Arising from a dissatisfaction with blandly general or abstrusely theoretical approaches to translation, this book sets out to show, through detailed and lively analysis, what it really means to translate literary style. Combining linguistic and lit crit approaches, it proceeds through a series of interconnected chapters to analyse translations of the works of D.H. Lawrence, Virginia Woolf, James Joyce, Samuel Beckett, Henry Green and Barbara Pym. Each chapter thus becomes an illuminating critical essay on the author concerned, showing how divergences between original and translation tend to be of a different kind for each author depending on the nature of his or her inspiration. This new and thoroughly revised edition introduces a system of 'back translation' that now makes Tim Parks' highly-praised book reader friendly even for those with little or no Italian. An entirely new final chapter considers the profound effects that globalization and the search for an immediate international readership is having on both literary translation and literature itself. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity
(individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

A unique political coming of age story, now in English for the first time. An NYRB Classics Original Walter Ferranini has been born and bred a man of the left. His father was a worker and an anarchist; Walter himself is a Communist. In the 1930s, he left Mussolini’s Italy to fight Franco in Spain. After Franco’s victory, he left Spain for exile in the United States. With the end of the war, he returned to Italy to work as a labor organizer and to build a new revolutionary order. Now, in the late 1950s, Walter is a deputy in the Italian parliament. He is not happy about it. Parliamentary proceedings are too boring for words: the Communist Party seems to be filling up with ward heelers, timeservers, and profiteers. For Walter, the political has always taken precedence over the personal, but now there seems to be no refuge for him anywhere. The puritanical party disapproves of his relationship with Nuccia, a tender, quizzical, deeply intelligent editor who is separated but not divorced, while Walter is worried about his health, haunted by his past, and increasingly troubled by knotty questions of both theory and practice. Walter is, always has been, and always will be a Communist, he has no doubt about that, and yet something has changed. Communism no longer explains the life he is living, the future he hoped for, or, perhaps most troubling of all, the life he has led.

Giorgio Bassani’s six classic books, collected for the first time in English as the epic masterwork they were intended to be. Among the masters of twentieth-century literature, Giorgio Bassani and his Northern Italian hometown of Ferrara “are as inseparable as James Joyce and Dublin or Italo Svevo and Trieste” (from the Introduction). Now published in English for the first time as the unified masterwork Bassani intended, The Novel of Ferrara brings together Bassani’s six classics, fully revised by the author at the end of his life: Within the Walls, The Gold-Rimmed Spectacles, The Garden of the Finzi-Continis, Behind the Door, The Heron, and The Smell of Hay. Set in the northern Italian town of Ferrara before, during, and after the Second World War, these interlocking stories present a fully rounded world of unforgettable characters: the respected doctor whose homosexuality is tolerated until he is humiliatingly exposed by an exploitative youth; a survivor of the Nazi death camps whose neighbors’ celebration of his return gradually turns to ostracism; a young man discovering the ugly, treacherous price that people will pay for a sense of belonging; the Jewish aristocrat whose social position has been erased; the indomitable....
schoolteacher, Celia Trotti, whose Communist idealism disturbs and challenges a postwar generation. The Novel of Ferrara memorializes not only the Ferrarese people, but the city itself, which assumes a character and a voice deeply inflected by the Jewish community to which the narrator belongs. Suffused with new life by acclaimed translator and poet Jamie McKendrick, this seminal work seals Bassani’s reputation as “a quietly insistent chronicler of our age’s various menaces to liberty” (Jonathan Keates). Food Book of the Year at the 2019 André Simon Food and Drink Book Awards The Sunday Times Food Book of the Year 'A masterpiece' - Bee Wilson, The Sunday Times As featured on BBC Radio 4 The Food Programme 'Books of the Year 2018' 'This is an extraordinary piece of food writing, pitch perfect in every way. I couldn't love anyone who didn't love this book.' - Nigella Lawson Shortlisted for the Irish Book Awards - Eurospar Cookbook of the year 'Diana Henry's How to Eat a Peach is as elegant and sparkling as a bellini' - The Guardian 'Books of the Year' 'I adore Diana Henry's recipes - and this is a fantastic collection. They are simple, but also have a sense of occasion. The recipes come from all over the world and each menu has an evocative story to accompany it. Beautiful.' - The Times 'Best Books of the Year' 'her best yetsuperb menus evoking place and occasion with consummate elegance' - Financial Times 'The recipes are superb but, above all, Diana writes like a dream' - Daily Mail 'Any book from Diana Henry is a joy and this canny collection of menus and stories is no exception' - delicious (As featured in delicious. magazine Top 10 Food Books of 2018) 'You can always rely on Diana Henry. Her prose is elegant and evocative, her recipes pure and delectably international. This is perhaps