

An Integrated Study on “The Phantom of the Opera” and “Love Never Dies”

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Abstract

This paper*** presents an interdisciplinary research of the English literature, performing arts, movies, language and culture. The aim of this paper was to study the varieties of the English language and culture, based on the theme of “the Phantom of the Opera” and its series “Love Never Dies” in the forms of the English literature, performing arts such as stage plays with the lyrics or scripts, and a movie. The gained data were studied and analyzed in terms of language and culture, based on the theories in linguistics and varieties of English. The results of this paper revealed that both “The Phantom of the Opera” and “Love Never Dies” presented different varieties of English both in the inner and expanding circles, with the different cultural backgrounds of the scenes in two distinct continents. In addition, this research showed how EFL learners, who majored in English, can learn English in width, breadth, and depth, through an integrated EFL research. It is hoped that this research will pave way for other future EFL studies and will advance the liberal arts education.

Keywords: Culture, Linguistics, Literature, Performing Arts, The Phantom of the Opera

บทคัดย่อ

บทความนี้เป็นงานวิจัยสหวิทยาการด้านวรรณคดีอังกฤษ ศิลปะการละคร ภาพยนตร์ ภาษาและวัฒนธรรม โดยมุ่งศึกษาภาษาย่อยของภาษาอังกฤษและอิงเรื่องหลักคือ “The Phantom of the Opera” และ “Love Never Dies” ที่ปรากฏในรูปแบบของวรรณกรรมอังกฤษ ศิลปะการละคร อาทิเช่น ละครเวทีที่ประกอบด้วยบทเพลงร้องและภาพยนตร์ ผู้วิจัยได้นำข้อมูลจากทั้งสองเรื่องมาวิเคราะห์เชิงภาษาและวัฒนธรรมโดยอิงทฤษฎีทางภาษาศาสตร์และภาษาย่อยต่าง ๆ ของภาษาอังกฤษ ผลการวิจัยนี้เปิดเผยว่าทั้งสองเรื่องแสดงให้เห็นถึงภาษาย่อยต่าง ๆ ของภาษาอังกฤษที่แตกต่างกันทั้งในระดับวงในและรอบนอก รวมถึงเบื้องหลังทางวัฒนธรรมที่แตกต่างกันตามฉากต่าง ๆ ในทวีปยุโรปและอเมริกา งานวิจัยนี้แสดงให้เห็นว่านักศึกษาเอกอังกฤษที่เรียนภาษาอังกฤษเป็นภาษาต่างประเทศสามารถเรียนภาษาอังกฤษในมุมมอง

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และถือผ่านการวิจัยภาษาอังกฤษแบบผสมผสาน หวังว่างานวิจัยนี้จะจุดประกายให้การศึกษาวิจัยภาษาอังกฤษในฐานะภาษาต่างประเทศในอนาคต และทำให้การศึกษาแบบศิลปศาสตร์ก้าวหน้ามากยิ่งขึ้น

คำสำคัญ: วัฒนธรรม, ภาษาศาสตร์, วรรณคดี, ศิลปะการละคร, The Phantom of the Opera

1. Introduction

Nowadays, English becomes a global language, spoken by people around the world. However, speakers who use English as a lingua franca come from different backgrounds and may have their native languages and culture other than the English ones. Thus, in acquiring the English language as a major subject, it is advantageous for English-as-a-foreign-language (EFL) learners to get to know not only the English language, itself, but also its literature, varieties of Englishes (Kachru et al., 2006) and culture, and other related disciplines such as performing arts.

Learning with an integration of many disciplines can be counted as an integrated or interdisciplinary learning. This kind of learning fits the so-called multiliteracies (The New London Group, 1996) to the fact that, with this integrated EFL pedagogy, learners are literate beyond the level of “Basic Interpersonal Communication Skills or BICS” [1] to reach the level of “Cognitive Academic Language Proficiency or CALP” [1], or even the level of language and literature appreciation and pleasure. In addition, learners have chances to be exposed to varieties of the English language and culture, so as to be able to see the relationship between language and worldview, and vice versa, as in the Sapir-Whorf hypothesis (Hinton, 1994: 61). Besides, learners can understand the relationship between language and culture through different discourse accents (Kramsch, 1998: 7).

