

The Bloody Chamber And Other Stories (Vintage Magic)

This work aims to develop new readings of the poetics and the politics of Angela Carter’s The Bloody Chamber and Other Stories (1979) in the light of the bodily metamorphoses represented in the fairy tales. Metamorphic processes can be said to inform the stories of the collection both in a thematic and a stylistic perspective and address the need to rethink human experience altogether, especially as regards heterosexual relationships and power distribution between the sexes. By exhibiting the body and its changes in texts where it is traditionally concealed or treated as a natural essence, Carter foregrounds the powerful potential of metamorphosis – as a concept, a topic, a structuring and guiding principle, and as a proposed model – in order to expose and challenge patriarchal myths and discourses, which slow down or even prevent the progressive empowerment of women’s conditions and positions within society (in the Seventies as well as today). Carter’s creativity and commitment are engaged in a productive dialogue with some contemporary feminist philosophers, to show how and why her fairy tales and their transformative potential can be – once again – signified anew.

A follow-up collection to Stranger Things Happen celebrates the intersection between the worlds of reality and the supernatural. In an anthology that features such topics as a haunted convenience store and a weekly apocalyptic poker party. Reprint. The Vintage Collected Edition of Angela Carter’s works continues with THE CURIOUS ROOM, which contains her dramatic writings, including several previously unpublished plays and screenplays. THE CURIOUS ROOM includes a radio play about the demented Victorian painter and parricide Richard Dadd; reworkings of Puss in Boots and the Dracula story; a draft for an opera of Virginia Woolf’s ORLANDO, as well as the film scripts of THE MAGIC TOYSHOP and THE COMPANY OF WOLVES. Revealing many of the enthusiasms and concerns which ignited Carter’s fiction. THE CURIOUS ROOM is full of magnificent and startling new material, charged with the range and power of Carter’s imagination and inventiveness.

Written by a foremost scholar of contemporary culture and theory, this book offers not only a survey but also a historical and cultural context to British literature produced in the second half of the twentieth century.Steven Connor provides in-depth analyses of the novel and its relationship with its own form, with contemporary culture and with history. He incorporates an extensive and varied range of writers in his discussions such as George Orwell* William Golding* Angela Carter* Doris Lessing * Timothy Mo* Hanif Kureishi* Marina Warner* Maggie GeeWritten by a foremost scholar of contemporary culture and theory, The English Novel in History, 1950 to the Present offers not only a survey but also a historical and cultural context to British literature produced in the second half of this century.*

Heroes and Villains

Wise Children

Transformations

The Bloody Chamber and Other Stories by Angela Carter

Collected Dramatic Works

Birthday Girl is a beguiling, exquisitely satisfying short story . A taste of master storytelling, published to celebrate Murakami’s 70th birthday. She waited on tables as usual that day, her twentieth birthday. She always worked Fridays, but if things had gone according to plan on that particular Friday, she would have had the night off. One rainy Tokyo night, a waitress’s uneventful twentieth birthday takes a strange and fateful turn when she’s asked to deliver dinner to the restaurant’s reclusive owner. Birthday Girl is a beguiling, exquisitely satisfying taste of master storytelling, published to celebrate Murakami’s 70th birthday. Birthday Girl is also available in Birthday Stories and Blind Willow, Sleeping Woman.

Discover Angela Carter’s classic feminist retelling of favourite fairy tales interwoven by a master of seductive, luminous storytelling. From familiar fairy tales and legends - Red Riding Hood, Bluebeard, Puss in Boots, Beauty and the Beast, vampires and werewolves - Angela Carter has created an absorbing collection of dark, sensual, fantastic stories. ‘Magnificent set pieces of fastidious sensuality’ Ian McEwan ‘A quirky, original, and baroque stylist’ Margaret Atwood Featuring an introduction from award-winning short story writer Helen Simpson

