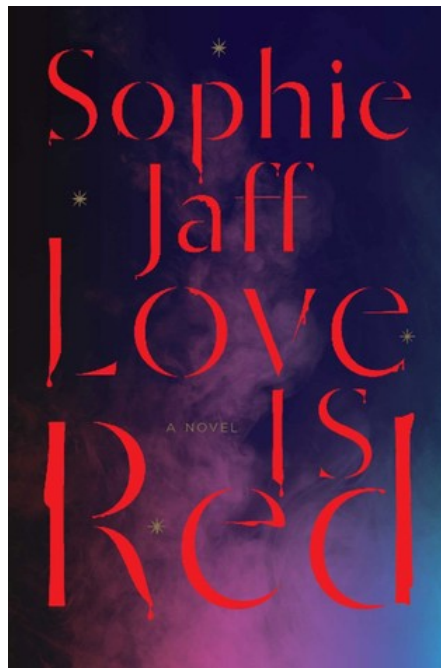




## Love Is Red

*Sophie Jaff*

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# Love Is Red

*Sophie Jaff*

**Love Is Red** Sophie Jaff

**“Ridiculously entertaining.... Jaff’s woozy supernatural saga is effectively scary and great fun to read.”— *New York Times Book Review***

This electrifying debut—Book I of the Night Song Trilogy—spins dark suspense and literary fantasy into a mesmerizing story of seduction and survival.

Katherine Emerson was born to fulfill a dark prophecy centuries in the making, but she doesn't know it yet. However, one man does: a killer stalking the women of New York City. People think he's the next Son of Sam, but we know how he thinks and how he feels . . . and discover that he is driven by darker, much more dangerous desires than we can bear to imagine. He takes more than just his victims' lives, and each death brings him closer to the one woman he must possess at any cost.

Amid the escalating hysteria, Katherine is trying to unknot her tangled heart. Two different men have entered her previously uneventful world and turned it upside down. She finds herself involved in a complicated triangle . . . but how well does she *really* know either of them?

As the body count rises, Katherine is haunted by harrowing visions that force her to question her sanity. With this unforgettable novel—one that combines the literary and the supernatural, fantasy and horror, the past and the present—Katherine's moment of awakening is here. And her story is only just beginning.

## Love Is Red Details

Date : Published May 12th 2015 by Harper (first published May 1st 2015)

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Author : Sophie Jaff

Format : Hardcover 384 pages

Genre : Horror, Thriller, Romance, Fantasy, Fiction, Mystery

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## From Reader Review Love Is Red for online ebook

### Talk Supe says

WTF did I just read? This one is so odd, but in a good way. Part of me feels like I GOT the novel then another part of me feels like I missed something.

Stylistically, I'm impressed with the way LOVE IS RED is written. Plot wise there's so many layers with a supernatural undercurrent. This one is definitely different

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### Bèbè ♦ RANT ♦ says

*Love is Red* took me by surprised. A Mystery Thriller mixed with romance and a slight twist of fantasy, this book will leave you breathless and even if you decide to put the book down to do Earthly things like eat and sleep, the whisper of the words from the book still stay with you.

Going between two different POVs of Katherine and the serial killer called the Sickle Man, the story stays disturbed and intense the whole way through. Through the chapter we discover that the Sickle Man is preparing some sort of ritual that involves Katherine, his "beloved, the only one". Being born to fulfill the dark prophesy, she does not know what impact she has on the universe.

While Sickle Man is killing woman after woman and engrossing them with carvings using a unique knife, Katherine meets two attractive guys that she is attracted to but has different connections with them. David is sweet and caring, while Sael is dramatic and intense. But Katherine has more things happening in her life than trying to juggle two men - like pennies that appear under her bed every time a new girl is killed.

This was book was intense. I don't think I could find any other word that would describe what was going through my head when I was reading it. One of the things that really got to me was the way the serial killer talked. He was smooth. OH HE WAS SO SMOOTH! The thoughts he could hear, the girls that he picked were all spoken by this smooth, a little disturbing and arrogant tone. I loved it. *Love is Red* is definitely a book to read, it has flipped my head upside down.

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### Kathleen (QueenKatieMae) says

Reading the synopsis on the back of *Love is Red*, the reader is led to believe this is a murder mystery/thriller with a psychopathic serial killer who leaves the desecrated bodies of women throughout New York. That is what I assumed when I starting reading. And that is why I was baffled by events in the book that appeared to make no sense; it was if the book had morphed without warning. That is why I am telling readers now: *Love is Red* is a fascinating and unforgettable book that also includes horror, fantasy and the supernatural. And, it will haunt you for days.

