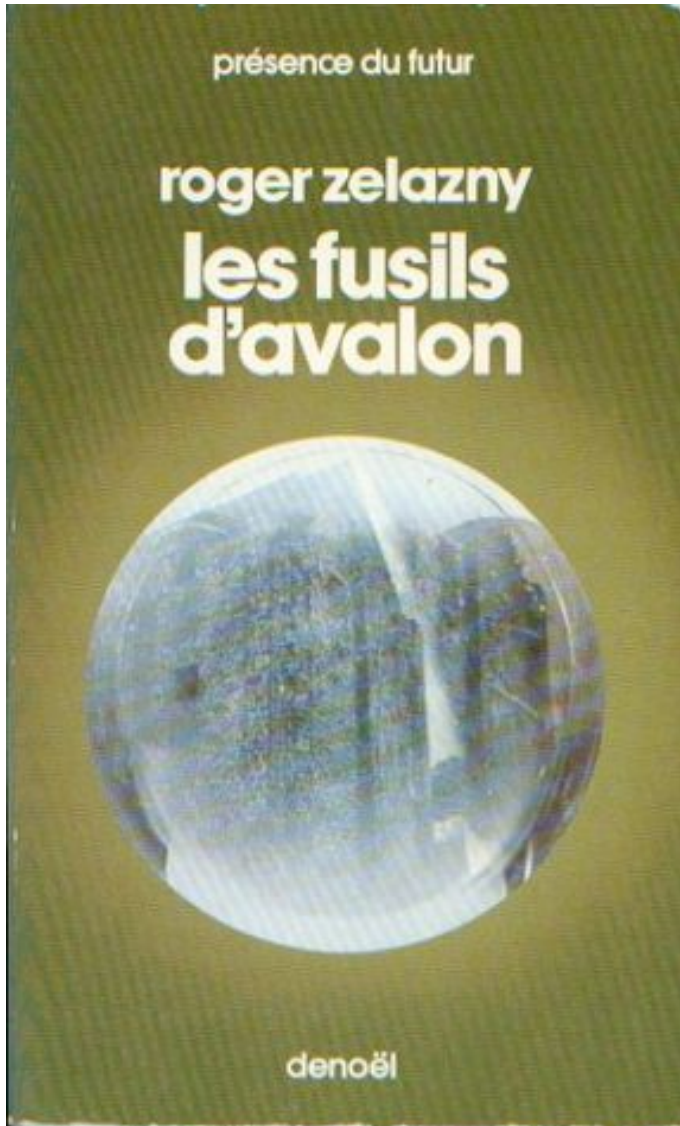

Roger Zelazny

Les Fusils d'Avalon (The Chronicles of Amber #2)



Title: Les Fusils d'Avalon (The Chronicles of Amber #2)

Author: Roger Zelazny

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Description

Corwin, a Prince of the Blood, returns to Amber, the perfect kingdom, to claim his stolen birthright. But to reach Amber he must fight his way through the dread forces of the Circle of Evil.

Insightful reviews

Brad: Much better than the first book in the series, but still a pretty weak series so far. As before, the high reviews (and the improvement from book 1 to 2) are encouraging me to keep going. So far I probably wouldn't recommend the series, as there are so many other better books out there.

Corwin is planning his takeover of Amber, and does some good on his way back to the kingdom he left at the end of book 1. Apparently he has become a better person than he was before we knew him, and one of his old advisers begins palling around with him. He figures out a way to use guns in Amber, then ends up saving the day (and the kingdom) from attacking creatures of Chaos. Unfortunately, an enemy has made their way to the Pattern and walked it, and the next book(s) will probably deal with the consequences of that, as well as Corwin cleaning up from the curse he put on his brother and kingdom when forced into prison.

Rating: A light PG-13, for some action violence and some mild sensuality.

SPOILERY THOUGHTS

[\(view spoiler\)](#)

Bob R Bogle: What's most striking to me about *The Guns of Avalon* is just how different it is from *Nine Princes in Amber*, which is such a headlong plunge into action and adventure, an endless chain of surprises that grabs the reader by the neck and won't relinquish the grip until the last page. *The Guns of Avalon* is no slouch-read, but our first-person-singular hero, Corwin, is finally able to draw a breath and start reflecting on deeper meanings, both plot-wise and with respect to his own interpersonal relationships. Slowly, issues of morality begin seeping in. Slowly.

