
The Lost Daughter Elena Ferrante

Recognizing the pretentiousness ways to get this ebook **The Lost Daughter Elena Ferrante** is additionally useful. You have remained in right site to start getting this info. get the The Lost Daughter Elena Ferrante associate that we have enough money here and check out the link.

You could buy guide The Lost Daughter Elena Ferrante or get it as soon as feasible. You could quickly download this The Lost Daughter Elena Ferrante after getting deal. So, behind you require the ebook swiftly, you can straight get it. Its therefore extremely simple and thus fats, isnt it? You have to favor to in this way of being

*The Lost
Daughter
Elena Ferrante*
**Downloaded
from
ftp.wagmtv.com
by guest**

LYNN ADRIENNE

A Novel Farrar, Straus and Giroux
Following her mother's untimely and mysterious death, Delia embarks on a voyage of discovery through the streets of her native Naples searching for the truth about her family. Reality is buried somewhere in the fertile soil of memory, and Delia is determined to find it. This stylish fiction is set in a beguiling but often hostile Naples, whose chaotic, suffocating streets become one of the book's central motifs. A story about mothers and daughters, and the complicated knot of lies and emotions that binds them. Elena Ferrante was born in Naples. She is the author of seven novels: *The Days of*

Abandonment, Troubling Love, The Lost Daughter, and the quartet of *Neapolitan Novels: My Brilliant Friend, The Story of a New Name, Those Who Leave and Those Who Stay, and The Story of the Lost Child.* *Fragments*, a selection of interviews, letters and occasional writings by Ferrante, will be published in early 2016. She is one of Italy's most acclaimed authors. Ann Goldstein has translated all of Elena Ferrante's work. She is an editor at the *New Yorker* and a recipient of the PEN Renato Poggioli Translation Award. 'Ferrante's polished language belies the rawness of her imagery, which conveys perversity, violence, and bodily functions in ripe detail.' *New Yorker* 'It's the first time a novel ever made me get physical, and it was the first good mood I'd been in for weeks.'

New York Times 'Like Joyce's *Ulysses*, this journey draws vigorously on its cityscape. Naples is one of those sun-drenched spooky cities, thrumming with life and populated by ghosts, spastic with impermeable local culture.' *Time Out New York* 'A brutally frank tale about the dangerous intersection of rage and desire.' *Booklist* 'Both *The Days of Abandonment* and *Troubling Love* are tour de forces, and harrowing tours of a feminine psyche under siege. They both confirm Ferrante's reputation as one of Italy's best contemporary novelists.' *Seattle Times* 'There is an increasingly hallucinatory quality to the prose, a vulgarity and grotesqueness, too. Ferrante's novels are regarded as brilliant. Gritty and confronting, they are about an underbelly of southern Italy tourists rarely see.'

New Zealand Herald 'Ferrante's uncompromising directness and her unflinching gaze cannot be faulted.' Age/Sydney Morning Herald 'The most erratic of the three novellas, its unhinged, broken quality matching the psyche of both Delia and her mother, whose violent history is hinted at in the character of a half-drawn child...It's brave to write a protagonist who at turns shames and exalts her mother with such cruelty and tenderness.'

New Zealand Listener [Talking Pictures](#) Grand Central Publishing

□ □□□□□ □□□□□□ □□ □ □□□□□□□ □□ □□□□ □□□□ □□ □□ □□ □□□□ □□ □□□□ □□□□□□ England, 2001. Elizabeth has always suspected her mother harbours a secret from her time as a young woman in Nazi Germany. But her mother, suffering from dementia, is lost to her now. When Elizabeth stumbles across a Nazi certificate amongst her parent's paperwork, it forces her to question the very foundations of her 1950s childhood and her first love; a childhood, she now realises, was built on lies. Elizabeth's quest to find the truth leads her to Germany where she's met with a wall of silence. She

knows that beyond this wall, is the truth, a truth that exists deep within the dark and twisted soul of Hitler's Germany. Germany, 1944. 18-year-old Hannah, beautiful and naive, volunteers to work in a home for evacuated children. But Doctor Fick, a loyal Nazi, decrees that there's a better way for Hannah to serve the Fatherland. Drawn further into the doctor's distorted world, Hannah only realises what's expected of her when it's too late. Confronted with evil, Hannah makes an impossible choice, a choice that will reverberate down the generations... Historical fiction with heart and drama.

