

PUBLISHER'S NOTE

The *Masterplots: 2010–2018 Supplement* seeks to critically evaluate 187 major examples of serious fiction, published in English from 2010 to 2018, from writers in the United States and around the world. The philosophy behind our selection process is to cover works that are likely to be of interest to general readers that reflect publishing trends, that add to the careers of authors being taught and researched in literature programs, and that will stand the test of time. By filtering the thousands of books published every year down to notable titles, the editors have provided librarians with an excellent reader's advisory tool and patrons with fodder for book discussion groups and a guide for choosing worthwhile reading material. The essay-reviews in this supplement provide a more rounded "reference" review of a work than is typically found in newspapers and other periodical sources. Special emphasis is placed on providing details of the plot.

The reviews in the two-volume *Masterplots Supplement* are arranged alphabetically by title. At the beginning of each volume is a complete alphabetical list that provides readers with the title and author of all books included as part of this supplement. In addition, readers will benefit from a brief description of each work in the volume. Every essay is approximately four pages in length. Each one begins with a block of reference information in a standard order:

- Full Book Title, including any subtitle;
- *Author*: Authors full name and pseudonym if used;
- *Born*: including date and place of birth if available;
- *Died*: including date and place of birth if available;
- *First published*: Date of publication in original language, listing foreign-language title, or individual titles in a series, when pertinent;
- *First performed*: Date of the first performance (for plays);
- *Type of work*;
- *Type of plot*;
- *Time of plot*: Period represented, when pertinent;

- *Locale*: Location represented, when pertinent;
- *Principal characters*: List of people, with brief descriptions, when pertinent.

The text of each essay-review analyzes and presents the focus, intent, and relative success of the author (The Story), as well as the makeup and point of view of the work under discussion (Critical Evaluation). To assist readers further, essays are supplemented by a list of "Further Reading" in a bibliographic format. Photographs of book covers are included as available.

Three indexes can be found at the end of Volume II:

- **Title Index**, in alphabetical order, which includes the author's last name, for all titles included in the supplement;
- **Author Index**, alphabetized by last name and listing all titles by individual authors included in the supplement;
- **Chronological Index**, listing all titles included in the supplement by the year of their first publication, indicating the original title for foreign works and the country of original publication where appropriate, as well as the year of publication in the U.S. for foreign titles;
- **Type of Plots**, grouping titles according to basic genres and styles for the books and dramas including in the supplement;
- **Cumulative Title Index**, in alphabetical order for all titles included in the 12-volume set, *Masterplots*, 4th Edition;
- **Cumulative Author Index**, alphabetized by last name and listing all titles by individual authors included in the 12-volume set, *Masterplots*, 4th Edition.

Our special thanks go to the outstanding writers who lent their time and knowledge to this project. The names of all contributing reviewers are listed in the beginning of Volume I, as well as at the end of their individual reviews.

1Q84

Author: Haruki Murakami

Born: January 12, 1949; Kyoto, Japan

First published: 2011

Type of work: Novel

Type of plot: Magical realism

Time of plot: 1984

Locale: Tokyo, Japan; Asia

Principal Characters

Tengo Kawana, a twenty-nine-year-old unpublished author and teacher

Masami Aomame, a thirty-year-old physical trainer and assassin

Ushikawa, a private investigator hired to find and follow Tengo and Aomame

Komatsu, an eccentric, talented editor for a book publishing company

Eriko Fukada, a beautiful seventeen-year-old girl and the author of *Air Chrysalis*

