

Erin

Transport

All books can (metaphorically!) transport you: to different places, different times and into different peoples' minds. It's a big part of what makes reading so interesting and, hopefully, fun.

Transport is also a great device for a story. It lets characters travel to lots of exciting locations, and a journey in a confined space with a bit of risk can bring about real drama.

Jules Verne specialised in epic adventures, taking readers *Around the World in 80 Days* and *20,000 Leagues Under the Sea*.

Less far but no less compelling, *The Incredible Journey* (Sheila Burford) is just as gripping for anyone who has had a beloved pet.



Soaring to the Skies

Flying lets people see the world from a very different perspective, just like books.

Going Solo (Roald Dahl) and *Hornet Flight* (Ken Follett) tell stories of World War II pilots, both real and fictional.

Female pilots are the focus of *The Summer Skies* (Jenny Colgan), *Great Circle* (Maggie Shipstead), and *I Was Emilia Earhart* (Jane Mendelsohn).

Falling (T.J. Newman) is a compelling thriller about a pilot managing a hijacking.

To Infinity and Beyond

Travel to other planets and hidden parts of the universe often combines science with very human stories about individual behaviour and societies.

The Martian (Andy Weir), *Orbital* (Samantha Harvey) and *To Be Taught, If Fortunate* (Becky Chambers) all follow astronauts / cosmonauts learning new things about space and about themselves.



Sea Voyages

Heroic journeys across the sea in search of home or fortune have inspired some of our oldest stories, *The Odyssey* (Homer) being one of the most famous.

Tales of 'humans vs nature' often see sailors confronting giant sea creatures, like *The Old*

Man and The Sea (Ernest Hemingway) and *Moby Dick* (Herman Melville). *Migrations* (Charlotte McConaghy) offers a different, powerful perspective on the dynamic.

Life of Pi (Yann Martel), *Robinson Crusoe* (Daniel Defoe) and *Gulliver's Travels* (Jonathan Swift) are tales of sea travel gone awry, but with exciting consequences.

The *Master and Commander* series (Patrick O'Brian) details many dramatic sea battles in the Napoleonic Wars. *Treasure Island* (Robert Louis Stevenson) gave the world an image of pirates that we still use today.

The more relaxed *Three Men in A Boat* (Jerome K Jerome) is a comedic tale of a boating holiday - no pirates or giant creatures in sight.

Reading About Rail

Trains make an excellent setting for a murder mystery. Agatha Christie certainly thought so, in *Murder on the Orient Express*, *4.50 From Paddington* and *The Mystery of the Blue Train*.

Strangers on a Train (Patricia Highsmith), *The Girl on the Train* (Paula Hawkins), *Stamboul Train* (Graham Greene) and *Bullet Train* (Kōtarō Isaka) continue the theme.

The Railway Children (Edith Nesbit), *The Polar Express* (Chris Van Allsburg) and *The Little Engine That Could* are less crime-focused and more child-friendly.

Rough Roads

On the Road (Jack Kerouac) and *The Lincoln Highway* (Amor Towles) embody ideas of the stereotypical American road trip. *The Grapes of Wrath* (John Steinbeck) tells a much darker road travel story.

Christine (Stephen King) and *Chitty Chitty Bang Bang* (Ian Fleming) offer very different takes on cars with magic powers.



On Your Feet

The protagonists in *You Are Here* (David Nicholls) and *Wild* (Cheryl Strayed) take long, therapeutic walks in nature.

Fantasy characters in *The Wonderful Wizard of Oz* (L. Frank Baum) and *The Lord of the Rings* (JRR Tolkien) take long journeys on foot as they seek understanding and acceptance, as well as shiny objects.

In *Running the Rift* (Naomi Benaron) and *Once a Runner* (John L Parker Jnr) the characters make life journeys at a quicker pace.

With thanks to PRG and Give a Book volunteer Erin.

Prison Reading Groups (PRG) was created in 1999 to set up, support and fund informal reading groups in prisons. We currently support more than 110 groups in over 80 prisons nationwide. PRG is part of registered charity Give a Book.