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Home Comics Divided at Birth: A Handbook for Mortals and Knife Thrower... In 1988, Bill Drummond and Jimmy Cauty, who would later be known as the band KLF published a Guide, a low-print guide on how to play the UK music industry without any musical skills, prowess, any music industry contacts or even industry experience to get no one single in the UK charts beating major and minor labels based on their own history with no one Doctorin' THE TARDIS as The Timelors. on the music industry and stating that the Guide was a book that would be completely redundant within twelve months. An outdated artifact. Its only use being a bit of a social story that records the aspirations of certain segments in British society in the late eighties a number of people have followed the instructions and really achieve the success of the charts, including Edelweiss, Pipettes, Chumbawamba and Klaxons. The book not only talked about creating songs using sampling, beats, and creating catchy lyrical nonsense, but also playing a system to get the radio airwaves and buying your own recordings to get success charts, which can then be self-sufficient. I was reminded of this by seeing much of the fuss around the YA novel Handbook for Mortals Games its way to the top of the New York Times bestseller list. There's nothing new under the sun. Including the cover of the book. Which may carry some relation to the Thrower knife, sold as a best-selling print by Australian artist Jill Del Mace. Looks as a sample of the KLF spirit is still strong! Thank you Rick Capone for the place. A guide to the saga that rocked the Twitter book Meredith has a partnership. They do not affect editorial content, although Meredith can earn commissions for products purchased through affiliate links. On Thursday, the Book of Twitter - part of Twitter, where publishers, authors, readers and journalists discuss the industry and its literature - inspired the New York Times to review its upcoming bestseller list. If you don't happen to follow along all day, you're probably confused, especially since every new fact that has appeared has been more startling than in the past. That's what happened. When the Times released its bestseller list for young adults for the week of September 3, it came as a huge surprise. Angie Thomas Hate U Give, the story of a young black girl whose friend is killed by police, has been on the list for 25 weeks - but has been knocked out of the top spot by newcomer: The Handbook for Mortals. Lani Sarem. The problem, as Pajiba first reported, was that no one had ever heard of the book. YA author Phil Stamper was one of the first to point out on Twitter that the placement would mean a book that had stocked up on Amazon somehow sold about 5,000 copies in week (authors agree that about the amount the book should sell sell list). On top of this, Handbook for Mortals was the debut novel from both its author and its publisher, GeekNation. Originally created as a pop culture website in 2012, GeekNation only launched its book publishing arm in July. Something smelled like fish, and from there it just got weirder. Subscribe to the EW Books newsletter to get the latest news in your inbox (GeekNation and Sarem could not be contacted for immediate comment.) It didn't take long before a few obscure celebrities from the early 2000s have been associated with the mystery. Sarem is apparently a cousin of former N Sync member J.C. Chasez, who tweeted his encouragement when the handbook was published earlier this month. When another Twitter detective found that Sarem was once a music manager who worked with bands such as Blues Traveler, the official Blues Traveler account weighed in, claiming: Yes, it's weird, but no wonder... We fired her for such tricks. Her sense of denial is staggering! The tweet has since been deleted. On top of that, GeekNation was co-founded by Claire Kramer, who played Fame on Buffy the Vampire Slayer. Actor Thomas Ian Nicholas (American Pie, Rookie of the Year) was also involved - he plans to star in a possible film adaptation. Stamper shared a direct message from someone claiming to be an independent bookstore employee, and the person said someone called their store, asked if they had reported to the New York Times, and immediately posted a volume order for mortals, claiming they were doing the film adaptation. Writer Jeremy West said he received similar information. Speaking of the planned film, a strange connection to the pop culture of the early 2000s came from writer Preeti Chhibber, who suggested that Sarem might be the same author of My Immortal, the infamous Harry Potter fan fiction piece from 2006, which has since become known as the worst fanfic story ever - it's essentially the fanfic equivalent of the room. Chhibber placed an excerpt from the Mortals Handbook next to an excerpt from My Immortal, and they share a certain resemblance - both main characters are obsessed with their looks and multicolored hair. While this mystery remains unsolved for now, the Twitter book is sleuthing for good reason. By the end of the day, the New York Times had published a revised list that excluded the Guide to Mortals and returned The Hate U Give to its rightful place. Last year, the Guide to Mortals by Lani Sarem tricked her way to the top of the New York Times YA