

2.16 – Read With Me: Translated Fiction

Angourie (host)

Before I begin, I would like to acknowledge the Wurundjeri People of the Kulin Nation as the traditional custodians of the land on which this work was developed and is presented. I pay my respects to Elders past, present and emerging.

[theme music]

Angourie (host)

Hello, and welcome back to The Community Library: a podcast, book club and discussion space. I'm your host, Angourie Rice.

[theme music]

Angourie

So this month the theme for the podcast is Fiction in Translation, and for this episode I have decided to embark on a journey to read more translated fiction. Now, instead of implementing this goal over a month, or six months, or even a year, I have decided to do this in the course of one week! So, to broaden my horizons, I have decided to read three translated works in one week, and see how I go. So, to do decide what I was going to read, I of course took to the oracle and looked through multiple sources, and lists, and articles, and YouTube videos, and podcast episodes to see what I should read, and eventually I settled on three books that interested me.

Now, because there is so much translated fiction out there, I kind of had to come up with a criteria for myself to narrow my search. So, the first criteria, of course, was just what I'm interested in: what do I want to read, what will I actually get through in a week? The second criteria was kind of length – I didn't want to choose anything that was over 350 to 400 pages, so thankfully that cut out basically all of the Russian novels! I wasn't going to try and read *Anna Karenina* in one week. And finally, the most important criteria, I think, is I decided to read books translated from languages that I had never read from before. So, I've already read a few books translated from French, and German, and a few translated from Swedish, and one translated from Japanese, so I didn't want to read from those languages again, so I had to find new ones. Now, the first book that I found was from the Reading Women podcast. This is a podcast that I follow that I love, I will have their links down below if you are interested. And they did a whole month on fiction in translation as well a few years ago, and they mentioned this book called *The Impossible Fairy Tale* by Han Yujoo. This is translated from Korean by Janet Hong, and this book is from South Korea and was published in 2013, but I believe only translated into English in 2017. So, I chose this one because the themes of the book really intrigued me. This is about two girls who are about eleven and twelve in school, and what Goodreads said is that it's about art-making, and the ethics of art-making, and horrible things start happening, and they said it's very creepy, and twisted, and weird. So, I was really intrigued by that and I'm excited to give that one a go. Next up, I looked on BookRiot, and I found a list of classic translated works, and from that list I chose *If on a Winter's Night a Traveler* by Italo Calvino. This is translated from Italian by William Weaver, and is from Italy, and was published in 1979. So, I don't know much about this one, truth be told. I chose this because it's considered a classic, I guess, and also because apparently it's very experimental, and it's kind of famous. I knew the title – I didn't really know what it was about – but because I knew the title, and it's an experimental work

translated from Italian, I was like: “Yeah, sure, let’s give it a go.” Also, it’s short. Finally, I was scrolling on Scribd – this is an app where you can access books, and eBooks, and audiobooks, and articles, and sheet music, all with your subscription. So, they also do features, and lists, and reading lists and things like that to highlight certain books on a particular theme. So, when I was scrolling through, I saw that they had a Ramadan reading list, and so I tapped on that ‘cause I thought some of the works in there might be translated, and one of them was. So, one of the books on this list was *The Enlightenment of the Greengage Tree* by Shokoofeh Azar, translated from Farsi by Adrien Kijek. And this author is from Iran, but now lives in Australia, and this was published in 2017, and this is also her first novel to be translated into English. This one interested me because the author now lives here in Australia, she came here in 2011 as a political refugee, and it also interested me because it’s magical realism, and it takes inspiration from the classical style of Persian storytelling. So, those are the three books that I chose, I’m gonna try and read all three this week. It’s Friday the 1st of May now, so I will start this weekend and hopefully be finished by Sunday the 10th. I’ll take you guys along with me, wish me luck, let’s do this!

