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VAN YÜZÜNCÜ YIL UNIVERSITY  
INSTITUTE OF SOCIAL SCIENCES  
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**THE IDEAL HERO OF FRIEDRICH WILHELM  
NIETZSCHE AND JAMES JOYCE: A COMPARATIVE STUDY**

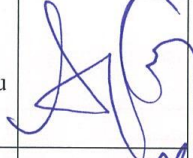
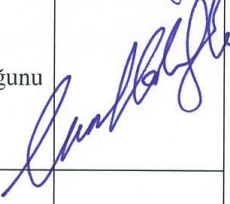


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APPROVAL PAGE

<p>Kani ALSALIHI tarafından hazırlanan "THE IDEAL HERO OF FRIEDRICH WILHELM NIETZSCHE AND JAMES JOYCE: A COMPARATIVE STUDY" adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Yüzüncü Yıl Üniversitesi İngiliz dili ve Edebiyat Anabilim Dalında YÜKSEK LİSANS TEZİ olarak Kabul edilmiştir.</p>	
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## **ABSTRACT**

(Postgraduate Thesis)

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September, 2018

## **THE IDEAL HERO OF FRIEDRICH WILHELM NIETZSCHE AND JAMES JOYCE: A COMPARATIVE STUDY**

### **ABSTRACT**

This thesis aims to make a comparative analysis between two important names in the history of literature Friedrich Wilhelm Nietzsche and James Joyce to show the similarities and differences in their expressing the concept of ‘the ideal hero’. Nietzsche represents one of the most important names in the history of philosophy while Joyce is considered as one of the famous Irish authors. The similarities and differences are fully analyzed to clarify the concept of ideal hero of both writers and to shed light on the portrayals of modern intellectuals as well.

The results of the comparison reveal that both writers have some similarities as well as differences in identifying ideal hero. On one hand both figures opt for unusual and untraditional hero types; on the other hand Nietzsche installs a thoughtful philosophical meaning whereas Joyce prefers an intensive literary style in describing the hero figure. The hero figure of both authors is in line with the anti-hero typology, the modern hero type. Both heroes’ acts are criticized due to the ideal quest in their approach and social values. Therefore, this hero seems to escape from the society, but in fact he is seen to be in a deep quest.

This thesis is classified into four main chapters. The first chapter exposes the conceptual framework and the definition of the hero. The second chapter sheds light on Nietzschean philosophy and his ideas on the ideal hero. Chapter three peruses James Joyce’s perspective on the same subjects. Chapter four is dedicated to make a comparative analysis of both writers around the concept of hero.

**Key Words:** Nietzsche, Joyce, similarities, differences, ideal hero, and philosophy.

## ÖZET

(Yüksek Lisans Tezi)

**Kani ALSALIHI**

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### **FRIEDRICH WILHELM NIETZSCHE VE JAMES JOYCE'UN İDEAL KAHRAMANI: MUKAYESELİ BİR ÇALIŞMA**

Bu tez, edebiyat tarihinin iki önemli ismi olan Friedrich Wilhelm Nietzsche ve James Joyce arasındaki "ideal kahraman" kavramını ifade etmelerindeki benzerlikleri ve farklılıkları göstermek için karşılaştırmalı bir analiz yapmayı amaçlamaktadır. Nietzsche, felsefe tarihinin en önemli isimlerinden birini temsil ederken, Joyce İrlandalı ünlü yazarlardan biri olarak kabul edilir. Her iki yazarın ideal kahraman kavramını açıklığa kavuşturmak ve modern entelektüellerin tasvirlerine ışık tutmak için benzerlikler ve farklılıklar tüm boyutlarıyla analiz edilmiştir.

Karşılaştırmanın sonuçları, her iki yazarın ideal kahraman tanımları yanı sıra benzerlikleri ve farklı yönlerini ortaya koymaktadır. Her iki yazar sıra dışı ve geleneksel olmayan kahraman tiplerini tercih eder, ancak Nietzsche felsefi düşünceye dayalı bir anlam yüklerken Joyce kahraman figürünü tanımlarken yoğun bir edebi üslup kullanır. Her iki yazarın kahraman figürü modern kahraman türü olan anti-kahraman tipolojisi ile uyumludur. Kahramanların eylemleri idealist ve sosyal değerler noktasında zaman zaman eleştirilmektedir ancak bu kahramanlar toplumdan kaçıyor gibi görünse de aslında derin bir arayış içerisinde oldukları iddia edilir.

Bu tez dört ana bölüm halinde sınıflandırılmıştır. İlk bölüm, kavramsal çerçeveyi ve kahraman tanımını ortaya koymaktadır. İkinci bölüm Nietzsche felsefesine ve ideal kahraman hakkındaki fikirlerine ışık tutmaktadır. Üçüncü bölüm, James Joyce'un bu konulara yaklaşımını incelemektedir. Dördüncü bölümde ise her iki yazarın kahraman kavramı etrafında karşılaştırmalı bir analizinin yapılması amaçlanmıştır.

**Anahtar Kelimeler:** Nietzsche, Joyce, benzerlikler, farklılıklar, ideal kahraman ve felsefe

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## INTRODUCTION

The purpose of this thesis is to make a comparative analysis between two well-known writers' ideal heroes. The first one is presented by one of the most important names in the history of philosophy, Friedrich Wilhelm Nietzsche and the other one is presented by the famous Irish author James Joyce who depicts a hero that is utterly different from one that we get accustomed to. This thesis aims to show the heroism in both of their philosophies and to express and analyse the term 'hero' with its historical process.

James Joyce's *A Portrait of the Artist, as a Young Man* (1916) is one of the contemporary novels that reflect the spirit of the twentieth-century in modern Europe. It is claimed that the heroes are typical modernist and rebellious characters who strive for freedom. This thesis emphasizes on the importance of Nietzsche in the modernist context as well as the influence of Nietzsche on Joyce by revealing the modernist context elements. In this thesis the similarities and differences in the portrayals of the ideal hero for Nietzsche and Joyce are comparatively analysed to shed light on the modern intellectuals as a type of the ideal hero. Modern intellectuals search for the meaning of existence and disconnectedness in the society since modernism is a response to the shift in thought and belief caused by intellectual developments and discoveries associated with Friedrich Nietzsche's philosophy.

The differences among the modern intellectuals appeared as a result of the socio cultural depression in the first half of the 20<sup>th</sup> century and that differences were reflected in a modern literary style by the works of James Joyce. Joyce comes up with his own concept of intellectual by adapting his own cultural, social and national environments. Joyce seems to use philosophy well. *Stephen Hero* (1944) is an unknown work to the readers, but it becomes popular owing to Joyce' successful artistic style. Besides, there is some evidence showing the effect of Nietzsche on Joyce's style.

The elegance of Nietzsche is remarkable in his writings due to the use of philosophy in his own style. By using Nietzsche's philosophy, Joyce's character becomes one of the characters that can turn the world into a novel. In this respect, Nietzsche has a great influence on his followers as well as on Joyce. Therefore, this thesis is restricted to make a comparative study concerning the ideal hero and to find the influences of Nietzsche in James Joyce's novel *A Portrait of the Artist as a Young Man*.



## CHAPTER 1. CONCEPTUAL FRAMEWORK OF HERO

### 1.1. Mythology and Heroism

#### 1.1.1. *Myths and Mythology*

Mythology is the systematic collection of myths. Myth comes from the meaning of a story-legend about a goddess of religion or natural and human events. Mythology can be expressed as bringing these myths together. Myth in ancient Greek means words or stories. Myth refers to the story of the primitive human communities born with the need to interpret the universe, the earth and the events of nature in a way that makes sense to them or to explain any problems related to life in which they have not solved their mystery yet.

In Greek language the meaning of the word *myth* is expressed by three different words like *mythos*, *epos* and *logos*. *Mythos* is a spoken and heard word which refers to the meaning of the story or the legend that comes with it. *Epos* carries a higher and different meaning. It is an artful and skilful spoken word according to a certain order and scale. *Mythos* is a story shared by everyone, it is the ability to tell a story of *epos* or poets. *Epos* is an artistic saying which means poetry, epic and melody. *Logos* refers to the way of explaining the truth which is based on reasons and to express the truth in terms of concepts which are the products of human thoughts.

Myths reflecting the effects of supernatural forces on the natural and social world which are considered as a stage of human thought according to positivist and evolutionist theories. First man's efforts and actions in the physical world, supernatural beliefs, perception of the social world, political, economic, historical, sociological, psychological, legal and ethical elements are turned into myths. In this sense, myths are an attempt to understand the order that prevails in the universe.

The first and important written sources of myths consist of the epic and stories of Homer and Hesiodos in the *Iliad* (762 B.C) and *Odyseia* (710 B.C). In the *Iliad*, an aristocratic administration proposes mythological and religious evidence to support the kingdom. *Odyseia* deals with the civil aspects of society and it tells

about the events that happened in Odysseus and his country when he returned from Troia.

Myths lead to a transcendental validity and a multifaceted application by manifesting the weaknesses and passions that exist in the nature of intuition and nature. As a result, myths have been a source of inspiration and nourishment that art fields have benefited from until now. The myth of the first age was human-centred and is not the work of a cleric, but the work of the artist. Myths are almost in all branches of oral or written literature. Art have developed in parallel with the increase in artistic and literary diversity. Myths continue to influence the art of painting, the written tragedies, librettos and literary works. Various examples of legends, stories, and fable have been able to preserve their existence until modern times.

In mythological narratives, there is so much plurality, diversity and freedom that the characteristics of the gods vary according to regions and places. Since myths reflect human interests, fear and hopes, they also serve to transfer the effects of an older local belief to the new faith. This situation enables mythology to play a bridge between the early ages and modern times.

