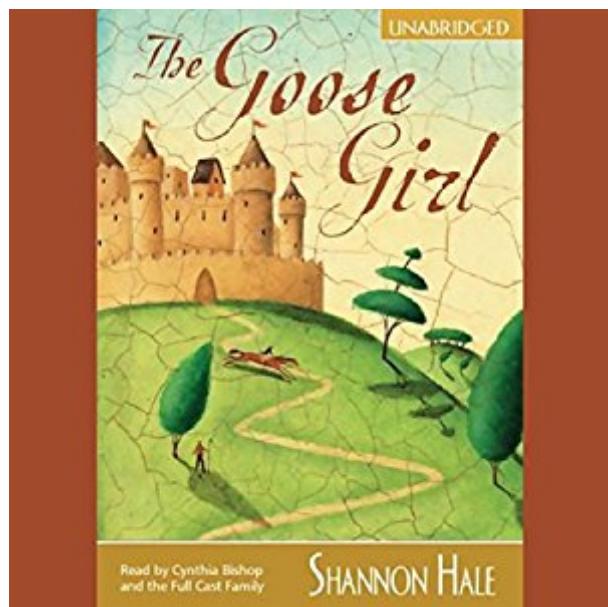


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The Goose Girl: Book One Of The Books Of Bayern



Synopsis

Princess Anidori-Kiladra of Kildenree was born with a word on her tongue, and a secret magic. Though she is raised in luxury, she is never quite comfortable with who she is, or what she is to become. Then she is sent on a journey to marry an unknown prince. The trip is difficult, and before it is finished all her expectations are overturned. Alone, friendless, stripped of her crown and her title, Ani must learn to make her own path in the world. Along the way, she just might learn to be a princess. Bold in concept, stunning in execution, *The Goose Girl* is one of the most spectacular debut novels of recent years. Now more than four dozen actors bring it to thrilling new life in this unabridged audio edition—a recording that will delight those who already love the book, and enthrall those who have not yet discovered it.

Book Information

Audible Audio Edition

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Customer Reviews

SPOILER ALERT: For those who are not familiar with the Grimm's fairy tale this book is based on, this review contains some things you may consider SPOILERS. Know that it follows the original story line in all the main points, but fleshes out the characters and gives cool explanations for the abilities of the maid/princess/etc to do the things they do. (But, like, really? You never read that fairy tale? So good. Go read it.) One of my very fave fairy tales as a very young Mir was "The Goose Girl". I especially loved reading aloud the rhymes--'Alas! alas! if thy mother knew it/Sadly, sadly, would she rue it," and "Blow, wind, blow." I was horrified in that particular, sensitive way of children that someone would decapitate a lovely horse such as Falada, the beloved, talking horse of the

princess protagonist. Clearly, evil was afoot if such a dastardly deed was conscionable. I imagined Curdken's chase for his cap. (In my chikdhood's version of the tale, that was his name. In other versions--and in this retelling--it's Conrad's hat that goes rolling over hill and dale, sparking his pursuit. And I delighted in the horrible, terrible justice that befell the villainess. Just thinking about it makes me feel 6 years old all over again, feeling the magic of the story--all the stories--and how to a child, all this was so plausible: that a horse should talk, that the lock of hair should speak (some versions have drops of blood on a hanky), that a princess should command the wind, that justice would prevail.

Shannon Hale just won a Newbery Honor for her latest book, *The Princess Academy*, and my wife raves about Hale's *The Goose Girl* - for good reason. An extrapolation of the Grimm brothers' tale of the same name, *Goose Girl* chronicles a princess' fall from power and long climb back up from where she lands - tending the royal geese in the far-off land where she was supposed to marry the prince. *Goose Girl* matches the tone and magic of fairy tales, while delving more deeply into character and consequence. I fell into the no-nonsense prose and moved swiftly through the tale, happy that the story's slower, more poignant moments didn't necessarily read that way. Unfortunately, Hale's even style also dulled some of the more exciting moments; there were at least two occasions where I felt serious action in the book demanded more electric, exciting prose. It almost felt as if surviving a rather vicious coup carried the exact same weight as playing chase with a goose. But the narration always reminds us that what we are reading is a fairy tale, and like most fairy tales, this one has its pleasingly predictable ups and downs, and its happily ever after. I did think the end game was a bit messy though. I accept those "I have you now, Mr. Bond - but I'm not going to kill you until you've had a chance to escape/be saved" moments in some fiction (see for example, um, well, almost every James Bond movie) but in books like this I am a bit disappointed when the protagonist puts herself in a bad position, and then lives to tell the tale only because the bad guys didn't run her through when they had the chance.

I just finished reading Shannon Hale's version of "The Goose Girl" last week, all 500-something pages of it. My reading experience is as follows:ME (at pg. 10): This is so lame. Why doesn't this woman use contractions?ME (at pg. 25): I've got a million things to do. Something please happen.ME (at pg. 50): I hate fantasy.ME (at pg. 75): This is probably the stupidest book I've ever read.ME (at pg. 82): OH MY GOSH, I CANNOT PUT THIS DOWN!And then I read sans sleep. But sleep is a nasty habit anyway. I'm trying to quit. Hale adapts the Grimm fairy tale with surprising

accuracy, and adds different twists. Story goes: A princess, on the way to her betrothed's kingdom, is usurped by her Lady-in-Waiting, and she is forced to take care of the goosies. And then, in the end, all is revealed, and everyone sings and dances, except for the Lady-in-Waiting, who dies in a barrel full of nails. That's Brothers Grimm for you. Okay, so it has a slow beginning and formal language, and that wasn't cool. It also lacks any sort of humor, sadly enough (except a very funny line about eating chickens.) But it's intense. And suspenseful. And that was cool. Hale's able to draw the reader along and get them involved in the book. I yelled at it more than once, something I haven't done since "Harry Potter." I think how she put the character in constant danger (she's being hunted by mutineers, has fled into hiding, that sort of thing) is what involved me the most. The characters ho-hum to being with, but are more likeable the further you get into the book. In fact, I didn't care a fig about wuz-her-face until around the middle of the book. Very intense, though.

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