

The First Period of Washington Irving's Creation

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Abstract

The article is referred about the life and work of the famous American writer, founder of national literature, master of sensitive style Washington Irving. While the author analyzes Irving's work on the basis of English sources, the future of the short story-novella genre, which plays an important role as a novel, is associated with the name of Washington Irving. She tries to open the real and comic plot of the writer's early novels (Sketchbook). In fact, the truth can only be achieved through hard work. That fact is the most precious thing in the life of Irving. At the same time, the article also seeks to describe the role of the eastern legends in the works of Irving (Al-Hamro).

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Introduction.

The future of the short story-novella genre, which has played an important role in the history of American national literature, beyond the ocean, as a novel, is associated with the name of the writer Washington Irving. This genre has attracted naturalists, realists and romantics of the 19th century, as well as all writers from the 20th century to the present day.

Europe recognized Irving before the United States. His works were loved and read by such writers as Walter Scott, A.S. Pushkin, G. Heine, I.V. Goethe, N. Gogol, he was a contemporary of Dickens, Thackeray, Belinsky, and they also appreciated him.

Irving was born in New York, when the city was still a colony, the Broadway, glowing with lights, was no more, and the whole of New York, covered with dependent fields and meadows, could be explored in just twenty minutes.

The author's father, originally from Scotland and a member of the Manhattan commercial aristocracy and a wine and wine trader, decided to educate his son in law and the young Washingtonian studied law at three law firms but dreamed of the sea and travel. Once, to a Dutch village on his way, he takes a boat ride on the Hudson River and is shaken by the magnificent view of the Kaatskil Mountains. The wild nature, the forested lands, the magical changes of light in the mountains, the beauty and variety, the purple sky with the sun shining and the mountains amaze him. Irving later wrote, "I am eternally grateful to have been born on the Hudson River. The priceless advantage of being born and raised here is to be in communion with the glorious and noble blessings of nature, such as rivers, lakes, and mountains."

Young Irving's interest in the book was also strong. As a young man, he read Spencer, the Choser. In childhood and adolescence Ancient World Literature develops his writing taste. It evokes feelings of respect and love for European culture. 1804 Irving travels to Europe and travels to Italy, Switzerland, England, the Netherlands, the south of France, and Paris. His two years in Europe strengthened the young Irving's knowledge of European literature. The study of the exact and natural sciences in Paris: chemistry, mathematics and botany, made him a fan of European culture and literature. Young Irving, in particular, has become fascinated by the history and culture of ancient Europe, as well as world history. But these trips are the second of his life continued in part, and in his youth became more interested in modern America.

Returning to his homeland, he and several friends set out to create an almanac called Salmagundi, based on the works of eighteenth-century American essayists, particularly the Eddison style. Among his friends are now promising young writers James Golding, D.C. Drake, F.G. Holding and Irving had a brother, Williams. In two years (1807-1808) 20 editions of "Salmagundi" appeared. As the name suggests, it was a mixed comedy edition. The goal is set by the authors as follows: "Teaching young people, old things as defined by: "educating young people, renewing old things, criticizing negative habits that are widely accepted for leading the townspeople in the right direction". The humor of the parody cartoons, the comic sketches of the morals of the "cyborgs" of that time, the political commentaries - the content of the books "Salmagundi" aroused great interest in the reader. This was the first example of comic periodicals on American soil. In imitation of Montesquieu's Persian Letters, Irving and his friends created "their own Arabs" - the protagonist is called Mustafa Rab-e-dab Kelikhan. U as if he were secretly watching the political life of the United States like the heroes of Montesquieu, and wrote letters describing it to his distant friend Azem Nakhem.

Experimental details.

The authors of the almanac had their own political image - they opposed federalists and President Jefferson's policies. The Federalist Party in New York was the "ruler of the situation," defending the interests of the big traders. That's why young writers from New York boldly "touched" the US president in the pages of the almanac. They're just the president's red pants rather, they laughed at his policies of domination and portrayed himself as a demagogue. The struggle between the political parties - the Federalists and the Democrats - was also ridiculed. Young journalists did not spare their parties, they attacked unprincipled politicians, openly criticized those who were corrupt in their ranks, turned demagogic policies into a source of profit, and aspired to government positions

The satirical image of politicians and American elections became an inexhaustible source of further romantic and realistic literature in the pages of Salmagundi, later published in the almanac, the pamphlets of Fenimore Cooper, the satirical stories of Edgar Allan Poe, Brad Hard's journalism, Mark Twain's novels Writers such as Whitman, Theodore Dreyzer, and Jack London were unfortunately created from it.