The functionality of the ideal heroes is seen as a priority for the individual and society rather than the reality or correctness of myths. Myths look for solutions for the problems arising from human social environment and try to overcome these problems in order to meet the need to be safe. In this context, before mentioning the relationship between heroism and mythology, mythological thought and its features should be mentioned in general concept. Myths represent the nature's forces and supernatural creatures. In this context, the imaginary product that man uses to make sense of his relationship with nature, man, society and the universe can be expressed as stories with myths. Myths have a symbolic, superhuman or sacred aspect. This symbolism and holiness is due to questions and problems related to human life, the place and meaning of man in the universe. In the context of myth, symbols and holiness are presented and conveyed through individual beliefs and rituals of society. In addition, mythological thought is the subject of the first activities of man on earth with nature and society in terms of the history of civilization, and in time it continues to exist by differentiating or transforming according to human's adventure on earth.

Myth is a form of explanation and expression that is formed within the framework of the relationship of man with nature and society or with the social environment. In other words, it is a product of the relationship between the search for meaning that man has established by himself and the world outside him. The mythological narratives are the given answers to place and importance in the human universe, meaning of life, humanity, natural and social problems encountered. Events such as the gods, the formation of the universe, the nature of the gods and their relation to society, natural disasters, war, famine, disease, and death all of these are took place in mythological thought(Seigfried & George, 2017, p. P.72).

Activities such as livelihood, defines and reproduction of people, for example, animal paintings and hunting scenes in cave and rock paintings, reflect the way people think during periods when they cannot control over the nature and society. In this context, human beings find the links of causal causality in these mythological elements. A person can see things that have caught his attention and settled in memory during an incident with the coincidence of space and time as the cause of responsibility for that event.

The inexplicability of natural phenomena in the first period can be seen as the main reason why the approaches in this area are mythological? It is believed that by drawing an animal picture on the wall of the cave, they will find animals to hunt outside and the number of animals hunted with religious rituals is thought to increase. Similarly, 'the act of making a pregnant woman sculptor', the religious rituals mentioned above emphasizes the fertility of the women of the community. Because the population for livelihood and defence always has a strategic importance. Such rituals and ceremonies also create a common feeling, thought and behavioural unity among the members of the community. The intimacy of man with nature and society increases the fate of man's commitment to uncontrollable supernatural powers and sovereign social forces, thus the continuity of life is shaped by the means of good relations with respect to these forces.

This situation reinforces the need for worship of ideal heroes and the sacred tool of strength (*proxy gods*). It is believed that a happy life for people can only be achieved through good living and dependence on the forces that regulate nature and

society. Nietzsche began to be one of the most concrete symbols of the field of mythological, religious thought, experiencing distress as a provision of punishment, rewarding as a reward for the prize, revealing the existence of supernatural powers, god analogy and hierarchical entity. This situation gave rise to the mythological birth of the hero, a divine image.

In Homer's Iliad epic (2012: 43), an aristocratic system of political-social thought is advocated. For example, the family of Agamemnon, which appears to be the ruler of the feudal principality federation, is based on Zeus. Other feudal lords are also known to be god nobles based on other gods. The aristocrats claim that they have the right to govern and their authority from the gods, and thus have birth right political just as they have based their gods on the gods. For example, Zeus, who represents the right to rule society, gave it to Atreus. Atreus also passed on to his son. Thus the sceptre and the ruling power came to Agamemnon from the line of Atreus as a chain. According to Homer (2012: 54), 'the kingdom comes from Zeus and Zeus loves Kings, because of his pragmatist and smart manner'. "It will not be good each head a sound exit. It must be a single king, a single head".

As a result, myths continue to exist throughout the history of mankind as a reference area in the construction of human activities and social institutions and values. However, in the history of thought, the period in which myths are dominant and widespread as a form of belief is considered as a pre-philosophical, religious and scientific stage of thought. The functions of mythology can be summarized in four main sections (Duran, 2012, p. P.208)

- First, the myths reflect the human consciousness that the universe has a mystery and stringent secret –*mysterious tremendous at fascines*-(Jeffries, 2017). By means of Mythology, it is ensured that everything that exists and takes place in the universe is accepted as it is. In mythology, the universe and the universe itself are not interconnected and meaningless.
- Second, myths and mythology in general provide that the human being develops a holistic image that interprets or explains in matters related to life, events and the future. For example, Shakespeare's expression of the function

of art, "keeping the mirror to show nature as it is with man's perspective," actually reminds the function of Mythology in a way. This myth-based approach is also accepted by modern thought and art. In this context, myths are seen as an element that enables human consciousness to awaken and discover its natural power. Mythology has functionality that increases the awareness of people in the face of events about nature and society.

- Third, myths advocate a relatively stable and moral order in the face of nature and society. It forms man according to the needs of the social group conditioned by nature, geography and history. This form can become a real break from the natural or biological environment. Some beliefs or religious rituals instrumentalize the human body into a product, part or inseparable component of a social structure. In this way, the individual becomes an indispensable organ of the social structure.

The human mind and emotions are fixed by a mythical belief that corresponds to it. As a result, human relations are socially constructed and produced, although their resources are somehow linked to the natural being. Thus, the continuity of social life is preserved. For example, the formation of the caste order in India, reincarnation, the Satı ritual and the mythological background are the continuum that nourishes each other. Different societies and civilizations see mythology as a human destiny in the process of rise and fall. This suggests that they use mythology as a tool in the context of persuasion of the individual and society in the face of evolving events. The main reason for this is that civilizations define their past, present, and future on the axis of certain beliefs and values. In this context, mythology is the source of existence, and it is a quality that demonstrates both the causes of development and destruction.

Mythological beliefs are an organization of symbols that awaken the spirit of action to societies. For example, the myth of "exodus from Ergenekon" in Turkish history is a source of mythological inspiration for an origin existence. It is not always possible to explain the importance of these signs and symbols in concrete form. As a source of inspiration, signs and symbols



generate the message needed in certain periods of history, and they reorganize the social relations.

Thus, thanks to the message reproduced from the symbolic source, people can achieve a new social order and have the opportunity to experience it in harmony with the values that are believed. Especially in line with the understanding of the circular mythological-religious time, social collapse and ascendancy periods takes its meaning from mythical narratives and legends. Because human experience is something that can be repeated.

- Fourth, one of the important functions of myths relates to the place and meaning of man in the universe and in the social world. One can find the meaning of its existence in its natural and social environment. Through myths, man learns to live in harmony with him, the micro-cosmos, the culture he produces, the meso-cosmos, the universe to which he relates, the macro-cosmos, and above all, the creative divine power and will.

In the mythological sense, the natural and social world, including man, is an uncontrolled structure that can be explained by the will of the gods. In other words, since nature and society are a world in which man does not create and can never changes His laws, man can only try to understand them through mythological beliefs. It is only possible to establish the nature and functioning of society by means of symbolic persons (heroes) with superior qualities of special virtues and abilities that are close to the gods. To accept that nature and society are unchanging qualities is also to take the unchanging qualities of human nature as the basis of life. In the distinction between body-spirit and Eros-logos, it is observed that body and Eros are prominent. This can be seen as the basic factor in mythology, which makes it necessary for a hero's image to become in flesh-and-blood (Zhmud, 1995, p. 155). Zhmud elaborates and asks a variety of questions on the areas covered by mythological thought:

The concept of “mythical thinking” has already existed for more than a hundred years. A very compact survey that includes only the most important points and representative names seems to be both interesting and instructive. Already at the

beginning of the 19th century the studies of Creuzer, and later the work of his opponents, especially that of Lobeck, set forth one of the most important problems in the investigation of myth: how did the people among whom myths existed, treat all the strange and even savage things — from the point of view of an educated European — which those myths talked about?

Did they take them seriously? Did they believe in their literal meanings? If not, then a myth is to be understood as a sort of allegory. That was the path that Creuzer followed. He considered the ancient myths to contain religious-philosophical teachings in allegorical form. In spite of Lobeck's convincing criticism, the "mythological school" -Max Mueller, A. Kuhn and others- which dominated the scene in the middle of the 19th century, continued to interpret myth as allegory (1995, p. 155).

Zhmud refers to the subject of Mythology in the thought of the nineteenth century and examines the impact of Mythology on modern times in antiquity. In this context, he tries to reveal the domains of Mythology.

In this respect, the natural society model, which is in the history of thought and dominates in modern times, is based on the view that the activities of human life are basically practical and result from natural necessity. The understanding of different societies is embodied as satisfying the natural needs of human beings, satisfying the natural wishes and desires of human nature, and complying with the natural conditions. For example, as in many tragedies of Sophocles. *Anti gone* tragedy deals with the conflict between state laws and the rules of the Gods and the rise of *Anti gone's* authority, believing in individual freedom. In this context, it is possible to evaluate the basic areas of mythological thought in four dimensions (Sailors, 2007, pp. 7-25):

- First of all, it is a way of thinking based on the analogy and it refers to the phenomenon and events that man experiences in life. For example, the interest established between 'the sun setting and the transitivity of human life' is analogous. This relationship is not inducer or deductive. In this Reflection, the forces of nature are regarded as the products of living beings

(gods), human-nature, human-human relations and natural-social events, their thoughts and actions, and they are tried to be explained with myths. In this way of thinking, the forces of nature are regarded as the products of living beings (gods), human-nature, human-human relations and natural-social events, their thoughts and actions, and they are tried to be explained with myths.

