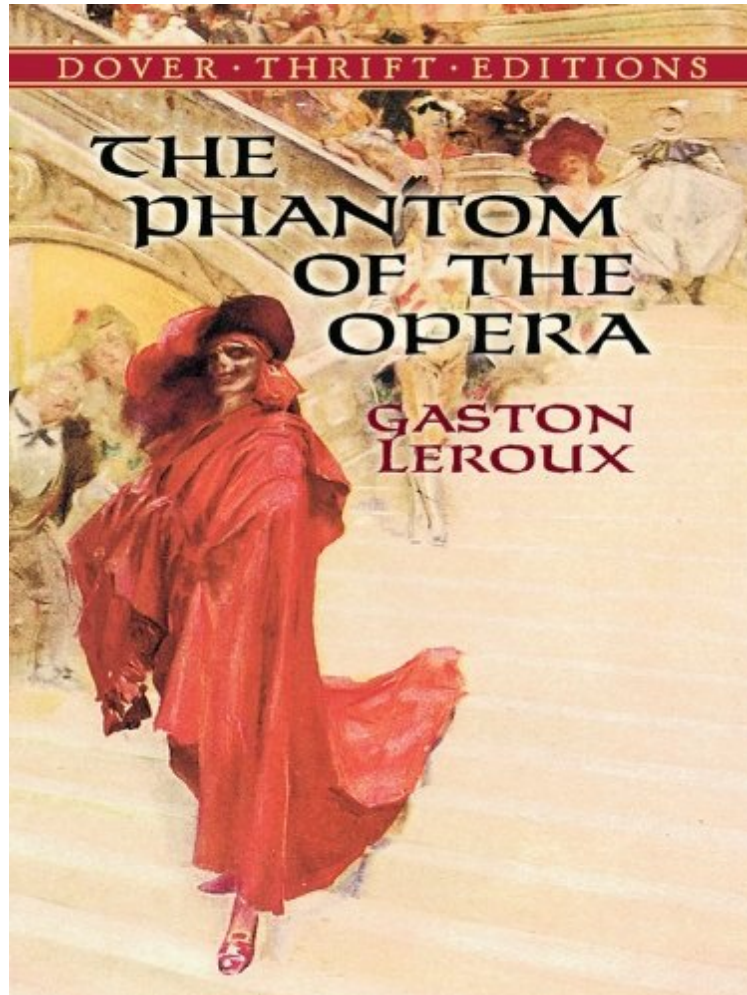


(Mobile pdf) The Phantom of the Opera (Dover Thrift Editions)

The Phantom of the Opera (Dover Thrift Editions)

Von Gaston Leroux

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Von Gaston Leroux : The Phantom of the Opera (Dover Thrift Editions) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Phantom of the Opera (Dover Thrift Editions):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. bersetzung ist ein Witz!Von MelanieMehr gibt es dazu nicht zu sagen. Gekrzte Fassung, bersetzung mangelhaft. Effekterheischendes Cover. Auch die Herstellung des Taschenbuchs ist mangelhaft. Aber das braucht bei dem Preis auch nicht zu wundern.0 von 0 Kunden fanden die folgende Rezension hilfreich. "Everything that is underground belongs to him!"Von Plume45Wow--is this novel for real? It reads like a 20's silent movie, yet it hooks you in and captures your imagination right from the start. You may think you know the story from the 90's musical and movie versions, but you don't really Know it until you read the original. This is the French contribution to the Gothic Novels of the late 19th century: Bram Stoker's Dracula, Mary Shelley's Frankenstein, and R.L. Stevenson's Dr. Jekyll and Mr.

