

GEOGRAPHICAL IMAGERY IN «CHRONICLE OF THE CONQUEST OF GRANADA»: ORIENTAL PROSPECTIVE

Recently, there has been an increase of interest in Edward's Said description of Orientalism as a constituent of modern West. It is conceived as a tendency of describing the «Orient» as a place once gloriously civilized but now declined in its power. The present research examines a case when a western country becomes oriental in the works of an American romantic writer Washington Irving. The paper provides analysis of his major work about Spain, which is «Chronicle of the Conquest of Granada». The purpose of this paper is to analyze how an image of oriental Andalusia is formed through the descriptions of its nature and recollections of Arabic legends connected with Spanish architecture. The paper focuses on the tight connection between geography and culture in the representation of Andalusia. In general, this analysis shows that geographical descriptions of the region by Washington Irving reveal his American perception of Andalusia as oriental.

Key words: *Orientalism; the Orient; Edward Said; the Other; Imagology; representation; image; Washington Irving; post-colonial studies; Andalusia; Granada.*

Formulation of the problem. Cultural studies have always drawn the attention of the academics. In a multicultural world there is a constant need to track down changes in the cultures themselves and in their perceptions by the others. The concept of Orientalism as such is quite new. It has been developed as a symbol of the Western interpretation of the East and it often bears negative connotation. The concept of Orientalism in the modern understanding appeared in 1978. Since then, it has been actively studied both in the western and in the national literary criticism. With Orientalism being relatively new approach in post-colonial criticism, a possibility has appeared to re-read contemporary and classical literature from the orientalist point of view and trace oriental viewpoints back to the point when they originated and developed.

The purpose of the article. The present research aims to analyze the geographical aspect of the image of Andalusia in «Chronicle of the Conquest of Granada» by Washington Irving from orientalist point of view.

Literature overview. An integrated approach to determining the image of Andalusia requires a combination of an imagological approach and orientalist studies. From the point of view of postcolonial studies, an important place is occupied by the work of E. Said «Orientalism» (1978). His followers are G. Bhabha and G. C. Spivak. In Ukrainian postcolonial criticism an important contribution was made by D. Nalyvaiko, S. Pavlychko, T. Gundorova. Imagological studies are important for determining the image of Andalusia. In Western literary criticism, the founders of imagological research are Joep Liensen and Hugo Dyerink. V. Budny,

M. Ilnitsky, N. Kior, A. Dubinina contributed to Ukrainian imagology.

In Western literary criticism, the work of W. Irving is well studied by the modern American historian Stevens in the context of world history and politics. In Ukraine, the work of W. Irving is part of general research on the history of American literature of the Romantic period. The historical realities of the United States in the novels of W. Irving were investigated by I. Ostrovska. The concept of fear in the stories of W. Irving was investigated by T. Mykhed. However, the work of W. Irving was not considered in the context of Orientalism, postcolonialism, and imagology. Attention to Spanish author texts is minimal. This is confirmed by the lack of analytical works on the «Chronicles of the Conquest of Granada».

Methods. The paper uses traditional and modern literary methods, namely: comparative, imagology, contact (internal and external), critical analysis, and analytical-descriptive methods. Only a comprehensive approach to the analysis of Andalusian discourse in American literature allows studying images of Andalusia in the collection of stories «Tales of the Alhambra» by Washington Irving.

Subject matter outline. The present article explores the orientalist viewpoint of W. Irving through the geographical image of Andalusia, its nature and architecture. In order to determine the specifics of the representation of Andalusia in the works of W. Irving, it is necessary to consider the actual internal structure of Andalusia. In addition, the image of Andalusia in the work of W. Irving is revealed through comparison with

the general image of Spain; therefore, it is necessary to consider the regions of Spain that appear in the works. Andalusia is not limited to Granada. It consists of several provinces, each of which is a separate cultural and historical entity.

In the west of Andalusia is Huelva, which is situated very close to the border with Portugal. This suggests that the cultural and mental characteristics of Portugal influence the Spaniards from Huelva due to border contacts.

Cadiz is another province that, unlike the more organic mainland Andalusia, is a separate world, and is peculiar. This is due to the fact that the capital of the province, Cadiz is a port city, therefore, due to navigation and trade, it experiences a great cultural exchange and greater influence of different nations.

A separate center is Seville, as a romantic cultural center. The image of Seville is quite powerful in art discourse and literature. Seville sung by many Spanish writers and poets, it is enough to recall the famous statement of F. G. Lorca that «Seville hurts, Cordoba hides.»

