THE THEME OF THE EAST AND THE USE OF ORIENTAL IMAGES IN BYRON`S WORK

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Abstract. This article analyses the way the way in which the English poet G.G. Bayron, in creating his epics, gave an oriental spirit, drew on previous experiences in the development of the genre, such as «Eastern tales» (Which could be prose and poetry), significantly reworked it, and turned into one of the main genres reflecting the romantic worldview in English literature, introducing elements and images of Eastern mythology and Zoroastrianism.

Key words: Eastern motifs, Zoroastrianism, Eastern mythology, humanism, freedom, equality, brotherhood.

In studying the origins of Eastern motifs in Byron`s work, it is important to study them not separately, but in connection with the emergence of romanticism in Western Europe. In Europe, when the people were mercilessly exploited by a handful of nobles and oligarchs, personal freedom and spiritual values were degraded, and the ideals of humanism, freedom, equality and brotherhood of all people of the Great French Revolution were devalued, romantic writers and poets, who were endowed with bright talent and intelligence, sought to find these high values in the East. They believed in their works that strong personalities and heroes in the East could bring about changes in society. Secondly, romantics saw bright examples of love and loyalty in the life of the East. All of Byron`s mature poems describe the tragedies of the fate of strong personalities, and how love is also connected with the unequal struggle against the forces of the time. In the first quarter of the XIX century, interest in various historical and national conditions that affected the lives of the indigenous population of the colonies increased in the minds of English writers.

This led authors to think about the spiritual life of people of different eras and nations. In turn, these images, while showing the closeness of the heroes created by the author to the poet, made it difficult to assess their character. In what ways can one approach the hero, even penetrate them, and at the same time convey to the reader a personal attitude to his actions and thoughts? In the poem «Giaour» (Infidel, 1813), the motif of honor and personal revenge occupies the main place, and in «The Siege of Corinth» the hero Alp, in order to take revenge, goes over to the side of the Turks, the enemies of the Greeks, in other words, becomes a traitor to his homeland. Conrad, the hero of the poem «The Corsair» (1814), is similar to Lara in the poem «Lara» Even critics have considered them to be the same person from different eras. However, while Conrad is inspired by hatred of oppression, Lara pursues the goal she set as the leader of a peasant uprising.

The plot of the poem «Parisina» (1816) is very close to the plot of «The Bride of Abydos» (1814). The illegitimate son of a powerful feudal lord (the adopted nephew in «The Bride of Abydos») falls in love with his father`s common-law wife. The lovers are sentenced to death. The story takes place in Italy in the XV century. Here, like in Turkey, a violent feudal order reigned. Only the hero of «Parisina» is on trial. He receives the right to make a speech in his defense before his father and relatives. This

situation is not typical for Turkish conditions. Hugo proves that, as an outcast, he can become a lawbreaker. This speech occupies a central place in the story and serves as a kind of explanation for the «illegal fates» described in the works of this series. By the time Parisina was written, Byron`s memories of his Middle Eastern travels had lost their freshness, and the appearance of the last of the poems in the series coincided with the decline and decline of Napoleon`s fame. At the beginning of the XIX century, the poet`s ideal of a strong romantic figure, a man of unique ability and skill to rule over people, was closely associated with the figure of Bonaparte. As a result of his campaigns against Russia in 1812, this eagle`s wings were folded. However, in the eyes of his contemporaries, even when exiled to Elba, Napoleon did not lose his authority. Ultimately, in 1815, Napoleon was completely defeated at the Battle of Waterloo. At the same time, the positive impressions of the strong figure that many people had about him also lost their value to a certain extent. This had a very heavy psychological impact on Byron, who had been an admirer of Napoleon Bonaparte since his youth. In 1813, Byron wrote to Thomas Moore: «Take a course towards the East. The Oracle of Stael (the French romantic writer Germaine de Stael) told me that this is the only correct poetic course in modern poetry. North, South and West are now finished... We have nothing on the subject of the East except the poems of Southey, who also used the description of the most terrible tragedies, distorting their essence and using a little cunning. So far I have written very little in this field, that is, quenching thirst in the desert. If my writings have led to any success, it is evidence that the readership is ready to accept oriental motifs, and this will open the way for you" [MacCarthy, 2006, p. 674]. The first part of Byron`s address is later echoed in the work of the famous German poet J.W. Goethe, «The West and the East Divan» (1811):

Тахтлар қулаб не таажжуб,
Хароб Шимол, Маҳғриб, Жануб
Шарққа ҳижрат эрур вожиб,
Унда ишқу маю мутриб
Ҳамда Хизр суви бордир,
Боқий умар сенга ёрдир [Гёте, 2018, с. 166].