[dreamy harp sound]

It’s Saturday now, so it’s the day after I last talked to you, and I am 100 pages into *The Impossible Fairy Tale* by Han Yujoo, and it’s really weird! It’s like – I think I said it was about, like, the ethics of art-making. I don’t know where I got that from, I think it must have been from Goodreads, and I just saw, like, art and ethics and just put them together, but I could be completely wrong. Anyway, it’s not really about that. We’re following two twelve-year-old girls in middle school. One of them is, like, really rich and has quite a comfortable life, and the other has a really terrible life. And it’s about their relationship, and what happens to them, and how their stories are connected. It’s also a really interesting one – I mean, I didn’t, you know, I didn’t pick this up knowing that this was a feature of it, but there’s a lot of wordplay, and ... so I think that’s gonna be really interesting to talk about in terms of translation. In the first 75 pages there was a note from the translator explaining a certain aspect – a certain thing – I’ll talk about it later when I wrap up the week. But, yeah, it’s kind of really interesting to read something in a language that I know absolutely nothing about. You know, if it was translated from French and they had a bit of wordplay, or they had a few French words in there, like, I would be kind of fine ‘cause I did French in high school, but because I don’t speak Korean, and they use a completely different alphabet, completely different characters, it makes the reading experience very different. I’m enjoying it so far, it’s just kind of, like, it’s weird, and I’m very worried that it’s – everything is gonna go horribly wrong. So, I will check in with you later.

So, it’s Monday the 4th today, oh, may the fourth be with you! I didn’t update you yesterday ‘cause it was my dad’s birthday, so we were busy doing birthday things in isolation, but yesterday I did read quite a bit of *The Impossible Fairy Tale*. I’m more than halfway through now, and I finished part one. And part one was kind of telling the story of these two girls and their lives, and how their lives intersect, and it kind of built up to this really powerful climactic ending, and I was like: “Oh my god, so now we’re gonna see the aftermath in part two.” But I’ve started reading part two and it’s really weird. Part two is like, we’re from a different perspective now, we’re from first person perspective rather than third person, so we don’t know who’s talking. And, at the moment, nothing is really making sense, and nothing is really fitting into the story. So, I guess I’ll just have to stick it out and see what happens. I’m planning to finish it today, so I guess by the end of this I will have more insight and I will know more about what actually happens. I must say, like, the first half of this

book, part one, was really great, and I would say, like, four to five stars. So, I'm worried that part two is gonna bring it down, but hopefully – hopefully I end up liking it, hopefully it comes together at the end. But I guess we will see.

So, it's Tuesday the 5th now, ah, it's a day later. I was supposed to finish *The Impossible Fairy Tale* yesterday, but the day just got away from me, so we're here today, we're gonna finish it. I have now figured out what's actually happening in part two, partially with the help of Goodreads, which basically explains it. So, in part two we're following the author of this book, like, the book that I'm reading, and she is confronted with one of the characters from part one. So, we understand that the author has written this story, and then part two is the author being confronted with one of the characters from the story that we have also just read, and so she's dealing with that. I don't know if I love the writing style as much in part two, I think it's a little – it's a – it's just confusing, it's like reading something through a screen, or underwater, if that makes sense. But I have about 40 pages left, I'm anxious to see how she wraps it up in just 40 pages, and I'm gonna sit down and read it now.