bestseller list. It wasn't #1 long, though. Observers quickly noticed how strange it was that the book, which no one had heard of from the new publisher, had soared to the top. The book was not in stock at most retailers, and the Fakespot website rated Amazon's book reviews as Besides, all The handbook for mortals was very bad for a bestseller. After an investigation, The New York Times removed the book from their list. You can get all the juicy details on Pajiba. At Mythcreants, we usually limit our searing critique to bestsellers. Sure, we're about a year late for the Death Reference party, but it's better late than never, right? Let's do it. If you want to follow along, just go to the book listing on Amazon and click on the image to look inside. The foreword I thought was the story when I went to see if this novel was worth the criticism, I messed up. I totally missed the big headline foreword, and read the foreword believing it was the beginning of the book. That's how it opens. Magic. What has fascinated the world since the beginning of time. The ability to do things that the mortal mind simply cannot understand. This cannot be explained by science or the rational mind; so it has to be supernatural... Or magic. I know Lani; this is Lani Sarem for several years. It's Laannee or, as she would say Annie with L, in case you're also wondering. At first I wasn't even sure about the pronunciation of her name... was it Lae-nee or Lan-ee?! In the years that followed I learned to pronounce her name, and throughout our friendship I also learned that she is a bit of a gypsy soul. She always travels with groups she works with, living the life of nomads and getting amazing kinds of trash cans near tour buses parked behind the seats. You'd think that as soon as I saw the author's name mentioned in the second paragraph, I'd say, Oh, it's just an introduction to the book. But no. Only vaguely remembering the author's name, I just assumed Lani was the main character. What I actually thought was: Wow, this writer really wants her audience to pronounce her character's name right. Lani is also described as having a gypsy soul. I would like to take this moment to tell you that I have the soul of a 61-year-old man living in Calgary, Alberta. No, of course I don't. We have reached the official first lesson of this criticism: do not carry other people's personal data like clothing. Even if the gypsy is not an offensive, derogatory term for the Roma (what it is), saying that a white man has a gypsy soul is appropriation and racist. After these two paragraphs, the author of this foreword describes how she created a Facebook page that gained tens of thousands of followers and how this page worked gave her access to movie stars. After being done with her super popular Facebook page, she went on to write a bestseller. Lani is described as a group manager with movie stars in them and a screenwriter who wrote the masterpiece. I was wondering which of these two candied was the main character of the story when I realized what I was reading. It was an introduction to the writer's book by a friend of the author - someone named Skye Turner. When I heard about it, I had to think, Well, that explains a lot. Instead, I thought: No way in hell is it non-fiction. Two people in it are overly glorified, as in a bad work of art. It's unusual that there are two candied characters, not one, but I'll come back to that later. None of the accomplishments Turner mentions are named. She did not name her Facebook page, a film about which was a Facebook page, her actor friend, who was in the film, her bestseller or Lani's group. I have read numerous non-fiction works by authors, and they are not shy about calling their books. Some of them are simply not believable. Skye took years to pronounce Lani's name correctly? The foreword is very poorly written and I have to believe that it was written by the bestselling author? Not that bestsellers are ever bad or that writing fiction is the same as writing nonfiction. Even so, I would expect more competence with written words. So I did some searching and found the book that Turner must have been referring to her bestseller. It's enticing Turmoil: Book 1 Bayou Stix. I've seen that there were over 500 reviews on Amazon, and although I've certainly seen more popular books, it's not bad at all. I thought it was too hard for me with that preface. Then I decided to check out the reviews on Tempting Turmoil on Fakespot. Just for reference, the current Fakespot rating for the Guide to Mortals is C; As the site describes, our engine profiled the reviewer models and determined that there could be a hoax involved. Fakespot says it has upgraded that rating from D-. The rating was probably upgraded after the Handbook for Mortals received all the bad publicity and therefore real reviews. As for tempting Turmoil? It has an F. As Fakespot says: Our engine profiled the reviewer's models and determined that there was a high deception involved. My accent is not mine. I also learned that Lani did manage a group called Blues Traveler - the group that allegedly fired her because of the tricks she pulled out. I'm sure there are some Facebook pages out there with a few thousand bot followers, but I won't bother to find it. So Skye Turner is a real person with the same deceptive tendencies as Lani Sarem. Someone who