- Secondly, mythological thought is a passive form of thinking. Natural and social events are not supervised events beyond human will. The relations of the gods with nature and man develop on the axis of good and evil in terms of their power, and mythological features are attributed to them and are coincidental. In this regard it's about accepting them as they are. Examples of tragedy and comedy are regarded as a product of fate, which stems from the coincidences and unpredictability of God's acts on nature and humankind.
- Thirdly; The fact that human beings are formative and materialistic influences mythology's existence areas. In mythology, gods and their relation to nature and society consist of fictitious and fictional stories of human origin based on human perception, desires and experiences rather than on fixed, unchanging belief principles as reported in monotheistic religions. For example, even the god (Zeus), which represents the sky and the glory, is placed not in the sky but in the mountain of Olympus, which means Almighty Mountain. These gods are depicted as embodied supernatural beings that have the characteristics of various living things based on imagination and envision, in short, they are acted like human beings such as they eat, drink, marry, have children, become happy or angry.
- Fourthly, mythological thought does not have a single form, but rather a plural form. Mythological stories not only belong to Ancient Greece and Rome. It is the product of many societies and cultures such as China, hind, Japanese, Iran, Turk, Aztec. There are interrelations and encounters between different myths in history.

In addition, every region of Greece, which has been divided into many cities, has created its own indigenous myth. The creation of Legends continued during the Roman period, and Rome influenced the Greek mythology and established its own religion and mythology. The Romans kept the Greek gods with their own gods, changed their names, adopted some of their legends, discarded some, and mixed some of them with their native legends.

One of the main issues emerging in the above-mentioned explanations and approaches in mythology is the desire of mankind to create an image, figure or base point through mythology. The desire to believe in a supreme and superior being, to connect to it, to see it as the main source of power is the fundamental element that enables the mythological creation of the hero figure. This hero figure can be realized not only as human beings, but also as God figures, animal figures, or fictitious living figures.

The creation of mythological heroes can be regarded as a result of the needs of man and society. At the beginning of these needs, there is a sense of faith, trust, devotion and belonging. In the face of the inability to explain the nature events, mythological God heroes are created and nature events are explained through these gods. When explaining the existence or development of a nation or state, "national heroes" with supernatural powers are created to motivate people connected to that nation. In the context of faith and religion, various beliefs and heroes with superior qualities are created for the fulfilment of human needs or for the use of faith as a tool for another aim.

## **1.2. Hero and Heroism**

A society is defined by its culture of identity. Culture, which has many fields such as literature, art, religion, cuisine, folklore, and etc., has developed throughout history and keeps abreast of the times. The most important factor that influences the culture is myth, which is defined by Raglan as "a ritual of every day ceremonies"(2003, pp. 210-212). Culture connects the society and reveals the heroes that the community exemplifies. Heroic phenomenon is accepted as a reflection of the society's history, pertaining to all the literary works as a short story of oral

literature, comic book of games, and of all literary works. The traditions, cultures and ways of living of any society make a direct effect on people who are living in society, thus the heroes are born due to the connection between people and the culture of that society.

A short story from oral literature, a comic book from games, a "hero" in all the literary works, is a reflection of the society in history. But just like culture, heroes can change over time. In order to understand today's heroic figurative, the concept of hero must first be understood in a comprehensive way. But just like culture, heroes can change over time (Şen, 2011, p. 2).

In order to understand the concept of heroism that changes over time, giving different definitions about this concept will make it more understandable. Different approaches of different disciplines are concerned with the definition of heroism. In terms of anthropology, heroism is regarded as a phenomenon in the cultural dimension. In philosophical dimension, heroism is of intellectual importance. In terms of sociology, it is considered within the context of the impacts and interactions left on the society. As for the dimension of mythology, it can be evaluated in many different dimensions such as cinema, novel, esotericism and religion.

But heroism is the most common phenomenon, especially in literature and literary works. The heroized figures in literary works influence other disciplines mentioned above. In this context, the consideration of heroism in terms of literature will provide an understanding of the ontology of this concept.

The concept of the hero has been described in the Oxford dictionary as addressing different areas. According to this definition, the definitions of the hero are as follows (Oxford, 2017):

- The person who is admired for his courage, success or noble character,
- The main male character in a book, movie, or game, which generally has good qualities and is expected to be sympathetic to other people,

- Hero is a character that is seen as mythology and folklore with superhuman characteristics and mostly semi-god. In particular, it is seen frequently in ancient Greek story.
- Leading person who has the ability to change the existing system, order or situation.
- American Heritage defined hero concept as "novels, poetry, or main character in a dramatic work"(Oxford, 2017)

Beyond the lexicographic meanings of the heroic concept, the definitions within the disciplines are of greater importance. Plato emphasizes that the hero is a person who is deeply suffering, rather than being defined as a mythological character with high powers and qualities. In this context. The heroes may also suffer from a tragedy regardless of their ability and power because of being human. (Plato, 2016). Plato's heroic inscriptions deal with tragedies, especially among Greek gods and heroic figures in the case of semi-gods. In Aristotle's works, the heroic figure is like a man who is in a tragedy similar to that of Plato.

Although the half-God symbols and portraits are used intensely in the depiction of the ancient Greek heroes, the painful aspects of these heroes are densely emphasized. Greek philosophers portray the pain and suffering of a human being by reflecting on the heroic figure. Thus, a person can consubstantiate himself with a hero. Sophocles, Eshilos, Euripides and the contemporaries, who reflect the sorrows of people in the pain and tragedy of the heroic figurative, have effectively used the heroic figure to reflect the society and the individual in their tragedies (Goldhill, 2004; Gören, 2014, pp. 253-257).

In ancient Greek philosophy, heroic figure was used as a common cliché in art, politics, literature, philosophy and other fields. The myths and stories about the Greek Gods in the cultural codes of society were considered by the intellectual as an important element in the artistic and intellectual transference. This situation developed in a different dimension in Medieval Europe. Intellectuals of this period approached the subject by considering the concept of hero in the axis of politics,

society and religion. Heroism in literary works has been handled by considering these three points.

According to the intellectuals who define the concept of heroism in the middle Ages, it shows variability. For example, François Villon, a modern and lyric poet in the middle Ages, has defined the term hero from time to time as a powerful chauffeur, and occasionally as a traveller away from society. (Villon, 1960, pp.55-56)

In the Early and middle Ages the figures of Christianity and kingdom or feudal system are dominant in the definition of heroism (Davis H. W., 2010, pp. 7-8). In this period, the opposition groups in the system make the definition of a pioneer who does not bow to the rules in the figure of the hero. Late middle Ages or early Renaissance began to attract attention in the quality approach forms the basis of national heroism.

Medieval Europe was largely influenced by Ancient Greece or Roman period when describing the concept of heroism. The characteristics that stand out in the concept of the hero in both periods are identical. Examples and definitions taken from ancient Greece or Roman period in the definitions made to the concept of the medieval hero show this similarity (Whitton, 1988).

In the modern era, there is a wide variety of definitions of the concept of the hero. These definitions can be in the form of a modern hero or anti-hero as well as a traditional hero figure. Lilian Furst comments on the modern hero: “The hero is the main subject in the technical sense of a work ... First of all, in the centre of the works that exist to present the first person, almost all other characters are so clear as to leave a shadow. Characterization concentrates on it”(Furst, 1976).

- In the first hero refers to a person who, with his extraordinary personality and intelligence, shapes events and affects his or her destiny.
- The latter can be expressed as the person who has to choose his / her decisions because of the events that happen in his fate. In addition this

type of hero is a journeyed of the adventurous successive cases or events.  
(Hook, 2006, P.13)

White and O'Brine (1999), who presents a different approach, makes a classification according to the perception of age groups when describing heroic figurine in the field research. Accordingly, for the age group of 3 to 6, the hero is the person who saved the lives of the people. For 8-9 age group of child, the hero character is the distinguished man who saves people and helps them. For the 11-13 age group, the hero is the person respected. For the 15-16 age group, they are sportsmen, celebrities and some politicians. In higher age groups, the athlete, artist and politician emphasis are more intense. (White O'Brien, 1999, pp. 81-89)

Joseph Campbell is one of the most important scholars in the theoretical aspect of heroism. In addition, Campbell is also one of the favourite experts who define the hero concept most thoroughly. Campbell has defined the hero concept in the context of certain features (Campbell, 1991, pp. 35-48):

- The hero can sacrifice his own life for a higher value.
- The hero exhibits actions that require courage in terms of physical or spiritual.
- The hero is the person who feels the shortcomings and problems in the society he is in.
- The hero is thrown into many adventures to solve a problem or find answers to questions in his mind.
- The hero usually enters the adventure leaving the safe environment he is in.
- The hero will face many tests and troubles in this process.
- The hero has to finish and achieve something.

When making definitions of the hero concept, it is also necessary to state the hero typologies. While classifying the hero concept, there are two main classifications as traditional heroes and modern heroes. Traditional heroes are



mythological and legendary heroes mentioned above. Modern heroes are classified by modern fictional approaches. In this context, Christopher Vogler classifies the hero typologies in 7 main headings (Vogler, 1998, pp. 54-62).

- **Eager, Vigorous or Enthusiastic Heroes:** This hero type has an adventurous, decisive, and carefree, in dubious, always bold and self-motivated character.
- **Reluctant Heroes:** this hero type is sceptical, hesitant, passive, motivated by external forces, but after a point he/she becomes committed to the adventure.
- **Anti-Heroes:** this hero type has a specialized character. These heroes are illegal and rebellious in terms of society. They have certain attractiveness in terms of audience or target audience. They do not believe that corruption in society and problems can be solved with certain norms.
- **Tragic-Heroes:** These heroes have obvious flaws. They cannot overcome their mephitic. They have been betrayed and are severely damaged. However, despite all these problems and flaws, they are finally justified.
- **Oriented Group Heroes:** these heroes are part of the society in the first place. The journey of heroism leads them away from home to unknown lands. They go into social isolation and head to the adventure alone.
- **Lonely Heroes:** this hero typology is isolated from society. They are alone in the first phase of the hero, but in the process they enter the group. The adventure begins within the group. Ultimately they again turn to social isolation.
- **Catalyst-Heroes:** this hero type is the central figure role that preserves its own character. Their main purpose or objective is to influence others and change them.