In the fall of 1809, the Evening Post in New York published an article about an old man named Nickerboker, a small man in a black jacket and a triangular hat. Please send information to the hotel or newspaper editorial office. Eleven days later, the news of the appearance of such a man under the sign "Travellers" is published again: Nickerboker's rest on the road to Alben they see that they are receiving; he had a small red knot in his hand, and the old man looked tired. In November, newspaper subscribers were told in a letter from Colombian hotel owner Seth Handasaid that an "interesting manuscript" had been found at the hotel and that if Nickerboker did not return, the manuscript would be published to pay his debt to the hotel owner. Shortly afterwards, the newspaper's Literary Notes published a two-volume, three-dollar book by The History of New York entitled The Mystery of a Mysterious Old Man by Dietrich Nickerboker. will be published.

However, Irving still worked as a law clerk in Albany and wrote very little over the next decade. In 1815 he was engaged in the affairs of his father's trading company in Liverpool, where he was also a shareholder. Being in Europe for three years, meeting writers, artists, actors and most importantly, the bankruptcy of a trading company made Irving a professional writer.

With the help of Walter Scott, Irving published his first collection of short stories, the Book of Sketches, a collection of 31 short stories (1819), and soon published a second collection, The Bresbridge Hall (1822). This book consisted of 50 short stories with an introductory part. Soon both books were translated into French and German.

Methodology.

In search of material, Irving travelled to Germany, France, London, and again lived in Paris for some time. worked on a new collection of stories, expanded the circle of acquaintances in the literary environment, became interested in painting, culture, met with the famous sculptor Kanova. Irving befriended many artists of his time (Ch. Leslie, D. Wilkie, E. Newton), who himself had mastered the art of painting in pen and ink, and this is also felt in his literary style. His passion for music - Bach, Mozart, Rossini - gave him pleasure, but his love of literature was stronger than all. He knew the history of philosophy and literature perfectly from the ancient world. His art it is no coincidence that in practice there are traces of acquaintance with Aristotle, Herodotus, Epicurus, Lucretius. Irving met and admired the representatives of European literature of past centuries — Choser, Shakespeare, Rable,

Cervantes, Swift, Plane, Fielding, Stern, and his contemporaries Goethe, Schiller, and Byron. With this passion and charming smile, his chestnut hair, and his handsome appearance, Irving was a pleasant man for others. He easily befriended poets, playwrights, musicians, and gladly helped everyone. While creating a work of art consisting of librettos and compositions, but not in a hurry to sign them. While living in Paris, he soon learned Spanish, which he found very useful.

In 1824, Irving's published "Tales of a Traveler" 1- "Strange Story of a Nervous gentleman", 2- "Buckthorne and His Friends", 3— "The Italian Banditti", 4— "The Money-Diggers". Although Edgar Allan Poe, Longfellow, and Stevenson admired these short stories, the book came under severe criticism in the bourgeois press. The New York Mirror even called it "Children's Stories." Considering his best book, Irving put a lot of effort and effort into making its content and composition flawless, according to biographers, so he "entered the world of history" and created biographies of celebrities. He dealt with history until the end of his life, but did not abandon fiction.

From 1826, Irving was sent to work at the American diplomatic mission in Spain. He left for Madrid with joy; he was interested in the heroic past of the country, the opportunity to work in the Spanish archives. With youthful zeal and childish courage, he plunged into the world of Spanish art and heroic history. The writer lived in the house of the American consul Obadiah Rich, a man who compiled a very unique collection of documents (Hispano-America). Irving was searched incessantly in the rare books and ancient manuscripts of Rich's house. Cortez's letters, and the discovery of unpublished plays by Lope de Vega, sparked Irving's enthusiasm.