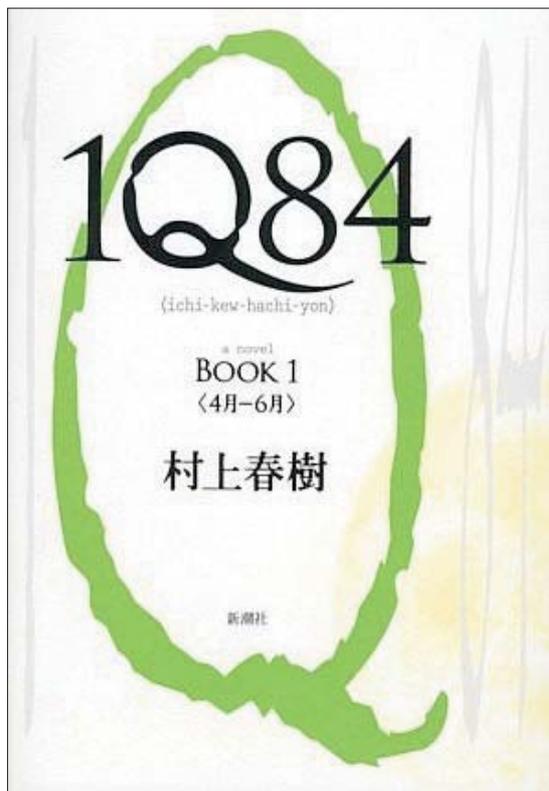
Shizue Ogata, the dowager of Willow House, a retired influential businesswoman

Tamaru, Ogata's experienced bodyguard

The Story

Book 1 of *1Q84* starts by following the seemingly ordinary lives of Tengo and Aomame. Tengo is reading submissions for a literary contest, while Aomame is stuck in a cab in traffic on the freeway. However, what makes this day different is that each character will choose to do something new. Aomame is late for a business meeting, so she absconds from the cab and climbs down an emergency ladder. Tengo reads a mesmerizing but poorly written short story about a group of so-called Little People who are not from our world but can enter it and influence events. He decides to rewrite the story into a novella.

Aomame's escape down the ladder allows her to get to her appointment on time. Posing as a hotel staff member, she cons her way into a prominent businessman's room and murders him by stabbing a finely filed ice pick into the back of the man's brain. She does this for the dowager of Willow House, Shizue Ogata, a successful businesswoman who spends her retirement plotting the deaths of perpetrators of extreme domestic violence. Aomame is unaffected by having killed the man, but she is bothered by the fact that she had not previously noticed that policemen were now carrying new guns and wearing new uniforms. After some research, she determines that nothing is wrong with her memory, and it is the world around her that has changed. This new world she now lives in she names 1Q84. Two months after killing the man in the hotel, Aomame is asked to kill again: Leader, a man named



Tomotsu Fukada who is the head of a cult known as Sakigake. Ogata convinces Aomame to kill him after she brings out a young girl called Tsubasa, who, Ogata explains, was raped by Leader.

Meanwhile, Tengo meets with his friend Komatsu, an editor for a publishing company in Tokyo. They agree that there is something special about *Air Chrysalis*, a novel written by a seventeen-year-old girl Eriko Fukada (Leader's daughter) who writes under the penname Fuka-Eri. Komatsu believes that a well-written story from a beautiful young girl will make them all lots of money. Tengo meets with Fuka-Eri and her caretaker Professor Ebisuno, and is given permission to rewrite the story. *Air Chrysalis* is turned in under Fuka-Eri's name, and it wins the literary contest and immediately goes into print. However, once the book goes into print, an unknown danger comes into Tengo's life that Fuka-Eri is aware of because of her connection to the Little People.

At the start of Book 2, Aomame decides that she is ready to kill Leader. Ogata and her bodyguard, Tamaru, begin to plan a meeting to give Aomame the opportunity to commit the act. After weeks of waiting, she is called to a hotel in Tokyo to do the job, and upon meeting Leader, Aomame learns that he is not simply a figurehead; he is the leader of Sakigake because he is the only one who can hear the voices of the Little People. He is a conduit of sorts for them into this world, and he is both vested with special powers and wracked with horrible pain for his position.