‘Raunchy, raucous...a rich, turn of the 19th century world, which reeks of human and animal variety’ The Times Is Sophie Fevers, toast of Europe’s capitals, part swan...or all fake? Counted by the Prince of Wales and painted by Toulouse-Lautrec, she is an arialiste extraordinaire and star of Colonel Kearney’s circus. She is also part woman, part swan. Jack Waiser, an American journalist, is on a quest to discover the truth behind her identity. Dazzled by his love for her, and desperate for the scoop of a lifetime, Waiser has no choice but to join the circus on its magical tour through turn-of-the-nineteenth-century London, St Petersburg and Siberia. “One of the BBC’s 100 Novels That Shaped Our World”

Scientific Essay from the year 2011 in the subject English Language and Literature Studies - Literature, grade: 1,7, University of Potsdam (Institut für Anglistik und Amerikanistik), language: English, abstract: The British writer Angela Carter got famous for her short stories and her examination of "The Sadeian Woman." In her writing she often deals with sexuality and power. The story "The Bloody Chamber" is one of ten short stories in Angela Carter's collection "The Bloody Chamber and Other Stories," which was published in 1979. In this particular story she reworks the fairy tale of Blue Beard and transforms it into a feminist retelling by combining it with results from "The Sadeian Woman." With this work she wants "not simply to point out what is wrong with conventional representations of gender; she is concerned at once to offer different representations, different models" (Day 134). Thus her short stories are full of variety and different topics and take place in a Gothic atmosphere. Carter herself claimed that she followed a realism because she wanted to fulfil the desire of the people to believe the word as fact (Day 134). Therefore she uses topics which are familiar to everybody. Sexuality in a wider sense is one of the predominant ones in her stories. It shows a "sexuality that is situated beyond cultural borders and might therefore be more 'natural' than the conventional notions of sexual identity" (Grusse 212). However, the sexuality in "The Bloody Chamber" often seems strange, abhorrent and even disgusting. Thus, especially the sexuality serves to create a Gothic atmosphere by the help of different means. In the following paper I want to examine how this is done by use of three Gothic concepts: The haunting, abject and grotesque, and the uncanny.

Selected Tales

Shadow Dance

Rose Daughter

Bluebeard

A Novel

WITH AN INTRODUCTION BY SALMAN RUSHDIE As well as her eight novels, Angela Carter published four wonderful collections of short stories during her lifetime, and contributed stories to several anthologies. The stories were scattered amongst different publishers, and a couple of the volumes are now out of print. In Burning your Boats they are gathered for the first time; this is a key collection and a major event for Angela Carter aficionados.

Winner of the Hurston/Wright Legacy Award for Fiction One of Granta ’s Best Young British Novelists From the prizewinning young writer of What Is Not Yours Is Not Yours, Gingerbread, and Peaces comes a brilliant and inventive story of love, lies, and inspiration. Fairy-tale romances end with a wedding, and the fairy tales don’t get complicated. In this book, the celebrated writer Mr. Fox can’t stop himself from killing off the heroines in his novels, and neither can his wife, Daphne. It’s not until Mary, his muse, comes to life and transforms him from author into subject that his story begins to unfold differently. Mary challenges Mr. Fox to join her in stories of their own devising; and in different times and places, the two of them seek each other, find each other, thwart each other, and try to stay together, even when the roles they inhabit seem to forbid it. Their adventures twist the fairy tale into nine variations, exploding and teasing conventions of genre and romance, and each iteration explores the fears that come with accepting a lifelong bond. Meanwhile, Daphne becomes convinced that her husband is having an affair, and finds her way into Mary and Mr. Fox’s game. And so Mr. Fox is offered a choice: Will it be a life with the girl of his dreams, or a life with an all-too-real woman who delights him more than he cares to admit? The extraordinarily gifted Helen Oyeyemi has written a love story like no other. Mr. Fox is a magical book, endlessly inventive, as witty and charming as it is profound in its truths about how we learn to be with one another.

Once upon a time fairy tales weren’t meant just for children, and neither is Angela Carter’s Book of Fairy Tales. This stunning collection contains lyrical tales, bloody tales and hilariously funny and ripely bawdy stories from countries all around the world- from the Arctic to Asia - and no dippy princesses or soppy fairies. Instead, we have pretty maids and old crones; crafty women and bad girls; enchantresses and midwives; rascal aunts and odd sisters. This fabulous celebration of strong minds, low cunning, black arts and dirty tricks could only have been collected by the unique and much-missed Angela Carter. Illustrated throughout with original woodcuts.

