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THE DEPICTION OF ORIENTALISM CULTURE IN THE WORKS OF WASHINGTON IRVING

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Abstract: The subject of this article is the identification of the romantic originality of W. Irving's short stories from the book «The Alhambra» In connection with this, the following characteristic features of the aesthetics of romanticism are clarified: the problem of the romantic hero, his opposition to society, the break of the ideal with reality, the role of folklore, the reception of contrast, etc. In the context of revealing the peculiarity of romanticism W. Irving, the creative evolution of the writer and the artistic structure of his short stories, reminiscent of a fairy tale. The problems and the subject-composition structure of Irving's works, based on the motive of adventure, are considered in detail; the uniqueness of the artistic chronotope with elements of magic, the combination of myth and reality in the depiction of heroes; the plot-forming role of the reception of contrast, the specificity of cultural, historical and spiritual realities borrowed by the writer from Arabic and Spanish legends and fairy tales; the importance of fiction and irony as a means of understanding the contemporary writer of reality. All this gives grounds to draw a conclusion about the romantic context of the works of the writer – the founder of American romanticism.

Key words: fiction and irony, romantic, orientalism, characteristic feature, work, poem, translations, scholarly collocation, American romanticism.

In the history of culture, the era of the turn of the century (1790-1860) was named as an era of romanticism, which is based on a sharp protest against bourgeois reality. American romanticism was recognized to reflect the new laws of social life, the emerging norms of new social institutions [1,42]. A characteristic feature of the aesthetics of romanticism is the gap between ideals and reality, romantics seek their ideal in the field of dreams, oppose the unattractive bourgeois world to a fictional world, their dream. Romanticism in literature and art is a way of realizing romance as one of the properties of a person's thinking. The essence of romance is a dream, an ideal idea of the relationship between the inner reality of the

person and the surrounding reality. In the center of a romantic world relationship, there is always a human personality capable, according to researchers, with the help of a dream to overcome any external forces – natural and social [2,54].

Great importance for the development of American literature and critical realism was the work of the writer Washington Irving. When it comes to the literature of American romanticism, his name is called one of the first. He rightly is considered the founder of American fiction, the father of an American novel. Irving is the first American novelist to have won European fame. This is the first romantic, which American literature has put forward. At that time, it was just beginning to acquire its own national identity. And it was to the generation of romantics that it was an honor to win international recognition for American literature.

In today's writer America, there have been great changes, in all there was uncertainty. This required an artistic rethinking. A new hero was needed—an ideal being, highly moral, passionate, charming and free from public vices. In real life, he was not, he had to be an abstraction, a dream of the beautiful, the fair, the true. Irving succeeded in solving this problem – he was a pioneer, he developed a novel – a favorite genre of American writers, according to scientists

The aim of this work is to reveal the peculiarity of the romantic world relation of Washington Irving on the basis of an analysis of his works from the Alhambra collection.

To achieve this goal, it seems necessary:

1. consider the writer's work in the context of American romanticism;
2. investigate the creative evolution of the writer;
3. to reveal the features of his romantic aesthetics on the basis of the material of the collection of short stories «Alhambra».

Irving's first book destroyed the traditional for European criticism 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 possessed, that is, there was a lack of national culture. This encouraged the Romantics to create paintings that reflect the national identity of European and Eastern peoples, penetrate the cultural, historical and spiritual world of exotic countries. Consequently, America's romanticism has the same historical background and aesthetic basis as the European one:

1. attention to the inner world of man;
2. The principle of romantic two world is romantics affirm the idea of imperfection of the real world and oppose the world of their imagination. Both worlds are constantly compared, compared;
3. interest in folklore – one of the forms of protest against the prose and prose of everyday bourgeois existence becomes the idealization of European antiquity, ancient cultural life;
4. Full creative freedom of the artist, rejection of normativeness – from the very beginning, American romantics began to vigorously consider the traditional foundations of English prose, which was facilitated by the reference to the material of national life. In this regard, the romantics mixed abstract essays with a specific description of the essay, picturesqueness of landscapes with the dynamism of the plot of national legends and legends [8.52].

Thus, American romantics developed the best that was in European culture, and at the same time they studied American history and the thinking, psychology and character of Americans. It is known that for romantics, the genre of travel is of primary importance, which opened the cultural and national image of the country, asserted the idea of finding new lands. The structure of many of Irving's romantic novels, stories and stories is based on the adventures that occur during travel. American writer poeticized pioneering, perseverance and courage of pioneers. In 1826, as a member of the American diplomatic mission, Irving was sent to Spain. He was settled in Madrid with great joy, he was attracted by the heroic past of countries, the opportunity to work in the Spanish archives [9, 14].

Irving intended to inspect the Alhambra in five days, and lived there for four months. The «Alhambra», consisting of thirty-one novels, each of which represents sketch or novel. It was this book that marked the beginning of American novellistics, it refers to the second stage of the work of Washington Irving and most fully expresses the romantic aspirations of the author. This famous work takes the reader into the world of fairy tales and legends about old Spain. The writer simply reworked the Spanish and Arabic legends, which gave him material for essays and stories. In this work the reader will find a wide variety of material: the impressions of an enthusiastic observer and traveler, information collected by inquisitive historians, everyday scenes, and finally legends and stories that affected the imagination of the writer and passed to them with special grace.

Before the reader stands a fairy world, where we meet Arab astronomers, rulers, soldiers, Spanish governors, artisans, priests. In the foreword to the book, Irving in the Eastern manner calls novels «arabesques», then «sketches», taken from life by stories based on folk legends. The main storyline of the

narrative is the description of the Alhambra and the false stories heard here. In the description of the palace Irving brings a touch of magic, a combination of myth and reality (Irving, 1991: 3). Irving's novels are very similar to fairy tales and correspond in many respects to their criteria: «a long time ago ...», «lived-was ...». In the narrative there is a feeling of enthusiasm, sentimentality, a romantic mood, and all this is mixed with irony. A similar example is the episode when the author, observing from the window the scene of the dedication of a girl in a nun, imagines her grief, unwillingness to tonsure, sympathizes with her lover. Later it turns out that «the heroine of a touching story was not at all young and beautiful; she had no beloved; in the monastery she went of her own free will ...» [10, 89].

Summarizing, we can conclude that Irving «presented» America novel, distinguished by the liveliness of the story, the entertaining story, combined with irony, the charm of the landscape. The writer proceeded from an optimistic view of the world and human nature, did not set out to save the world. None of his compatriots had such a total lack of rebellious spirit, like Irving. He broke with the bourgeoisie as a young man, because he could not reconcile himself to how much revolutionary mood is engendering much harm and harm.

Turning to the image of the past, the folklore of other nations, Irving, for all his «Europeanization» developed a national theme and was a harbinger of a critical realistic trend in American literature. This is what brings Washington Irving to the list of the most outstanding romantics of the USA and confirms his deserved fame as the first original American writer.

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ABOUT METAPHOR OR ITS USAGE IN “THE TITAN” BY T. DREISER

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Annotation: This article presents metaphors, types of metaphors found in English speech, and the diversity of metaphorical speech.

Key words: metaphor, speech figure, English literature, task, rhetoric, comparison, similarity.

It is commonly confirmed that a metaphor is a figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison. A metaphor may provide (or obscure) clarity or identify hidden similarities between two different ideas. Metaphors are often compared