He knows that Aomame has been sent to kill him, and he welcomes the death as an end to pain. He also knows that Aomame is unafraid to die because of her love for a boy named Tengo Kawana, who she has not seen since she was ten years old. Leader acknowledges that they are in an alternate world and warns Aomame that she cannot stay with Tengo in this world, but they can at least meet. He explains that Aomame must make a choice: spare Leader, which in turn would spare her life and forfeit the life of Tengo, or kill Leader, which would spare Tengo's life but put her life in great jeopardy. As a storm thunders around them, Aomame drives her ice pick into the back of Leader's brain.

Meanwhile, Tengo tries to go about his life normally. Fuka-Eri is now living with him after being in hiding for a number of weeks to stay clear of the Little People. Tengo remembers his own feelings for Aomame and recognizing something special in Fuka-Eri, asks her to help him find the girl from his past. One night looking up at the sky,

Tengo is seen by Aomame from the balcony of her safe house. However, by the time she goes outside he is gone.

Book 3 begins with a new perspective added to the narrative and focuses on Ushikawa, a small, ugly man who works as a private investigator. He was first hired by Sakigake to watch Tengo after *Air Chrysalis* was published, but with the death of Leader, he is now tasked with finding Aomame.

Aomame and Tengo try to find one another, but they are repeatedly thwarted. Aomame stays in her safe house apartment waiting for Tengo to show up in the park again, but she does not see him. After hearing about a suspicious, ugly man snooping around Ogata's place, Aomame sees Ushikawa near her own apartment and follows him home. She finds that he is renting a place in the same apartment building as Tengo, and she informs Tamaru. Tamaru tortures Ushikawa to find out what he knows and then kills him.

Tengo and Aomame finally meet, and together they make their way to the base of the emergency staircase Aomame had first descended. They climb together toward a new and different world.

Critical Evaluation

1Q84 is Haruki Murakami's twelfth novel. Originally published in three volumes in Japan from 2009 to 2010, the English translation began printing in 2011. This genre-bending novel is part mystery novel, part romance and dystopian, an alternate history novel infused with the elements of magical realism and fantasy. The novel follows two main characters, Aomame, a part-time assassin, and Tengo, an unsuccessful writer and math teacher, as they navigate the unexpected turns of the year 1984 and are drawn into alternative versions of reality. The relationship between the main characters is complex and enigmatic, and like many of Murakami's novels, readers will be titillated by the text's consistent changes in perspectives. An exploration of the impact of literature, celebrity, society and time on the individual experience, Murakami's extensive novel is complex, with multiple, corresponding but disparate plot lines and a plethora of allusions and references, from pop culture to high-brow literature to religion. Religious themes abound in this text, as Murakami's postmodern conception of religious fervor plays out in the focus on a mystical and mysterious cult.

The title is a reference to George Orwell's *1984*, playing on the Japanese pronunciation of the number 9, which sounds like the 'q' sound in English. This minute detail is

exemplary of Murakami's self-aware style of writing, particularly in the awareness of the complexities that arise when translating a text. Murakami's own celebrity was enormously influential for this particular novel's critical reception. In Japan, the first book of the series sold out its first printing, and the sale of all three volumes reached nearly a million copies a month after its 2009 release.

The novel is immense and ambitious, spanning over 900 pages, and at times stubbornly complex. While Murakami's self-awareness is exemplified through his narrative choices, readers are challenged to understand his motives and the meanings of those choices. The plot is driven by a societal fear of the power of literature, as shown by the persecution of authors and those who support them in a highly controlled society. The story does not end with any neat and tidy tying of loose ends, but merely a suggestion that hope exists for a better world. Perhaps this is why critics are in disagreement about the success of Murakami's novel. Some hail the work as Murakami's masterpiece, a culmination of his stylistic idiosyncrasies and a reaffirmation of the themes and philosophies explored in his previous writings. Douglas Haddow from *The Guardian* called the novel's release "a global event in itself, [which] passionately defends the power of the novel" (Haddow, 2011). Others find *1Q84* a meandering tale, abstract, and inaccessible. An *Atlantic* review of the novel called it "an enormous letdown—rather like a big-budget, much-publicized Hollywood film" (Barra,

