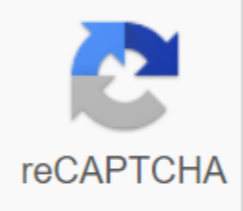




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The adventures of tintin flight 714 pdf

Flight 714 to Sydney (Vol 714 pour Sydney)The cover of the renamed English editionDate1968Series Adventures of the Team TintinPublisherCastermanCreatorHergOriginal publishingPublished in magazineIssues936 - 997Date publication27 September 1966 - November 28, 1967LanguageFreage Lesley Lonsdale-Cooper's Michael Turner TimelineFree Castafiore Emerald (1963)AfterTintin and Picaros (1976) Flight 714 to Sydney (French: Vol 714 for Sydney, originally published in English as Flight 714) is the second volume of *The Adventures of Tintin*, comic book series by Belgian cartoonist Herg. It was published weekly from September 1966 to November 1967 in *Tintin* magazine. The name refers to a flight that Tintin and his friends can't catch, as they become embroiled in a plot by their nemesis Rastapopoulos to kidnap an eccentric millionaire from a supersonic business jet on The Island of Sondonezian. Gerge began work on Flight 714 to Sydney four years after completing his previous adventure, *Castafiore Emerald*. At this point in his life, he was increasingly uninterested in the series, and used the story to explore the paranormal phenomena that increasingly interest him. After its serialization in *Tintin* magazine, the story was collected for publication in the form of a book by Casterman in 1968. Although the work of art was noted for its high level of detail, the critical reception of Flight 714 to Sydney was mixed with the negative, with its narrative being criticised by commentators for its farcical portrayal of its antagonists and for its central mystery unsolved. Gerge continued *The Adventures of Tintin* with *Tintin and Picaros*, and the series itself became a defining part of the Franco-Belgian tradition of comics. The plot was adapted for the 1991 animated series *Ellipse/Neswana* 'The Adventures of Tintin'. Summary During a refuelling stop at Kemahoran Airport, Jakarta en route to an international space exploration conference in Sydney, Tintin, his dog Snowy, and their friends Captain Haddock and Professor Calculus chance on their old acquaintance Skut (introduced to the Red Sea Sharks), who is now a personal pilot for aviation industrialist and eccentric millionaire Laslo Carreidas. Tintin and his friends join Carreidas on his prototype private carreidas 160 aircraft, with the crew of Scoot, co-pilot Hans Boeam, navigator Paolo Colombani and steward Gino. Secretary Carreidas Spalding, Boeam and Colombani hijacked the plane and took it to the (fictional) desert volcanic island of Pulau-Pulau Bompá, located in the Sea of Cheledes, where the plane makes a rough landing on a makeshift runway. When disembarking from the plane, Snow bolts from The Tintin's hands and escapes into the jungle under fire. The mastermind of the plot then shows itself as intentions to capture the state of Carreidas. Captain Haddock's corrupt former ship, Allan, is present as Rastapopoulos' henchman, and the Sondon nationalists were hired as mercenaries. Tintin, Haddock, Calculus, Scoot and Gino are tied up and are in a World War II bunker in Japan, while Rastapopoulos takes Carreidas to another bunker, where his accomplice, Dr. Krollspell, introduces him to a truth serum to reveal the swiss bank account number of Carreidas. Under the influence of the serum, Carradas becomes eager to trust his life of greed, trust and theft, revealing every detail of them except the account number. A furious Rastapopoulos strikes at Krollspell, who still holds a syringe of truth serum, and he is accidentally injected, after which he too brags about past crimes, until he and Carreidas quarrel over who is the most evil. In the process, Rastapopoulos reveals that almost all the people he recruited, including Spalding, the pilots of the planes, Sondonesians and Krollspell, are marked to be eliminated after he receives the account number. Snowy helps Tintin and his friends escape, and they find the bunker where Carreidas is held captive. Tintin and Haddock bind and gag Rastapopoulos, Krollspel and Carreidas, and escort them to lower ground, intending to use Rastapopoulos as a hostage. The serum effect wears off, and Rastapopoulos runs away; Krollspell, intimidated, continues to accompany Tintin and Haddock. After meeting Allan and Sononesian, Tintin, led by a telepathic voice, sends other heroes to the cave, where they discover a temple hidden inside the volcano island, protected by an ancient statue resembling a modern astronaut. Inside the structure, Tintin and his friends reunite with Calculus and meet scientist Mick Canrokotiv, whose governing voice they followed with a telepathic transmitter derived from an extraterrestrial race that had previously been worshipped on the island as gods who now work with The Kanrokotiv to communicate with Earth's scientists. The earthquake and explosion caused by Rastapopoulos and his people cause the volcano to erupt; Tintin and his party achieve relative security in the crater of the volcano. Rastapopoulos and his henchmen run from the eruption outside the volcano and launch a rubber boat from the