The emphasis on the conceptual dimension of the masculine figure of the hero seems to be more intense. However, when approaching the concept of the

modern-day hero, female heroes are also reserved and they are expressed in the word "Heroine". The female heroic figure is also regarded as a typology at the same time.

While defining the conceptual dimension of the hero, partly the historical dimension is also discussed. However, the studying of the historical and conceptual dimensions of any hero will effect positively on our understanding of the real character of that hero.

### **1.3. Historical Development of Heroism**

The development of the heroic phenomenon has been shaped in three main periods. These periods can be grouped into three main groups: antique (traditional), medieval and modern. Primitive man is in need of explaining the natural phenomena that he cannot explain and turning to metaphysical phenomena in order to be able to fulfil the instinct of believing. In chronological terms, the historical development of heroism in the antique (traditional) period was shaped in three important geographical areas. These geographies were Mesopotamia, Anatolia, Egypt and Greek regions.

The heroism of the middle Ages was shaped by the chivalry in the West and the Islamic world. Especially in Middle Age Europe, Christian myths and heroic narratives of king-dowry chauvinists stand out in this period (Carlyle, 2015). Finally, in the modern age, there is a heroic figure known in different ways, which is constantly handled in disciplines such as literature, philosophy, sociology and anthropology.

In the period of mythological heroes, it is known that each geographical region had its God or Semi-God heroic figures with its own discourses. However, the general characteristics of these local gods were identical. Historical roots of mythological hero in Ancient Greek dates back to 40.000 BC. The most famous mythological heroes are involved in Greek mythology. Greek mythology has also inspired other civilizations in this sense. Not only in terms of civilization, but also in terms of literature, the effects of Greek mythology have been seen in every period (Storey & Allan, 2005).

The most important group in the world mythology with heroic myths is undoubtedly the Greeks. The creation of a period in the belief systems as "Age of Heroism" in the accounts of the creation of man clearly demonstrates the importance of the existence of heroism. But the handling of the concept of heroism in Greek mythology, which contains the most exclusive examples of heroic myths, differs from the heroic myths of other communities (Acı, 2016, pp. 132-133).

Heroism in Greek mythology is based on tragedy and an impossible achievement. This is not only the time of the hero's life, but also the actions that they perform in the context of the whole life are part of a world beyond the creativity of the human mind, and within this world each hero has its own talents and personality traits (Sacks, 2005). Although there were many heroes in Greek mythology before and after the Battle of Troia, there is not enough information about all of these heroes. A limited number of heroic examples are given because the successes they have achieved are limited to certain events that occurred during a certain period of their lives, or they have to be included as side characters in some heroic myths (Acı, 2016, p. 133). In this context, the mythological heroes as Prometheus, Perseus, Heracles, Theseus, Iason, Bellerophon, Oidipus and Odysseus are stand out in Greek mythology.

Each of the Supreme Heroes in Greek mythology has a certain adventure. In these adventures, the heroes, who are half God, are able to struggle and fight with the stronger Gods than themselves. Besides the cases of struggle and adventure can be found in the classic hero survive in a particular plot.

The mythology of Mesopotamia as well as Greek mythology is a field where the heroic figure is expressed intensely. The first written documents and the oldest literary works related to the concept of the hero date to the 7th century BC. In this context, the first written work in which the hero figure is used is the Gilgamesh Epic of the Sumerians (Hourihan, 1997, p. 10). Etena is one of the most well-known mythological hero figures in Mesopotamia. In King's lists, Etana is described as "reconciling all countries to stability". Because of this expression, Etana is considered as the first known emperor of human beings (Kramer, 2010).

This historical figure, named Utnapištim, Ziusudra and Atrahasis in the list of kings, is at the same time the protagonist of the Flood legend, and is confronted in the mythology of Mesopotamia. Within the mythology of the world, in many civilizations located in different geographies, the Tufan mythos, which have similar content and event organization, occupies a great place. Various investigations have been carried out on the Noah Flood, and significant researches have been carried out on the first works on floods based on Sumer (Black & Green , 2004, p. 189).

The Sumerians included the anthropomorphic god and goddess, representing the power, objects and beings in the religious world. According to the belief of the Sumerians, people were created primarily by the gods as servants and slaves, but later liberated. The mythological heroes and some mythological events in Mesopotamia geography also affected the divine religions.

In addition to Sumerian and Greek mythologies, Anatolia, Egypt, Scandinavia, the Far East and primitive indigenous tribes have their own specific narrative and heroic typologies. The mythical heroes of the Mediterranean basin, unlike the ancient Greek heroes, are more intense in religious issues and more inspired by the divine religions.

Medieval heroic figures were influenced by ancient Greek, Sumerian and Egyptian to some extent. However, in this period, the state and religion facts became the most important inspiration in determining the heroism figures. The historian Jacques Le Goff explains the medieval heroes of the middle Ages. In this scope; Legendary heroes such as Arthur, Roland, Charlemagne, Robin Hood and Merlin; Imaginary creatures such as Valkyrie, Renart and Unicorn; medieval buildings such as cathedral, castle, monastery; jugglers and bards are the indispensable elements of this period (Goff, 2010, p. 272).Medieval heroes can also be described as a noble chivalry of the kingdom, as well as being an important figure of religious symbolism. Eva March Tappan's "Heroes of the Middle Ages", written in 1911, presents a chronological and descriptive classification of the heroes of this period.Tappan classifies medieval heroism both according to the countries and also to the periods. In this context, Tappan studied the Middle Ages Heroism in 7different periods and he mentioned that many countries contributed to produce heroism. According to

Tappan the countries are China, France, Germany, Great Britain, Ireland, Italy, Russia, Spain, Switzerland and Turkey.

In the Tappan classification, Christopher Columbus, Leif Ericsson, Vasco da Gama, Ferdinand Magellan, Hz. Mohammad, Saladin, Mehmet the Conqueror, as well as historical names have been studied within the scope of heroism (Tappan, 1928, pp. 7-13). Tappan's periods are as follows:

- First: The Barbarian Invasion Period
  - King of Visigoth Alaric (A.D. 408)
  - Hun Emperor Attila (A.D. 451)
- Second: Germanic Nations
  - Teutons and Heroism Myths
  - Nibelung's Story
  - The first king of the Franks, Clovis (A.D. 486)
  - Ostrogoth Theodoric-Italian Ruler (A.D. 493)
  - Charles Martel (Against Muslims) (A.D. 732)
  - The Roman Emperor Charlemagne (A.D. 800)
- Third: Teutonic Occupation
  - Legend of King Arthur (5th or 6th Century AD)
  - King Alfred (A.D. 871)
  - Rurik Dynasty in Russia (862 AD)
  - Vikings (Invasion of France) (911 A.D.)
  - William (Conqueror-England) (1066 B.C.)
  - Leif Ericsson (New England) (1001 B.C.)
- Fourth: The Rise of Nations

- Henry the Fowler (Founder of German Monarchy) (919 A.D.)
- Hugh Capet (First King of French) (987 A.D.)
- King John (Magna Carta) (1215 A.D.)
- Fifth: The Crusades
  - Peter the Hermit (First Crusade) (1096 A.D.)
  - Lion Hearted Richard (Third Crusade) (1189 A.D.)
- Sixth: Advancement and Discovery (Science)
  - Roger Bacon (Science and Philosophy)
  - Marco Polo (Travel to China) (1270)
  - Francesco Petrarch (Founder of the Learning) (1304-1374)
  - Mehmet the Conqueror (The Fall of Constantinople) (1453)
  - John Gutenberg (Invention of Printing) (1500)
  - Christopher Columbus (Discovery of America) (1492)
  - Vasco de Gama (Discovery of India) (1498)
  - Ferdinand Magellan (Voyage Around the World)(1519-1522)
- Seventh: Nations Struggle
  - Robert Bruce (Freeing Scotland) (1314)
  - William Tell Stories (14<sup>th</sup> Century)
  - The Black Prince (The Hero of Crecy) (1346)
  - Joan of Arc (The Girl Commander) (1411-1431)

Medieval hero icon was built on the more wars and state cases. In the post-medieval modern era, the phenomenon of heroism has spread to a very wide spectrum. Heroic personalities in this new era were developed in different dimensions on the basis of disciplines such as literature, anthropology, sociology,

philosophy. Approaches to heroism in modern times are particularly pointed out in the conceptual framework.

In this context, modernist approaches such as Christopher Vogler, Joseph Campbell, François Villon, and Lilian Furst provide a general framework on modern hero and its development in recent period. Recently, some philosophers' approaches to heroic figures have both a deep philosophical basis and a modernist point of view (Fortich, 2010, pp. 75-80).

Fairy tales, legends, folk tales and novels represented the essential elements of the activities of humanity literary works which contributed to the explanation of the nature of heroes. One of the essential elements of this explanation is the presence of the aforementioned types of heroes from the beginning of the plot elements of the artistic text. Throughout history, all societies have looked for a hero in every difficulty that they have faced, and have often turned to heroes, and these heroisms have been the subject of mythology, epic, legends, folk stories, and novels. Humanity has always tried to find its creator and in this context it questioned creation.

This quest of humankind is in fact the most basic trigger in the creation of heroic figurine. Especially in the modern era artist who has worked with creative quest to shape the heroic figure of the modern era, the classical period mythological heroes have been updated with modern lines (Akarslan, 2014, p. 157). In this context Campbell (2010, p. 45) states that mythological heroes can be an effective life guide in the modern century. Myths can be described as a story of the search for meaning of human life.

Mythology is not the only factor that influences heroic figures created in the modern era. At the same time, capitalism, the most important component of the modern era, has structural effects on the heroic figures. Heroic figures, especially reflected in the cinema industry, is the areas where these capitalist influences are seen most intensely.

