



The Hunchback of Notre-Dame

Victor Hugo , Walter J. Cobb (Translator)

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This extraordinary historical novel, set in Medieval Paris under the twin towers of its greatest structure and supreme symbol, the cathedral of Notre-Dame, is the haunting drama of Quasimodo, the hunchback; Esmeralda, the gypsy dancer; and Claude Frollo, the priest tortured by the specter of his own damnation. Shaped by a profound sense of tragic irony, it is a work that gives full play to Victor Hugo's brilliant historical imagination and his remarkable powers of description.

The Hunchback of Notre-Dame Details

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Author : Victor Hugo , Walter J. Cobb (Translator)

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From Reader Review The Hunchback of Notre-Dame for online ebook

Ahmed says

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Melissa Rudder says

I have officially been wooed by nineteenth century French literature. First Dumas and now this. I just finished reading Victor Hugo's *The Hunchback of Notre-Dame*, and it was fantastic. The characters, the themes, the literary structures... Ahhh... *swoons*

Before I proclaim my love affair with Victor Hugo, I have to mention some negatives. First off: very, very difficult book to get into. I struggled through at least the first hundred pages, and I'm not that hard to please. Secondly, up until this point, I had always thought that abridged novels were ridiculous. How could the editors take parts out and still have the story make sense? Upon reading unabridged Hugo, I understand. The man had complete chapters devoted to discussing the history of Paris or the history of the cathedral, and while I admit that it was a clever way to show off his knowledge and spread his political ideals, it was not what I bargained for.

The novel would have been more accurately titled "The Archdeacon of Notre Dame." (Frollo was not a judge as in the Disney movie. They just tried to secularize him to an equivalent position.) I argue that Frollo was the protagonist. The story spent most of its time with him: his internal struggle, his plotting. And his character was fantastic! He was underhanded, but I pitied him. He was pathetic, but I feared him. He did evil, but I loved him. Frollo was not simply a powerful villain; he was a dynamic, complex character that, at times, the reader could really sympathize with.

The other characters in the novel were equally impressive. Esmeralda's sweet, strong innocence (she was only sixteen) and foolish devotion to Phoebus is heart wrenching. Quasimodo's strength of body and heart is awe-inspiring. Phoebus' selfish arrogance is antagonizing. The minor characters, from the old heckling woman, to the foolish young Frollo (the Archdeacon's brother), to the rambling philosopher, create a motley portrait of a fascinating world.

Hugo's occasional comments on society cannot go unnoted. I especially enjoyed one episode where Quasimodo was being questioned in court. In the novel, unlike in the Disney movie, Quasimodo is deaf, so, as he is being questioned, he tries to anticipate the judge's questions and answer them accordingly. The irony

is that the judge was doing the same thing. Hugo created a deaf judge. Beautiful. Anyway, a funny scene ensued, and Hugo made his point.

The best part of the story (maybe, there were just so many good ones) was likely Hugo's portrayal of love. Love was everywhere: the inexplicable love Frollo had for his useless brother, the love that caused Frollo to accept Quasimodo, the love that broke a mother's heart at the loss of her daughter, the faithful love that sent Quasimodo to Frollo with his tail between his legs... But the most stunning and provocative of all was the comparison of the three men who "loved" Esmeralda: one man, "loving" her so much that he wanted to possess her; one man, "loving" her for the moment, until another girl came along; and one man "loving" her so much that she went before everything: before his desire to be with her, before his desire to have her, before his own desire to live. *swoons again* Awesome book...

When I started reading it, everyone felt the need to warn me that it didn't end like the Disney movie. I was afraid. I was scared that after stringing me along, Hugo was going to kill it at the end. Don't worry: he doesn't. The end is moving and beautiful and fitting and so what if it's not Disney: it's great.

And, to further please the happy reader, there were a million good quotes. Here you go:

"Oh, love!... That is to be two, and yet one. A man and a woman joined, as into an ange; that is heaven!" (Esmeralda).

