

A Linguapoetic and Linguastylistic Analysis of Victor Hugo's Novel "Notre Dame De Paris"

Yulduzhon Bakhodirovna Mehmonova

Second-year independent researcher at Fergana State University, Uzbekistan

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Abstract: This article discusses the lexical features of Victor Hugo's novel "The Hunchback of Notre Dame." A general description of the vocabulary of Victor Hugo's novel "The Hunchback of Notre Dame" represents an outstanding example of the artistic language of French Romanticism. The work's vocabulary serves not only as a narrative tool but also as a tool for creating a complex poetic structure, in which every word carries semantic, emotional, and symbolic weight. The narrator's speech is dominated by archaisms, rare poetic expressions, and ecclesiastical terminology, creating an atmosphere of the medieval era and enhancing historical authenticity. For example, when describing the cathedral, the author uses words with ancient roots and a solemn sound: "sanctuary," "chapel," "transept," and "canopy." These lexemes immerse the reader in the spirit of Gothic space, where architecture becomes a symbol of eternity and spiritual power.

Keywords: Archaism, sanctuary, chapel, transept, canopy, vocabulary, romanticism, narrative, emotional and symbolic load.

Introduction: Lexical Features of Victor Hugo's Novel "The Hunchback of Notre Dame"

General Characteristics of the Lexicon of the Work Victor Hugo's novel "The Hunchback of Notre Dame" is an outstanding example of the artistic language of French Romanticism. The work's vocabulary serves not only as a narrative tool but also as a tool for creating a complex poetic structure in which every word carries semantic, emotional, and symbolic weight. Hugo deliberately combines various linguistic layers—from lofty, almost biblical language to colloquial expressions reflecting the social heterogeneity of 15th-century Paris. This linguistic multilayering underscores the writer's key idea of inequality and contradictory nature. The narrator's speech is dominated by archaisms, rare poetic expressions, and ecclesiastical terminology, creating an atmosphere of the medieval era and enhancing historical authenticity. For example, when describing the cathedral, the author uses words with ancient roots and a solemn sound: "sanctuary," "chapel," "transept," and "canopy." These lexemes immerse the reader in the spirit of Gothic space, where architecture becomes a symbol of eternity and spiritual power. At the same time, the characters' speech echoes the language of the street, the language of the common

people: thus, the dialogues of Esmeralda, Phoebus, and the onlookers on the street are filled with colloquial and even crude words. The contrast between these levels of speech creates an expressive social relief, through which vocabulary becomes a means of artistic contrast and psychological characterization.

Historicisms, Archaisms, and Poeticisms

One of the novel's main lexical features is the abundance of historicisms—words denoting the realities of a bygone era. Hugo meticulously recreates medieval vocabulary, striving to achieve not only historical accuracy but also emotional expressiveness. Words such as "halberd," "sarcophagus," "chapel," "inquisition," and "helmsman" not only refer to 15th-century objects or phenomena but also bear the stamp of time, creating a sense of immersion in the past. Along with historicisms, archaisms—words and expressions that had fallen out of use by the 19th century—are actively used. For example, addresses such as "lord," "honorable," and "gracious lord" reinforce the tone of respect and ceremony characteristic of medieval society. Poetic expressions in Hugo's vocabulary lend the text a special melody and sublimity. In descriptions of Esmeralda or the cathedral, the writer resorts to words with soft,

euphonious sounds—"radiant," "gentle," "pure"—creating a poetic aura around the images. This characteristic aligns Hugo's prose with poetry, emphasizing the romantic element of his style.

"The sight of this majestic building, gloomy and menacing, inspired awe even in those who believed in neither God nor the devil" [Hugo, V., *The Hunchback of Notre Dame*. Moscow, 1987. P. 45.]

Archaisms in descriptions of the cathedral serve a symbolic function: through their sound and semantics, the author conveys the idea of the eternity of spiritual foundations and the destructibility of human deeds. Hugo's language becomes not just a narrative tool, but a way of understanding history. Historicisms are often found in scenes depicting urban life: herald, executioner, jester, prior, chancellor. These words form a socio-cultural background, immersing the reader in the life of 15th-century Paris. "Before the House of Justice stood the executioner, dressed in red, with a halberd in his hand" [Hugo, V., *The Hunchback of Notre Dame*. — M., 1987. — P. 52.]

Colloquial and Vernacular Vocabulary

Hugo masterfully combines a lofty, formal style with the colloquial speech of the common people. Colloquial expressions, interspersed throughout the dialogue, enhance the novel's realism and social contrast.

"Hey, friends! Who's that on the gallows?" cried one of the onlookers. "Ah, why, it's old Charmolle!" [Hugo, V., *The Hunchback of Notre Dame*. — M., 1987. — P. 67.]

In such passages, one can hear the language of the street, rough but lively, emphasizing the folk character of the narrative. Unlike the lofty language of cathedral descriptions or Claude Frollo's monologues, the speech of the common people is replete with everyday words and emotional interjections. Thus, the novel's vocabulary is built on a contrast of linguistic registers: the sacred and sublime and the base, reflecting the Romantic idea of the opposition of spirit and matter.

