

Category of Universal in Prose by Victor Hugo

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The great figure of Victor Hugo (Victor Hugo 1802-1885) dominates over the XIX century. The head of the romantic school, poet, playwright, romantic, theorist, writer, he left an inexhaustible legacy. Victor Hugo, being a romantic, creates in his works the world of high human universe. By keeping a constant battle with the social evil, Hugo creates in his novels the ideal being of ideal human relations. In the novels of Victor Hugo is no "EGO" of the narrative, like Chateaubriand, but they are all imbued with the author, "EGO". Here is a subjective element. Category of universal identifies all levels of artistic life novels of Victor Hugo. In the preface to the first publication of "Toilers of the Sea" (Les Travailleurs de la mer. 1866) Hugo formulates in a very general form the idea of each of the three novels that have already been created. There is a mark of universal in the world of Hugo's heroes. He wants in rolling and mortal man to show a man at all (peindre sous l'homme momentan e l'homme  ternel; 5, 181). The author's desire to turn every single fact in general, ensures a high degree of metonymy in his language, in which there is constant motion from the concrete to the abstract and vice-versa. This interaction, transitions from one to another are characteristic for all levels of the text, beginning with the concept of the word's stem and completing with the peculiarities of the composite structure. The transition from one to the other can be given with the help of antonymy. In such cases, the author denotes extreme (initial and final) stages of generalization.

The great figure of Victor Hugo (Victor Hugo 1802-1885) dominates over the XIX century. The head of the romantic school, poet, playwright, romantic, theorist, writer, he left an inexhaustible legacy.

Victor Hugo, being a romantic, creates in his works the world of high human universe. By keeping a constant battle with the social evil, Hugo creates in his novels the ideal being of ideal human relations. The way to this he sees in moral improvement of the people. His work is full of burning problems of the

present and at the same time not passing moral problems of common human knowledge.

In the novels of Victor Hugo is no "EGO" of the narrative, like Chateaubriand, but they are all imbued with the author, "EGO". Here is a subjective element. All that is portrayed by the writer is exposed to his evaluation, whether it's a historical event or a single fact, act or movement of the soul, the thing or the nature. This evaluation is systemic. There is a constant detection of entities contradiction in it or phenomena, and inclusion of these entities or phenomena to the general, universal, to the idea that for the Romantics "is nothing else than the absolute synthesis."

Category of universal identifies all levels of artistic life novels of Victor Hugo. It manifests itself in the structure of the plot and characters and, of course, in the stylistics of his works.

In the preface to the first publication of "Toilers of the Sea» (Les Travailleurs de la mer. 1866) Hugo formulates in a very general form the idea of each of the three novels that have already been created. In it he portrays the three fates, three rock - religion, society and nature with which a person is forced to wage a constant struggle (la religion, la société, la nature, tells sont les trois luttes de l'homme); in the "Notre Dame" (Notre-Dame de Paris; 1831) - oppression of dogmas of "Les Miserables» (Les Misérables) - oppression of things. The highest fate is playing in the interaction with them. It is inner rock - the human heart (la fatalité intérieure, l'ananké suprême, le coeur). In the preface to "The Man Who Laughs» (L'Homme qui rit, 1869) the idea of the novel is formulated in the social aspect.

Hugo sets the task before himself to explore feudalism, which is classically represented in England as "the phenomenon as the power of the lord» (*ce phénomène, la Seignèrè*), and in France - as "the phenomenon as the power of the King" (*ce phénomène, la royauté*). Therefore, the first book he would call the "Aristocracy" and the following one "Monarchy". And "both will preceded "93" (*Quatre-vingt-treize*) and logically end by it.

There is a mark of universal in the world of Hugo's heroes. He wants in rolling and mortal man to show a man at all (*peindre sous l'homme momentané l'homme éternel; 5, 181*). But that is not the bound of generalization. Without depriving his characters artistic specificity, vitality; a

writer – romantic strives to embody in each of them the moral, social, or any other idea. Hence, the breadth of his generalizations: *le décisif procès de tous les rois dans un roi* (5, 165); *cette mère c'était la maternité* (5, 324). *Et puis, c'était une chose touchante que cette protestion tombée d'un être si difforme sur un être si malheureux, qu'une condamnée à mort sauvée par Quasimodo. C'étaient les deux misères extrêmes de la nature et de la société qui se touchaient et qui s'entraidaient* (1, 449).