The narrative is unusual. It begins with the killer's thoughts in a Second Person present tense. We hear his stream of consciousness as he picks up a woman in a bar and as she becomes his first victim. We also learn that he associates emotions with colors. "Lust is honey dribbled from a spoon." And, "Panic is neon orange".

Beautifully worded descriptions from the mind of a madman, he reaps the colors from his victims as he tortures them. Throughout the book he hunts for more women so that he may add them to his collection of colors.

The narrative also includes the First Person point of view of Katherine, a lonely office temp who sometimes uses on-line dating sites. Easy-going, flirty and intelligent, the reader never learns why Katherine needs to use those websites, but it is how she met the likable David. And Katherine is all-out ballsy when she has her first encounter with Sael, a handsome and slightly arrogant man of ancient family descent. Her dates with David are sweet as they take it slow developing their relationship. Her fifth dinner with Sael ends with an intense and delicious nightcap. It's the usual love triangle trope but the fact that one of them may be the killer adds a palpable tension to each scene with these two men.

Throughout the novel is a third type of narrative, this one in the epistolary form with readings from the ancient, but fictional, book "The Maiden of Morwyn Castle". This allegorical tale is full of foreshadow and adds yet another layer of tension to Love is Red.

Now, as I was reading the killer's thoughts I saw him as a delusional, yet mortal, psychopath hunting Katherine, his ancient and true love. That is how I painted him. But, other characters, including Katherine herself, began to show hints of what could possibly be construed as psychic or even coincidence. It is how I painted that aspect. Bearing all this in mind, I did not like, much less understand, the climax of the book because it was definitely supernatural. I was confused. But...I was hooked. So, I went back with a different frame of mind and the climax made sense to me and I loved it.

This book is riveting and haunting and beautifully written. The author throws twists and red herrings that will keep the reader guessing, even after the book has ended. I had assumed it was a standalone with unanswered questions for the reader to draw their own conclusions, but it turns out it is the first part of a trilogy. The author leaves the story with an opening that would allow it to continue, but I am ambivalent. I enjoyed what I read and how it ended. But, the author has me curious as to where she is headed with this. Now that I know that the story is principally supernatural I would be more receptive and understand it better.

I highly recommend it. But, bear in mind, it not a straightforward serial killer murder mystery. It is much, much more...

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## **karen says**

prologue: told from the perspective of the biblical joseph, detailing the time from the annunciation to the birth of jesus. and one of the wise men is an alien. unless "alien" is being used more loosely to mean "foreign" or "other." but it's got silver eyes and menace.

chapter one - a second-person POV that graphically details a bondage-y erotic encounter between a gentleman and a woman which tastefully cuts out right before he slices her to death with his knife.

has any book ever gone from christ to "cunt" more quickly than this one?

yeah, i do not understand this book. i mean, i understand the words, but i'm trying to understand the "why" of it. like "why does this book need to be a trilogy to tell its story?" probably because it is a case of "too many ideas." i'm not even sure i understand the audience it is meant to reach.

because what is it?? is it a serial killer thriller? a romance novel? a horror novel?? a sci-fi slipstreamy thing? is it supernatural or reincarnation or biblical or medieval or folklore or torture porn?? it is the james franco of books - SLOW DOWN AND JUST DO ONE THING PLEASE!

it is being marketed as Night Film meets The Secret History, but it's more like Perfume: The Story of a Murderer meets American Psycho. i know all books wish they were The Secret History, but the only similarity between those two books here is that they both contain words. this one has a lot of sex, a lot of gore, and an inside-the-head view from a serial killer. hence - American Psycho, without any of the satire. the killer in this case kills women based on their colors. not their skin color, because that would be wrong, but a version of an aura, where the killer has this sort of mood-ring synesthesia upon which he relies to choose his victims based on the colors of their emotions. but really, he's just killing time while he hunts one specific victim, katherine, with whom he has unfinished eons-old business to conclude, unbeknownst to her. but he has to wait for her mood/color to change to the most delicious one of all. hint - ITS THE TITLE OF THE BOOK!

