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## A MOTIVATOR'S ACT OF PERSUASION ON DYNAMIC CHARACTERS IN *LES MISERABLES* NOVEL'S VICTOR HUGO

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### **Abstract**

*The problem in this analysis is the motivator character from the story that he can change a lot of people around him. This motivator has brought the most of characters in the novel to become the better person. Not only have the people who love and respect him, but he also changed the people that hate him through his act of persuasion. In this study, the researcher applies the psychological analysis and genetic structuralism, it has a role to explain literary work as structure base on the elements that formed them, which are society and social life.*

*The motivator has changed his character because the kindness of Bishop Myriel, Fantine has changed her character because the evil of Thénardier couples. Meanwhile, the other three characters, Javert, Cosette, and Marius, all of them have changed because the actions of Motivator through the act of persuasion. There are a lot of way to persuade others, and Motivators' act of persuasion proves to be successful on this novel.*

*Keywords: Motivator, Persuasion, Dynamic Characters*

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## **I INTRODUCTION**

This study which entitled "A Motivator's Act of Persuasion on Dynamic Characters in *Les Miserables* Novel's Victor Hugo" focus on Motivator, who becomes a force for good in the world but cannot escape his criminal past and he is become a motivator for the other person in his life. In this novel, Most of the main characters have changed themselves as the story progresses, such changing characters are called dynamic characters. From these characters, the change happens because the result of other characters' actions,

The reason for choosing this novel as a research material is because Humans always change, it can be seen from the story in Victor Hugo's novel, *Les Misérables*, or translated as the miserable people. Most of the main characters have changed themselves as the story progresses, such as Motivator Motivator, Javert, Cosette, Marius, dan Fantine, such changing characters are called dynamic characters. From these characters, the change happens because the result of other characters' actions, Motivator has changed his character because the kindness of

Bishop Myriel, Fantine has changed her character because the evil of Thénardier couples. Meanwhile, the other three characters, Javert, Cosette, and Marius, all of them have changed because the actions of Motivator through the act of persuasion.

In the analysis of a motivator's act of persuasion on dynamic characters in Les Miserables novel's victor hugo, three main characters becomes the focus of this study, they are Javert, Cosette, and Marius. The reason to choose the title of A Motivator's Act of Persuasion is based on the writer's interest on how this character can change a lot of people around him. Motivator has brought the most of characters in the novel to become the better person. Not only have the people who love and respect him, Motivator also changed the people that hate him through his act of persuasion. Among all of the characters around Motivator, there are three characters that can represent best on Motivator's act of persuasion, Javert, Cosette, and Marius.

The first character, Javert has changed from the person who hates him and wants to arrest him to become doubtful and even letting him go, Motivator changes him through the act of forgiveness by saving him from the execution. It can be seen from this quotation: "To owe life to a malefactor . . . to be, in spite of himself, on a level with a fugitive from justice . . . to betray society in order to be true to his own conscience; that all these absurdities . . . should accumulate on himself, this is what prostrated him." The second character, Cosette changes from hating him because Motivator forbids her love to Marius to loving him sincerely because she knows that her father only does the best for her through the act of persuasion on advice of love. It can be seen from this quotation: "You can give without loving, but you can never love without giving. The great acts of love are done by those who are habitually performing small acts of kindness. We pardon to the extent that we love. Love knows that even when you are alone, you will never be lonely again, and great happiness of life is the conviction that we are loved. Loved for ourselves, and even loved in spite of ourselves." The last character Marius changes from hating him because of his love to Cosette and becoming respect to him because Motivator's act of persuasion by exposing truth about his past and

also from saving him on fatal wound of political uprising

## **A. Literature Review**

### **1. Psychological Theory**

In psychology term, Daiches (1990:344) defines the psychology of literature in his book *Critical Approaches to Literature* as "psychology, therefore, comes into literary criticism in several ways. It can help to explain in the creative process in general, it can provide a means of illuminating a writer's work with reference to his life and vice versa, and it can help to elucidate the true meaning of a given text." From this quotation, Daiches emphasizes that the author and his work cannot be separated as they are related to each other. The life that is described through a literary work is presented. In the text which is a reflection of the characters' psychological behavior in life.