So I just finished reading *The Impossible Fairy Tale* by Han Yujoo, translated from Korean by Janet Hong. Um ... oh, man, I feel like, um ... I feel like I need to, like, have some time to process it ... It – it was ... was so intense and complicated, and – but, but also, like, strangely very subtle and understated. Like, she describes these wild things that, like, are not normal, as if they're just normal. It – yeah, it was fascinating. So, as I – as I mentioned before, this book is divided into two parts, and the first part follows these two girls who are in the same class at school, one of whom is pretty, and rich, and popular, and leads a relatively easy life. And the other girl is basically the opposite of that, she has this – this kind of anger inside of her that drives her to do terrible things. Part two, we are following the author of the book that we are reading, and she is confronted with one of the characters from the story that she has written, and she has to deal with that. But it's like, it's not in, like, this: "Oh my god, my character has come out of a book!" It's like ... like, she always knew that this would happen, and she has to ... Like, basically, the character comes and she says: "I am not responsible for my terrible actions in the story, you are responsible. You have to take responsibility for what you made me do, and you are the real criminal in this situation." And so the author is left, like, she's trying to reconcile that, she doesn't know how to take responsibility for this, because it should – the blame should lie with her characters, but she's kind of the overlord of it all. And yeah, a lot of it is about ethics, and raises questions as to, you know, once you write something, once you create characters, are they – how real are they, and how ... how responsible are you for what they do? Can they ... can they come out of their story and do their own thing, essentially, can they write themselves? The way I'm describing it is, like, simplifying it so much, like, the way that it's talked about in the book is so ... not that obtuse, like, it's really subtle. So I could also be taking completely the wrong message from it, but that's what I got from it.

I really liked it, I really liked it. Once I figured out what was happening in the second part, I – I was hooked. Such a fascinating premise, such a fascinating story, I think it's written beautifully. Yeah, I think the only negative is that the second part was really confusing to me. But, apart from that, I – I thought it was fantastic. But it's like – it's one that – I need to think about more, 'cause it's ... it was so ... it was just not what I expected at all, and it's one of those books that kind of left me feeling a little unsettled, like: "God, what have I just witnessed?"

I chose this book not knowing that much about it, and I actually kind of chose a really interesting one to talk about in terms of translation, because there is so much wordplay in this book, and like, as I was reading through it, I was highlighting stuff like: "Oh my gosh, how – how did she translate

that?” I just wanna read you a sentence here: “The best word is *eye* [as in eye on your face], because it’s the same even when you read it backward, and it sounds exactly the same as *I*. But maybe it’s not good after all, because it rhymes with *die*. But *die* has more than one meaning, and there’s also *dye* [as in dyeing one’s hair]. I throw a die. I swallow dye. I die.” So, there is a lot of wordplay in that. We’ve got two meanings of the word “I/eye”, and then also you have to rhyme “I/eye” with “die”, and then “die/dye” has multiple meanings and multiple spellings as well. So I bet that in the Korean version, that is not the same, like, I highly doubt that those words would work in the same way as they do in English. So, I thought that was really fascinating. And the whole book is full of stuff like that. Like, one of the characters – the character who’s speaking here – like, she just goes through words in her head, and she relates them and she does wordplay to, like get to a particular point. And I just – I wonder how she translated it. and when I was looking on Goodreads, I found a very in-depth review, which I will link in the show notes, that goes into the translation. I read through it, and I thought it was super interesting, so if you’re interested in hearing someone who is fluent in Korean and English talk about and explain all the different wordplay and how that was translated, then I will link that review, and go check it out! There was only one time where the translator actually added in a footnote, and I wanted to mention it here ‘cause I thought it was so interesting. “Kim Injung looks at her with dark eyes. Tell me. *Gieok, niun, digu*. My brother gets angry. Then it’s scary, he says. *Riul, mium*, he says.” I’m definitely pronouncing these things wrong, but that’s just kind of how it’s written. And then there’s a footnote directly after that from the translator, and she says: “Here, Injung is mispronouncing the first five consonants of the Korean alphabet, which are *giyeok, nieun, digeut, rieul, and mieum*. Two of his mispronunciations happen to be actual words: *gieok*, which means “memory, and *mium*, which means “hatred.”” So, again, I definitely mispronounced all of that. But, I just thought that was so fascinating that that section is such a great wordplay in Korean, and has this really interesting of this child who cannot pronounce the consonants correctly, and inadvertently he is saying these words that have meaning in the context of the story, and have meaning in terms of what he is saying. But it’s completely impossible to translate that into another language, and I just thought that was so fascinating, that that was a moment where the translator had to step in and take you out of the world of the story to explain the meaning of it, and to explain what was happening. And I think that’s why I think reading translated fiction is so interesting, whether you speak another language or not, because it really makes you analyse how intricate language is, and how distinctive it is.

