



İlhama Mammadova

<https://orcid.org/0000-0003-2787-5037>

Associate professor, Nakhchivan State University, Azerbaijan, ilhamemammadova@ndu.edu.az

Atıf Künyesi | Citation Info

Mammadova. İ. (2023). Struggle and Lonely Sorrow in Byron's Romanticism (Based on Poems "the Giaour", "the Corsair", "the Bride of Abydos" and "the Prisoner of Chillon"). *Akademik Tarih ve Düşünce Dergisi*. 10 (2), 355-363.

Struggle and Lonely Sorrow in Byron's Romanticism (Based on Poems " the Giaour", "the Corsair", "the Bride of Abydos" and "the Prisoner of Chillon")

Abstract

The article mentions the public-social and literary-aesthetic problems of "Oriental Poems" by George Gordon Byron, one of the most prominent representatives of English revolutionary romanticism in world literature. The author gives a scientific interpretation of Byron's poems "Giaour", "Corsair", "the Bride of Abydos" and "The Prisoner of Chillon" and studies the literary-aesthetic and public-social problems of the poet's revolutionary romanticism. At the beginning and middle of the 20th century, scientific interest in Byron's literary heritage increased in Türkiye and Azerbaijan, and the poet's "Oriental Poems" were translated into Turkish and Azerbaijani. The author notes that Abdulla Jovdat Bey sent the poem "The Prisoner of Chillon" translated from Byron in 1906 as a gift to his close friend Ali Bey Huseynzadeh. Ali bey Huseynzadeh, in his article "English Poetry in Turkish" and the "Prisoner of the Chillon", published in the newspaper "Hayat", highly appreciated the translation skills of Abdullah Jovdat Bey and spoke about the ideological and aesthetic merits of the poem. The analysis involved translations of three lines from Byron's "Oriental poems" into Azerbaijani by Novruz Ganjali, Bakhtiyar Vahabzadeh and other poets. The struggle and lonely grief of the romantic heroes of the poet has also been characterized in the article. The "Oriental poems" reflectes the vices committed by Eastern despotism. Militant and romantic, the lonely heroes of Byron's poetry reflect the characteristic features of English revolutionary romanticism and rise to the level of the "Byronic hero".

Keywords: "Oriental poems", "Byronic hero", linear translation, lonely hero, progressive romantics, despotism

**Bayron Romantizmində Mübarizlik və Tənhalıq Kədəri
("Gavur" ", "Korsar", "Abidos Gəlini" və "Şilyon Məhbusu"
Poemaları Əsasında)**

Öz

Məqalə dünya ədəbiyyatında ingilis inqilabi romantizminin görkəmli münayəndələrindən biri Corc Qordon Bayronun "Şərq poemaları"nın ictimai-sosial və ədəbi-estetik problemlərindən bəhs edir. Müəllif Bayronun "Gavur", "Korsar", "Abidos gəlini" və "Şilyon məhbusu" poemalarının elmi şərhini vermiş, şairin inqilabi romantizminin ədəbi-estetik və ictimai-sosial problemlərini araşdırmışdır. XX əsrin ilk illəri və ortalarında Türkiyə və Azərbaycanda Bayronun ədəbi irsinə olan elmi maraq artmış, şairin "Şərq poemaları" Türk və Azərbaycan dillərinə tərcümə edilmişdir. Müəllif qeyd edir ki, Abdulla Cövdət bəy 1906-cı ildə Bayrondan tərcümə etdiyi "Şilyon məhbusu" poemasını onun yaxın dostu Əli bəy Hüseynzadəyə hədiyyə olaraq göndərir. Əli bəy Hüseynzadə isə özünün "Həyat" qəzetində çap etdiyi "İngilis əşarı türk dilində və "Şilyon məhbusu" adlı məqaləsində Abdulla Cövdət bəyin tərcüməçilik səriştəsinə yüksək qiymət verərək poemanın ideya – estetik məziyyətlərindən bəhs etmişdir. "Şərq" poemaları"ndan üçünün sətri tərcüməsi, Bayronun "Şərq poemaları"nın Novruz Gəncəli, Bəxtiyar Vahabzadə və başqa şairlər tərəfindən Azərbaycan dilinə tərcümələrində təhlilə cəlb olunmuşdur. Şairin şeirlərinin romantik qəhrəmanlarının mübarizəsi və tənha kədəri də xarakterizə edilir. "Şərq poemaları"nda Şərq despotizminin törətdiyi çirkinliklər də öz əksini tapmışdır. Bayron poemalarının mübariz və romantik, tənha qəhrəmanları ingilis inqilabi romantizminin xarakterik xüsusiyyətlərini özündə əks etdirir və "Bayronik qəhrəman" səviyyəsinə yüksəlirlər.