her best yet' - Tom Parker Bowles, The Mail on Sunday 'Essential Cookbooks Published This Year' 'No one quite captures a place, a moment, a taste and a memory like she does. If you've been there before, you're transported back but if you haven't not to worry, she takes you there with her' - The Independent 'Best Books of the Year' 'The stories associated with the meals are what draw you in' - The Herald 'The Year's Best Food Books' 'A life-enhancing book' - The London Evening Standard 'Best Cookbooks To Buy This Christmas' 'enchanting, evocative menus.' - iPaper 'One of my favourite food writers with a book of 25 themed menus that I can't wait to cook. This is top of my wish list!' - Good Housekeeping 'Favourite Reads to Gift' When Diana Henry was sixteen she started a menu notebook (an exercise book carefully covered in wrapping paper) in which she wrote up the meals she wanted to cook. She kept this book for years. Putting a menu together is still her favourite part of cooking. Menus aren't just groups of dishes that have to work on a practical level (meals that cooks can manage), they also have to work as a succession of flavours. But what is perhaps most special about them is the way they can create very different
moods - menus can take you places, from an afternoon at the seaside in Brittany to a sultry evening eating mezze in Istanbul. They are a way of visiting places you’ve never seen, revisiting places you love and celebrating particular seasons. How to Eat a Peach contains many of Diana's favourite dishes in menus that will take you through the year and to different parts of the world.Briefly exiled by the Fascist regime to Calabria in 1935, Pavese returned to Turin to work for the new publishing house of Giulio Einaudi, where he eventually became the editorial director. In 1936 he published a book of poems, Lavorare stanca (Hard Labor), and then turned to writing novels and short stories. Pavese won the Strega Prize for fiction, Italy’s most prestigious award, for his novel La luna e i falò (The Moon and the Bonfires) in 1950. Later the same year, after a brief affair with an American actress, he committed suicide. For more than 50 years, Giacomo Debenedetti’s October 16, 1943 has been considered one of the best accounts of the shockingly brief roundup of 1000 Roman Jews from the oldest Jewish community in Europe for the gas chambers of Auschwitz. Completed a year after the event, Debenedetti's intimate details and vivid glimpses into the lives of the victims are especially poignant because Debenedetti himself was there to witness the event, which forced him and his entire family into hiding. This collection also includes Eight Jews, the companion piece to October 16, 1943, which was written in response to testimony about the Ardeatine Cave Massacres of March 24, 1944. In this essay, Debenedetti offers insights into the grisly horror and into assumptions about racial equality. Both of these works appear together, giving American readers a glimpse into the extraordinary mind of the man who was Italy's foremost critic of 20th century literature.Finally back in print, a frighteningly lucid feminist horror story about marriage The Dry Heart begins and ends with the matter-of-fact pronouncement, “I shot him between the eyes.” Everything in between is a plunge into the chilly waters of loneliness, desperation, and bitterness—and as the tale proceeds, the narrator’s murder of her flighty husband takes on a certain logical inevitability. In this powerful novella, Natalia Ginzburg’s writing is white-hot, fueled by rage, stripped of any preciousness or sentimentality; she transforms an ordinary dull marriage into a rich psychological thriller that might pose the question: why don't more wives kill their husbands?A captivating sequel to Rider. In these powerfully conceived and understated poems, Mark Rudman asks how culture is created and shared, and how historical events and figures are known through direct experiences of place. The title Provoked in Venice alludes to the structure of the book, wherein a trip to Italy becomes the catalyst for a meditative view of the convergence of imagination, history, and the 20th-century attempt to recover them both. The narrator enters the maze of Venice like a contemporary Dante guided only by the voice
of the "rider"-interlocuter. Rich in allusions to literature, film, and the past, this final volume of the trilogy will engage and sustain all mental travelers. "Everything starts with a song and everything ends with another song," says the narrator of The Divine Song. Paris is an old Sufi cat who keeps watch over his brilliant yet pathetic master, Sammy Kamau-Williams, the Enchanter. In Sammy, we recognize the African American singer-composer, poet, and novelist Gil Scott-Heron who is best known for his song "The Revolution Will Not Be Televised." The Divine Song takes us from the shores of Africa to Sammy's ancestors' arrival in the Americas in the hold of the slave ships. From there, Abdourahman A. Waberi takes the characters from Tennessee--under the tutelage of Lili Williams, Sammy's beloved African-born grandmother--to New York and the concert halls of Paris and Berlin, wherever blues and jazz find an enchanted audience. African tales, religious practices, segregation, the civil rights movement, addiction, and jail--Sammy's life comes to encompass the whole of the African American experience. At a time when social and racial divisions have yet again come into sharp relief, this lyrical novel by one of African literature's rising stars is necessary reading for anyone who celebrates the resilience of art.