"Great edifices, like great mountains, are the work of the ages."

"He found that man needs affection, that life without a warming love is but a dry wheel, creaking and grating as it turns."

"Alas! The small thing shall bring down the great things; a tooth triumphs over a whole carcass. The rat of the Nile destroys the crocodile, the swordfish kills the whale; the book will kill the edifice" (Frollo).

"It is to this setting sun that we look for a new dawn."

"Spira, spera." ("Breathe, hope.")

"For love is like a tree; it grows of itself; it send its roots deep into our being, and often continues to grow green over a heart in ruins."

"What man orders... Circumstances disorder" (Frollo).

"Everyone knows that great wealth is not acquired by letters, and that the most accomplished writers have not always a warm hearth in wintertime. The lawyers take all the wheat for themselves and leave nothing by chaff for the other learned professions" (Gringoire, the philosopher).

"A lighted candle never attracts one gnat only."

"That's life... It's often our best friends who make us fall" (Gringoire).

"The human voice is music to the human ear."

Just a wonderful sample of the jewels contained in *The Hunchback of Notre-Dame*. The novel was difficult,

but well worth the effort. I'm just sitting here in awe of it. I can't write any more.

Evripidis Gousiaris says

Δεν χρει?ζεται να πω πολλ? γιατ? η ιστορ?α ε?ναι γνωστ?. Θα πω μ?νο ?τι σε καμ?α περ?πτωση δεν το περ?μενα ΤΟΣΟ ΩΡΑΙΟ. Τ?σο ?ντονο. Με μια του φρ?ση ο Victor Hugo δημιουργο?σε εκατοντ?δες συναισθ?ματα.

Ο Κουασιμ?δο προσηλωμ?νος και φυλακισμ?νος στον να? Notre-Dame και εγ? προσηλωμ?νος και φυλακισμ?νος στις σελ?δες του βιβλ?ου.

Διαβ?στε το!

Bradley says

Who knows, maybe I'm one of the only people in existence who enjoy good long novels about buildings. But then, there are a lot of fans of Follett's Pillars of the Earth, so maybe not.

Are people the thing? Or is it place? Or what happens when we start confusing a place with the persons within it?

Notre-Dame is a misshapen monster with a lumpy heart and a lumpy head. Or wait, is that Quasimodo? Is Esmeralda a good-natured gypsy dancer or is the spine of Paris itself?

Seen this way, the whole tragedy of Esmeralda's gross miscarriage of justice (or the BIG IDEA writ as architecture in Notre-Dame, Quasimodo) being the gross travesty of France's history, takes on a wickedly abusive satirical slant.

Or, if you prefer, a blind, deaf, and dumb legal drama so obviously obtuse as to become a farce... or is it? No. It's firmly a tragedy. Witch-killers, inquisition, hungry mobs, vagabond guilds, and blithe royalty, clergy, poets, and tradesmen... well, it's a sad, sorry tragedy where everyone gets a trowel up the flue.

Did I like?

That's hard to say. I loved the architecture rambling bits, which, I might say, might be the least favorite bits of other people. The characters themselves were sometimes amusing but always writ larger than life. I like that sometimes, and I liked it here most of the time. But there were points at which the tale seemed to get derailed and the more subtle points that Hugo WANTED to make, satire-wise, were lost in the drench of pathos.

Overall, a solid novel and it certainly doesn't fail to entertain, but I can't quite put it up there as an absolute classic.

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Chelsea says

ok... i'll be honest. i hated the first 150 pages and had i not been reading it for book club i would have abandoned it. about 300 pages in i started to think it was okay. around 400... i really liked it. at page 450 i couldn't put it down. i stayed up till 2am last night finishing it.

so... is it worth the painful first half to get to the second half? now that i've done it... i would say so.

victor hugo could have used a good editor. pages and pages of diatribes and descriptions that made me feel like pulling my hair out - but the story is chilling and wonderful. i understood after reading it why there are so many abridged versions. :)

of course its a piece out of history... melodramatic and predictable... but one expects that.

all in all... i felt satisfied going to bed last night having read such a great book. still... next time i read Hugo... i will be prepared for a big front end investment.