### **2. Psychodynamic Theory by Sigmund Freud**

Freud proposed that the human psyche is comprised of three competing entities: the id, ego and super ego. The id drives impulsive desires, whilst the ego tempers such desires with the external realities of potentially being punished for behaving irrationally. The super ego is aware of a person's actions on others, and is responsible for feelings of guilt and regret. More controversially, Freud proposed that males suffer from an Oedipus complex - a desire for their mother which results in a resentment of their father. Similarly, he believed that females desire their fathers, as part of an Electra complex.

The psychodynamic approach also regards human behavior as being motivated by a desire to 'save face' - to preserve one's self esteem and sense of worth. Thoughts threatening to the ego are confronted with the deployment of defense mechanisms, which include repression, sublimation and the transference of feelings from one person to another.

### **3. Hierarchy of Needs by Abraham Maslow**

Abraham Maslow (1943) developed a Hierarchy of Needs, describing the motivations that drive each of us. These range from survival needs, such as the desire for food, up to a need to achieve and reach one's potential. Maslow

termed such goals self-actualizing needs, and claimed that our behavior is driven by these needs. Obstacles hindered a person's desire to

achieve such goals can lead to them suffering (Maslow, 1943:370-396).

## II RESEARCH METHODS

This writing is classified into qualitative research, it is the research that focuses on obtaining data through analyzing the subject, in this case the novel *Les Miserables*. This research is not only about "what" the characters think but also "why" the characters think so. Creswell (1998:41) says that:

"One undertakes qualitative research in a natural setting where the researcher was an instrument of data collection who gathers words or pictures, analyzed them inductively, focuses on the meaning of participants, and describes a process that was expressive and persuasive in language."

Qualitative research involves studying a small number of individuals or sites, it was conducted in a natural setting, it was focused on participant perspectives, it had the researcher as the primary instrument for data collection, it uses multiple methods of data collection in the form of words or pictures, it involves extended firsthand engagement, it focuses on the centrality of meaning for participants deals with dynamic systems, it deals with wholeness and complexity

and assumes that change was constant, it was subjective, and it uses an emergent design

The data concern with the way of the writer to conduct the data. This research uses genetic structuralism, it looks the external factor of the literature that conveys the internal element of literary work such the actions of the main character, such as characters and author. Pradopo in *Metodologi Penelitian Sastra* (2001: 54) state that "Peneliti bertugas menjelaskan karya sastra sebagai sebuah struktur berdasarkan unsur-unsur yang membentuknya, seperti masyarakat dan kehidupan sosial." "The researcher has a role to explain literary work as structure base on the elements that formed them, which are society and social life (translated by writer)." From the explanation, structural method has two functions which explain the internal factor of literature and show the relation of this internal factor with the external factor such as sociology. In the procedure of analyzing the data, the primary data is taken from novel itself, the writer tries to analyze it by using the information based on the novel itself.

## III RESULTS AND DISCUSSION

Motivator's act of persuasion has changed the dynamic characters of Javert, Cosette, and Marius. Javert changes his perspective about Motivator from the person that he hates into the person that he respects, Cosette's character has been changed from the cold and weak girl into the warm and strong woman, while Marius's character has been changed from the supposedly cynical person into the forgivable person. All of these changes has been caused by the act of persuasion through kindness of Motivator in his redemption.

### 1. Act of Persuasion on Javert the Police

Javert characters has changed on his perspective about Motivator from the person that he hates into the person that he respects, this

change has been caused by the act of persuasion through kindness of Motivator in his redemption. This character is a meticulous man, who is driven by his passion to fulfill his duty. His actions are full of both confidence and conviction, and he is quite sure of himself in general.