*Love is red. A little green, a little gold, but love - real love, true love, divine love - that love is red. It smells like pavements washed by the rain. It smells like the nape of your lover's neck. It smells like fresh dirt. It sounds like a match being struck, and a jar being opened. It feels like a hand on the swell of your hip. It sounds like a song sung in the dark.*

*Katherine is not that color yet.*

so - there's shades of Perfume: The Story of a Murderer in there, replacing weird mood-colors for virgin-smell.

see how good i am at readers' advisory?? someone should hire me!!  
seriously - someone hire me.

as for audience, i'm a little less clear on that one. i thing "romantic suspense" would be the most accurate, but the brand of romantic suspense that's got a lot of murder in it, not the wispy gothic romance. or maybe for fans of the kind of edgy, cruel stuff in the new adult vein.

but be prepared - it's kind of a muddle. there are chapters (all in second person) told from a quasi-supernatural serial killer's POV, as he stalks and gruesomely kills women while waiting for katherine to turn red. with love.

while katherine suddenly finds herself having violent visions of the murdered women, but more happily - in a love triangle with two men, one of whom is a little odd, emotionally manipulative and aggressive. and one of whom is just a really nice guy and ohhh, could one of them be the killer trying to make her turn red??? could it be that basic?

yeah, it could.

and you'll see it coming from miles away.

so but then there are chapters interspersed throughout that are from a manuscript of a medieval folk tale called "the maiden of morwyn castle." what does that have to do with the serial killer/erotica storyline? no clue. and the biblical stuff?? no clue. and the pennies that begin to appear in katherine's room - is that creepy or the most roundabout/elaborate/silly calling card ever? and the spooooky, prophetic drawings done by

lucas, the four-year-old son of katherine's roommate?? do they really contribute to the story, or only serve to overcomplicate an already-crowded narrative? and the more capital-p prophecies? what's up with that? i guess this is why it requires a trilogy - for the author to cram the kitchen sink and all its friends into this.

also - is this erotic, or just icky?

*You put some of your fingers into her mouth, holding her jaw apart so her bites feel like nothing more than a puppy teething. You like the wet dark of her mouth, your fingers in the wet dark, and you give her tongue a little pull. Just a little pull because puppy must know when not to bite, puppy must learn. She whimpers. Maybe it hurts. But it hurts in a good way. You like that.*

if you said "erotic," does this change your mind?

*"Is my little puppy wet?"*

i'm sorry, that's just silly. no matter how many women he carves up, i can't find him menacing because of the poor quality of his pillow talk.

wait, WHAT? here's something interesting - i have two copies of this - one ARC and one finished copy. the reasons why are uninteresting. i read the arc, but when i was just now checking the quotes against the finished copy, i realized that the prologue has been CUT from the book. maybe it appears elsewhere, but it's no longer the prologue. which makes my review a lie. so maybe some of the things i didn't like about this book were improved and changed before it went to print and maybe this is now an excellent book that everyone should read!

and ALSO, the readalikes have changed! from:

Night Film  
The Secret History  
The Bone Clocks  
Birdman  
Dean Koontz  
Stephen King  
Deborah Harkness  
Lev Grossman  
Diana Gabaldon

to

Shirley Jackson  
Anne Rice  
Diana Gabaldon

still not great, but *better*, anyway.

as always, don't listen to me, especially in this case where i have been deliberately duped! i'm sure there are better reviews of this book on here. i'm too weary to rewrite this right now. or spellcheck it. or think about it ever again.

## Vera Neves (Sinfonia dos Livros) says

*Este livro chamou-me logo a atenção não só pela capa que é deveras apelativa, mas também pela sinopse. Tenho de admitir que embora não seja uma especialista em livros do género thriller ou policial, esta história merecia mais. A ideia original da autora parece-me muito bem criada, mas acho que ao longo das páginas perdeu-se muito daquilo que era suposto transmitir ao leitor. Passou de termos um homem misterioso que fala na primeira pessoa sobre tudo o que sente quando encontra a sua próxima vítima e o que o leva a concretizar o crime para o triângulo amoroso das personagens principais.*

### Opinião Completa

<http://sinfoniadoslivros.blogspot.pt/...>

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## Tempo de Ler says

O pior que li este ano, até à data.

Normalmente, independentemente do género literário e mesmo partindo de conceitos difusos, uma história vai fazendo cada vez mais sentido à medida que vamos obtendo mais informações em relação à mesma. Isso não aconteceu comigo com *O Amor é Vermelho*, aliás, quanto mais lia, menos percebia.

Sophie Jaff misturou acontecimentos bíblicos com passagens eróticas, terror, romance, suspense, paranormal e aquilo que parece ser uma espécie de conto *à la* Grimm, narrado em simultâneo com o resto da história, mas sem ligação óbvia à mesma... e fê-lo de forma muito pouco consistente. As cenas "eróticas" roçam o ridículo e o romance é praticamente inexistente - que haja atracção entre Katherine e os personagens masculinos eu compreendo, mas romance?! Amor?! A ponto de decidir casar com um deles?!... Não me parece.

