

ANALYSIS OF BYRON'S "CHILDE HAROLD'S PILGRIMAGE"

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Abstract

The main aim of the article is to show the importance of works in the society and analyze the characteristics of Childe Harold's in terms of the style of writing, and how Byron employed literary devices including realistic characters to reach the main idea of Childe Harold's Pilgrimage. The object is the ways of using realistic characters in Byron's Childe Harold's Pilgrimage.

Introduction. The crucial fact about *Childe Harold's Pilgrimage* is that it is a poem. In many ways it is the archetypal first approximation of a romantic poem, both for Lord Byron's contemporaries and disciples and for an understanding of English romanticism's conception of the relationship between nature and literature. The question always to keep in mind about *Childe Harold* is why Byron would write a combination travelogue, political tract, autobiography, lamentation, and paean to nature as a poem, and why such a poem should be so spectacularly popular. These are the basic questions of romanticism.

The biography of Byron

George Gordon Byron, 6th Baron Byron FRS (22 January 1788 – 19 April 1824), known simply as Lord Byron, was an English romantic poet and peer. He was one of the leading figures of the Romantic movement, and has been regarded as among the greatest of English poets. Among his best-known works are the lengthy narratives *Don Juan* and *Childe Harold's Pilgrimage*; many of his shorter lyrics in *Hebrew Melodies* also became popular. Byron was educated at Trinity College, Cambridge, later travelling extensively across Europe to places such as Italy, where he lived for seven years in Venice, Ravenna, and Pisa after he was forced to flee England due to lynching threats. During his stay in Italy, he frequently visited his friend and fellow poet Percy Bysshe Shelley. Later in life Byron joined the Greek War of Independence fighting the Ottoman Empire and died leading a campaign during that war, for which Greeks revere him as a folk hero. He died in 1824 at the age of 36 from a fever contracted after the First and Second Sieges of Missolonghi. His only legitimate child, Ada Lovelace, was a founding figure in the field of computer programming based on her notes for Charles Babbage's Analytical Engine. Byron's extramarital children include Allegra Byron, who died in childhood, and possibly Elizabeth Medora Leigh, daughter of his half-sister Augusta Leigh.

The main characters of Childe Harold's pilgrimage

Public readings of the poem caused genteel ladies to swoon; illustrations from the work showed a young Harold (who looked exactly like his creator) brooding intensely; its themes of disillusionment, longing, and exile resonated with a British public tired of endless battles against Napoleon. All his life Byron read and studied history. His own life ended in a desperate attempt to shape history. With *Childe Harold*, particularly the final two cantos, he explores history – its titanic forces, and its impact upon the common man – with depth and understanding. The poem also created the Romantic archetype known as the "Byronic hero". This new version of masculinity – handsome, conflicted, melancholy – proved irresistible to the ladies and one has only to read the novels of the Bronte sisters to witness its cultural

impact. As a work of poetry, Childe Harold has much to recommend it. The third stanza in particular is highly praised. It eventually comprised four parts (or cantos).

The differences between the first two and last two cantos are easily noted. It is clear upon reading that the later cantos are superior poetically. They are the work of a mature Byron, – and one who was under the influence of a new friend, Percy Bysshe Shelley. Byron was also by then an exile. He left England in 1816, never to return, with his reputation destroyed. He finished Childe Harold in the first two years of his exile. And so while Childe Harold brought him fame, it was a brief delight, for soon he was not merely famous – he was infamous. As Childe Harold's fortunes wax and wane within the poem, so, too, did Byron's life in reality. The poem is written in the "Spenserian Stanza", the verse form of Edmund Spenser's Elizabethan epic, *The Faerie Queen*. Spenserian Stanzas are perhaps the most self-consciously literary form to use, consisting of eight iambic pentameter lines followed by one alexandrine (which is a 12-syllable iambic line). Byron dedicated the work to "Ilanthe", which was his nickname for Lady Charlotte Harley, the young daughter of the Earl of Oxford.