***Açar sözlər:** "Şərq poemaları", "Bayronik qəhrəman", sətri tərcümə, tənha qəhrəman, mütərəqqi romantiklər, despotizm*

Introduction

"Byron was the first poet-fighter for human rights in the world literature of the XIX century, who spoke out against oppression, slavery" (Byron, 1959). Eastern poems. Azerbaijan Children's and Youth Literature Publishing House, Baku.

The creativity of Byron, one of the greatest representatives of the world of romantic poetry, has been studied and analyzed by many literary critic-scientists and the poet's concepts of

revolutionary romanticism and ideas of national freedom in his works have been dealt with. Still at the beginning of the 20th century, the great patriot Ali Bey Huseynzadeh published an article entitled "English Poetry in the Turkish Language" and "the Prisoner of Chillon" in the newspaper "Hayat" and (Huseynzadeh, 1906). highly appreciated Byron's revolutionary-liberation ideas with some special fascination and he published excerpts from the poet's works in the magazine Füyuzat (Fyuuzat magazine, 1906).

In 1934, the poem "Gabil" by Byron was published in prose by Mammadhuseyn Tahmasib. At the beginning of our century, the interest in Byron's works in Azerbaijani literary studies increased even more, a Ph.D. dissertation was written about the poet's creative activity and his works were published and distributed in the Azerbaijani language.

In 1959, Ismikhan Rahimov defended his dissertation on the topic "Words of Turkic Origin in the Works of George Gordon Byron" to obtain the degree of Doctor of Philosophy and made a linear translation of the three "Oriental Poems" by the poet. In these translations, the author referred not to the Russian translation of Byron's works, but to the original of the poet's "Oriental Poems". Later the poems "Giaour", "Siege of Corinth", "the Bride of Abydos", "Prisoner of Chillon", "Mazepa" included in Byron's "Oriental Poems" series were translated into our language by Novruz Ganjali, Aslan Aslanov, Bakhtiyar Vahabzadeh and Anvar Rza. In 1969 Anvar Rza defended his Ph.D. thesis on the topic "Byron's Oriental Poems in Azerbaijani".

1-Main Part

From the scientific studies written about George Gordon Byron, it becomes known that Byron wrote a part of the "Oriental poems" in 1813-1816. Before these works were written, Byron's trips to the East and to Turkiye have become the main source for writing the poet's "Oriental poems". The use of Turkish words in the poet's work also indicates that he was familiar with Turkish vocabulary.

After the defeat of the French bourgeois revolution of 1789-1794, Russia, Austria and Prussia created a "Holy Alliance" to prevent the possible national freedom that could arise in Europe. Thus, the French bourgeois revolution did not bring freedom to society in Europe. Although feudalism was overthrown and the bourgeois came to power in its place, the sword, which played a dominant role in feudalism, gave way to capital - cash slavery, and as a result, the movement of reactionary and progressive romantics appeared. In France, poets such as Alfred de Vigny, Alfred de Mous, and Chateaubriand who tried to restore feudalism, stood in the position of

reactionary romanticism, and writers such as Victor Hugo and George Sand represented the progressive branch of romanticism. A new stage also appeared in the English romantic movement. English romantics such as Coleridge, Southey and Wordsworth turned to reactionary ideas in the attempt to return to their past. Though the “Lake School” poets in England were able to create a progressive branch of romanticism, they were unable to rise to the level of Byron and Shelley. In this situation, romantics appeared who carried out the progressive ideas of the English romantic movement from the standpoint of national independence and struggle. And, the most progressive ones of them were Byron and Shelley.

“In 1809 Byron sets out on a journey, he travels such countries in Spain, on the island of Malta, Greece and Turkiye” (Byron, 1959). During his second journey, Byron visited Greece and Turkiye and described Turkiye’s battle against the Greeks. But, Byron did not defend the idea of the Greeks, he was generally against slavery. During this period, "... the works written by Byron appeared as an artistic reflection of his visits to the Eastern countries, including Turkiye, in 1809-1811" (Byron, 2006). In the period in which Byron lived, the whole Europe was very interested in the East. As its result, many societies related to the East were created in Europe, including France (Byron, 1959). Byron wrote his "Oriental Poems" just in such a situation.

