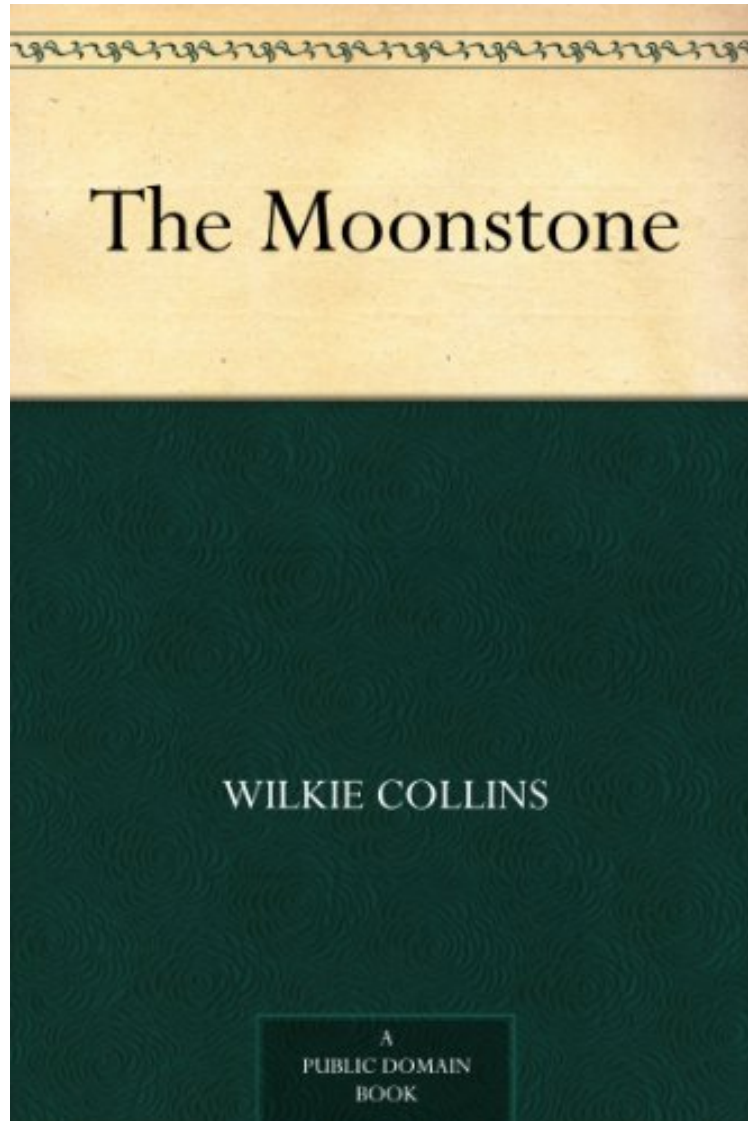


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The Moonstone (English Edition)

Von Wilkie Collins

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Von Wilkie Collins : The Moonstone (English Edition) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Moonstone (English Edition):

Kundenrezensionen Hilfreichste Kundenrezensionen 0 von 1 Kunden fanden die folgende Rezension hilfreich. Oberst von Gatow mit dem Kerzenständer in der Bibliothek! Von schlimmerer Natur! Ein unglaublicher Schatz: ein riesiger Diamant wechselt den Besitzer. Bisher hat er scheinbar aber jedem Besitzer nur Unglück gebracht, und so scheint es weiter zu gehen. Unter mysteriösesten Umständen verschwindet der Edelstein eines Nachts, und alle sind verblüfft. Wo ist

