



Les Misérables, Tome IV: L'idylle rue Plumet et l'épopée rue Saint-Denis

Victor Hugo

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Volume 4 (books 1-15) of *Les Misérables* by Victor Hugo. There are 5 Volumes in total.

Introducing one of the most famous characters in literature, Jean Valjean - the noble peasant imprisoned for stealing a loaf of bread - *Les Misérables* (1862) ranks among the greatest novels of all time. In it Victor Hugo takes readers deep into the Parisian underworld, immerses them in a battle between good and evil, and carries them onto the barricades during the uprising of 1832 with a breathtaking realism that is unsurpassed in modern prose.

Within his dramatic story are themes that capture the intellect and the emotions: crime and punishment, the relentless persecution of Valjean by Inspector Javert, the desperation of the prostitute Fantine, the amorality of the rogue Thénardier and the universal desire to escape the prisons of our own minds. *Les Misérables* gave Victor Hugo a canvas upon which he portrayed his criticism of the French political and judicial systems, but the portrait which resulted is larger than life, epic in scope - an extravagant spectacle that dazzles the senses even as it touches the heart.

Les Misérables, Tome IV: L'idylle rue Plumet et l'épopée rue Saint-Denis Details

Date : Published (first published 1862)

ISBN :

Author : Victor Hugo

Format : Kindle Edition 356 pages

Genre : Classics, Cultural, France, European Literature, French Literature, Novels, Fiction

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From Reader Review *Les Misérables*, Tome IV: L'idylle rue Plumet et l'épopée rue Saint-Denis for online ebook

Mariana LJ says

Attention to detail is amazing, but sometimes it makes the plot advance more slowly. Perhaps it is because the style of writing belongs to a different time.

Manuel Sotomayor says

Un clásico

La descripción de las escenas... la muerte de Eponine magistral. Comprender desde dentro la gestación de la post revolución, la concepción del amor idílico entre Marius y Cosette. Te deja claro el panorama social y psicológico de todos los personajes, ahora viene el último de los 5 libros, Jean Valjean.

Nihan Kanar says

Sadece roman değil tarih okuyorsunuz, bütün insanları okuyup ders çökmek gereken bir ders kitabı okuyorsunuz. Müthiş müthiş müthiş, böyle bir eserin yazılmaması hem de 150 yıl önce, gerçekten inanılmaz.

Laura Cunha says

<https://leiturasdelaura.blogspot.com/...>

Então, seguindo um dos Desafios Literários desse ano e aproveitando para juntar com outros, resolvi esse mês me desafiar de verdade e ler todos os 5 tomos de "Os Miseráveis" no original em francês. Explico. Um dos desafios era ler um livro grande, outro, ler um clássico do século XIX e outro ler 52 livros no ano (esse é o mais fácil porque todos os outros desafios ajudam nisso). Fiquei pensando: que clássico do século XIX pode realmente ser considerado um livro grande? Juntando os 5 tomos (que muitas vezes vêm distribuídos em 2 volumes físicos), "Os Miseráveis" é uma obra que soma aproximadamente umas mil páginas, o que, convenhamos, é um livro grande independentemente do quanto você está acostumado a ler, logo ele pode ser classificado como grande sempre.

Então mergulhei numa saga que eu já esperava que me tomaria o mês inteiro, inclusive por boa parte do caminho eu fiquei muito preocupada em não conseguir ler tudo dentro do prazo que estipulei para mim mesma. Porque ler os miseráveis é uma Experiência com "e" maiúsculo.

"Os Miseráveis" não é apenas uma obra icônica de um autor icônico, não é apenas uma história que virou musical e filme e que absolutamente todo o mundo conhece pelo menos um pouco dela (aliás, nem sei porque coloquei o "spoiler free" lá em cima...), não é apenas uma história que faz parte do imaginário coletivo ocidental, "Os Miseráveis" é um tratado sobre a humanidade, e mais especificamente um tratado sobre a história da França e de Paris.

Dito isso vamos ao que interessa. "Os Miseráveis" apesar do apelo dos musicais e filmes definitivamente não é uma leitura tranquila, e nem é um tipo de livro que agrada a maior parte dos leitores atuais. É um livro difícil e por diversos (e longos) momentos é muito chato. O autor resolveu fazer uma obra que não dá para classificar: é romance? é tratado filosófico? é livro de história? É tudo isso junto e misturado. Misturado no sentido de que ele pula de um tema para o outro quase que a seu bel prazer. E eu digo "quase" porque as interrupções na história dos personagens que todos amam e conhecem acontecem quase sempre de forma intencional, visando sempre um melhor entendimento do leitor do contexto em que as coisas estão acontecendo. Claro que no meio do caminho tem algumas interrupções que poderiam ser completamente suprimidas que não fariam a menor falta (tipo a história do sistema de esgotos de Paris ou como o local da batalha de Waterloo ficou mais de 30 anos depois da batalha).