cares passionately about how we pronounce Lani's name. Someone who's the same lashing out at themselves and Lani. Anyone who spends an item on how she and Lani are very different people, but only describes these differences in vague conditions is possible. I'm not saying they're the same person, but... that's exactly what I'm saying. To be clear, there's nothing wrong with changing your name and start over. The name of the pen is just a brand name. Some writers with poorly selling a book on their records were required to change it to get published again. However, changing your pen name and then writing a foreword under one pen name about another pen name... it would have been something else. Okay, let's be real. Skye Turner and Lani Sarem are probably not the same person. This book went through a lot of attention last year; if Sarah was also Turner, someone would reveal him. The foreword is just a proper skeezy opening skeezy book. Now it's time to move on to the book proper. Wait - no, it's not. Resistance including quotes Until the first chapter opens, we get this. Some people are magical ... While others just illusion it. - Bo Taplin It's still magic, even if you know how to do it. - Terry Pratchett I like the night. Without darkness, we would never have seen the stars. - Stephanie Meyer Some travels take us away from home. Some adventures lead us to our destiny. - CS Lewis What. Is it. I'm quite critical of opening quotes in the best of circumstances. I understand that, theoretically, the right quote can help set the mood. The problem is that the mood or topic the writer is trying to create is usually different from the result they end up with. In most cases, the quotes feel like a hard attempt to tell readers what they should think about the story. It's better to let the story speak for itself. And that... four quotes that have nothing in common other than the big names attached to them. It feels like a failed attempt to equate the Handbook for Mortals with these writers. Let's move on to the story. This time, I swear. The cliché is not deep The book begins with Chapter 0: The Fool. Why 0, not 1? I can only guess. Here's our introductory offer. I've always envied those who have a normal life. It might be a good starting line if it wasn't so clichéd. Having the main character who wants to be normal is just getting old. You can still do this if your hero is unusual in a way that is definitely bad, but urban fantasies in particular are filled to the brim with heroes mourning their amazing superpowers for no reason. However, if this line doesn't back away as a cliché, it can make readers curious as the main character's life is not normal. Let's see what the rest of the item does with this potential curiosity. I don't think I've ever even had a normal month, a simple week, or an average day. At best, I had brief normal moments here and there. They tend to be few and far between. I'm sure most people would envy me, but a few days I think I'd place in a heartbeat. For me, these moments feel ok or getting to do average things always felt like a cool rare breeze on the hottest summer day, or the first breath you take keeping it underwater for as long as you can. It does nothing but double down on a concept that is already a weak hook. Also, I'm looking forward to reading the whole novel, in which the main character never has an average day and only rarely has average moments. It's definitely a promise that Sarem can keep. And since the main character admits that most people will envy me, now we can be sure that her yearning for being less cool would be far-fetched. Now that we've spent a whole paragraph describing - in the most general terms imaginable - how is she not normal and wants to be, do we learn something about her that is actually interesting and unique? Isn't it true that we

always want what we can't have? Grass is always greener, so to speak. Of course, if you've really checked the other side, you'll probably find out that the astroturf grass is fake and fragile and lifeless. It sure is pretty on your side of the fence, though. What's in... The entire additional paragraph is used to develop cliches to further describe the cliches of the idea. I'm actually pretty about cliché phrases, or as I would call them - idioms. They are not creative, but I think they are fundamental to communication. They may feel anachronistic in some settings, but this story is an urban fantasy. However, the advantage of the idiom is that they can convey complex ideas without explanation. Why does Sarem spend a few sentences explaining the idiom she knows everyone knows? It is remarkable how little Sarem has said about the actual story so far. I won't cover everything I have... I'll start with the day I leave home. It marked a turning point - a fork in the road, if you like. I knew I was on my way, and I hoped it was the right one. Anyway, I knew that once I made my choice, what it was. I couldn't double back and try again. It had to be the way it was supposed to be. Cliché... they just keep coming. It is not enough for Sareme to use one idiom; it should use two different idioms for the same thing and then in vain detail on it a few more. Repeating yourself in writing is almost always bad because it wastes readers' time and makes the story less interesting. I can only guess that Sarem is doing this