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Let The Right One In: A Novel



Synopsis

Let the Right One In Takes Top Honors at Tribeca Film Festival and is now an Award-winning movie in both the U.S. and Sweden! It is autumn 1981 when inconceivable horror comes to Blackeberg, a suburb in Sweden. The body of a teenager is found, emptied of blood, the murder rumored to be part of a ritual killing. Twelve-year-old Oskar is personally hoping that revenge has come at long last---revenge for the bullying he endures at school, day after day. But the murder is not the most important thing on his mind. A new girl has moved in next door---a girl who has never seen a Rubik's Cube before, but who can solve it at once. There is something wrong with her, though, something odd. And she only comes out at night. . . .Sweeping top honors at film festivals all over the globe, director Tomas Alfredsson's film of Let the Right One In has received the same kind of spectacular raves that have been lavished on the book. American and Swedish readers of vampire fiction will be thrilled! Following the success in Sweden, this movie was remade starring Kodi Smit-McPhee, Chloe Grace Moretz and Richard Jenkins under the new title Let Me In. The story has continued to reach new viewers in a London Musical and the book remains a vampire favorite among its readers.

Book Information

Paperback: 480 pages

Publisher: St. Martin's Griffin; 1 edition (October 28, 2008)

Language: English

ISBN-10: 0312355297

ISBN-13: 978-0312355296

Product Dimensions: 5.5 x 31.9 x 207.5 inches

Shipping Weight: 1.5 pounds (View shipping rates and policies)

Average Customer Review: 4.3 out of 5 stars 559 customer reviews

Best Sellers Rank: #70,714 in Books (See Top 100 in Books) #78 in [Books > Literature & Fiction > Genre Fiction > Horror > Vampires](#) #78 in [Books > Science Fiction & Fantasy > Fantasy > Myths & Legends > Norse & Viking](#) #210 in [Books > Literature & Fiction > Genre Fiction > Gothic](#)

Customer Reviews

“It's easy to compare Lindqvist to Clive Barker and Neil Gaiman.”
Dagens Nöjesliv (Norway)
“Sweden's Stephen King...a classic tale of horror.”
Tucson Citizen
“A brilliant take on the vampire myth, and a roaring good

story. “Absolutely chilling. This page-turner grabs you from the onset and just won't let go. Vampires at their Anne Ricean best!”
Kelley Armstrong, bestselling author of Haunted
L. A. Banks, author of Bite the Bullet and the Vampire Huntress series

John Ajvide Lindqvist's debut novel, *Let the Right One In*, was an instant bestseller in Sweden and was named Best Novel in Translation 2005 in Norway. The Swedish film adaptation, directed by Tomas Alfredsson, has won top honors at film festivals all over the globe, including Best Narrative Feature at the Tribeca Film Festival. An American remake, *Let Me In*, written and directed by Cloverfield director Matt Reeves, was released in October 2010 to rave reviews. Lindqvist grew up in Blackeberg, a suburb of Stockholm and the setting for *Let the Right One In*. Wanting to become something awful and fantastic, he first became a conjurer, and then was a stand-up comedian for twelve years. He has also written for Swedish television. He lives in Sweden.

A great novel with well developed main characters. Oskar, the main protagonist, starts off weak but as you see him through his plight, you begin to see his strengths and feel sympathy for him. He's drawn to a girl who lives nearby, Eli, who has dark secrets, but the more you learn about Eli, the more you admire her despite her dark side. I really enjoyed the story, but the plot twists elevate it from an ordinary horror story to a deep psychological thriller.

I'd hate to give less than 5 stars, because I do think it was a well written, effective novel. But really I did not enjoy it. Horror really is not my genre, and this is kind of like horrific realism (if there is such a thing), and frankly my reading this book was a mistake! I was taking a trip to Sweden and wanted to read a few Swedish novels before going, and this was highly rated and sounded intriguing, but somehow along the way I missed the part about it being super dark and creepy. Like really dark and creepy. But good - I admit - just not fun or comfortable for me (and yet I had to read to the end)! I hear the movie is also a horror genre classic. Let's just say, I won't be watching! But if you like the dark and creepy, this is for you! It really was well done.

