



THE IMAGE OF THE FEMALE PSYCHE IN FRENCH NOVELS (on the example of the novel by Honore de Balzac "Eugenie Grandet")

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Abstract

The article is devoted to the consideration of the concepts of the image of the female psyche in French novels on the example of Honore de Balzac's novel "Eugene Grande". The results of the analysis of three female images in the work are investigated. A scientifically substantiated point of view on the study of the evolution of the female image, which carries the main plot functioning of the psychological and social picture of the world, is presented.

Keywords: female image, psyche, author, French literature, Balzac, transformation, psychological elements.

Honore de Balzac is a phenomenon in the literary process of France in the XIX century, whose work has been successfully mastered by both Uzbek and foreign literary critics in the last decade. Despite the complex aesthetic context of his works, which combines many scientific categories of figurative structure and composition, it is the functioning of complex and ambiguous female images that has not been presented in a separate study. In this work, an aesthetic analysis of the artistic image will be carried out, containing principles and techniques in organizing the integrity of the female character based on the representation of the subjectivity of the author, as a representative of a different gender identity.

Since the 1970s, research on the characteristics of the female image and its psychological characteristics has been an active part of scientific research both in the field of psychology and in other humanities, such as philosophy, sociology, linguistics and literary criticism. Such interest was caused by the relevance of studying the distinctive characteristics of masculine and feminine behavior not only on the basis of an individual, but on the basis of the whole society as a whole, revealing traditionally cross-cutting personal aspects.

Literature is a means of disproportion of the main characters by gender, since the artistic context reflects the linguocultural and emotional assessment of a native speaker, expressing national stereotypes. Therefore, in the 90s of the XX century, interest in gender studies intensified in literary criticism, especially in "images of



women in prose". This concept has actively entered into the everyday life of modern literary criticism. Literary concepts are relevant in connection with the psychological and social aspect stated in the study, which is not limited to the problem. Thus, an important poetic category is noted, namely "the individual characteristics of the author as the speaking subject of the work" [2]. Therefore, the difference in the masculine and feminine levels is already manifested in the linguistic layer of the artistic context. The methodology for researching female images in literary criticism is based on concept of the subject of the picture of the world, the theoretical foundations of which are reflected in the works of researchers Botirova M., F. Lacan, V. Wulff and others, "in which the special role of women in the design of the structure of human consciousness" [3].

Thus, the gender orientation is based on the analysis of the author's consciousness, as well as on the object-subjective system, which is realized in a special typology of female characters. Feminine consideration of a work of art allows us to form a new look at the interpretation of the plot-compositional function. In Honoré de Balzac's *Eugenie Grandet* (1834), the reader is presented with three female images throughout the plot. This is Eugenie Grandet, Madame Grandet is the mother of Eugenie and Nanon is the servant.

Further research will be based on a similar methodological principle. The subject will be three female images of Balzac, and the object will be Mr. Grandet and the image of the author. Thus, on the basis of opposition, a holistic picture of being is achieved, presented in the unity of activity and relations.

The beginning of the story opens with an acquaintance with Long Nanon, who was the only maid in the house. It is worth paying attention to the nickname of a woman, which arises because of her height, carrying a dismissive connotation in its semantic structure, without traditional feminine characteristics. Acquaintance with Eugenia herself and with her mother is achieved through the description of a static spatial symbol - through furniture: "In the embrasure of the window closest to the door, there was Madame Grande's straw chair; <...>. Evgenia's small armchairs stood right next to the window. Describing the titanic figure of Mr. Grande, Balzac "removes" female images to the compositional periphery, where they are presented blurryly through the prism of the main character's personality, while losing his own "face". Depending on the degree of diffuse refraction of female images through the stinginess of the protagonist, whose features women absorb into their world, Balzac introduces a description of Nanon, who becomes the "shadow" of Grande himself. The maximum fusion of the figurative structure is achieved: "First, need, and then habit made Nanon mean, and the old man fell in love with his maid, fell in love with her like a faithful old



dog” [1]. In the future, the female image of Long Naneta is compared with the image of a yard dog, which “sleep half-heartedly and heard with all its ears” [1].