Por conta disso tudo, é um livro que me deixou dividida. Eu entendo e consigo apreciar a genialidade do autor e da obra, mas por diversos momentos fiquei irritada e fiz uma leitura dinâmica do texto porque não aguentava mais algumas passagens. Fora alguns momentos (compreensíveis por conta da época em que foi escrito) de puro machismo em que precisei respirar muito fundo para continuar lendo.

Então, para quem quiser passar por essa Experiência, segue uma concisa descrição dos tomos para uma preparação psicológica: **ATENÇÃO, SPOILER A FRENTE** (para aqueles que conseguiram nunca ouvir falar da história)

O Tomo 1 se chama "Fantine", mas é necessário muita paciência para esperar ela aparecer na história, porque conta basicamente sobre como o Jean Valjean (precisa de paciência para esperar ele aparecer também, ele só surge depois de um quinto do livro) se tornou quem ele é, e só depois toda a história da Fantine. Pelo menos a história dela é contada toda nesse tomo. O Tomo 2 se chama "Cosette", e adivinha, conta a história dela, mas antes conta toda a história do Sr. Thénardier, com direito a uma descrição completa e detalhada da batalha de Waterloo. Mas não se preocupe, isso faz sentido e é parcialmente relevante para a história láááááá na frente, e esse tomo vai até o resgate da Cosette e como ela e Jean Valjean se instalam em Paris. O Tomo 3 se chama "Marius" e conta toooooooooo a história desse personagem, começando pelo avô e pelo pai dele, e depois a sua infância, depois juventude e como ele resolve ser independente, e, claro, como ele "conhece" a Cosette, mas precisa de uma certa paciência porque antes de contar a história de Marius, existe toda uma explicação detalhada sobre a alma de Paris, para o leitor entender o contexto histórico da trama que vai se desenvolver nos tomos seguintes. O Tomo 4 se chama "Idílio da Rua Plumet e epopeia da Rua Saint-Denis", ele descreve como Cosette e Marius finalmente se conhecem e depois como Paris entra em polvorosa com as barricadas do motim de 1832, com direito a divagações filosóficas sobre as diversas vertentes políticas existentes na época e sobre as questões morais que alguém numa barricada precisa encarar. Finalmente o Tomo 5, que se chama "Jean Valjean", trata sobre como Marius e Jean Valjean conseguem se safar das barricadas e como o livro chega no seu desfecho, com o casamento de Marius e Cosette e o triste fim do personagem título. No meio do caminho tem mais questões filosóficas e uma descrição detalhada da história dos sistemas de esgoto de Paris (se esse livro tivesse sido publicado na época do Tolkien certamente teria um mapa).

Então, se você quiser a versão resumida da história, basta ver uma das montagens do musical ou um dos filmes, que você não vai perder quase nada da trama (que perde sim alguns detalhes para simplificar a

história e caber em um espetáculo/filme de 3h), mas vai perder todo o resto e o prazer de ler a prosa de Victor Hugo.

Nota 9, porque apesar da genialidade e grandeza da obra, ela não consegue não ser chata em alguns momentos, me fazendo uma pessoa extremamente feliz por ter conseguido sobreviver à sua leitura.

Drianne says

<3

Charlotte says

Absolument sublime.

Les meilleurs livres sont souvent ceux qui m'ont ennuyée une première fois, et que j'ai refermés au bout de quelques pages en me promettant de ne jamais relire quoi que ce soit d'aussi triste. *Les misérables* en font partie. Moi qui haïssais Hugo étant plus jeune, le trouvant barbant, classique, lui le symbole par excellence de la littérature française, je suis tombée sous le charme de sa plume inimitable.

Tous ceux qui ne parlent que de cette "fameuse" comédie musicale "Les Mis" feraient bien de se tourner vers Hugo, qui n'est crédité ni à Broadway, ni dans le film qui en a été tiré; la beauté des mots est bien supérieure à celle de toutes les adaptations qu'on voudra me forcer à avaler.

Hafssa says

je suis devenue accro au misérable, j'adore j'adore j'adore ...

