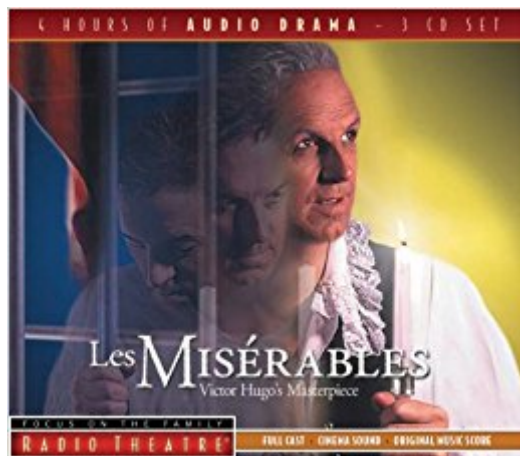


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Les Miserables (Radio Theatre)



Synopsis

The story that has thrilled millions comes to life in a brand new way in Focus on the Family Radio Theatre's *Les Miserables*. This audio drama beautifully portrays the redeeming power of forgiveness through the story of Jean Valjean, an embittered convict whose life is changed by a single act of kindness. Recorded in London with some of England's finest actors, it will mesmerize adults and families alike.

Book Information

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Customer Reviews

“Hugo's genius was for the creation of simple and recognizable myth. The huge success of *Les Misérables* as a didactic work on behalf of the poor and oppressed is due to his poetic and myth-enlarged view of human nature.” —V. S. Pritchett --This text refers to the Mass Market Paperback edition.

Victor Hugo (1802–1885) was the son of a high-ranking officer in Napoleon Bonaparte's Grand Army. A man of literature and politics, he participated in vast changes as France careened back and forth between empire and more democratic forms of government. As a young man in Paris, he became well-known and sometimes notorious for his poetry, fiction, and plays. In 1845, the year that he began writing his masterwork, *Les Misérables*, the king made him a peer of France, with a seat in the upper legislative body. There he advocated universal free education, general suffrage, and the abolition of capital punishment. When an uprising in 1848

ushered in a republic, he stopped writing *Les Misérables* and concentrated on politics. But in 1851, when the president proclaimed himself emperor, Hugo's opposition forced him into a long exile on the British Channel Islands. There, in 1860, he resumed work on *Les Misérables*, finishing it the next year. With the downfall of the emperor in 1870, Hugo returned to France, where he received a hero's welcome as a champion of democracy. At his death in 1885, two million people lined the streets of Paris as his coffin was borne to the Pantheon. There he was laid to rest with every honor the French nation could bestow. --This text refers to the Mass Market Paperback edition.

I advise those perusing these reviews to take with a measure of salt the dogmatic pronouncements on the quality of Rose's translation. Provenance is important, and one should always "consider the source." (Yes, even with me.) A number of interviews with Rose are available online, in which she discusses her work, and her work on this novel. The novel has a lengthy and detailed Translator's Preface, in which she discusses the novel, the translation process, and her approach to it. You also can find online some independent articles about this translation. The great translator of Spanish language literature, Edith Grossman, said: "I can't say what makes a book translatable, but I do think that all texts can be translated. The question of whether or not a work is "translatable" stems from a mistaken and widely held notion that a translation is really a one-for-one set of equivalences with the original--a straightforward lexical problem--when in fact it is a rewriting of the first text. Some, of course, are immensely difficult (they're usually just as difficult in the original) and challenge the translator's sensitivity to nuance, levels of meaning, and artistic impact in both languages. I see my work as translating meaning, not words." Rose has spoken similarly about her work. "I think the essential difference is that...and I'm not saying that translators always have to do this, there are reasons for departing a little bit further from a writer's text where it just won't work in English. I found on the contrary what really worked better in English was to follow Hugo much more closely than anyone else seems to have done. So I've actually followed his syntax as closely as possible, I've followed the rhythm of his sentences and I've actually broken it up the way he has and stuck more closely to what he says." -- Julie Rose, interview, 2009 She's translated more than thirty French works into English -- plays, poetry, novels, genre fiction. She worked on *Les Misérables* for three years. She has been awarded three international prizes for her translations. I'm willing to take the leap of faith -- she is "fluent in French." I recommend others accept the facts in plain sight, and do likewise. I stopped reading works in translation in the early 1980s, and didn't start up again until around 2005. The reason I stopped was that I concluded that I could not hear the author's voice in

