bea, Charlie's eccentric grandmother, who is convinced a reunion with her estranged mother will help Charlie heal. Lizbeth, a Texas widow who has never strayed too far from home. She is on a daunting journey into the unknown, searching for the grandchild she never knew existed. And Senzey, a young Haitian mother dealing with a lifetime of love and loss, who shows them the true meaning of bravery. Together they venture through the teeming, colorful streets of Port-au-Prince, into the worlds of do-gooders doing more harm than good, Vodou practitioners, artists, activists, and everyday Haitian men and women determined to survive against all odds. For Charlie, Bea, Lizbeth and Senzey, life will never be the same again . . . 'Deborah Rodriguez is brilliant at transporting her readers to far-flung destinations.' Sunday Express 'This wonderful story of courageous, obstinate women transports you straight to the beating heart of a colourful land.' People's Friend A beautiful read . . . If you have enjoyed previous Deborah Rodriguez books, you will love this newest addition. But even as a newcomer to her works, you'll find yourself so easily enchanted and swept away with the story. Add this to your summer reading list. You won't regret it. - Better Reading

Although she may not have a normal life like everyone else, Khyber enjoys what she has and doesn't look to change things, yet when her mother decides to move her autistic brother into a special home and her homeless friend goes missing, Khyber's special world is suddenly turned upside down. Reprint.

The Pulitzer Prize and Drama Critics Circle Award winning play. *A Streetcar Named Desire* is the tale of a catastrophic confrontation between fantasy and reality, embodied in the characters of Blanche DuBois and Stanley Kowalski. Fading southern belle Blanche DuBois is adrift in the modern world. When she arrives to stay with her sister Stella in a crowded, boisterous corner of New Orleans, her delusions of grandeur bring her into conflict with Stella's crude, brutish husband Stanley Kowalski. Eventually their violent collision course causes Blanche's fragile

sense of identity to crumble, threatening to destroy her sanity and her one chance of happiness.

Tony Johnston's THE BARN OWLS recalls in quiet tones the memory of a barn that has stood alone in a wheat field for one hundred years at least. The owls have nested there and have hunted in the fields and circled in the night skies as time slowly slipped by. Every night, as the moon rises, a barn owl awakens and flies out to hunt. Feathered against the endless starry night, he swoops and sails to the darkened wheat field below and catches a mouse in his nimble talons. With outstretched wings, this barn owl returns to his barn nest and his hungry family, repeating the ageless ritual his ancestors have practiced here, in this barn, for at least one hundred years. Following the life cycle of the barn owl, this gentle poem evokes a sense of warm sunshine and envelopes readers with the memory of the scent of a wheat field.

Presents the life of Jerome Robbins who began as a modern dancer and went on to become an influential choreographer whose work changed the course of ballet and musical comedy in America.

On a military base in post-Taliban Afghanistan, American authorities have just imprisoned a teenaged girl found in a bombed-out school. The army major thinks she may be a terrorist working with the Taliban. The girl does not respond to questions in any language and remains silent, even when she is threatened, harassed and mistreated over several days. The only clue to her identity is a tattered shoulder bag containing papers that refer to people named Shauzia, Nooria, Leila, Asif, Hassan - and Parvana. In this long-awaited sequel to The Breadwinner Trilogy, Parvana is now fifteen years old. As she waits for foreign military forces to determine her fate, she remembers the past four years of her life.

Reunited with her mother and sisters, she has been living in a village where her mother has finally managed to open a school for girls. But even though the Taliban has been driven from the government, the country is still at war, and many continue to view the education and freedom of girls and women with suspicion and fear. As her family settles into the routine of running the school, Parvana, a bit to her surprise, finds herself restless and bored. She even thinks of running away. But when local men threaten the school and her family, she must draw on every ounce of bravery and resilience she possesses to survive the disaster that kills her mother, destroys the school, and puts her own life in jeopardy.

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