WITH AN INTRODUCTION BY HELEN SIMPSON From familiar fairy tales and legends æ Red Riding Hood, Bluebeard, Puss in Boots, Beauty and the Beast, vampires and werewolves æ Angela Carter has created an absorbing collection of dark, sensual, fantastic stories.

A Biography

Daily Meditations For Working Through Grief

Bodies that bleed

Untold Night and Day

" The " Bloody Chamber and Other Stories

A diverse collection of essays, artwork, interviews, and fiction on Angela Carter.

For those who have suffered the loss of a loved one, here are strength and thoughtful words to inspire and comfort.

Widely acknowledged as one of the most important English writers of the last century, Angela Carter’s work stands out for its bawdiness and linguistic zest, its hospitality to the fantastical and the absurd, and its extraordinary inventiveness and range. Her life was as vigorously modern and unconventional as anything in her fiction. This is the story of how Angela Carter invented herself - as a new kind of woman and a new kind of writer - and how she came to write such seductive and distinctive masterworks as The Bloody Chamber, Nights at the Circus, and Wise Children. Because its subject so powerfully embodied the spirit of the times, the book also provides a fresh perspective on Britain’s social and cultural history in the second half of the twentieth century. It examines such topics as the 1960s counterculture, the social and imaginative conditions of the nuclear age, and the advent of second wave feminism. Author Edmund Gordon has followed in Angela Carter’s footsteps - travelling to the places she lived in Britain, Japan, and the USA - to uncover a life rich in adventure and incident. With unrestricted access to her manuscripts, letters, and journals, and informed by interviews with Carter’s friends and family, Gordon offers an unrivalled portrait of one of the twentieth century’s most dazzlingly original writers. This sharply written narrative will be the definitive biography for years to come.

The fairy tale lives again in this book of forty new stories by some of the biggest names in contemporary fiction. Neil Gaiman, “Orange” Aimee Bender, “The Color Master” Joyce Carol Oates, “Blue-bearded Lover” Michael Cunningham, “The Wild Swans” These and more than thirty other stories by Francine Prose, Kelly Link, Jim Shepard, Lydia Millet, and many other extraordinary writers make up this thrilling celebration of fairy tales—the ultimate literary costume party. Spinning houses and talking birds. Whispered secrets and borrowed hope. Here are new stories sewn from old skins, gathered by visionary editor Kate Bernheimer and inspired by everything from Hans Christian Andersen’s “The Snow Queen” and “The Little Match Girl” to Charles Perrault’s “Bluebeard” and “Cinderella” to the Brothers Grimm’s “Hansel and Gretel” and “Rumpelstiltskin” to fairy tales by Goethe and Calvino and from China, Japan, Vietnam, Russia, Norway, and Mexico. Fairy tales are our oldest literary tradition, and yet they chart the imaginative frontiers of the twenty-first century as powerfully as they evoke our earliest encounters with literature. This exhilarating collection restores their place in the literary canon.

Angela Carter and the Fairy Tale

Burning Your Boats

The English Novel in History, 1950-1995

Magic for Beginners

The Secret Rapture

The dramatic story of a man who stood at the center of British intelligence operations, the ultimate spymaster of World War Two: Thomas Kendrick Thomas Kendrick (1881–1972) was central to the British Secret Service from its beginnings through to the Second World War. Under the guise of “British Passport Officer,” he ran spy networks across Europe, facilitated the escape of Austrian Jews, and later went on to set up the “M Room,” a listening operation which elicited information of the same significance and scope as Bletchley Park. Yet the work of Kendrick, and its full significance, remains largely unknown. Helen Fry draws on extensive original research to tell the story of this remarkable British intelligence officer. Kendrick’s life sheds light on the development of MI6 itself—he was one of the few men to serve Britain across three wars, two of which while working for the British Secret Service. Fry explores the private and public sides of Kendrick, revealing him to be the epitome of the “English gent”—easily able to charm those around him and scrupulously secretive.