the translated work. The reason I started again was that Rose, Grossman, and some others showed that they understood this challenge, accepted it, and that it is possible to capture the author's voice in a translation, by actually listening to the author's intent. According to one account, the Rose translation is almost 100,000 words longer than the 1976 Denny "translation" -- that's how much material he excised from the novel to "improve it." Denny, in fact, is on record as saying that Victor Hugo was a terrible writer, and needed some "tidying up." If you're just looking to pad your reading CV with another of the "great books," then it doesn't matter which one you read. Might as well go with a shorter one. If you're looking to read the translation of Les Mis, that will make you feel like you are reading the original, hearing Victor Hugo's voice, then pick up Rose's translation.

I wish I could remember who convinced me to read this, as I would fall on my knees and thank them. It is long, but that only prolongs the joy of the novel, of the history, the arcane argot, and the love between the father and his adopted daughter. I always liked the musical, but had never thought that I would like the book just as much. Two months later I can go back to riding the subway without having a les mis song stuck in my head from reading this book.

A long but great read. Hugo's story of the sinner who became a saint through the kindness of a holy Bishop, the escaped convict dogged by the policeman Javert has been beloved for over a hundred years. A number of movies have been made from the book perhaps none better than the Fredrick March/Charles Laughton version. The book is a long read with many digressions, but that is part of its charm. We learn about Waterloo and the patois of the Paris underworld of the early 18th century and we follow the convict, Valjean, the orphan, Cossette, the young bohemian, Marius and live their pain, passions and joy. It is worth the time and effort to read this true classic. The Norman Denny translation is excellent but the scanning and OCR leave a bit to be desired. The word "die" is often printed as "the". A company like Penguin should have better copyediting. Thus the 4 stars when the story deserves 5 stars.

This has no audio attached. Only reason I purchased it

les misrables by victor hugo - wow - long book, great moive with huge jackman is wonderful - its a book on the boy who stole a loaf of bread to save his sister and her family from death and how he was a convicted criminal and did a 360 degree turn around and became a mayor of a big town and fought in a power battle for the poor people and there rights etc and changed the way the country

sees the the poor and helpless - its rich vs poor issues its great - so like today in many ways the poor have it today

Around Christmas I saw the movie adaptation of this novel. While it was generally well presented, I was then determined to go ahead and read the book. I knew it was nearly 1500 pages in length unabridged, but I would have it no other way. Yes, Victor Hugo wrote a lot about the state of society in France, particularly the legal system and the nature of man. He definitely had no love for monarchy, thus he was a deeply avowed republican in the classical sense. Of particular note was his description of the Battle of Waterloo, he had a keen sense of what transpired. The book is FAR better than the movie. The character development is superb. I really felt for Jean Valjean and, in the end, for Javert. Fantine was truly a tragic figure, Hugo provided an extensive back story for her that did not really show in the film. Such media has its limitations, granted. The book was fantastic in bringing the situations to life. I felt like I was in that factory, in that cold outside of the inn, like I was being hunted down by Javert and ending up in that convent. The barricades of 1832, it felt like I was there with them, so outstanding is the narrative. Yes, this is a novel to be savored. It really made me think and I am better for having read it.

One of the great classic stories of all time. Themes of justice and forgiveness are embodied in the most believable characters, and cover individual as well as civic actions. Consideration of different kinds of love - parental, romantic, and the general love of mankind - are interwoven with the primary themes to give them a human dimension. I try and read it at least once every 5 years and am always surprised by new insights I get.

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