

## HONORE DE BALZAC AND THE RISE OF THE REALIST MOVEMENT IN LITERATURE

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### ANNOTATION

This work examines the theoretical views of Honore de Balzac on literature, their influence on the development of the realistic trend and their reflection in his works. Special attention is paid to the concept of the "Human Comedy" as an integral literary system, in which Balzac sought to reflect the social, political and economic processes of his time. His ideas about the role of a writer, realism, determinism and the psychological depth of the characters are analyzed. The study also touches on Balzac's philosophical and aesthetic principles, his attitude to Romanticism and classicism, as well as the influence of his ideas on the subsequent development of European literature.

**Key words:** *atmosphere, political, essay, letter, essay, published, correspondence, bourgeoisie, liberal, democrat e.t.c.*

**1. Introduction.** First of all, the merits of Balzac studies in the West should be noted – in France, as well as in other countries. The role of Hippolyte Taine is great here, who, with his study on Balzac, published in 1858, put an end to the criticism of Balzac by modern writers and at the same time laid the foundation for an objective, scientific study of his work. And Taine was the first to talk about Balzac as a kind of artist who took a completely new approach to the image of man. He compared the writer to "the greatest masters" - Shakespeare, Moliere. Taine also admired Balzac's magnificent artistic objectivity, the fact that the writer is able to "transform into his characters"[1]. Arguing about Balzac's "careful" descriptions and "endless" enumerations, Taine justified them, stating that Balzac acts in his works not only as a writer, but also as an archaeologist, architect, tailor, upholsterer, physiologist, notary [2].

If Taine, followed by Brunetiere and other literary critics of the early twentieth century, laid the foundation for Balzac studies, the scientific study of Balzac's work, then French scientists of the 20-40s of the last century also did a lot of useful things for the science of Balzac. They attracted to the study of Balzac's work not only the texts of his works of art, but also many essays, articles by Balzac, numerous documents (letters, reviews), facts, dates concerning the work and life of the writer, and definitely surpassed in this respect the horizons and erudition of Taine, Brunetiere, Lebreton, not to mention such Balzac's researchers like Fage, Belesor, Berthaud, and others.

Being mostly bourgeois, French Balzac studies has serious drawbacks, which it owes to its social origin. This was reflected both in Taine's monograph and in the work of Brunetiere (1906), especially in the study of German Balzac studies, which is largely related to French Balzac studies (1923), and, finally, in the large monographs by Bardesch and Guyon devoted to Balzac and published in 1940 and 1947. In all these works, there is a noticeable tendency to isolate the writer from his era, to declare his behavior and thinking to be derived from his biography, his life path, and his character.

**II. Experimental methods.** This tendency is already evident, albeit not quite consistently, in Taine, who attributed "rudeness" to the writer and saw it as the source of Balzac's critical negative attitude towards Bourgeois modernity. According to Taine's interpretation, Balzac portrayed the ugly not because he was overwhelmed by the surrounding life and the writer was his enemy, but only because he was forced to do so by the properties of his character, that he was forced to do so by the properties of his character. The critic portrays Balzac's passionate struggle with the hostile and ugly in his works as his attraction to the ugly. Teng claims that the writer was "not disgusted by the stench and filth"[1], that he "felt good in an atmosphere of meanness"[1]. Taine deduced the narrowness and limitations of the novelist's artistic horizons from Balzac's love of ugliness. Balzac allegedly "mediocre portrayed lofty and refined feelings", images of "pure and gentle girls"[1] came across him only by chance. He preferred scheming women, people greedy for profit, pretentious, pretentious.

Taine is followed by the modern French Balzac Gillon. In his book "Socio-political views of Balzac"[3], considering the satirical paintings and images of the writer as a manifestation of his pessimism, Guyon spends a lot of effort to prove their biographical origin. They were born in Balzac, allegedly not because reality contained features that required satire, but because they were demanded by Balzac's own mental state. Guyon sees the reasons for

Balzac's critical view in the failures that befell him on the path of life. The reasons for the writer's misanthropy lie in his "difficult childhood"[3]. The "spectacle of humanity" that the future writer saw in the notary's office was "depressing"[3]. Hence the "sad and gloomy view of society"[3] that formed the basis of Balzac's "pessimism."

