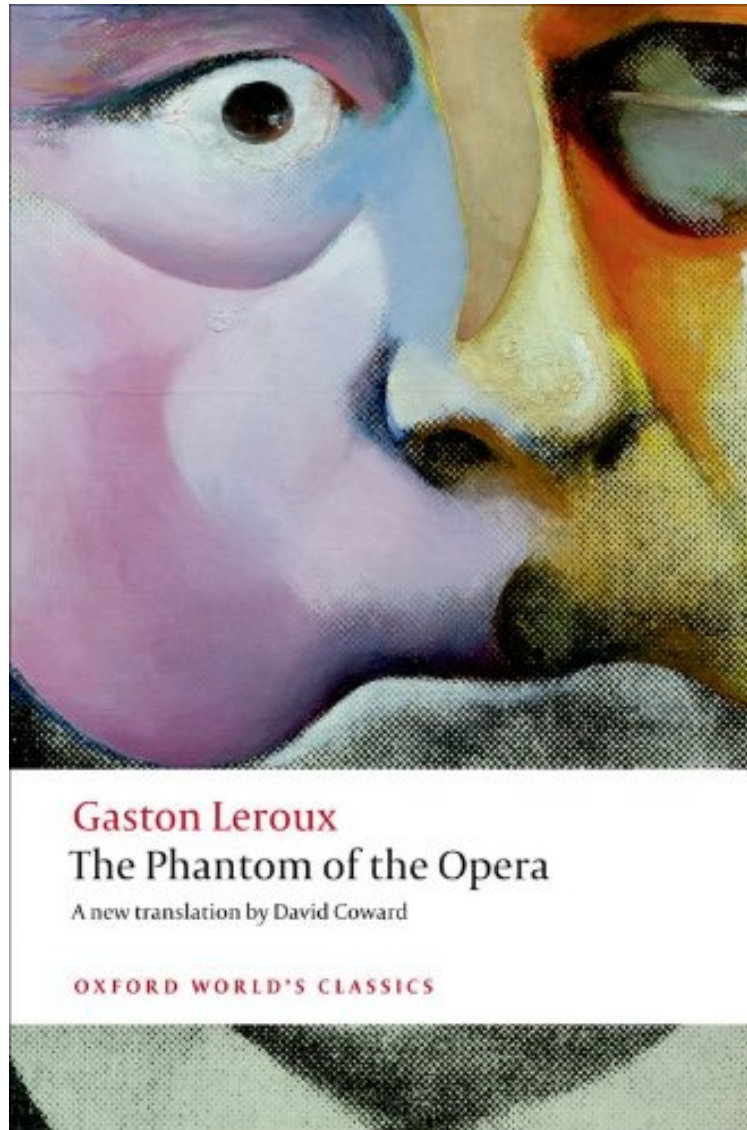


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The Phantom of the Opera (Oxford World's Classics)

Gaston Leroux

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Gaston Leroux : The Phantom of the Opera (Oxford World's Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Phantom of the Opera (Oxford World's Classics):

1 of 1 people found the following review helpful. The Truest Adaptation to Leroux's Novel You Will Find: Superb Dramatization By Meredith L. Burton "The Phantom of the Opera" is an unforgettable tour de force: an emotional story that probes the mind of a disturbed individual who, nevertheless, exhibits extraordinary gifts. The story explores the loss of innocence and the always relevant theme of our endless quest "to be loved for ourselves". As a blind individual, I have always related strongly with this timeless tale: a story of a deformed man desperately trying to break free from

his prison of isolation, a touching tale of longing and love. Big Finish Productions radio adaptation of Gaston Leroux's novel is stunning in its faithfulness to the original work. Every character is presented as they appear in the novel. The most stirring aspect of this adaptation is that all the humor and pathos is present. The voice acting is top-notch. Perhaps most memorable is Peter Guineas' captivating portrayal of "The Phantom," or Erik. This actor's voice is enthralling: gentle yet also menacing. We as listeners are drawn into this character's obsession, brilliance and pain. His most memorable quotation is, "I'm not really wicked, Christine. I'm a mirror. I reflect what's before me. All I want is someone to love me for myself". These lines, spoken so pleadingly and with such gentle earnestness, moved me to tears. The actress playing Christine is wonderful in her innocence and gradual awakening to the true nature of her "Angel of Music" or strange abductor. Another wonderful actress is the woman portraying Madame Giry. She is funny, wise and very engaging. There is not a bad performer in the entire cast. The final thing I will say is that the music incorporated into the story is breathtaking. The composer has seamlessly woven arias from Gounod's *Faust*, Rosini's *Otello*, and other works into his score. The composition of Erik's "Don Juan Triumphant" is equally compelling, and the singers who perform for the characters of Christine and Erik are flawless. Please give this riveting adaptation a chance. Also, do not stop the CD after the play. There are some wonderful interviews with the cast members and producers that are included. These interviews not only provide insight into the art of radio acting, but they also shed light on the actors' thoughts about the characters they portray. God bless you all.

3 of 3 people found the following review helpful. Fantastic Reading of *The Phantom* By bredarosheen I borrowed this recording from the library some years ago and loved it so much I ended up searching for it again and found it here. This is a fantastic rendition of Gaston Leroux's classic. The narrator has a very calm and expressive voice, and speaks slowly enough so it is easy to follow with time to imagine what he describes, but not so slowly you lose interest or fall asleep. A very absorbing tale and so well read by Ralph Cosham. Highly recommend.

0 of 0 people found the following review helpful. A Classic is Labeled Such for a Reason. By KCVA After reacquainting myself with the extraordinary *Phantom of the Opera* movie, I had several questions that I thought the original book would explain in more depth and detail. Usually, I prefer reading the book before seeing a film based on an existing story. I am very glad I did. The character portrayal in the most recent version of *Phantom* do not conform to the book. For example, Raoul comes across as a milksop and Erik's cruelty was downplayed. Madame Giry is also very different, and the Persian and Raoul's brother, the Count, were not even introduced in the film. But, I found both very impressive in their interpretation of the characters and story lines. Classics are always gems when they are rediscovered.

'I am not an angel nor a genie nor a ghost...I am Erik!' A mysterious Phantom haunts the depths of the Paris Opera House where he has fallen passionately in love with the beautiful singer Christine Daae. Under his guidance her singing rises to new heights and she is triumphantly acclaimed. But Christine is also loved by Raoul de Chagny, and by returning his love she makes the fiend she knows as the Angel of Music mad with jealousy. When the Phantom is finally unmasked, will Christine see beyond his hideous disfigurement? The twists and turns of Leroux's thrilling story have captivated readers since its very first appearance in 1910, and its outlines are known to many more who have seen it on stage or film. This new translation is as full-blooded and sensational as the original. David Coward's introduction tells the fascinating story of the novel's genesis, and his thorough notes further illuminate details of the narrative. Christine's plight, the fate of Erik, and the redemptive power of love make an unforgettable novel.

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About the Author David Coward is Emeritus Professor of French at the University of Leeds. A regular contributor to the *Times Literary Supplement* and the *London Review of Books*, he won the Scott-Moncrieff Prize for Translation in 1996.