



Byron's Character as a "Classic Type" of Romantic Hero

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Received 19th Nov 2023, Accepted 21th Dec 2023, Online 8th Jan 2024

Annotation

Romanticism in literary criticism is a broad literary stream, the beginning of which dates back to the last decade of the 18th century. He dominated Western literature in the first third of the 19th century, and even longer in some countries. This paper shows the importance of Byron's works and his images in this difficult time of life. Byron's poems devoted to the theme of love also reflect important political, socio – philosophical thoughts of the era. this phenomena is the main interest of this article and it reflects with the help of explanation of the charecters Child Harold and Corsair.

Key words: Romanticism, character, Bayronism, image, criticism, poem, protagonist, poetic integrity, metaphora.

Romanticism was gradually established as the dominant direction of English art in the 1790s and 1800s. While this difficult time the literature played a great role in the people's life in order to believe in good sights of the life. Because Industrial Revalution caused a lot of problems such as: mass poverty, hunger, crime and others. In this situation the image of Byron became the image of a whole era in the history of European self-realization. It was named after the poet - the era of Bayronism. In his personality, they saw the embodied spirit of time, which Byron believed "put a whole generation of songs to music" [Vyazemski p26]. Great Russian writer F.M. Dostoevsky wrote: "Although it was a momentary phenomenon, Bayronism was a great, sacred and extraordinary phenomenon in the life of European humanity, in the life of almost all mankind.

Byron could connect Romanticism with the traditions of the Enlightenment in complex and contrasting relationships. Like other progressive people of his time, he felt with great tension between beliefs and reality. He faced with some challenges to show the truth to the community and put it into practice in their life. For instance, Hours of Idleness, which collected many of the previous poems, along with more recent compositions, was the culminating book. The savage, anonymous criticism this received (now known to be the work of Henry Peter Brougham) in the Edinburgh Review prompted his first major satire, English Bards and Scotch Reviewers (1809) [George Gordon Byron – poems; p.7]. Byron's most famous work, "Childe Harold's Pilgrimage", brought world fame to its author, while being the largest event in the history of European romanticism. It is an idiosyncratic lyrical diary, expressing the poet's attitude to life, assessing his own time, the material of which was Byron's impressions of his trip to Europe. Byron took various entries in his diary as the basis of his work, combining them into one poetic integrity, giving it a certain outline of the plot unit. He used this motif to recreate an extensive panorama of modern Europe to turn the story of the travels of the protagonist Childe Harold into a unifying beginning of his story. The appearance of different

countries, conceived by Childe Harold from the ship, is reflected by the poet in a purely romantic "picturesque" way, with many lyrical nuances and almost dazzling brightness of the color spectrum. With the characteristic love of romantics, the National "exotic", "local color" Byron describes the Customs and customs of different countries. The first two cantos of Childe Harold's Pilgrimage were published in 1812, and were received with acclaim. In his own words, "I awoke one morning and found myself famous". He followed up his success with the poem's last two cantos, as well as four equally celebrated Oriental Tales, The Giaour, The Bride of Abydos, The Corsair, and Lara.

Undoubtedly, the main source of the attractive power of "Childe Harold's Pilgrimage" for contemporaries was the spirit of combative love for freedom embodied in the poem. "Childe Harold's Pilgrimage" is a true sign of its time, both in its ideological content and in its poetic embodiment. The hero of the poem - an internally destroyed, homeless Wanderer, the image of the tragic lonely Childe Harold was deeply in harmony with modernity. Although it was not exactly the likeness of the disappointed, disillusioned English aristocrat Byron (as the poet's contemporaries incorrectly thought), in his appearance (still in the "dotted outline") the qualities of a special character were marked, which became the prototype of his romantic heroes of all oppositional literature lived in the 19th century.

The period of a sharp turn in Byron's personal life coincided with a turning point in world history. The fall of Napoleon, the triumph of the reaction embodied in the Holy Union, opened one of the darkest pages in European history, ushering in a new stage in the poet's work and life. His creative thinking is now focused on the direction of philosophy.

As noted above, the rebellious Byron exile hero, who rejected society and rejected it, became a kind of romantic hero. Of course, one of Byron's brightest heroes is Child-Harold, but in Byron's other works the images of romantic heroes, rebellious Heroes, Heroes of Exile are clearly given.

