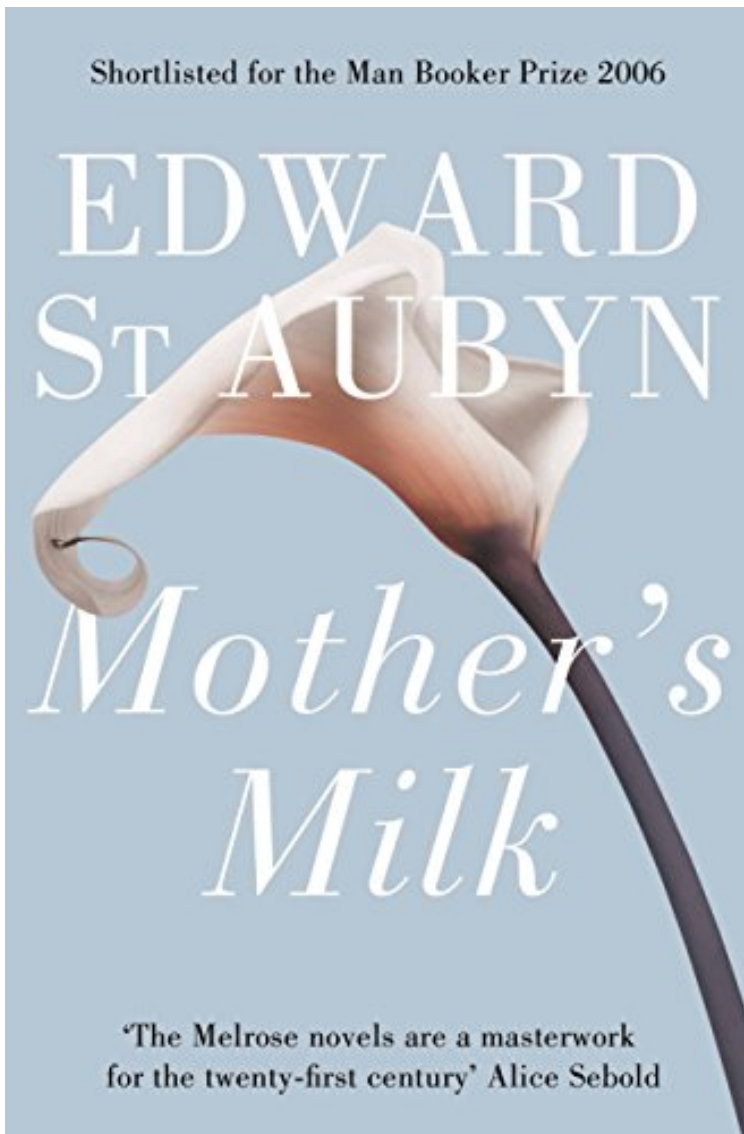


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Mother's Milk



Par Edward St Aubyn
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Par Edward St Aubyn : Mother's Milk
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Description : Description du produitWriting with the scathing wit and bright perceptiveness for which he has become known, celebrated English author Edward St. Aubyn creates a complex family portrait that examines the shifting allegiances between mothers, sons, and husbands. The novels perspective ricochets among all members of the Melrose family -- the family featured in St. Aubyns widely praised trilogy, *Some Hope* -- starting with Robert, who provides an exceptionally droll and convincing account of being born; to Patrick, a hilariously churlish husband who has been sexually abandoned by his wife in favor of his sons; to Mary, whos consumed by her children and overwhelming desire not to repeat the mistakes of her own mother. All the while, St. Aubyn examines the web of false promises that entangle this once illustrious family -- whose last vestige of wealth, an old house in the south of France -- is about to be donated by Patricks mother to a New Age foundation. An up-to-the-minute dissection of the mores of child-rearing, marriage, adultery, and assisted suicide, *Mothers Milk* showcases St. Aubyns luminous and acidic prose --

and his masterful ability to combine the most excruciating emotional pain with the driest comedy.

Prsentation de l'diteurShortlisted for the Man Booker Prize, *Mother's Milk* is the fourth Patrick Melrose novel from Edward St Aubyn, which have been filmed for Sky Atlantic, starring Benedict Cumberbatch. The once illustrious, once wealthy Melroses are in peril. Caught up in the wreckage of broken promises, child-rearing, adultery and assisted suicide, Patrick finds his wife Mary consumed by motherhood, his mother in thrall to a New Age foundation, and his young son Robert understanding far more than he should. But even as the family struggles against the pull of its ever-present past, a new generation brings a new tenderness, and the possibility of change. From Publishers Weekly Starred . This elegant and witty satire on the dissatisfactions of family life, which continues the story of Patrick Melrose, the hero of St. Aubyn's U.S. debut (*Some Hope*), opens in August 2000 at Patrick's mother's home in the south of France, with Patrick's five-year-old son, Robert, remembering with preternatural clarity the circumstances of his birth. No one on this vacation is particularly happy; Robert realizes he's being displaced by the arrival of baby brother Thomas, and Patrick is furious because his mother plans to leave her house (and what remains of her fortune) to Seamus Dourke, a ridiculous New Age guru. Over the next three Augusts, the Melrose story unfolds from different points of view: Patrick is deep in the throes of a midlife crisis; Mary, his wife, feels her self has been obliterated by the incessant demands of motherhood; and the two precociously verbal children struggle to make sense of the complexities of life. The narrative itself is thin, but the pleasures of the book reside in the author's droll observations (overweight Americans, for example, have "become their own air-bag systems in a dangerous world"). It's yet another novel about familial dysfunction but told in a fresh, acerbic way. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From *The New Yorker* This slim novel centers on Patrick Melrose, a London barrister whose toxic childhood and protracted adolescence were chronicled in St. Aubyn's "Some Hope" trilogy. Patrick now has a wife and two young sons, but he remains subject to the whims of his senile mother. She has donated the house where he grew up, in Provence, for use as a New Age retreat, leaving Patrick and his dependents to spend holidays there as increasingly unwelcome guests. Narrated by turns from the perspectives of Patrick, his wife, and their elder son, the novel vividly captures how the family members' roles shift with the birth of the second son and the deterioration of Patrick's mother. The book's structure, however, is overschematic, and St. Aubyn's satiric barbs, although as deadly as ever, are wasted on easy targets like uncouth Americans and New Age hypocrites. Copyright 2006 *The New Yorker*