The issue of sexism is best dealt with upfront. To a degree it's an issue of time, culture, and social mores; that is to say, it's not exactly fair to project current mores onto the past. Hemingway is often accused of sexism, although he lived in a time in which few women were employed outside the home, and frankly, I imagine few women of his time would have accused him of sexism once the word/concept was explained to them. But although I say that it's not *exactly* fair to level this kind of anachronistic criticism, nevertheless I think some such criticism is within the sphere of fair play, for even if our society finds some behaviors acceptable, we are all possessed of consciences and we can think and feel for ourselves. I guess I think of Zelazny as a somewhat sexist writer, although he's probably not less liberated than were most science fiction writers of his era. When you're writing SF novels primarily for adolescent males and their twenty-something cohorts, as those writers were, your readership doesn't tend to be

too preoccupied with strong, intelligent female leads. The presence of female characters in SF novels from the 60s, 70s, and early 80s more often was to serve more immediate physical concerns of macho male characters. Thus in this novel Corwin scarcely mourns the loss of one woman (Lorraine) before gallivanting with another (Dara).

More problematic for Zelazny is the physical violence which Corwin directs against Lorraine. When she reveals to him an instant of second-sight which she experienced, he calls her a liar and slaps her. Now even Humphrey Bogart – who, let's face it, quite often played Zelaznyesque characters – liked to slap his dames around too, but this really is jarring, I think, for Zelazny, and it doesn't show Corwin in a very favorable light, either. What troubles me most about the Lorraine bit is not Corwin's striking her, but her lack of a response, and the fact that she has this role of being a battered woman. Corwin initially plays in contrast to that, the noble prince, etc., but then he joins in. It's as if Lorraine is a woman whose purpose is to be used and abused, and one wonders why Zelazny felt it necessary to include her in the story. In part I think it's because she begins to instill the motif of guilt, in parallel to the advancement of the dark Circle.

I'll allow Zelazny this much slack: at least the Dara we see in *The Guns of Avalon* is smart, attractive, and strong. It's her facile repartee that most readers, including adolescent males, find appealing about her. For reasons important to the plot, Dara had to be very young, and this creates the problem of favorably portraying Corwin's relationship with her. I conjecture this was an important reason for the inclusion of the Lorraine episode: Zelazny needed to balance a mature relationship against that which Corwin had with Dara lest we misconstrue Corwin/Zelazny as disturbingly interested in cradle-robbing. Corwin's involvement with Lorraine (and previously with Moire in *Nine Princes*) convinces us (in terms of early 1970s thinking when the book was written) that he is a healthy male and inoculates him against any other suspicions. Lorraine's then handily eliminated by the author in order to clear the way for Dara.

In *Nine Princes* Corwin scarcely had time to think. Now he has more time, but he's still behaving a bit brutishly. I believe that Zelazny did this intentionally, revealing a Corwin who is slowly adapting from being a reactive hothead and is moving toward becoming a more considerate and thoughtful character. Certainly Corwin receives many hints that an assault against Eric might be perceived as being ill-advised, and yet he keeps suppressing these unwanted flashing yellow lights and proceeding with his own vengeful plans.

Corwin's slowly dawning sense of morality begins here and continues in later volumes. He temporarily reflects on his own evil when Lorraine is buried: ". . . a Prince of Amber is part and party to all the rottenness that is in the world . . . In the mirrors of the many judgments, my hands are the color of blood. I am a part of the evil that exists in the world and in Shadow." At one point he reflects rather cynically on using Shadow shock troops to fight his wars. "The morality of it did not especially trouble me this time . . . I might also consider them mercenaries being paid in spiritual coin. What difference did it make whether they fought for money or for a belief? I was capable of supplying either one when I needed troops." It may not bother him, but it is bothersome, for surely by such rationalization do many warlords lead their duped troops into mortal battle. Indeed, this observation caused me to pause and reflect for a while before continuing on. We do have the action-adventure story to draw and hold our attention, but

despite Corwin's protestations, were the better angels of his being also whispering caution into his ear? "I've a funny, nervous feeling, Corwin," Ganelon later says, "as though something terrible is about to happen," and all the hints throughout the novel that Corwin is hell-bent on making a serious blunder hurtle toward fruition. He is being played just as he is playing his own shock troops, as he belatedly, reluctantly, begins to admit to himself. To a degree this novel is about Corwin being confronted by his own selfishness and blind ambition.

The problem of the first book was to condense enormous amounts of plot into a very thin volume, which Zelazny did preposterously well. In some ways this book is more complex. The surprises unfold as they must and Zelazny advances the tale masterfully, although I suspect he might have wished he had been able to tell the story in fewer words. That's just a guess. He does a fine job with Dara's character, and the rich, magical world he's created continues to expand.

