

# The Ideological Characteristics of Balzac's Novel "The Magic Skin"

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**Abstract.** This article details the work of the French realist writer Honore de Balzac, "The Magic Skin." The use of opposites is an important feature of Balzac's romantic work in the novel The The Magic Skin. Contrasting additions serve to show the evolution of the image of the main character and the restoration of his thoughts and mental states; they are used to describe the main characters of the novel and describe the location of the action, the main plot twists; they also play an essential role in realistic depiction. The interpretation of the fantastic element of the work is also revealed. O. De Balzac's novel "The Magic Skin" shows the superiority of the romantic creative style.

**Key words:** *novel, description, Balzac, hero, important, fantastic, plot, realistic, short stories, bright scenery*

**Introduction.** Balzac's works have been read and studied by readers and researchers for centuries. Honoré de Balzac (1799–1850) was a French realist writer. Balzac's creative heritage is huge and diverse in genres: novels, stories, and dramas. Many of Balzac's novels and stories are united by a common idea and form a multi-volume epic called "The Comedy of Man." In it, Balzac created a true, vivid picture of the French society of his time. The author divided "The Human Comedy" into 3 parts: "Etudes on Habits", "Philosophical Etudes", and "Analytical Etudes". Of the planned 143 works, 97 were written. The largest part is "Studies on Habits", including 72 novels, including "Gobsek" (1830), "Eugenia Grande" (1833), "Père Goriot" (1834), "And Lost Dreams" (1837-1843). In Balzac's work, French realism rose to the highest level. The epic "The Human Comedy" makes a great impression with its comprehensive depiction of realistic scenes of French society in the first half of the 19th century, the wealth of events and evidence, the creation of dramas of various categories of people, and its vivid images and characters. The works of the epic are interconnected, the fates of the heroes are connected. Characters such as the moneylender Gobsek, the merchant Grande, the banker Nucingen, and the intellectual Rastynyak are transferred from job to job. Balzac's epic The Human Comedy was highly praised by his contemporaries. Balzac's works "Eugenia Grande", "Father Gorio", "Gobsek", and "The Magic Skin" S. Muhammadzhanov, M. Mirzoidov, M. Over the years, it was published in Uzbek in translation by Makhmudov and others[2].

**Literary review and methodology.** The first group of the writer's works includes traditional fantastic images, motifs and plots that serve to explain the meaning of Balzac's existence, broad philosophical reflections on the fate of the individual in society: "One Hundred Years, or Two Beringelds" (1822), "Elixir of Life Extension" (1830), "The MagicSkin" (1831), "Jesus Christ in Flanders" (1831), "The Devil's Heir" (1831), "The Thirteen Stories" (1833-1835), "Melmoth Forgiven" (1835).

The largest part of the "Human Comedy" - "The sketches of manners" is divided into "The scenes of personal life", "The scenes of military life", and "The scenes of rural life". It is in these sketches that the author gives a detailed description of all the characteristics of a person. This section has its plan, and its division into sections was not accidental. Firstly, it allowed the author to present panoramas of society. Second, the separation appears to have been part of Balzac's vision of society and human development. According to Balzac, society and each person go through similar stages in their development: from birth to old age. "The scenes of private life" refers to that moment in a person's life when ideals and illusions benefit him. The time of maturity is symbolized by the other sections. If we draw a conclusion and understand what we have experienced, then this period of life corresponds to "The scenes of village life."

To express the unity of the general structure of the "human comedy", Balzac uses different approaches, but the most important one is "through characters": he presents the same characters in different novels and stories, either as main characters or as secondary characters. Individual novels and plots that make up the "human comedy" fade into the background, and life itself comes to the fore, its movement, confused but natural. Balzac wrote: "I do not believe in the endless improvement of human society, I believe in the improvement of man himself." Those who think that I intend to consider man as a complete creation are deeply mistaken[7].

The work "The Magic Skin", which occupies an important place in the epic "Human Comedy", along with providing spiritual food to people, shows that human dignity, knowledge, and spiritual perfection can be destroyed by the mere greed of society and greed. for wealth, with the help of developing the plot of the third season of the work, written in the genre of a philosophical fairy tale. He managed to convey the activities of his heroes, skillfully using the general spirit of the novel.

Published in France and O. Among the many studies devoted to de Balzac, first of all P. Barberis's book "Balzac and the Disease of the Century" should be noted. [10]. The writer's biography places his work in the broad context of historical events and events in the literary process of the first half of the 19th century in France. In his monograph "Balzac and the Imaginary Exchange," P. Bayar studies thematic analysis, the structure of Balzac's text, and the symbols and allegories it contains, reading "The Magic Skin"[11]. Q. Jung's next article, "The magic skin" is a romantic theory of time[12] explores the problem of the contradictory concept of time. A. Michel's book "Truth and Beauty in Balzac's Novel"[13] presents an interesting interpretation of the image of Christ and its connection with the image of Raphael de Valentin.

It seems that Raphael, the hero of the novel "The Magic Skin", his place in society and the desire to be among people of different views are the reasons for his spiritual decline. This desire is based on the psychology of a demoralized man, and in the story, one can understand that the events described at the beginning of the play, his visit to the casino, are the basis of the problems in his life.