The similarity of the contrast between the fruitfulness of the East and the exhaustion of the opportunities of the North, South, and West in the lines of Byron and Goethe emphasizes the commonality of approaches. Although Goethe, like the early German romantics, takes a slightly different ideological position, he considers the East within the framework of a general cultural-historical concept of human development. Such an approach could be especially useful at a time when modern Western culture was in crisis and could contribute to the birth of a new life. Such a concept opens up opportunities for the acceptance and real assimilation of certain elements of ancient Eastern culture. Their use, of course, is of great importance in the artistic understanding of the modern world. In this case, in Byron`s work, oriental motifs serve certain artistic purposes, or rather, it is about addressing a topical topic that arouses great public interest. For example, the use of the theme of the East and oriental images in Byron`s work, not only a lofty, general romantic interest in the East, but also an appeal to it to a certain extent influenced the poet`s

worldview. However, the «Oriental Tales» created in the early period of Byron`s work is evaluated differently by researchers of the poet`s heritage. For example, the Byron`s scholar, Professor N.Ya. Dyakonova, has the following attitude to the poet`s «oriental poems»: Even the collection of Oriental poems (1813–1816) did not suit him. Each of them has one hero, their plot leads to one dramatic situation, it determines the struggle for love, personal enmity merges with the general («Corsair», «Lara»), and the hero`s enmity with humanity grows. The irrationality and titanism of the feelings of love, hatred, enmity, loyalty, the subjectivity of the composition, subordinated to the expression of the hero`s powerful personality, go against the entire world order, object to Byron`s earlier and later theoretical ideas. In oriental poems, the poet`s sorrows and longings are manifested, his dissatisfaction with everything, which in the period of reaction chains a person and arouses hatred for the hypocrisy and baseness of the great earth» [Дьяконова, 1978 с. 113-114]

Although the use of oriental imagery in the plots and themes of his poems occupies a central place in Byron`s work, other methods of mastering oriental material are also noticeable in his work. For example, in the epic «Manfred» (1817), the poet introduces elements and images of Zoroastrian mythology into the creation of a generalized symbolic picture of the world, and tries to convey an oriental spirit in his lyrics. At the same time, it is worth noting that Byron used the materials he found and partially reworked in his depictions of such situations, following the oriental interests of his friends P. Shelley and T. Moore. However, he still relied on all the previous experiences of the development of the genre, such as «Oriental stories» (they can be prose and poetry), and significantly reworked it, turning it into one of the main genres that reflect the romantic worldview in English literature. The poet Robert Southey, a contemporary of Byron, was the first to describe the Eastern world in a romantic way. He is the first romantic poet who used and developed the romantic concept of the local environment and national traditions of the East in English literature. Romantics, including Byron, under the influence of the ideas of the German philosopher IG Herder`s philosophy of history, try to describe that language, traditions, customs, beliefs and their forms of manifestation are an integral part of people`s life, geniuses appear in different conditions as specific aspects of national cultures. Robert Southey wrote the poems «Thalaba the Destroyer» (1801) based on motifs from Arab mythology and «The Curse of Kehema» (1810) based on motifs from Indian mythology.

The valuable aspect of R. Southey`s work is that he pays special attention to accuracy in description. Without this, it would be impossible to fully and comprehensively describe the world of another culture. When the poet turns to scientific and ethnographic sources, he gives prose comments on their true meanings. In general, commentaries in works on oriental themes became a tradition after Southey. Byron, recreating the world of the East as a unique manifestation of another culture, carefully monitors the accuracy of ethnographic details in his poems and continues the tradition begun by Southey. It should be noted that the basis for the romantic hero type he created and some aspects of the specificity of conflicts was prepared in the poet`s «The Journey of Childe Harold» and other works.