2011). Fans of Murakami's previous novels will surely find *1Q84* a worthwhile journey, and those unfamiliar with his style will find themselves enrapt in the impossibility of his prose: opaque, yet somehow undeniably surreal and supernatural. Diligent readers will unearth other pleasures from the consumption of this novel, whether that be an examination of contemporary Japanese culture through the lens of one of its most celebrated authors, or simply getting lost in the winding plot. Murakami's writing style is exceptional because of his ability to offer the reader such poignant, powerful, and deceptively simple descriptions of reality. The deceptive quality of his style is fully realized too late—only when the reader is fully immersed in a winding path of simultaneous uncertainty and curiosity.

Further Reading

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- Boyle, William. "Haruki Murakami." *Critical Survey of Long Fiction*. 4th ed. Pasadena: Salem, 2010. Print.
- Rubin, Jay. *Haruki Murakami and the Music of Words*. London: Random, 2005. Print.
- Sisson, Amy. "1Q84." *Magill's Literary Annual 2012*. Pasadena: Salem, 2012. Print.
- Murakami, Haruki. "Haruki Murakami, The Art of Fiction No. 182." Interview by John Wray. *Paris Review* 170 (2004). Print.

—Aaron Horton

2666

Author: Roberto Bolaño

Born: April 28, 1953; Santiago, Chile

Died: July 15, 2003; Barcelona, Spain

First published: 2004 (English translation, 2008)

Type of work: Novel

Type of plot: Detective and mystery

Time of plot: 1920 to 2001

Locale: Santa Teresa, Mexico; the Sonoran Desert of Mexico; Europe; and the United States

Principal Characters

Benno von Archimboldi, pen name of Hans Reiter, a reclusive German novelist

Klaus Haas, a Mexican prisoner suspected of murdering hundreds of women

Oscar Amalfitano, a professor who moves to Santa Teresa

Rosa Amalfitano, a young woman who moves to Santa Teresa with her father

Juan de Dios Martínez, a Santa Teresa police detective

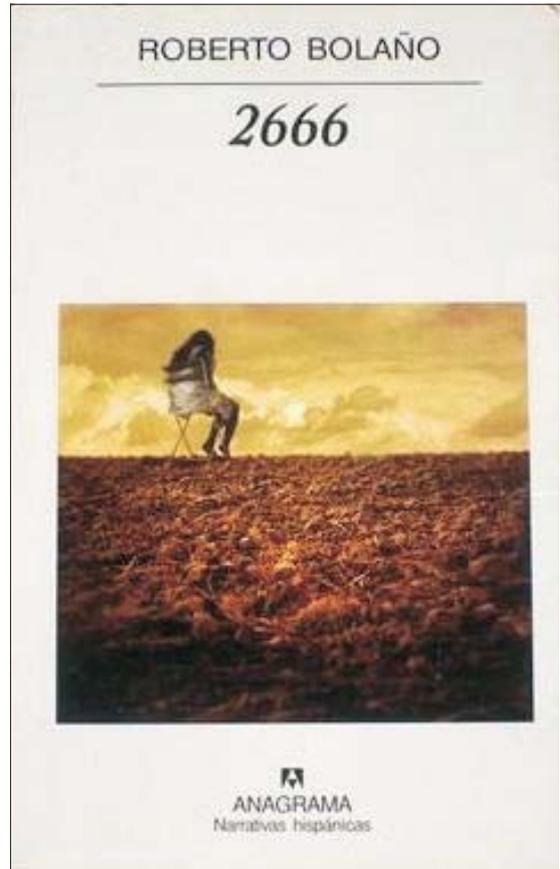
Quincy Williams, an American journalist, also called Oscar Fate

The Story

Four literary critics from Europe have all devoted their careers to the work of Benno von Archimboldi, a reclusive German novelist. The critics are Jean-Claude Pelletier of France, Manuel Espinoza of Spain, Liz Norton of the United Kingdom, and the Piero Morini of Italy. Together they champion Archimboldi so well that he is considered for a Nobel Prize in literature. They also become very close, spending much of their time together and developing sexual and romantic connections. Despite their obsession with Archimboldi, however, they are never able to track the living author down.