Ou isso ou o meu livro não tinha as folhas todas... o que, sinceramente, foi o que me pareceu muitas vezes.

A identidade do *serial killer* - o Homem Foice (...) - é tão previsível que as tentativas da autora para a ocultar e induzir-nos em erro se tornam anedóticas. O sobrenatural, que eu inicialmente preferia que estivesse simplesmente ausente mas que vim a aperceber-me, com grande desconsolo, que é afinal a base do enredo, é muito confuso, está mal fundamentado/explicado e, mesmo sendo este apenas o primeiro livro de uma trilogia, deixa demasiado por responder.

Admito que me pus a jeito de ser "enganada" uma vez que comprei este livro por impulso, sem ter lido sequer a sinopse. No entanto, lendo-a agora, sei que ficaria com esta impressão na mesma se tivesse lido o resumo antes da compra, uma vez que esta não nos informa sobre o que o livro é realmente.

Apesar de no início estar a gostar do livro, como já disse, a introdução do sobrenatural apanhou-me de surpresa e quando comecei a perceber (mais ou menos) os motivos e objectivos deste *serial killer* perdi gradualmente o interesse.

A narrativa alterna entre o ponto de vista de Katherine e o do assassino e aqui está um dos poucos pontos positivos que identifico no livro, o tom da narrativa é bastante diferente e a personalidade desequilibrada,

maníaca e compulsiva do *serial killer* está bem impressa nas palavras que ele usa para descrever o que o rodeia e a sua própria acção.

Pouco ficamos a saber, na verdade, sobre qualquer um dos personagens. Por exemplo, nem sequer sei o que Katherine fazia profissionalmente - é possível que me tivesse distraído (coisa que não é difícil com este livro), mas tenho mesmo a ideia de que não é mencionado. Jaff opta por se centrar apenas nos homicídios e nas cenas pseudo-românticas e a caracterização dos personagens sofre muito com isso.

Há por aí *thrillers* tão bons, romances tão admiráveis e literatura fantástica tão notável que ressinto o tempo que perdi com este livro.

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## Becky says

In the heat of the summer, the Sickle Man terrorizes the city. Katherine, like every other New York woman, is well aware of the killer who has brutally murdered three women in their own apartments. But what Katherine doesn't know is that the killer, a man hiding in plain site, has followed her through the ages. She is his ultimate goal, a victim he's grooming to perfection. And as the death count rises Katherine ignores the warnings that surround her, ignorant to the fact that the killer is someone she already knows.

Hm, this is one book that kind of baffles me as far as actually reviewing, but I'm going to try anyway. I really liked it. I mean REALLY liked it. But I kind of have no clue what was going on. Or maybe a little bit of a clue but it hasn't been confirmed in this particular book. It is the first in a trilogy, though, so my hope would be that further explanation is to come... and waiting for it is going to be kind of torture!

But wait, that doesn't mean that there isn't a full story or a resolution of sorts in Love is Red. Long term, though... prophecy wise... yeah. I guess I have to wait. I can't even imagine how it's going to play out for three books either.

Love is Red is a cross genre read for sure - blending together thriller, romance, and fantasy elements, amongst others. It's also very sexually charged. And while it is wholly unique as far as my own reading is concerned, it reminded me just a bit of the Deborah Harkness trilogy. I'd likely go so far as to say that if you enjoyed Harkness's books, you'll probably enjoy Jaff. I personally found Jaff's debut to be much darker and more serious in tone than Harkness, though.

Jaff employs a really fun style here, alternating chapters between Katherine and the Sickle Man. But the Sickle Man's chapters are all told in second person. Even Katherine's chapters have a tendency towards atypical narration. One chapter, for example, features a question and answer session with Katherine's own internal monologue spread throughout. You might think that playing with the style in this manner would be distracting or hinder the overall pacing, but it actually didn't at all. In fact, it sped things up a bit, giving the reader the opportunity to really get inside each character's head - a creepy prospect, I know, when one of those is a serial killer. But that was part of what made Love is Red such a phenomenal read.

This is one that's going to stick with me for a while.

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## Liviania says

The comparisons to NIGHT FILM and THE SHINING GIRLS drew me in. Both were creepy literary gems, and if LOVE IS RED was half as good I was sure to love it. I'm not sure that I do.