L'histoire est très captive je peux pas m'arrêter de la lire, d'habitude j'aime pas trop les romans classiques surtout les français, mais avec Victor Hugo il est vraiment un génie de la littérature. maintenant il me reste un tome et je veux pas le lire tout de suite.

Ebster Davis says

"A Few Pages of History"

~~Oh I just noticed I skipped this book, must not have had anything significant. There is a chapter about Enjolras and Grantaire, so I'll have to read it at some point.~~

This book is basically Victor going through history, politics and economics...plus a bit of character building with Enjolras and Grantaire at the end.

The history bit was hard for me to get through, mostly because I'm not that familiar with the history of France. I liked it when he talked about politics and economics. He makes a differentiation between a country comprised of people and a country as in government...which I think is interesting mostly because it's not

something I think about a lot.

I also think he's finally getting to the point where he's acknowledging that there is not one economic system that's going to fix the problems within society. Capitalism and socialism are policies...the dogma and they're important but what's more important is the way we practice them...or the principles behind the way we practice them, rather:

"Encourage the wealthy, and protect the poor, suppress misery, put an end to the unjust farming out of the feeble by the strong."

The last chapter has to do with Enjolras giving Grantaire a tiny bit of responsibility and Grantaire screwing it up. Before going back and reading this chapter, I just read the ending of these two characters where (view spoiler)

Garonatire is just whacked...

"Eponine"

The aftermath of the arrest mentioned in the previous book. Two months later, Eponine and her sister get out of jail and tracks down Marius. Marius is understandably creeped out (because stalking people is weird, Right Marius???) But she tells him where his crush lives so it's all cool). Oh, and Marius also notices that Eponine has developed secondary sex characteristics, and is no longer ugly.

I like that Eponine is under no delusions at this point. She's flirtatious, but sincere. She knows nothing's gonna happen with this guy, but she still likes him and wants to make him smile.

"The House in the Rue Plumet"

This one is all about the relationship between Ultime Fachelevant and his daughter. It's...a bit complicated.

Like, at first glance he's this completely doting, devoted father but he really doesn't have this whole parenting thing quite figured out. He really doesn't do parental guidance, communication or discipline well very well: He basically gives his daughter whatever she wants and refuses to talk about anything that makes him feel uncomfortable.

This puts a strain on their relationship as she hits adolescence and she gets her first crush. They both figure out about Marius independently but they never talk about it openly to each other: Ultime because he can't deal with it, Cosette because she just doesn't know to ask.

Then one day when they go on a daddy-daughter outing and they see a gang of convicts chained up, marching by, and her dad kind of goes through this post-traumatic stress episode. He thinks she doesn't notice, but then she asks him the armor-piercing question.

At first Cosette came across as a bit unrealistically princessy and naive; especially for someone who had such a horrible childhood, but now I think she's actually just repressing a lot of stuff just like her dad is. The last line in this book alone indicates that she's incredibly perceptive and intuitive.

"Succor from Below May Turn Out to be Succor from on High"

Gavroche doesn't like begging and he has no problem stealing from people. However, he's also got a generous, kindly spirit. I like that Victor shows us this instead going into a whole monologue like he does with Fantine (She's totes a virgin...just not literally) and Cosette (she's totes got balls but she'll never get to use them).

We meet Montparnasse again and he gets pwned by an old man who he was trying to mug. (That was actually really cool. Like, half Clint Eastwood *go ahead make my day* , half Obi-Wan Kenobi *you ought to go home, think about your life* . It's too bad Victor's already told us Montparnasse's gonna grow up to be a master-assassin, I'd really like him to take it to heart.)

"The End Which Does Not Resemble the Beginning"

Cosette starts to get over her crush who she never talked to. Victor treats this like a inevitable defect in her character instead of a normal, healthy reaction to not being in love yet.

Then she starts seeing a figure outside her garden wall every night, and her nanny starts telling her about rapists and rogues and stuff and she gets all scared. Until she finds a paper with a lot of love poems on it and realizes this person is in love with her and goes to meet him.

The funniest part about this is that the second guy Cosette starts to check out just happens to be Marius' cousin. I don't know if they're meant to resemble each other or something, but he always ends up being compared unfavorably to him.

After Cosette ends up falling in love with Marius, she really starts to *hate* this other guy. It kind of reminds me of Bella Swan: like, she's totally rude to guys in her school and thinks less of them just because they're not her true love. (It's not like it's their fault, Cosette! He wasn't even checking *you* out!) But such is the love of young, inexperienced people I suppose...

