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**Specifics of romanticism
of W. Irving's prose
of «Spanish period»**

The article considers the specifics of romantic creativity of American writer of the nineteenth century, W. Irving. W. Irving's prose integrates such trends of world literature of romanticism, as the impact of the folk paradigms on level of genres, plots, motifs, images and receptions. In spite of the considerable interest in the heritage of Irving of American and European literature, many aspects of his work are outside of the research focus, in particular, reception of folk traditions. In the art world of Irving's prose the integration of folklore and literary aesthetics, poetics and style comes naturally and organically. In his prose of the «Spanish» period («Conquest of Granada», «Satellites of Columbus»), and especially in the collection of short stories «Alhambra» it is traced the exact opposite of the Gothic tradition, its ironic rethinking. The main story line of the narrative in the book is the description of the Alhambra and its history, related to the world of fairy tales and legends of old Spain.

Thus, in the description of the palace of the Moorish rulers of Spain in XIII-XIV centuries Irving brings the magic shade, the combination of myth and reality. The story features a free and bold look at the world, the lack of mysticism, phobias. Irving uniquely combines enlightening and denied⁶ rejecting romantic tradition. On the basis of short stories «Alhambra» collection it is explored the nature of the connection of reality and fiction, dream and reality from the perspective of a healthy national consciousness, which is expressed in the image of the narrator, designed to detect the confrontation of European civilization to prosaic bourgeois American society of the nineteenth century.

Key words: romanticism, national, folklore, tradition, plot, image, motif, irony, history, integration.

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**В. Ирвингтің «Испандық
кезеңі» прозасындағы
романтизм ерекшеліктері**

Мақалада XIX ғасырдың америкалық жазушысы Ирвинг шығармаларындағы романтикалық ерекшеліктері қарастырылады. Ирвинг шығармалары әлем әдебиетінің романтизм үрдісін халық фольклорының жанр, мазмұн, бейнелік деңгейінде қамтиды. Ирвинг шығармаларында америкалық және еуропалық әдебиеттанудағы үлкен қызығушылыққа қарамастан, оның жұмысының көптеген аспектілері, ғылыми-зерттеу назарынан тыс қалған, атап айтқанда халық дәстүрлері көп зерттелмеген. Ирвингтің көркем шығармаларында фольклорлық және әдеби эстетика, поэтика және стиль нағыз шебер тілмен жазылған. Оның шығармаларының «испандық кезеңінде» («Гранада бағындыру», «Колумб серіктері»), сондай-ақ, әсіресе, «Альгамбра» әңгімелер жинағында гот дәстүріне толық қарама-қарсылық байқалады. Бұл әңгімелер жинағының негізгі сюжеттік желісі – ертегілер мен Испанияның ескі аңыздармен байланысты, Альгамбра және оның тарихының сипаттамасы.

Түйін сөздер: романтизм, ұлттық, фольклор, дәстүр, мазмұн, бейне, стиль, ирония, тарих, интеграция.

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**Специфика романтизма прозы
В. Ирвинга «Испанского
периода»**

В статье рассматривается специфика романтизма творчества американского писателя XIX века В. Ирвинга. Проза В. Ирвинга интегрирует такие тенденции мировой литературы романтизма, как воздействие фольклорной парадигмы на уровне жанров, сюжетов, мотивов, образов и приемов. Несмотря на значительный интерес к наследию В. Ирвинга американского и европейского литературоведения, многие аспекты его творчества остаются вне исследовательского внимания, в частности, рецепция фольклорных традиций. В художественном мире прозы В. Ирвинга интеграция фольклорной и литературной эстетики, поэтики и стилистики происходит естественно и органично.

Ключевые слова: романтизм, национальный, фольклор, традиция, сюжет, образ, мотив, ирония, история, интеграция.

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SPECIFICS OF ROMANTICISM OF W. IRVING'S PROSE OF «SPANISH PERIOD»

Washington Irving (1783-1859) – American Classic, who occupies a special place in American literature. He became the first American writer who has received worldwide recognition and generate interest in the young literature of the New World from highly experienced and demanding European reader. W. Irving stands at the origins of American national literature as a novelist, the creator of satirical chronicle, essayist, author of travel notes, gorgeous landscape painter. The writer traveled a lot: he visited England and under the name Jeffrey Kreyon and he published «Book of sketches», which came out in seven editions during the 1819 – 1820's. and which brought him literary recognition both in Europe and in America. Following the «sketch book» two more works were written, which is related, as it was noted by the researcher, to the same genre and compositional type – «Bracebridge Hall» and «Stories of a traveler» [1, 31].