Complete poems--including work censored by the Fascists--from one of Italy's greatest post-war writers. From "The Alchemist" to "Thus Spake Zarathustra" and Achebe to Zola, "1001 Books" offers concise critical insights into the books and the writers that have excited the imagination of the world. It offers reviews, author biographies, plot and character assessments and historical information on those books considered the most important, compelling, or simply the best fiction ever written. Whether classics, novels, thrillers, science fictions, or romances, you will never again be stuck for what to read next or how to find the next great book from an author. In the style of the phenomenally successful "1001 Movies", this is an incisive guide to the books that have had a real impact - whether in the form of critical acclaim or as cult classics. It is an eclectic selection by a superb international team of writers and critics, a provides a new take on old classics and a guide to what's hot in the huge contemporary fiction market. It is also an ideal reference for anyone who loves to read.

Originally published in Vienna, Austria, by P. Zsolanyi in 2014 under title: Speater Ruhm. Franco Nasi has created a character, an Italian naïf, who reflects movingly and humorously on the oddity of what he finds as he visits America and travels round his home country, disclosing as he does so the fundamental strangeness of the world when it is viewed with fresh eyes. If there is melancholy, then this stems from the fact that however successful the description of the world, it is bound to go awry when it is required to pass into another language. At once story and reflection, essay and narrative, this cahier by one of Italy's most celebrated authors on translation is a celebration of what
it is in the space between languages that both unites and divides us. Great Granny Webster is Caroline Blackwood’s masterpiece. Heiress to the Guinness fortune, Blackwood was celebrated as a great beauty and dazzling raconteur long before she made her name as a strikingly original writer. This macabre, mordantly funny, partly auto-biographical novel reveals the gothic craziness behind the scenes in the great houses of the aristocracy, as witnessed through the unsparring eyes of an orphaned teenage girl. Great Granny Webster herself is a fabulous monster, the chilliest of matriarchs, presiding with steely self-regard over a landscape of ruined lives. A devoted fascist changes her mind and her life after witnessing the horrors of the Holocaust. First published in Italy in 1979, Luce D’Eramo’s Deviation is a seminal work in Holocaust literature. It is a book that not only confronts evil head-on but expands that confrontation into a complex and intricately structured work of fiction, which has claims to standing among the greatest Italian novels of the twentieth century. Lucia is a young Italian girl from a bourgeois fascist family. In the early 1940s, when she first hears about the atrocities being perpetrated in the Nazi concentration camps, she is doubtful and confused, unable to reconcile such stories with the ideology in which she’s been raised. Wanting to disprove these “slanders” on Hitler’s Reich, she decides to see for herself, running away from home and heading for Germany, where she intends to volunteer as camp labor. The journey is a harrowing, surreal descent into hell, which finds Lucia confronting the stark and brutal realities of life under Nazi rule, a life in which continual violence and fear are simply the norm. Soon it becomes clear that she must get away, but how can she possibly go back to her old life knowing what she now knows? Besides, getting out may not be as simple as getting in. Finally available in English translation, Deviation is at once a personal testament, a work of the imagination, an investigation into the limits of memory, a warning to future generations, and a visceral scream at the horrors of the world. A portrait of the life of the distinguished Italian author, Cesare Pavese, includes critical analyses of his major fiction and poetry. Sophia Willoughby, a young Englishwoman from an aristocratic family and a person of strong opinions and even stronger will, has packed her cheating husband off to Paris. He can have his tawdry mistress. She intends to devote herself to the serious business of raising her two children in proper Tory fashion. Then tragedy strikes: the children die, and Sophia, in despair, finds her way to Paris, arriving just in time for the revolution of 1848. Before long she has formed the unlikeliest of close relations with Minna, her husband’s sometime mistress, whose dramatic recitations, based on her hair-raising childhood in czarist Russia, electrify audiences in drawing rooms and on the street alike. Minna, “magnanimous and unscrupulous, fickle, ardent, and interfering,” leads Sophia on a wild
adventure through bohemian and revolutionary Paris, in a story that reaches an unforgettable conclusion amidst the bullets, bloodshed, and hope of the barricades. Sylvia Townsend Warner was one of the most original and inventive of twentieth-century English novelists. At once an adventure story, a love story, and a novel of ideas, Summer Will Show is a brilliant reimagining of the possibilities of historical fiction. An orphan rescued from death by a farm family returns to Italy from America after World War II with money in his pockets, but wealth cannot protect him from the harsh realities of life. Original.