While at a literary conference in Toulouse, they hear that the author might be living in Santa Teresa, Mexico, and all the critics except Morini travel there with hopes of finally making personal contact. In Mexico, they are hosted by a university academic named Oscar Amalfitano. Santa Teresa, however, is a depressing and violent town, a border city in the desert that is plagued by poverty and crime, and they have no luck in their search. Dissatisfied, the group disperses, abandoning their quest.

In order to escape his unpleasant marriage and failing career, Oscar Amalfitano has recently moved to Santa Teresa, bringing his college-age daughter, Rosa, with him from their old home in Barcelona. Amalfitano is unhappy in the city, and his depression is not alleviated by the move. He also worries quite reasonably for his daughter's



future, as there has been a wave of murders and rapes targeting young women in Santa Teresa, whose bodies have been dumped and subsequently discovered in the Sonoran Desert.

Quincy Williams, also known as Oscar Fate, is a journalist in New York City who works for an African American interest magazine. When his colleague is unable to cover an important boxing match in Santa Teresa, Williams agrees to go at the last minute. While in the city, he meets a group of Mexican journalists as well as Rosa Amalfitano. The journalists tell him about the murders and the inadequate and inept police response, and Williams quickly falls in love with Rosa.

Williams asks his publication if he can remain in Santa Teresa to do a story on the murders, but his editors decline his pitch. He decides to pursue the story anyway, immersing himself in the seedy underbelly of the city and convincing a journalist named Guadalupe Roncal who has been reporting on the crimes to introduce him to Klaus Haas, a German man who is in prison as one of the main suspects in the murders. Williams then runs into Rosa in a drug house. Fearing for her safety, he takes her to her father, who pays Williams to drive Rosa to the United States. Before leaving Mexico, Williams takes Rosa with him and Roncal to meet Klaus Haas in a prison.

Among the many detectives attempting (and failing) to solve the murders is Juan de Dios Martínez. Martínez also spends a good amount of time investigating the repeated vandalism and desecration of Catholic churches in Santa Teresa. He is in love with a psychiatrist named Elvira Campos who is much older than him, but she does not return his feelings.

In prison, Klaus Haas argues for his innocence, pointing out that the murders continue even while he is locked up. He holds press conferences and claims that Daniel Uribe, the son of a wealthy and influential family, is responsible for the violence. Police corruption and ineptitude cause many investigations into the murders to be closed early.

Azucena Esquivel Plata is a congresswoman who begins to fear that her childhood friend has been murdered in the crime wave plaguing Santa Teresa. She finds a reporter named Sergio González Rodríguez (who had previously assisted Martínez) to help her track her friend down. Far from a victim, however, the friend is revealed to run a prostitution ring closely linked to the drug trade of the city, and it seems possible that she might even assist with the murders of the women.

In a flashback to a small German village in 1920, Hans Reiter is born and raised by his poor family with his beloved sister, Lotte. Reiter loves to read and, when he cannot attend school any longer, he eventually leaves his family to live in Berlin. There, he joins the German army and fights successfully in World War II, earning the respect of many while witnessing the horrible actions of the Nazis. When captured by the Americans, he murders one of the Nazis and escapes to Cologne, where he starts a new life. He then begins writing, publishing under the name Benno von Archimboldi.

Although Archimboldi has success, he is disturbed by the violence of the war and left dissatisfied, wandering around the world. His sister, Lotte, has led a more conventional life, marrying and entering the middle class. Her son is rebellious, as his uncle had been, and when he gets in enough trouble with the police he runs away to the United States and changes his name. By the time Lotte finds him many years later, he is living under the name of Klaus Haas and is imprisoned in Santa Teresa, accused of the murders of hundreds of women. She by chance reads a book by Archimboldi and, realizing it is her brother, contacts him. Archimboldi agrees to travel to Santa Teresa to try to assist his nephew.