This paper presents how an integrated EFL learning of the English language and its varieties together with the literature through performing arts and movie can be conducted as a research. In this study, the main theme of “the Phantom of the Opera” and its series of “Love Never Dies” were chosen, as both have been internationally well-known and have touched the hearts of the global citizens. Besides, the contents in both “the Phantom of the Opera” and “Love Never Dies” displayed the varieties of English language and culture, as well as the universal concepts and philosophy of “love.”

2. Procedures

In this study, the documentary research was conducted. First, all the materials of “the Phantom of the Opera” and its series “Love Never Dies” were gathered. The materials consisted of a literary book of “the Phantom of the Opera” (Leroux, 1990), the movie of “the Phantom of the Opera” (Schumacher,

2004), and the stage plays of both “the Phantom of the Opera” (Version The 25th Celebration in 2011) (Webber 2011) and “Love Never Dies” (The London and Australian Versions) (Webber, 2010, 2012a, and 2012b). Second, all the materials were compared and contrasted. They were analyzed, based on the linguistic theories (Kramsch, 1998) and theories of the varieties of English (Kachru et al., 2006) to see the different varieties of English used in various genres of both stories. Then, all the gained data were generalized. The results are presented in Section 4 in terms of the background of both stories and the analysis.

3. Results of the Research

This section presents the results of this documentary research in terms of the background of both stories (Section 3.1) and the analysis (Section 3.2).

3.1 The Summary of “The Phantom of the Opera” and “Love Never Dies”

The stories of “The Phantom of the Opera” and “Love Never Dies” can be summarized, as in the synopses below.

3.1.1 The Synopsis of “The Phantom of the Opera”

This story of “The Phantom of the Opera” occurred in the Opera House of Paris, France. Originally, Leroux (1990) wrote his masterpiece “The Phantom of the Opera,” which was first published in 1910, and was translated by Lowell Bair (1990). This novel contained a forward, 27 chapters of contents, and an epilogue. This book was organized in the way of a journal telling a story of the author as ‘I’, who was trying to find out the true story of the Phantom of the Opera House in Paris.

This story was, majorly, located at the Opera House in Paris, France. Its theme was about a triangle love amongst Erik or the *Phantom*, Christine Daaé (the female leading role), and Raoul (her friend who later became her husband). Erik was born with an ugly face that even his parents could not stand, and he learned from his mother to wear a mask, so that no one cannot see his face. However, with his extraordinary musical gift, Erik worked as the composer of the plays for the Opera House, and guided Christine to sing with the assistance of Madame Giry. Erik dearly loved Christine and dreamt to marry her to form a warm family with her to fulfill his dream of having an ordinary life like other common humans. After Erik knew that Christine loved Raoul, he took Christine away in the middle of the performance from the stage to be with him at his house by the lake. In the story, through the view of the Persian, both the Persian and Raoul sought the way to save Christine. At the end, Erik tried to torture Raoul, but, after Erik heard what Christine uttered to him “Poor, unhappy Erik!” (Leroux, 1990: 326),

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with his pure love for her, he let Christine go with Raoul, on the condition that she must take his gold ring and bring it back to bury it with his post-mortals body.

This story has inspired Andrew Lloyd Webber, who later produced the world-class musical plays “the Phantom of the Opera” in 1986 and created its continual musical play “Love Never Dies.” The play was originally performed in London, but later this play became so popular that many casts were set on stages worldwide including New York, San Francisco, Toronto Canada, and so on. Unlike the printed texts, the story on the stage was chronologically told and had the focus on more characters than what appeared in the literature. On top of that, the casts and the prop created the marvelous scenes. Above all, the note-by-note and word-by-word music, composed by Andrew Lloyd Webber has truly caught the audience’s hearts and souls. Later, a film (Schumacher, 2004) was made, based on the original stage play of Andrew Lloyd Webber. It can be pointed out here that the difference between the stage play and the movie was that, for the stage plays, all the scenes were limited to be performed only on the stage, but the audience has experienced the lively actions. The scenes in the movie (Schumacher, 2004) were produced in the production house or open-air, but the audience can listen and watch the recorded scenes, not the real ones. However, different accents of different characters were still preserved in the movie.