Cordoba is also a powerful and iconic city in Andalusia. Unlike the romanticized and emotional Seville, Cordoba is associated with a center of knowledge. From the 9th to the 13th centuries, Cordoba remained the scientific and cultural center of the Arab world, during this period magnificent architectural structures were built there, among which the magnificent Alcazar Palace. Cordoba is a symbol of the intersection of cultures and religions. This pleasant one is Mezquita, the largest mosque built by the Arabs and later converted into a Catholic cathedral, and which today retains signs of Muslim and Catholic religious buildings.

An important contribution to the cultural diversity of Spain is made by Catalonia, which is also distinguished by its cultural originality and has its own history, which also includes the clashes of the Catalans with the Spaniards. We consider Catalonia because it is mentioned in the works of W. Irving and plays an important role in determining the image of Andalusians based on a comparison of Catalans and Andalusians.

Castile deserves to be paid specific attention. It occupies an important place in the works of W. Irving. Castile is the center of Spain. Castile is the capital of Spain, Catholic kings come from Castile. The image of Castile was almost artificially created by the Spaniards after the Reconquista and is intended to represent the image of Spain, and the adjective Castilian began to personify exclusively Spanish, classical Spanish. Castile plays the role of pure Spanish in Washington Irving and serves as a comparison of the Spaniards and Andalusians. Despite all the variety of cultural and historical centers of Andalusia, W. Irving pays very little attention to Seville, limiting himself to describing bakeries and water mills. Other provinces also do not arouse interest in W. Irving. He focuses almost exclusively on Granada and the Alhambra in particular. That is, Andalusia for W. Irving is exclusively in Granada.

The geographic descriptions in the work of W. Irving are quite complex, they contain not only the features of the Spanish landscape, but also descriptions of

architectural structures that indicate the history of Spain, as well as emotionally colored, and thus express the subjective assessment of the author.

Due to the complexity and fullness of geographical descriptions, it would be advisable to analyze the following voluminous and fundamentally different quotes. The first quote is from the Alhambra:

«Many are apt to picture Spain to their imaginations as a soft southern region, decked out with the luxuriant charms of voluptuous Italy. On the contrary, <...> it is a stern, melancholy country, with rugged mountains, and long sweeping plains, destitute of trees, and indescribably silent and lonesome, partaking of the savage and solitary character of Africa «(Irving Chronicle 13).

The quotation is a fragment of the longest and most detailed general geographical description of Spain, which is located at the beginning of the collection of short stories «Alhambra». The generalization of the above description is indicated by the author's claim that his description is typical of all of Spain. Spain is characterized in W. Irving by its similarity to the desert, lack of water, trees, as well as silence and lack of birdsong. First, W. Irving compares the Spanish landscape with Africa, subsequently notes its Arabian character. This remark is very important from the point of view of the East-West opposition. Historically and in terms of culture, Andalusia is more eastern. However, W. Irving East sees in Castile, that is, central Catholic Spain. The description is made of the author's journey from Seville to Granada. So, the plain territory between Seville and Granada reminds the author of Castile.

The next example is the description of Andalusia, which we find in the Chronicles of the Conquest of Granada. The author's passion for the country is felt here: «The region before them was one of the most delectable to the eye that ever was ravaged by an army. Sheltered from every rude blast by a screen of mountains, and sloping and expanding to the south, this lovely valley was quickened by the most generous sunshine, watered by the silver meanderings of the Velez, and refreshed by cooling breezes from the Mediterranean. The sloping hills were covered with vineyards and olive trees; the distant fields waved with grain or were verdant with pasturage» (Irving Chronicle 249).

This quote depicts Granada and its environs. However, W. Irving generalizes this description to the image of Andalusia. The landscape depicted is the exact opposite of the monotonous image of Spain. The presence in Andalusia of mountains, valleys, rivers, gardens, a combination of heat and sea breeze creates a sense of climatic and geographical universality.

A comparison of the two quotes above makes it possible to draw the following conclusions:

Descriptions of Spain and Andalusia are very visual and rich in colors. The image of Spain is dominated by yellow. It is the color of sand, hills, the scorching sun and the cloak of the mule driver. This is due to the uniformity of the image of Spain. The image of Granada is saturated with many colors. Green – due to the presence of olive trees in the valleys, white and blue are the snow-capped mountains of the Sierra Nevada, the river also adds blue. Rose gardens and orange groves add red and orange to the

overall picture. With the help of flowers, W. Irving creates a contrast between the two regions.

Unlike the description of Spain, which provides a description of the landscape, the description of Andalusia includes rose gardens and orange groves, which are artificial works. Roses and trees could be planted anywhere, but W. Irving finds them only in Andalusia. This prompts the reader to the idea that the Arabs know how to create coziness.

The geographical descriptions of Spain and Andalusia are emotionally colored. Highlighted words in quotes indicate this. These are mostly adjectives, and in the first quote they are negative, and in the other – positive. This means that W. Irving manipulates geographical descriptions in order to convey the mood and his subjective attitude to Spain, contemporary to him. The gloom and severity of the landscape and climate seem to embody the gloom and severity of the Spaniards themselves, compared with the magnificence and beauty of medieval Andalusia.

