

## The principle of beauty and ugliness in Hugo's Notre Dame de Paris

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**Abstract:** The core of Hugo's romantic creation is the full use and embodiment of the contrast principle. His masterpiece "Notre Dame de Paris" uses a large number of contrastive descriptions in the characters, love world and plot environment, highlighting the creation of Hugo's romanticism. Artistic charm. "Ugly ugly beauty" and "beauty and ugly contrast" are concrete reflections on objective things, and are the correct way and effective means for art to reflect social life. This paper believes that in the writing of his famous book "Notre Dame de Paris", Hugo vividly portrays the character of the character through the ingenious use of the contrasting description art, which greatly enhances the artistic appeal of the work and makes it become the influence of the world. The immortal work laid an important foundation.

### 1. Introduction

"Notre Dame de Paris" is Hugo's first novel with great ideological power and artistic power. The novel is a famous masterpiece of romantic novels with a striking storyline and a depiction of the medieval social background and a vivid and exaggerated character.[1]

The most striking feature of the novel is the successful use of the "beauty and ugly contrast." In reality, beauty and ugliness are a contradictory unity of opposing struggles; true, beautiful, and good are always developed in comparison with fake, ugly, and evil. In the novel we see two kinds of characters: Esmeralda, Quasimodo and Claude Floro; the contrast between the two kinds of love, one is Esmeralda's pure love for Verbes Claude's animal desire for Esmeralda; one is Quasimodo's wholehearted love for Esmeralda, and Verbis's lust for Esmeralda to play with women and stay in the wind; two festivals Control: April Fool's Day and Religious Day. [3]The contrast of the two dynasties: the dynasty dynasty and the feudal dynasty. The contrast between the two kings of the dynasty: King Kroban, the King of the Sui Dynasty, the Louis XIV of the French King of the Feudal Dynasty; there are two kinds of laws: the justice of the Sui Dynasty was treated equally, and the Feudal Dynasty was used to suppress the resistance of the people. The author is profoundly expressing his connotation through these beauty and ugliness, good and evil, light and darkness.

### 2. Hugo and the Principle of "The Beauty and Ugliness"

Victor Hugo (1802-1885) was known by the world as the leader of French romantic literature, and his romantic literary claims once sensationalized the entire European literary world. The core of Hugo's romantic creation is the full use and embodiment of the principle principle. He once clarified the contrast in the "Cromwell Preface" as the artistic principle. "The ugly is next to the beauty, and the deformity is close to the grace. The vulgarity is hidden behind the noble wind, the good and the evil coexist, and the darkness is shared with the light." [1] As the masterpiece of Hugo's romanticism, the whole work of "Notre Dame de Paris" reflects the reality through a strong contrast, highlighting The theme, deepening the meaning.

As early as 1827, Hugo put forward the famous aesthetics in his theoretical work "Cromwell Preface", that is, the principle of "beauty and ugliness". ("control" or "contrast" under the same), his aesthetic thought is the unity of opposites between sublime and funny, beautiful and ugly. Hugo's "funny" here refers to all ugly dark and grotesque things. He believes that beauty and ugliness, good and evil are in a complex state, not diverted from human will, and that "funny ugliness is regarded as sublime and beautiful". The supporting role and contrast are the most abundant sources of art

given by nature" [2]. According to this point of view, Hugo advocates sorrow and joy, crying and laughing, beauty and ugliness should not be separated, the bright side and dark side of character, the sublime and ugly face, the comparison of various characters, all the contrast factors in life, It should be in the unity, and regard the principle of beauty and ugliness as an important feature of romanticism and classicalism. Writers should be required to describe ugliness with the ideal of beauty, and expose the darkness with the pursuit of light. It is pointed out that the purpose of portraying ugliness is to "re-ignite the ideal in the human soul" to guide people's spirits to "high-level realm", and to propose that literature and art bear "the mission of the nation, the mission of society, the mission of mankind". "Call out the voice of the people." This is a serious aesthetic ideal, and "Notre Dame de Paris" is based on this contrasting principle of creation practice. As the Danish literary critic Brandt said, "This technique is a contrasting approach based on the medieval beliefs of physical and soul conflicts." There is no doubt that "Notre Dame de Paris", the foundation of romantic literature, is a tragedy, a tragedy of love and a tragedy of fate. Whether it is the deputy bishop of Notre Dame, Claude, Esmeralda is still ringing the bell. People like Mosimo do not like this, love is not allowed, life is short. For the tragedy, Engels believes: "It is the inevitable requirement of history and the tragic conflict that this requirement can not be satisfied." Lu Xun believes that "the destruction of human worthwhile things is for people to see", Hugo passed in this work. This "tragic conflict" and the comparison of valuable "destruction", the large picture of the 16th century, is essentially a broad picture of French society in the 18th century, this profound theme writer through "love and death" The sadness of love and destiny is manifested. Therefore, the success of character characterization is directly related to the highlight of the theme.[1]

Notre Dame de Paris is a work with the characteristics of romantic literature. The novel's protagonist, Quasimodo, fully reflects the romantic approach; however, the most worthy readers of Notre Dame de Paris are the romantic artistic image created by the principle of beauty and ugliness. In the novel, the author consciously exposes the feudal evil forces. The incarnation of the church is the godfather of Claude. He is stern and stern, with a serious, bleak, rigid life on his face, flaunting noble virtues, abandoning worldly life, and even expressing disgust and abandonment of festival carnival. In fact, she is greedy for female color, full of desire for pleasure, and sinful to the world. Hugo not only uses the contrast method to express the contradiction between this person's hypocritical asceticism and the essence of evil, but also exposes him ruthlessly as a cleric in the real life. He is like a ghost hidden in the "magic cave" room, brewing a criminal plot. He created superstition and spread prejudice against Ji Buzhai. Hugo made a full romantic exaggeration and rendering of this person's appearance, behavior and psychology, highlighting his evil qualities as a church evil.[2]

### **3. The Use of "The Principle of Beauty and Ugliness" in the Shaping of Characters**

Throughout the novel, we can find that the author has adopted a multi-level and multi-faceted "contrast" principle in shaping the character image. The author has carefully set up a complex system of character image contrast. In this system, the characters fully express various personalities. The author believes that the principle of "beauty and ugly contrast" advocated by Hugo not only compares the "one" between the characters and the characters, but also compares the front and back of the same person's internal and external, inner and inner, making the characters more complete and full. The character of the character is more fully displayed.

