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competed in the ABNA 2010

[under working title Peccadillo],

reached the Quarter Finals and

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Reprobate competed in the ABNA 2010 [under working title Peccadillo], reached the Quarter Finals and was rewarded with a Publishers Weekly Review: "Fast-moving and intricately plotted, this manuscript of Dutch intrigue follows assassin Katla, who 's renowned for her ability to cover up a job.

Reprobate - A Katla Novel

(Amsterdam Assassin Series 1)

Blindness in Fiction 4: Reprobate:

A Katla Novel It is notoriously difficult for non-blind writers to depict blind characters in fiction. Although anyone can close their eyes and imagine blindness for a few minutes, living in a world where sight has lost its meaning is incredibly hard to imagine.

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Blind Spot: Blindness in Fiction 4: Reprobate: A Katla Novel

Katla erased the call history, removed the battery from the cell phone, and returned both to her messenger bag. Time for breakfast. She rode her Vespa slowly to the luncheonette Dolfijn used to frequent. As she looked inside, Katla spotted Merleyn, sitting in a booth and chatting with the counter girl.

Reprobate - A Katla Novel (Amsterdam Assassin Series Book

The first novel in the Amsterdam Assassin Series, *Reprobate*, marks the first time Katla breaks one of her own rules, and how this affects both her personal and business

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life. The second novel, Peccadillo, will be forthcoming in late 2012. The third novel, Ghost, is planned for release in 2013.

Reprobate - A Katla Novel (Amsterdam Assassin Series Book

...

A few minutes later he has been neatly killed with one of his own swords. Katla is the reprobate of the title, and Reprobate starts the way it means to go on, with lots of blood. Reprobate – the first of several Katla novels, the Amsterdam Assassin series – has three main protagonists.

Amazon.com: Customer reviews:
Reprobate - A Katla Novel ...
Peccadillo - A Katla Novel
(Amsterdam Assassin Series Book

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2) eBook: Halm, Martyn V.:
Amazon.com.au: Kindle Store

Peccadillo - A Katla Novel (Amsterdam Assassin Series Book

...

This is the second novel in the Katla series. It didn't move as quickly as 'Reprobate', but I think that's because this was more of a character study. In this book, we got to learn more about who Katla is as a person and how she reacts to the growing family around her: Bram, her 'lover' who also goes through his own changes; Zeph, Bram's ...

Peccadillo: A Katla Novel by Martyn V. Halm

Katla only kills for profit or to protect her anonymity, and Bram

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Merleyn seems harmless and unable to identify her. By sparing his life, she breaks one of her most important rules—never leave a living witness. A decision Katla might not survive to regret...
Reprobate is the first novel in the Amsterdam Assassin Series.

Reprobate - A Katla Novel
(Amsterdam Assassin Series, # 1

...

Katla only kills for profit or to protect her anonymity, and Bram Merleyn seems harmless and unable to identify her. By sparing his life, she breaks one of her most important rules—never leave a living witness. A decision Katla might not survive to regret...
Reprobate is the first novel in the Amsterdam Assassin Series.

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This anthology of international scholarship offers new critical approaches to the study of the many manifestations of the paranormal in the Middle Ages. The guiding principle of the collection is to depart from symbolic or reductionist readings of the subject matter in favor of focusing on the paranormal as human experience and, essentially, on how these experiences are defined by the sources. The authors work with a variety of medieval Icelandic textual sources, including family sagas, legendary sagas, romances, poetry, hagiography and miracles, exploring the diversity of

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paranormal activity in the medieval North. This volume questions all previous definitions of the subject matter, most decisively the idea of saga realism, and opens up new avenues in saga research.

This book presents evidence in support of the hypothesis that Ship English of the early Atlantic colonial period was a distinct variety with characteristic features. It is motivated by the recognition that late-seventeenth and early-eighteenth century sailors' speech was potentially an influential variety in nascent creoles and English varieties of the Caribbean, yet few academic studies have attempted to define the characteristics of this speech. Therefore, the two principal aims

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of this study were, firstly, to outline the socio-demographics of the maritime communities and examine how variant linguistic features may have developed and spread among these communities, and, secondly, to generate baseline data on the characteristic features of Ship English. The methodology 's data collection strategy targeted written representations of sailors ' speech prepared or published between the dates 1620 and 1750, and prioritized documents that were composed by working mariners. These written representations were then analyzed following a mixed methods triangulation design that converged the qualitative and quantitative data to determine plausible interpretations

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of the most likely spoken forms. Findings substantiate claims that there was a distinct dialect of English that was spoken by sailors during the period of early English colonial expansion. They also suggest that Ship English was a sociolect formed through the mixing, leveling and simplification processes of koinization. Indicators suggest that this occupation-specific variety stabilized and spread in maritime communities through predominantly oral speech practices and strong affiliations among groups of sailors. It was also transferred to port communities and sailors' home regions through regular contact between sailors speaking this sociolect and the land-based

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service-providers and communities that maintained and supplied the fleets. Linguistic data show that morphological characteristics of Ship English are evident at the word-level, and syntactic characteristics are evident not only in phrase construction but also at the larger clause and sentence levels, whilst discourse is marked by characteristic patterns of subordination and culture-specific interjection patterns. The newly-identified characteristics of Ship English detailed here provide baseline data that may now serve as an entry point for scholars to integrate this language variety into the discourse on dialect variation in Early Modern English period and the theories on pidgin and creole

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genesis as a result of language contact in the early colonial period.