3.1.2 The Synopsis of “Love Never Dies”

This story was a continuing story of “the Phantom of the Opera” (Webber, 2012a and 2012b). This story was not based on the literature, as the story in the literature ended at the point when Christine and Raoul left the Opera House to restart their simple lives together (Leroux, 1990: 329). In the play, the story was newly created. It began about ten years later, at the Coney Island, Brooklyn, New York, USA, where Madame Giry, her daughter, Meg, and Erik started their new lives. They opened a new theatre called “Phantasma” which shared the same word as “the cellars of the Opera in Paris—that is the land of *phantasmagoria!*” (Leroux, 1990: 273). Secretly, Erik arranged an offer for Christine to come to the United States with her family: Raoul and a ten-year old son named “Gustave” to sing for the Phantasma. After the Chagnys arrived in New York, Christine realized that Erik was behind the scene. After Christine and Erik met and talked with each other, Christine found that she actually loved Erik. However, both cannot change their lives. Erik was tricky. He told Christine that Christine had to sing a special song to get Raoul’s debt paid. However, when Erik confronted with Raoul, Erik offered Raoul that he would pay for all debts if Christine did not sing. If she sang, Raoul should leave alone. At last, Christine sang the song. Raoul left the theatre. After the song, Erik and Christine found that her son, Gustave, who also had a musical gift like Erik, was missing. Later, they found that Meg, who was jealous with Christine, took

Gustave, and attempted to kill him. At last, Meg, accidentally, shot the gun, and it hit Christine. Tragically, Christine died in the hands of Erik. Raoul took Gustave to be under his care.

3.2 The Analysis of “The Phantom of the Opera” and “Love Never Dies”

In this section, it presents the analysis of the two stories: “The Phantom of the Opera” and “Love Never Dies,” in terms of the structures of the stories (Section 3.2.1), the linguistic analysis (Section 3.2.2), and the varieties of English (Section 3.2.3), found in the two stories.

3.2.1 The Structures of “The Phantom of the Opera” and “Love Never Dies”

The materials of this study, based on the theme “The Phantom of the Opera,” included *the literature* “The Phantom of the Opera” (Leroux, 1990); *Andrew Lloyd Webber’s musical plays*: “The Phantom of the Opera” (Version The 25th Celebration in 2011) (Webber, 2011) and “Love Never Dies” (The London and Australian Versions) (Webber 2010, 2012a, and 2012b); and *the movie* “The Phantom of the Opera” (Schumacher, 2004). The structures of both stories were analyzed, in terms of the places of the stories, the characters, and the venues of the stage plays, as in Table 1 below.

Table 1 The Similarities and Differences of “The Phantom of the Opera” and “Love Never Dies”

Stories	Types	Scenes	Locations	Characters
1. “The Phantom of the Opera” (Leroux, 1990)	Literature (Novel)	Paris, France	-	The Phantom Christine
2. “The Phantom of the Opera” (Webber, 2011)	Performing Arts	Paris, France	London, United Kingdom	Raoul Mme. Giry
3. “The Phantom of the Opera” (Schumacher 2004)	A Movie	Paris, France	USA	Meg Carlotta The Managers, <i>and others</i>
4. “Love Never Dies” (Webber, 2010)	Performing Arts	New York, USA	London, United Kingdom	The Phantom Christine
5. “Love Never Dies” (Webber, 2012b)	Performing Arts and lyrics (Webber, 2012a)	New York, USA	Australia	Raoul Mme. Giry Meg Christine’s son The three assistants: Fleck, Squelch, and Gangle, <i>and others</i>

Table 1 above presents that “The Phantom of the Opera” covered all three genres: literature, performing arts (stage plays), and a movie, but “Love Never Dies” appeared only as a stage play.

As for the “The Phantom of the Opera,” both the literature differed from the performing arts in terms of the fact that the literature was based on the story of the narrator, but the performing arts did not focus or exactly follow the story of the literature (Leroux 1990). Also, the literature had less characters and less focus on some characters. For example, Madame Giry and Meg had more roles on the stage plays and movie than what was found in Leroux (1990).