For the viewers to prefer films more, filmmakers tend to create more unusual and engaging heroic figures. The attractiveness of heroic figurine in terms of the target audience increases the follow-up rate. The increase in the rate of viewing

allows for the development of the hero's figure, and this leads to the emphasis on screenplay as the hero figurine.

However, it can be said that heroic figurine has experienced a certain philosophical and literary process before its development in the cinema sector or other fields. There are important implications for the development of certain philosophical and literary movements of the modern era hero figures. Among these literary and philosophical movements, it is seen that cornerstone names of the modern era are pioneers of these movements as Joseph Campbell, Nietzsche or James Joyce.

#### **1.4 Relationship between Mythology and Hero**

Heroism has been one of the main subjects of literature throughout history. The heroic phenomenon can be considered in the mystical dimension, and modern episodes of heroism or anti-heroism are also developments in this field. It is important to summarize modern myth studies in order to understand in-depth the concept of the hero which constitutes the idea of this thesis. The quest to understand what myth is extends back to the 6th century BC. Those who research in this area have to devote a considerable part of their time to ancient Greek myths. Directly or indirectly, many mythologies are associated with the Ancient Greek era (Kirk, 1975, p. 1).

The ideas that thinkers put forward on humanity in this period influenced the anthropology and myth studies. Protagoras stated that human behaviour is shaped under the conditions of life. Socrates claimed that the anthropological "psychic unity" is universal values belonging to human beings. Plato had the idea that people could perceive things only because they had a priori idea in their rights. Aristotle explains that people are a social entity by nature (Meineck, 2005; Macdonald, 2009). These ideas have been debated in post-medieval Europe and have shaped modern anthropology.

It is noteworthy that demigod stories are priorities in different theories to explain the myth (L.C.F., 2013, pp. 1-15). The thinkers who define these stories as



more primitive myths are majority, but Emile Durkheim suggests a different approach in this respect. According to Durkheim, in the primitive societies, while the mythological god-like phenomenon is depicted with more plants and animals, heroism of man as a god is the product of more developed social structures (Durkheim, 2008, pp. 70-77).

The relationship between heroism and myth is shaped by the fact that the human being is seen as a divine symbol. The mythological conception, which is shaped on the same basis in different geographical regions, is described as the shadow of the god in the world with its supernatural qualities. One of the most basic elements of the case in which the hero myth, has experienced a certain adventure and this adventurous journey is described as monomyth (Leeming, 1998, p. 7). Leeming (1998) describes the hero's adventure in an eight-step process, which is mostly a monomyth. These eight stages consist of the following titles:

- Miraculous conception and birth of the hero
- Initiation of the hero-child and first trial
- Withdrawal from society for seclusion and preparation
- Second trial and be on a quest
- Demise or death
- Descend into the underworld
- Resurgence and reborn
- Ascension-apotheosis-atonement or redemption

As for the monomyth journey of the chosen hero. Leeming was one of the scholars who classified the mono myth journey of the chosen hero. Phil Cousineau has searched the hero's journey in the title of "The Hero's Journey" like Leeming and categorizes the process from childhood to the gods of the two worlds. (Cousineau, 2014, S. P. 106). The monomyth journey by Cousineau (compiled from Campbell)

and Leeming is based on a mythological discourse, but is similar to the history of the prophets. Below is the hero's journey depicted by Cousineau:

Figure 1: Hero's monomythical adventure or journey cycle (Cousineau, 2014, s. P.4)

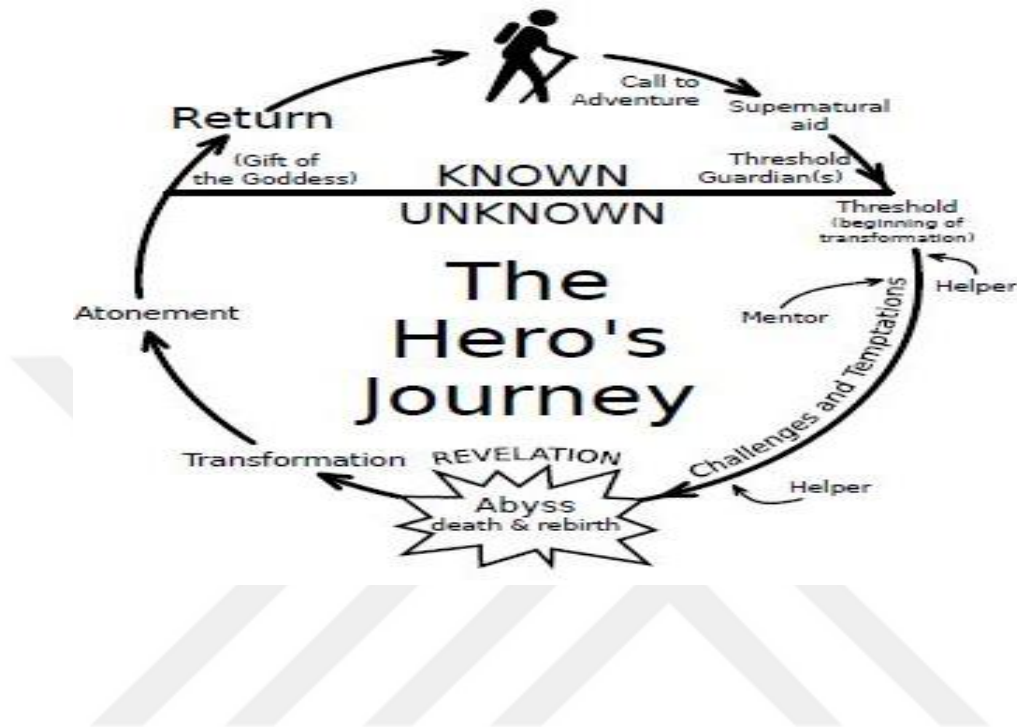
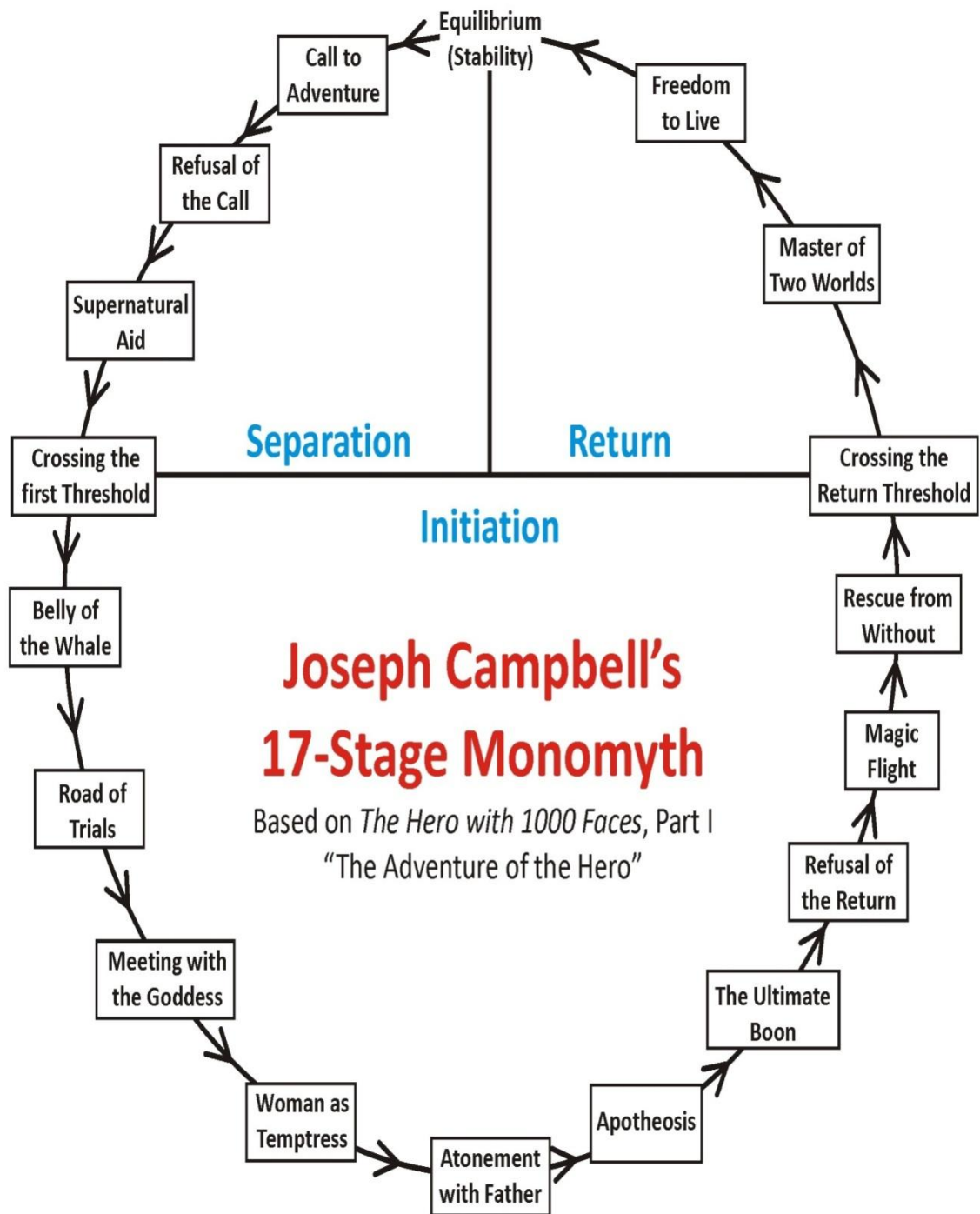


Figure 2: Joseph Campbell's 17-Stage Monomyth (2010)



The hero's journey begins with a "call". The hero's detachment from the usual life shows that it is time to cross a threshold. The call is the fate of the hero. However, the hero does not always accept the calling but rather rejects it. Campbell participates in the outputs and interpretations that psychiatrists have obtained when explaining this refusal. According to this idea, the hero is against such concepts;

"Childhood is inefficiency in the eradication of an edge along with the field of emotional relations and ideals. Accordingly, the representation of the hero who rejects the call is "an inadequacy in the eradication of childhood egos, an edge along with emotional relations and ideals"(Campbell, Kahramann Sonsuz Yolculuğu, 2010, p. 77; Frey, 2000).