In 1826 Irving became a world celebrity, entered a new period of his life, which can rightly be called «Spanish». Going to Spain to collect material for a book about Columbus, he stayed there for several years, which became for him the most fruitful in the creative relation. In addition to «Life and travels of Columbus» he had written a book – «The conquest of Granada», «Satellites Columbus» and, finally, the «Alhambra». At first «Spanish» theme and especially the person of Columbus are attracted Irving by a direct connection with the opening and destiny of America. However, learning the history of Spain closer and appreciate its people, Irving has felt the taste of Spanish art, especially in detail trying to peer the times, which related to the last of the Moorish kings dominion. Spain struck W. Irving, and he became interested in serious study of the Arab-Spanish history.

An unforgettable experience left a trip to Granada and staying in an ancient fortress – palace Mauritania XIII-XIV centuries, the legendary Alhambra. «Alhambra» appears (The Alhambra or the New Sketch Book, 1832), and it consisted of thirty-one short stories. It was this work, according to Bobrova M.N., which marked the beginning of the American novellas [1, 46]. The strongest impression was made by the pages of the book, where he developed emotionally vivid historical episodes, especially the little-known, where you can dream up. So, «The Conquest of Granada», in the words of

Irving, although based on the ancient chronicles, but «imagination is supplemented in accordance with the romantic tastes of the time».

«Alhambra» book is the fruit of admiration of Irving by Spain. In this book writer showed himself, on the one hand, a talented stylist, who created little masterpieces – fairy-tale legends in the spirit of «One Thousand and One Nights», and on the other – thoughtful and friendly observer of contemporary Spanish life. Within three months, the American writer lived in Alhambra, absorbing the Arab antiquity. His keen «sense of history and a flair for poetry» soon settled in a palace surrounded by the ghosts of a luxury Moorish rulers, its walls resurfaced Arabic songs and ballads. In a somewhat idealized Moorish chivalry Irving particularly singled joyous, generous and deeply developed sense of beauty.

«Alhambra» refers to the second stage of creativity Washington Irving and it is most fully expresses the author's romantic aspirations. Irving, in the opinion of the researcher, simply reworked Spanish and Arabic tradition, which gave him material for essays and short stories [2, 31]. In this work, reader finds the most varied material: the impression of an enthusiastic observer and the traveler, and the information collected curious historians, everyday scenes, and finally, legends and stories that have affected the imagination of the writer, and sent them with a special grace, according to the author's doctoral dissertation on American Romanticism [3, 210]. The reader gets the fabulous world of Arab astronomers, rulers, warriors, the Spanish governors, craftsmen, priests. In the foreword to a book on oriental style Irving calls the novel «Arabesque» and «sketches», which is taken from the life stories based on folk tales.

Main plot line the story is the description and history of the Alhambra. In the description of the legendary palace Irving brings the magic shade, combining myth and reality [1.46]. It should be noted the fact the attention of writer to the genre of fairy tale: fantastic fiction becomes a tool of comprehension of modernity for the Romantics, so it is obvious realistic element in the story. Irving's interest in fantastic genre can be observed in the short story «Alhambra». Scene of short stories is «the kingdom of Granada», but the writer emphasizes the timeless concerns of the tales.

For example, the short story «The Legend of the three beautiful princesses» characterized by the absence of fairy-tale fantasy, but there are features of the fairy tale genre, and it is created a very special atmosphere by reference to the world of the East. Sultan Mohamed called Lefty, because «he does

everything the wrong hands.» The contrast older – the younger in this novel are traditionally present, the protagonists are three sisters, and the youngest of them becomes a real fairy tale heroine. At the same time, it can be observed that Irving traditionally takes a sharp contrast between older – the younger (girls age difference is small – only three minutes, and all the three princesses are endowed with beauty and intelligence). Also, all the sisters in love with Christian gentlemen, and therefore their love stories are similar, as their names – Soraayda, Sorayda and Saida, how the researcher points out [4, 99].

Curiously, the younger sister Soraayda endowed with all the qualities of a true romantic heroine – she is timid, head in the clouds. But for lack of decisiveness, a sober view at the world, timid Soraayda left with nothing. At the same time less sensitive sister succeed in life and best suit their fate with their beloved. The sad fate of Soraaydy also underlines the Irving's rejection of the traditional «happy ending», when it is the youngest of the three characters is the most successful and becomes happy. Irving gives a romantic color of contrast between the – another, in his «Legend» there are opposed to Christianity – Islam. Romance consists of the fact that the Moorish princess and their beloved Christian united feeling of love, and it is much stronger than the religious and ethnic conflicts.

