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Angela Carter And The Fairy Tale

A reissue of a collection of short stories first published ten years ago.

In translating Charles Perrault's seventeenth-century *Histoires ou contes du temps passé, avec des Moralités* into English, Angela Carter worked to modernize the language and message of the tales before rewriting many of them for her own famous collection of fairy tales for adults, *The Bloody Chamber*, published two years later. In *Reading, Translating,*

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Rewriting: Angela Carter's Translational Poetics, author Martine Hennard Dutheil de la Rochère delves into Carter's The Fairy Tales of Charles Perrault (1977) to illustrate that this translation project had a significant impact on Carter's own writing practice. Hennard combines close analyses of both texts with an attention to Carter's active role in the translation and composition process to explore this previously unstudied aspect of Carter's work. She further uncovers the role of female fairy-tale writers and folktales

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associated with the Grimms' Kinder- und Hausmärchen in the rewriting process, unlocking new doors to *The Bloody Chamber*. Hennard begins by considering the editorial evolution of *The Fairy Tales of Charles Perrault* from 1977 to the present day, as Perrault's tales have been rediscovered and repurposed. In the chapters that follow, she examines specific linkages between Carter's Perrault translation and *The Bloody Chamber*, including targeted analysis of the stories of Red Riding Hood, Bluebeard,

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Puss-in-Boots, Beauty and the Beast, Sleeping Beauty, and Cinderella. Hennard demonstrates how, even before *The Bloody Chamber*, Carter intervened in the fairy-tale debate of the late 1970s by reclaiming Perrault for feminist readers when she discovered that the morals of his worldly tales lent themselves to her own materialist and feminist goals. Hennard argues that *The Bloody Chamber* can therefore be seen as the continuation of and counterpoint to *The Fairy Tales of Charles Perrault*, as it explores the

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potential of the familiar stories for alternative retellings. While the critical consensus reads into Carter an imperative to subvert classic fairy tales, the book shows that Carter valued in Perrault a practical educator as well as a proto-folklorist and went on to respond to more hidden aspects of his texts in her rewritings.

a) The Unicorn As with the night-scented stock, the full splendour of the unicorn manifests itself most potently at twilight. Then the horn sprouts, swells,

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blooms in all its glory. SEE THE HORN
(bend the tab, slit in slot marked 'x')
Despite being one of the most influential
- and best-loved - of the post-war English
writers, Angela Carter remains little-
known as a poet. In Unicorn, the critic
and historian Rosemary Hill collects
together her published verse from
1963-1971, a period in which Carter began
to explore the themes that dominated her
later work: magic, the reworking of myths
and their darker sides, and the
overturning of literary and social

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conventions. With imagery at times startling in its violence and disconcerting in its presentation of sexuality, Unicorn provides compelling insight into the formation of a remarkable imagination. In the essay that accompanies the poems the critic and historian Rosemary Hill considers them in the context of Carter's other work and as an aspect of the 1960s, the decade which as Carter put it 'wasn't like they say in the movies'.

This award-winning collection of twelve

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illustrated fairy tales includes
"Cinderella," "Puss in Boots," "Beauty and
the Beast," and nine others

And Other Stories: 75th-Anniversary
Edition (Penguin Classics Deluxe Edition)

Wise Children

Little Red Riding Hood, Cinderella, and
Other Classic Fairy Tales of Charles Per
Deconstruction and Reconstruction in

Angela Carter's Fairy Tales

Heroes and Villains

Contemporary Fiction and the Fairy Tale

This work aims to develop new readings

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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

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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

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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.