For example: L'étonnement manifesté par le jeune homme en recevant une fiche numérotée en échange de son chapeau, dont heureusement les bords étaient légèrement pelés, indiquait assez une âme encore innocente[9;5]. A surprised expression appeared on the young man's face as he handed over the hat, the umbrella of which had become a little tarnished from frequent use[1;62].

Literary scholars have examined the fact that the novel contains many artistic details that reveal appearance and character. In particular, among the details of the portrait, this function is performed by Raphael's hat, worn clothes, clothes that he wore before, and clothes that he wore after joining the circle of the nobility.

Balzac's heroes were cold coals, like Goriot, who failed to win the love of his daughters in the novel "Père Goriot." Father Goriot sees the joy of his daughters until his last breath, wants them to be happy at least for a minute, based on the development of events before his death.

In Balzac's works the characters are very lively and vividly depicted. In no story does the writer fully illuminate the character of the hero, his history, or give full details of his development. It should be noted that when describing the psychology of the characters, or more precisely when revealing their behavior psychologically,

the writer leaves no room for inappropriate details and unreasonable restrictions. He reveals a character with the help of some specific detail or with the help of some actions.

For example: Ignorant people go for a walk alone and enjoy the crystal clear lake between the rocks, in the forest, and among the flower beds, exposing their faces to the gentle breeze. But what is this taste? My soul bathed in such rays of light, I heard the whisper of the mysterious voice of inspiration, and when a stream of imagination flowed into my mind from some unknown source, I felt so happy that the pleasure of an ordinary tourist was not a drop from the river before my happiness[1;134].

In the above example, which presents Raphael Balzac's reflections on life, the narrative style is rich in a variety of artistic elements, in many scenes of the novel the writer chooses the method of monologue, stories told in the first person add emotionality and give the story an individual touch, philosophical observations, images of home life and beautiful natural scenes intertwine with each other. At the same time, it shows the existence of the ability to see the world based on the lifestyle, views and knowledge of each person in society, the life of an entire category of people in the case of an individual or an entire group of people.

Balzac's artistic skill is again manifested in the fact that he calls not only his heroes but also readers to rethink existing values: are money and property the source of happiness in the world? What if such a scientist, talented and proud person as Raphael drowns in the ocean of injustice of a society where devotees of science are not valued and humiliated?

**Discussions and results.** The main character of the play, Rafael, and his friend Rastenyak had different ideas and views on the social environment, but both young men were talented. However, they had completely different ideas and views on the caste they wanted to penetrate. Raphael tried to become famous for his dignity, pride, and intelligence, and Rasteniak tried to penetrate them with kindness, studying their peculiar, albeit disgusting habits and interests.

Through the images of these young men, the writer shows that the sad fate of Raphael at that time was not open to educated people interested in science.

- "I often dreamed that I would become a general, an emperor: either I would be fine, like Byron, or I would be dusty," I said. Playing with the glory of people, I realized that all the journeys and peaks were ahead. What helped me was my unbridled ambition and my gorgeous belief that I would become a genius[1;128-129].

Moi! J'ai souvent été général, empereur ; j'ai été Bayron, puis rien. Après avoir joué sur le fait des choses humaines, je m'apercevais que toutes les montagnes, toutes les difficultés restaient à gravir[9;46].

From a young age, Raphael tries to thoroughly study worldly knowledge. A moron, who understands that wealth is his real life, creates for three years, locked in a dark room, to challenge and prove to sleeping individuals the achievement of his knowledge. Balzac wants to oppose his young, energetic hero to the tyranny of society. Rafael, who has come running to publishers to publish his book, understands that this goal cannot be achieved without money and reputation, and plans to commit suicide. The plot, which begins with a blind old man selling antiques, typical of the philosophical fantasy genre, is absorbed by the destinies of real characters.

In the early 70s of the last century, several Russian literary scholars more seriously and in-depth analyzed both the philosophical problems of the novel "The Magic Skin" and its romantic features. E.P. Kuchborskaya in her book "The Work of Balzac" [5] for the first time gives a detailed description of the romantic motifs in the novel "The Magic Skin": there is an unconditional presence of miracles and fiction in it, its changeable, nevertheless rationalistic interpretation, and E. T.A. The influence of Hoffmann's works on Balzac's novel is emphasized. D. D. Oblomievsky in the book "Balzac: Stages of the Creative Path" [6] in the novel "The Magic Skin" the features of romanticism are special, its fantastic character is noted, it is not a product of imagination, it originates from the subject of thought, but it is a process carried out outside consciousness, regardless of the will of a person. Desire is an objective process.

Having won the skin, Rafael lives in the present, forgetting his past: he achieves and lives the life that he considers better, without nostalgia for the way he lived before. But when he achieves all his dreams, he begins to understand the value of life. His life ends when he realizes that his true love is with him and that human life is better than wealth and meaningless passions.

