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STYLISTIC ANALYSIS OF THE WORKS OF CHARLES NODIER

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Annotation: The extent and significance of the material of Charles Nodier's works, as well as his aesthetic approaches, are the main topics of this page. Additionally, there are remarks on the spiritual nourishment the reader might receive from the writer's ideas and narratives.

Key words: fictional corpus, heart of fiction, stylistics, the storyteller, periphrases, the figure.

INTRODUCTION

If the most famous novels and tales rightfully receive the most consistent treatment, the analysis also covers stories that are less well known to the public. Along with The Crumb Fairy, Jean Sbogar, Smarra, and Trilby, the History of the King of Bohemia and his seven castles receives attention of the King of Bohemia and his seven castles, Mademoiselle de Marsan, and The Thief, thus doing justice to works that, in order to enjoy a certain recognition in the eyes of the critics, are still badly treated by the publishing industry. Just as remarkable are the connections between the fictional corpus, the object of the study, and the main essays and articles of an author who presents, in the words of «R. de Villeneuve's face is thus far from that of the pleasant storyteller of Arsenal evenings» If it is a question of paying homage to Nodier's stories, the author does not hesitate, precisely to legitimize the stories or novels that critics have presented as such since George Sand and that critics, since George Sand, have presented as minor and even rather boring, to show the link between the storyteller and the essayist. It is indeed at the very heart of fiction that the thinker's questions take shape and develop. Linguist, As a linguist, literary theorist, philosopher, and defender of heritage, Nodier is in fact the author of a number of writings that initiate and sometimes extend the questioning embodied in the work of fiction. R. de Villeneuve offers a careful reading in Notions élémentaires de linguistique, «Du fantastique en littérature,» «De la palingénisie humaine,» and «De la palingénisie humaine,» among others. «Resurrection» or «Voyages pittoresques et romantiques dans l'ancienne France,» which played an important role in the development of Nodier's creative work.

METHODS

This article took into consideration the Geneva and Droz experts' stylistic study of the novel "Roselyne de Villeneuve." La Poétique, Aristotle's literary communication, was also employed. Jean-Jacques Richer's writings and the significant observations made by Claude Millet and Charles Nodier were also discussed. It is important to note that the essay concentrated on stylistic techniques for highlighting the creative text and on the art of employing words in Charles Nodier's work.

RESULTS

The last movement of the chapter devoted to figures focuses on the development of some figures of thought, such as hypotyposis and its frenetic use of hyperbole, allegory, and irony These analyses confirm the previous hypotheses: The instability of the representation and the interpretation of

the figures that serve it reflect the essential quest that is played out through of writing. Its mission is to recreate the world, to restore its primitive harmony, and to free it from the chaos that obscures it.

At the end of the analysis of the stylistics of unstable space, the main milestones of R. de Villeneuve's thesis are therefore laid down. Nodier perceives the world as chaotic, which he associates with the disorder caused by history but also with the presence of evil ontological, of a nothingness that destroys and splits the primitive order of the cosmos. Writing becomes a spiritual quest, tasked with reconstructing, in a dialectical and therefore necessarily dynamic movement, a harmony. This translates sometimes by a nostalgic return to the origins, other times by the impending beyond and resurrection. These are the remarks preliminaries that the two following parts of the thesis theorize and specify by resorting to other types of discourse.

DISCUSSION

The stylistics here serve as a foundation for the aesthetic and metaphysical exploration that follows; they allow us to pose the essential questions and show the extent to which they run through the entire work. It allows us to pose the essential questions and show to what extent they run through the entire work. It also underlines that these It also underlines that these problems, which are both philosophical and religious in many respects, are posed from the outset in Nodier in terms of writing choices.

If Nodier participates in the promotion of literature in the Romantic age, it is because he always thinks in and through literature. The verb appears to be the privileged place for the expression of instability, which Nodier himself links to an ontological conception: "[l'homme] a eu lieu de se convaincre que l'être était sujet à un grand nombre de relations avec tout ce qui l'environne, que son existence était une succession perpétuelle d'actions, que ces actions ou modes de l'être, passés, présents ou futurs, ne cessaient de le modifier. Il a créé le verbe qui n'est donc qu'une action ou un rapport des êtres entre eux" The study of the verb is therefore doubly relevant, on the one hand because it answers the question posed by the representation of unstable space from a stylistic point of view, and on the other hand because it enables us to lay the foundations for what constitutes the object of the study unstable space from a stylistic point of view, and secondly because it allows us to lay the foundations for what constitutes the privileged object of the of the following sections. R. de Villeneuve first looks at the semantics of the verbs used and shows that a large number of them, beyond the R. de Villeneuve first looks at the semantics of the verbs used and shows that a large number of them, beyond the category of movement verbs, describe instability.