He first began to translate in English the documents and materials of Martin Fernandez de Navarret (sixteenth-century Spanish historian Rasulovala S.) about Columbus's travels, but then based on them in his "Life and Voyages of Christopher Columbus" (1828). Influenced by the ancient Spanish chronicles, the writer chooses to depict everything in a bright and extravagant style, giving his work a romantic flavour and a little adventurous character. A book about Columbus is one that stands out for its style and variety recognized as a "triumph of literary mastery." Irving found Spanish state archives, books and manuscripts that were unique to the writer and historian in the libraries of his colleges. In his imagination, the period of Mauritanian rule in Spain (the "Eastern Invasion of Europe"), the struggles of the Spaniards with the Moors, the events, as the writer puts it, were "favourite" sources from his childhood. The author perfectly adapted to the Spanish antiquity of the Middle Ages and skillfully narrated his stories in the spirit of the legends of that period.

Irving's books on Spanish history were published one after another: The Chronicle of the Conquest of Granada (1829), The Voyages and Discoveries of the Companions of Columbus, 1832. The Legends of the Conquest of Spain (1835), and so on. Until the writer's death, Spanish themes and colorful works appear under his pen.

Living in Spain, the writer traveled extensively; among his friends was the young prince Dolgorukov, who was an attaché at the Russian embassy. On horseback Irving and Dolgorukov travel to Andalusia, tour the castles and ruins of Mauritania, spend the night at the Don Quixote Hotel, climb the mountains where the smugglers and bandits took refuge, and visit Palos, from where Columbus made his first voyage. A trip to Grenada and a stay at the Alhambra, a Mauritanian palace in the 13th and 14th centuries, will leave an indelible impression on the writer. Irving was going to watch it five days and stays there for four months. In a letter to his wife, Catherine Dobril, the Russian ambassador to Spain in 1829,

Irving wrote that he was happy in this wonderful place, that the place was so rich in romance and extraordinary events, that he shook white silk sleeves, admits that he had a clear idea that he had given a sign to the Christian knight. Indeed, such images appeared in every sketch or short story in 31 chapters of Irving's original poetic work, *The Alhambra* (or the *New Sketch Book* 1832).

In 1829, Irving left Spain and moved to London, where he also engaged in diplomatic work. He was in no hurry to return to his homeland and said he was ready to stay in Europe "until the end of his days". He meets William Godwin and Mary Shelley, and Irish poet Thomas Moore visits Walter Scott in Abbotsford. Irving praises Dickens, calling the image of Pickwick the Don Quixote of public life. In 1842, when Dickens visited the United States, Irving met him. But Irving does not forgive Dickens as a person who insulted "American Hospitality Laws" with his book "American Accounts" and Irving was in England. He never sees Dickens again. However, he continued to praise Dickens as a writer.

Irving returned to the United States in 1832. That same year, he traveled to the south and west of the United States with his childhood friend Paul James, telling the story in his book, *Journey to the Prairie*. The friends swim in the Hudson River, see the Kaatskil Mountains, then ride a horse from Gibson Castle along the Erie Canal to the inside of the prairies. After a month in the saddle, they boarded a boat from Ohio, across the Mississippi River, to New Orleans, then crossed Alabama, Georgia, North and South Carolina in diligences. The trip will be very interesting.

The Indians, who set out on a journey through mountains, forests, rivers and lakes, amaze the writer with their poetic imaginations, adventures, rich satire and satirical stories. Carefully studying the heroism of the true Indians, Irving concludes that they do not resemble those described in the literature at all. They just keep quiet in front of people they don't trust. Indians are great mimics and actors, completely devoted to criticism and satire when left alone.

Results and discussion.

Such a "natural description" of the Hindus appears for the first time in American literature. Irving's calmness and sometimes anger in the image of the Hindus attracts the reader. He angrily explains that he went to a Hindu camp and brings a horse to try to hit. Irving writes stories about the ruthless frontier colonialists on the subject and criticizes them as the robbers, the plaintiff, the witness, the court, and the chamber themselves. He argues that such inappropriate actions of theirs will lead to revenge and relentless wars of the Hindus.

Irving wrote *The Enterprise of Legends Behind the Astorian or Rocky Mountains* (1836) at the suggestion and order of the then fur king John Astor. Then the author writes "Rocky Mountains or Vocabularies and Adventures in the Far West. Captain B.L.E. Based on the Bonville Diary" (1837).