Plane of Karreidas. Canrocites expose Tintin and his compatriots to hypnosis and causes a flying saucer manned by aliens to which they fly to avoid an eruption. Canrocites notice the rubber boat and exchanges Tintin and his comrades (except Krollspell, who returns to his clinic) for Allan, Spalding, Rastapopoulos and treacherous pilots, who are carried away in a saucer to an unknown fate. Tintin, Haddock, Calculus, Scoot, Gino and Carreidas awaken from hypnosis can't remember what happened to them; Calculus retains the manufactured stem of fused cobalt, cobalt, and the nickel he found in the caves. Cobalt has a condition that does not occur on Earth, and is the only evidence of a meeting with its creators. Only Snowy, who can not speak, remembers the hijacking and abduction by aliens. After being rescued by a reconnaissance plane and told them that they could remember their ordeal, Tintin, his companions and Carreidas were catching flight 714 of the airline, the airline, the Airline 714, to Sydney. Gerge's story began writing Flight 714 in Sydney four years after he finished his previous instalment in the series, *Castafiore Emerald*. His enthusiasm for *The Adventures of Tintin* declined, and instead his main interest was abstract art, both as an artist and a collector. He first planned to give up his new Special Flight for Adelaide story before changing it to Flight 714 to Sydney. While working on this story, Gerge told english translator Michael Turner that I fell in love with Tintin. I just can't see it. On Flight 714 to Sydney, Herge said he wanted to go back to *The Adventure with Capital A...*, without going back there. He sought to answer two questions: Are there other inhabited planets? And are there any insiders who know that? Gerge has long been interested in paranormal phenomena and believed that a story with such elements would appeal to the growing interest in this topic. He was particularly influenced by Robert Sharru's book *Le Livre des Secrets Trahis*, which presented the idea that aliens influenced humanity during the backstory. The character of Mick Ezdanitoff (Mick Kanrokotiv in English translation) was based on the writer on paranormal themes, the author of the book *Paranormal Themes* (Jacques Bergier)... Bergier was pleased with that. The name Ezdanitoff is a pun on the phrase *l2 da nie tof, marol* (Brussels dialect), which means isn't that great. The TV presenter, who interviews the main characters at the end of the story, was visually modeled on Tintin fan Gina Taure, who wrote to Gerge asking if he could be portrayed in the series by shaking hands with Haddock. Carreidas' character, invented for this story, was based on Marcel Daso. Rastapopoulos, the recurring villain in the series who last appeared in *The Red Sea Sharks*, returned to Flight 714 in Sydney. In an interview with Noun Sadul Gerge, he noted that he consciously changes the character of the villains in the book, saying that during the history I realized that when everything was said and done, Rastapopoulos and Allan were pathetic figures. Yes, I discovered this after giving Rastapopoulos an outfit de luxe cowboy; he seemed to me so grotesquely dressed in such a way that he ceased to impress me. The villains have been debunked: in the end, they seem primarily ridiculous and pathetic. You see, that's how things develop. Other What Gerge brought for this story were Skut, an Estonian pilot from the Red Sea Sharks, and Jolyn Wag, who is pictured watching TV at the very end of the story. Gerge also introduced new characters such as Carreidas, which was based on French aerospace magnate Marcela Daso. In his interview with Sadoul, Gerge also noted that I have moved away from the concept of good and bad. Carreidas is one of the properties of this story. It doesn't matter that he's not an attractive person. He's a hoax by nature. Look at the debate between him and Rastapopoulos, when, under the influence of the truth serum, they both brag about their worst misdeeds. A good example for young children: a rich and respected man who gives a lot to charity, and a bandit in the same boat! It's not very moral. Another character he came up with for the story was Dr. Krollspel, with whom he later said he probably worked in a Nazi camp. Thus, he was portrayed as a former doctor in one of the Nazi death camps, perhaps partly based on Joseph Mengele, who fled Europe after World War II and settled in New Delhi, where he founded his medical clinic. Although Gerge made the basis of Flight 714 to Sydney, his assistants at Studios Herg, led by Bob de Moore, were largely responsible for the latest kind of history, which included drawing all the background details and choosing colors. To depict an erupting volcano, Gerge used photographs of eruptions in Etna and Kilauea that were in his collection of images. He also turned to this collection for a photograph of a flying saucer, which he used as the basis for an extraterrestrial spaceship depicted in history. Gerge later regretted that he had clearly depicted an alien spaceship at the end of the story, though he did not know how he could end the story without it. Carreidas 160 Carradas 160 is a transverse