In rejecting the call, the hero begins to falter in solitude and starts looking for a guide. Finding this guide leads to the adaptation and orientation of heroic journey. At the end of this process a certain critical threshold needs to be surpassed. The future of the mythological hero under Campbell's and Leeming's classifications evolves in the cycle axis shown in Figure-1 and evolves into the process of becoming a god of two worlds (Leeming, 1998; Cousineau, 2014; Campbell, Kahramann Sonsuz Yolculuğu, 2010). These thinkers, describing the modern face of the mythological hero, were influenced by the gods of ancient Greek, Egyptian, and Sumerian. However, there is a more fictional and up-to-date scenario in the creation of the modern heroic figure than in the ancient heroes and the modern hero always try to achieve apotheosis (*Kenney, 2008, pp. 43-50; Campbell, 1949*).

The relationship between mythology and heroism has an important place in literature. In this study, more emphasis is placed on the existence of modern mythological heroes. However, it is necessary to consider the definition of the hero in different dimensions in the literature. In addition, the concept of the hero in the historical development of the place by giving a more healthy understanding of the issue is also crucial for the study. The relationship between mythology and heroism is also an important element in terms of the history of the nations. Mythology and heroic figures are often used in terms of nation building. In this context, the Great Hun Emperor Mete youth period described as a legend has been likened to Oguz Khan's life. This issue, which is an important example in terms of Turkish mythology, takes place in different forms in the mythology of other nations (Notusta, 2017).

Heroic stories are based on narrative style. The narrativestylegenerallycarries four basic qualities: "story, heroism, nationality, preternaturalness". The heroic narrative is the imaginary history of the past. Poems

with heroic narrative have features that describe the emergence process of nations. These four basic principles on which mythology and heroism are based are the basic elements that strengthen the solidarity and loyalty of the society towards the nation-building. The people of the society who are turning to the nation-building designate this heroic figure as a role model to themselves. According to common beliefs in primitive societies; all the holy narratives that have gained reputation in the classical periods are known as mythology as the detailed versions of events that actually took place in the early periods. In modern society, mythology and mythological heroes are used to strengthen the character of social solidarity and nationalism as mentioned above.

The relationship between nationalism and imagination has come to the forefront as a socio-political method that the modern age most frequently uses (Özkırmı, 2010, p. 170). The formation of myths has been realized with some reflections of social constructions, natural forces and human psychological reactions. In the mythologies of almost all nations; more divine features were foregrounded. Mythological and heroic figures are a philosophical and literary element that is used not only in the context of nation building but also in the construction of the ideal society. This is clearly visible in modern intellectuals such as Nietzsche. Hobbes laid the foundations of modern state and politics in the pre-modern ages, and identified the state phenomenon with a dragon named *Leviathan*. This identification was influenced by Christian beliefs. However, Hobbes made this identification with a mythological style when defining the state and social contract theory. Prior to Hobbesian state and social theory approach, Machiavelli's ideal state approach was put forward in his book-*Prince*-and he attempted to form a role model through the "prince" in state administration.

## CHAPTER 2. NIETZSCHEAN PHILOSOPHY AND HERO

### 2.1.Friedrich Wilhelm Nietzsche: Life and Career

Friedrich Wilhelm Nietzsche was born on October 15, 1844 in the Lützen region of Röcken, which was under the rule of Prussia until 1897. His family was Lutheran devout. Nietzsche's father came from a small tradesman family. There were people from different professions within their relatives. His grandfather and father were priests in the state-controlled church. Nietzsche's father was a loyal servant of the Prussian king IV Friedrich Wilhelm. For this reason Nietzsche had got his name because he was born in a Christian family. Nietzsche lived in a house full of chaste women in Naumburg during his childhood (Stratehern, 1996, p. 9). These women were Nietzsche's mother, sister, grandmother, and his unmarried, lunatic aunts. Since Nietzsche lived in an environment where there were too many women in his childhood, he gave a special importance to the female figures in his works. In Nietzsche's educational life, the intense influence of the religious environment was obvious, and in the school he was called "the little Protestant priest" (Stratehern, 1996, p. 10).

When Nietzsche reached the age of nineteen, he began studying theology and classical philology at Bonn University to become a priest. This religious and disciplined control mechanism of Nietzsche's life has led to the further development of his rebellious feelings. This can be described as a psychological reaction to this closed society. As a result of this reactionary process that developed within Nietzsche, he began to take a new approach to religious references and the existence of God. As a result of this sudden change in his philosophy, Nietzsche began to develop the idea that "God is Dead" (Stratehern, 1996, p. 12). After this instantaneous transformation in Nietzsche's life, he ended his theology education. The first of two major turning points in Nietzsche's life was the catching of syphilis in a brothel when he was 21, which shaped Nietzsche's approach to sexuality and women issues. The second major change was the meeting with the work of Schopenhauer, entitled "The

World as Will and Representation". Schopenhauer's infectious pessimism had a lasting impact on Nietzsche's lifetime (Stratehern, 1996, p. 13).

It remains unclear which of Nietzsche's philosophical study is the most worthy of note for scholars. The multidimensional contributions of Nietzsche's work to the academy lead scholars to have different perspectives and assessments of Nietzsche's studies. Nietzsche's contributions to literature spread from existentialism to post-structuralism, atheism to theology, Nazism to feminism and also between other philosophical, sociological, and theological disciplines (Woodward, 2011, p. 1). In Nietzsche's philosophy, the most fundamental debated issue is the behavioural patterns of the values system and the traditional approaches in this regard.

Nietzsche, one of the most controversial thinkers of European philosophical history, is a philosopher who has interpreted life as melodrama, never addressed his speeches to a particular group, person or a certain society, spoke constantly on his own, and his rhetoric could not be answered by anybody as a comprehensive manner, but left deep traces on the history of 20th century philosophy especially in German philosophical history (Burnham, Reading Nietzsche, An Analysis of Beyond Good and Evil, 2007, pp. 9-12). Nietzsche is at the forefront within philosophers who have been assessed with prejudice or bias throughout history. This is due to the Nietzsche's philosophical attitudes to tear apart traditional moral values or complex traditions. From Nietzsche's point of view, philosophy is based on criticizing the existing system and his philosophy is in contrast with the philosophy which is established in the society. Nietzschean philosophy can be seen as one of the main pillars of modern critical philosophy (W. Conway, 1997).

Nietzsche obtained the outcomes and discourses that were simple, but very much to be considered, while processing the heavy philosophical evaluations as a chemical formula. In this context one of these philosophical motto is "God is dead" (Williams, 2012, pp. 142-146). Other outstanding topics of his philosophy are "Superior Human", "Christianity and Antichrist", "Apollonian and Dionysian Forces", "Free Spirits", "Master and Slave Moralities" and "Will to Power". Each of the above-mentioned titles criticizes certain norms such as religion, morality, family,

and traditional social values. In addition, this philosophy sets out a viewpoint outside of traditional morality and against the norms of this classical morality.

According to Nietzsche, morality is the basic normative approach that distinguishes between good and bad in a certain age (Katsafanas, 2011). Nietzsche has also criticized Kant's moral philosophy as well as paradigms in different disciplines or certain social postulates. Nehemas (2012) makes the following evaluations on the diversity and authenticity of the philosophy of Nietzsche:

Nietzsche was deliberately a philosopher of lots of masks and many voices. His purported objectivity is also due to the fact that most of his scriptures -more than two thirds of his total output, not counting his voluminous correspondence- has come to today in the form of short-notes, drafts of essays and outlines of ideas and books he never published fragmentary texts that allow great latitude in interpretation (p. 17).

In the light of the above general information on Nietzsche and his philosophy, some specific issues need to be addressed. In this context, the above-mentioned "Superior Human", "Christianity and Antichrist", "Apollonian and Dionysian Forces", "Free Spirits", "Nihilism", "Master and Slave moralities" and "Will to Power" issues should be regarded as a specific sub-heading.

## **2.2. Nietzschean Philosophy**

One of the most significant contributions of Nietzschean philosophy to literature is 'Nihilism', which represents the protest upon all the religious referenced philosophy. This aggressive philosophical attitude of Nietzsche against the system of traditional values, ethical phenomena, or religious thinking is rooted in the idea that "God is dead" which tries to alter or destroy the established order, but instead he believed that if there were new generations, there would be a new reborn of new system of values.(Fink, 2003).

In Nietzsche's famous book, *Thus Spoke Zarathustra*, it is emphasized that the ideal human or superior man must be created in the context of the above-mentioned critical philosophical thoughts. However, Nietzsche emphasizes that there



are very important barriers for the creation of “over man-superior man-ubermensch” (superior human beings), and that these barriers may not only be traditional ideas, but also ideas or theories that illuminate the modern age such as Darwinism and his monumental struggles of life theory or different kinds of distinguished scientists including Kant, Newton, Boyle, Feuerbach (Brobjer, 2008, pp. 22-43).

Nietzsche's criticisms of the traditional and modern world of science are based on the fact that none of them can create “over man-ubermensch” or ideal human. Nietzsche expresses that weak people are in a superior position more than strong people, and therefore, they cannot evolve. This approach purported that Darwinist perspective of life and humanity is not sufficient with “ubermensch” or superior format of man (Nietzsche, *The Will to Power*, 2015).

Nietzschean philosophy aims to create a superior-man and rejects existing systems of moral, religious, political and other values for achieving this objective. In this context, Nietzsche intends to recreate the superior human after destroying the existing social structures ontologically. This new human form design or in his own discourse, "ubermensch" is also described as the "hero" figure of Nietzsche.