?ntellecta says

Victor Hugo ties in the destinies of a handful people in Paris in the late fifteenth century so cleverly and atmospheric together in a tragedy, that it belongs to the most known dramas' in European literature. The significance of this work is based on the psychological archetypes that Hugo portrays as tragic characters. The author characterized the underlying society with particular destinies and psychographics.

Church, nobility, poets and criminality of the contemporary Paris, which are here represented by individual fates, are leading to genre picture of this time.

I personally think that Hugo's excellent narrative style and ability to act are complex and intelligent.

Matthew says

While reading this book I started to notice how little the Hunchback is in it. A Goodreads friend mentioned that this is why the title for it in France is actually "Our Lady of Paris". For some reason, English translations chose the the Hunchback for the title.

If other books, movies, or TV shows named themselves based on a character that was involved as much as Quasimodo was in this story, here is what they would be called:

Star Wars = Chewbacca

Harry Potter = Neville Longbottom

The Big Bang Theory = Howard Walowitz

The Shining = Danny Torrance

Frozen = Olaf

Lost = Smoke Monster

All those characters are important to the stories, but they are hardly the main focus. While this is the case with this book, it is not necessarily a bad thing, just a thing to be aware of going in; you really don't get very much Quasimodo.

After reading and loving *Les Misérables*, I had high hopes for this book. But, it was just okay. I am glad I read it and I did enjoy it a lot in a few parts, but most of it was a slog. Hugo spends the first 350 pages or so setting up the story, describing Paris at the time of the story, etc. I think many who try this would have a hard time staying interested. Also, and I hate to say this because I always want my books to be unabridged, but, you could probably abridge this to 150-200 pages and still get everything.

Classics buffs, Hugo fans, hardcore historical fiction fans - step right up! Casual reader thinking about checking out some Hugo, step on over to *Les Mis*!

Madeline says

Okay, I'm glad I read this book, if only to find out just how badly Disney ruined the story for the sake of their embarrassing excuse for a film. (the horrendous straight-to-video sequel, which I fortunately only saw previews for, will not be spoken of at all.) Victor Hugo has a gift for the most *ungodly depressing* stories, but he writes very well when he's not rambling pointlessly to stretch out his page count. But I can't bring myself to give this four stars, and for one simple reason: with the exception of Quasimodo and Esmeralda, every single character in this book is an insufferable dickhead.

Frollo, obviously, deserves to be fed to sharks simply for the mind-boggling levels of creepiness he manages to achieve over the course of the story. Phoebus is even more of a fratboy asshole that I'd previously thought, and the way he decides to seduce Esmeralda despite the fact that she's the Gypsy equivalent of a vestal virgin made me want to teleport into the story so I could kick him in the nuts. Frollo's younger brother Jehan is a relatively minor character, but he gets mentioned because in every single scene he appears in, he's constantly yammering away and trying to be clever and witty, the result being that he makes Jar Jar Binks seem terribly endearing in comparison.

And Gringoire. I had such hope for him. He starts out promising, but then once Esmeralda gets arrested all he can worry about is the stupid goat, because I guess he thinks she's cuter than his fucking wife who saved his fucking life. When he joins Frollo to get Esmeralda out of the cathedral, he leaves the sixteen-year-old girl with Pastor Pedo McCreepy, and chooses to save the goat. *The fucking goat.*

One final word of advice: skip the chapter entitled "A Bird's Eye View of Paris." It's thirty pages of pointless babbling about what Paris looks like from Notre Dame, and it is impossible to read all the way through without wanting to stab yourself in the eyes with the first sharp object you can reach.