Overall, I really liked this book. I think I might give it a four ... or five stars? I – I don’t know! I have to think about it more, but it’s an amazing story, it’s fascinating. And if you like Zadie Smith’s writing or Helen Oyeyemi’s writing, then I would highly recommend this book. Give it a go! It’s weird, it’s wonderful, and it’s like nothing ever read before. Gosh, it’s already Tuesday and I have two books to read before the end of this week! Okay, I can do it, I believe in myself. I hope you believe in me, too. I will catch up with you later.

[dreamy harp sound]

It’s now Monday the 11th, so it’s been over a week since I started this challenge, and ... you guys, I – I’ve completely failed. I have been making really slow progress on *If on a Winter’s Night a Traveler* by Italo Calvino. I’ve just had a few days where I’ve just been feeling not the best, and so I haven’t been motivated to read. Instead, I’ve just been watching *Never Have I Ever* on Netflix, which I’m quite enjoying. So, this week, I’m gonna get it back on track. This episode is scheduled to come out this Sunday, and I – I believe I can do it, I believe I can finish this novel this week and then start and

finish the last one on my challenge list this week as well. I have faith in myself, I hope you have faith in me too.

Now, before I sit down today and actually, like, really get into reading *If on a Winter's Night a Traveler*, I wanna tell you a little bit what it's about. So, I'm only ... I wanna say, like, 80 pages in? But it's – it's quite a short book, it's under – I wanna say it's, like, 250 pages. It's – it's super weird and meta, and kind of hard to describe. We're following a character who is reading, or who is trying to read *If on a Winter's Night a Traveler*, by Italo Calvino. So we're following this reader who has sat down to read the book that we are currently reading, but he starts reading it and he discovers that it's a misprint, and so it's not actually the book that he thinks he's reading. And so then he goes on a quest to find that book, and he – and he ends up reading lots of other books in the meantime. And we, as the audience, get to read those chapters that he's reading as well, if that ... if any of that makes sense you! I guess I'm having a bit of an issue with ... just the way it's written, it – it feels so stop-start, because we're introduced to so many different stories and so many different characters, and none of them are finished. The only consistent through-line that we have is the man who is reading these books and sampling all of these chapters. So, that's kind of the only one I'm interested in. Like, why – why would I care, why would I become invested in a character or a storyline if I know that we're never going to revisit it? So, I'm kind of skimming through those chapters, going: "Well, what's the point?" I do like the writing style, it's very meta, it's – it's interesting. I don't hate it, but I'm not loving it so far, and I'm – I'm just waiting for something interesting to happen. So ... ah, I'm gonna sit down and I'm gonna try and read more of that. Hopefully I'll get, like, two thirds or three quarters of the way through by the end of today, and then maybe finish it tomorrow? I guess we'll see. Wish me luck!

It's the next day, it's Tuesday, it's 10am. Um ... and I have made an executive decision to stop reading *If on a Winter's Night a Traveler* by Italo Calvino, 'cause I was just, like, straight up not having a good time reading it. Yeah, I wanna take care of myself and not put myself through books that I have absolutely no interest in. I'm disappointed, like, I'm – I'm sad that I didn't love it. I really didn't get far enough into it to, like, give it a proper review, or to properly have an opinion of it. I think, just the reason why ... it wasn't holding my attention – and I spoke about this before, how like, because we are diving into various different stories along the way, and we never go back to them again, in my brain, I'm like: "Well, what's the point now? I don't care about these characters, I don't care about these characters, because we're never gonna revisit it again, I might as well just skim over it." But then even when ... when we were following the man who was reading the book, and the other woman – the other reader – who is also trying – also on this quest to, like, read the book, I just, I was bored with them, as well. I didn't like ... it's – it's told in second person perspective which is ... a choice. So, the second person perspective is "you", so it's kind of like the author telling you, the reader: "You are on this journey to discovering this book." And I didn't like that, actually. You know, 'cause this character "you" is supposed to be "me", if that even makes sense. I didn't like what was imposed upon me as a character, I didn't – I felt like the author was assuming he was writing the Average Joe character that could be applied to any reader, and I didn't like that, and I didn't want to read about this main character, especially 'cause I felt imposed upon that it was supposed to be me, it was supposed to be the reader. I mean, I know it's not supposed to be, but it just felt that way, and I didn't – I didn't enjoy it. Yeah, I'm just, like, not in the mood. I'm sorry, I think that my unwillingness to commit and be patient right now is heavily due to the fact that, you know, we're stuck in isolation, and right now I want to read things that I like that will make me feel good, and *If on a Winter's Night a Traveler* was just not doing it for me. Part of it is