der Stein? Wer hat ihn gestohlen? Muss wirklich der berühmte Sergeant Cuff aus London anreisen, um das Rätsel zu lösen? Aus der Sicht diverser Protagonisten wird beschrieben, wie sich die geheimnisvolle Geschichte um viele Ecken und Biegungen hinwindet. Wie viele der Romane aus dem 19. Jh. nimmt sich auch "The Moonstone" viel Zeit für das "setting the stage". Viel Zeit. Sehr viel Zeit für unseren heutigen Lesegeschmack. Da muss man schon sehr viele Seiten, auf denen nichts passiert, erdulden, bis endlich die Handlung beginnt. Dazu kommt die eingeschobene Erzählung der guten Frau Clack - ganz ehrlich, davon habe ich ca. die Hälfte berblüht. Wenn man den Roman als Sittenerzählung oder Familienroman betrachtet, wie dieser an sich schon witzige Einschub gewiss lesbar - in einem Kriminalroman, der davon lebt, dass die Lösung des Rätsels näherkommt, sind diese Seiten lustig. Wundersame viktorianische Macken muss man sich auch gefallen lassen. Die Position von Frauen als hysterische, zu schonende "poor creatures", die von allen als völlige Absurdität wahrgenommene Idee, ein Dienstmädchen hätte eine Chance bei einem reichen Gentleman oder die extremen Gefühlsausdrücke und -schwankungen der Hauptpersonen. Viele Abzweigungen werden mit der Erläuterung banalster Ideen oder Gefühle verschwendet. Damals wollte man aber wohl solche berquellende Prosa lesen und hatte die Geduld, wenig zielführende Nebenhandlungen zu verfolgen. Doch einem Pionier einer der beliebtesten Romangattungen der Neuzeit, der Detektivgeschichte, kommt man natürlich gern etwas entgegen: Unzweifelhaft auf der Habenseite steht die komplexe Verstrickung der Hauptpersonen, denen man alle den Diebstahl des Mondsteins zutrauen würde, die unterschiedlichen Blickwinkel auf das Verbrechen (wobei jeder Erzähler einen deutlich erkennbaren, eigenen Stil hat - Miss Clacks predigender, hauptsächlich am Seelenheil interessierter Dauersermon oder Batteridges grummeliges Butlergehabe) und die dünne Brotkrumenspur, die Collins geschickt und stellenweise quälend zögernd auslegt, um den Leser immer bei der Stange zu halten, ohne gleichzeitig viel zu verraten. Und so liest der Leser trotz der beschriebenen Mängel weiter und weiter und kann den Roman kaum weglegen. So, ich lege "The Moonstone" nun aber beiseite, mit einem durchaus unerwarteten und gleichzeitig spannenden Ende zufriedengestellt, und vielleicht ziehe ich nochmals den guten alten "Robinson Crusoe" aus der Schublade, denn was sind das für Menschen, die "Robinson Crusoe" nur einmal gelesen haben? 0 von 0 Kunden fanden die folgende Rezension hilfreich. Good but not for me Von Aoife This is a great puzzle. A great story it is not, or to be fair: it was not for me. For that I had too much problems with certain aspects, first of all the narrators. There are lots. The book consists of eight narratives (and some additional police-reports) told by six different people. Sometimes these people met other people who tell them long stories or they receive long letters...it all makes Wuthering Heights look really uncomplicated. I disagree (which incidentally is what most of narrators in this book do). This structure is necessary because this way you only know what the narrators knew at the point of the narration. If this book had a narrator telling the events chronologically it would be much less interesting and I certainly wouldn't have finished it. The first (and longest) narrative is told by Gabriel Batteridge, the servant of the family the events in the book center around. Batteridge is one of the most annoying and infuriating fictional characters I have ever come across (and believe me, that means something). He thinks he knows everything best, he feels superior to everybody (especially women), including the reader and he loves Robinson Crusoe, a fact which he will remind the dear reader of, on about every third page. Now that type of character, appears often in older novel, mostly as a type of comic relief-character who shouldn't be taken seriously and I don't doubt that Batteridge also isn't supposed to be taken 100% serious. Here's the thing: Even then I don't find him (or any of these characters) particularly funny. You might have a different sense of humor than I do but would you want to read an almost 200 page-long narrative by such a person? I very definitely don't. It wasn't just that he was an unlikeable narrator, he even overpowered the actual story. I needed about 100 pages to realize "Hey, this is an interesting story. I really want to know what happened to the moonstone." because all the time I was so busy being angry about Batteridge. What kept me reading, was a) the above-mentioned realisation "Wow, that's an good detective-story." and b) constantly telling myself that he after all only narrated 200 pages and perhaps the next narrator would be less annoying. The next narrator turned out to be one Drussilla Clack, a fanatic Christian who constantly tries to missionarise every single person she meets. Now this was the point where seriously considered throwing the book against a wall (with great force) or possibly banging my head against the nearest wall. Eventually I settled for checking table of contents to find out how long her narrative was going to be. Fortunately it wasn't that long, and anyway I had fought my way through half of it, I wouldn't give up now. Again a disclaimer: She certainly again a character we shouldn't take too serious...and again I fail to be amused by religious fanaticism paired with massive stupidity. It gets better afterwards. None of the remaining narrators really stand out, not even Franklin Blake who tells the major part of the remaining story, they're all fairly normal or tell such a short part that they don't have really time to annoy you. Yes they are possibly a bit boring but I definitely preferred boring to what happened before. Now I could finally concentrate on the actual story again, which just got more and more fascinating. There was just this one thing: The author taunting the reader There is nothing I hate more than the author rubbing in my face that he knows something I don't but he's not going to tell me immediately...or anywhere on the next X pages. Let me give a short summary of the worst (but not only) occurrence of that rather annoying habit: Character A: Oh I really need to know what happened to the Moonstone, but telling the exact reasons why I need to know this are so embarrassing that I can't possibly tell them. Character B *mentions that he has information that A thinks could be helpful* A: Oh can you tell me more? B: Why? A: (Oh I just can't tell him) Curiosity B: In that case I can't possibly tell you, this is a serious