because she thinks it sounds deep or something. But Sarem can only spout cliches for so long, right? I personally believe that some things in life are chosen by Destiny, and some things - your choice. You have options in most situations, but there are certain ways that you have no choice but to go down. [...] I can't say some memories will stay with you forever. They burn brightly in your mind, and every detail is just as clear the day it happened. [...] Even. Hire a copy editor for me, I will never forget one particular morning of July; gray clouds hovering over the ancient trees that lined the street; the wind that blew was blowing through my blond hair. It also rotates about chunky pieces on the bottom half of my long hair, which I dyed to be a lot of funny colors. Today they were pink, purple, blue and turquoise green, but I have a habit of changing colors often. My perfectly cut bangs remained largely unused by the wind, except for a few protein pieces. Thank God! We have a real time and place, no more cliches rambling. My editorial instincts tell me to just remove everything that comes before that and announce it at the beginning. They also tell me that I have to wait and read more because this start can be a lie. On an unrelated note, Mythcreants editors will copy editors to let you know that all the bugs you see in these passages come directly from the Death Handbook. They were not overlooked by our team of editors. From this sample we can see how much this book needs to edit copies. Look at this first sentence. Having two commas in the sentence is a big warning sign. Semi-columns are usually used to put two complete sentences together. In this case, that first comma should actually be the colon, and the second should be a comma. This is because we have a full offer followed by two dependent provisions. I also spent a lot of time wondering what lumpy chunks on her hair were. Does she have hair beads? Dreadlocks, maybe? I finally realized that these were pieces of hair and not on the hair as he says. If you self-publish, hire a copy of the editor before you publish. It's expensive, but without it, your readers will face a mistake after an error that will disrupt their experience and make you look unprofessional. If you can't save enough to pay for editing copies, stick to traditional publishing. Then these costs will be paid for you. And, of course, we can not move on without mentioning how much time Sarem spent on the cool hair of the main character. Symbols that can be wish fulfillment are quite predictable; It's always either cool hair, cool eyes, or both. If you want your character to be a super bully, consider how awesome their forehead is. No one will see that happen. Manage time jumping. Sar, I encourage you to give me a specific detail about this story that is really interesting. Even if it wasn't raining yet and you couldn't even hear the thunder, you could see the lightning. You knew there was a storm coming. It was exciting; energy from the storm that ran through my veins felt electric. The hair on my hands stood up and goosebumps popped all over my skin. I've always loved thunderstorms. Most people prefer sunny days and swollen whites But not me. Many people love thunderstorms. I love thunderstorms. As you can imagine, Sarem Sarem the rest of this last paragraph describing how the main character loves thunderstorms. While there is nothing particularly interesting, there is at least an omen that there may be something interesting later. I wish I had time to stop and just watch the storm, but this day was important and I had to keep moving. Is this day important? Why? Naturally, Sarem does not tell us why; that will require to say something on the merits. Next, she goes for three big paragraphs about the main character's small town in Tennessee. Her mother is a tarot-card reader and charmer, while other townspeople are all religious and judgy the magic of her mother. She describes how most children were not allowed to be her friends and how others did not talk to her. Standard people don't like us because we have magic stuff. It's tiring because he's trying to make a big advantage the main character has in trouble. Instead, consider giving your main character an actual problem. Besides, what happened to the storm that day? Is that true? It was a memory that the main character remembers forever, so I assumed it was little more than a thunderstorm. Maybe I underestimated how much this hero likes thunderstorms. After one long, deep breath I pushed myself away from the top steps of a huge porch that wrapped around an antique house and pounded down the wooden steps that my family had taken away from the house my family had owned for more than 150 years. - now I see that Sarem still narrates the day with the storm. A little later, I also realized that this day, which she mentioned, is a turning point. Fork on the road, as they say. Where she has to choose the path she hopes is the right one. And as soon as she makes her choice, it will be him. There will be no doubling back and trying again later. Now I accept bribes to stop writing this blog as Sarem writes his novel. I'm guessing one of you will pay, so I'll get back to my usual style. Sarem makes so much rambling that it's hard to keep track of history. Whenever there are narrative time jumps, such as this jump on a