The Korean author writes a “disturbing, beautifully controlled” metaphysical detective story “of doubles, shadows, and parallel worlds” (Financial Times). It’s Asami’s final day working the box-office at Seoul’s only audio theater for the blind. Her last shift completed, she walks the streets with her former boss, searching for a missing friend. Their conversations take in art, love, food, and the inaccessible country to the north. The next day, Asami acts as a guide for a detective novelist from abroad. But as they contend with the summer heat, the edges of reality start to fray. Asami enters a world of increasingly tangled threads, and the past intrudes upon the present as overlapping realities repeat, collide, change, and reassert themselves. Blisteringly original, Untold Night and Day upends the very structure of narrative storytelling. By one of the boldest and most innovative voices in contemporary Korean literature, and masterfully realized in English by Man Booker International Prize-winning translator Deborah Smith, Bae Suah’s hypnotic novel asks whether more than one version of ourselves can exist at once.

In this, her second novel, (awarded the 1967 John Llewellyn Rhys Prize) Angela Carter’s brilliant imagination and starting intensity of style explore and extend the nature and boundaries of love.

An elderly antiquarian bookseller has just died at his home in the country. His two daughters come to attend to things. Isabel, who has been nursing him, is a partner in a small design firm. Marion is in politics - already a junior minister. It is Marion’s profession to provide answers, and to back those who offer solutions, but not all human situations yield to a professional approach - least of all when they involve their junior step-mother Katherine. In this elegantly constructed play, a mordant comedy of manners deepens into a painfully unsparring examination of the consequences of applying principled pragmatism to human feelings. “David Hare has written one of the best English plays since the war and established himself as the finest British dramatist of his generation.” John Peter, Sunday Times

Horribly Sexy. How Sexuality Becomes Gothic in Angela Carter’s “The Bloody Chamber”

The Curious Room

Kissing the Witch

Spymaster

The Bloody Chamber

For the 75th anniversary of her birth, a Deluxe Edition of the master of the literary supernatural’s most celebrated book—featuring a new introduction by Kelly Link Angela Carter was a storytelling sorceress, the literary godmother of Neil Gaiman, David Mitchell, Audrey Niffenegger, J. K. Rowling, Kelly Link, and other contemporary masters of supernatural fiction. In her masterpiece, The Bloody Chamber—which includes the story that is the basis of Neil Jordan’s 1984 movie The Company of Wolves—she spins subversively dark and sensual versions of familiar fairy tales and legends like “Little Red Riding Hood,” “Bluebeard,” “Puss in Boots,” and “Beauty and the Beast,” giving them exhilarating new life in a style steeped in the romantic trappings of the gothic tradition. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The Bloody Chamber/Methuen Drama

In Brixton, Nora and Dora Chance – twin chorus girls born and bred south of the river – are celebrating their 75th birthday. Over the river in Chelsea, their father and greatest actor of his generation Melchior Hazard turns 100 on the same day. As does his twin brother Peregrine. If, in fact, he’s still alive. And if, in truth, Melchior is their real father after all... Wise Children is adapted for the stage from Angela Carter’s last novel about a theatrical family living in South London. It centres around twin chorus girls, Nora and Dora Chance, whose lives are brimming with mystery, illegitimacy and scandal. Dora narrates the story as her older self, looking back on a tumultuous life, throughout which she and her sister have loved to sing and dance. A big, bawdy tangle of theatrical joy and heartbreak, Wise Children is a celebration of show business, family, forgiveness and hope. Expect show girls and Shakespeare, sex and scandal, music, mischief and mistaken identity – and butterflies by the thousand.