For Nietzsche, the concept of "humanity" cannot be seen as an aim because it represents a certain sense of values. According to him, “human” is more natural, more intelligent, and more evolved. Nietzsche describes the concept of humanity as an artificial one, which implies that it expresses rather the present value judgments. The shape of man with certain value judgments is of a distant nature from development or not to evolve in a positive direction, but man can provide this development and "ubermensch" form with its natural state (Assoun, 2000, pp. 86-87).

Another important aspect of Nietzschean philosophy is religion and slavery relationship. Nietzsche, who evaluates slavery in terms of both Christianity and Judaism, wades into religion harshly. In this context, the subject of master and slave morality is seen as an important title of Nietzsche philosophy.

In addition to these issues of Nietzschean philosophical thoughts, Nietzsche not only focused on modern philosophy but also on the philosophy of Ancient

Greece, and he made a comparative evaluation or analysis between ancient philosophy and modern philosophy with analogues as certain figures (Nietzsche, *The Birth of Tragedy*, 1995). Nietzsche has made a comparative philosophical analysis between human and humanity, the system of nature and values, by taking the two opposite characters "Apollonian" and "Dionysian" from Greek mythology (Ben-Shai & Lebovic, 2014, p. 7).

### ***2.2.1. Will to Power***

In the second episode of *Thus Spoke Zarathustra*. Nietzsche reveals clearly the cosmic force within the realm of human freedom. One of the most basic doctrines in Nietzsche's work is the concept of "Will to Power" (Fink, 2003, p. 65). The notion of power is at the centre of Nietzsche's philosophy of life. Power in the philosophy of life, constitutes one of the important discussion topics among the Nietzsche scholars. As a result of Nietzsche's general writing style, he does not have systematic explanations of "Will to Power" in his work. In this respect, placing the concept in a systematic context is largely up to the readers and their interpretations (Porter, 2006).

Nietzsche formulates the desire for power as the essence of life in his book *Beyond Good and Evil* claiming that "a living thing wants to release its strength and life is a power demand" Nietzsche's philosophy based on power as a cosmological and metaphysical principle.

According to Heidegger, who claimed that Nietzsche designed power as the essence of existence, Nietzsche was "the last great metaphysician of the West" (pp. 7-12). Heidegger adds that "Nietzsche regards power as a force to strengthen, promote and support life, and the power as the essence of life" (Heidegger, 1991, p. 55; Çörekçioğlu, 2014, pp. 35-38). Nietzsche also frequently refers to the relationship between the concept of "Will to Power" and the concept of the state. The critique of the notion of the state has an important place in Nietzsche's political philosophy, and the "Will to Power" approach is also considered in this context. Nietzsche is close to realizing the importance of power, but it is not possible to accept the role of the state in realism. Nietzsche rejects all the thoughts that interpret

the state independently of the concept of power impulse and impose other goals besides multiplying it(Kellner, 2017).

In "Thus Spoke Zarathustra" Nietzsche compared and assessed the concept of state and "will to power" in a comparative perspective. In the context of this comparative philosophical evaluation he emphasized that the superior man will ascend only where the state ends (Nietzsche, Thus Spoke Zarathustra, 2015). Nietzsche views voluntarily the adoption of the hegemony of the state as an escape from responsibility. This approach represents the dimension of Nietzsche's state critique, which reflects the antagonism or contradiction of the individual-state. In the background of this criticism is the critique of modern subjectivity. According to Nietzsche, one of the biggest shortcomings of political theories is that they put the goal of society into masses. He does not believe democracy will take the world forward. According to him, democracy is a broader institutional construction of normality (Cristi, 2010). For Nietzsche, the concepts of "State Concept", "State-Individual Contradiction", "Power and Demand Relation" are political actors for will to power.

The political philosophy of the state represents the centre of power consolidation. Nietzsche, however, criticizes this approach, and the state is actually a supported or power-driven structure for the continuance of the current paradigm. According to Nietzsche, although the modern paradigm seems to suggest a new set of values at the break from the medieval philosophy (Yüksel, 2017).

The use of the concept of "willing" is the common direction of Nietzsche and Kant philosophy, but while Kant uses this notion as a "good-willing", Nietzsche defines it as a "will to power". Nietzsche emphasizes the desire for power, especially by excluding moral values, on the other hand Kant mentions good-willing over common moral values. According to Nietzsche, good-willingness is a result of slave moral thought and interpreted it as demanding decadence. In this sense, Nietzsche brought a fundamental critique of the traditional Kant ethic in regard to "will". The main difference between the two philosophers is that Kant makes a "willing" interpretation based on moral values, but Nietzsche's interpretation focuses on power. For Nietzsche, the power is the main requisite for the centre of all kinds of human

relations, and for this reason, it is the most appropriate for the nature of man's development.

Schopenhauer is at the equilibrium point of Kant and Nietzsche's approach to willingness. The Schopenhauer influence is particularly important in the early period of Nietzsche's philosophy, but Nietzsche later approached Schopenhauer's concept of willpower negatively. While Schopenhauer accepted the willingness as the source of everything and in this case he claimed that willingness causes evil and irresistible pain (Singh, 2010).

For Nietzsche, "Will to Power" is to establish a clear, dynamic life view of change and transformation (Lee, 2003). At this point, the hypothesis of "will to power" has two main objectives in the philosophy of Nietzsche. The first is to explain what happened, that is, to reveal the reasons for the collapse of human and cultural decadent, which Nietzsche claims as nihilism in the nineteenth century. The second is to show the necessity to be, that is, to point out the power of creating new values that are based on the way of overcoming the human mind and the dynamism of life.

Nietzsche centralizes the concept of "will to power" in the context of the body, thus approaching both the Kantian transcendental mind principle and its predecessor Cartesian self-conscious. In this context, Nietzsche gives particular importance to the body and keeps it in the foreground and also accepts or prefers it instead of the spiritual. In the context of "Will to Power", Nietzsche emphasizes life struggle and protection of life and this protective instinct is developing especially in the context of the body. Nietzsche, who defines decline in power as decadence, expresses that especially European Civilization is experiencing an intense period of decadence (Huddleston, 2012).

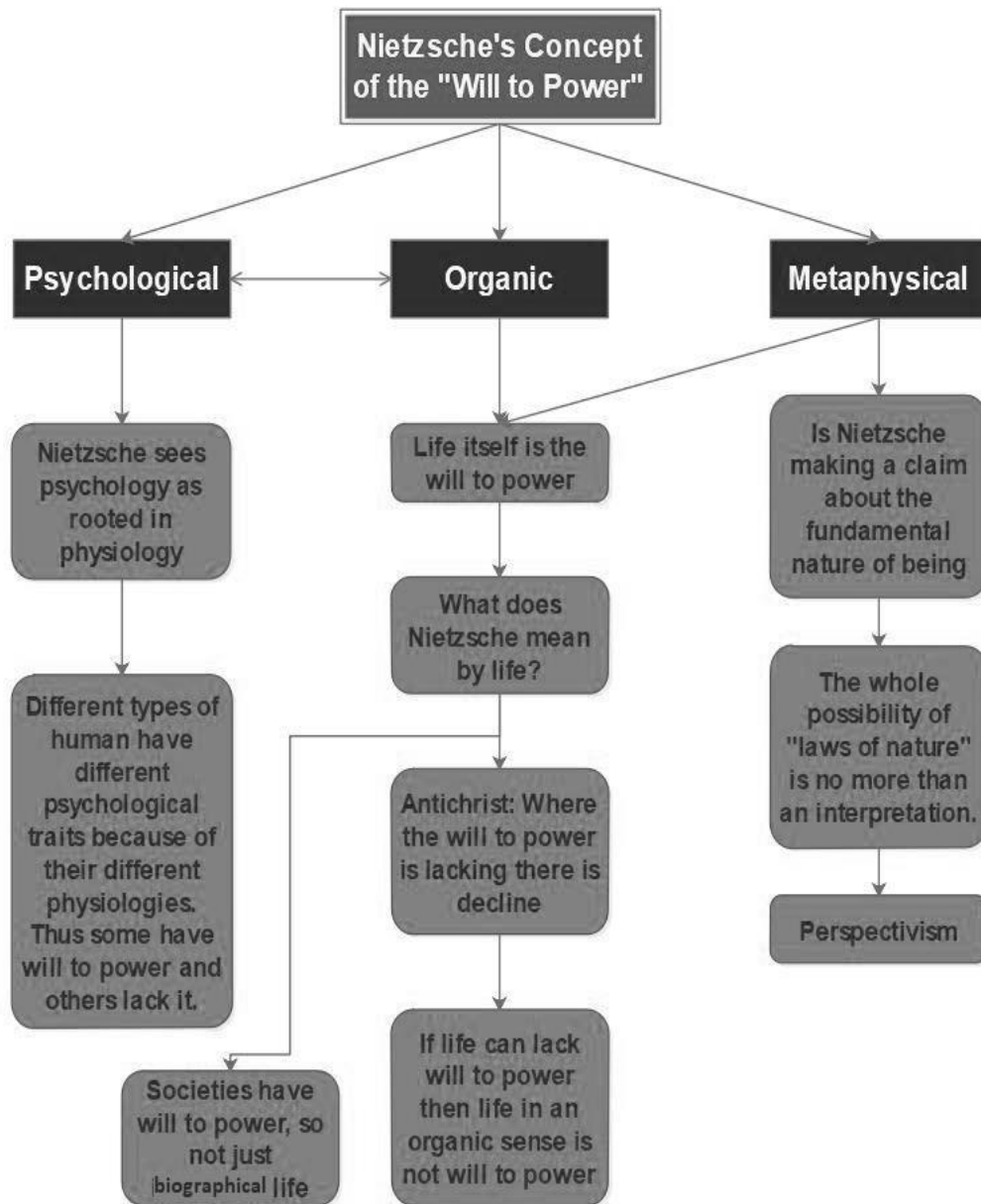
Eternal recurrence is the main component of the "Will to Power" perspective and this approachment is the most complex paradigm of Nietzsche. For this reason Nietzsche's idea of eternal recurrence is an important part of the epistemological point of his philosophy. Nietzsche attacked the system of traditional values, with his new philosophical interpretation of time and this interpretation acknowledges that it

is not a pre-determined truth and that life has no purpose beyond infinite chaos (Stolorow, 2010).