Javert, being one who could only see in black or white, found it impossible that a man like Motivator, who had been an ex-convict, could have possibly bettered himself. In Javert's mind, any path he took would have been wrong, due to his now-shattered world views, and growing admiration for Motivator. He knew that to set Motivator free would be to release a felon, yet to arrest him would be to arrest a good man. This inner derailment, and utter inability to choose a side, forces Javert to choose the only

path he sees before him- suicide. He dies by throwing himself into the raging waters of the Seine from off of a parapet. Soon after, his body is found and recovered from the water, then is disposed of.

Javert's black and white world view is prominent throughout the whole book, yet it is most blatant in the chapter Javert's Derailment. To see the world in two ways, black or white, meant that there was always a choice which was good, and a choice which was bad. It meant, also, that either a man was good, or a man was bad. This was what led Javert to be so confident to the point of recklessness. In the end, his inability to be able to see grey, or accept that man could change, and not every answer was wholly right nor wholly wrong, led to his downfall.

*To owe his life to a malefactor, to accept that debt and to repay it; to be, in spite of himself, on a level with a fugitive from justice, and to repay his service with another service; to allow it to be said to him, "Go," and to say to the latter in his turn: "Be free"; to sacrifice to personal motives duty, that general obligation, and to be conscious, in those personal motives, of something that was also general, and, perchance, superior, to betray society in order to remain true to his conscience; that all these absurdities should be realized and should accumulate upon him,—this was what overwhelmed him (1059).*

This passage from Book Four of "Motivator" describes Javert's state of mind before he commits suicide. The readers see the extent to which Motivator's mercy and compassion shatter Javert's way of life. Torn between his inflexible enforcement of the letter of the law and his personal debt to Motivator, Javert becomes profoundly confused. While Javert's response is not particularly emotional, Motivator's unconditional love for his fellow human completely disarms the stern Javert and makes it impossible for him to continue his duty with honor. Javert struggles to understand how a straightforward, literal interpretation of the law can be at odds with the spirit of the law. Seeing no alternative, he resolves his inner crisis by committing suicide.

Victor Hugo describes Javert's cold heart by saying, Reflection was something to which he

was unused, and he found it singularly painful. Even with Fantine, who admits she had done wrong with hitting a man as self-defense, mercy did not even cross Javert's mind. Because Fantine is a prostitute, Hugo emphasizes that it is still a crime to Javert. Victor Hugo wants the reader to understand that unlike Motivator, who has compassion for Fantine, Javert has a hardened heart. When speaking to Motivator about forgiveness, Javert says, "In fact, your kindness to others has only served to increase my anger toward you. Your kindness is what I see as a false kindness - the kind that disrupts society" (1072). Javert is baffled why Motivator would even consider forgiving someone who does not deserve it, especially when he is the one being forgiven.

One significant example is when Motivator is living as a mayor and forgives Javert instead of punishing him for accusing him of being a criminal. Hugo also wishes the reader to see the importance of Javert's views when Motivator does not kill Javert in the barricades. Javert assures Motivator that he will continue to seek him out and believes Motivator's choice of letting him go to be poor judgment.

*One thing had amazed him,—this was that Jean Valjean should have done him a favor, and one thing petrified him,—that he, Javert, should have done Jean Valjean a favor.*

*Where did he stand? He sought to comprehend his position, and could no longer find his bearings.*

*What was he to do now? To deliver up Jean Valjean was bad; to leave Jean Valjean at liberty was bad. In the first case, the man of authority fell lower than the man of the galleys, in the second, a convict rose above the law, and set his foot upon it. In both cases, dishonor for him, Javert. There was disgrace in any resolution at which he might arrive. Destiny has some extremities which rise perpendicularly from the impossible, and beyond which life is no longer anything but a precipice. Javert had reached one of those extremities. (1059)*

Victor Hugo wants the reader to see that Javert is torn between breaking the law and not being proper when he captures Motivator. Javert is suddenly reminded that Motivator saves his



life from the revolutionaries and realizes he is indebted to Motivator.

