

ARTISTIC FEATURES OF THE FIRST ROMANTIC PROSE IN AMERICAN LITERATURE (ON THE EXAMPLE OF THE WORK OF W. IRVING)

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ABSTRACT:

The activities of the romantic Washington Irving were of great importance for the development of American literature and critical realism. When it comes to the literature of American Romanticism, his name is called one of the first. He is rightly considered the founder of American fiction, the father of the American short story. Irving is the first American fiction writer to achieve European fame [10, 410]. This is the first romantic to be promoted by American literature. At that time, it was just beginning to acquire its national identity. And it was the generation of romantics who had the privilege of winning international recognition with American literature.

In contemporary Irving America, great changes were taking place, uncertainty was felt in everything. This required an artistic rethinking. A new hero was needed - an ideal creature, highly moral, passionate, charming and free from social vices. In real life, he did not exist, he had to be an abstraction, a dream of the beautiful, fair, and true. Irving succeeded in solving this problem - he was a pioneer, he developed a short story, a favorite genre of American writers [4, 5].

Irving's first book destroyed the traditional European criticism view of America as a country capable only of producing material values and completely sterile in the sphere of spiritual values. Nevertheless, it is quite obvious that America, as a young state, did not have such a history and such cultural traditions as Europe did, that is, there was a lack of national culture.

This prompted romantics to create paintings reflecting the national identity of European and Eastern peoples, to penetrate into the cultural, historical and spiritual world of exotic countries [7, 9]. Consequently, American romanticism has the same historical background and aesthetic basis as European:

1. Attention to the inner world of a person;
2. The principle of romantic double world - romantics affirm the idea of the imperfection of the real world and oppose the world to their fantasy. Both worlds are constantly being compared, contrasted [7, 7];
3. Interest in folklore - one of the forms of protest against the bargaining and prosaism of everyday bourgeois. Already in his first book, *Salmagundi*, Irving gives a witty satire on America's political mores.

Here he clearly follows the example of Montesquieu "Persian Letters" and sends the Arab Mustafa to America, who, in his letters to his compatriot, shares his impressions of the New World. Through the mouth of Mustafa Irving calls the American elections a "puppet comedy" and exposes the demagoguery of American politicians. In this humorous work, characteristic features of romanticism were noticed - ridicule of the power of gold, bourgeois bargaining [1, 30]. This work was followed by an independent one - "The History of New York" (1809). Here the story is told on behalf of a certain Didrich Knickerbrocker.

Irving presents a humorous chronicle of old New York of the era of the Dutch settlers, but behind the innocuous chronicle of the lives of governors and their subjects, a critical opening

can be seen. Rabelais grotesque is observed in "Gargantua and Pantagruel" in the scenes when the Dutch drink, eat, smoke, and one of the governors evaporated in the smoke of his own pipe. Here I can reveal the following feature: Irving combines the fantastic beginning with the realistic, the transition of the everyday into the magical - this is an indispensable feature of Irving the novelist will be observed in the future [4,45]. Historical themes and images are often needed by romantics to awaken associations with modernity. From this point of view, the work "Dolph Heiliger" is interesting. Irving passes it off as a manuscript discovered in the papers of the aforementioned Didrich Knickerbocker, who was a passionate researcher and lover of antiquity. Knickerbocker, as conceived by Irving, was a "true", that is, romantic, historian. He was interested in legends, which revealed mores, customs, beliefs, interests, lifestyle and way of thinkers of past generations [2,12]. In these works, the author presents the past as a mirror of the present, objectively reflecting reality as a negative background, while the hero is the bearer of the positive [7, 9].is existence is the idealization of European antiquity, ancient cultural life [5, 22];

Analysis of some of the novels has shown that Washington Irving's book "The Alhambra" is by all indications a romantic work.

"The Spanish Book of Sketches" was called "Alhambra" by Prescott, since the main story was based on the motives of Spanish-Moorish folklore, of which Irving was a keen connoisseur, who had lived in Spain for many years. At the same time, the Alhambra is a shining example of American artistic thought.

Irving was at the forefront of a new romantic trend in US literature and his work has absorbed the brightest moments of America's national romanticism.

So, I would like to highlight the following fundamental features of Irving's romanticism:

- Folklore motives of European countries, skillfully processed and received national originality;
- Protest against the unsightly bourgeois reality by idealizing European antiquity and culture, where love, art, courage, harmony reigned;
- A combination of the fantastic with the realistic, the transition from every day to magic, and the mysterious appears as something natural;
- Nativism - a description of nature, customs, life of the native country ("History of New York", "Rip-Van Winkle");
- Interest in the adventure travel genre while moving from place to place;
- A large role of historical and character logical elements, a craving for legal and everyday description;
- A combination of soft irony, humor, parody, grotesque and satire on the modern life of America.

Thus, we can conclude that Irving "gave" America a short story, distinguished by the liveliness of the story, the amusing plot, combined with irony, the beauty of the landscape. The writer proceeded from an optimistic view of the world and human nature. Irving did not aim to save the world. None of his compatriots were more rebellious than Irving. In his youth, he broke with the bourgeoisie because he could not come to terms with how much defeat and harm the revolutionary mood brings [12,275].

Turning to antiquity, folklore, Irving, for all his "Europeanization", developed a national theme and was a harbinger of a critical-realistic tendency in American literature.

We should be grateful precisely to the talent of the writer to seek and find literary adventures, skillfully process them and endow them with national originality [8, 308].

This is what makes Washington Irving one of the most prominent romantics in the

United States and confirms his fame as the first talented American writer.

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