[A Memoir](#) Dalkey Archive Press

The Story of the Lost Child is the long-awaited fourth volume in the Neapolitan novels (My Brilliant Friend, The Story of a New Name, Those Who Leave and Those Who Stay). The quartet traces the friendship between Elena and Lila, from their childhood in a poor neighbourhood in Naples, to their thirties, when both women are mothers but each has chosen a different path. Their lives are still inextricably linked, for better or worse,

especially when it comes to the drama of a lost child. Elena Ferrante was born in Naples. She is the author of seven novels: The Days of Abandonment, Troubling Love, The Lost Daughter, and the quartet of Neapolitan novels: My Brilliant Friend, The Story of a New Name, Those Who Leave and Those Who Stay, and The Story of the Lost Child.

Frantugmalia, a selection of interviews, letters and occasional writings by Ferrante, will be published in 2016. She is one of Italy's most acclaimed authors. Ann Goldstein has translated all of Elena Ferrante's work. She is an editor at the New Yorker and a recipient of the PEN Renato Poggioli Translation Prize. Praise for Ferrante and the Neapolitan novels '[Ferrante's] charting of the rivalries and sheer inscrutability of female friendship is raw. This is high stakes, subversive literature.' Sunday Telegraph 'Ferrante is an expert above all at the rhythm of plotting...Whether it's work, family, friends or sex—and Ferrante, perhaps thanks to her anonymity as an author, is blisteringly good on bad sex—our greatest mistakes

in life aren't isolated acts; we rehearse them over and over until we get them as badly wrong as we can.' Independent 'Great novels are intelligent far beyond the powers of any character or writer or individual reader, as are great friendships, in their way. These wonderful books sit at the heart of that mystery, with the warmth and power of both.' Harper's 'Elena Ferrante is one of the great novelists of our time. Her voice is passionate, her view sweeping and her gaze basilisk...In these bold, gorgeous, relentless novels, Ferrante traces the deep connections between the political and the domestic. This is a new version of the way we live now—one we need, one told brilliantly, by a woman.' New York Times Sunday Book Review 'When I read [the Neapolitan novels] I find that I never want to stop. I feel vexed by the obstacles—my job, or acquaintances on the subway—that threaten to keep me apart from the books. I mourn separations (a year until the next one—how?). I am propelled by a ravenous will to keep going.' New Yorker 'The best thing I've read this year, far and

away...She puts most other writing at the moment in the shade. She's marvellous.' Richard Flanagan 'The Neapolitan series stands as a testament to the ability of great literature to challenge, flummox, enrage and excite as it entertains.' Sydney Morning Herald 'The depth of perception Ms. Ferrante shows about her character's conflicts and psychological states is astonishing...Her novels ring so true and are written with such empathy that they sound confessional.' Wall Street Journal 'The older you get, the harder it is to recapture the intoxicating sense of discovery that comes when you first read George Eliot, Nabokov, Tolstoy or Colette. But this year it came again when I read Elena Ferrante's remarkable Neapolitan novels.' Jane Shilling, New Statesman 'There is nothing remotely tiring or trying about the experience of reading the Neapolitan novels, which I, and a great many others, now rank among our greatest book-related pleasures...it is writing that holds honesty dear.' Weekend Australian 'Dickens gave working people a voice. Ferrante, whoever she might be,

presents a new paradigm for being female in the world...Ferrante's great literary creations, Lenu and Lila, have the same emotional weight as Anne in *Persuasion*, Jo in *Little Women*, Maggie in *The Mill on the Floss*, Jane in *Jane Eyre*.' Helen Elliott in the *Monthly* 'This stunning conclusion further solidifies the Neapolitan novels as Ferrante's masterpiece and guarantees that this reclusive author will remain far from obscure for years to come.' Publishers Weekly 'The Neapolitan novels are smart, thoughtful, serious literature. At the same time, they are violent, suspenseful soap operas populated with a vivid cast of scheming characters...Ferrante's novels are deeply personal and intimate, getting to the very heart of what it means to be a woman, a friend, a daughter, a mother.' Debrief Daily 'Shattering and enthralling, intimate and vicious...The Neapolitan Novels are the kind of books that swallow me whole. As soon as I pick one up, I don't want to breathe or move lest I break the spell...The Neapolitan Novels are among the most important in my reading

life. I can't recommend them highly enough.' Readings 'Ferrante captures the complexities of women, friendship and motherhood in ways that make your heart soar and ache in equal measures. If you haven't already, treat yourself to this series.'