Cesare Pavese (1908-1950) was the leading Italian scholar of American literature of the generation that came to maturity under Mussolini. He was not only an acute and wide-ranging literary critic, but also a sensitive poet and novelist. In addition, he was a prodigious translator. In collaboration with Elio Vittorini, he translated and brought to the attention of the Italian public the works of many important American writers. American literature helped to give direction to Pavese's creative work and was a resource for his personal literary campaign against Fascism. Pavese was a non-academic critic, though far less anti-academic than D. H. Lawrence. His first purpose was to use American literature to subvert Italian literature, but beyond that there were a number of issues on which he disagreed with standard American criticism. When he does, his wild, original energy of discovery can trigger a welcome change of focus for our views of American writing. Pavese never visited or lived in America; it was for him a foreign country, although a shifting and sliding special case. He had no stake in its sectional chauvinisms. He had a vital stake in its whole literature because, as his communications to Vittorini make clear, he had a stake in the literature of the whole world. For a while, America seemed to him the probable center of that whole. This was the center where things were happening in the world of the mind, and where the future was being born and licked into shape. Pavese's writings about American literature still offer original and unsparing insights.

Alfred Döblin's many imposing novels, above all Berlin Alexanderplatz, have established him as one of the titans of modern German literature. This collection of his stories—astonishingly, the first ever to appear in English—shows him to have been a master of short fiction too. Bright Magic includes all of Döblin's first book, The Murder of a Buttercup, a work of savage brilliance and a landmark of literary expressionism, as well as two longer stories composed in the 1940s, when he lived in exile in Southern California. The early collection is full of mind-bending and sexually charged narratives, from the dizzying descent into madness that has made the title story one of the most anthologized of German stories to “She Who Helped,” where mortality roams the streets of nineteenth-century Manhattan with a white borzoi and a quiet smile, and “The Ballerina and the Body,” which describes a terrible duel to the death. Of
the two later stories, “Materialism, A Fable,” in which news of humanity’s soulless doctrines reaches the animals, elements, and the molecules themselves, is especially delightful. Relates the story of the young outcast peasant girl, Mouchette and her search for the compassion and strength to combat her loneliness. In the Mexican state of Chiapas in the 1930s, poverty, illiteracy, and rage contribute to an uprising among the descendants of the Mayan Indians. On June 23rd, 1950, Pavese, Italy's greatest modern writer received the coveted Strega Award for his novel Among Women Only. On August 26th, in a small hotel in his home town of Turin, he took his own life. Shortly before his death, he methodically destroyed all his private papers. His diary is all that remains and for this the contemporary reader can be grateful. Contemporary speculation attributed this tragedy to either an unhappy love affair with the American film star Constance Dawling or his growing disillusionment with the Italian Communist Party. His Diaries, however, reveal a man whose art was his only means of repressing the specter of suicide which had haunted him since childhood: an obsession that finally overwhelmed him. As John Taylor notes, he possessed something much more precious than a political theory: a natural sensitivity to the plight and dignity of common people, be they bums, priests, grape-pickers, gas station attendants, office workers, or anonymous girls picked up on the street (though to women, the author could--as he admitted--be as misogynous as he was affectionate). Bitter and incisive, This Business of Living, is both moving and painful to read and stands with James Joyce's Letters and Andre Gide's Journals as one of the great literary testaments of the twentieth century. After 20 years in America, a successful businessman returns to the rustic Piedmontese communities which were riven by fascism. Much has changed since the war, and still more would like to be forgotten and buried. Memories return to the narrator as he looks at the lives and sometimes violent fates of the villagers he has known since childhood, and rediscovers the poverty, ignorance, or indifference that binds them to the hills and valleys against the beauty of the landscape and the rhythm of the seasons. With simple poetic force, Pavese weaves separate strands of narrative together, bringing them to a stark and poignant climax. Part of the new look Peter Owen Modern Classics range featuring a logo crafted by graphic design icon Alvin Lustig. First Published in a single volume in 1883, the stories collected in Little Novels of Sicily are drawn from the Sicily of Giovanni Verga's childhood, reported at the time to be the poorest place in Europe. Verga's style is swift, sure, and implacable; he plunges into his stories almost in midbreath, and tells them with a stark economy of words. There's something dark and tightly coiled at the heart of each story, an ironic, bitter resolution that is belied by the deceptive simplicity of Verga's prose, and Verga strikes just when the reader's not expecting it.