also circumstantial, and it's just unfortunate that that had to be the book. In the end, I'm not sorry that I'm giving up on it. I hate leaving things unfinished, but I think it's for the best, and maybe I'll do a Wikipedia search of what happens in the end so that I can get closure.

[dreamy harp sound]

I did start reading *The Enlightenment of the Greengage Tree* by Shokoofeh Azar, that was the third book on my list. This book is set in Iran, just outside of Tehran, in the years after the Islamic revolution. I'm learning a lot, I – I really didn't know much about that period of time in history in that country. Her writing is incredible, it's very reminiscent of Gabriel García [Márquez's] writing in that it's – it's also magical realism. It's really cool, I'm enjoying it so far, it's pretty heavy. I am excited to keep reading that, I think that's going to get me back on the horse, and I will continue with that and let you know how I go.

Okay, so presently my house is being circled by helicopters and there is also construction going on nearby, so I'm sorry if you can hear it. For some reason – I keep seeing all these memes about how, like: "There are no planes in the sky, it's so quiet!" And I'm like: "But there are so many helicopters, I don't understand!" Anyway, it is now Thursday ... it's Thursday, this episode is going up on Sunday, so in order to have time to edit and transcribe this episode, I am going to try and finish *The Enlightenment of the Greengage Tree* today. Might be a little difficult, considering I am just over halfway through, I have 122 pages to go, and it's also an eBook, and I feel like – I find myself not being able to read eBooks as quickly as physical books because I just ... I don't love looking at a screen for that long. So, hopefully I can do it, but that is my plan for today.

I just finished *The Enlightenment of the Greengage Tree* by Shokoofeh Azar. It's quite short, and I read most of it last night, and then just finished it off this morning. I didn't love it. I – I enjoyed it, I think I liked the writing style, I think it's a very well-crafted story with lots of metaphor and allegory, um, and the imagery is wonderful. I really liked the magical realism aspect of it, I think that's really well-used, and I think she does that really well. Have I talked about what this book is about? It's about a family who's living in Tehran just after the Islamic Revolution, and they move to a little town outside of Tehran called Razan, and it's about this family, and just how they live, and what they do. And we discover very early on that the main character, the teenage girl – she's about twelve or thirteen – she's narrating the story from first person, but sometimes we go into third person and check in on other people, and we discover early on that she is a ghost, and she is communicating with her family as a ghost. And so, a lot of it – a lot of this book is about death, and we're following this family of five people – two parents and three kids – and how they each come in contact with death, and how they live and find peace in the traumatic time that they're living in. There are a few reasons that this book didn't really work for me, the first being that I found the timeline really jumpy, it was really confusing. Sometimes we would jump forwards and backwards in time ... the author would always mention the year that it was, but I would just forget, and I would get really confused about what was happening when, so that was an aspect that I didn't love. The other thing was that I felt that the balance between ... talking about the politics of the time and about how this impacts the family, I felt that the balance wasn't quite right for me. Like, sometimes there were whole sections about the politics of what was happening at the time, but most of the time we were talking about the family, and those two things didn't necessarily intersect all the time. So, it was kind of difficult to understand what was happening in the political climate that they were living in, and what was happening to the family, and how these two things influenced each