LOVE IS RED opens with a rape scene, which was not the best first impression. Half the novel (maybe a little over half) is told through the killer's point of view using the second person. The second person point of view was an interesting choice of literary technique and I thought it worked well to add a bit of tension to his sections, that such a killer could be watching you. However, his sections were hard for me to read. I liked that he focused on his victims' emotions over his bodies, but that aspect was still there. And unlike THE SHINING GIRLS, I never really felt we got to see the victims as people in their own right. They remain the archetypes the killer has marked them as.

The other narrator is Katherine Emerson, a young woman living with a roommate and her roommate's son. She's recently met and started dating David, a perfectly nice man, but she's also started sleeping with his best friend Sael after a sexually charged encounter where they didn't realize they had any acquaintances in common. LOVE IS RED does not hide that one of these men is the killer and that Katherine is his ultimate planned victim. I thought which was the killer was obvious, which does mean Sophie Jaff was good at characterizing them clearly. At the same time, it meant the book was jumping through some unnecessary hoops.

The fantastic elements of LOVE IS RED are rather quiet at first. The killer describes emotions in synesthetic ways and believes he is reliving a grand purpose, but it takes awhile for the narrative to start showing that he isn't just delusional. Ghosts start to show up, and more of the past is revealed (mostly through the device of excerpts from a manuscript between chapters). I definitely felt like a lot of the worldbuilding was left for future books in the Night Song trilogy. I had an idea of the concepts that were in play, but not specifics. I'm unsure what the stakes of the story were, beyond Katherine's life. If you're going to hint at a battle through the centuries, then I at least need some idea of what will happen if either side wins.

I did like that LOVE IS RED wrapped up the serial killer plot and left the romance at a reasonable ending point. There are a lot of threads left dangling for the next book, but this one can stand alone. I also liked the way the theme of motherhood became increasingly important through the story. It is seeded at the beginning, so it doesn't feel unnatural when it takes a larger part in LOVE IS RED.

Jaff's writing is often lovely, but it left me dry. LOVE IS RED approaches feminist themes, the way women are discarded in particular, but never seems to have a coherent point of view to express about them. The serial killer passages actively turned me off most of the time, and Katherine wasn't a much more compelling narrator. The first moment between her and Sael is incredibly charged, but their chemistry throughout the book leans too hard on that single interaction to carry it all. The relationship with David never has a moment half as magnetic. Her job as a critic might as well never have been mentioned. Her relationship with Lucas, her roommate's son, is cute.

But I kept waiting for Katherine to seize control of her narrative and stop being a victim in waiting and waffling between two not particularly compelling dudes. I'm not sure that ever quite happened.

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## Butthisbook says

Man this book was good.

Writing a review for it is gonna be quite a challenge. I only hope I do it properly.

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## David Pimenta says

*“Tu começaste a obter prazer na caça e prazer no acto de cortar, e eles terminam muito, muito depressa. Tudo se constrói em direção a Ela e a cada uma das vezes o prolongamento torna a toma mais requintada. O momento da concretização vai muito além de tudo o que se possa imaginar, mas começou a surgir demasiado depressa e depois tu regressavas ao nada, nem mesmo escuridão, apenas a ausência de luz e cor e som, de qualquer coisa, de tudo.”*

Um bom policial fascina e desperta a curiosidade do leitor a partir do primeiro capítulo. Na velocidade escolhida pelo autor, para dar a conhecer a sua história, há que prender o leitor nos primeiros momentos. Um facto não restrito aos policiais, mas verificável em todos os bestsellers. Melhor do que Paula Hawkins em *“A Rapariga no Comboio”*, só mesmo Gillian Flynn como um dos mais sérios exemplos literários e contemporâneos, um talento capaz de prender os mais cépticos no primeiro capítulo de qualquer um dos seus livros – apesar de todo o reconhecimento estar concentrado na obra *“Em Parte Incerta”*. Sob o olhar do assassino, um caçador nato de almas solitárias, **Sophie Jaff** consegue despertar a atenção logo nos primeiros momentos de *“O Amor É Vermelho”* (Marcador, 2016).

Um jogo de sedução inocente, entre um homem requintado e o tipo de mulher que não se deixa, normalmente, seduzir. De tantas barreiras que coloca no seu dia-a-dia, acaba por deixar cair o seu muro para o maior predador (*“Tu não és o que ela esperava. És atraente, sério. Olhas para ela apenas o tempo suficiente para a deixares desconfortável e depois ofereces-lhe um pequeno sorriso, uma mera inclinação do lábio”*). É nesta primeira morte que surge o nome da protagonista: Katherine Emerson. Pelos lábios deste homem perverso, de forma a jogar cruelmente com a jovem que tem à frente, é enunciado o nome da protagonista neste primeiro momento. Para este assassino, trata-se da primeira *“mordidela depois da fome”* após um período de seca. Não há melhor método para prender o leitor: uma escrita simples, colocada a uma velocidade estonteante, para descrever uma morte brutal e feroz.