John Astor - a German who came to America with his family, with only a flute and \$ 25 in his pocket, Astor later made money and worked for decades, founding the city of Astoria in 1805 on the banks of the Columbia River and amassing a fortune of \$ 20 million by buying furs. Astoria will become a center of fur trade. Through Astoria, the purchase of fur from Russia and their resale to China will be established. Henry Brevort, Irving's childhood and youth friend, a sales agent under John Astor, the author's brother William was also involved in fur sales. They gladly provided Irving with "documents" and memories; Since the formation of Astoria, a stack of papers and letters have also been taken from Astor himself; With Irving Astor together they meet the people who founded the city on the banks of the Columbia River. At

Astor's house he met Captain Bonville, who led the expedition, whose military department was adorned with military weapons, equipment, and clothing of the Indians. He tells her many adventures.

Irving buys the manuscripts of Captain Bonville, which were the diaries, expedition cards that formed the basis of the book. Both of Irving's works were sharply criticized by American intellectuals at the time. Cooper calls Irving a "parasite" - an unbeliever. Indeed, the appearance of these two books does not bring Irving fame. However, his position required clarity. That's it describing northwestern America at the time, Irving's benevolent attitude toward the Indian tribes in present-day Canada did not change when the first fur traders approached the Indians. As before, he is well aware that the Indians are perishing under the pressure of the aliens; he appreciates the Indians, their nobility by nature, the strength of their character; Native American women are so determined that they amaze and inspire. Irving loved the "poetry and romance" of Native Americans, the myths about hunters, fishermen. But a man who belongs to the owners of the continent as such, he considered the Indians to be historically doomed: hence the "wheel of history" as the "steps of civilization" that could not be reversed. "Intelligent" Irving even tends to ridicule Cooper's romance through schools that portray the fate of the Indians. His focus is on Europeans. They face incredible challenges, true courage, and their lifestyles are sometimes equivalent to the level of 'predators' [2 Parrington Irving, the author of *The Astoria*. He calls it the "Philosophy of Compromise," and ironically adds: "In a wonderful exploitation, Irving saw a new romance and emphasized the work of the Creator in the fraudulent profits"; "The search for beautiful events led him to an empty desert" ("Osnovnye techeniya ...", vol. 2, pp. 244-247).]. Irving sees something in their behavior that attracts, romantic events, and also forgets why they are making this move. There is also an explanation of the position. Irving's youth was spent in that country, where industry and trade were underdeveloped; small towns and their inhabitants led a rural lifestyle. Irving describes the town, which feeds everyone with melons, in his early short stories. Returning home after nearly two decades, the writer is amazed to see the industrial development of his country. He was proud of the prosperity of his country, with two failures with that feeling led the creation of his work. But they cannot be considered Irving's random works: they stem from the writer's political indifference. Two or three years ago, before publishing these books, he wrote to his brother Peter: "You are right about my distance from politics. The more I look at political life, the more I hate it... Avoid dirty politics, but accept the results calmly, this policy and even the work of business conquistadors romanticization - this was an aesthetic and conservative position. He creates his latest creative work from this position. At his cozy and comfortable residence on the Hudson Beach, known as the "Sunny Side," Irving is completely immersed in books and manuscripts.

Conclusion.

In the last decades of his life he has been given biographical cases close to the novel genre. For example, *Oliver Goldsmith* (1849) is such a work. Here, through an invisible purifier, the story embodies the dramatic uniqueness of romance. Sometimes such books explore philosophical diversity, such as "The Prophet Muhammad and His Successors," or a pathetic monumental study. on which Irving worked for 34 years, that is, from 1825 to the last days of his life. For many years he was President Washington He has studied archival documents in the State Department, all published historical sources, a large number of memoirs in personal collections, and extensive correspondence. Irving is proud of his country's recent revolutionary past, dedicating his life to it and doing great things, and this

becomes an expression of his patriotism.

Recommendation.

He portrays Washington not only as a hero of the War of Independence:

- 1) A statesman and the first president of the United States, but also as a patron of American literature. The author also presents American history, beginning in Washington, as an inexhaustible source of inspiration for his literature.
- 2) It should be noted that Irving's prediction is not true, until then it was only the young Fenimore Cooper, who wrote the American historical novel, who had advanced in this field, and who had also passed away by this time.

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