



The Rose and The Beast: Fairy Tales Retold

By Francesca Lia Block

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With language that is both lyrical and distinctly her own, Francesca Lia Block turns nine fairy tales inside out.

Escaping the poisoned apple, Snow frees herself from possession to find the truth of love in an unexpected place.

A club girl from L.A., awakening from a long sleep to the memories of her past, finally finds release from its curse.

And Beauty learns that Beasts can understand more than men.

Within these singular, timeless landscapes, the brutal and the magical collide, and the heroine triumphs because of the strength she finds in a pen, a paintbrush, a lover, a friend, a mother, and finally, in herself.

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The Rose and The Beast: Fairy Tales Retold By Francesca Lia Block Bibliography

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Editorial Review

Amazon.com Review

Francesca Lia Block, whose Weetzie Bat novels have often been called pop fairy tales, here turns to the real thing for some very different imaginings of Snow White, Thumbelina, Cinderella, Rose Red and Rose White, and other tales. Block's stories are more resonance than retelling, fevered dreams behind which the outlines of the traditional tales move fitfully like figures glimpsed now and then through a summer fog. Veiled references to Block's own Los Angeles appear in the twisty house of the seven dwarfs built into a canyon like Laurel or Topanga, the redwood forest on a seaside cliff through which Beauty travels to her Beast, the tree-darkened canyon houses with French doors that open onto exuberant neglected gardens lush with irises and roses. In these evocations Bluebeard becomes an aging blue-haired producer, Sleeping Beauty pricks her arm with a heroin needle, Red Riding Hood's wolf is a lecherous stepfather, and the Snow Queen is a sex goddess who lives in a marble mansion with her boy toy, possibly in Beverly Hills. Sensuous images enrich these languid and darkly ironic visions: jasmine-scented night gardens, leopard couches with velvet pillows, luscious food flavored with mint, coconut milk, or pomegranate sauce, cool candlelit baths. As always, Block's poetic allegories of adolescence are strikingly original and a bit dangerous, a feast for connoisseurs of YA fiction and savvy older teens. (Ages 14 and older) --*Patty Campbell*

From Publishers Weekly

In a starred review, PW wrote, "Block sets out to revisit nine fairy tales, filling her stories with gritty, even headline-grabbing issues. The darkness of these conflicts and subjects proves the strength of the magic she describes: the transfiguring power of love." Ages 12-up. (Aug.)

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From School Library Journal

Grade 9 Up-In this new addition to the growing body of reworked fairy tales, Block writes modern situations into the framework of nine traditional tales. Her style is almost more poetry than prose as she interweaves contemporary life with common themes without losing the timeless feel; the stories could be happening anywhere, and to anyone. In "Wolf," the predator waiting at Grandma's house is a man who is sexually abusing the nameless Red Riding Hood character. The needle that pricks in "Charm" is not from a spindle, but from a heroin fix. All the young women change, deepen, and become strong through the difficulties they face. They learn to overcome physical differences, like the Thumbelina character in "Tiny," or realize a truth about relationships with the opposite sex, like the girl who escapes Derrick Blue (Bluebeard) in "Bones." Like "the fairy who was not old, not young, who was red roses, white snowfall, who was blind and saw everything, who sent stories resounding through the universe-," Block herself wields "-a torch to melt sand into something clear and bright."-Trish Anderson, Pinkerton Elementary School, Coppell, TX

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Users Review

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