Para ler o artigo completo, consultar no *Deus Me Livro*: <http://deusmelivro.com/mil-folhas/o-a...>

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## Federica Vantaggio says

Voto: 4,5

**"Inali il desiderio, che ha il colore di uno specchio d'acqua limpida. Che formicola come la pelle d'oca sul braccio, e ha l'odore delle dune appena prima di vedere il mare"**

Avete presente quando guardate un Thriller? Siete nel bel mezzo della scena clou: la protagonista si avvicina all'assassino, la musica è crescente fino ad arrivare all'apice nel momento più spaventoso.. Ed è proprio in quel momento lì che: VI SQUILLA QUEL BENEDETTISSIMO TELEFONO e a voi per poco non viene un infarto fulminante.

Bene, dovete sapere che, mentre leggevo tranquillamente questo adorabile libricino, intorno alle 22, ovviamente sola a casa.. Mi hanno suonato alla porta!!

Inutile dire che dalla mia bocca sono uscite non so quante parolacce pronunciate in 14 lingue diverse.

Direi che come thriller ha funzionato. Mi ha messo addosso un'ansia fottuta!

Bene, partiamo dal principio.

In questo libro ci sono fondamentalmente quattro personaggi:

**Katherine** , la causa di tutto. La protagonista femminile che è nata una notte del 1986, durante una pioggia di meteoriti.

E per questo è speciale.

E per questo è dannata.

**David** , quello che dovrebbe essere l'uomo perfetto. Mai una parola sbagliata, mai un capello fuori posto.

Ironico quando serve, serio nei momenti più opportuni.

David e il suo migliore amico **Sael** , "*Che in realtà si pronuncia Sah-el e che significa "Oltre"*" . Oh tu! Tu con il tuo silenzio, con la tua fermezza, con i tuoi occhi che trasmettevano mille sensazioni, con le tue storie, con quel tuo benedetto *quinto appuntamento* , mi hai conquistata.

La domanda che mi facevo durante tutta la lettura è stata: "Ma perchè devo essere attratta da lui? Ho a disposizione un uomo socievole, *normale* , con cui un giorno potrei avere una casetta e un golden retriever, e io devo necessariamente lasciarmi irretire dal misterioso di turno, da quello che nasconde tutto e nasconde niente."

(view spoiler)

(hide spoiler)]

Oh, quando è andato alla finestra e ha pregato Katherine di farlo dormire insieme a lei.. Oh, cuore mio, resta al tuo posto.

Poi c'è *Lui* , "**Il mietitore**" , l'assassino. L'assassino deve essere per forza uno dei due amanti: ma chi? Per un momento sospetti di uno, poi sospetti dell'altro. Poi alla fine: BOOM, è quello su cui avevi più dubbi. Ma nonostante i suoi atti a dir poco brutali, sono i suoi pensieri che ti rapiscono completamente: così pieni di sfumature, di colori, di aggettivi. Ogni sua mossa è controllata e studiata a tavolino per far cadere la preda nella trappola che ha finemente tessuto e intrecciato.

E se *Lui* punta, *Lui* ottiene.

**"L'amore è rosso. Una punta di verde, un accenno d'oro.. ma l'amore vero, l'amore supremo è rosso. Ha l'odore dell'asfalto bagnato dalla pioggia, della nuca di chi ami, del terriccio fresco. Il suo rumore è quello di un fiammifero che si accende, di un barattolo**

**quando lo apri. E' come una mano che ti si posa sulla vita, è una canzone cantata al buio"**

Questa storia va di pari passo con un altro racconto inserito a capitoli alterni nel libro: *"La fanciulla del castello di Morwyn"*.

I due racconti si intrecciano fino a formare una trama finemente ricamata e ricca di colori. Solo alla fine del libro si potrà avere un quadro completo della situazione.

Alcune situazioni verranno svelate, altre verranno lasciate in sospeso, altre ancora verranno aperte per la prima volta.

Sì, un'altra trilogia!

Perché questa storia, così come l'assassino, non va di fretta: si prende il suo tempo. Descrive ogni minuzioso particolare. Ed è questa la cosa che mette più ansia.