stormy day, you have to be clear where the time jump starts and ends. If you move on to the past and then start going about things that aren't tied to that place in time, readers won't know whether you're still back in time. In this case, I think most of the novel should be back in time. The easiest solution would be to start in the past, since all that starting the comment adds nothing. Except that the exposure is all one sentence. I have warned in previous criticisms to keep your description of physical spaces limited in order to avoid getting more sophisticated than people can imagine. This description would be good if not all together without pausing. As is, it makes me dizzy. Your protagonist can't be both and Homely Because the long hair description we got previously wasn't enough, Sarem spends most of her next three paragraphs on the appearance of the protagonist. My well-worn and once brightly colored (but now badly faded with mud spackle) Converse high-top sneakers made a quick noise tapping at every turn. I just replaced the shoelaces on them so at least they looked somewhat decent. My favorite high-waisted Levi's dark skinny jeans-ripped in all the right places made a whistling noise as I raised my legs and my perfect flowy Lucky in the top that I wear too often heaving around me. I rarely think of it, but I wish the photographer took my photo at that moment, both the outfit and the background, and I may have prepared a cool kind of photo. [...] I pushed my long, multi-shade hair out of my way as I could as I threw my luggage into my car. The dark blue stripe caught the light with a flicker. I glanced at myself in the reflection of the side mirror of the car. People tell me I'm beautiful all the time, beautiful even. I'm not sure I see what they see. I think I'm more of a sweet, average girl. I'm slim, but I don't believe most people will say skinny. Not a hot girl skinny, at least. I have long legs that are toned, but I think my hips are too big and I don't have a hip tear. My hands are kinda flabby and although I have an hourglass figure I always felt that my ass was too big and my face too round. Maybe people just be nice. It's amazing how many books with female heroes have the same strange tricks. The writer will try to make it clear the main character is super hot and also make them weak in the category looks. At dusk, Bella's appearance is supposedly overshadowed by being too pale. In Fifty Shades, Anastasia's physical flaw - I wish I was kidding - is that her eyes are too big and blue. Here the main character looks in the mirror, discusses her appearance in excessive detail, and thinks about what a great photo shoot she will do, but we also have to believe that she is a modest and mean-ish girl. Trying to have your cake and eat it too as it's not great for the story or for real women. It's reasonable for young female characters in today's environment to worry about how they look - pressure is real and relatable. But when so many main characters not only look perfect, but also look perfect without any effort, it only increases this pressure in real life. The denial of the main character's own beauty reinforces the idea that while women should look hot, they are never allowed to appreciate it. Their appearance exists exclusively for other people. You have countless other options for depicting the attractiveness of your character. I'll move some Them. She is not physically attractive, but that's fine because she has other quality qualities draw people to it. She's not usually attractive, but she loves her body. She resists those who try to shame her for the way she looks. She has brown hair, brown eyes and broad shoulders. Not a word about how attractive she is - you decide. She looks average. Sometimes she feels shy, but not stressed about it. Love interest likes the way she looks, and that's enough for her. She's beautiful. She appreciates the benefits she gives her, although she doesn't like how many men chase her outside. She likes the way she looks and she knows that other people too. She loves to play with and enhance her look, artfully applying makeup or buying flattering clothes. Choose something that feels authentic and makes a suitable statement about your main character. Conversations should work in the context I turned around just in time to see my mother, Deeds, going down the steps. Even when she was in a hurry, she never looked as if she was in a hurry or running, and instead swims cautiously. [...] My eyes rushed to her dark blond hair, which shone despite the lack of sunlight. I took a deep breath and decided to cut her off before she could speak. Mom, what would you like me to do? Stay here and read postcards with you for the rest of my life? My exasperated question was sincere and sounded more like a plea than a question. Did they just talk in the house? Since the main character just enjoyed the storm, it seems unlikely. But this line of dialogue feels like it comes from the middle of preservation. The main character cuts off her mom before she can speak, but her mom shows no signs of being upset or critical. The main character is going off on her mother for no reason viewers know. Sarem also tells us that this line of dialogue is irritated, sincere and more like a plea than a question. Even if readers were able to quickly imagine a line of dialogue