I know what you're saying - "Thirty pages? Pfft, that's nothing, I can get through that, I read *Ulysses*." First of all: you did not. Second: no, you cannot get through these thirty pages. "Mind-numbing" does not do it justice. It is pointless. Don't say I didn't warn you.

Mohammed-Makram says

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Denisse says

Buddy Read at: Emma's Tea Party

Oh my God! My brain is exhausted. **I used too many neurons for this.** I want to take a nap. I really wanted to love the book. In my defense **I did like Frollo's character. He has a very interesting and intense problem to read going on in his head.** Sadly everyone else did not set up a thing on me. Alongside those endless descriptions, I found this story way too long and tedious. The writing is excellent, the passion behind it really inspiring but I'm just not interesting in full chapters with just architecture descriptions, they started good but were just too long for my taste. *At least I'm not going to die saying I never read a Victor Hugo, so I WON!*

Saben, yo creía que hablaba español...hasta que leí este libro. D:

Ni cuando leo en ingles uso tanto el pinche diccionario XDlol

Voy a empezar diciendo que entiendo, de verdad lo hago. Hay edificios tan importantes en nuestro mundo, que por nada del mundo deberían ser demolidos o cambiados siquiera. Desgraciadamente a mí la arquitectura no me va mucho. O sea, las descripciones empezaban bien, de hecho la de **Notre-Dame** es muy buena, pero eran bastante largas y terminaban siempre cansándome. Esa fue la razón principal por la que no disfrute tanto la lectura.

Al inicio se dice que la historia nació de una palabra que estaba escrita en la catedral: '**AN'AIKH**, que significa *fatalidad*. Y ese dato curioso, por así decirlo, me gusto mucho, hizo que mis ganas por empezar el libro se incrementaran un montón, y en ese entonces ya eran bastante grandes.

Muy pronto, *como al 15%* ya estaba llorando. **Cuando digo que este libro tiene una introducción larga, me refiero al primer 50%** y no es un chiste. En esa primera mitad, esperen muchas descripciones de todos los lugares icónicos habidos en París del siglo XV. **Lo bueno de ese tramo es que también tenemos las historias detrás de los personajes Frollo y Quasimodo y fueron EXCELENTES.** La verdadera trama no inicia si no hasta casi el 60% y es algo que cualquiera que no haya leído este libro debe tener en cuenta, porque hay mucha gente que odia las introducciones. Y como alguien que las ama les diré esto: **Casi me doy por vencida.**

Sentí como si la historia estuviera formada de muchas subtramas en lugar de tener una general y otras chicas que la acompañaran como es lo más normal de leer. A menos que consideren descripciones arquitectónicas como trama principal, este libro para mi no la tiene. Frollo esta encaprichado con Esmeralda, Esmeralda con Pheobus y Quasi es un ser que nunca llegue a comprender pero termino agradándome.

Siento que ya escribí mucho y no he dicho nada. De cariño me pueden decir Victoria Hugo XDlol

Además de Frollo, ningún otro personaje tiene mucha profundidad, a ninguno lo llegue a entender realmente, otra vez, las descripciones de edificios y lugares son tantas que muchas veces los personajes quedan relegados a segundo lugar. Algo que si me gusto y bastante fue todo el rollo Esmeralda-Pheobus-Quasi. (view spoiler)

Por otro lado, **el final es muy bueno, todos los personajes convergen de alguna forma interesante y la trágica conclusión junto con la escritura del autor hace que termine con buen sabor de boca.** A mi parecer el ultimo capitulo es simplemente bello. Y me gusta que un libro tenga unas últimas líneas increíbles. Le da mas peso al final en su totalidad a mi parecer. Y obviamente el libro esta excelentemente bien ambientado y escrito.