Literary analysis

Byron makes use of several literary devices in 'Childe Harold's Pilgrimage.' These include but are not limited to anaphora, apostrophe, alliteration, and caesura. The latter is a formal device, one that's concerned with the pauses that a poet inserts into their lines. In the case of this particular poem, the pauses are quite evident, seen through various types of punctuation, especially dashes. For example, line four of stanza 179. It reads, "Stops with the shore; — upon the watery plain." Or, another example, line one of stanza 181, reads, "The armaments which thunderstrike the walls." Alliteration and anaphora are both types of repetition. The first is concerned with the use and reuse of the same consonant sound at the beginning of words, while the latter is focused on the broader repetition of words at the beginning of lines. Anaphora can be seen in the first stanza. The words "There is" start the first three lines, and "From" start two more. Alliteration can be seen in the first line of the poem with "pleasure" and "pathless" and in line three of stanza 182 with "waters washed." An apostrophe occurs when the poet's speaker talks to something or someone that cannot hear or respond to them.

Plot structure analysis

For the long poem he was envisaging, Byron chose not only the Spenserian stanza but also the archaising dialect in which *The Faerie Queene* was written, possibly following the example of Spenser's 18th-century imitators. Thus in the Pilgrimage's first three stanzas we find mote (as past tense of the verb might); while (once upon a time) and ne (not); high (named) and losel (good-for-nothing). If such stylistic artificiality was meant to create a distance between hero and author, it failed – protest though Byron might in the preface that his protagonist was purely fictitious. No sooner had Walter Scott read the work than he was commenting in a private letter to Joanna Baillie that "the hero, notwithstanding the affected antiquity of the style in some parts, is a modern man of fashion and fortune, worn out and satiated with the pursuits of dissipation, and although there is a caution against it in the preface, you cannot for your soul avoid concluding that the author, as he gives an account of his own travels, is also doing so in his own character. "In the public sphere, the Anti-Jacobin Review came to the similar conclusion that Childe Harold "appears to be nothing but the dull, inanimate, instrument for conveying his poetical creator's sentiments to the public. Lord Byron avows the intent of this hero's introduction to be the "giving some connection to the piece"; but we cannot, for the life of us, discover how the piece is more connected, by assigning the sentiments which it conveys to a fictitious personage, who takes no part in any of the scenes described, who achieves no deeds, and who, in short, has no one province to perform, than it would have been had Lord Byron spoken in his own person, and been the "hero of his own tale".

CONCLUSION

No other work prior to Byron's is known to have set a collection of novels within the framework of pilgrims on a pilgrimage. It is obvious, however, that Byron borrowed portions, sometimes very large portions, of his stories from earlier stories, and that his work was influenced by the general state of the

literary world in which he lived. Storytelling was the main entertainment in England at the time, and storytelling contests had been around for hundreds of years.

In 18th century England the English Pui was a group with an appointed leader who would judge the songs of the group. The winner received a crown and, as with the winner of the Childe Harold's pilgrimage, a free dinner. It was common for pilgrims on a pilgrimage to have a chosen "master of ceremonies" to guide them and organize the journey.

Harold Bloom suggests that the structure is mostly original, but inspired by the "pilgrim" figures of Dante and Virgil in *The Divine Comedy*. Having said about Geoffrey Chaucer's works we dare to say that it is the most important milestone in the creative activity of his. But even amongst his immortal works of this kind the Childe Harold's pilgrimage stands on the high tales degree. The first reason of this lies in the period of writing of it.

The novels referred to the second, period of creative activity, it is seemingly summarizes the whole life of the characters. My work aimed to say that Childe Harold's pilgrimage is very useful on branch of teaching and learning the history of English literature, we tried to prove that even being the narration does not lose the real character. We made our conclusion that novels cannot but link with the real life and the problems of life, love, happiness, sadness, revenge exist in both at the Heavens and the Earth.

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