Between “The Phantom of the Opera” and “Love Never Dies,” both had distinct scenes of the stories and the locations of the stage plays (the operas). That was in the Paris (France) scene and the worldwide locations for the former, and the New York (USA) scene and the UK and Australia locations for the latter. It can be seen that the different scenes and ethnic backgrounds of characters, in performing arts, presented different English varieties. Besides, the background of each character had a great effect on the character’s accent, as seen on the stage plays and movie. Most of the characters used English as a medium of communication, but with different accents such as the British accent (Christine and Raoul), the English with a French accent (Madame Giry), the English with an Italian accent (Ms. Carlotta), and the American English accent (Meg in “Love Never Dies”).

In sum, this section (Section 3.2.1) presented the comparison and contrast of the structures of both stories. The next section (Section 3.2.2) shows the linguistic and cultural analysis of the two stories.

3.2.2 The Linguistic Analysis

Linguistically, it was found that the literary texts in Leroux (1990) presented some French words in conversations, as the story occurred in Paris, France, and had an influence of French on English, in terms of code-switching and borrowings, as described below.

a) Code-Switching

The results of this study revealed that the French influence on English found in the story “The Phantom of the Opera” can be seen from the use of the French title and address terms in English conversations. This can be counted as a conversational code-switching (Kramsch, 1998: 43), as in Examples (1) and (2).

- (1) “Did **Mademoiselle** Daaé see you come down from your room in the unusual way you chose?” (Leroux, 1990: 79)
- (2) “...3. I insist on having the good and loyal services of **Madame** Giry, my usher...”
(Leroux, 1990: 86)

Examples (1) and (2) show the use of French address terms “Mademoiselle” (1) and “Madame” (2), instead of the equivalent English “Miss” and “Mrs.,” respectively. However, the formal structure of the address terms remains the same: Title + Last Name.

b) Borrowings

Furthermore, it was found that there were some borrowings (Finegan, 1999: 52-53) from French proper nouns in the English literature (Leroux, 1990), as in Examples (3)-(4).

(3) “...For the possessions in **La Juive**, **Le Prophète**, and so on ...”

(Leroux, 1990: 87)

(4) “...She learned that, to please his brother, Count Philippe de Chagny ...”

(Leroux, 1990: 61)

Examples (3) and (4) present the French proper nouns and names: “La Juive,” “Le Prophète,” and “Count Philippe de Chagny.” In Example (4), the noun-phrase construction was in French “X de Y,” instead of the English equivalent “X of Y.”

3.2.3 Varieties of English in “The Phantom of the Opera” and “Love Never Dies”

Linguistically, varieties of English can be observed in terms of the real pronunciations and accents. The results of this research revealed that the English uttered by actors or characters in both stories was influenced by many factors such as the background and ethnicity of the characters, the Paris scenes, the locations of the stage plays e.g., London, Australia, San Francisco, etc., as stated in Section 3.2.1.

In this section, it, first, reviews the background of the varieties of English (Section a), followed by the varieties of English found in the two stories (Section b), as seen below.

a) The Background of the Varieties of English

In Kachru et al. (2006), different English accents can be subdivided into three major circles: *the inner circle* (the native English-speaking countries such as the United Kingdom, the United States of America, Canada, Australia, and New Zealand); *the outer circle* (the countries which adopt English as their official language such as Singapore, and so on); and *the expanding circle* (the countries which have English as their foreign language such as Thailand, Cambodia, etc.).

Among the varieties of English, Standard British English (King, 2006: 19-29), Standard American English (Schneider, 2006: 58-73), Standard Australian English (Kiesling, 2006: 74-89), as well as European Englishes (Modiano, 2006: 223-239) were the focus of this study. According to Kachru et al. (2006), Standard British and American Englishes were classified to be in the inner circle, while other European Englishes were in the outer or expanding circles. Historically, King (2006) stated that English

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was in the Germanic branch of the Indo-European languages. English, itself, through a series of conquests, has been majorly linguistically influenced by German, Scandinavian, and French (Pingkarawat, 1998). The Standard American and Australian Englishes were rooted from British Englishes and have developed their accents after the colonization period. Nowadays, Standard American English (SAE) is used globally due to the influence of the worldwide media and films. The Standard American English is considered as the closest resemblance of the British English more than other varieties such as Indian, Australian, or African English by its longer time-depth of their association.