Sono rimasta piacevolmente sorpresa da questo libro. C'è dentro di tutto: dal thriller, al giallo, al paranormal, al romance con una punta di erotic. Un miscuglio ben amalgamato di generi e sensazioni che ti trascinano in un vortice senza uscita insieme alla protagonista.

Non può essere letto alla leggera: ogni parola deve essere compresa e collocata nella giusta posizione. Ci vuole concentrazione.

Lo consiglio? Sì e no.

E' un racconto molto particolare sia per la trama, sia per lo stile dell'autrice. Se ti piace il primo 4%, allora è il tuo libro. Altrimenti potrai apprezzarlo, potrai trovarlo carino o non carino, ma non lo sentirai mai davvero tuo.

**"Poi allunga una mano verso di me, nel buio, e io penso che forse l'amore è questo.  
Questa speranza, questa fede, questo tendere la mano nella consapevolezza che l'altro  
potrebbe non ricambiare.  
Invece sì.  
-Katherine"**

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## **Maria says**

Este é o tipo de livro que "uma imagem vale mais que mil palavras". Ou seja, uma capa vende, e se aliada a um título chamativo, melhor ainda. Logo que soube da edição deste livro fiquei curiosa. Uma capa apelativa, uma sinopse interessante. Tinha tudo para ser perfeito. Ou não?

Talvez pelo facto de ter partido para a leitura do livro com expectativas demasiado altas, acabei por me desiludir um pouco com o desenrolar da história, que se tornou um pouco sobrenatural e irreal para o meu gosto.

Opinião completa em: <http://marcadordelivros.blogspot.pt/2...>

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## Camille says

From the back of the book:

Katherine Emerson was born to fulfill a dark prophecy centuries in the making, but she isn't aware that this future awaits. However, there is one man who knows the truth: A killer stalking the women of New York, a monster the media dubs the "Sickle Man" because of the way he turns his victims into canvasses for his mesmerizing, twisted art.

Unleashed upon Manhattan after lying dormant for centuries, the Sickle Man kills to harvest the precious hues of his victims. As his palette grows, so too does his power. Every death brings him closer to the one color, and the one woman, he must possess at any cost.

While the city hunts the Sickle Man, Katherine must decide what to do about two men who have unexpectedly entered her life: handsome and personable David, and alluring yet aloof Sael. Though she's becoming increasingly torn between them, how well does she really know them? And why is she suddenly plagued by disturbing visions?

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I wasn't sure what to expect when I started reading "Love is Red." But I was intrigued enough by the summary on the back cover that I happily jumped in with both feet. The narrative style took a couple of chapters to get used to, as the chapters flip back and forth between protagonist Katherine's point of view and that of the ominous villain of the story, the "Sickle Man." I've read books that jump between different characters' points of view before, but nothing quite like this. However, once I got used to Jaff's writing style, it was a refreshing departure from the norm.

Each time we encounter the "Sickle Man" he describes emotions that he is apparently harvesting from his victims. Obviously, as the title suggests, love is indeed red. But he doesn't just identify emotions as colors, but as tastes, sounds and even experiences. For example: "panic is neon orange, it wails like sirens and unanswered phones..." I found myself rereading each passage that described an emotion and really thinking about them, about the feelings and sensations elicited by Jaff's prose. These passages became my absolute favorite part of the story, and I found myself looking forward to the villain's point of view so I could have another emotion explained to me by Jaff's evocative writing.

"Love is Red" encompasses many different types of storytelling. There is of course, the suspense of an unknown murderer on the loose. There is also the always compelling love triangle type situation going on at the same time with the protagonist, Katherine. Along with these two elements we are occasionally given glimpses of the supernatural implications of the story. I felt that this was by far the weakest element of "Love is Red." Katherine is the very normal girl who is also very special in an apparent supernatural way that never is quite addressed (your classic urban fantasy/YA female hero). The "Sickle Man" also involves a possession type situation that doesn't get fleshed out either. There was so much implied and very little explained in this book that I was very relieved to discover is the first of a trilogy. My hope is that the questions that I ended up with upon finishing will be addressed in the 2 subsequent titles. That being said, I immensely enjoyed this book. It was a breath of fresh air for me. I look forward to having my questions answered as the author, Sophie Jaff, brings us the rest of the story in her next two installments of the Night Song Trilogy.

My thanks to Harper Collins Publishers for providing the advanced reader's edition of "Love is Red."