ELLE Australia

'[Ferrante's] Neapolitan novels contain real life – recognisable anxiety, joy, love and heartbreak. This is an incredibly difficult feat to achieve in the first place, let alone sustain, over four books. We will be talking about Elena and Lila for years to come.' Sydney Morning Herald 'There's a bright, sinewy humanness to Ferrante's writing that is so alive it's alarming...The Story of the Lost Child is a full emotional experience, and a fitting end to a huge, arresting series.'

New Zealand Listener 'I was one of the many who wept and wondered over Elena Ferrante's *The Story of the Lost Child*. I plan to re-read the entire series soon.' Favourite Feminist Reads from 2016, Feminist Writers Festival

The Lost Daughter

Europa Editions UK

This book is the first dedicated volume of academic analysis on the monumental work of Elena Ferrante, Italy's

most well-known contemporary writer. *The Works of Elena Ferrante: Reconfiguring the Margins* brings together the most exciting and innovative research on Ferrante's treatment of the intricacies of women's lives, relationships, struggles, and dilemmas to explore feminist theory in literature; questions of gender in twentieth-century Italy; and the psychological and material elements of marriage, motherhood, and divorce. Including an interview from Ann Goldstein, this volume goes beyond "Ferrante fever" to reveal the complexity and richness of a remarkable oeuvre.

Lost Daughter My brilliant friend

'A life-changing book' Viv Groskop Marisa Meltzer was put on her first diet aged five: it was the beginning of a fraught relationship with food. Jean Nidetch was a housewife from Queens who defiantly lost 70 pounds after she was mistaken for being pregnant. Taking everything she learned from this experience, in 1963 she founded Weight Watchers, a company that has shaped decades of diet culture. When Marisa reads Jean's obituary, she

feels a moment of intense connection. Curious about the woman and her legacy, she signs up for a year of Weight Watchers; counting points, weighing in and listening to her fellow members struggle with their bodies. This is *Big* is a biography of an idiosyncratic entrepreneur whose impact is still felt strongly today. It is a history of dieting and body politics for anyone who has agonised over their weight or defiantly tried not to do so. And it is Marisa's funny and thoughtful journey towards a different way to live in the world. 'This is the anti-diet book I've been waiting for' Daisy Buchanan

Troubling Love Springer

From Lucretia Grindle, author of *VILLA TRISTE*, comes a novel of lives lost and found, as intricate and mysterious as the Italian streets where the story's secrets begin. When American student Kristin Carson enrolls in a study abroad program in Florence, she's sure it will be the best year of her life, a chance to explore art, poetry, and romance in the arms of her new Italian boyfriend. But days before her parents arrive in Florence to celebrate her eighteenth birthday, Kristin disappears. Senior

Detective Alessandro Pallioti and his young protégé Enzo Saenz are called to investigate. At first they believe she's simply run off for a romantic weekend and forgotten to tell her parents. But when Kristin's step-mother, Anna, also goes missing, Pallioti and Saenz suspect something much more sinister has happened. As they deepen their investigation they discover that Anna Carson is not who she appears to be, and Kristin's new boyfriend isn't just another local Lothario, but one of the most infamous and dangerous men in Italy. To find Kristin, Pallioti and Saenz must first find Anna and uncover the secrets she's kept buried for a lifetime. To do so, they must wade through the past, revisiting times and places most Italians would rather forget, and walk in the footsteps of the dead.

How to Watch Movies

Verso Books

In 2001, *Vanity Fair* declared that the Age of Irony was over. Joan Didion has lamented that the United States in the era of Barack Obama has become an "irony-free zone." Jonathan Lear in his 2006 book *Radical Hope* looked into

America's heart to ask how might we dispose ourselves if we came to feel our way of life was coming to an end. Here, he mobilizes a squad of philosophers and a psychoanalyst to once again forge a radical way forward, by arguing that no genuinely human life is possible without irony. Becoming human should not be taken for granted, Lear writes. It is something we accomplish, something we get the hang of, and like Kierkegaard and Plato, Lear claims that irony is one of the essential tools we use to do this. For Lear and the participants in his Socratic dialogue, irony is not about being cool and detached like a player in a Woody Allen film. That, as Johannes Climacus, one of Kierkegaard's pseudonymous authors, puts it, "is something only assistant professors assume." Instead, it is a renewed commitment to living seriously, to experiencing every disruption that shakes us out of our habitual ways of tuning out of life, with all its vicissitudes. While many over the centuries have argued differently, Lear claims that our feelings and desires tend toward order, a structure that irony shakes us into

seeing. Lear's exchanges with his interlocutors strengthen his claims, while his experiences as a practicing psychoanalyst bring an emotionally gripping dimension to what is at stake—the psychic costs and benefits of living with irony.