look, as revealed in the magazine *Tintin* Herge wanted Carreidas 160 in Flight 714 to Sydney to have at least the same detailed attention that he put into all his fictional vehicles, from the Unicorn ship to the Secret of the Unicorn (1943) to the lunar rocket in *The Moon* (1954). The supersonic jet, which was called for a new Tintin adventure, though quirky, could not be seen as implausible and had to meet the same exacting standards. Gerge, who was in his sixties and whose hand began to suffer from eczema, left the design and drawing of the plane to Roger Leloup, his younger colleague from Studios Herg. Leloup, a technical artist and aviation expert, painted a lunar rocket, a mosquito de Havilland in Red Sea Sharks (1958), and all aircraft in the newly redrawn *Black Island* (1966). Leloup was described by the British Expert Michael Farr as an aviation expert in the studio and his design carreidas 160, both carefully executed and certainly viable. According to producer and entertainment program author Harry Thompson, a careful design of the revolutionary Carreidas 160 was prepared, a fully operating aircraft with technical plans drawn up by Roger Leloup. The detailed transverse design of Leloup Carreidas 160 and its specifications were published in a two-page review for *Tintin* magazine in 1966. Flight 714 in Sydney has been published in Belgium and France in *Le Journal de Tintin* since September 1966. The series was produced at a rate of one page a week in a magazine. It was then published in a collected form by Kasterman in 1968. For this collected version, Gerge had to reduce the number of final frames due to an error in the edging of the pages. Gerge designed the cover for a volume that At first thought Casterman was too muted, so he revived the colors and enlarged the central figures. In May 1968, a book-publishing party was held in Paris, but it was marred by student demonstrations and civil unrest in the same month. When Methuen published in English that same year, the volume was presented under the abbreviated name *Flight 714*. Since the re-ingof of the Egmont Publishing series, it has been named *Flight 714 to Sydney*, corresponding to the original French name. Among the changes made to the story by translators Leslie Lonsdale Cooper and Michael Turner were the postponement of *The Birth of Carreidas* from 1899 to 1906 and the change in the location of the Krollspell Medical Clinic from New Delhi to Cairo. A critical analysis by Gerge biographer Benoit Peters has revealed that the villains on Flight 714 to Sydney were objects of parody. Gerge's biographer Benoit Peters said Flight 714 to Sydney was continuing the process of debunking the latest books, with villains becoming objects of parody. He suggested that Carreidas' character was one of the most notable features of the book because it represented a more ambiguous character than Gerge's previous creations. He thought that Herge was trying to make his world more nuanced by eliminating the certainty on which he was built and thus attacking the very foundations he had created, and that this self-destructive trend had become more completely explicit in the subsequent party, *Tintin and Picaros*. Peters noted that the book smacked some Gerge oscillations as he wasn't sure whether to include an explicit image of an extraterrestrial ship. Peters also thought that the final scene in the book, featuring Wagga and his family, was adapted to perfection. Gene-Mark Lofzief and Randy Lofzier that volume completely demystifies Rastapopolus, who has been transformed from a criminal mastermind into a farcical villain, akin to a character from the *Pink Panther* movies. They also noted that Alan had also gone from being a cunning, cruel henchman to a low-sex, jester thud. They also noted that Carreidas was a villain to compete with Rastapopolus. Lofficier and Lofficier saw the turn of memory erasure at the end of the story as lame, arguing that it would be interesting to see how Tintin interacts with aliens. Thus, they thought that this tactic showed Gerge's distrust of his storytelling abilities. They awarded him three stars out of five, describing it as a disappointing book despite its high prospects. Michael Farr suggested that Flight 714 to Sydney was the most far-fetched adventure in the series. He suggested that the narrative had begun promisingly but that as it developed it degenerates. He also criticized the work, suggesting that as a result of its reliance on Artists Studios Here, it contained excesses not present in previous volumes. Farr believed that the addition of aliens was esoteric and speculative enough to weaken and trivialize the entire adventure. Harry Thompson praised Flight 714 to Sydney, believing that Gerge was at the top of his uniform with him. Thompson considered that art book is his greatest achievement, demonstrating the cinematic ingenuity of his composition, especially in its scenes inside the temple and volcanic eruptions. He also noted that the scene of the extraterrestrial spacecraft bore similarities to the image of an alien spacecraft in the 1977 film *Close Encounters of the Third Kind*, emphasizing that the film's director Steven