Presents a humorous guide to writing about popular culture, covering such topics as celebrities, politics, consumer electronics, sports, and the supernatural.

Tracing material and metaphoric waste through the Western canon, ranging from Beowulf to Samuel Beckett, Susan Signe Morrison disrupts traditional perceptions of waste to better understand how we theorize, manage, and are implicated in what is discarded and seen as garbage. Engaging a wide range of disciplines, Morrison addresses how the materiality of waste has been sedimented into a variety of toxic metaphors. If

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scholars can read waste as possessing dynamic agency, how might that change the ethics of refuse-ing and ostracizing wasted humans? A major contribution to the growing field of Waste Studies, this comparative and theoretically innovative book confronts the reader with the ethical urgency present in waste literature itself.

Wen knows what love looks like. Since her mom died over a year ago, she's seen it every day on her orphaned younger brother's face. Wen's made good on her promise to her mom that she'd take care of Ezra, even quitting her carefree party-girl ways to become a hard-working college student so she can

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provide for him. Wen knows what love feels like, too. Because when she touches people, she feels what they do. "Uniquely perceptive" is what her mom called it, and Wen's not going to argue; she doesn't know any different. But an energy therapy study changes not only what Wen knows about her unusual gift; it also changes her. Now, instead of feeling emotions, her touch brings death to others. No one is safe around her, especially Ezra. Wen turns to energy healers for help. And that's where she meets him: Mr. Tenacious and Audacious, Gabe Dumas. He knows about love, too; he speaks it in ways Wen has never experienced. And he's never even touched her. With her heart unravelling, Wen discovers a world

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only she can see. It may offer hope for her condition... or it may be better left hidden. -- Page [4] of cover

Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

Twenty three years ago, Maudie Sampson's childhood friend Jessica disappeared on a family holiday in Cornwall. She was never seen again. In the present day, Maudie is struggling to come to terms with

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the death of her wealthy father, her increasingly fragile mental health and a marriage that's under strain. Slowly, she becomes aware that there is someone following her: a blonde woman in a long black coat. As the woman begins to infiltrate her life, Maudie realises no one else appears to be able to see her. Is Maudie losing her mind? Is the woman a figment of her imagination or does she actually exist? Have the crimes of the past caught up with Maudie's present - or is there something even more sinister going on? *Lost Girls* is the new psychological thriller from Celina Grace, author of *The House on Fever Street*: a dark and convoluted mystery which proves that nothing can be taken for granted and no-one is as

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they seem.

A Magical Key to Unlock Your Creative Wizard Are you writing a novel, but having trouble getting your first draft written? You've heard of "outlining," but that sounds too rigid for you. You've heard of "organic writing," but that seems a bit squishy to you. Take a look at the wildly popular Snowflake Method—ten battle-tested steps that jump-start your creativity and help you quickly map out your story. All around the world, novelists are using the Snowflake Method right now to ignite their imaginations and get their first drafts down. In this book, you'll follow the story of a fictitious novelist as she learns to tap into the amazing power of the

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Snowflake Method. Almost magically, she finds her story growing from a simple idea into a deep and powerful novel. And she finds her novel changing her—into a stronger, more courageous person. Zany, Over the Top, and Just Plain Fun How to Write a Novel Using the Snowflake Method is a

“ business parable ” —a how-to guide written in story form. It's zany. It's over the top. It's just plain fun. It shows you how it's done, rather than tells you. You'll learn by example how to grow your story idea into a sizzling first draft. You'll discover: How to define your “ target audience ” the right way, so you know exactly how your ideal readers think and feel. Forget what the experts tell you about “ demographics. ” How to

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create a dynamite selling tool that will instantly tell people whether they'll love your story or hate it. And you want them to love it or hate it. How to get inside the skin of each of your characters—even your villain. Especially your villain. How to find a deep, emotively powerful theme for your story. Do you know the best point in your novel to unveil your theme? How to know when to backtrack, and why backtracking is essential to writing great fiction. How to fire-test each scene to ensure it's high-impact—before you write it.

Excerpt Goldilocks had always wanted to write a novel. She learned to read before she went to kindergarten. In grade school, she always had her nose in a book. In junior high, the other kids thought

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she was weird, because she actually liked reading those dusty old novels in literature class. All through high school, Goldilocks dreamed of writing a book of her own someday. But when she went to college, her parents persuaded her to study something practical. Goldilocks hated practical, and secretly she kept reading novels. But she was a very obedient girl, so she did what her parents told her. She got a very practical degree in marketing. After college, she got a job that bored her to tears—but at least it was practical. Then she got married, and within a few years, she had two children, a girl and then a boy. She quit her job to devote full time to them. As the children grew, Goldilocks took great joy in introducing them to

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the stories she had loved as a child. When her son went off to kindergarten, Goldilocks thought about looking for a job. But her resume now had a seven-year hole in it, and her practical skills were long out of date. The only jobs Goldilocks could qualify for were minimum wage. She suddenly realized that being practical had made her horribly unhappy. On a whim, Goldilocks decided to do the one thing she had always wanted more than anything else—she was finally going to write a novel. She didn't care if it was impractical. She didn't care if nobody would ever read her novel. She was going to do it just because she wanted to. For the first time in years, she was going to do something just for herself. And

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nobody was going to stop her.

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