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## Roberta Frontini (Blogue FLAMES) says

Opinião detalhada aqui - <http://flamesmr.blogspot.pt/2016/03/l...>

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## Chiara Cilli says

Wow. E' così che voglio iniziare questa recensione, con **un semplice wow che racchiude tutto ciò che rappresenta questo libro**. Non credevo che sarebbe successo, quando l'ho acquistato. Ma quando l'ho aperto . . . *oh*, è stato come entrare a Narnia.

Una Narnia **psicotica e inquietante e conturbante**.

Non so davvero da che parte cominciare, cosa dire, come esprimermi.

Quello che so è che **tu mi hai rapita fin dal prologo**.

Perché sei **elegante** e sei **preciso** e **mi hai affascinato**.

Perché **tu hai una missione**.

«Perché se non fossi stata Katherine, avrei comunque fatto finta che lo fossi».

### Katherine.

Sei qui per lei, ma **lei non è ancora pronta**.

Non è ancora **rossa**.

**Ogni emozione ha una sfumatura**, per te. Ha un odore particolare e ti fa venire in mente qualcosa in particolare. Ma **tu stai aspettando quel colore**, e finché non lo vedrai su di lei non potrai iniziare.

Intrecci le dita e fai scrocchiare le nocche; fletti il collo da una parte e dall'altra, poi avanti a indietro; dalla gola ti risale un mormorio sordo che affiora dalle labbra; ti sistemi meglio la borsa di cuoio sulla spalla e vai.

Sarà un pomeriggio splendido.

### Sael.

Non Saul, «in realtà si pronuncia Sah-el».

[sey]

Chi sei, Sael? Sei **pericoloso** e sei **magnetico** e **tu non parli**, **tu osservi**, **tu fissi**, **tu punti**.

**Tu vuoi**.

E anche **Katherine ti vuole**, perché c'è qualcosa che vi attrae inesorabilmente l'una verso l'altro.

**Ti ha comandato**.

**Ora tocca a te prendere**.

Sto tornando in camera da letto quando lo vedo.  
È per terra accanto alle mie mutandine, che sono ormai ridotte a uno straccetto umido. Deve avermele tagliate mentre ero in piedi a occhi chiusi. Lo guardo.

Chi diavolo sei, Seal? E perché sei così **oscuro e irresistibile**?  
Non riesci a togliertela dalla testa. Ti **ossessiona**. E' tua e tu sei suo.  
Hai *bisogno* di lei.

Il telefono emette il trillo secco che segnala un nuovo messaggio. Leggo.

FAMMI ENTRARE.

Mi rizzo a sedere di scatto col cuore in gola.

SONO ALLA FINESTRA.

Ma tu non puoi entrare. **Katherine sta con David**.  
David, **il tuo migliore amico**.

E tu chi sei, **David**?  
Sei l'uomo che Katherine vuole al suo fianco, e hai un sorriso **affascinante** e sei **simpatico** e **intelligente** e sei **premuroso** e sei il fidanzato che tutte vorrebbero, **forte** e **affidabile**, **comprensivo** e **divertente**, ma anche **serio**. Sei **perfetto** per lei, e lei lo sa.

«Dice che lui fa finta» bofonchia con un filo di voce.  
«Chi?». Ormai quasi dorme. «Lucas? Chi fa finta?».  
«L'uomo».  
«Quale uomo?».  
L'ultima parola è un soffio. «Fa finta».  
«Chi?».  
Ma Lucas dorme.

Tu. Katherine. Sael. David.  
Chi siete tutti voi?  
Fate parte di una **leggenda**.

*La fanciulla del castello di Morwyn.*  
Sangue da sangue chiamato,  
Che nelle vene avvampa,  
Preserva il mio amato  
Dal rogo che divampa.

*Lei* ti sta aspettando, Katherine.  
*Lui* ti possiede.  
*Lui* ti ama.  
*Lui* è pronto per te.

E tu sei pronta?

Lo vedo prima di notare chiunque altro.

**Questo romanzo è stupefacente! Mi sono innamorata dello stile dell'autrice** fin dall'incipit e subito ho capito di avere tra le mani **un piccolo capolavoro ♥** Più volte Sophie ha cercato di depistarmi, di farmi credere che mi sbagliavo, che avevo puntato il dito nella direzione errata.

Ma alla fine . . . I fucking knew it!!!

Sono anche rimasta piacevolmente sconvolta quando **il lato paranormale della storia** ha preso il sopravvento nelle battute finali ? proprio non me lo aspettavo O\_O

E vi lascio immaginare il mio shock quando ho scoperto che è il primo di una trilogia °O°

Quindi mi stai dicendo che . . .

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