In Eighteenth Century France, Charles Perrault Rescued From The Oral Tradition Fairy Tales That Are Known And Loved Even Today By Virtually All

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Children In The West. Angela Carter Came Across Perrault'S Work And Set Out To Adapt The Stories For Modern Readers Of English. In Breathing New Life Into These Classic Fables, She Produced Versions That Live On As Classics In Their Own Right, Marked As Much By Her Signature Wit, Irony, And Subversiveness As They Are By The Qualities That Have Made Them Universally Appealing For Centuries. 2 classic books for the price of 1:

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Vintage Fear is a limited edition gift pack which consists of beautifully designed separate volumes of The Complete Fairy Tales of the Brothers Grimm and Angela Carter's groundbreaking reworking of these stories, The Bloody Chamber. Vintage Fear is just one of ten Vintage Classic Twins to collect. Each twin consists of two books: a specially designed limited edition of one modern classic title and one established classic work. The books

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in each pair have been carefully selected to provide a thought-provoking combination. The Complete Fairy Tales: The folk tales collected by the Grimm brothers created an astonishingly influential imaginative world loved by millions of readers from their childhoods. However, it is also a world where a woman serves her stepson up in a stew and an evil queen dances to death in a pair of burning shoes. Violent, funny, wise and beautiful,

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these stories have intrigued children, adults, scholars, psychologists and artists for centuries. This is the only complete edition of the tales available featuring the 279 stories in an acclaimed, modern, unexpurgated translation. The Bloody Chamber: 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,

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sensual, fantastic stories.

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

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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.

Retelling Fairy Tales: Angela Carter's 'The Bloody Chamber' and 'The Tiger Bride'

Gender and Short Fiction

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***Role-Breaking and Role-Remaking in
Angela Carter's the Bloody Chamber
Bodies that Bleed. Metamorphosis in
Angela Carter's Fairy Tales
Black Venus***

Strange Things Sometimes Still Happen

Ten beloved fairy tales, given new life by the one and only Angela Carter Little Red Riding Hood. Cinderella. Sleeping Beauty. Bluebeard. The Fairies. Many classic fairy tale characters might not have survived into the present were it not for Charles Perrault, a seventeenth-century French civil servant

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who rescued them from the oral tradition and committed them to paper. Three centuries later, Angela Carter, widely regarded as one of England's most imaginative writers, adapted them for contemporary readers. The result is a cornucopia of fantastic characters and timeless adventures, stylishly retold by a modern literary visionary. 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.

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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. Modern fairy tales of magic, outsiders and lost souls. 'A gem of a book ... deeply moving' Stylist 'A darkly clever, beautifully written and deliciously twisted collection of modern fairy tales' Red 'Campbell writes beautifully' Grazia 'These days, you can find anything you need at the click of a button. That's why I bought her heart online.' Spirits in jam jars, mini-apocalypses, animal

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hearts and side shows. A girl runs a coffin hotel on a remote island. A boy is worried his sister has two souls. A couple are rewriting the history of the world. And mermaids are on display at the local aquarium. The Beginning of the World in the Middle of the Night is a collection of twelve haunting stories; modern fairy tales brimming with magic, outsiders and lost souls. 'What a book. It's so strange and magical and the writing is just beautiful. I loved it' Louise O'Neill 'Enchanting and illuminating' Carys Bray 'Like walking through a mirror' Rachel Joyce 'This book is full of character and

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magic, and I found myself mesmerised' Claire Fuller 'These stories are weaved together like silvery fishing nets. Like shimmering, jewel-bright worlds' Helen McClory 'Magical and sinister at the same time' Kirsty Logan From the author of *Weird Things Customers Say* in *Bookshops* series and *The Bookshop Book*. A newly translated collection of subversive French fairy tales by writers from the Belle Époque The wolf is tricked by Red Riding Hood into strangling her grandmother and is subsequently arrested. Sleeping Beauty and Cinderella do not live happily ever after. And the fairies are saucy, angry, and

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capricious. *Fairy Tales for the Disillusioned* collects thirty-six tales, most newly translated, by writers associated with the decadent literary movement that flourished in late nineteenth-century France. These enchanting yet troubling stories reflect the concerns and fascinations of a time of great political, social, and cultural change. Recasting well-known favorites from classic French fairy tales, as well as Arthurian legends and English and German tales, these decadent fairy tales feature perverse settings and disillusioned perspectives, underlining such themes as the decline of

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civilization, the degeneration of magic and the unreal, gender confusion, and the incursion of the industrial. Complete with an informative introduction, biographical notes for each author, and explanatory notes throughout, these subversive tales will entertain and startle even the most disenchanted readers.

"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

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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.

