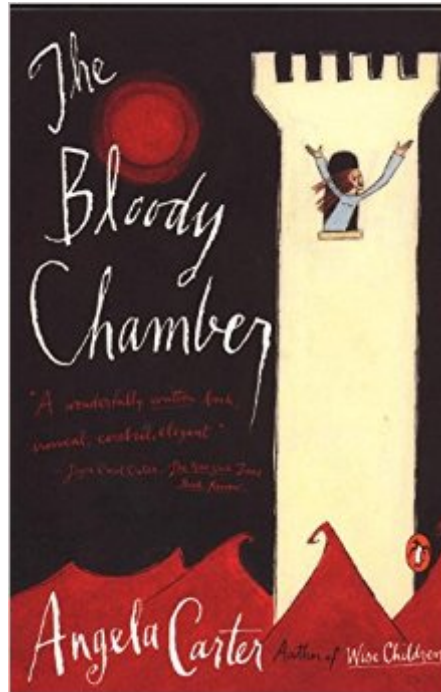


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The Bloody Chamber: And Other Stories



Synopsis

From familiar fairy tales and legends â “ Red Riding Hood, Bluebeard, Puss-in-Boots, Beauty and the Beast, vampires, werewolves â “ Angela Carter has created an absorbing collection of dark, sensual, fantastic stories.

Book Information

Paperback: 128 pages

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Average Customer Review: 4.3 out of 5 starsÂ Â See all reviewsÂ (99 customer reviews)

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Customer Reviews

According to the introduction by Helen Simpson in my copy of Angela Carter's "The Bloody Chamber," the author herself is adverse to the description of this anthology as "retold, adult fairytales." Instead she claims that: "my intention was not to do "versions"...but to extract the latent content from the traditional stories and to use it as the beginnings of new stories."That is as may be, but the truth is that the simplest way to describe "The Bloody Chamber" is to say that it is a collection of reworked fairytales geared toward adult readership. Ten in all, each one is based on an old fairytale, and Carter explores her own personal ideas and understanding of these familiar stories in her "new stories;" being particularly concerned with the metaphorical meanings that are inherent in each one.Perhaps the best way to describe them is to say that they have echoes of the old symbolism and imagery of the old tales, but act as "remakings" rather than "retellings." As such, what is gathered here is a series of stories that delve into themes of sexuality, femininity, mutability, transformation and the capability of humankind for change and growth. It is not for the faint-of-heart reader, for often these stories can be violent, crude or grotesque. At their core, all fairytales are about two things: life and death, and in "The Bloody Chamber" they are transposed and presented as sex and violence.Yet there is an hypnotic quality to them in their atmosphere and resonance that

kept me hooked (and certainly leaves room for multiple re-reads). Carter's language is opulent, rich, sensual and complex. That sentence is a preview of what you'll find in this book, as Carter seems to adhere to the general rule that no noun must go without an adjective - or several.

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