*Jean Valjean disconcerted him. All the axioms which had served him as points of support all his life long, had crumbled away in the presence of this man. Jean Valjean's generosity towards him, Javert, crushed him. Other facts which he now recalled, and which he had formerly treated as lies and folly, now recurred to him as realities. M. Madeleine reappeared behind Jean Valjean, and the two figures were superposed in such fashion that they now formed but one, which was venerable. Javert felt that something terrible was penetrating his soul—admiration for a convict. Respect for a galley-slave—is that a possible thing? He shuddered at it, yet could not escape from it. In vain did he struggle, he was reduced to confess, in his inmost heart, the sublimity of that wretch. This was odious.*

*A benevolent malefactor, merciful, gentle, helpful, clement, a convict, returning good for evil, giving back pardon for hatred, preferring pity to vengeance, preferring to ruin himself rather than to ruin his enemy, saving him who had smitten him, kneeling on the heights of virtue, more nearly akin to an angel than to a man. Javert was constrained to admit to himself that this monster existed. (1060)*

Victor Hugo shows Javert's struggle by writing that "It would be bad to arrest Motivator, bad also to let him go". Javert decides to break the law and settles his debt with Motivator by setting him free. "For the first time he had accepted a kindness, and he had repaid it with a kindness". Even though Jim Reimann suggests that Javert understands Motivator's reasoning, Isabel Roche, author of *Character and Meaning in the Novels of Victor Hugo* and specializes in French nineteenth-century novels, suggests otherwise. Roche states, "Thus unable to make any kind of sense out of the new system in which he has unwittingly engaged himself through his reciprocation of Motivator Motivator's act, he makes the only choice available to him and removes himself from the system altogether" (201).

## 2. Act of Persuasion on Cosette the Daughter

Cosette's character has been changed from the cold and weak girl into the warm and strong woman, this change has been caused by the act of persuasion through kindness of Motivator in his redemption. Cosette is the main protagonist in the novel *Les Misérables* by Victor Hugo. She is the illegitimate daughter of Fantine and Félix Tholomyès. Her birth name is Euphrasie but she is referred to throughout her life as "Cosette." As a small child, she is left with the Thénardiens and their children, who horribly abuse her while indulging their own young daughters, Éponine and Azelma. On Christmas of 1823, Cosette is adopted and saved by Motivator. Later she grows into a beautiful young girl and marries Marius Pontmercy near the end of the story.

*Les Misérables* by Victor Hugo is a renowned French classic of the nineteenth century which follows the life and times of Motivator and the fascinating cast of characters with whom he interacts. Though a riveting story that is both heart-rending and eye-opening, the purpose of the novel stretches far beyond the narration of an escaped convict's adventures: It is a study in human misery and an account of the desperation that led the impoverished citizens of France to revolt against an oppressive government. History and philosophy are woven into the chapters as the reader becomes more and more immersed in the heartache-filled world of the lower class, and with each passing volume, the themes Hugo presents become clearer and more poignant. Specifically, the author uses the characters Motivator, Fantine and her daughter Cosette in this work to enlighten readers of the struggles faced by men, women and children living in poverty during the years leading up to the French Revolution.

