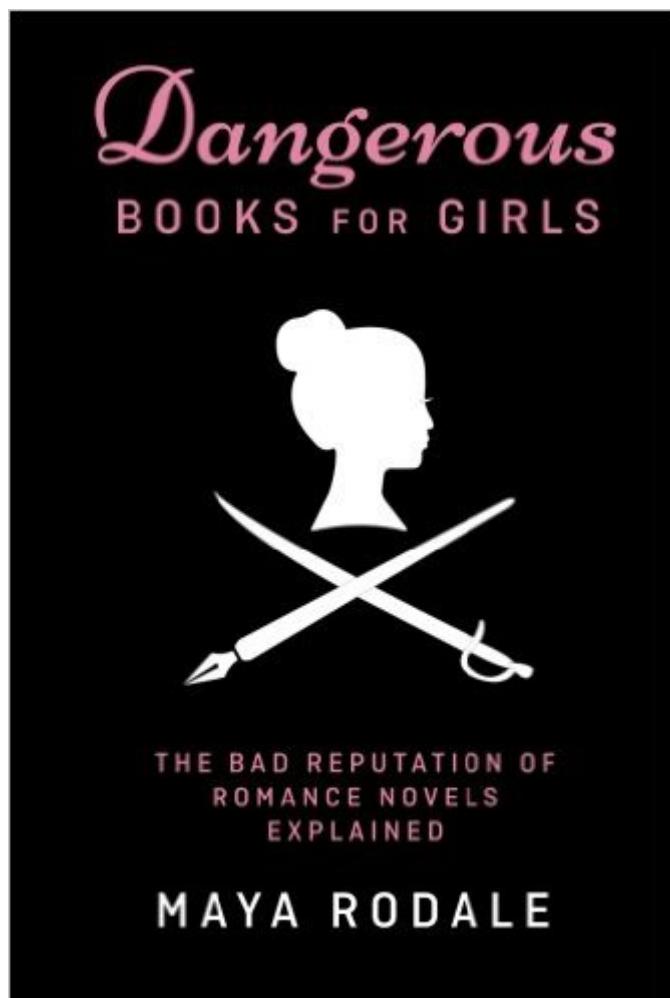


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Dangerous Books For Girls: The Bad Reputation Of Romance Novels, Explained



Synopsis

Long before clinch covers and bodice rippers, romance novels had a bad reputation as the lowbrow lit of desperate housewives and hopeless spinsters. But why were these booksâ "the escape and entertainment of choice for millions of womenâ "singled out for scorn and shame? Dangerous Books for Girls examines the secret history of the genreâ ™s bad reputationâ "from the â œdamned mob of scribbling womenâ • in the nineteenth century to the sexy mass-market paperbacks of the twentieth centuryâ "and shows how romance novels have inspired and empowered generations of women to dream big, refuse to settle, and believe theyâ ™re worth it. For every woman who has ever hidden the cover of a romanceâ "and every woman who has been curious about those â œFabio booksâ •â "Dangerous Books For Girls shows why thereâ ™s no room for guilt when reading for pleasure.

Book Information

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Customer Reviews

This was an interesting book, and while it was unashamedly partisan, it did â " unlike Pamela Regisâ ™ defence of romance as literature â " utilize humour (youâ ™ll see from my spelling of that from which part of the world I come). It was also well argued. It did make some points that hadnâ ™t occurred to me. Unlike so many of the blogs written in defence of romance, it did not adopt the defensive: â ^If you donâ ™t adore romance youâ ™ve probably only read one (or none) in your life and you define the whole genre by one categoryâ ™ approach. How do they know this? is it through some telepathic process? I'd say most women in Western Europe and the US have probably read

more romances than they care to remember, whether they admit it or not. Or do they mean male critics - in which case, that complaint would probably be fair? I did enjoy those dry statistically based quips remarks about, for instance, the huge preponderance of Dukes in Regency Romances and of billionaires in modern day, US based romances. Thank you, Ms Rodale; I do love a laugh above everything. I also enjoyed the new androgynous depiction of the Alpha, though I think to make that message clear, that Alpha should be more part of the heroine's role, and much less that of the hero's. It was also refreshing to see someone (apart from Sarah Wendell, that is) comment on the dreadful covers of so many romances, with those males with those bizarre, even unnatural six packs. I have often thought myself, that some of them look as if they are decomposing or need to be fitted for a bra. I was also interested that the author admits that romances, as cheap, mass produced literature, are largely uniform in basic theme. I don't think Regis dared to venture her head above the parapet so far.

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