"Little Gavroche"

So the Thenardier family just keeps getting bigger and bigger, and the characters of the Thenardier parents are finally starting to take shape (IMHO) Mom-Thenardier is mean and messed up, but she still has a heart and a conscience. Dad-Thenardier is dead inside. Like I think he was alive at one point, he obviously loved his wife very much at one time, but now affection only extends to other people when they can do something for them. It's really sad.

You know what else is sad? Gavroche is probably what his dad was like as a kid. Victor's already told us kids like Gavroche do not grow up to be happy. So all that sweetness, generosity, paternal instincts is going to die within him when he becomes an adult and gets beaten down by the world.

#cries

"Slang"

This is basically a big long monologue where Victor reasons himself into a corner. (Bear in mind, this is from someone who largely agrees with everything Victor has to say:) At some point, he's not talking about

issues anymore. He's just talking about his own feelings that he doesn't understand.

"Enchantments and Desolations"

Marius is surrounded by people who absolutely adore him. He does not reciprocate these devotions (Not even towards Cosette). In his mind, everything is about himself: what he's going through, and what he wants. Marius is definitely not the hero of this story.

"Whither are They Going"

Eponine has snapped.

Mabeuf...has disappointed me. He's trying to be all noble, but he's being dumb about it.

"The Fifth of June, 1832"

Victor starts telling us the difference between insurrection, an uprising, a riot, a rebellion, and something else but I wasn't paying close attention because I was thinking about how Marius is probably the narrator and O. My. Gosh. That explains so much.

General Lamarque was really awesome. I'll just have to take Victor/Marius' word for it because he never explains why.

Anne Radcliff is mentioned. The one literary reference in this book I can actually get!

"The Atom Fraternizes with the Hurricane"

Looting and a lot of other stuff is going on. Gavroche joins in, actually believes in the principles behind the conflict. Maubeuf joins in too; Gavroche and the ABC (who are familiar with M because he's Marius' friend) think it's cool to have an 80 year old guy join their ranks it's actually not that cool, it's because he has a deathwish (you shoulda kept the money, M...)

The younger Thenardier boys disappear and are never heard from by Gavroche again, and he never finds out they are siblings.

Because we don't find out what happens to them, I'm gonna assume they live long happy lives.

"Corinthe"

I'm pretty sure Garontaire is bisexual, I feel bad for him because he's so pessimistic he sees the end and is going through with it anyway just to support a guy who can hardly stand him.

Speaking of Enjolras, whatever psychiatric disorder Javert suffers from I think Enjolras has it too. (A "nice young man capable of being terrible" indeed).

There's a whole little sub plot with Javert hunting down this crime lord called Claquesous, it ended quite to my satisfaction. I have the feeling M. Hugo would be really into Karma. (I sure hope Javert got to watch tho).

"Marius Enters the Shadow"

Marius vaguely ponders politics and morality and tries to fool himself into thinking he's doing something noble. Like he's performing his own brave sacrifice when he really just has a death wish.

The transference between the narrator and Marius is almost tangible at this point.

Then he sees the first dead body. I'd really like to think that at this point sh*t got real for Marius, but I doubt it

"The Grandeurs of Despair"

Things are looking pretty bad for everyone. Javert's police buddies don't put much value on his life cuz they had the chance for a prisoner exchange and decided they'd rather kill one of *them* than get one of their own back. (It's a good thing Javert wasn't expecting them to, or I'd feel really bad for him. I wonder was this *his* suicide mission? He didn't even bring any ammo. Why?)

Marius becomes de facto revolutionary leader for a whole two seconds (they are screwed).

Eponine reveals her diabolical plan.

The narrator makes it clear early on Marius could totally use his law degree and make enough money to support himself and a family, but he doesn't because he's a dreamer and doesn't want to put in the effort. Then his girlfriend moves to England, and he'd rather die than get a real job and save up the money to go be with her.

Nice...

"The Rue de l'Homme Arme"

M. Fachelevant already knew about Marius; he didn't know Cosette was writing to him. We're reminded once again that Fachelevant and Cosette are not just father and daughter, their relationship is weird.

Fachelevant awaits Marius' response at the doorway of his apartment and meets a smart alek kid (Gavroche) in passing (yay!)

The last part is really funny to me. Because Fachelevant looks younger than he is, he has to serve in the national guard. So he really should be out in the streets, trying to contain the riot and break down the barricades with all his reserve buddies. After he gets the letter, he does!