The scar drew her whole face sideways and even in profile, with the hideous thing turned away, her face was horribly lop-sided, skin, features and all, dragged away from the bone. She was a beautiful girl, a white and golden girl, like moonlight on daisies, a month ago.' And yet the men still hover around her, more out of curiosity than lust, and none more so than the wildly seductive, dangerous funny man, Honeybuzzard; lilhe as a stick of liquorice, he is the demonic puppet master at the swirling center of the tale. In a modern day horror story gleaming with perfect 1960’s detail, she performs a double act, conjuring up just the right amount of unease and perversion beneath the idiosyncratic business of relatively ordinary lives 'THE TIMES

Old Tales in New Skins

Magic Toyshop B

Poems

The Bloody Chamber and Other Stories

In the thirty-five years since the publication of The Bloody Chamber, Angela Carter’s reimagined fairy tales have inspired an impressive body of criticism. Yet none has addressed the ways her fairy tales grapple with and seek to overcome the near impossibility of heterosexual love and desire under patriarchy. In Erotic Infidelities: Love and Enchantment in Angela Carter’s The Bloody Chamber, author Kimberly J. Lau argues that the strangeness of Carter’s fairy-tale enchantments—the moments when love or erotic desire escape the deeply familiar, habitual structures and ideologies that contain them—show the momentary, fleeting possibilities for heterosexual love and desire. Lau begins by situating her reading of The Bloody Chamber—as individual stories and as a collection—within and against the critical literature, especially that which addresses Carter’s relationship to psychoanalytic theory and issues of language and desire. In chapter 2, she illustrates Carter’s construction of gender and language as labyrinthine structures—complex cultural edifices constructed and augmented over time. She moves on to consider Carter’s “feline stories” in chapter 3—“The Courtship of Mr. Lyon,” “The Tiger’s Bride,” and “Puss-in-Boots”—as an initial move away from the labyrinthine structures and toward an alternate erotics. In chapter 4, she reads “The Erl-King” and “The Snow Child” as another pair of mirrored tales, while chapter 5 elaborates on the pedophile and necrophiliac characters shed their antiquated cloaks to travel a seductive new landscape, radiantly transformed.Cinderella forsakes the handsome prince and runs off with the fairy godmother; Beauty discovers the Beast behind the mask is not so very different from the face she sees in the mirror; Snow White is awakened from slumber by the bittersweet fruit of an unnamed desire.

Acclaimed writer Emma Donoghue spins new tales out of old in a magical web of thirteen interconnected stories about power and transformation and choosing one’s own path in the world. In these fairy tales, women young and old tell their own stories of love and hate, honor and revenge, passion and deception. Using the intricate patterns and oral rhythms of traditional fairy tales, Emma Donoghue wraps age-old characters in a dazzling new skin. 2000 List of Popular Paperbacks for YA

Fairy tales, folk tales, stories from the oral tradition, are all of them the most vital connection we have with the imaginations of the ordinary men and women whose labour created our world.” -- From the Introduction There was a time when fairy tales weren't meant just for children -- they were part of an oral folklore tradition passed down through generations. This volume of sixty enchanting and enduring tales, collected by master storyteller Angela Carter, revives the industry, eccentricity, spirit, and worldly wisdom of women in preindustrial times. Drawn from narrative traditions all around the world -- from ancient Swahili legends to Appalachian tall tales to European spirit stories and more -- these tales together comprise a unique feminine mythology. Angela Carter (1940-1992) was widely known for her novels, short stories, and journalism. Her many books include The Magic Toy Shop, The Sadeian Woman, Nights at the Circus, Fireworks, and Saints and Strangers.

Black Venus

Collected Short Stories

Love and Enchantment in Angela Carter’s the Bloody Chamber

My Mother She Killed Me, My Father He Ate Me

The Old Wives’ Fairy Tale Book

Pulitzer Prize – winning poet Anne Sexton morphs classic fairy tales into dark critiques of the cultural myths underpinning modern society Anne Sexton breathes new life into sixteen age-old Brothers Grimm fairy tales, reimagining them as poems infused with contemporary references, feminist ideals, and morbid humor. Grounded by nods to the ordinary—a witch ’s blood “ began to boil up/like Coca-Cola” and Snow White ’s bodice is “ as tight as an Ace bandage ”—Sexton brings the stories out of the realm of the fantastical and into the everyday world. Stripping away their magical sheen, she exposes the flawed notions of family, gender, and morality within the stories that continue to pervade our collective psyche. Sexton is especially critical of what follows these tales ‘ happily-ever-after endings, noting that Cinderella never has to face the mundane struggles of marriage and growing old, such as “ diapers and dust,” “ telling the same story twice,” or “ getting a middle-aged spread,” and that after being awakened Sleeping Beauty would likely be plagued by insomnia, taking “ knock-out drops ” behind the prince ’s back. Deconstructed into vivid, visceral, and often highly amusing poems, these fairy tales reflect themes that have long fascinated Sexton—the claustrophobic anxiety of domestic life, the limited role of women in society, and a psychological strife more dangerous than any wicked witch or poisoned apple.