Spielberg was a well-known fan of *The Adventures of Tintin*. Thompson also highlighted the parallel with big business and crime that has been used in this story, and noted that this topic was previously present in *Tintin in America*. Literary critic Tom McCarthy believed that Flight 714 to Sydney exhibited a number of topics that were repeated throughout *Tintin's* *Adventures* more widely. He said the problems faced by Tintin and Haddock on board the Carreidas plane reflected the theme of the problematic relationship between host and guest. He believed that Rastapopoulos's activities below the area where he could be using radar reflected the theme of elusive detection. He also suggested that tagging Haddock and Calculus, as depicted on Flight 714 to Sydney, was a form of the broader theme of the strained relationship in the series. McCarthy also singled out a scene at the beginning of the story in which Haddock errs in Karradas for someone trapped in poverty and gives it to Money, respectively; McCarthy drew parallels between this scene and a similar one from Charles Baudelaire's poem *La Fausse Monnaie*, suggesting that Gerge may have thought of Baudelaire's scene while creating his own. Flight 714 may seem like a totally pointless adventure, because the characters don't remember anything that's going on, and their stay on the island doesn't change them anyway. Showing us something of their daily life and striving for roots, this adventure otherwise alienates the characters from their readers and encloses them in a fictional universe. In his psychoanalytic study, *The Adventures of Tintin*, the literary critic Ian-Marie Apostolides opined that the philosophical concept of emptiness repeatedly appeared on Flight 714 to Sydney, citing the existence of World War II bunkers and an underground temple as examples. He added that while Tintin's early adventures reflected the sharp split between Good and Evil, the dichotomy was replaced by a senseless void, with Rastapopoulos degenerated from the role of criminal mastermind into a simple bully who dropped to the level of mere farce. Apostolides further expresses the view that one of the best scenes in history was that there was an exchange between Rastapopoulos and Karreidas, stating that their opposition is simply superficial, thus comparing them to the competing figures of General Alcazar and General Tapioca in *Tintin and Picaros*. Apostolides believed that Flight 714 to Sydney exhibited many of the same themes that were present in the films *Prisoners of the Sun* and *Destination Moon/Explorers on the Lunar Arc*. He compares Carradas' character to Baxter's character from *Lunar Adventure*, but notes that the former is more cunning, more childish and inhumane, less interested in the study itself than in technological applications, working for profit rather than for the benefit of humanity. Referring to comparisons with the *Prisoners of the Sun*, he emphasizes that in both stories there are ancient temples, strange animals and dramatic natural phenomena, as well as a noticeable inclusion of amnesia. Adapted in 1991, a collaboration between French studio Ellipse and Canadian animation company Nelvana adapted 21 of the stories into a series of episodes, each of which is 42 minutes. Flight 714 was the twentieth story of *Tintin's* *Adventures* to be adapted. Directed by Stefan Bernasconi, the series has been praised for being generally faithful, with compositions that were actually directly taken from the panels in the original comic book. References to footnotes - Gerge 1968, page 1-20. - Gerge 1968, page 20-31. - Gerge 1968, page 31-55. - Gerge 1968, page 55-62. b c Farr 2001, page 179. ^ 2011, page 148. Thompson 1991, 191. a b c Peters 2012, page 299. a b c Peters 2012, page 298. - Peters 1989, page 120; Lofficier - Lofficier 2002, p. 80; Goddin 2011, page 150; Peters 2012, page 298. b c d e f g Farr 2001, page 183. a b c Lofficier - Lofficier 2002, p. 80. a b c d e Peeters 1989, page 120. b c d e Farr 2001, page 180. 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Roger Leloup (January 17, 1933. Belgium). Lambik Comiclopedia, November 11, 2011. Archive from the original on December 31, 2013. Received on February 17, 2015. From 1963 to 1969 he worked in the studio of Gerge, where he was responsible for airplanes in an episode of *Tintin* Volume 714, among other things. Roger Leloup. Dupuis: Edither Character (s). 2011. Archive from the original dated February 27, 2014. Received on February 17, 2015. Gerge gives him particularly technical drawings and very precise decorations such as the Genev-Coin railway station in L'Affaire Toumesol, Captain Haddock's wheelchair in Les Bijoux de la Castafiore, cars, motorcycles, tanks, the design of the Carreidas aircraft, and all the planes in the new version of L'Le Noire. External links to Flight 714 on the official website of Tintin Flight 714 on the Tintinologist.org List by Roger Leloup publications in Belgian Tintin, French Tintin and Spirou BDoublies (in French) Roger Leloup biography BDparadisio (in French) obtained from the adventures of tintin flight 714 to sydney

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