*When he thought on these things, all that was within him was lost in amazement before this mystery of sublimity.*

*In these meditations, his pride vanished. He scrutinized his own heart in all manner of ways; he felt his pettiness, and many a time he wept. All that had entered into his life for the last six months had led him back towards the Bishop's holy injunctions; Cosette through love, the convent through humility. (475)*

Through the character Motivator, Hugo shows the consequences suffered by a man unable to provide for his family in this time

period. From dawn until dusk, Motivator worked tirelessly as a pruner in order to support a meager lifestyle for his widowed sister and her children. Unfortunately, conditions steadily worsened within the household after the sole breadwinner found himself without work in the winter months. The man was left with no choice left but to procure food through stealing. He was caught, and sentenced to five years in the galleys, but five failed attempts at escape ultimately cost him fourteen more. It says in the text, "This penalty... had ended in becoming a crime of society against the individual, a crime which was being committed afresh every day, a crime which had lasted nineteen years." Sadly, this vicious cycle was all too common among poverty-stricken men in the days before the French Revolution. Those without work resorted to crime to meet the basic needs of their family, were arrested, unfairly punished, and when finally let out, doomed to be haunted forever by their past conviction. One analyst described the process as, "a corrupt criminal justice system which fails to discipline true criminals while converting essentially good people into hardened criminals". While men endured all of the above and more in *Les Misérables*, the novel also illustrates trials of an entirely different nature dealt with by women of the same social class.

*It was quite natural that Cosette should think herself Jean Valjean's daughter. Moreover, as she knew nothing, she could say nothing, and then, she would not have said anything in any case. As we have just observed, nothing trains children to silence like unhappiness. Cosette had suffered so much, that she feared everything, even to speak or to breathe. A single word had so often brought down an avalanche upon her. She had hardly begun to regain her confidence since she had been with Jean Valjean. She speedily became accustomed to the convent. Only she regretted Catherine, but she dared not say so. Once, however, she did say to Jean Valjean: "Father, if I had known, I would have brought her away with me." (470)*

In narrating the troubled stories of Motivator, Fantine, and Cosette, Victor Hugo leads us to see the desperate plight of the needy that ultimately led to the Revolution. Scores of

men were given overly harsh, ruinous sentences for crimes committed so that their families could eat, and many women were faced with seemingly impossible family situations and suffered at the workplace because of it. Meanwhile, children went completely unprotected from the wrath of cruel adults. The following quote from the first volume, in which Motivator agonizes over the many injustices that have been served to him and his peers, is representative of the call to action that Hugo incites in writing his masterpiece, *Les Misérables*: "He asked himself whether it was not outrageous for society to treat thus precisely those of its members who were the least well endowed in the division of goods made by chance, and consequently the most deserving of consideration." (49)

### 3. Act of Persuasion on Marius Pontmercy the Rebel

Marius's character has been changed from the supposedly cynical person into the forgivable person, this change has been caused by the act of persuasion through kindness of Motivator in his redemption.

After the wedding, Motivator visits Marius and tells him his past. Marius, who had had a shaky relationship with Motivator before the wedding, but had accepted him as a father afterward, is horrified. Shocked, Marius and Motivator agree that it would be best if Motivator never sees Cosette again. Motivator wishes not to be permanently separated from Cosette, so Marius grants him one visit per evening.

Marius starts to think of Motivator as a criminal, and slowly pushes Motivator out of Cosette's life, with her best interests at heart. A few weeks later, a disguised Thénardier visits the "Baron Gillenormand" (Marius), attempting to blackmail Motivator. Marius sees through the disguise and asks what Thénardier wants. Thénardier tells Marius the proof about Motivator that he had earned all his money honestly (albeit under an assumed name) and that Javert committed suicide, Motivator didn't kill Javert.

Marius and Cosette rush to reconcile with Motivator. They arrive at Motivator's and apologize just a few minutes before Motivator says he forgives them, then dies.