Emotional coloring helps to reveal the image of the people. Thus, describing Spain, W. Irving speaks of the relationship between the nature and character of the Spaniards: «And I think that I better understand the proud, hardy, frugal, and abstemious Spaniard, his manly defiance of hardships, and contempt of effeminate indulgences, since I have seen the country he inhabits» (Irving Chronicle 14).

W. Irving sees a connection between their restrained, hardy, rude character and a similar nature. Plain Spain is associated, according to Irving in the Spaniards themselves, with danger, savagery, the risk of being robbed, and all this, according to the Spaniards, is an echo of the Arab Caliphate. Thus, the author connects geography not only with human nature, but also with history. The story in this quote is indicated by the dilapidated watchtower «At length he perceives some

village on a steep hill, or rugged crag, with molded battlements and ruined watchtower: a stronghold, in old times, against civil war, or Moorish inroad» (Irving Chronicle 14).

This tower was built by the Arabs and it is a testament to the wars and anxieties of the Reconquista. The tower's total destruction indicates two things. Firstly, about the peaceful and passive state of Spain. Secondly, that the Spaniards at the end of the Reconquista did not build their own structures. The decline of Spain compared with its great past makes W. Irving feel disappointed. This disappointment with W. Irving is accompanied by a melancholy mood, a feeling of emptiness, and is most clearly manifested in the above descriptions of the area.

The reason for this bias may be the political context, and human psychology. Political psychology is very appropriate in this case, since it helps to connect creativity with politics. So, psychologists highlight the feeling of subservience to the state, sympathy and antipathy for political ideas. Sympathy and antipathy, especially – these are feelings that are on the emotional and even subconscious levels. In our opinion, the general impression of Spain influences the choice of location that W. Irving describes. Sympathy for the Arabs is embodied in the descriptions of the coastal zones of Andalusia and the picturesque mountains, antipathy to after the medieval Spaniards is embodied in the image of the unrequited desert.

Conclusions. The internal structure of Andalusia and the availability of descriptions almost exclusively of Granada prove that Granada is a central image for W. Irving, and also that W. Irving understood Andalusia only Granada. The presence of many descriptions of Arab architecture and the presence in the preliminary citation of a comparison of Spain with Africa, suggests the conclusion that W. Irving is an American who sees the East in Andalusia.

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ГЕОГРАФІЧНА ОБРАЗНІСТЬ У «ХРОНІЦІ ЗАВОЮВАННЯ ГРАНАДИ»: ОРІЕНТАЛІСТСЬКИЙ ПОГЛЯД

На сьогодні у літературознавстві досить багато уваги приділяється поняттю орієнталізму, запровадженому Едвардом Саїдом. Орієнт у цьому випадку постає місцем, яке колись процвітало, але тепер в занепаді через некомпетентних мусульманських правителів. У статті аналізується орієнтальний образ Іспанії та іспанців, сконструйований американським письменником періоду романтизму Вашингтоном Ірвінгом. Для аналізу було обрано одну з

його головних праць Іспанського періоду: «Хроніка завоювання Гранади». Була проаналізована географічна складова орієнтального образу Андалусії та прослідковано, яким чином через географічні описи конструюється її образ як Іншого, а також визначено основні складові орієнтальності образу.

Ключові слова: орієнталізм; Орієнт; Едвард Саїд; імагологія; Інший; образ; репрезентація; постколоніальні дослідження; Вашингтон Ірвінг; Гранада; Андалусія.

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ГЕОГРАФИЧЕСКАЯ ОБРАЗНОСТЬ В «ХРОНИКЕ ЗАВОЕВАНИЯ ГРАНАДЫ» ОРИЕНАЛИСТИЧЕСКИЙ ВЗГЛЯД

В современном литературоведении все больше внимания посвящается концепции ориентализма, разработанной в одноименной книге Эдвардом Саидом. Актуальным является перепрочтение классических произведений сквозь призму ориентализма. В данной статье рассматривается ориентальный образ Андалусии и испанцев, сконструированный американским писателем периода романтизма Вашингтоном Ирвингом. Для анализа было взято одно из его основных произведений испанского периода – «Хроника завоевания Гранады». Статья является анализом географической составной ориентального образа Андалусии. Было прослежено, каким образом в географических описаниях вырисовывается ее образ как Другого, а также обозначены основные составные ориентальности образа.

Ключевые слова: ориентализм; Ориент; Эдвард Саид; имагология; Другой; образ; репрезентация; постколониальные исследования; Вашингтон Ирвинг; Гранада; Андалусия.

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