Symbolic Vocabulary and Semantic Polysemy

Vocabulary of a symbolic nature, carrying a philosophical load, occupies a special place. Words such as light, darkness, abyss, sky, star, flame, and cross become frequent, and Hugo uses them as elements of the artistic code.

"Light streamed through the stained-glass windows, like the breath of God illuminating the darkness of human souls." [Hugo, V., *The Hunchback of Notre Dame*. Moscow, 1987. P. 61.]

In such descriptions, poetic metaphorization of vocabulary is observed: specific objects become signs of metaphysical categories—faith, sin, redemption. The symbolic function of the word transforms the text into

a poetic space of meanings, where each lexeme is filled with emotional energy.

Furthermore, Hugo frequently uses lexical repetitions, which serve not only a structural but also an expressive function:

"Darkness is in the cathedral, darkness is in the heart, darkness is in the sky" [Hugo, V., *The Hunchback of Notre Dame*. Moscow, 1987. P. 92.]

Such repetition enhances the tragic motif, giving the text a musical and rhythmic organization.

Individually Proprietary Vocabulary

Hugo's language is distinguished by a wealth of individual neologisms and unusual phrases. He creates his own system of metaphors, in which architectural images are combined with psychological categories:

"Every stone of the cathedral was a word, every tower a prayer" [Hugo, V., *The Hunchback of Notre Dame*. — M., 1987. — P. 103.]

Here, the word becomes a bridge between matter and spirit, which corresponds to Hugo's Romantic worldview, who saw language as the living soul of the people and a tool for overcoming time. Thus, the novel's lexical structure serves not only a descriptive but also a philosophical and artistic function. Through lexical contrasts, archaisms, symbols, and individual expressions, Hugo creates a language in which architecture, man, and God are united in a single poetic space.

Stylistic Features of Victor Hugo's Novel "The Hunchback of Notre Dame"

Victor Hugo's style in the novel "The Hunchback of Notre Dame" is a synthesis of poetic expressiveness, philosophical depth, and social concreteness. It displays all the characteristics of Romantic aesthetics—emotional uplift, contrasts, symbolism, an appeal to the inner world of the individual, and a desire to unite the sublime with the mundane. The stylistic uniqueness of the work is determined not only by the peculiarities of the narrative speech, but also by a complex system of artistic devices: antitheses, metaphorical parallels, alternating descriptions and lyrical digressions.

Contrast as the Main Principle of Style

One of the most characteristic stylistic features of the novel is contrast—a principle that underlies the entire artistic structure of the work. Contrast is manifested at all levels of the text:

- in the juxtaposition of light and darkness,
- the sublime and the base,
- the spiritual and the physical,
- beauty and ugliness,

• love and hate.

"The cathedral was like a gigantic shadow spread over the city—the light fell only on the cross of its towers" [Hugo, V., The Hunchback of Notre Dame]. — Moscow, 1987. — P. 63.]

The contrast here is not only visual but also ideological: darkness becomes a metaphor for human ignorance, and light a symbol of spiritual insight. This juxtaposition is also characteristic of the characters' images. Esmeralda embodies purity and naturalness, while Claude Frollo represents spiritual temptation, perverted knowledge. Hugo writes: "He looked at her as at the sun, which burns and blinds." [Hugo V. The Hunchback of Notre Dame. — Moscow, 1987. — P. 218.] The principle of contrast shapes the novel's emotional dramaturgy, making its language rich with expression and inner tension.

Conclusion to Chapter Two A linguopoetic and linguastyle analysis of Victor Hugo's novel "The Hunchback of Notre Dame" reveals the complex, multilayered structure of his artistic language, in which poetic words become not simply a means of representation but a tool for philosophical understanding of the world. First, the work's lexical system reflects Hugo's desire to convey the spirit of the era and its symbolism. Archaisms and historicisms not only serve the function of historical authenticity but also contribute to the creation of a special atmosphere, immersing the reader in the atmosphere of medieval Paris. The novel's vocabulary is distinguished by the contrast between the author's lofty poetic speech and the colloquial speech of the characters, creating a polyphony of meanings and shaping the text's sociolinguistic multilayeredness. Symbolic vocabulary is particularly significant, revealing the work's key philosophical categories—good and evil, light and darkness, faith and sin. Secondly, the novel's stylistic organization is guided by the principle of romantic contrast—a device expressing the contradictory nature of existence. The contrast of light and darkness, spiritual and physical, beauty and ugliness becomes the fundamental aesthetic law of Hugo's prose. The text exhibits a constant interplay of lyricism and epicism: emotional pathos is combined with monumental descriptions of the city, the cathedral, and human destinies. Hugo's syntax is dynamic and musical: long rhythmic periods alternate with short, tense phrases; rhetorical questions, anaphora, and parcellation are actively used. All this creates a unique musicality to the prose, bringing the author's style closer to poetic speech.

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