Women's Tales in Contemporary Britain

Angela Carter

Mythological and Fairy Tale Motifs in Angela Carter's Short Stories

A Biography

Gender and Narrative Strategies

Angela Carter and the Fairy Tale

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A collection of stories features music, foreign countries, folklore, and modern life

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

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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 -

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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.

This revised new edition reviews Carter's novels in the light of recent critical developments and

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offers entirely new perspectives on her work. There is now extended discussion of Carter's most widely-studied novels, including *The Passion of New Eve* and *Nights at the Circus*, and discussion of the long essay *The Sadeian Woman*. This revised new edition reviews Carter's novels in the light of recent critical developments and offers entirely new perspectives on her work. There is now extended discussion of Carter's most widely-studied novels, including *The Passion of New Eve* and *Nights at the Circus*, and discussion of the long

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essay The Sadeian Woman.

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

Sleeping Beauty & Other Favourite Fairy Tales

The Bloody Chamber, and Other Stories

Feminist Fairy Tales

ANGELA CARTER & THE FAIRY TALE.

Bodies that bleed

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

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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

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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.

In their new monograph, *Gender and Short Fiction: Women's Tales in Contemporary Britain*, Jorge Sacido-Romero and Laura M Lojo-Rodriguez explain why artistically ambitious women writers continue turning to the short story, a genre that has not yet attained the degree of literary prestige and social recognition the novel has had in the modern period. In this timely

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volume, the editors endorse the view that the genre still retains its potential as a vehicle for the expression of female experience alternative to and/or critical with dominant patriarchal ideology present at the very onset of the development of the modern British short story at the turn of the nineteenth century.

These two collections of little-known stories from Europe, the Arctic, the USA, Africa, the Middle East and Asia, contain tales of alluring women, ailing warriors, enchantresses and seekers of revenge. The heroines are always centre stage, as large as life, or even larger. Considers the profound influence of fairy tales on contemporary fiction, including the work of Margaret Atwood, A.S. Byatt, Angela Carter, Robert Coover,

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Salman Rushdie, and Jeanette Winterson.

Collected Short Stories

Postmodern Fairy Tales

The poetry of Angela Carter

Vintage Fear: The Complete Fairy Tales & The Bloody Chamber

Fairy Tales for the Disillusioned

Re-Imagining the Fairy Tales: Angela Carter's Bloody Chambers

Angela Carter's Book of Fairy Tales Virago Press

Postmodern Fairy Tales seeks to understand the fairy tale not as children's literature but within the broader context of folklore and literary studies. It

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focuses on the narrative strategies through which women are portrayed in four classic stories: "Snow White," "Little Red Riding Hood," "Beauty and the Beast," and "Bluebeard." Bacchilega traces the oral sources of each tale, offers a provocative interpretation of contemporary versions by Angela Carter, Robert Coover, Donald Barthelme, Margaret Atwood, and Tanith Lee, and explores the ways in which the tales are transformed in film, television, and musicals.

Fairy tales, folk tales, stories from the oral tradition, are all of them the most vital connection we have

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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

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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*.

Prominent feminist author Barbara Walker has revamped, retold, and infused with life some of your favorite classic fairy tales. No longer are women submissive, helpless creatures in need of redemption through the princely male! Instead they are vibrantly alive, strong women who take fate into

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their own hands.

The Virago Book of Fairy Tales

Burning Your Boats

The Second Virago Book of Fairy Tales

Nights at the Circus

(ISBN 0814329055).

Fairy Tales from Around the World

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

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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.

Such was the delight in Angela Carter's *The Virago Book of Fairy Tales*, that she compiled a second volume. And what a treasure trove it is, perfectly complemented by the bewitching drawings

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of Corinna Sargood, brimming with pretty maids and old crones, crafty women and bad girls, enchantresses and midwives, rascal aunts and odd sisters. Here is a fabulous celebration of strong minds, low cunning, black arts and dirty tricks as could only have been collected by the unique Angela Carter, who wrote in her introduction to the first book 'I offer them in a valedictory spirit, as a reminder of the contributions to literature of

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Mother Goods and her goslings'. The Second Virago Book of Fairy Tales is a wonderful gift to us all.