Translator D. H. Lawrence surely found echoes of his own upbringing in Verga's sketches of Sicilian life: the class struggle between property owners and tenants, the relationship between men and the land, and the unsentimental, sometimes startlingly lyric evocation of the landscape. Just as Lawrence veers between loving and despising the industrial North and its people, so too Verga shifts between affection for and ironic detachment from the superstitious, uneducated, downtrodden working poor of Sicily. If Verga reserves pity for anyone or anything, it is the children and the animals, but he doesn't spare them. In his experience, it is the innocents who suffer first and last and always. The Robber, Robert Walser's last novel, tells the story of a dreamer on a journey of self-discovery. It is a hybrid of love story, tragedy, and farce, with a protagonist who sweet-talks teaspoons, flirts with important politicians, plays maidservant to young boys, and uses a passerby's mouth as an ashtray. Walser's novel spoofs the stiff-upper-lipped European petit bourgeois and its nervous reactions to whatever threatens the stability of its worldview. Fat City is a vivid novel of allegiance and defeat, of the potent promise of the good life and the desperation and drink that waylay those whom it eludes. Stockton, California is the setting: the Lido Gym, the Hotel Coma, Main Street lunchrooms and dingy bars, days like long twilights in houses obscured by untrimmed shrubs and black walnut trees. When two men meet in the ring -- the retired boxer Billy Tully and the newcomer Ernie Munger - their brief bout sets into motion their hidden fates, initiating young Ernie into the company of men and luring Tully back into training. In a dispassionate and composed voice, Gardner narrates their swings of fortune, and the plodding optimism of their manager Ruben Luna, as he watches the most promising boys one by one succumb to some undefined weakness; still, "There was always someone who wanted to fight." Fans of Flaubert's Madame Bovary will want to read this reimagination of one of literature's most famous failures, Charles Bovary. Part fiction, part philosophy, Charles Bovary, Country Doctor is also a book about love. Charles Bovary, Country Doctor is one of the most unusual projects in twentieth-century literature: a novel-essay devoted to salvaging poor bungler Charles Bovary, the pathetic, laughable, cuckolded husband of Madame Bovary and the heartless creation of Gustave Flaubert. As a once-promising novelist who was tortured by the Nazis and survived a year in Auschwitz, author Jean Améry had a particular sympathy for the lived experience of vulnerability, affliction, and suffering, and in this book—available in English for the first time—he asserts the moral claims of Dr. Bovary. What results is a moving paean to the humanity of Charles Bovary and to the supreme value of love. My Life in the Bush of Ghosts, Amos Tutuola's second novel, was first published in 1954. It tells the tale of a small boy who wanders into the heart of a fantastical African forest, the dwelling
place of innumerable wild, grotesque and terrifying beings. He is captured by ghosts, buried alive and wrapped up in spider webs, but after several years he marries and accepts his new existence. With the appearance of the television-handed ghostess, however, comes a possible route of escape. 'Tutuola has the immediate intuition of a creative artist working by spell and incantation.' V. S. Pritchett, New Statesman 'An astonishing portrait of an innocent on the verge of discovering the cruelties of love there are whispers here of the future work of Elena Ferrante' Elizabeth Strout, from the introduction 'Life was a perpetual holiday in those days' It's the height of summer in 1930s Italy and sixteen-year-old Ginia is desperate for adventure. So begins a fateful friendship with Amelia, a stylish and sophisticated artist's model who envelops her in a dazzling new world of bohemian artists and intoxicating freedom. Under the spell of her new friends, Ginia soon falls in love with Guido, an enigmatic young painter. It's the start of a desperate love affair, charged with false hope and overwhelming passion - destined to last no longer than the course of a summer. The Beautiful Summer is a gorgeous coming-of-age tale of lost innocence and first love, by one of Italy's greatest writers. 