Les recomiendo el libro si ya están acostumbrados a descripciones largas y diálogos extensos. De otra forma no lo van a disfrutar ni un poco. Si tiene muy poca fluidez debido a los capítulos alternados entre “descripción arquitectónica” y “trama”, además a veces se hacían comparaciones larguissimas con los años 1400 y 1800 que es cuando transcurre la obra y cuando se publico realmente. Desconcentran muchísimo. Al final, **si es una lectura difícil, porque cualquier cosa que sea tan lenta ES difícil, pero dependiendo en lo que estés interesado es si disfrutaras esa lentitud o no.** La mayoría del tiempo, con esta historia, yo no lo hice :(

Al final me quedo una reseña muy larga y siento que no dije nada importante. Pero no me arrepiento de haberlo leído, simplemente ya se que tipo de clásicos no me van XD

Huda Yahya says

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<https://www.youtube.com/watch?v=gpDbv...>

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<https://www.youtube.com/watch?v=KeLtS...>

Trish says

If these stones could speak ...

Victor Hugo wrote this book in 1829, largely to make his contemporaries more aware of the value of the Gothic architecture, which was neglected and often destroyed, only to be replaced by new buildings or defaced by replacing parts of buildings in a newer style (such as the beautiful glass window of Nôtre Dame).

The actual French title translates to „Our Lady in Paris“ as it is not really about Quasimodo but about the cathedral of Nôtre Dame.

Now, in order to understand the core story, I have to go somewhat into detail. For those, who don't want to know, I recommend skipping this paragraph, fair warning.

We find ourselves in Paris in 1482.

Archdeacon Frollo is torn between his oaths and his obsessive lust for the gypsy Esmeralda. He therefore instructs Quasimodo to kidnap Esmeralda. Quasimodo, a half-blind and meanwhile also deaf hunchback, loving Frollo ever since he took Quasimodo in when his mother abandoned him as a child, does as he's told. However, Quasimodo is stopped by Captain Phoebus and his guards and is captured by them. Subsequently, he is sentenced to be flogged and turned on the pillory for an hour, followed by another hour's public exposure. During this ordeal, he almost dies of thirst but Esmeralda, of all people, saves him by giving him water - which makes him fall in love with her.

Frollo, meanwhile, driven half mad by jealousy, tries to kill Captain Phoebus and, when that fails, frames Esmeralda for the attempted murder since she keeps refusing him. Quasimodo saves her from the gallows by swinging down from Nôtre Dame and taking her into the cathedral, claiming sanctuary for her. The leader of the gypsies then tries to rally the citizens of Paris to free Esmeralda before the Parliament can vote to deny her the right to sanctuary. However, Quasimodo mistakes their motives and repels them while thinking that the King's men are there to help. Eventually, Esmeralda and Quasimodo are betrayed by Frollo, Esmeralda being handed over to the guards and hanged. Frollo, truly mad now, laughs while watching from a balcony high up on Nôtre Dame, driving Quasimodo to push him off to his death. Then, Quasimodo vanishes (it is implied that he dies also, holding Esmeralda's body in a comforting embrace).

This is not the entire story, not by far. But it is the core and what is usually addressed in movie adaptations and perhaps more than future readers want to know in advance (which is why I wrote that warning above).

It has to be stated that Quasimodo does not feature too often in this story. The reason being that the story is more about the structure of the cathedral, its timelessness and what it witnessed ever since it was built. The author was trying to make the point that mere men don't have the right to destroy or - through inaction -

allow to come to harm such a magnificent and important piece of architecture. Nevertheless, it is a love story and one of the most tragic ones at that. It features all the elements relevant at the time: the aloof upper society including the uncaring ruling parties, the lower levels of society such as beggars and gypsies, artists, conflicted and not-to-be-trusted members of the clergy, outcasts. In short: the puppets and puppet masters.

The book impresses with the author's impeccable writing style, rich with lively descriptions that place one firmly amongst the characters. The author also effortlessly throws in historical information as decoration to describe the timelessness of structures and of works of art.