Byron devoted his entire life and career to the fight against exploitation and usurpation, criticizing Eastern despotism. The "Oriental Poems" by Byron, the poet of freedom, were created for such a noble purpose. In Byron's poems, the mood of struggle and rebellion against reactionary forces is strong, and this rebellion is directed against both internal and external reactionary forces. The hero of Byron's “Oriental Poems” is a lonely and recalcitrant person who rejects all the rules of a society in which private property prevails. The romantic images described in these poems are warlike, and they are united by courage and struggle. Most of the heroes of the poems are solitary romantic heroes who have not come to terms with slavery and struggle alone with the reaction. “Bridging the gap between the ideal and the dream is considered one of the main ideas of romanticism. And Byron, like his heroes lived and created romantically” (Byron, 1959). In the “Oriental Poems”, Byron does not give any information about places of the events described the place where events take place is the bosom of free nature. All these appear as the result of romantic style of description. Perhaps, Byron himself kept these places as a secret. In most of his poems, Byron's romantic objections happen to be abstract.

The events in the poem "Giaour" take place on his deathbed and he retells the nun about what had happened in his life. There is no logical connection in ideas retold by Giaour. However, it turns out that Giaour and Leyla are lovers who are mad about each other. Leyla lives for Giaour, whom she admires, and she loves Giaour despite the fact that her husband is Hasan.

In the poem, Hasan is described as a cunning and jealous person. He persecutes his wife and brutally kills her. Shocked by the death of Leyla, Giaour cannot bear her death and the feeling of vengeance does not let him live. As a result, Giaour revenges his beloved Leyla and kills Hasan in agony. Gavour's vengeance does not calm this romantic and solitary hero of Byron. Giaour is presented as a lonely and suffering character even after revenging Leyla's murder. Giaour is a hero who protests against the laws of the society in which he lives in, and this society has made him miserable.

Byron came to such a conclusion that the environment is created by time and reaction is the result of the spiritual solitude of the individual and the main reason for the decline of his ideal. The poem "Corsair" deals with the life of pirates. The heroes of this poem do not reconcile themselves with the social environment that brings death and disaster to humanity and cannot live in a reactionary environment. That is why they are forced to stay away from this environment and live in the bosom of free nature, on the waves. What exactly makes these robbers to run from the public environment? Private property, greed for wealth, exploitation and oppression. This bitter fate belongs to most of Byron's lonely heroes. Corsair who leads the pirates is lonely and a fighter like Giaour. He lives a miserable life, he is a fighter and stands in a rebellious position against the society which he does not accept. As in the poem "Giaour", there are love motives in "the Corsair" as well. As Gavur loves Leyla, Corsair loves Medora. But, Medora's death extinguishes Corsair's love of life. In the poem, the solitude, majesty and dignity, individuality of the Corsair who mysteriously disappeared are given in romantic colors. Corsair prefers his pride above all, he does not want to settle accounts with anyone, and he can not even appreciate Gulnar, who did him a favor when he was in prison. The image of Gulnar given in the poem was written by Byron in a romantic style. Having known the taste of true love, it seems tragic for Gulnar to live as a slave next to her master Said. As a result, Gulnar killed her master Said. After that, Gulnar could not stay in her homeland and left it. Thus, Gulnar's remoteness from the disgusting environment and society made her a romantic literary hero. Behind this romanticism stands the rebellion of Gulnar, and this rebellion morally unites Gulnar with other heroes of Byron. Among Byron's "Oriental Poems",

the poem "the Prisoner of Chillon" has a special place, and Byron got the theme of this poem while he was in Geneva. There, he visited the fortress of Chillon where Bonivard, the hero of the 16th century who joined the struggle for the republic, was imprisoned; and wrote the poem "the Prisoner of Chillon" based on the impression he got there. The main hero of the poem is Bonivard, a political figure. He was fighting for the republic and was imprisoned in the castle of Chillon by the order of the Duke of Savoy. The poem gives a romantic description of the hardships and sufferings of Bonivard who lost his father and brothers for freedom. Bonivard who fought for freedom and was put in a dark dungeon tells what had happened to him. It turns out that his old father also died in the fight for the republic. Six out of the old father's seven sons died in prison and his eldest son was still in prison. In the poem from the language of Bonivard, the last brother, it is known that one of his brothers was thrown into the fire and burned; two of his brothers were killed in the desert; and three of his brothers together with Bonivard were imprisoned in the fortress of Chillon and they also died in prison. In the poem Bonivard was talking about his brothers and their deaths in prison. After the death of the brothers, Bonivard was left alone in the dungeon. His desires and dreams were shattered. But, he has hope that his ideal will win. In the poem, Bonivard, looking through the cracked walls of the dungeon heard the song of a bird and saw the rays of the sun. The ray of the sun and the singing of bird enliven the dead soul of Bonivard again but yet Bonivard was alone. After the loss of his father and brothers, on the one hand, his ideal of freedom destroyed, on the other hand, his love for life faded, which led to his loneliness.