Award-winning author Robin McKinley tells an enthralling story of magic, love, and redemption, based on the classic tale of Beauty and the Beast. Once upon a time, a wealthy merchant had three daughters. When his business failed, he moved his daughters to the countryside. The youngest daughter, Beauty, is fascinated by the thorny stems of a mysterious plant that overwhelms their neglected cottage. She tends the plant until it blossoms with the most beautiful flowers the sisters have ever seen—roses. Admiring the roses, an old woman tells Beauty, “Roses are for love.” And she speaks of a sorcerers’ battle many years ago that left a beast in an enchanted palace, and a curse concerning a family of three sisters. . . . The Newbery Medal – winning author ’s charming retelling of the classic fairy tale weaves a tangled story of sorcery, loyalty, and love that is sure to cast a spell on readers.

This new translation offers a more representative selection of the Grimms’ tales by including fables and morality tales as well as all the best known ‘fairy’ tales. It faithfully conveys the Grimms’ own texts and provides a wealth of information about the origins of the stories, their literary evolution at the hands of the Grimms, with examples of earlier versions and stories that were omitted as being unsuitable for children.

“All is yours, everywhere is open to you – except the lock that the single key fits. You must promise, if you love me, to leave it well alone.”When a 17 year old virgin marries a mature and charismatic Marquis it seems like a fairy tale. But when the Marquis is called away on their wedding night, leaving her only her only his keys and a single instruction, her curiosity leads her to uncover a dark secret.Bryony Lavery’s new stage adaptation of Angela Carter’s story opened as a Northern Stage production in September 2008.

Metamorphosis in Angela Carter ’s Fairy Tales

The Man Who Saved MI6

Erotic Infidelities

The Classic Fairy Tales

Forty New Fairy Tales

Extraordinary and diverse people inhabit this rich, ripe, occasionally raucous collection of short stories. Some are based on real people – Jeanne Duval, Baudelaire’s handsome and reluctant muse who never asked to be called the Black Venus, trapped in the terminal ennui of the poet’s passion, snatching at a little lifesaving respectability against all odds...Edgar Allen Poe, with his face of a actor, demonstrating in every thought and deed how right his friends were when they said ‘No man is safe who drinks before breakfast.’ And some of these people are totally imaginary. Such as the seventeenth century whore, transported to Virginia for thieving, who turns into a good woman in spite of herself among the Indians, who have nothing worth stealing. And a girl, suckled by wolves, strange and indifferent as nature, who will not tolerate returning to humanity. Angela Carter wonderfully mingles history, fiction, invention, literary criticism, high drama and low comedy in a glorious collection of stories as full of contradictions and surprises as life itself.

A reissue of a collection of short stories first published ten years ago. ‘Curiosity is the most fleeting of pleasures; the moment is satisfied, it ceases to exist and it always proves very, very expensive.’ Angela Carter’s playful and subversive retellings of Charles Perrault’s classic fairy tales conjure up a world of resourceful women, black-hearted villains, wily animals and incredible transformations. In these seven stories, bristling with frank, earthy humour and gothic imagination, nothing is as it seems. This book includes Bluebeard, Little Red Riding Hood, Puss in Boots, The Sleeping Beauty of the Wood, Cinderella: or, The Glass Slipper, Ricky with the Tuft and The Foolish Wishes.

Angela Carter’s Book Of Fairy Tales

The Bloody Chamber, and Other Stories

The Invention of Angela Carter

Nights at the Circus

Mr. Fox