'Pavese, to me, is a constant source of inspiration' Jhumpa Lahiri 'One of the few essential novelists of the mid-twentieth century' Susan Sontag '[Pavese writes books of] extraordinary depth where one never stops finding new levels, new meaning’ Italo Calvino 'For my trip to Los Angeles, I'm packing The Beautiful Summer, a slender account of love in 1930s Italy' Jessie Burton, bestselling author of The Miniaturist and The Muse It was the late 50s and the Communist regime of Romania was at its most punitively unforgiving when Matei Calinescu, who had just graduated form the University of Bucharest, conceived of Zacharias Lichter. "I must create a myth," he jotted in his diary, "and become its hero--that's my idea! A Judeo-German metaphysician, descended as if from the XVIIIth century (or that's how he likes to think of himself) who talks about responsibility, about a dialogue of purity with God, about perplexity facing the void." In the following years, Zacharias Lichter, madman, fool, philosopher, and the weirdest of rebels without a cause would come to life in Calinescu's fictional account of his life and opinions, a book written for his private amusement since he assumed the censors would never permit its publication. He was wrong about that, however. The censors were completely oblivious to the subversive humor and intent of his book, which became a cult classic. Miecre Cartarescu wrote in 2011 "In his novel The Life and Opinions of Zacharias Lichter, Matei Calinescu imagined, in a visionary manner a social system whose inhabitants were either thieves or beggars. Thieves would steal from beggars and beggars would seek alms from thieves. How did you know, Matei, that we would get to become that very society in such a short time?" The Life and Opinions of Zacharias
Lichterpaints an unforgettable picture of a free man in a false world. 'Insinuating, haunting and lyrically pervasive' The New York Times Book Review A new translation by Tim Parks Twenty years after making his fortune in America, Eel is drawn back to the closest thing he has to a home: the Piedmontese countryside where he grew up poor and illegitimate. Wandering the valleys and vineyards with his childhood friend Nuto, Eel remembers the farm where he worked, his employer's beautiful daughters, the rituals of rural life. Yet as he discovers more about what happened there during the war, he realizes that these timeless landscapes hide terrible, savage secrets. By turns fond and evocative, seductive and troubling, The Moon and the Bonfires is a lyrical masterpiece of memory and betrayal. Translated with an Introduction by Tim Parks THE TIMES BEST BOOKS OF 2020 THE GUARDIAN BEST AUTOBIOGRAPHY AND MEMOIRS 2020

Can you ever rediscover the forgotten memories of someone you lost? Discover the highly anticipated, remarkable and fearless, The Consequences of Love. 'Looks at the power of love and loss in shaping one's life. Moving and beautifully written' Grazia 'Beautifully-written, calm-but-utterly-compelling life-story of trauma and healing the author seems lovely and I want to be her pal!' Marian Keyes

Seven-year-old Gavanndra Hodge's life is a precarious place. Her father is a hairdresser and drug dealer to Chelsea's most decadent inhabitants; her mother an alcoholic ex-model. So, it is up to Gavanndra to keep her little sister Candy safe. But when Candy dies suddenly on holiday aged nine, Gavanndra's family, already so fragile and damaged, implodes. Now a mother herself, and with only memories of Candy's awful final moments, Gavanndra embarks on a journey to write her way back to the little girl whose death tore her family apart. The Consequences of Love is a story of loss and recovery, trauma and memory. It is a joyous and compelling account of the strength of the love between sisters and how nothing is ever truly lost if we are brave enough to return to where we began. 'Unflinchingly honest . . . everyone should read it' The Sunday Times 'A wonderful and transformative memoir about the impact of loss and the power of love; and one that illustrates how it is never too late to tackle suppressed grief' Julia Samuel, author of the Sunday Times bestseller This Too Shall Pass: Stories of Change, Crisis and Hopeful Beginnings I read this in one sitting, tears splashing onto its pages. A beautiful book about grief, losing a sibling, trauma, drugs, parenting & memory in the most exquisite way. Please everyone read it' Emma Gannon, podcaster, author of Olive and founder of The Hyphen Book Club