with all these traits, it would not add anything that the dialogue itself does not convey. Let the dialogue speak for itself. Shyly, my mother said. But, zade, I thought you liked to read postcards. I thought you liked life like that. After what feels like an endless buzz in the head of the main character, we finally have her name: zade. Is this the first time the mother has heard of her departure? You'd think that if they had left, they would have talked about it earlier. If they hadn't, her mother would have asked her where she was going with all her luggage. Unfortunately, this kind of dialogue problem are quite typical. Writers will bite on what is convenient for the characters to say in the scene they write and forget everything else. What the character did before or after the scene or what experiences they had in general are not taken into account. It's like symbols just into existence at the moment. Powerful prose is a dense prose Next we have a ridiculously long paragraph of thoughts zade. This exposure is less than half a point. I pondered my answer for a moment before I answered. I shoved my last bag, my favorite Dakine duffel with his bold pattern into the car, struggling to make it fit. She was right. Most of me loved the place and being there with it. It was convenient. And as far as I wasn't always fully accepted by everyone in the city, I still belonged. It was a house. I also loved helping people and guiding them through difficult difficulties and to a new place in life where they could be happy. My mother and I enlightened some people in the city and taught them to understand that not everything we brought up to believe in the world is true. Some started to see things differently, and after a few years, maybe I'd even be treated like everyone else. Despite all these things, I knew that if I would a little, I would regret it for the rest of my life. I should have done more. The glare and words of my mother made me drift for a moment in an almost dream state that if about staying. While these thoughts were circulating in my head... It's more than a moment. Notice how in this last sentence of this passage, Sarem tells that zade drifts into an almost dream state, as if the dream begins right there. Even aside from this obviously daydreamy paragraph, Sarem has so long reeled that every bit of her narrative feels like a dream. It dilutes the fact that a few interesting things are present and makes the book boring like hell. And what glare does zadeh talk about in this sentence? We didn't see her mother glare; we only saw her say something shy. She continues to act as if her mother is a tyrant, but Sarem shows that her mother is a beautiful woman. With this huge point, Sarem tries to talk about an internal conflict in which zadeh is torn between departure and stay. It doesn't work because we don't get any good reason why it should stay. Sarem mentions how zade has memories here and how her family has been here for generations. But we didn't have any prior reason to believe that all of this was particularly important to zade. Hearing Sarem describe how zade is being discriminated against after learning that the townspeople are not so bad, in the end feels like a contradiction. And despite the fact that Sarem insists that it is a fork in the road without a way back, it is not. He doesn't demolish or even sell the family home. Her mother is ready to welcome her back anytime she wants to visit. In addition, the attempt is simply disorganized. If Sarah had chosen one good reason for her to stay, and one good reason for her to leave, she probably would have done better. Like this, excessive used in this conflict is divided into mixing of different causes, data at random. While this paragraph could have been expressed better, Sarem's biggest mistake is her choice of scenes. If she wanted the choice to go away to be a meaningful moment, she needed to tell the scene where something was going on to convince zada to leave. You should start the scene, expecting to stay for good reasons; it must put an end to his choice to leave or leave in place. If this motivates the protagonist, it is not very good to show buried more huge points of exposure, this dialogue is delayed. We're going to hear that she's going to audition for some show that her mother allegedly disapproves of. Despite the fact that zade and her mother are together personally, all the development of the character takes place through the generalization of the past. Sarem, you have to take some of these past moments and put them in the present! Then we'll get to something that might be really important. Yes, Mum. You know? I don't know how you'll ever get off on your own to keep me here for so long anyway. My eyes narrowed when I came across a question we never talked about. I looked down again as I finished my sentence. It was a difficult issue for both of us, and something we both seemed to tend to avoid. I had my own ways, she said so softly that she could barely hear her. [...] When you're five, your parents make decisions to protect you. With the exception of the problem sometimes, as far as their hearts are in the right place, solutions don't always protect you. Sometimes they hurt you and spoil you and even anger you at them and the world. I think she noticed that I didn't say anything and she probably felt the icy