The image of Grande's wife, who "timidly" [1] peeks out from behind her husband's back, enters the plot outline. Balzac borders her image with the following characteristics: “complete marital slavery”, “are born to become martyrs” [1]. Her whole nature is contradictory. Unlike Long Nanon, whose nickname and appearance fully corresponded to her physical and behavioral data, Ms. Grande's appearance was different from the inner world. With the help of antithesis, Balzac focuses on the spiritual world of a righteous, but previously broken woman, noting that “She had big eyes, a big nose, a big head, all facial features are rough and unpleasant, at first glance she resembled those withered fruits that lost their juices and taste” [1], but “She was a kind and simple woman...” [1]. Her husband, like the author, more than once calls her Madame La Bertelier, indicating the aristocratic origin of the family. However, in the novel, the image of a woman undergoes several stages of evolutionary transition. So, after the wedding, Madame Grandet, “who brought him three hundred thousand as a dowry, was so deeply humiliated, brought to such pitiful helotism, that she did not dare to ask a single su from a miser of her husband ...” [1]. Nevertheless, Balzac notes the inner resilience of a woman based on aristocratic pride: “Being so humiliated, she was proud in the depths of her soul and out of pride alone did not complain about her fate” [1]. Noting pride as a positive quality of the “spectral” gender, the author notices the dramatic overtones of this “reckless but noble pride” [1] of a “silent” woman whose life has been reduced to a grotesque degree.

At the beginning of the plot, the external image of Eugenia appears through individual characteristics. Balzac, noting the delicate nature of a young girl, describes her through external manifestations of nature: “Eugenia blushed with pleasure, with joy at the sight of beautiful knick-knacks” [1], “This strange joy, cheerfulness in the boring, dark hall of the Grande, <...>, laughter, sincere, genuine only on the lips of Eugenia, and her mother” [1]. More than once, the author will introduce into the female image of Eugenia the mythologeme of the “bird”, which does not know “the high prices assigned to them, every moment deceived by false courtesy and friendship” [1]. Balzac also compares Eugenia with a dove: “pigeon breast” [1]. It is worth noting that in the image of Ms. Grande we also find a similar animalization with birds: “A timid, weak woman studied the character of her ruler, as a seagull foresaw a thunderstorm ...” [1].

The evolution of the three presented images occurs with appearance of Charles. Changes in the images of Naneta and Madame Grandet are due to Eugenie's love for the young man. Revealing herself as a woman, Evgenia transforms herself and



transforms its environment. It was Madame Grandet and Nanon, being deprived of the gift of love, they reveal traditional femininity through object influence.

Nanon, being an unmarried and faithful servant to her master, makes concessions to Eugenia, seeing the boundless zeal of a pure heart: “- Put as much coffee as possible, Nanon. / - Good good! But where can I get it, ma'am? / - Yes, buy it, here's the money ... / - And if the master meets me, what ... / - He won't meet me, he won't meet me! / - Run, run this minute! [one]. The inconsistency of Naneta's nature arises at every moment of Evgenia's self-sacrifice: "I will neither cry nor complain, mother, and on my knees I will take his blows" [1]. In the future, the nickname "Long" disappears, Naneta acquires features of femininity, expressed by traditional stereotypes, when "for the first time in her life she dreamed of silk fabrics, just like Evgenia dreamed of love for the first time" [1]. Eugenie and Madame Grandet begin to occupy a significant place in Nanon's heart, in parallel with devotion to their master. The inconsistency of her nature will be traced until the death of Mr. Grandet, to whom she remains faithful: “Nanetta realized that she was able, without betraying, however, her old master, to alleviate the suffering of Eugenia, having spoken with her a word about Charles and flattering with a distant hope " [1].