other. I don't think that was made clear a lot of the time, and so that was kind of confusing to me as well. I really liked the ending, but I didn't like the lead up to the ending. I'm not gonna spoil it, but I – I felt that the ending was beautiful, but I wish that more little seeds had been planted throughout the story to bring us to the ending, if that makes sense. I felt that the build-up to the ending wasn't enough, and though I liked it, it didn't quite make sense in the flow of the story to me. Also, there was quite a graphic and intense assault scene towards the end that I really did not like and did not think was necessary, because we hadn't seen that type of violence before in the book, and then to put it right at the end ... it just made me uncomfortable, I didn't enjoy reading it, and I don't think we got the right amount of closure from that.

In terms of reading this as a translated work, there were a lot of footnotes in this book, like a lot. I think at the end it turned out to be 50-something, like that's the number we got up to. I imagine all of these footnotes were written by the translator. Sometimes these footnotes were explaining words or phrases that were difficult to translate. For example, there's one point where she's talking about a chicken, and she's saying that the chicken gets up every morning and loudly asks all creatures: "Coo? Coo? Coo? Coo?", with a question mark after each "coo". And there was a footnote at the end of this, saying that: "In Persian, *kū* [is] a shortened version of *kojā*," – or "ko-ya," I'm not sure how you say that – "[which] means 'where'." So, that's kind of a double meaning there that – that's kind of impossible to translate into English, so that double meaning was made clear by the footnote. So, we had a few footnotes here and there explaining translations and certain things that you were unable to translate. But, most of the footnotes were explaining cultural things in Iranian culture, or Persian culture, or Islam, that wouldn't be familiar to an Australian audience. So, for example, the first one that I came across that I highlighted, describing how people "tap a pebble on a headstone and murmur *there is no god but God*." And so that's the first footnote, and it says: "In Iranian culture it is common to tap a small stone against the headstone and say 'there is no god but God.' The tapping is to wake the spirit of the dead to hear the recital of this phrase." The book was scattered with footnotes like this, just explaining little elements of Iranian culture and Persian culture. I don't know if it enriched the story, or if it was absolutely necessary. I think ... I do think that, without them, we would have been missing certain elements and subtleties that Azar had woven into the book. But, I was able to understand the meaning, or the general meaning of what she was saying from the context, and so I didn't think it was particularly necessary to have all of these footnotes. And in some cases I found it distracting, having to be taken out of the world of the story, and read an explanation, and then go – and then dive back in. And so, I guess it just comes down to the preference of the reader, and I – I understand why it was done, because without it, you know, we wouldn't get everything that Azar put into the novel. But, I just thought it was an interesting choice, and I also think it's interesting, especially when talking about translation, because here, we not only see a translation of language, but also a translation of culture within that. Translating something that is written from the perspective of a different culture, and lots of little things that that audience would immediately understand, have to be translated to fit an Australian audience.

Overall, I did enjoy the book, but I didn't love it. I would be interested to read more from this author. I know that this is her only novel that has been translated into English, but I would like to read more from her, and hopefully I can find one of her works that I really love. So, overall, I'm giving this three stars.

[dreamy harp sound]

So at the beginning of this, I set out to read three translated works in one week, and I definitely failed, 'cause I read two and a bit in two weeks. So, just to recap, I read *The Impossible Fairy Tale* by Han Yujoo, translated from Korean by Janet Hong, and I rated that ... four stars? Four and a half stars, maybe? I'm still thinking about it. I read 30% of *If on a Winter's Night a Traveler* by Italo Calvino, translated by William Weaver. Any book that I don't finish, that I don't want to give a rating, so that counts as a DNF. And, finally, I read *The Enlightenment of the Greengage Tree* by Shokoofeh Azar, translated from Farsi by Adrien Kijek, and I rated that one three stars.