glare from me so finally she looked up, letting her eyes meet mine. My words were slow and deliberate. I was going to call my mother, something that rarely (if ever) happened. Actually, I know. How do you think this started? I said it firmly. Oh, she started, but her voice trailed off. My mother, a woman who always has an answer to anything, didn't know what to say. I wanted an explanation. I rubbed my hands nervously. She didn't say anything. I approached and directed my words so close that she felt my breath on her face. This time I wanted to be harsh. For the record, I can't believe you'd lean towards anything so low. In this first paragraph, what we both seemed to tend to avoid was definitely a winner in the mess category. Sarem could have reported the same thing with what we both avoided. They continue their disputes, but it never clarifies what happened between zade and her mother. Whatever it is, it seems important to motivate zade. However, Sarem is now super shy about what it is. I think what's implied is that the mother of zade used magic, do zade zade and find out what convinced zada to leave. If so, it's a scene we should have seen. Sarah had to show zada to find out that her mother had breached her trust and decided to leave - rather than just shrug off her mom and get in the car as soon as the interesting things were over. Why is Sarem so vague? Maybe she thinks it's clear. Writers always overestimate how obvious everything will be to the reader. Or perhaps Sarem thinks she's smart, hiding this information for a later reveal. If so, it will make it disingenuous to reveal. In any case, the damage done to history is obvious. She's acting like her mother is a controlling tyrant, but readers can't be on the same page with her because her mother doesn't seem like that. If her mother had really tried to use magic to take away the choice from zadeh, the attitude of zadeh to her mother would have been more understandable. The zad would be less than putting and more likable. End on a tense note After a few (thankfully lighter) paragraphs, the argument concludes. Haven't you ruined enough of my life? I immediately wanted to take it back. That's not what I meant. Why did I say that? I looked down, ashamed of myself. I heard my mother's voice crack. Is that how you really feel? She asked. She was on the verge of crying. My mother never cried. The anger in me is gone. My face softened, and I smiled faintly. I grabbed her hands and looked at the bold veins that ran through them. I took a deep breath before I met her eyes. I shook my head a little bit. No, no, no, no, no, no, no, You didn't ruin my life, Mom, but you also have to let me live now. I need, I'm suffocated, unable to finish. After that, they say they love each other. They break up on good terms. Although a positive but complicated mother-daughter relationship is not bad, ending on a more acidic note would be better for the first chapter. This will give the best reason not to call home at the first sign of trouble, and to do with your mother can be an important moment in history. However, it feels like Sarem really doesn't want these two to be in conflict at all. And since the mother is pleasant at every opportunity, now the only way to conflict is to be angry, and it is not good for the main character. After that, he gets in his car and plays the song Dixie Chicks Wide Open Spaces. Three verses from the text are even printed in the book. That's the end of Chapter 0. She needs wide open room spaces to make her big mistakes She needs new faces She knows high stakes No more true words can be uttered as I head towards my own wide open spaces to the west. Even the high stakes link was perfect, given that I headed towards Las Vegas. I had a long way ahead of me, and an even longer way when I went there but it was something I knew I needed to do, without any imagine if Sarem not only started his book with a quote, but also began his story by explaining how the quote applied to her novel. Similarly, zadeh think about how perfect these texts are fun embarrassing. Since Sarem loves lyrics so much, why didn't she finish the chapter with them? Often, the best place to finish is a chapter or story before it actually ends. In this case, the texts will make for a more tense ending than without any doubt, but Sarem can't help the ramblings at every opportunity. If you remember earlier, Chapter 0 was called Fool. What does this have to do with what happened? Also, fool is usually considered a capable term. If you mean a buffoon, say a jester. I think the buffoon also works. But the fool was used to make fun of people with mental illness or developmental disabilities. Avoid that. Edit: It was noted in the comments that Fool specifically referring to the tarot card, which apparently comes with the number zero. If Sarem had made this clear in context, her title would have been better. However, she didn't, and no writer can expect readers to pick up on what they clearly didn't put on the page. Maybe as soon as Sarem moves on to the places and characters her hero has not yet encountered, she will stop telling the story through bloated exposure. But if this continues, it won't matter if there is a solid story buried beneath all that rambling. Not many will stick around to read it. This is.

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