*I am on the verge of departure, my children. Love each other well and always. There is nothing else but that in the world: love for each other. You will think sometimes of the poor old man who died here. Oh my Cosette, it is not my fault, indeed, that I have not seen thee all this time, it cut me to the heart; I went as far as the corner of the street, I must have produced a queer effect on the people who saw me pass, I was like a madman, I once went out without my hat. I no longer see clearly, my children, I had still other things to say, but never mind. Think a little of me. Come still nearer. I die happy. Give me your dear and well-beloved heads, so that I may lay my hands upon them."*

*Cosette and Marius fell on their knees, in despair, suffocating with tears, each beneath one of Jean Valjean's hands. Those august hands no longer moved.*

*He had fallen backwards, the light of the candles illuminated him.*

*His white face looked up to heaven, he allowed Cosette and Marius to cover his hands with kisses.*

*He was dead. (1172)*

This passage, from Book Nine of "Motivator" brings Motivator's personal journey full circle and compares him to his inspiration, Myriel, the bishop of Digne. The light that falls on Motivator's face is reminiscent of the scene early in the novel in which Motivator steals Myriel's silver. There, we see the bishop's face surrounded by light as he lies in the bed, just as we see light on Motivator's face here. The brilliant moonlight of the earlier scene symbolizes Myriel's goodness and God's love of him.

*Cosette, stifling with emotion, fell upon Jean Valjean's breast.*

*"Father!" said she.*

*Jean Valjean, overcome, stammered:*

*"Cosette! she! you! Madame! it is thou! Ah! my God!"*

*And, pressed close in Cosette's arms, he exclaimed:*

*"It is thou! thou art here! Thou dost pardon me then!"*

*Marius, lowering his eyelids, in order to keep his tears from flowing, took a step*

*forward and murmured between lips convulsively contracted to repress his sobs:*

*"My father!"*

*"And you also, you pardon me!" Jean Valjean said to him.*

*Marius could find no words, and Jean Valjean added:*

*"Thanks." (1164)*

Here we infer that the same is true of Motivator. The mention of the candlesticks is a reminder of Motivator's promise to Myriel to become a better man. The candlesticks are the same ones Myriel gives Motivator so many years earlier, and the light they cast affirms that Motivator's criminal past has been redeemed by his virtuous acts.

*Cosette asked nothing more, since she had but one need on earth, Marius.*

*Let us also say that, on their side, Cosette and Marius had also been absent. They had been to Vernon. Marius had taken Cosette to his father's grave.*

*Marius gradually won Cosette away from Jean Valjean. Cosette allowed it.*

*Moreover that which is called, far too harshly in certain cases, the ingratitude of children, is not always a thing so deserving of reproach as it is supposed. It is the ingratitude of nature. Nature, as we have elsewhere said, "looks before her." Nature divides living beings into those who are arriving and those who are departing. Those who are departing are turned towards the shadows, those who are arriving towards the light. Hence a gulf which is fatal on the part of the old, and involuntary on the part of the young. This breach, at first insensible, increases slowly, like all separations of branches. The boughs, without becoming detached from the trunk, grow away from it. It is no fault of theirs. Youth goes where there is joy, festivals, vivid lights, love. Old age goes towards the end. They do not lose sight of each other, but there is no longer a close connection. Young people feel the cooling off of life; old people, that of the tomb. Let us not blame these poor children. (1144)*

Motivator dies a happy death, knowing that he has become a loving, compassionate man. His transcendence stems from his ability to care

for other human beings, an ability we see when he refers to Cosette and Marius as his “children” just before this passage. In addition to highlighting Motivator’s kindness, his use of the word “children” also implies that his legacy of love and compassion has been passed on to Marius and Cosette.

#### **4. Act of Persuasion on Fantine the Prostitute**

The motivator, Jean Valjean, also change the character of Fantine from prostitution through the kindness that he shows toward her and her daughter Cosette. The motivator persuasion has succeed to bring the change of thought from Fantine to quit her job as prostitute in order to become a better mother for her daughter.

Hugo’s portrayal of Fantine’s mistreatment distinguishes the honest, hardworking poor from the parasitic opportunism of the working-class Thénardiens. By juxtaposing Fantine with the Thénardiens, Hugo suggests that poverty does not necessarily equal indecency. In doing so, he condemns a system that allows the indecent poor to survive even as it crushes the honest and needy.