Critical Evaluation

Published posthumously in Spanish in 2004 (English translation published in 2008, Roberto Bolaño's novel *2666* is widely considered the Chilean author's masterpiece. The immense novel is written in five parts, completed during the last five years of the author's life. Incredible imagery of death, violence, and depravity pervades the novel, reflecting Bolaño's contentions with the realities of a globalized and industrialized world, as well as the potential human consequences of such a world. His personal history of political activism and rebellion, his struggles with addiction that would lead to his death in 2003, and an awareness of his postmodern, multinational context are all imbedded among the pages of *2666*. Also running through the pages of *2666* is an awareness of the potential for literature to accomplish or capture nearly anything, if only momentarily. Bolaño is a master of lyricism and realism, unassuming yet elevated, and in *2666* he accomplishes a great deal in seemingly disparate parts to create a complete story that somehow still leaves the reader curious and hungry.

Bolaño considered publishing the novel separately, as five novella-length pieces. Taken apart, they are bold

statements of artistry; together, they create a unified if overwhelmingly complicated vision of humanity. The first part of the novel introduces readers to a group of European “critics” touring a series of literature conferences, all of whom share a love for an obscure, reclusive German author, Benno von Archimboldi. Three members of the group journey to the bordertown of Santa Teresa, Mexico, a fictional place representing the very real city of Ciudad Juárez. In the following section, the readers follow a Spanish expat running away from his failing marriage and career in Barcelona, ending up in the incredibly dangerous bordertown with an incredibly beautiful daughter. The tangential connections between the parts of the novels and the disparate characters within them continue in the following section, where a young African American journalist is sent to Santa Teresa to cover a fixed boxing match. Part 4 catalogs the crimes and atrocities of the city, a provocative and intensely dark intellectual pursuit of literary creation. The novel ends with unanswered questions and greater pursuits for even more new players in the game. Bolaño’s novel concerns itself with the abuses and injustices faced in this community, what one critic for the *New York Times* described as “squalid and sprawling border town, globalization’s no-man’s land” (Lethem, 2008). In

typical style Bolaño’s novel explores myriad genres, from biography to documentary, to mystery novel and expose, all infused with a kind of lyrical agility unparalleled by many other of the early twenty first century writers.

Winner of the 2005 Chilean Altazor Award, *2666* was also posthumously awarded the 2008 National Book Critics Circle Award for Fiction and *Time*’s Best Fiction Book of 2008 following the publication of the novel’s English translation. As a crowning achievement of his literary talents, *2666* is, in the words of Jonathan Lethem, “a landmark in what’s possible for the novel as a form in our increasingly, and terrifyingly, postnational world.”

Further Reading

- Lethem, Jonathan. “The Departed.” Rev. of *2666*, by Roberto Bolaño. *New York Times*. New York Times, 12 Nov. 2008.
 Rev. of *2666*, by Roberto Bolaño. *Kirkus Reviews*. Kirkus, 20 May 2010. Web. 19 May 2014.
 Smith, Roger. “2666.” *Magill’s Literary Annual 2009*. Pasadena: Salem, 2009. 1-3. Print.
 Soldán, Edmundo Paz. Rev. of *2666*, by Roberto Bolaño. *Americas Quarterly* 2.4 (2008): 126. Print.

—T. Fleischmann

In number theory, Dirichlet characters are certain arithmetic functions which arise from completely multiplicative characters on the units of $\mathbb{Z}/m\mathbb{Z}$. Dirichlet characters are used to define Dirichlet L-functions, which are meromorphic functions with a variety of interesting analytic properties. If χ is a Dirichlet character, one defines its Dirichlet L-series by