In the American English sound system, phonologically, the postvocalic of /r/ in *car*, *card*, *four*, and *fourth* (Labov, n.d.) and the retention of /j/ such as in *tune* or *new* are still used in New England and Southern American accents. In Schneider (2006: 58-73), the typical different pronunciations between the SAE and British Englishes can be seen from examples such as (1) the American vowel /æ/ versus the British equivalent /ɑ:/ in *dance*, *grass*, or *can't*; (2) the American vowel /ɑ/ versus the British vowel /ɒ/ in *lot* or *dollar*; and (3) the American postvocalic /-r/ versus the British r-lessness /Ø/ in *car*, *card* etc. Australian English, however, follows the r-lessness of the British English (Kiesling, 2006: 77).

As for the Euro-Englishes, first, English has a strong influence from French during the Middle English period (Pingkarawat, 1998). However, native-French speakers, when converse in English, tend to use their trill /ʀ/ in place of the English /r/ in all positions (initial, intervocalic, final, and cluster positions).

b) Varieties of English in “The Phantom of the Opera” and “Love Never Dies”

From the results of this research, it was found that there were four main varieties of English uttered by characters of the two performing arts: “The Phantom of the Opera” and “Love Never Dies” The four varieties were presented in four main sub-sections: British English (Section b1), American English (Section b2), French English (Section b3), and Italian English (Section b4). It can be noted here that both British and American Englishes were classified as Englishes in the inner circle, while the French and Italian Englishes were in the expanding circles. The details are shown below.

b1) British English

In “The Phantom of the Opera” and “Love Never Dies,” most characters mainly used British English, due to the fact that the original venue of the musical plays has been in London, and that the cast were British. Thus, the venue, the music, and the native language of the casts in musical plays would play a major role in the language or dialect choice of the play.

As for the Australian version of “Love Never Dies”, since Australian English shares the similar pronunciation and accent as British English, the clear differences between British and Australian accents were not obvious. An example is in (5).

(5) “TEN LONG YEARS, LIVING A MERE FAÇADE OF LIFE...

AND WEEK **PASS**

AND MONTHS **PASS** ...

STILL YOU DON'T WALK THROUGH THE **DOOR** [r-lessness]”

(Singer: Phantom in Scene 2 Act 1 of “Love Never Dies” [Webber, 2010])

Example (5) shows the accent of the Phantom (Erik) who used British English in the “Love Never Dies” e.g., the British vowel /a/ in the word ‘PASS’ instead of the American vowel /æ/ and the British r-lessness of the word ‘DOOR’ while there was a final /r/ in American English (Labov, n.d.). This can be interpreted into two ways: that the cast was British or that the Phantom (Erik) still kept his British accent though he moved to America in the story.

b2) American English

As the story “Love Never Dies” was a story occurring in Coney Island, New York, USA, the American language and culture have greatly influenced the accents and music (the American style). The American culture, found in this story, included the activity of swimming, the fashion of the bathing suits, the places such as restaurants, the wonder wheels, a gigantic concert hall, etc. Normally, swimming is not a regular activity in Paris which is the origin of the literature version of “The Phantom of the Opera.” But, due to the fact that the Coney Island has a beach, swimming and the related fashion of swimming suits appeared in the story of “Love Never Dies” to represent the American culture.

As for the American languages, it was found, in this research, that the American English, appearing in this story, has more than one regional variety. In other words, there were various aspects of regional varieties of American English, used in this story. An example is the use of AAVE (African American Vernacular English), as in (6) and (7).

(6) “OVER THERE, THAT’S OSCAR HAMMERSTEIN, **AIN’T** IT?”

(Singer: Meg in Scene 3 Act 1 of “Love Never Dies” [Webber, 2010])

(7) “POSING UNDER HER PARASOL

SHE IS **WHATCHA** CALL A REAL

SPECTACLE.”