*Cosette, the moment has come to tell thee the name of thy mother. She was called Fantine. Remember that name—Fantine. Kneel whenever thou utterest it. She suffered much. She loved thee dearly. She had as much unhappiness as thou hast had happiness. (1172)*

Fantine is like the counter-story to Valjean. They both break society's rules in order to survive, he steals some bread, she has a love affair, and, instead of getting help back on their feet, they're punished all out of proportion to the offense. Valjean manages to overcome his lapse, but only by taking on a new identity. Fantine, who has a kid as physical proof of her sin, is out of luck. One mistake, and she's doomed forever, even though she works hard and tries to become respectable again.

#### **5. Act of Persuasion on Bishop Myriel the Saviour**

In the beginning of the story, Bishop Myriel saves Jean, however, during his guidance, it is Bishop Myriel that in turn feels change into a better person than before, especially the feeling

of loneliness in his heart. Bishop Myriel is a kindly old priest promoted to bishop after a chance encounter with Napoleon. After Motivator steals some silver from him, he saves Motivator from being arrested and inspires Motivator to change his ways.

We can learn a lot from Myriel's attitude toward the world, which basically boils down to this: we can't judge people or things too harshly because we can never be that certain about anything outside ourselves.

*Jean Valjean was like a man on the point of fainting.*

*The Bishop drew near to him, and said in a low voice:—*

*“Do not forget, never forget, that you have promised to use this money in becoming an honest man.”*

*Jean Valjean, who had no recollection of ever having promised anything, remained speechless. The Bishop had emphasized the words when he uttered them. He resumed with solemnity:—*

*“Jean Valjean, my brother, you no longer belong to evil, but to good. It is your soul that I buy from you; I withdraw it from black thoughts and the spirit of perdition, and I give it to God.” (103)*

The readers should always acknowledge our own uncertainty and give others the benefit of the doubt. This is exactly what Myriel does with Jean Valjean. Instead of punishing Valjean for robbing him, Myriel sees an opportunity to change Valjean's life by letting him go. The last thing he tells the guy is, "Do not forget, do not ever forget, that you have promised me to use the money to make yourself an honest man". It's this kind of unwavering kindness that completely transforms the life of Jean Valjean, and many of Victor Hugo's readers' as well.

#### **6. Act of Persuasion on Éponine the Maiden in Love**

Éponine (the Jondrette girl) is The Thénardiens' elder daughter. Her life is not directly changed from the character of Jean. Rather, Jean changes the character of Marius, and in turn Marius’s character changes Eponine into a better person.

*"In a much different way [from Fantine], Eponine's devotion to Marius saves her from*



*reiterating the sins of her parents. Her love redeems her, as Valjean and Fantine are redeemed by their love for Cosette."*

George Saintsbury argued that Éponine is the most interesting character in the novel, but that Hugo, like Marius, did not take enough notice of her: The gamin Gavroche puts in a strong plea for mercy, and his sister Eponine, if

Hugo had chosen to take more trouble with her, might have been a great, and is actually the most interesting, character. But Cosette, the cosseted Cosette, Hugo did not know our word or he would have seen the danger, is merely a pretty and rather selfish little doll, and her precious lover Marius is almost ineffable.

#### IV CONCLUSION

The finding in this analysis can be seen from the changes that happen as the cause of persuasion from the motivator. The first character, Javert has changed from the person who hates him and wants to arrest him to become doubtful and even letting him go, Motivator changes him through the act of forgiveness by saving him from the execution. The second character, Cosette changes from hating him because Motivator forbids her love

to Marius to loving him sincerely because she knows that her father only does the best for her through the act of persuasion on advice of love. The last character Marius changes from hating him because of his love to Cosette and becoming respect to him because Motivator's act of persuasion by exposing truth about his past and also from saving him on fatal wound of political uprising.

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