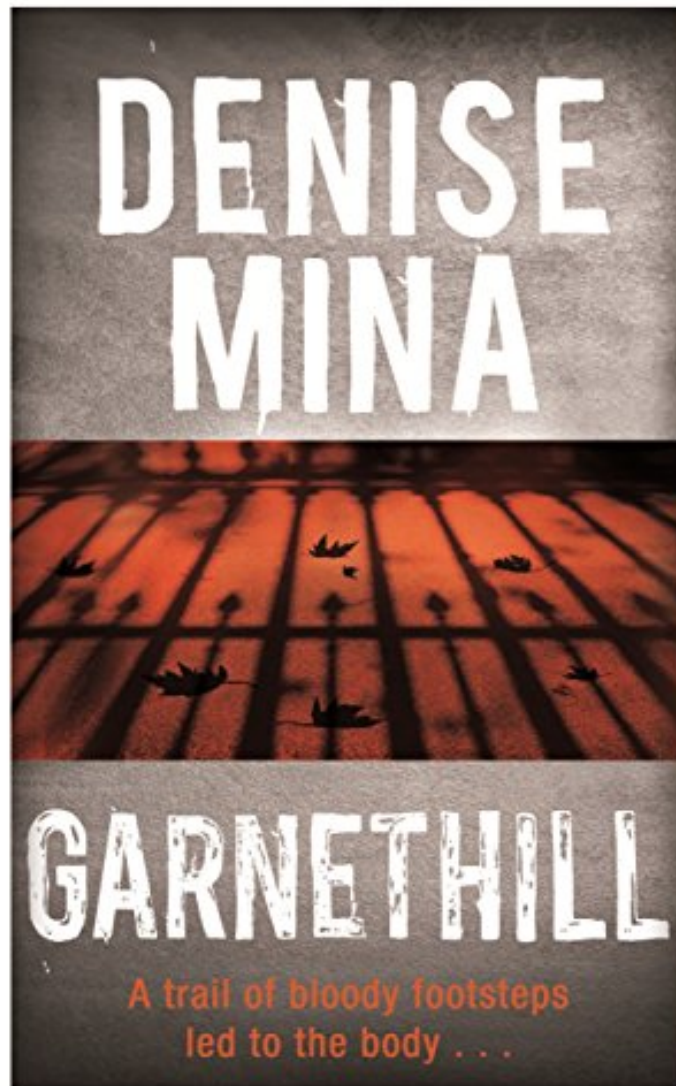


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## Garnethill

Von Denise Mina

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**Von Denise Mina : Garnethill** before purchasing it in order to gage whether or not it would be worth my time, and all praised Garnethill:

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. Grauenhaft - schlechtVon dieleseratzIch las das englische Original "Garnethill" aufgrund der sehr guten Rezensionen der englischen Ausgabe - und wurde gnadenlos enttäuscht.Zusammenfassend nur so viel: Die Ausgabe wre circa 50 Seiten dnner htte die Autorin nicht mindestens dreimal auf jeder Seite ihre "Heldin" zur Zigarette oder zum

Whiskeyglas greifen lassen. Die Heldin ist unsympatisch, ihre Familie ist unsympatisch, das Umfeld ist trist - das kann man jetzt "gnadenlosen Realismus" nennen, aber auch die Story ist einfach fad und 08/15 bis zum einfallslosen Ende. Schade, das war wohl nix!

0 von 1 Kunden fanden die folgende Rezension hilfreich. Wonderful new crime writer!

Von Ein Kunde This is a marvellous book - well written, atmospheric and completely true to its subject matter. A compelling story told with a mixture of black humor and sadness. The characters are strikingly well developed, and I hope that we will get to meet them again in future books by this author! Also a great depiction of the city of Glasgow in all its grimy splendour.