Albeit this being a tragic romance, it is also definitely a satire full of sarcasm shown in people using gatherings in the church to gossip and make fun of others, or shown in how the people here react to current events and inventions:

„*Printing will kill bookselling.*“ since it supposedly is a „wretched“ German invention. *lol*

Not to mention the social criticism that continuously exposes ludicrous customs, vanity, hypocrisy and other character weaknesses.

Like Dumas, Hugo allows a sharp look at the times, at the different levels of society and politics but also at peoples' characters and occupations. Unlike Dumas, however, Hugo doesn't quite manage to successfully walk the knife's edge between bringing the surroundings and times alive through detailed descriptions, firmly placing the story through adding relevant historical information and clubbing the reader to death with too much information that has no immediate merit whatsoever. Nevertheless, it is an important piece and I very much enjoyed Bill Homewood's narration once again.

? Leah. says

This is definitely my favourite classic, I loved the dark atmosphere of the book, and the setting being Notre-Dame, which is one of my favourite places in Paris. It's not entirely dark and horrible, there are times when it can be humorous, but it's brutal in terms of showing what obsession can become when it's misunderstood as love and the true form of love shown by other characters.

When starting this book, it was really difficult to get into which is why I had to force myself to keep reading until about 60 pages in (with the introduction) when I got into the plot. The story follows different characters, as well as flashbacks and Hugo's knowledge of Notre-Dame and Paris as a city. I also love how the cathedral is a metaphor for beauty and the beast as a balanced whole—the gargoyles being a representation of Quasimodo and the famous Rose window being Esmeralda, 2 distinct features of the cathedral.

spoilers ahead

I didn't like Frollo at all, I found him to be a fucking creeper and I didn't sympathize at all with him, and I'm baffled as how people could love him. the stuff he did was sickening:— the attempted rape of Esmeralda, forcing her to love him, laughing when she was hanged, not even caring for his adopted son, Quasimodo, when he was being jeered by the crowd. He was nasty and I didn't feel for him at all, because he didn't deserve to be sympathized with.

Esmeralda, as much as I liked her for being compassionate towards Quasimodo, was shallow and naive. I could have played a drinking game as to how many times she says Phoebus' name during her scenes. She was foolish and pathetically in love with Phoebus because he was handsome when really he was cold and lecherous and only wanted to get in her pants. Like Frollo, she thought that lust was love, when really it was not.

The story was heart-breaking and tragic, it really showed how appearances and social positions in society can be deceiving, and how cruel it could be for individuals who were good.

Overall rating is **4.5**

Bill Kerwin says

I recently read Victor Hugo's *Notre Dame de Paris* for the first time, and was delighted and moved by the experience. Although it lacks the depth and humanity of *Les Misérables*, it possesses a grandeur of architectonic structure and an Olympian compassion all its own. Best of all, it gives us one of literature's most loving and detailed depictions of a city, rivaled only by Joyce's Dublin in *Ulysses*.

It is a shame that this book is so seldom referred to in English by its given name, for it is about more than the history of one hunchback, however moving that history may be. First of all, it is about the great cathedral that dominates and defines the city, the setting for much of the novel's action and most of its crucial events. It is also about the "genius loci" of Paris, the maternal spirit that offers sanctuary and support to its most unfortunate children, many of them literally orphans (Gringoire, Quasimodo, Esmeralda, the Frollo), be they ugly or beautiful, virtuous or evil, bringing a measure of comfort to their difficult and often tragic lives.

Hugo's novel had been on my lengthy "must read" list for years, but what finally moved it to the top was my growing fascination with cities in literature. In childhood, my favorite Arabian Night's tales were the ones that took place in Baghdad, and from early adolescence I loved Sherlock Holmes' London, D'Artagnan's Paris and Nero Wolfe's New York. I also began to appreciate more fantastic cities, such Stevenson and Machen's London and Leiber's Lankhmar.

