

Unexpected Byronic Heroes (from South America)

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This module is divided into two parts based on the idea of a Byronic Hero popularized by Lord Byron. Here is an introductory video that you are free to use or draw on:

<https://www.youtube.com/watch?v=2Apl2gWGLjE>

Part One: This assignment works best after students have read parts of *Childe Harold's Pilgrimage*, any of the *Turkish Tales*, or even *Manfred*. Ask students to think of an example of a Byronic hero in modern-day pop culture. Have them pick one, tell what film and TV series this character is in, and, of course, have them argue for why they are a modern-age Byronic hero. Ideally, responses can be viewable on a class discussion forum.

Take a look at my own example (that you are free to use in class):

[A Modern-Day Example of the Byronic Hero](#)

Suggested length: 150 - 200 words

Part Two: *Don Juan* and Global Celebrity Culture

This second part of the module is best introduced after students have learned about and/or read parts from Lord Byron's *Don Juan*. An understanding of the basic plot structure across all 17 cantos is particularly helpful (including the basic one found on Wikipedia).

Instructions: Read the following article on Byron's *Don Juan* and Celebrity Culture:

["The Celebrity of Exilic Romance: Francisco de Miranda and Lord Byron"](#)

Questions for Discussion / Activities:

1. What is surprising or striking about this argument?
2. Before the publication of this article (with two obscure exceptions), neither the link between these two men and authors nor the acknowledgement of Francisco de Miranda as a source for Byron's *Don Juan* had ever been made. Do you find this surprising? Why do you think this might have been the case?
3. Even if Lord Byron had absolutely no idea who Francisco de Miranda was and even if the astounding parallels between *Don Juan* and Miranda's life are strictly coincidental (which I find hard to believe), the argument in the following article still holds its weight. Why exactly?
4. As the article suggests, Byron wanted to move to Venezuela and named his own boat the *Bolívar* (not the *Miranda*). Why do you think this is the case?
5. Imagine a script or a play about Francisco de Miranda's life. What scenes of his life would you include? Who would star in it? What other details might you include?

For more course lectures on the life of Francisco de Miranda, click here:

<https://bigger6romantix.squarespace.com/resources>

Omar F. Miranda is an Assistant Professor of English and Comparative Literature at the University of San Francisco. He specializes in the literatures of the eighteenth and nineteenth century and his book manuscript in progress tracks the origins and rise of the culture of global celebrity in the Romantic period. He is the editor of *On the 200th Anniversary of Lord Byron's Manfred: Commemorative Essays*, a *Romantic Circles Praxis* volume dedicated to Byron's poetic drama, co-editor of a forthcoming Cambridge UP volume, *Percy Shelley for Our Times*, and a forthcoming abridged teaching edition of Mary Shelley's *The Last Man (Romantic Circles)*. He has published or forthcoming essays in *European Romantic Review*, *Symbiosis*, *Romantic Circles*, *Studies in Romanticism*, and *The Wordsworth Circle*; book chapters in *Byron in Context* (Cambridge UP), *The Cambridge Guide to the Eighteenth-Century Novel*; and book reviews in *Global Nineteenth-Century Studies*, *Eighteenth-Century Fiction*, *BARS Bulletin*, and *Review 19*.