This is a very difficult review for me to write. So I'll start at the beginning. I saw the movie version of this book first. It was in India and so was most likely censored. Even so, I enjoyed it. I waited awhile so that my memory of the movie could get a bit hazy and then ...you guessed it purchased and read the book. I like horror. I don't mind stories that are a bit slow. I can even handle that in addition to the main story there are at least 5 mini stories that thread their way to the main. The problem I

had, is that this story is bleak. The entire time I was reading it I felt grey- cold wintery steel grey. I am not sure whether it is the translation or the style of writing, but as I read, I found the most horrific part of the story was the bleakness. The hopelessness that pervaded the characters, the scenery; it was a weight I had to put down occasionally. While I did find the hesitant hopefulness that I found in the movie, eventually, it came too late, almost like an afterthought. As for the story itself, there were so many characters that at times I would be pulled out of the story to try and remember that characters thread. Eventually most of the threads are tied up nicely, but not all. The vampire universe that has been created is unique and while not fully explained, there is enough of the lore to meet the stories requirements. In this story you will find pedophilia, bullying, alcoholism, loneliness and desperation. Not all of the horror in this story is supernatural in origin. While I found this a hard read, I have no trouble in recommending it.

Saw the movie version first and liked it enough to order the book. As would be expected, there was more character development given in the novel, especially with the guardian of the girl.

great story. Both book and movie are excellent. Book explains movie. I watched movie first and then read book. I think that is best way.

It's refreshing to read a vampire novel not laced with teen melodrama or vampires with great hair. About as far from teenage vampire fiction as you can get--sinister and dark, violent and grotesque, yet very human and compassionate--Let Me In is disturbing, bleak and depressing at points, with a rawness that makes it an uncomfortable read. Still, it has moments where we can connect with its message and the lives of its characters, most notably the ones who experience loneliness or disillusion with the world. While Let Me In is well written, and certainly a page turner, certain things really put me off about the reading this book. One was the level of graphicness with regard to Hakan's pedophilic interests; the author, while presenting a dark, uncomfortable world to us, seems to overreach his point, and the over-the-top descriptions were a bit unnecessary. It is as if he was trying to score some "shock value" points or something. Let Me in does have a creepy vibe to it, but at intervals, it is the wrong kind of creepy, one that sickens you to a point of revulsion. Also, I found most of the characters--except Eli-- to be fairly bland, annoying, or unnecessary. Oskar has to be one of the more annoying characters around--he plays the part of helpless geek to perfection. Just when you are about to feel sorry for him, you realize that he is a wannabe serial killer in the making. Oskar's bullies were pretty much the typical bully stereotypes, the ones you might find in some

teenage films. Their dialogue was predictable, especially in many of Oskar's episodes at school, where we know something bad is about to happen. Other than Virginia, several of the minor characters and their episodes were somewhat unnecessary, only filling in space to the novel. I see that the author wanted to add to the element of bleakness within the scope of the plot, which he succeeds in doing, but still, there are some characters are not that relevant, and we have pages upon pages devoted to them. The edgy, episodic narrative style was a mixed bag, rewarding and distracting--rewarding because the author is able to tie many plots into the main one, distracting because often the main plot loses focus and momentum. Just as Oskar begins to figure out who Eli really is, the narrative jumps somewhere else. There are many moments when you just want the story to focus more on Eli and Oskar's friendship, or even who Eli is, but the novel really just skims the surface of this. Still, what is most rewarding about *Let Me In* is simply the exploration of the importance of acceptance, one's need to find it regardless of who--or what--you are. The author handles this aspect so well that it makes several of the book's faults forgivable.

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