#### **3.1 Comparison between different characters**

The novel "Notre Dame de Paris" is closely related to the love relationship between Claude, Quasimodo, Verbis and Gangowa and the Gypsy girl Esmeralda. The work is centered on Esmeralda and writes four men's love for her. The deputy bishop Claude, who appeared in the position of priesthood, undoubtedly became the center of this "chain of love" with multiple personalities such as divinity, humanity and animalism, because inheriting humanism and religion since the Renaissance Criticism, Claude carries more connotations than others. Therefore, the author gathers the same distinctive characters of Quasimodo, Verbis, Esmeralda and Gangiwa in the

center image of Claude, which plays a role in the stars and holds the moon. The full expression of the various characters of Germany is an essential foil, and the composition of their own image is perfected while making and supporting. It is through this "contrast" principle that Hugo has completed the shaping of Claude and other characters. In the works, Quasimodo as the bell ringer of Notre Dame de Paris is a "abandoned child - lameness, one-eyed, hunchback, tetrahedral nose, horseshoe-shaped mouth, red eyebrows with a small left eye, right eye with a large sarcoma A strange person who was covered up. [3], when he was young, Claude adopted him. Through the contrast, blessing and foiling of Quasimodo and Claude, Claude is shown as a kind nature of human beings, and when the beautiful Esmeralda appears, it fully demonstrates the depressive divinity as an associate bishop. Humanity and animal nature as human beings that have not yet been annihilated. For Esmeralda, Claude dare to love and hate, even for love. Love, we must love earth-shattering; hate, but also hate clean. This is a big difference between Claude and Quasimodo [4].

### **3.2 Comparison between different thoughts and actions of the same person**

Esmeralda is a charming, kind and feminine image that the author has carefully crafted in Notre Dame. She not only has an extraordinary and detached appearance, but also has the good character of being helpful and daring to resist. Therefore, she has always said that she is the image of Hugo's "highly harmonious and unified beauty in the body and heart". "It is the bright light of the dark and medieval. "Incarnation of truth, goodness and beauty" is "a shining pearl." [5] Therefore, she tends to contrast her beauty with the appearance of Quasimodo. She compares the good and evil in the heart of Claude and Verbis, and compares the truth with the false, but rarely talks about her own inside and outside. And the pre- and post-control of my own mind, I want to analyze a character, to make a comprehensive observation, in order to fully grasp, it can be said that her own personality factors are also an important factor leading to her love tragedy and fate tragedy.

### **3.3 Contrast between the early and the later stages of the same person**

The comparison between man and his own beauty and ugliness is the most characteristic contrast between beauty and ugliness in Hugo's novels. Compared with the previous one, it is more complicated and more shocking and more intriguing. Usually, most readers only see a situation in which a person contrasts with his own beauty and ugliness, that is, the contrast between the external factors (appearance) of the character and the internal factors (inner heart), such as the beauty and ugliness caused by the difference between the outside and the inside. Modo, Guan Bolun, etc., often overlook another situation, that is, the contrast between beauty and ugliness caused by the "separation" of the internal factors (inner heart), such as Claude, Landnak, etc. [6].

The contrast between the character's own heart and the early stage is reflected in the two people of Claude and Quasimodo. Good and evil are common, and good and evil are transformed. In Hugo's view, people in life "have animal nature and spirituality; there are souls and flesh", which are binary. The image of the human body is not exactly the same as the character of the soul. The beautiful image sometimes contains the evil heart, and the noble soul may be accompanied by the image of strange and ugly. The beauty of man is the unity of concrete diversity. Hugo uses the character's own beauty and ugliness to describe the use of the character, and has achieved outstanding performance in Quasimodo [7].

## **4. Conclusion**

"Notre Dame de Paris" is Hugo's artistic principle based on the contrast between beauty and ugliness, goodness and ugliness. It is the core of Hugo's romantic aesthetics. The principle of beauty and ugliness is the humanity with writers. The idea of the idea is closely related. The characters in Hugo's pen are mostly the manifestations of different degrees of their humanitarian thoughts. In order to achieve the purpose of good and evil, good warfare and evil, writers often use extraordinary exaggeration to form a contrast between beauty and ugliness. The ugly appearance of Gasimomodo, the consistent beauty of Esmeralda, all exaggerated colors. At the same time, the image of Hugo's

novels is shaped with a strong subjective color. In the minds of writers, humanitarian fraternity, kindness, and forgiveness are the forces that transform mankind and save mankind. In the face of this power, those who suffer misfortune and hate humanity and society can become ideal figures with self-sacrifice.

In short, the principle of beauty and ugliness comprehensively reflects the progressive and limited circumstances of the writer's humanitarian thoughts, shaping the character image with distinct personality, showing the historical picture of the struggle between light and darkness, and exposing the brutality of feudal autocracy. The anti-humanity and brilliance of the church. The progressive humanitarian thoughts and outstanding comparative artistic achievements in the works have made the novel still enduring artistic charm and become one of the immortal art treasures in the world literary garden.

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