He did not even want to leave the dungeon and run away, exactly to where? Everywhere was rebellion, exploitation and oppression caused by private property. Byron characterizes his hero's sadness and solitude in his own language in a poem:

*I made a foot place on the wall
But my aim wasn't running at all
I didn't have a single man, anybody
Graves had swallowed everyone
If I had run this world would have become
A prison, a mere prison for me
I have neither a father nor kin
Nor anybody to share my sorrow (Byron, 2006).*

The poem ends with the release of Bonivard. But even in these scenes, Byron describes his lonely hero's irreconcilability between ideal and life. Bonivard does not want to leave the prison life and said:

I met the liberty with sigh

The gap between ideal and existence, dream and reality is the bitter fate of Byron's romantic hero. In this poem, Byron created the image of a romantic revolutionary hero whose social ideal, desires and dreams were destroyed; and opposed to the slavery of reaction.

Among Byron's "Oriental Poems", the poem "the Bride of Abydos" occupies a special place. Byron begins this poem by describing a city landscape. One of the main characters of the poem is Jafar, a Turk by nationality. In this poem Byron wrote characteristics of Jafar as typical of Eastern despotism. Jafar executed his brother and became his successor. Being unaware of it, Jafar's nephew Salim was grown up together with Jafar's daughter. But, Salim who grew up with Zuleykha as siblings was unaware that his father's murderer was just his uncle Jafar. After some time, Salim discovered it and wanted to take revenge on his uncle Jafar. Zuleykha and Salim takes a deep love for each other. From the description of events it becomes clear that Salim took Zuleykha to a cave and expresses his love to her there. Zuleykha also expresses her love towards him. Then, Salim decided to fight with Jafar to take his father's revenge and reunite with Zuleykha. Salim died in this battle and Zuleykha became unable to bear the death of her lover. She committed suicide. In the end, Jafar's feelings of regret for his actions are described.

As in his earlier poems, Byron in this poem revealed the ugliness caused by Eastern despotism through the image of the ruler Jafar. Due to his despotic actions, Jafar caused the death of his daughter Zuleykha and his nephew Salim. Like other heroes of Byron's, the character of Salim, the hero of this poem, had a strong mood of struggle and rebellion. Upon discovering that his uncle Jafar was the killer of his father, Salim ignited a sense of vengeance and fought for this, but he died. In the poem, Salim's struggles, his desire for revenge on his uncle and his desire to be reunited with his beloved Zuleykha made him a "Byronic hero". In conclusion, it must be stated that the militant and romantic, lonely heroes of Byron's "Oriental Poems" reflect the characteristic features of English revolutionary romanticism and rise to the level of a "Byronic hero".

Conclusion

The following scientific conclusion can be drawn from the study: George Gordon Byron is recognized as the founder of English revolutionary romanticism in world literature. Since the early years of the 20th century, the literary heritage of this romantic-revolutionary poet has attracted the attention of many literary scholars and the translation of his works covered a wide public arena. In 1906, Abdulla Jovdat Bey, one of the Turkish literary critics, translated the poet's poem "the Prisoner of Chillon" into Turkish and sent it as a gift to his close friend Ali Bey Huseynzadeh. In 1906 A. Huseynzadeh appreciating this work in his "Hayat" newspaper positively, evaluated the importance of Abdulla Jovdat's translation skills and spoke about the idea-aesthetic merits of the poem. In 1934, the prominent scholar Mammad huseyn Tahmasib translated and published Byron's poem "Gabil" in prose into Azerbaijani. And in 1959, one of the researchers, Ismikhan Rahimov wrote and defended his PhD thesis entitled "Words of Turkish Origin in the Works of George Gordon Byron". The linear translation of three of "Oriental Poems" increased the interest in Byron's work. The poems of the English poet "Giaour", "the Siege of Corinth", "the Bride of Abydos", "the Prisoner of Chillon" and "Mazepa", were included in the "the Oriental Poems" and translated into Azerbaijani by Bakhtiyar Vahabzadeh, Novruz Ganjali, Aslan Aslanov and Anvar Rza. It created new opportunities for the scientific study of Byron's work, one of the most powerful and vigorous figure of English Romantic poets. Azerbaijani readers got closely acquainted with Byron's "Oriental Poems". In this scientific article, the nature of such characters as Giaour, Corsair, Bonivard, Salim, Zuleykha and Gulnar who are the romantic heroes of the "Oriental Poems" more clearly reveals the struggle and solitary sadness of Byronian revolutionary romanticism. The scientific article reveals the literary, scientific and social value of Byron's work.

References

Fyuuzat magazine.(1906, No. 1).

Byron, G. (1959). *Eastern poems*. Azerbaijan Children's and Youth Literature Publishing House.

Byron, G.(2006). *Selected works*. East-West Publishing House.

Huseynzadeh, A. (1906, No. 68, 69). English essay in Turkish and Prisoner of Chillon. *Hayat newspaper*.