Hyde--the British triumvirate of Horror...(Poe and De Maupassant wrote short stories.) PHANTOM represents the epitome of Theatre of the Macabre, for this story is actually set in a theatre--the Paris Opera in fact. A Dark Read which will keep you guessing; are you bold enough to meet him in his own territory, to challenge his will, or clever enough to outwit the Phantom of the Opera? END1 von 1 Kunden fanden die folgende Rezension hilfreich. More Lon Chaney Than Michael Crawford Von Loren D. Morrison THE PHANTOM OF THE OPERA is as much a story of the Paris Opera House as it is the tale of that misfigured creature known as the ghost, or the phantom. Without the architectural peculiarities of the real opera house, which have been put to good use in this novel, there could have been no phantom. There is a real subterranean lake in the nether regions of the opera house. There is an interconnected maze of corridors, stairways, chutes, ladders, and lifts of such great complexity that it is easy to get lost. To put this in perspective, over 2,500 doors have been counted and there are certainly more. Many of the corridors remain in almost perpetual darkness. This setting could certainly provide a home for the vast, almost subhuman culture of door-closers and other creatures of darkness that inhabit Leroux's opera house. The phantom, as depicted by Gaston Leroux, is definitely not the rather benign Michael Crawford of the Broadway Musical. Leroux's phantom is a monster, blackmailer, kidnapper and murderer. In looks, he is more like the Lon Chaney of the silent movie. During one of his frequent visits to the Paris Opera, Leroux came across a legend of a mysterious ghost who was supposed to have lived in the lower reaches of the theater and to have been responsible for several murders. It took him less than three months in 1911 to convert this story into THE PHANTOM OF THE OPERA. The book was not a success. Only because, in the mid 1920's, Universal Studios was looking for a new role for Lon Chaney and decided that this was perfect, did PHANTOM get a new life. The plot is rather simple. Beautiful Girl is a member of the opera chorus. Phantom, very knowledgeable in these things, recognizes a great voice and a career that needs a bit of help. Phantom contrives an accident that gives Beautiful Girl the opportunity to sing a lead role. Phantom falls in love with Beautiful Girl, kidnaps her, and holds her captive in his subterranean hideaway. Beautiful girl has some feelings for Phantom, but, particularly after seeing his face, cannot reciprocate his love. Protagonist tries to rescue Beautiful Girl but is caught in Phantom's deadly booby trap. At the last possible moment, Beautiful Girl helps Protagonist escape. Phantom dies. Beautiful Girl empathises with Phantom after his death but lives happily ever after with Protagonist. The above is an obvious simplification. To get the real sense of the terror and the eerie atmosphere of the story, and of the opera house, itself, one must read the book. The characterizations are a bit flat, but hold up well enough when compared to much of the genre fiction written today. I've noticed that more than a few of the readers who have previously reviewed PHANTOM OF THE OPERA have stated that this is "the best book I've ever read," or in one case that it is "the best book ever written." I'd like to caution against that sort of statement. When calling any book the best, you are saying something about yourself. The first thing that a thoughtful person might conclude is that you're probably not very well read. What about the books of Tolstoy, or Dostoevsky, or any of hundreds, or perhaps thousands, of other excellent authors. There really are an awful lot of outstanding authors out there. Alternately, our hypothetical thoughtful person might conclude that you're just not a very good judge of literary quality. A review in your own words that leaves out the superlatives might prove much more valuable to the person seeking guidance in selecting a book. One other comment: If a student in a class that I were teaching told me that this book is "Classic Leroux," I would probably ask him or her what makes it typical of Leroux's body of work, for that's what a classic example is. Then, because it is common knowledge that no other examples of his work are readily available, I would have to conclude that the author of this statement had no basis for this judgement. Now, what would be my recommendation to a potential reader? If you're looking for some light reading, or if you'd like to read the book that started the whole PHANTOM tradition and, additionally, was the source of the whole horror movie genre, I would recommend it. It is of historical significance for the movie and playgoers of today.

Kurzbeschreibung The lights of the Paris Opera House dim and a lovely singer holds the audience spellbound with her enchanting voice. Two men are rivals for her love: one of them the beloved friend of her childhood and the other the terrifying "opera ghost" who haunts the theater and wields a strange power over the performer. This thrilling novel and its many adaptations have beguiled the imaginations of countless audiences throughout the twentieth century. A gripping tale of longing passion, fear, and violence, the mystery classic will hold readers captive as it weaves its way toward a shocking and tragic conclusion.