Andrewcharles420: Corwin knows a secret of how to get guns into Amber, so he makes way to a Shadow world of Avalon, and then to (Shadow) Earth, before raising an army to head back with. Along the way he befriends some old frenemies and dallies with a girl who he assumes to be his great-grand-niece. He gets to Amber in the nick of time... [\(view spoiler\)](#)

Lots of action again, and a good hook for the next episode, so I'll keep reading. I liked their familial affection, and I'm intrigued by the mythos of their Pattern and Trumps. Unfortunately in this book there are lots of long stretches of travelling through Shadow... which is just a line of description, ellipsis, line of disjoint description, ellipsis, repeat. Useless to the story, repetitive, and dull. The storytelling also has some dated references and phrasing, not timeless like I might call Tolkien's fantasy. Decidedly mid 20th century--WWII references, 'razed for urban renewal', "Damn! It's as persistent as an insurance salesman!", etc. ["br"]>["br"]>

Lilyan: i am uncertain approximately this series. It bores me much from time to time with it is random events. a few components job my memory of the Gunslinger, a boo i didn't take pleasure in at all. Yet, there's something endearing approximately it. it'd be Corwin's character. he's likeable and interesting. However, an entire sequence can't relaxation at the shoulders of 1 character's likability. nobody else stands out. The others simply consider like after thoughts. i would additionally dislike this sequence as a result of audiobook narrator. he isn't that sturdy and very annoys me at time. might be studying it is going to have given me a greater experience. Anyway, i do not fairly understand no matter if i would like to continue. i do not care approximately Amber or what occurs to Amber. the entire black street factor is simply too abstract, so is the measurement moving travel. Don' even get me begun on "Amber's enemies". rather bizarre shit. Do i need to spend time reading/listening to a different of these books? Do I? No. truly I don't. such a lot of books out there, so little time. Good bye Corwin. i am completely happy I gave you a shot yet alas, we weren't intended to be.

Josh: occasionally a identify makes or breaks the book. different instances it simply elevates the paintings to a brand new level. i'm going to placed The weapons of Avalon within the moment category. It's an exceptional book, a significantly valuable sequel to 9 Princes in Amber, yet it is also one among my favourite titles as well. it truly is simply enormously well-suited to the book. But it additionally ramps up properly from the 1st book. the following comes Corwin's

revenge plot opposed to Eric! Benedict arrives at the scene! extra trailing threads for the sequence at the danger to Amber, the destiny of Oberon, and extra on how Amber/Shadow/the trend work. The Courts of Chaos begin coming to the fore! It's solid stuff. It's been rather enjoyable to revisit those books. they are a speedy read, no bloat at all. the fewer interplay they've got with "modern" earth, the fewer of a priority this can be over discussion being caught within the 60s or anything. it is interesting to learn this publication in parallel with a latest epic fantasy. it is the sort of distinction in writing style; even more plot-focused, less obsessive detail, much less characterization, no bloated self-indulgence.

Megan: i might provide 3.5 stars, however it is toward three than to 4, for all intents and purposes. comparable kind of writing (first person, ugh) as his first, 9 Princes in Amber, yet a far better tale line. extra advanced plot than the first, yet nonetheless unimpressive. Truly, this sequence wanted an editor: this appears like the tough draft of a chronicle that by no means acquired a last polish. the fashion of writing (first person, narrated by way of the significant personality Corwin) signifies that any "danger" he will get into is moot, since you notice he'll survive, via the truth that the booklet is going on. It simply takes away the mystery. additionally which means you can't keep on with multiple tale at a time, which leaves the nature improvement of alternative key gamers a bit lax. they're all built round the context of Corwin, that's wonderful yet leaves out a complete different size to their characters, so that you do not get quite hooked up to them. The plot is sweet however- after the 1st novel (no spoilers), Corwin makes a decision to pursue the throne for himself, calling upon different brothers for aide, and previous (fr)enemies for support. even supposing there's a component of comfort within the feel that Corwin is familiar with of a few mystery manner for utilizing firearms in Amber, unbeknownst to somebody else, it kind of feels plausible, even believable, so it does not hassle me. The "romance" point that later turns into even more important, turns out well-placed and this used to be lacking in Zelazny's first novel, so it's great to work out here. Same notion because the first: This novel ends on an cliffhanger within the such a lot irrelevant time- constructing the subsequent novel. The cliffhanger is actually in the course of a scene- it truly is jarring and does not sit down good in case you end the novel. there is not any after-context, the tale simply stops. it sort of feels poorly proposal out, as if a person interpreting this could need to buy the full chronicle (which occurs to be what i am reading), yet another way it is only poorly written with a negative (but interesting) ending.

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