So, what have I learnt from this experiment? That I can't read three books in one week! It's kind of interesting the three that I picked, it kind of happened by accident ... The first one, *The Impossible Fairy Tale*, is about books, and stories, connecting with characters, and you know, are characters real, are stories real, all of that stuff. And *If on a Winter's Night a Traveler* does the same thing: it's very meta in the same way that *The Impossible Fairy Tale* is. We are going into various stories, and meanwhile reading about someone who is reading the story that we're reading. Again, it's about storytelling, and very meta, and inception and all of that. And then, *The Enlightenment of the Greengage Tree* is magical realism, and incorporates elements and the style of Persian storytelling in that lyrical, magical realism way. And at the same time, I'm also reading *One Hundred Years of Solitude* by Gabriel García Márquez for the discussion pick this month. So, even though that book isn't part of this episode, I'm reading that as well, and it's told in a very similar style, and there are a lot of similarities between these two books. And, furthermore, *The Enlightenment of the Greengage Tree* references *One Hundred Years of Solitude*, and I read an interview with the author, and she says that that's her favourite book of all time. It's kind of weird that I accidentally chose these three books, plus *One Hundred Years of Solitude*, and they all kind of have parallels, and they all kind of connect to one another. And I don't know if it's a result of just what I'm interested in as a reader, and what I'm drawn to, but it's quite cool to think about that, and to think that I accidentally chose these – these books that all have similarities, and all explore what it means to tell stories. You know, this episode and this theme this month, is about the different ways that we tell stories, and how that can be translated into different languages, into different cultures, and appeal to different audiences. And so I think that that's a really cool, happy accident that happened.

If I've learnt anything in reading a bunch of translated works in a short space of time, it's that there are so many subtleties that are lost when translating from one language into another, and it does sometimes make me feel like I'm not reading the same book. If I grew up surrounded by Persian culture and Iranian culture, then I wouldn't have to read all of these footnotes, I would understand it better. If I spoke Korean, I would understand all of the subtle wordplays that Han Yujoo put into her novel.

Overall, I really enjoyed this challenge, and I would recommend it to people. I think if you are interested in reading something from a particular genre, or reading translated fiction, then reading just those types of books in a concentrated space of time is really interesting to pick out the similarities and differences. So, if you want to, give it a go! I had lots of fun, and it's really cool that I have found a new favourite book now: *The Impossible Fairy Tale* by Han Yujoo. I really loved that, so I'm really happy that I read something that I loved that I wouldn't have picked up if I hadn't done this challenge.

[dreamy harp sound]

Before I sign off, I want to remind you that the discussion pick for this month is *One Hundred Years of Solitude* by Gabriel García Márquez. The discussion episode for that is gonna come out on the 24th of May, that's a Sunday, so you have one more week to finish it. I've been reading it on

audiobook, and I highly recommend it. Ah, I'm loving it – I'm loving it! But I'm gonna save my praise for the episode. So, please read along, it'll make it so much more fun, because it's gonna be filled with spoilers. And then for the last episode this month, there is an extra Sunday in May, so on the 31st of May I will be releasing a little bonus episode that is gonna be super fun, and I will give you the hint of APPLE. That is the hint for what I'm gonna be talking about on the 31st of May. It's probably way too hard, but I'll give you another clue! I'll give you another clue in the episode where we talk about *One Hundred Years of Solitude*, so stay tuned for that.

[theme music]

Finally, thank you so much for listening. If you enjoyed it, you can subscribe on iTunes, or you can rate and review on your podcast platform of choice. You can follow The Community Library on Instagram @the_community_library, or use the hashtag #thecommunitylibrary on Instagram or Twitter. I also have a blog: angourieslibrary.wordpress.com, and there you can find full transcriptions of the episodes, plus extra links and resources and all that fun stuff. The podcast artwork is designed by Ashley Ronning. You can look at more of her work at ashleyronning.com, or you can go to helio-press.com, that's dash the symbol. Once again, thank you so much for listening, and I will talk to you next week! Bye!

[theme music]

Angourie

Ah, there's a spider! ... Oh no, where did it go! Come back! ... Ah, bugger! ... Okay, okay, I guess we will find the spider later. Living in Australia, am I right?