The motif of light is significant in Balzac's novel, especially in the female images of Eugenie and her mother. Through the motive structure, the French writer achieves a "cinematic" effect with psychological overtones. If earlier all the household members were illuminated by a single candle, which was held by Mr. Grandet, then later the mother and daughter go out of the closed spectrum, radiating their own light. After Madame Grande learns about the righteous deed of Eugenie, who gave Charles her father's gift in the form of old coins, the image of the mother appears in a different context: “The face of the old woman, withered by long-term suffering, shone with heavenly joy” [1]. Being previously in the shadow of her husband, she “comes out” from under his influence: “The incidents that have accumulated over this family in two months have changed the whole way of life to such an extent, and at the same time the habits of a good old woman, that her woolen sleeves are still were not finished” [1]. Ms. Grande personifies the image of the “Woman-Mother”, which fades as her husband’s aggression towards her child increases. There is an internal struggle between obedience to the spouse and the desire to protect their own child. The psychological resistance of the individual becomes the cause of the disease, as a result of which the spiritualization of the female image takes place: "... a meek and gentle creature, inspired by the radiance of dying beauty ..." [1]. The reader is presented with Madame Grandet, speaking "in reproach" to her husband, which was not observed before: "- My God, my God, how can you treat your wife and daughter so cruelly?" [1].



The image of Eugenia, inspired by love for Charles, is compared by the author with Christian mythologems - "Virgin Mary", "Magdalene" and "Madonna", as well as with the works of ancient Greek sculptors, acquiring a heavenly glow through ekphrasis, like in "Woman-Mother". After all, it is through maternal care and self-sacrifice that the author expresses the immaculate love of a young girl. The evolutionary stage is concentrated in a different vision of Charles, who begins to notice "all the charm and harmony of her [Eugenia's] face, the innocence of her methods, the magnetic brilliance of her gaze, shining with youthful love and unknown desire" [1]. For the first time, Evgenia gets out of her father's oppression due to the desire to take care of her beloved: "Evgenia got up, took a sugar bowl and put it on the table, looking at her father in cold blood" [1]. From this moment on, changes in the gender image take place: the functional beginning of the "victim" is replaced by the motives of resistance to evil. The daughter ceases to hear the immutable truth in her father's words, and begins to notice "the indifferent, dry words of her father" [1] and "... from that moment on, she involuntarily began to judge her father's actions in her heart" [1]. Balzac reveals the image of a Woman through a love theme, which carries the dynamics in the development of not only characters, but the whole space as a whole. Thus, the romantic image of Eugenia is embodied in the natural beginning: "The bright, autumn rays of the sun, common on the coasts of the Loire, shone in the sky, on the ground and little by little dispersed the fog, the dark soil of the night, which still covered the walls, trees, garden ..." [1]. However, the personality type of a Woman undergoes changes after 7 years. The author, having removed from the plot structure two fundamental figures with the function of influencing the feminine image of Eugenia - Charles and Madame Grande, thereby shows the psychological and social influence of reality on the romantic basis of the Woman. Eugenia encounters the everyday space of a miser-father, thus Balzac creates a syncretic image of femininity and masculinity. The Girl combines a dreamy Woman with masculine pragmatism: "... the old man <...> so cleverly knew how to instill stinginess in her that stinginess turned into her habit" [1]. It is worth noting that after the betrayal of Charles, the remaining sensual aspects are not completely eliminated, but acquire a new subtext - silent suffering. Thus, Balzac puts Eugenia above everyday vulgarity, saying that "Another woman, when they cheat on her, kills her rival in the arms of a traitor and herself dies by suicide or on the scaffold. The other endures, suffers and is silent; this is true love, this is the love of an offended angel..." [1]. Thus, Evgenia goes through several stages in the evolutionary variability of the gender image: "Admiration for the object" - "pity" - "maternal care" - "jealousy" - "justification" - "quiet" love" - "passion" - "suffering



from separation" - "fatigue" - "contempt". However, love, as the highest gift, remains unchanged in the heart Evgeniya.

Honore de Balzac's novel "Eugenie Grande" presents the syncretic functioning of three female images that are mutually influenced, thereby complementing and changing the personality type of each of them. A comparative analysis confirms the important role of female images both in plot and ideological terms, in connection with "their influence on the development of not only the plot structure, but also on the interpretation of psychological relations" [3]. Feminine images are evolutionary in nature, and only analysis in a certain context reveals their moral content.

References

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