An utterly heartbreaking and unforgettable page-turner

Rupert Colley

"An innovative collection of short stories that overturns expectations and surprises the reader, full of sarcasm, humor, and anguish, with a sob that escapes at the end after all, that's what life is like." *Ethnos*

In the Margins Europa Editions

From the New York Times–bestselling author of *My Brilliant Friend*, this novel of a deserted wife's descent into despair—and rage—is "a masterpiece" (*The Philadelphia Inquirer*). *The Days of Abandonment* is the gripping story of an Italian woman's experiences after being suddenly left by her husband after fifteen years of marriage. With two young children to care for, Olga finds it more and more difficult to do the things she used to: keep a spotless house, cook meals with creativity and passion, refrain from

using obscenities. After running into her husband with his much-younger new lover in public, she cannot even refrain from assaulting him physically. In a “raging, torrential voice” (*The New York Times*), Olga conveys her journey from denial to devastating emptiness—and when she finds herself literally trapped within the four walls of their high-rise apartment, she is forced to confront her ghosts, the potential loss of her own identity, and the possibility that life may never return to normal. “Intelligent and darkly comic.” —Publishers Weekly “Remarkable, lucid, austere honesty.” —*The New Yorker*

A Girl Returned Basic Books

Part of the bestselling saga about childhood friends following different paths by “one of the great novelists of our time” (*The New York Times*). In the third book in the *New York Times*-bestselling Neapolitan quartet that inspired the HBO series *My Brilliant Friend*, Elena and Lila have grown into womanhood. Lila married at sixteen and has a young son; she has left her husband and the comforts her marriage brought and now works as

a common laborer. Elena has left the neighborhood, earned her college degree, and published a successful novel, all of which has opened the doors to a world of learned interlocutors and richly furnished salons. Both women are pushing against the walls of a prison that would have seen them living a life of misery, ignorance, and submission. They are afloat on the great sea of opportunities that opened up for women during the 1970s. And yet, they are still very much bound to each other in a book that “shows off Ferrante’s strong storytelling ability and will leave readers eager for the final volume of the series” (*Library Journal*). “One of modern fiction’s richest portraits of a friendship.” —NPR

Art in the Unfinished Present Simon and Schuster

A novel in the bestselling quartet about two very different women and their complex friendship: “Everyone should read anything with Ferrante’s name on it” (*The Boston Globe*). The follow-up to *My Brilliant Friend*, *The Story of a New Name* continues the epic *New York Times*-bestselling literary quartet that has inspired an HBO series,

and returns us to the world of Lila and Elena, who grew up together in post-WWII Naples, Italy. In *The Story of a New Name*, Lila has recently married and made her entrée into the family business; Elena, meanwhile, continues her studies and her exploration of the world beyond the neighborhood that she so often finds stifling. Marriage appears to have imprisoned Lila, and the pressure to excel is at times too much for Elena. Yet the two young women share a complex and evolving bond that is central to their emotional lives and a source of strength in the face of life’s challenges. In these Neapolitan Novels, Elena Ferrante, “one of the great novelists of our time” (*The New York Times*), gives us a poignant and universal story about friendship and belonging, a meditation on love and jealousy, freedom and commitment—at once a masterfully plotted page-turner and an intense, generous-hearted family saga. “Imagine if Jane Austen got angry and you’ll have some idea of how explosive these works are.” —*The Australian* “Brilliant . . . captivating and insightful

. . . the richness of her storytelling is likely to please fans of Sara Gruen and Silvia Avallone.”