The author's desire to turn every single fact in general, ensures a high degree of metonymy in his language, in which there is constant motion from the concrete to the abstract and vice-verse. This interaction, transitions from one to another are characteristic for all levels of the text, beginning with the concept of the word's stem and completing with the peculiarities of the composite structure.

The micro image of motion from the concrete to the abstract is, firstly, the fact of metonymical transfer of these signs:

- *Où sommes - nous, pilote? Demanda-t-il.*

Le pilot repondit:

- *Nous sommes dans la volonté de Dieu* (5, 58).

Another common form of metonymy is the replacing of the plural form by singular: *Si l'on veut comprendre la Vendée, qu'on se figure cet antagonisme: d'un côté la révolution française, de l'autre le paysan Breton* (5,181). The same micro image is hyperbole, the absolutisation of the sign: *<Javert> étalait en plein azur la bestialité surhumaine d'un archange féroce; ... il y a avait une incontestable grandeur dans ce Saint-Michel monstrueux* (2, I, 421-422).

The transition from one to the other can be given with the help of antonymous.

In such cases, the author denotes extreme (initial and final) stages of generalization: *pour dissiper ces spectres, il suffisait de cette aurore, l'enfance* (5, 339); *Cimourdain, c'est-à-dire 93, tenait Lantenac, c'est-à-dire la monarchie* (5, 343). Immutability of the latter is highlighted by the form of apposition, by the demonstrative adjectives or phrase *c'est-à-dire*, and by the similarity of sound as well: *contre cette toute puissance, l'innocence* (5, 339). Or else the text outlines the picture of process, passing and the quality increasing. This image of motion is often implemented in a tripartite structure.

Hugo comprises the idea of the infinite spirit in a triad, its ascent "from stone to God." Incidentally, in Hugo's novels many constituent components of art being are marked by number "3": time, space, material world, the characters, the plot. Example, "93" basic collisions are showed within a triple triad Marat, Robespierre, Danton - Simurden, Lantenak: three children of Michelle Fleshar - D.T). A formula of the motion: *En effet, dans l'enceinte de Notre-Dame la condamnée était inviolable. La cathédrale était un lieu de refuge. Toute justice expirait sur le seuil (1, 480); C'est le votant! C'est le conventionnel! C'est le représentant du peuple (3, IV, 18)*. But the author does not limit himself by the three-member composition and range can be continued: *Notre-Dame avait été successivement pour lui, selon qu'il grandissait et se développait, l'œuf, le nid, la maison, la patrie, l'univers (1, 204)*. Moreover, the motion from the concrete to the abstract becomes a constructive warp of an entire paragraph or chapter:

La nature, cinquante ans d'intervalle, avait mis une séparation profonde entre Jean Valgean et Cosette; cette séparation, la destinée la comble. La destinée unit brusquement et fiança avec son irrésistible puissance ces deux existences déracinées, différentes par l'âge, semblables par le deuil. L'une en effet complétait l'autre. L'instinct de Cosette cherchait un père comme l'instinct de Jean Valgean cherchait un enfant. Se rencontrer, ce fut se trouver. Au moment mystérieux où leurs deux mains se touchèrent, elles se soudèrent. Quand ces deux âmes s'aperçurent, elles se reconnurent comme étant le besoin l'une de l'autre et s'embrassèrent étroitement.

En prenant les mots dans leur sens le compréhensif et le plus absolu, on pourrait dire que, séparées de tout par des murs de tombe, Jean Valgean était le veuf comme Cosette était l'Orpheline. Cette situation fit que Jean Valgean devint d'une façon céleste le père de Cosette. Et, en vérité, l'impression mystérieuse produite à Cosette, au fond du bois de Chelles, par la main de Jean Valgean saisissant la sienne dans l'obscurité, n'était pas une illusion, mais une réalité. L'entrée de cet homme dans la destinée de cet enfant avait été l'arrivée de Dieu (2, II, 69-70).

The analyzed text is taken from the chapter of "Les Misérables" novel, called "Deux malheurs mêlés font du bonheur", which refers to the happiness of two disadvantaged: Jean Valjean and Cosette. The whole chapter interprets and illustrates the idea formulated by title. Actually, there isn't plot development.

CONCLUSION

As a result, the text subsists, motions, in it happens that F.Shdegel called "constantly being played change of alternation of two opposing ideas." And not by chance we define this range as going-up. This language quality is included in the total poetic system where the top, climbing is one of the major substantive and structural factors of the poetics of Victor Hugo.

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Applicable levels : college level

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