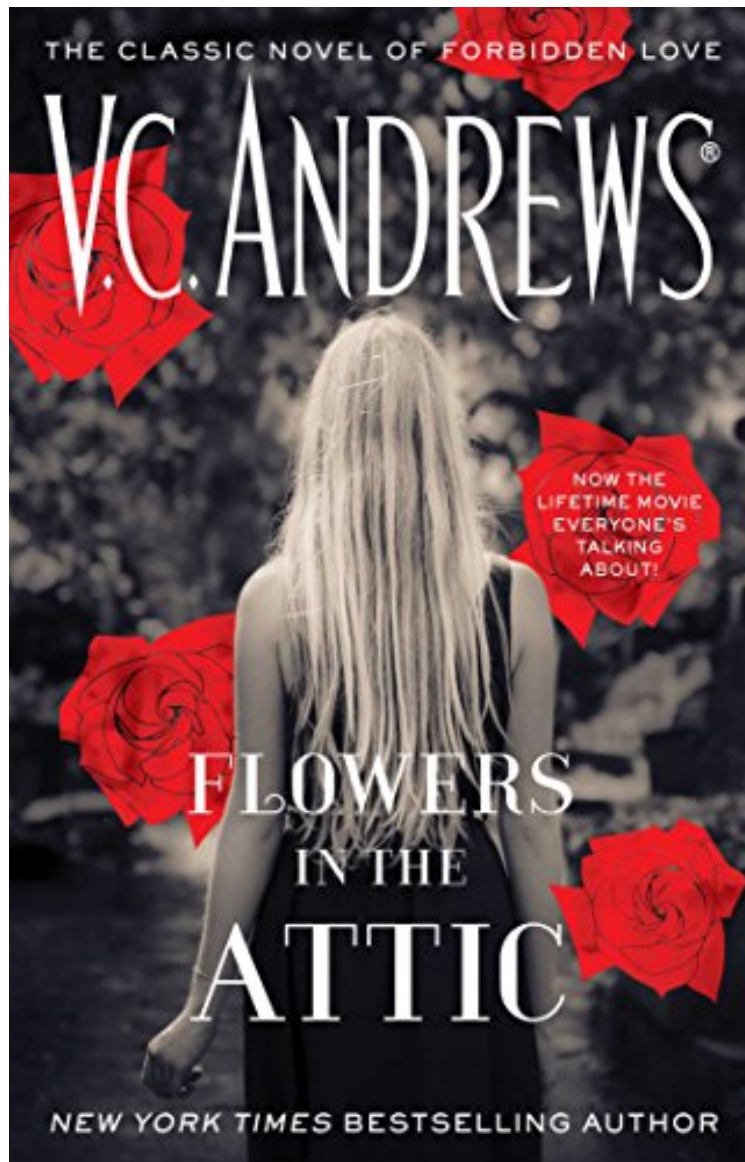


[Read free ebook] Flowers In The Attic (Dollanganger)

Flowers In The Attic (Dollanganger)

Von V.C. Andrews

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Von V.C. Andrews : Flowers In The Attic (Dollanganger) before purchasing it in order to gage whether or not it would be worth my time, and all praised Flowers In The Attic (Dollanganger):

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. What crazy nonsense!Von ElmHomeA story that is not comprehensible. Children who do not rebel and keep locked up for years. On hundreds of pages nothing happens! That is why it is a totally boring story! Tension is produced solely by the physical love which is to be expected in the seclusion among the siblings, with religious and moral prohibitions