The great interest in the context of our theme is the hero of persecution in "The Corsair" (1814), one of Byron's early poems in the "Poems of the East" series. In this poem A great person and a society hostile are especially fully and directly expressed Corsair. The hero of the "privateer", the sea pirate Conrad, is, by the nature of his activities, out. His way of life directly opposes not only the prevailing standards of morality, but also the current system of state laws, the violation of which makes Conrad a "professional" criminal. The reasons for this sharp conflict between the hero and the entire world of civilization, Conrad beyond him, are gradually revealed in the process of plot development of the poem. The guiding thread of his ideological concept is the symbolic image of the sea, which manifests itself in the song of pirates and takes the form of a specific preface to the story. This reference to the sea is one of Byron's enduring lyrical motifs. Byron was referred to as "the sea singer" by A. S. Pushkin likens the English poet to this "free element:

"A sail!—a sail!"—a promised prize to Hope!

Her nation—flag—how speaks the telescope?

No prize, alas! but yet a welcome sail:

The blood-red signal glitters in the gale.

Yes—she is ours—a home-returning bark.

The whole content of the poem can be seen as a development and justification of its metaphorical prologue. The spirit of Conrad, the pirate who drives the sea, is also the sea. Stormy, invincible, free, resists all attempts at slavery, it does not fit into any specific rationalistic formulas. There is an integral unity of good and evil, generosity and cruelty, rebellion and striving for harmony. Having strong unbridled passions, Conrad is

equally capable of murder and heroic self-sacrifice (during the palace fire attributed to his enemy Pasha Seyid). Conrad saves his wives)).

Conrad's tragedy is that his destructive passion leads to death not only to him, but to everyone who is somehow connected with him. Marked by the seal of evil fate, Conrad sprinkles death and destruction around him. This is one of his sources of grief, and yet not very clear, barely described spiritual discord, the basis of which is his awareness of his unity with the underworld, complicity in his atrocities.

Like many of Byron's characters, Conrad was neat, gullible, and kind in the distant past. The poet slightly raises the veil of mystery surrounding the history of his hero, noting that the gloomy part of his choice is the result of the persecution of a soulless and evil society, which makes everything bright, free and original. Placing responsibility for the corrupting activities of the Corsair on a corrupt and unimportant society, Byron poems his personality and mental state. The author of "Corsair" as a true romantic, finds in this bewildering mind, in the chaotic impulses of the human soul, a unique "devil" beauty. Its source is a proud desire for freedom - against any difficulty and at any cost. It was the indignant protest against the slavery of the individual that determined the enormous power of the artistic influence of Byron's poems on readers. XIX century. At the same time, the most discerning of them saw Byron's individualistic self-will and apology for the potential danger in him.

The moral pathos of romantics was primarily associated with the confirmation of the dignity of the person embodied in the images of romantic heroes. The most striking type of romantic hero is the lone hero, the alienated hero, commonly referred to as Byron's hero. Placing the poet in the crowd, the hero in the crowd, the person in opposition to society is a characteristic feature of a person who does not understand him, persecutes him-Romantic literature. The hero of romantic literature becomes a person who is disconnected from old ties, insisting that he is absolutely unlike all others. This is what makes it special. Romantic artists, and the first of them Byron, as a rule, avoided depicting ordinary and ordinary people. The main actors in their artistic creation are lonely Dreamers, wonderful artists, prophets, individuals with deep passions, the Titanic Power of feelings. They may be villains such as Manfred or the Corsair, Warriors rejected by society such as Prometheus or the Chillon captive, but never average. Often, they have a rebellious mind that puts them above ordinary people.

The hero of persecution, free from society, present in all Byron's works, is unhappy, but independence is dear to him from peace, comfort, even happiness. The hero of Byron is uncompromising, there is no hypocrisy in him, because relations with society, which has become a hypocrite way of life, are severed. The poet admits only one human connection for his free, hypocritical and lonely hero - a great feeling of love, for whom there is only one ideal - the ideal of freedom, for which he is ready to give. to raise everything, to be an alienated person. This individual pride, which Byron sang in the images of his alienated heroes, was a characteristic feature of the consciousness of the era in the bright expression of romance, exaggeration.

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