It then focuses on the infinitive, the nominal form of the verb, which thus appears to be subject to unstable use, particularly in infinitive propositions and in the periphrases "aller" and "venir" + infinitif. In addition, the study focuses in several places on the aspectual values of the verb, for example. In addition, the study focuses in several places on the aspectual values of the verb, for example, the inchoative process, and also explores its enunciative dimension. The analysis of verbal forms thus leads to a presentation of what the author calls «the whirling universe, which haunts Nodier» (p. 42), through the study of the verb "rouler" the study of the verb «to roll» and its uses within a vast corpus, which makes it possible to highlight the representation of frenetic space. Overall, the three motifs of «mobility, indeterminacy, and rupture» (p.42) guide the work as a whole guide the work as a whole.

The second chapter opens with a general reflection on the use of the figure in the Romantic period. Nodier does not champion the of the hegemony of figures in literary discourse. He even indicates his distance from them, whose territory is limited on the one hand by nature, which language must

reflect and imitate, and on the other by the the presence of transcendence, which belongs to the ineffable. In this context, it is natural that the figure favored by Nodier is the figure of diction, the only one capable of reproducing itself in language, is the work of nature itself. From this point of view, The Dictionnaire des onomatopées and the Eléments de linguistique develop a conception of language that is opposed to the arbitrariness of signs. The representation of space, and more specifically of natural spaces, shows the consequences of these linguistic conceptions in the writing of fiction: The landscape state of mind is described through the imitation of nature and the feelings that its spectacle provokes in the spectator character. Alongside figures of diction, Nodier also wrote about figures of construction, which "allow us to recreate, within the text, a rhythm, an impulse that matches the dynamics at work in the universe" within the text, a rhythm and an impetus that mimic the dynamics at work in the universe." On the other hand, the moderate use of comparison, which R. de Villeneuve refers to as «similitude,» and metaphor reveal Nodier's paradoxical conception of language: literary discourse must not so much create a singular, unique language, tending towards a super-nature, as to strive for a super-nature, rather than to rediscover the purity and simplicity of the original, oral, and collective language. As a result, the author must to use the same figures that the first men used to describe things by resemblance, or rather to perceive the secret affinities between things. Thus, «writing ultimately appears as an enterprise of ontological elucidation» (p. 211), an idea that R. de Villeneuve clarifies a little further on: «Figurative writing thus appears «as the necessarily imprecise suggestion of the harmonies of a universe that integrates man into it» (p. 224). Even though he seems to favor comparison over metaphor, Nodier is thus in line with the Aristotelian conception, according to which that «to metaphorize well is to perceive the similar.

CONCLUSION

The recurring motif in Nodier's pen of lovers united beyond death demonstrates the significance of mystical love in his work. This thought of the resurrection The last chapter of R. de Villeneuve's work is thus devoted to love, under the aegis of from which are ordered «the life, the spiritual experience, and the poetics» (p. 551). As love is also wisdom, Sophia, in accordance with ancient thought, has a heuristic function. It makes it possible to order the chaos, restore the harmony, and thus to transform it into the cosmos. We find here the joint power of sentiment and religious impulse. However, this power is also that which allows writing. To write, one must first «croire, espérer, aimer" in order to also read. Writers and readers thus constitute an immaterial homeland, which the library materializes. But if it is possible to apprehend the other writer.

We understand, at the end of this journey, why Nodier poses so many problems for criticism, unlike the great magi. His writing, like his thought, is romantic and refuses any systematism. Ironically, the storyteller took pleasure in foiling advances the necessarily laborious conceptual work of its future readers. Roselyne de Villeneuve's comment succeeds to marry the movements of a work nourished by paradoxes without seeking to impose any conceptual straitjacket whatsoever. She nevertheless manages to bring out the fundamental aspiration of a course that aims to ward off the «frenetic whirlwind» by resorting to the triple dynamics of play, storytelling, and metaphysical escape. The oscillation between doubt and feeling between historical disenchantment and imaginary enchantment, led Nodier to constantly pose with acute awareness of a writer at the crossroads of history, romantic questions about writing and creation.

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CHARLZ NODIER ASARLARINI STILISTIK TAHLIL QILISH

Annotatsiya: Ushbu maqolada Charlz Nodier asarlaridagi stilistik uslublar hamda ulardagi mazmunning ko'lami va ahamiyati to'g'risida to'xtalgan. Shuningdek, yozuvchining fikri va hikoyanavisligidan o'quvchi olishi mumkin bo'lgan ma'naviy ozuqa to'g'risida mulohazalar keltirilgan.

Kalit so'zlar: badiiy obraz, badiiy adabiyot markazi, stilistika, hikoyachi, perifrazalar, uslub.

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Аннотация: В данной статье основное внимание уделяется стилистическим приемам в произведениях Шарля Нодье, а также объему и важности их содержания. Есть также комментарии о духовной пище, которую читатель может получить из мыслей и рассказов писателя.

Ключевые слова: художественный корпус, ядро художественного произведения, стилистика, рассказчик, перифразы, фигура.