—Booklist (starred review)

The Neapolitan Novels, Book Four Random House

In this genre-defying work of cultural history, the chief film critic of Slate places comedy legend and acclaimed filmmaker Buster Keaton’s unique creative genius in the context of his time. Born the same year as the film industry in 1895, Buster Keaton began his career as the child star of a family slapstick act reputed to be the most violent in vaudeville. Beginning in his early twenties, he enjoyed a decade-long stretch as the director, star, stuntman, editor, and all-around mastermind of some of the greatest silent comedies ever made, including *Sherlock Jr.*, *The General*, and *The Cameraman*. Even through his dark middle years as a severely depressed alcoholic finding work on the margins of show business, Keaton’s life had a way of reflecting the changes going on in the world around him. He found success in three different mediums at their creative peak: first vaudeville,

then silent film, and finally the experimental early years of television. Over the course of his action-packed seventy years on earth, his life trajectory intersected with those of such influential figures as the escape artist Harry Houdini, the pioneering Black stage comedian Bert Williams, the television legend Lucille Ball, and literary innovators like F. Scott Fitzgerald and Samuel Beckett. In *Camera Man*, film critic Dana Stevens pulls the lens out from Keaton’s life and work to look at concurrent developments in entertainment, journalism, law, technology, the political and social status of women, and the popular understanding of addiction. With erudition and sparkling humor, Stevens hopscotches among disciplines to bring us up to the present day, when Keaton’s breathtaking (and sometimes life-threatening) stunts remain more popular than ever as they circulate on the internet in the form of viral gifs. Far more than a biography or a work of film history, *Camera Man* is a wide-ranging meditation on modernity that paints a complex

portrait of a one-of-a-kind artist.

When It Happens to You Europa Editions

Left alone on the beach to fend for herself, a doll named Celina is having a terrible night. The Mean Beach Attendant of Sunset is trying to steal all her words, the Fire wants to burn her, and the Sea refuses to answer her prayers. Worst of all, she has been abandoned by her mamma, the little girl Mati, who now has a new kitten to play with.

Between one misadventure and another, night turns to day, and when the sun rises Celina will see everything a little more clearly. *The Beach at Night* is a short, moving, and mysterious tale for future and present readers of Ferrante’s beloved novels.

[The Lost Daughter](#) Wallflower Press

Leading art critic explores the connections between art’s past and present. Contemporary art sometimes pretends to have made a clean break with history. In *The Perpetual Guest*, poet and critic Barry Schwabsky demonstrates that any robust understanding of art’s present must also account for the ongoing life and changing fortunes

of its past. Surveying the art world of recent decades, Schwabsky attends not only to its most significant newer faces—among them, Kara Walker, Thomas Hirschhorn, Ai Weiwei, Chris Ofili, and Lorna Simpson—but their forebears as well, both near (Jeff Wall, Nancy Spero, Dan Graham, Cindy Sherman) and more distant (Velázquez, Manet, Matisse, and the portraitists of the Renaissance). Schwabsky's rich and subtle contributions illuminate art's present moment in all its complexity: shot through with determinations produced by centuries of interwoven traditions, but no less open-ended for it. *Reconfiguring the Margins* Europa Editions

Honoré de Balzac's 1830 *Treatise on Elegant Living* was a keystone text on dandyism, preceding Jules Barbey d'Aurevilly's *Anatomy of Dandyism* (1845) and Charles Baudelaire's "The Dandy" (in *The Painter of Modern Life*, 1863), and marking an important shift from the early dandyism of the British Regency to the intellectual and artistic dandyism of nineteenth-century France. The *Treatise* is the first true

philosophical expression of dandyism, and is full of well-crafted aphorisms: "Elegant living is, in the broad acceptance of the term, the art of animating repose," runs one classic definition of dandyism, and "One must have studied at least as far as rhetoric to lead an elegant life" asserts the importance of verbal pirouette and dexterous quipping to the dandy. Further embellished with anecdotes and historical and personal illustrations, Balzac's *Treatise* even features a fictitious encounter with the original dandy himself, Beau Brummell. Never before translated into English, this witty tract makes for an illuminating cornerstone to Balzac's *Human Comedy* (which was originally to have included a never-completed four-part philosophical "Pathology of Social Life"). Above all, it represents a decisive moment in the history of dandyism, and an entertaining exposition on the profundities of what lies deepest within all of us: our appearance. *The Perpetual Guest* Text Publishing

A woman steps over the line into the unthinkable in this brilliant, powerful, and unforgettable new

novel by the author of *The Lovely Bones* and *Lucky*. For years Helen Knightly has given her life to others: to her haunted mother, to her enigmatic father, to her husband and now grown children. When she finally crosses a terrible boundary, her life comes rushing in at her in a way she never could have imagined. Unfolding over the next twenty-four hours, this searing, fast-paced novel explores the complex ties between mothers and daughters, wives and lovers, the meaning of devotion, and the line between love and hate. It is a challenging, moving, gripping story, written with the fluidity and strength of voice that only Alice Sebold can bring to the page. *Transit* Harvard University Press