Seminar paper from the year 2008 in the subject English Language and Literature Studies - Literature, grade: 1, Otto-von-Guericke-University Magdeburg (Institut für fremdsprachliche Philologien), course: Gothic Fiction, language: English, abstract: The attainment of female subjectivity in spite of female sexual maturation, the

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oppression of female sexuality, the passive role of females bound in the confines of marriage, and as accumulated property are some of the issues that Carter addresses in The Bloody Chamber within the framework of the fairytale genre. Angela Carter adopts Perrault's fairy-tale Bluebeard in her story The Bloody Chamber and transfers it into a feminist rewriting. She breaks through the prescribed role-understanding of women and men in

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society. Society defines women as being passive, men as being active in every domain of the everyday life. Angela Carter draws a picture against this stigmatization. She does not define women as being merely subversive; victims of male authority and simply fulfilling their role. She wants to show that women have the ability to gain independence and a free will by giving male qualities to her female characters or letting them not behave

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like society expects them to behave. In society men are said to be powerful and oppressing their wives. They show true qualities of masculinity and exploit their wife's innocence and naivety. Carter on the one hand portrays men as embodying this prescribed role, but also adds female qualities to their actions and behaviours, or being overpowered by their female counterparts. This paper shall show in how far Angela Carter adapts

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constructed role models, changes them or invents new ones. Therefore the paper is divided into two sections: The first gives a brief overview about the time period as this text is written against the background of the gothic era. The second part concentrates on *The Bloody Chamber*, which is first of all based on Perrault's Bluebeard story - to realize the

In Brixton, Nora and Dora Chance – twin chorus girls born and bred south of the

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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

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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

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mistaken identity – and butterflies by the thousand.

Unicorn

Old Tales with a New Spin

The Bloody Chamber

Angela Carter's Book of Fairy Tales

Mesék Újramesélése Angela Carter 'A

Kínkamra' És 'A Tigris Menyasszonya

Cím? Novelláiban

Enchanted Stories from the French

Decadent Tradition

Extraordinary and diverse people inhabit this rich, ripe,

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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

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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.

This marvelous collection of fairy tales, some moral, some satirical, some bizarre, reflects the popularity and scope of this enduring and versatile genre. Featuring tales written by figures as diverse as Charles Dickens and Ursula Le Guin, this anthology will appeal to the child that exists in every adult.

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'Raunchy, raucous...a rich, turn of the 19th century world, which reeks of human and animal variety' The Times
Is Sophie Fevvers, toast of Europe's capitals, part swan...or all fake? Courted by the Prince of Wales and painted by Toulouse-Lautrec, she is an aerialiste extraordinaire and star of Colonel Kearney's circus. She is also part woman, part swan. Jack Walser, 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, Walser 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

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World**

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

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original woodcuts.

The Oxford Book of Modern Fairy Tales

Fairy Tale and Film

Angela Carter's Book Of Fairy Tales

The Fairy Tales of Charles Perrault

The Old Wives' Fairy Tale Book

an enchanting collection of modern fairy tales

Sue Short examines how fairy tale tropes have been reworked in contemporary film, identifying familiar themes in a range of genres - including rom coms, crime films and horror - and noting key similarities and differences between the source narratives and their

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offspring.

Sharp-eyed Marianne lives in a white tower made of steel and concrete with her father and the other Professors. Outside, where the land is thickly wooded and wild beasts roam, live the Barbarians, who raid and pillage in order to survive. Marianne is strictly forbidden to leave her civilized world but, fascinated by these savage outsiders, decides to escape. There, beyond the wire fences, she will discover a decaying paradise, encounter the tattooed Barbarian boy Jewel and go beyond the darkest limits of her imagination. Playful, sensuous, violent and gripping, Heroes and Villains is an

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ambiguous and deliriously rich blend of post-apocalyptic fiction, gothic fantasy, literary allusion and twisted romance.

Metamorphosis in Angela Carter's Fairy Tales

The Invention of Angela Carter

The Beginning of the World in the Middle of the Night

The Collected Short Stories

Reading, Translating, Rewriting

Angela Carter's Translational Poetics