0 von 0 Kunden fanden die folgende Rezension hilfreich. A Perfect Read, Just Wonderful

Von Ein Kunde I adored this book. Still engrossed in it at 3 A.M. I made a pot of coffee so I could stay awake and keep reading it. I feel as if I have made some fine new friends in the characters, and that they, as friends do, have enriched my life and given me solid memories to laugh at or cry over. Most of all they make me feel that I am not alone in this world. Ms Mina's skill is comparable to that of the great John Harvey, but with an element of Scottish wit and raucous elan that calls to mind Alan Warner's 'The Sopranos'. The common element amongst the three expert authors is the ability to look the grimmest bits of life straight in the eye and to remain able to not only carry on but to retain the clarity of vision that knows beauty and good when they see it. All of the characterizations by all of these authors contain that elusive but essential element of complexity within a person that allows the reader to feel kinship towards the characters, and to feel genuine affection for the soul that created these beset but ennobled fictional human beings. To me, the true standard by which I judge a novel is, would I want to know the author in person, would I want to spend time in the same room with the characters? The answer for Garnethill is not only Yes Yes Yes but the book was so finely crafted that I feel as if I really have spent time with the characters and I miss them. The hero Maureen is superbly offset by her best pal Leslie, and both are people of the highest order. Leslie is like the paradigmatic best friend, she would earn a place in the Greek pantheon as the goddess of best friendship. As with all fine works of literature, the plot here is incidental to the superbly rich craftsmanship, but that can only occur when the plot is itself flawlessly expedited. It is a coherent whole of a book, and you are out of your mind if you don't buy it this instant, no kidding. I'm envious of those of you who have not yet read this wonderful book, because the experience was that good for me.

Kurzbeschreibung A masterful crime thriller from the two-time winner of the THEAKSTONS OLD PECULIER CRIME NOVEL OF THE YEAR. Maureen O'Donnell wasn't born lucky. A psychiatric patient and survivor of sexual abuse, she's stuck in a dead-end job and a secretive relationship with Douglas, a shady therapist. Her few comforts are making up stories to tell her psychiatrist, the company of friends, and the sweet balm of whisky. She is about to end her affair with Douglas when she wakes up one morning to find him in her living room with his throat slit. Viewed in turn by the police as a suspect and as an uncooperative, unstable witness, Maureen is even suspected by her alcoholic mother and self-serving sisters of being involved. Worse than that, the police won't tell her anything about Douglas' death. Panic-stricken and feeling betrayed by friends and family, Maureen begins to doubt her own version of events. She retraces Douglas' desperate last days and picks up a horrifying trail of rape, deception and suppressed scandal at a local psychiatric hospital where she had been an inmate. But the patients won't talk and the staff are afraid, and when a second brutalised corpse is discovered, Maureen realises that unless she gets to the killer first, her life is in danger. It is, of course, the stuff of nightmares. Maureen comes home late and drunk and wakes up next morning with a hangover, and her boyfriend in the next room with his throat cut, and something nasty in the cupboard under the stairs. The police are aware of her earlier mental breakdown, and it is only a touch of finesse too far on the part of whoever framed her that convinces them to look elsewhere. Maureen is not the conventional woman in danger of Gothic, though, and the effect of all of this is simply to annoy her; there are, it turns out, people on whom it is ill-advised to pick. Denise Mina has learned many things from Chandler and one of them is to have a protagonist who is wonderfully and spectacularly rude to people who irritate her. A cast of tough Glasgow characters that includes her drug-dealer brother and the biker from the Women's Refuge help her sort out a mystery that turns, crucially, on the way society despises, and will never listen to, those who have been stigmatised as mentally ill. This is a thriller which combines the intellectual excitement of investigation with an underlying polemical anger; it is a remarkably finished debut.

--Roz Kaveney.co.uk It is, of course, the stuff of nightmares. Maureen comes home late and drunk and wakes up next morning with a hangover, and her boyfriend in the next room with his throat cut, and something nasty in the cupboard under the stairs. The police are aware of her earlier mental breakdown, and it is only a touch of finesse too far on the part of whoever framed her that convinces them to look elsewhere. Maureen is not the conventional woman in danger of Gothic, though, and the effect of all of this is simply to annoy her; there are, it turns out, people on whom it is ill-advised to pick. Denise Mina has learned many things from Chandler and one of them is to have a protagonist who is wonderfully and spectacularly rude to people who irritate her. A cast of tough Glasgow characters that includes her drug-dealer brother and the biker from the Women's Refuge help her sort out a mystery that turns, crucially, on the way society despises, and will never listen to, those who have been stigmatised as mentally ill. This is a thriller which

combines the intellectual excitement of investigation with an underlying polemical anger; it is a remarkably finished debut. --Roz Kaveney