(Singer: Meg in Scene 5 Act 1 of “Love Never Dies” [Webber, 2010; Webber, 2012a: 86])

In (6) and (7), the words “AIN’T” and “WHATCHA” were influenced from the AAVE dialect. Moreover, the American varieties and culture can be seen from the pronunciation, as in Example (8).

(8) “**BATHING** BEAUTY,
ON THE BEACH,
BATHING BEAUTY,
SAY **HELLO!**
WHAT A CUTIE!
WHAT A PEACH!
BATHING BEAUTY!
WATCH HER GO!
POSING UNDER HER PARASOL,
SHE IS WHATCHA CALL
A REAL SPECTACLE.
PRIM AND PROPER, WITH CLASS AND POISE,
BUT SHE’S **GOT** THE BOYS
APOCLECTICAL!
BATHING BEAUTY
ON THE BEACH,
SEE HER PRACTICALLY GLOW!
WEARING A SMILE AND
GIVING CONEY ISLAND
A BATHING BEAUTY OF A SHOW!”

(Singer: Meg in Scene 5 Act 1 of “Love Never Dies” [Webber, 2010; Webber, 2012a: 85-87])

From Example (8) above, it can be seen that the vowel “A” in the word “BATHING” was pronounced as /e/. Syntactically, the present perfect tense “S GOT = has got” was observed. In pragmatics, the greeting “HELLO” was used. This reflected the American culture of greeting.

In addition, an American variety can also be seen in the American accent of Fleck. Fleck came from Paris France, but in “Love Never Dies,” Fleck spoke Standard American English, as in (9).

(9) “Of course we’re still here. The freaks, the monstrous, the bizarre...after the **master** disappeared...”

(Singer: Fleck in Prologue Act 1 of “Love Never Dies” [Webber, 2010])

In Example (9), Fleck pronounced the word ‘master’ with an American accent with the vowel [æ] and with the final –r, unlike the British accent with the vowel /a/ and with r-lessness.

It can be concluded that the American sites of the stories strongly influenced the accents of the characters to make the stories (more) real.

b3) French English

In both “The Phantom of the Opera” and “Love Never Dies”, it can be seen that Madame Giry played a major role in managing the Opera House in Paris and in New York, respectively. From her title and name, it was clear that she was French. Thus, in the musical plays of “The Phantom of the Opera” and “Love Never Dies”, it appeared that the English accent of Madame Giry was the French English. The main characteristics of the French English were the pronunciation of the English /r/, which she substituted by the Paris French trill [ʀ], and the pronunciation of a French unaspirated stop [k] in the initial position instead of an American or British aspirated stop [k^h], as in Examples (10)-(11).

(10) “We take a particular pride here in the excellence of our ballets.”

(Singer: Madame Giry in “The Phantom of the Opera”. [Schumacher, 2004, at Minute No.11.04])

(11) “...CONEY ISLE!

MIRACLE ON MIRACLE!
 SPEED AND SOUND
 ALL AROUND,
 MILE BY MILE,
 LOUD AND LEWD AND LYRICAL,
 THRILL ON THRILL,
 NEVER STILL,
 ALL AMERICA WAS THERE,
 BEGGAR NEXT TO BILLIONAIRE!...”

(Singer: Madame Giry in Prologue Act 1 of “Love Never Dies”. [Webber, 2010])

Examples (10) and (11) showed the use of the French [ʀ] in English of both plays and the unaspirated stop [k] in the word “America,” uttered by Madame Giry. However, it was noticed and can be noted here that Madame Giry of the Australian-version play of “The Phantom of the Opera” used less the Paris French trill [ʀ] on the stage show in Australia.

b4). Italian English

In “The Phantom of the Opera”, Carlotta was the leading female singer of the Opera House in Paris. She put the Italian accents and words in the movie and plays, as exemplified in Example (12).

(12) “**Adiamo**, bye bye, and **ciao**”

(Singer: Carlotta in “The Phantom of the Opera”, [Schumacher, 2004 at Minute No.15.43])

Example (12) shows that, in an utterance of Carlotta, both Italian and English words were used at the same time. This can be classified as a conversational code-switching.