The genre specificity of the novel "Sagri teri tilsimi" is that its three parts have special design features. "Tilsim" combines elements of realism and fantasy it is a dark romantic fairy tale in the style of Hoffmann. The first part of the novel is devoted to life and death, games (for money), art, love, and freedom. "A Woman Without a Heart" is an extremely realistic narrative, imbued with a special, Balzacian psychologism. Here we are talking about true and false - feelings, literary creativity, and life. Agony is a classic tragedy filled with strong emotions, overwhelming happiness, and endless sadness, ending with death at the hands of a beautiful lover.

The epilogue of the novel draws a line under the two main heroines of the work: the pure, gentle, noble, sincerely kind Polina, symbolizing the beauty of the world around us, and the cruel, cold, selfish Theodora, who is a generalized symbol of a heartless and calculating society.

In addition, among the female characters in the novel, there are minor characters - two carefree people. Raphael meets them at dinner with Baron Taillefer, a famous patron of young scientists, artists, and poets. Aquilina, an incomparable beauty, and her gentle friend Efrasia live a free life because they do not believe in love.

The talisman, created by Balzac's imagination, has become a widespread symbol and attracts everyone's attention. It always provides the necessary generally understandable image of the image in various contexts of speech and literature and acts as an incomparable objective law. What exactly does Tilsim personify in the novel? The symbol is far from unambiguous, and many different answers have been given to this question. Thus, F. Berto sees Sagri's skin devouring Raphael as an allegory of the fairy-tale type in the symbolism of the novel; B. Huyon considers civilization a symbol of the fundamental corruption and immorality of any social system. M. Shahinyan and B. Raskins attribute the strength of the skin to "superstition," the dominance of things over people. Y. In the novel, Lileeva emphasizes the idea that "in the image of Sagri's skin, a generalization of bourgeois life is given, only the desire for wealth and pleasure, a generalization of the power of money, the terrible power of this world, it destroys and cripples the human personality." "Most of the proposed solutions are not mutually exclusive and find their basis in the text of the novel, which naturally lends itself to many interpretations due to its artistic richness. All decisions have one common basis: the skin is a symbol of the immutability of objective law, against which any subjective human protest is powerless. But what kind of law is this according to the author's intention? What did Balzac see as the problematic axis of his novel?[14].

Y. Quoting Lileeva's opinion, it should be noted that in any society the attitude towards wealth is a one-sided approach to the individual, which leads to a loss of spirituality. This work reflected the fate of a very enlightened young creative man, which ended with his death.

Stendhal, O. de Balzac, P. The appearance of Mérimée's literature marked the beginning of the realistic era in French literature. But the romantic tradition, many of whose achievements played an essential role in the development of realism, has in no way lost its significance. One of the first mature works of O. De Balzac, the philosophical novel "The Magic Skin" (1831) combines the features of romantic and realistic creative methods. "Balzac's philosophical novels and stories reveal a genetic connection with the aesthetics and poetics of romanticism...However, Balzac's views on this matter are the opposite. It reveals elements of the romantic style and at the same time tries to abandon its postulates - Russian literary critic D.V. This is how Zatonsky described the artistic features of Balzac's work during this period[4;199].

Balzac's work, the novel "The Magic Skin," which has no analogs in the depth of its philosophical problems, prepared the idea of the "Human Comedy" on a big scale. This is the story of Raphael de Valentine, a young man who was given the extraordinary ability to make all his wishes come true with the help of Sagri's magical skin, and who died because of this power. The first fragmentary entries related to the "The Magic Skin", found in Balzac's work diary, explain in aphoristic form the philosophical principles of the novel: "leather was

invented, personifying life... The Magic Skin” is an oriental fairy tale. An expression of human life, because it is life and it is a mechanism, a specific form of its mechanics. At the same time, the personality is described and evaluated, and not a poetic abstraction[3;5]. And finally, to explain more clearly: “This (philosophical story) will be the literature of the peoples of foreign countries in 1392, the formula of our egoism of the present century. The graphic epigraph of the novel is a black horizontal wavy line, like a human life, including twists and turns. L. Taken from Sterne's novel Tristram Shandy, it also explains the author's intention.

The compositional center of the novel “The Magic Skin” is the confession of Raphael de Valentin - a retrospective story about the hero's past, and his inner world. Romantic confession, a new genre created in French literature of the Romantic era and present in Balzac's novel, is undoubtedly a tradition of sentimentalism, J.-J. Rousseau's Confessions is highly influential. [of the hero] a combination of polar states: passion and coldness, high and low desires. The hero does not act only insofar as he observes and analyzes himself, and at the same time becomes the object of analysis on the part of other characters or the author who constitute the observing audience.” [8;27].

**Conclusion.** The use of opposites is an essential feature of Balzac's romantic work in the novel The Magic Skin. Contrasting additions serve to show the evolution of the image of the main character and the restoration of his thoughts and mental states; they are used to describe the main characters of the novel and describe the location of the action, the main plot twists; they also play the main role in realistic depiction. The interpretation of the fantastic element of the work is also revealed. O. De Balzac's novel “The Magic Skin” shows the superiority of the romantic creative style.

It should be noted that the novel under review by Honoré de Balzac, “The Magic Skin,” makes a person make deep observations and think about the value of every moment of life.

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