The *Lost Daughter* Europa Editions Incorporated

The Story of a New Name Ave Maria Press

Do you ever feel caught in an endless cycle of working harder and longer to get more while enjoying life less? The Stewart family did—and they decided to make a radical change. Popular Catholic blogger and podcaster Haley Stewart explains how a year-long internship on a sustainable farm changed

her family's life for the better, allowing them to live gospel values more intentionally. When Haley Stewart married her bee-keeping sweetheart, Daniel, they dreamed of a life centered on home and family. But as the children arrived and Daniel was forced to work longer hours at a job he liked less and less, they dared to break free from the unending cycle of getting more yet feeling unfulfilled. They sold their Florida home and retreated to Texas to live on a farm with a compost toilet and 650 square feet of space for a family of five. Surprisingly, they found that they had never been happier. In *The Grace of Enough*, Stewart shares essential elements of intentional Christian living that her family discovered during that extraordinary year on the farm and that they continue to practice today. You, too, will be inspired to: live simply offer hospitality revive food culture and the family table reconnect with the land nurture community prioritize beauty develop a sense of wonder be intentional about technology seek authentic intimacy center life around home, family, and relationships Drawing

from Pope Francis's encyclical on the environment, *Laudato Si'*, Stewart identifies elements of Catholic social teaching that will enhance your life and create a ripple effect of grace to help you overcome the effects of today's "throwaway" culture and experience a deeper satisfaction and stronger faith.

Anna Europa Editions
I am beginning to realize that taking the self out of our essays is a form of repression. Taking the self out feels like obeying a gag order--pretending an objectivity where there is nothing objective about the experience of confronting and engaging with and swooning over literature." -- from "Heroines" "On the last day of December, 2009 Kate Zambreno began a blog called "Frances Farmer Is My Sister," arising from her obsession with the female modernists and her recent transplantation to Akron, Ohio, where her husband held a university job. Widely reposted, Zambreno's blog became an outlet for her highly informed and passionate rants about the fates of the modernist "wives and mistresses." In her blog entries, Zambreno reclaimed the traditionally

pathologized biographies of Vivienne Eliot, Jane Bowles, Jean Rhys, and Zelda Fitzgerald: writers and artists themselves who served as male writers' muses only to end their lives silenced, erased, and institutionalized. Over the course of two years, "Frances Farmer Is My Sister" helped create a community where today's "toxic girls" could devise a new feminist discourse, writing in the margins and developing an alternative canon. In "Heroines," Zambreno extends the polemic begun on her blog into a dazzling, original work of literary scholarship. Combing theories that have dictated what literature should be and who is allowed to write it--from T. S. Eliot's *New Criticism* to the writings of such mid-century intellectuals as Elizabeth Hardwick and Mary McCarthy to the occasional "girl-on-girl crime" of the Second Wave of feminism--she traces the genesis of a cultural template that consistently exiles female experience to the realm of the "minor," and diagnoses women for transgressing social bounds. "ANXIETY: When she experiences it, it's pathological," writes

Zambreno. "When he does, it's existential." By advancing the Girl-As-Philosopher, Zambreno reinvents feminism for her generation while providing a model for a newly subjectivized criticism.

A Rock 'n' Roll Memoir

HarperCollins

Now an award-winning Netflix film by Jane Campion, starring Benedict Cumberbatch and Kirsten Dunst: Thomas Savage's

acclaimed Western is "a pitch-perfect evocation of time and place" (Boston Globe) for fans of East of Eden and Brokeback Mountain. Set in the wide-open spaces of the American West, *The Power of the Dog* is a stunning story of domestic tyranny, brutal masculinity, and thrilling defiance from one of the most powerful and distinctive voices in American literature. The novel tells the story of two

brothers — one magnetic but cruel, the other gentle and quiet — and of the mother and son whose arrival on the brothers' ranch shatters an already tenuous peace. From the novel's startling first paragraph to its very last word, Thomas Savage's voice — and the intense passion of his characters — holds readers in thrall. "Gripping and powerful...A work of literary art."
—Annie Proulx, from her afterword