In sum, the results of this study cover the synopsis and background of the two stories: “The Phantom of the Opera” and “Love Never Dies”, the linguistic analysis, and varieties of English found in the two stories.

4. Discussion and Conclusion

The results and analysis of this research have placed a view of this research to the fact that this study highly integrated the knowledge from three major areas of study: British literature, performing arts, and the varieties of English from all sources, based on the world masterpieces: “The Phantom of the Opera” by Gaston Leroux (1990), along with its 2004 film adaptation and its stage plays: “The Phantom of the Opera” (2011) and its sequel ‘Love Never Dies’ (2010, 2012a, 2012b) by Andrew Lloyd Webber.

Each source represented the interaction between the literature (the original novel) with the performing arts (2004 movie adaptation and its sequel ‘Love Never Dies’). The results of this research presented the diversity of Englishes used by different characters in the story. Besides, the appearance of varieties of English, itself, was used as the research device in order to find the proper evidence of the possible interdisciplinary link between these three significant fields of study: literature, linguistics, and performing arts. Furthermore, the results of this research revealed that there were many aspects of analyzing “The Phantom of the Opera,” and that each version varied due to different settings, characters, stories, and casts. The most prominent aspect that influenced the varieties of English usage in each play was undoubtedly the locations of the play and the casts. The main language of both plays was only English, as the original casts of both plays were originated in London, United Kingdom (Webber, 2010, 2011, 2012a, and 2012b), and English was the major language used in the literary text (Leroux, 1990), though the scenes of the story “The Phantom of the Opera” were in Paris. In other words, French was not the language used in the literature, nor on the stage, but its influence on English can be observed in the literature and performing arts. However, in the literature, the focus was not on Madame Girouard, but, in the

performances, Madame Giry played a big role. Thus, on the stages, her English with the French accent was clearly noticed. Indeed, once again, the casts and their accents helped the audiences to absorb and appreciate the two stories, as if they were in Paris.

In addition, the results revealed further that the American musical sequel of the movie adaptation: ‘Love Never Dies’ had the scenes in New York, the United States of America. However, the casts performed the plays in British English with some American accents and words of some characters such as Ms. Meg Giry, based on the American cultures and perspectives.

Another point, from the results of this study, it showed that, in order to maintain the originality of the original novel (Leroux, 1990), both producers Joel Schumacher (2004 film) and Andrew Lloyd Webber (stage plays “The Phantom of the Opera” and “Love Never Dies”) cleverly preserved the unique characteristics of some characters throughout their plays. Madame Giry, Carlotta, and Meg Giry were the perfect examples of this originality of the L1-L2 and L2-L1 influence on English. Madame Giry represented the French English accent, Carlotta represented Italian English, and Ms. Meg Giry represented American English in “Love Never Dies” (even though her original (previous) accent was French and British English). Andrew Lloyd Webber intended to use Ms. Meg Giry as an actor who was Americanized. In doing so, not only the originality of the literature version can be preserved, but the uniqueness of each prominent variety of English can also be visibly exposed to the audiences in order to understand more of the cultural influences appearing in the story, and thus to be able to appreciate the plays more deeply.

Finally, by acquiring the understanding of the differences characteristics of British English, American English, and European Englishes under the main theme “The Phantom of the Opera” and “Love Never Dies,” through the conducted researching methods, as mentioned above, this research presents one way of the useful teaching and learning English that can help EFL students to increase their language proficiency beyond the basic literacy (BICS) to the CALP level. As the perspective, the cultural influence, and even the motivation of every target subjects were carefully investigated, it is believed that the understanding of the inter-structure of the literature itself will surely help EFL students to establish their knowledge beyond the BICS or CALP skills into one of the supreme language skill – the language for art appreciation through the English literature.

To summarize, this research is an example of how interdisciplinary study would assist EFL students to improve their English language via understanding different accents and varieties of English, as well as the diverse culture, through literature, movies, and performing arts. This can also be considered as a Liberal Arts education, through which students can have broadened worldview and a deepened

knowledge in their major. It is hoped that this research will pave way for other Liberal Arts and interdisciplinary research.

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