He gloats over the impending death of that "hated individual" and he suits up, and heads out to the street.

I just love how Victor writes this character. He's got a carnal nature just like everyone else, and he has to fight against himself just as much as he has to fight against external forces...of injustice and whatnot. It's lovely XD

Veronika Iris says

Was für ein wilder Ritt diese Geschichte ist! Ich weiß gar nicht wo ich anfangen soll.

Erzählerisch ist Hugo wie üblich unübertroffen, er spannt ein Netzwerk aus Charakteren, Begebenheit, Philosophien, Tatsachen und Moralen und verknüpft es miteinander wie nur ein wahrer Künstler es kann. Jean Valjean bekommt endlich mal eine (storytechnische) Pause und darf sich mit Cosette ein wenig erholen. Die Momente wo man den Alltag der beiden sieht oder sie miteinander bonden waren wunderschön und ich habe sie ihm von Herzen gegönnt.

Marius und Cosette (die mir im Musical beide so auf den Keks gingen!) sind hier durchweg zauberhaft. Sie sind so jung, emotional, anrührend in ihrer Naivität und Unschuld. Sie sind der metaphorische Sonnenstrahl in einer Welt des Elends (jap, der Titel ist wirklich gut gewählt), in der alle anderen Menschen zynisch und verzweifelt sind.

Okay nicht alle. Hugo hat ja ein bemerkenswertes Talent dafür in der finstersten Gosse die schönsten Blumen wachsen zu lassen. Gavroche und Eponine gehören dazu, den tiefer sinken und mehr ins Elend verfallen als diese beiden Geschwister kann man eigentlich nicht mehr und doch bewahren sie bis zu ihrem Ende eine tiefe Menschlichkeit, die einem das Herz zerlegt. Gavroche ist dreist und frech und gleichzeitig offenherzig und mitfühlend, Eponine ist bitter und eifersüchtig und doch in der Lage tiefe Liebe zu empfinden. Wie er sich um die beiden kleinen Jungen kümmert (ohne zu Wissen, dass es seine Brüder sind!!) und das wenige was er hat, noch mit ihnen teilt - und wie Eponine Cosettes Haus beschützt, das Haus ihrer Rivalin! - mein Gott.

Dann natürlich Marius Großvater! Man möchte ihn packen und schütteln und gleichzeitig bricht er einem das Herz. Dieser sture, alte Klotz, der nichts anderes tut als zu schimpfen und zu zetern und Marius zu vergraulen - und dem es dann das Herz zerreißt, dass Marius nicht mehr da ist und er nie wieder sehen wird! Agonie!

Des Weiteren natürlich Enjolras! Der schöne, edle Enjolras, der Menschen erschießt die seine Moral verraten und sich dann gleich selbst verurteilt, weil er einen Mord begangen hat. So ein faszinierender Charakter. Ich bin so froh, dass ich noch einen Band vor mir habe, denn wenn man einmal in Hugos riesige Welt eintaucht, ist es schwer wieder ganz aus ihr aufzutauchen.

Lisa Burgess says

es war ein schwanken zwischen gähnender langeweile und tollen kapiteln! besonders die liebe zwischen marius und cosette hat mich überraschenderweise sehr begeistert - also mehr als im musical. eponine ist trotzdem mein herzchen.

Laura says

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I made the proofreading the 1st edition of this book in English for Free Literature, published by Little, Brown and Company, in 1887.

Vol 4: The Idyll and the Epic

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Page 20:

In such a case, this is what occurs to political philosophers: at the same time as wearied men claim rest, accomplished facts demand guarantees, for guarantees for facts are the same thing as repose for men. It is this that England asked of the Stuart after the Protector, and what France asked of the Bourbons after the Empire. These guarantees are a necessity of the times, and they must be granted. The Princes concede them, but in reality it is the force of things that gives them. This is a profound truth and worth knowing, which the Stuarts did not suspect in 1662, and of which the Bourbons did not even gain a glimpse in 1814.

Page 25:

In this way they say peace is secured after the revolution, that is to say, the necessary time for repairing the house and dressing the wounds. A dynasty hides the scaffolding and covers the hospital. Now, it is not always easy to obtain a dynasty, although the first man of genius or the first adventurer met with is sufficient to make a king.

Page 261:

Slang is the language of the dark. Thought is affected in its gloomiest depths, and social philosophy is harassed in its most poignant undulations, in the presence of this enigmatical dialect, which is at once branded and in a state of revolt.