We have already noted that the creation of works in the genre of oriental tales began in the literature of English romanticism and in the second half of the 18th century. «Oriental Tales» are distinguished by their silence, extensive use of magical motifs, overflowing with strange adventures and dramatic situations, with tendencies

in understanding the world far from the reader`s everyday experience that are not found in the literature of the Enlightenment [Conant, 1966, p. 312].

Such tendencies began to appear even before the period of romanticism. As a result of this event, Beckford created his work «Vathek» (1786), which combined the features of oriental and Gothic tales. The hero of the story, Vatek – Wasik, is a wicked man, his terrible actions and charming appearance are fantastically depicted, it is known that this image served as the beginning and the first basis for the hero of Byron`s poems. In fact, Wasik was a noble, courageous person. His wicked mother – a Greek woman – a sorceress, a witch, sends her son to the powerful demonic realm in India to study evil in order to turn him away from Islam. On the way to the demonic realm, Caliph Wasik falls in love with the beautiful and cheerful Muslim daughter of an Arab emir. A struggle between evil and goodness takes place in his heart. The author also mentions several times in his letters that he was amazed by this story of Beckford. In Walter Scott`s The Vision of Don Roderick (1811) and Robert Southey`s Rodrick the Last of the Goths (1814), a single historical episode – the Arab conquest of Spain – plays a very important role in the armed conflict between East and West, turning it into a different narrative. Byron`s use of genre terms such as «Fragment of a Turkish Tale» («Gyaur») and «The Bride of Abydoss» in his oriental poems indicates that he sees himself as a successor to the «Oriental Tales» tradition of the late 18th and early XIX centuries.

Аслият: There linger`d we, beguiled too long
With Mejnoun`s tale, or Sadi`s song;
Till I, who heard the deep tambour
Beat thy Devan`s approaching hour… [Speck, 2006, p. 211]
Узоқ туриб қолдик у ерга,
Мени мафтун, айлади
Мажнун эртагию, Саъдий қўшиғи
нағора гумбирлашин чуқур тинглаб

Соат сайин яқинлаштирар Девонга...(муаллиф таржимаси)

Byron`s travels in the East played a more important role than relying on the tradition of «Oriental Tales» and gave the poet the opportunity to realistically imagine dramatic situations. The East that Byron saw was a border region, which for several centuries became the scene of sharp armed clashes between East and West. It is known that at one time he even tried unsuccessfully to win Napoleon over to his side. There was a certain charm, selfishness and kindness in the suffering and primitive views of Ali Pasha.

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ТЕМА ВОСТОКА И ИСПОЛЬЗОВАНИЕ ВОСТОЧНЫХ ОБРАЗОВ В ТВОРЧЕСТВЕ БАЙРОНА

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Аннотация. В данной статье анализируется, как английский поэт Дж. Г. Байрон, создавая свои эпические произведения, насыщал их восточным колоритом. Опираясь на предшествующую традицию жанра «восточных повестей» (которые существовали как в прозаической, так и в стихотворной форме), он радикально переосмыслил его, превратив в один из ведущих жанров английского романтизма. Введя элементы восточной мифологии и зороастризма, Байрон придал этим произведениям новое звучание, сделав их важной частью романтического мировоззрения в литературе.

Ключевые слова: восточные мотивы, зороастризм, восточная мифология, гуманизм, свобода, равенство, братство.

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Abstract. Im Artikel handelt es sich um Bibelsprüche. Diese Spracheinheiten spielen eine große Rolle in den Sprachen, deren Träger die Nachkommen der Leute sind, die vor vielen Jahrhunderten das Christentum angenommen haben. Als Objekt der Untersuchung sind Bibelsprüche vielseitig, wovon auch ihre Definitionen zeugen. Es gibt verschiedene Arten von Bibelsprüchen. Es gibt Eigennamen, Phraseologismen, geflügelte Wörter und Sprichwörter.

Schlüsselwörter: Bibelspruch, Eigennamen, Phraseologismen, geflügelte Wörter, Sprichwörter.

Bibelsprüche sind ein vielseitiges Phänomen. Das Interesse der Linguisten an den Bibelsprüchen hängt damit zusammen, dass sie als Element der Kultur eine Fülle von Bedeutung, eine semantische Kapazität haben und in einer prägnanten Form die Weisheit widerspiegeln, die von Generation zu Generation von den Muttersprachlern