Soon I fell in love with the hard boiled detective genre and—having been a childhood fan of Arthurian romances—identified with each of these modern knight-errants on a quest. I also realized that the individuality of each city—and the private detective's familiarity with it and his relation to it—was an essential part of the genre's charm. Even the most realistic of private eye cities—Robert B. Parker's Boston, for example—were filled with as many marvels as any Arthurian Romance: instead of a sorceress, one might meet a sexy widow; instead of a liveried dwarf, a mysterious butler; and instead of a disguised knight offering a cryptic challenge one might be offered a tailing job by a Beacon Hill Brahmin with a mask of smiles and hidden motivations. The world of the marvelous had been transported from the isolated castles, woods and meadows of England's "green and pleasant land" to the magnificent townhouses and seedy alleys of an urban environment. How had this occurred, and what were the literary antecedents?

I believe that *Notre Dame de Paris* in 1831 is the point where this all begins. Hugo took a shoot of the delicate gothic already in decline, grafted it to the hearty root of the city (or--more precisely--to a Gothic cathedral in the center of a great city, where it was most likely to flourish), watered it from the oasis of Arabian marvels (dangerous hunchback, guild of thieves, beautiful dancing girl), and cultivated the resulting growth with the historical method of Sir Walter Scott. Thus the urban romance was born.

This was just the start, of course. Another decade of industrialism and population growth would make the great European cities seem even more like ancient Baghdad. Dickens would make the thieves guild central to the sinister London of *Oliver Twist* and Eugene Sue's exploration of urban vices in *The Mysteries of Paris* (1841) would soon be successfully imitated--commercially if not artistically--by England's Reynolds in *The*

Mysteries of London and America's Lippard in The Quaker City, or The Monks of Monk's Hall."

A little late the detective arrived in the gothic city (Poe's DuPont, Gaboriau's Lecoq, Conan Doyle's Holmes) and soon the marvelous and fantastic were re-introduced (Stevenson's *New Arabian Nights*, Machen's *The Three Imposters*) as well, fully preparing the urban landscape for the writers of the 20th century to construct their cities of romance in the worlds of detection and fantasy.

Hugo tells us that the bones of Quasimodo and Esmeralda have long ago turned to dust, but the marvelous city of crimes and dreams continues to live on.

Alp Turgut says

Victor Hugo'nun efsanele?mi? eseri "**Notre-Dame de Paris / The Hunchback of Notre Dame / Notre Dame?**?n **Kamburu**", sadece hikaye örgüsüyle de?il ayn? zamanda alt metninde i?ledi?i sanat ve insanı de?erler temalar?yla defalarca okunmay? hak eden fazlas?yla etkileyici gerçek bir ba?yap?t niteli?inde. ?nsanlar?n 15. yüzy?l kadar dü?üncelerini özgürce ifade edebilmek için mimariyi kulland??n?, rönesans ve reformla birlikte gelen matbaayla beraber mimarinin etkisinin kaybolmaya ba?lad???na dikkat çeken Hugo, Kral XI. Louis zamanlar?nda ya?anan insanl?k suçlar?n? kendi zaman?yla ba?da?t?rarak "**Bir ?dam Mahkumunun Son Günü**"nde oldu?u gibi a??r bir dille ele?tiriyor. Fransa'n?n güzelliklerini yitirmeye ba?lad???n?n sinyallerini veren kitab?n bas?m?ndan sonra Notre-Dame?'n restore edilmesi bile kitab?n ne kadar etkili oldu?unun bir kan?t? niteli?inde.