Another drawback, no less significant and no less characteristic of French Balzac studies, was the tendency to apply Balzacian realism. Already Hippolyte Taine, talking about realism, characteristic of the writer's work, pointed out that this realism is very limited by the subjective moment coming from the author and distorting the picture of the objective world. Questioning the veracity of Balzac's depiction of reality, Taine accused the writer of a penchant for "abstract theories"[3], for ideas about a "happy and just lifestyle"[3]. Militant subjectivism and the desire to ignore the facts of reality complicated Balzac's creative method, according to Taine, also because the writer's concepts allegedly "unfolded from themselves" and did not express "the nature of things." The writer invented the world and the human soul, based on the structure of his own mind[3].

**III. Development of oral speech skills.** The struggle against Balzac's realism, only much more cautiously and covertly, is also being waged by such bourgeois Balzac scholars as Brunetiere and Bardesch. Brunetiere and Bardes. Brunetiere seeks to discredit the results of Balzac's disagreement with reality, the writer's critical attitude to the surrounding life, attributing to Balzac his non-existent objectivism and indifference to the phenomena depicted. This is where Brunetiere's consideration of Balzac's "deep sense of objectivity" comes from[4]. When creating his works, the novelist, according to Brunetiere, was completely "indifferent to the subject", he was able to "renounce his tastes"[4]. He never "judged" the person depicted and, in any case, acted towards him as an "impartial judge"[4]. Brunetiere's desire to narrow and limit Balzac's realism was also manifested in the fact that he tried to reduce the writer's creative method to depicting plausible details, to an accurate "imitation of life"[4].

The works of the Balzacologist V.R.Grib, dating back to the 1930s, are fundamentally different from the traditions of bourgeois Balzac studies. It is not for nothing that V.R.Grib attaches such great importance to Balzac's worldview, his attitude to various socio-political trends of bourgeois society, which neither Taine, nor Brunetiere, nor Bardesch were at all interested in. When describing individual works of the French writer, he always keeps in mind the uniqueness of the era in which he lived, the growing power of money, and the collapse of patriarchal relations. Unlike bourgeois balzacs, Grib considers his anti-bourgeoisness very

important for Balzac, because he "highlighted the destructive, predatory side of capitalism" [5]. A few years ago, V. R. Grib's works on Balzac were included in a collection of his articles.

Independently of bourgeois Balzac studies, the views of another prominent Balzac scholar, B. G. Reizov, are also developing. If for Taine Balzac's greatness lies in the fact that he introduced the image of bourgeois business activity into literature, then Reizov believes that the new content introduced by Balzac does not at all boil down to the selfish machinations of businessmen, that it includes not only "business people", but also people "writing books, making scientific discoveries." dying on the barricades." From Taine's point of view, Balzac justified modernity in his works. Reizov adds: "in the name of the future hidden in it"[6].

In close connection with the fundamental differences between Reizov and bourgeois Balzac scholars, there is a polemic between Reizov and those French researchers who value only the "truthfulness of details" in Balzac's art. Reizov explicitly states that Balzac "did not see human and social truth with a simple physical gaze," that his vision of the world is different from "an unconscious or unreasonable comprehension of reality." This is where the great role of the ideological moment in Balzac's work comes from. Reizov writes about the "philosophical basis of Balzac's worldview"[6], which "determined the depth of his images," and this basis "originates from the revolutionary philosophy of the XVIII century."

**IV. Activity monitoring.** While establishing the proximity of Balzac's work in the early 20s to the progressive wing of romanticism, one should not forget that this wing retains a number of significant traditions in common with reactionary romanticism, such as a disdainful attitude to reality, to the conditioning of phenomena by the environment, the exaltation of consciousness over reality, and the exaggeration of the role of a lonely hero in life. In accordance with the objectives of the anti-feudal movement, progressive romantic art does not fully meet the needs of the social classes of this movement and in this respect lags behind the realistic art of that time – from the work of Beranger and Currier, from the aesthetic attitudes of Stendhal.