matter and I consider it unethical to share that information I have learnt in that way just to help you curiosity. A: Oh God...in that case, I must tell you the whole truth. It is really embarrassing. B: WAIT! Before you tell me anything embarrassing let me mention that I'm a horrible person! I did terrible things! I had a terribly childhood, but I won't bore you with that because I don't want pity and anyway I don't think this is an excuse for all the horrible things I've done anyway. I also won't mention anything more specific about these horrible things I've done! Oh and I will die in a few months! Have I mentioned that I don't want pity? A: I don't care *tells embarrassing secret*. B: That changes everything! I will tell you everything. C *randomly appears*: B there is an emergency! We need you now! B: OK, A meet me in two hours! A: I will no go on and on about how terribly it is to wait TWO MORE HOURS! Readers: We feel your pain. Now could you shut up and just jump to the point in the narrative to where you learn the secret? A: OK, if you absolutely have to. Readers: OH REJOYCE FOR WE FINALLY KNOW WHAT IS GOING ON. This, was truly not exaggerated at all. Now, as I've said, these kind of taunting the reader annoys me always and even if it is done only in small doses, but I think even if wouldn't mind it as much: Collins is just overdoing it. Not only in that case. Another problem I had were the characters. I already ranted about two of the narrators and said that the rest are quite boring. That is also the case for all the other characters. None moved me (in a positive way), most were boring, some were annoying. Some were first annoying and than boring. I honestly wouldn't have cared if all had dropped dead at the end of the novel. But than that didn't matter so much, because, as I said at the beginning, it is a great puzzle. The mystery of how the Moonstone disappeared is awesome. It's madly insane (yes, twice insane). It pulls of revelation after revelation and nearly everytime you go "Oh no, he wouldn't" but Collins does and he somehow manages to pull it off and you don't really know how (because it is so far from being in any way realistic as Pluto is from being a real planet). It just works, and it's great and occasionally funny and why should I care about these characters, tell me more about the Moonstone. In case you don't want to read my long, rambly, review-ish thing on this long and rambly book and hope for some shortcut, a nice summary, expressing my feelings on this book: Here you go. Have something Betteridge never does for his readers. Did I enjoy it? Yes. Despite everything. Do I regret reading it? No. Never. Will I read more by Wilkie Collins? Yes, but not immediately. Will I read The Moonstone again? Unlikely, definitely not in the next 10 or so years. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Bettlektuere Von kp(w)ien Irgendwo zwischen Winnetou und Sherlock Holmes angesiedelt ist dieses Buch sehr angenehm und unterhaltsam zu lesen. Mir ist der Erzhlstil sehr entgegengekommen, da die etwas langwierige Abhandlung dadurch spannend und interessant bleibt. Bewundernswert ist die Fhigkeit des Autors von Person zu Person seinen Stil, oder zumindest seine Charakteristik, zu verndern. Den ersten Erzler muss man einfach lieb gewinnen, eine der sympathischsten Figuren, die je erschrieben wurden. Danach leidet man ein wenig unter den folgenden Berichten. Das englische Original ist leicht zu lesen, ich wrde also von einer Uebersetzung absehen ein englischer Charakter lsst sich nicht ins Deutsche bertragen, da muss man viel verlieren.

Kurzbeschreibung This book was converted from its physical edition to the digital format by a community of volunteers. You may find it for free on the web. Purchase of the Kindle edition includes wireless delivery. **Kurzbeschreibung** This book was converted from its physical edition to the digital format by a community of volunteers. You may find it for free on the web. Purchase of the Kindle edition includes wireless delivery. ber den Autor und weitere Mitwirkende Wilkie Collins (1824-1899) was an English novelist, playwright, and short-story writer best known for his pioneering works *The Woman in White* and *The Moonstone*. A master of sensation fiction, which was a precursor to modern-day suspense, Collins also wrote piercingly about the social and domestic issues of the Victorian era. Like his friend and collaborator Charles Dickens, Collins serialized his work. He perfected the form and kept his audience clamoring for the next installment week after week. His innovative narrative structure, intricate plots, and keen grasp of suspense won him international acclaim. One of the most influential writers of his time, Collins has had a lasting impact on the mystery genre and continues to enthrall new fans.