contributing. And it comes naturally, as it must come. The book is total garbage! It's the worst book I ever read!
0 von 0 Kunden fanden die folgende Rezension hilfreich. Small but not in a good way
Von Elena Borsellino
Font-size is too small and the layout is too cramped but otherwise it's great. the cover is very pretty, too.
5 von 5 Kunden fanden die folgende Rezension hilfreich. Alle, was gute Unterhaltungsliteratur braucht
Von Leserin
Es gibt viele Kriterien, nach denen man Literatur beurteilen kann. Ein Merkmal, das alle Bestseller-Romane wie "Flowers in the Attic" kennzeichnet, ist, dass wir Leser mit den Figuren mitfiebern und leiden, uns mit ihnen freuen und trauern, wenn sie sterben.
Die Blumen des Dachbodens wrden sich seit 1979 nicht millionenfach verkauft haben, wenn es ihnen nicht in besonderem Mae gelingen wrde, den Leser von der ersten Seite an gefangen zu nehmen und nicht mehr loszulassen bis zum befreiten Ende. Indem die Geschichte uns gefangen nimmt und nicht mehr loslsst, spiegelt sie auf der Leserseite ihren Inhalt wider, der von vier Kindern erzht, die von Gromutter und Mutter auf einem Dachboden eingesperrt werden. Wie die Kinder auf dem Dachboden ist der Leser gefangen in der Geschichte, kann sich von ihr nur befreien, indem er liest und liest und liest, dabei hoffend und bangend, dass die Kinder den Ausbruch schaffen und die Geschichte ein gutes Ende nimmt.
Mit der Gromutter- und der Mutterfigur, die den Kindern als Gegengewicht gegenber gestellt werden, triggert V.C. Andrews all jene Urbilder von bsen, gemeinen und selbstschtigen Frauen, die in unsere Kpfe gepflanzt wurden durch die Mrchen der Gebrder Grimm u.a. Dieses Prinzip, die schrecklichen Bilder und Vorstellungen aus Kindertagen im erwachsenen Leser anzusprechen, funktioniert bei "Flowers in the Attic" ebenso gut wie etwa bei "It" von Stephen King. Das hat Andrews groartig gemacht und dieses Buch vllig zu Recht zu einem Welterfolg.

Kurzbeschreibung
A major Lifetime movie event
the novel that captured the world's imagination and earned V.C. Andrews a fiercely devoted fanbase. Book One of the Dollanganger Family series.
At the top of the stairs there are four secrets hidden. Blond, beautiful, innocent, and struggling to stay alive
They were a perfect family, golden and carefree
until a heartbreaking tragedy shattered their happiness. Now, for the sake of an inheritance that will ensure their future, the children must be hidden away out of sight, as if they never existed. Kept on the top floor of their grandmothers vast mansion, their loving mother assures them it will be just for a little while. But as brutal days swell into agonizing months and years, Cathy, Chris, and twins Cory and Carrie realize their survival is at the mercy of their cruel and superstitious grandmother
and this cramped and helpless world may be the only one they ever know.
Book One of the Dollanganger series, followed by Petals in the Wind, If There be Thorns, Seeds of Yesterday, and Garden of Shadows.
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"At age 13, I survived almost entirely on green apple Jolly Ranchers and Flowers in the Attic, and to this day I can't look at the book without my mouth watering. My much loved copy must have come from a supermarket (it was impossible to go to a supermarket in the '80s to, say, secretly stock up on green apple Jolly Ranchers, without a V.C. Andrews book lurking by checkout)... I loved that book. The narrator, Cathy, who ages from 12 to 15 over the course of the story, is part princess (she is locked in a tower; she is beset by cruel foes; she has long, perfect hair until the grandmother tars it one night), and part witch (she's tantrum-prone, pessimistic, cynical). Basically, I adored her because she is like all girls around the age of 13: at turns sulky, giving, selfish, charming, nasty and heroic. Flowers in the Attic is most famous for the fact that Cathy and her brother fall in love. It's a weird, strangely old-fashioned love story (and is Chris ever the stuff of teenage dreams: handsome, brilliant, extravagantly chivalrous), but it's not what hooked me. What kept me circling around to the beginning was that hyper-Gothic female evil. The emotionally cold, physically abusive grandmother. The cloying, manipulative, mind-warping mother. It felt so new and stunning to me these witches who seemed quite real. I devoured the sequels less to learn about Cathy's tragic love story than to see what kind of woman Cathy became princess, witch, a bit of both? and what she'd do with all those awful urges she inherited." (Gillian Flynn, author of Gone Girl, as related on NPR's All Things Considered)
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