The most obvious common features of progressive romantic and reactionary art are in the field of depicting the life surrounding the hero. Romanticism imagines life to be full of sudden and unmotivated leaps, fractures, unconditioned processes, and unforeseen events. That is why Balzac's early novels contain so many deaths, murders, imprisonment, illnesses, wounds, and extraordinary and extraordinary cases. That is why the action is often transferred to dungeons, secluded villas, abandoned, deserted rooms, that is, in a special, unusual place. The

spasmodic and zigzagging development of the action, saturated with causeless turns, can be traced to Balzac's novel "Van Clor". We meet Landon here, who is in love with Jen. Then he suddenly becomes convinced that Jen has stopped loving him. He instantly sinks into melancholy, from which Eugenides extracts him after a while' Arnez. He is imbued with a sense of respect and love for Eugenie and marries her. But then he suddenly finds out that Jen is still faithful to him, that he was deceived by informing her of her infidelity. And he suddenly forgets Eugenie, just as suddenly rushes to Jen and completely gives himself up to his feelings for her. Balzac, as the author of the novels of 1820-1825, is interested not so much in the consequences and causes of the events he narrates, as in events that were unprepared by the previous ones, breaking into this series of events from the outside, although they probably have their own remote causes.

The same principle of discontinuity and discontinuity defines the very image of the character in the young Balzac. In his early novels, characters whose past is shrouded in obscurity often come into action, characters who have appeared from nowhere, whose character is unknown how it developed. Their faces seem to float out of the darkness. They have no prior history. Such, for example, is Joseph from the Vicar of Arden.

**V. Conclusion and Recommendation.** Balzac, however, even in his early novels does not stop at violating the canons of romantic art and, unlike, for example, d'arlencourt, takes some steps towards realism. He is not satisfied, in particular, with the detachment of the characters from the surrounding real world.

And although Balzac continues to ignore everyday life as a whole, and even more so "business" practical life, he nevertheless allows everyday details into the novel along with the images of ordinary people. This is already noticeable in the 1820-1821 novel "The Heiress of Biraga", where the semi-comic figure of Captain Shanklo appears, an obscure and poor nobleman who has an open, cheerful disposition and who is not averse to drinking, as well as the figure of Robert, the manager of the Morvan estate, a desperate coward.

Balzac's ordinary, ordinary characters found themselves involved in the "big action" of the novel. They take an active part in it, as the "Vicar of Arden" shows, for example. Because these are not just extras, not just people who are busy with their personal affairs. They help the hero in the fight against his enemy. Without them, certain successes of the hero or heroine would have been impossible. If it hadn't been for Kanel, the coal miner, and his companions, the shepherd, the mistress of the post office, and the coachman who was supposed to carry

Melanie and Maxendi-Argou, Joseph would never have been able to snatch Melanie from Argou, who kidnapped her and imprisoned her in his castle, and would not have been able to organize Melanie's escape. This is exactly the role of the minor characters, primarily former pirates, in The Pirate of Argow. They come to the hero's aid at the right moment, try to save him from execution, avenge him on the prosecutor and the judges, and are ready to give their lives for him.

All this, however, does not change the extremely important thing in Balzac's early novels-their organic connection with romantic art. The writer is unable to destroy the ambiguity of his works, to abandon the fact that everyday life, business and practical life are closed in the "lower plane" of the novel. The realistically drawn characters of the "lower plan" remain, despite the fact that they are involved in the main action, background characters, and do not go beyond the periphery of the plot. They differ from the central characters not only in that they are not in the focus of the depiction of life, like Joseph, Berlingeld, Argow, etc., but also in that they cannot occupy the central place, they are not able to deeply experience, act and fight, like Joseph or Berlingeld. They are only suitable to help or hinder the main characters, to be their companions or satellites of their enemies. They do not have an independent destiny that could capture the reader's imagination and subjugate it. Balzac is unable to destroy the system of romantic art. The dominance of this system in his early novels is the main difference between them and the writer's later works.

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