Kitab?n ba? karakteri kambur ve çirkin Quasimodo'nun insanlar taraf?ndan hor görülmesiyle insano?lunun ne kadar vah?i ve ac?mas?z varl?klar oldu?unu alt?n? çizen kitapta Quasimodo'yu büyütten etkileyici bir görünü?e sahip olan rahip Frollo karakteriyle ba?ar?l? bir tezat?k yaratmay? bilm? Victor Hugo. Özellikle halk taraf?ndan i?kenceye maruz edilen Quasimodo'ya su veren Esmeralda'n?n davranış??? tüyleri diken diken ediyor. Buna kar??l?k canavara benzer yap?s?na ra?men idam edilmek üzere olan Esmeralda'y? kahramanca bir ?ekilde kurtar?p ona her konuda yard?m eden Quasimodo, yarat?l?n?n lanetine ra?men kilise çanlar? ve Paris manzaras?yla hayattan zevk almay? ba?ar?yor. Öte yandan, Esmeralda'ya a??k oldu?u için Notre-Dame'la Esmeralda'n?n aras?nda kalan ba?rahip Frollo'nun Esmeralda'y? elde etmek yaptı? tüm kötülkler karakterin içerisindeki ?eytan? her defas?nda ortaya ç?kar?yor. Esmeralda'y? elde edemedi?i takdirde onu öldürmeyi göze alan rahibin ba?naz kafas?n?n günümüzde de ciddi problem yaratt??n? görüyoruz. Bu iki karakterle insan olman?n ne demek oldu?unu dü?ündüren Hugo'nun alt metinde ele?tirdi?i dinin ba?naz yap?s?n?n ?u zamana kadar neredeyse hiç de?i?medi?ini görmek tüyler ürpertici.

Kitab?n ba??nda Frollo'nun Esmeralda'y? Quasimodo'yla kaç?rmaya çal??mas?n? engelleyen yüzba?? Phoebus'u görür görmez a??k olan Esmeralda'y?a çocuksu ilk saf a?k? ele alan klasik hikayede sevgiyle a?k aras?ndaki ince çizgi tart??l?yor. Esmeralda'y? tüm çocukluklar?na ra?men seven Quasimodo'nun onun kalbine girmek için yap?klar?yla Frollo'nun yap?klar? aras?ndaki z?t?klar kitab?n en öne ç?kan detaylar?. Buna ek olarak Phoebus'un da Esmeralda'ya kar?? bir o kadar ilgisiz kalmas? gerçek sevgi kavram?n? okuyucuya sorgulat?yor. Finaline do?ru bir an bile elinizde dü?üremedi?iniz kitab?n finali ise tek kelimeyle mükemmel. Açı?kcas? bu kadar kalbe dokunan bir final beklemiyordum. Kitab? bitirdi?im gibi derin bir sessizli?e gömüldüm. Hugo'nun Paris'i detay? bir ?ekilde tarif ederek adeta ?ov yaptı? eser mutlaka okunmas? gereken kilometre ta?lar?ndan biri. Son olarak, kitab? okuduktan sonra 1939 tarihli ayn? adl? uyarlamaya, 1996 tarihli ayn? adl? ama farklı?la?t?r?lm?? Disney uyarlamas?n? izlemeyi sak?n unutmay?n.

İstanbul, Türkiye

Alp Turgut

<http://www.filmdoktoru.com/kitap-lab...>

Corinne says

Victor Hugo's first real novel, written under duress from his publisher!! Nevertheless, he manages to render a dark environment joyous, almost funny at times.

For me, the protagonist is not Quasimodo but Esmeralda. It's her inner and outer struggles we have access to the most. As usual, Victor Hugo portrayed them realistically, neither all good nor all bad, thus humane and credible. Even Gringoire and Claude are portrayed that way, as human beings subjected to primal instincts and humane spirituality.

In this novel Victor Hugo attacks Prejudice and Justice simultaneously: the deaf judge, judging a deaf defendant; and the judgment of Esmeralda's goat!!!

Quasimodo's inner conflict over Claude at the end is deeply moving. Claude brought him up as father, then broke his heart by trying to harm Esmeralda. Ultimately, Quasimodo's spirituality wins over his animal-like devotion to Claude...

The final scene where we discover the skeleton of Quasimodo next to Esmeralda brought me to tears.

Mohammad Saadeh says

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Huda Aweys says

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