In general the love theme is very interesting for Irving. So he introduces in parallel to the plot novel the love story educator of girls – Kadigi and the captain Hussein Baba, who emphasizes the idealized sense of princesses and their cavaliers. The relationship of this pair begins with money talks. Kadiga arranges escape their pupils, and she runs away, along with his chosen one. But this adventure ends with the fall of the maids in the torrent, and Hussein Baba and did not moves his a finger to help get out his «beloved». This situation reveals the true value of love as opposed to monetary calculation that reinforces the impression of a romantic novel.

The «Rose of the Alhambra» has elements fiction, opposed to the «Legends», in particular in the ghost Moorish princess. The main plot line of the story of the wandering girl – minstrels, who bypassed the whole kingdom. Along with her play she heals the king of mental illness, and as a reward she receives a rich husband. This story also has a sharp social commentary: unfortunate monarch Philip V is healed from his illness thanks to her art. Specificity of romanticism of writer in this novel is revealed in his rejection of the traditional story of getting the bride. Here, as noted by the American researcher, presents feminine principle [5, 147].

In this novel there is also a traditional fairy tale story – a magical item that contributes to the success of the hero. The girl miraculously plays on his instrument, because it inspires love. Thus, the miracle combines the concept of «love» and «art»; It brings them closer, and as a result the tale ends with a romantic motif eternity of art. That girl-musician is the ghost of a Moorish princess, the heroine of «Legends of the three princesses,» which combines the two fairy tales on the principle of mirroring: the main character of «Rose of the Alhambra» is perceived as the embodiment of the heroes of the fairy tale «The Legend of the three princesses» (not accidentally mentioned that the beloved Soraaydy was the ancestor of the Rose of the Alhambra). We can say that «The Rose of the Alhambra» repeats the fairy tale story of princesses: woman traditionally marries and becomes happy [6, 103].

Obviously, the «Legend of the three princesses» performs in relation to the «Rose of the Alhambra,» the role of the insertion of the myth, that is, action of the first novel takes place in the distant past, but has a direct sequel. And the tragic accident in the end finds their happy resolution. In the lyrical and philosophical, witty tale «The Legend of Prince Ahmed Al Kamel» Irving creates a high ethical ideal of a loving person. Ahmed Prince calls himself a «helper of love» and performs feats of chivalry, winning in the end the perfect lover, but the young man grew up in complete isolation from real life. This idea is taken from the works of a writer, «Life is a Dream», in which the prince's father, wanting to protect him from the female charms, disappointments of love, explained to his son what is love: «So, love – this is the reason half disasters unhappy humanity ... care and sorrow, dreary days and sleepless nights – it's companions» [7, 405]. Later in love dove gives another explanation of love: «This is a torment for one, happiness for two, for three of enmity.» Having come to know love, Ahmed convinced of the rightness of both statements.

In building a love story of Prince Ahmed, Irving introduces in parallel story of two grotesque characters – an owl and the parrot. Lover Prince, he decided to leave the palace, convinces owl philosopher to be his companion and helper. Owl refuses, saying it has everything you need – to feed mice and puddle for thought. But when Prince talks about his plans for the future, where there is a place of honor owl she agrees [7, 411]. Thus, in fact, if you check the wisdom of the philosopher-owls, Prince gives her the post of minister in the new state. Another character a parrot is an unusually clever, talkative, skilfully quotes other people's poems, jokes, let brazen jokes. This character is represented by the author even more ironic [1, 48]. Painted a picture of the future, promising a parrot important position when it becomes the ruler, Prince also entices a parrot to his side.

English literary Prescott called Irving's «Alhambra» like «Spanish sketches book» [8, 11], as the basis story for novels served Spanish-Moorish motifs of folklore, a connoisseur was an American writer, who has lived many years in Spain. However, the «Alhambra» is a prime example of the American romantic fiction model. We can distinguish the following basic features of romanticism of Irving: use of folk motifs of European countries, elaborately processed with different national originality; idealization of European antiques and culture, which reigned love, art, courage, harmony; a fantastic combination with a realistic transition from the everyday to the magic. At the same time mysterious, extraordinary the writer appears as something natural. It should be mentioned also in the interest of writer in the genre of travel-adventure prevalent in romantic literature. Turning to European history, its folklore, Irving has developed a national theme, appearing harbinger of subsequent critical-realistic trends in American literature.

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