"Will to Power" does not only determine the difference between physics and metaphysics but human choice as well. It also reflects the power of the ideal human figure or the hero typology of Nietzsche. For Nietzsche, "Will to Power" in human development is both a necessity and a result of human nature. Accordingly, Nietzsche's *Übermensch* type casting can be described as a concrete example in the "Will to Power" approach. Below is shown the diagram of Nietzsche's Will to Power.



Figure 2: Nietzsche's Concept of the "Will to Power"



### **2.2.2. Apollonian and Dionysian Forces and Cross-Purposes**

According to Greek mythology, Zeus' two children, Apollonius and Dionysus, are two important Greek gods. Apollo who is the god of harmony and order, is at the same time is the god of sun and light, and represents order, law, proportion, harmony, measure, perfect form, rationality, clarity, certainty, harmony, self-control, individuality, balance, knowledge, and intelligence (Black & Green , 2004). Besides, Apollonius is the god of life, the source of the illusion of beauty, the tendency towards the intellectual explanation and the impression. Accordingly, the Apollonian experience is a dream experience or stargaze experience.

As opposed to the values representing by Apollonius, Dionysus represents change, creation and destruction, movement, rhythm, instinct, creative exuberance, the truth hidden in secret, wild and self-righteousness, self-transcendence, unity or merger. The Dionysus' soul, which opposes the Apollonian spirit, shaped by self-control, balance and measure, is a dynamic and passionate manifestation of the power of the legislature and the power of the human being, leaving the self in impulse and exuberance in the form of inebriation (Burnham & Jesinghausen, Nietzsche's *The Birth of Tragedy*, 2010).

Dionysus advocates acceptance of fertility and abundance in life, rejection of dreams, acceptance of life with deepest ruthlessness and human desperation. In this sense, Dionysus represents the will to live a life that saves from the indefatigable fertility by sacrificing the supreme creatures.

In the context of these mythological evaluations of Apollonius and Dionysus, it is seen that these two Greek gods have different styles, but at the same time, they represent two basic human and natural impulses. Nietzsche used these two impulses to uncover the tragic art and cult of the Greeks, and characterized them with Apollonius and Dionysus (Honderich, 1995). The Apollonian and Dionysian concepts and the dialectical discourse theory between these two are Nietzsche's most original contribution to philosophy. According to Nietzsche, before the Dionysian effect, Greek Art had a naive character and was only interested in the images. Nietzsche's basic opinion about art is that art is a creative activity. In addition to Nietzschean

philosophy and perspective on art, it is defined as a creative transformation of the world on a macro scale, and a creative transformation of human being on a micro scale, in this context, art can be said to be much more productive and full of life for his interpretation (Fink, 2003).

The Apollonius-Dionysian antagonism manifests itself not only in art, but also in different disciplines. For this reason, it is defined both as an art education and as a worldview or philosophy. According to Nietzsche, the world of dreams and imagination of Apollonius keeps human from the world of change and chaos. The belief in a harmonious and unified reality that lies behind the ideas and appearances of the regular appearances of the Apollonian spiritual product does not in fact reflect truth (Nietzsche, *The Birth of Tragedy*, 1995).

The phenomenal universe of appearances is shaped on the basis of matter, and there is no spiritual condition. Metaphysic has distorted the facts since the Greek Philosophy and has tried to show the basic faults of man as its truth. However, in Dionysian's view, man realizes that his own existence is not limited to his individual experiences, and seeks a way to escape the death of all human faith. Because of the fact that Dionysian essence is infinite, the person who contacts this essence discovers a new source of life and hope (Nietzsche, 1995).

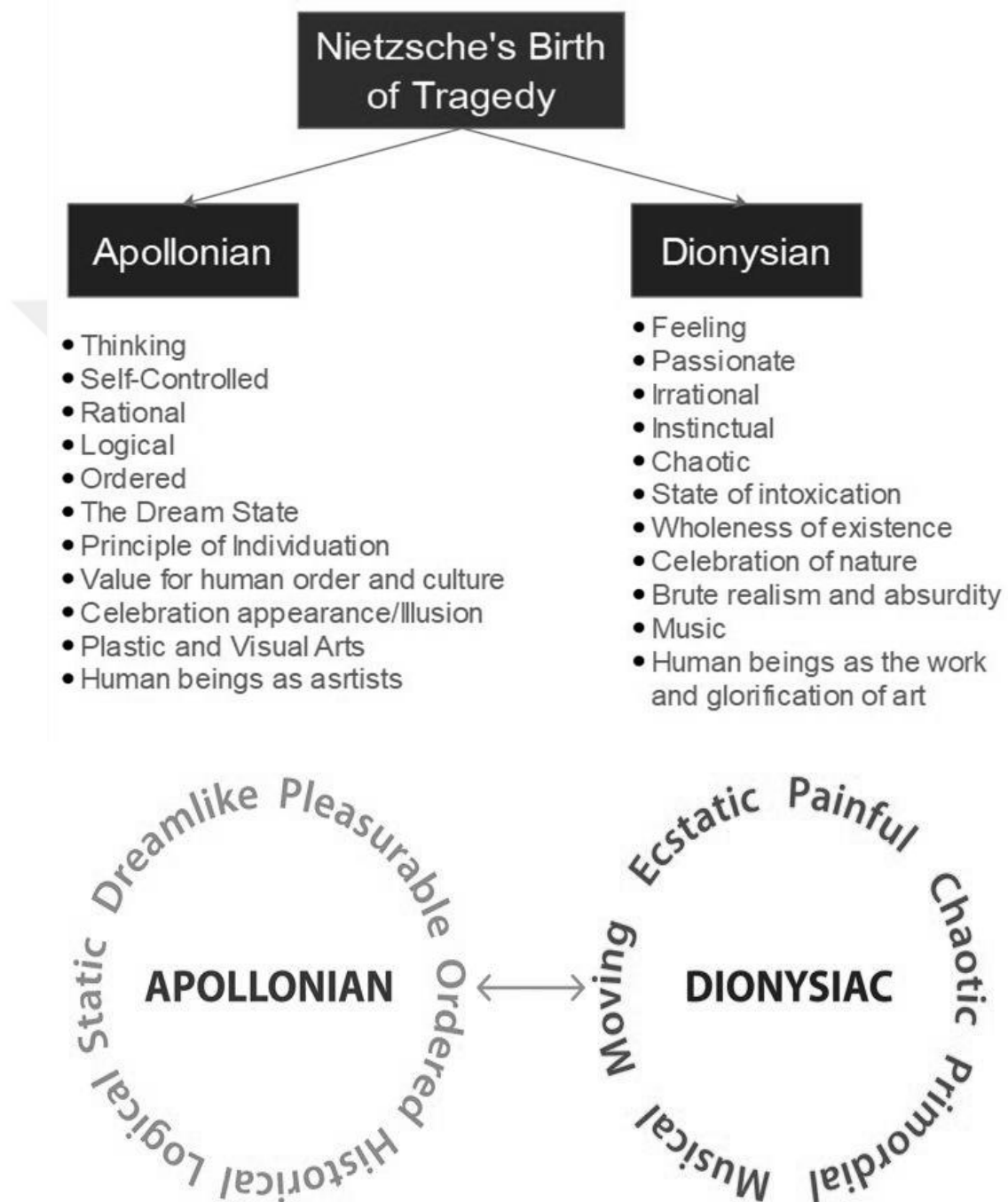
The mythological philosophical approach of Dionysian is presented as an alternative to the idea of Paradise and the prospect of eternity or salvation offered by Christianity to mankind. From Dionysus's point of view, salvation is possible by entering of human to every dimension of life with all its dimensions, and also by creating a more advanced form in the world of materialism and life assimilation.

From the Greek mythology, Nietzsche is trying to reveal the basic purpose of life, philosophy and thought of the world through two important mythological figures. In this context, Apollonius-Dionysian antagonism can be considered as one of the most original and profound ideas from the philosophical perspective or in terms of use of Nietzschean philosophy and in this respect it is possible to see that these two dichotomies are constantly evaluated and used in different dimensions in Nietzsche's aphorisms in the field of art and literature. In conclusion, Nietzsche



considers the synthesis of these two mythological characters because of the comparative analysis as an important source of superior-human philosophy.

Figure 3: Nietzschean Philosophy on Apollonian and Dionysian Perspective (Burnham & Jesinghausen, 2010)



### 2.2.3. Master and Slave Moralities

Nietzsche says, in *Beyond the Good and Evil*, there are many morals existing on earth and continue to exist (2016, p. 23). He characterizes these morals in terms of two basic types, which are 'mastery moral' and 'slave moral', according to their specific characteristics, which come together in an interrelated, regular manner (Acampora & Pearson, 2011, p. 25). Even though the concepts of master and slave are considered to have political and sociological references, Nietzsche necessarily does not identify with a ruler or privileged section in a loyal group or a slave under the dominion of this section or as a underclass (May, 2011, pp. 1-12). Certainly, the power of political meaning in the understanding of master and slave morality, that is, the sense of strength or weakness that comes from ruling or being ruled is an important reference. In this context, Nietzsche explains the formation of morality and its nihilistic nature in relation to political experimentation.

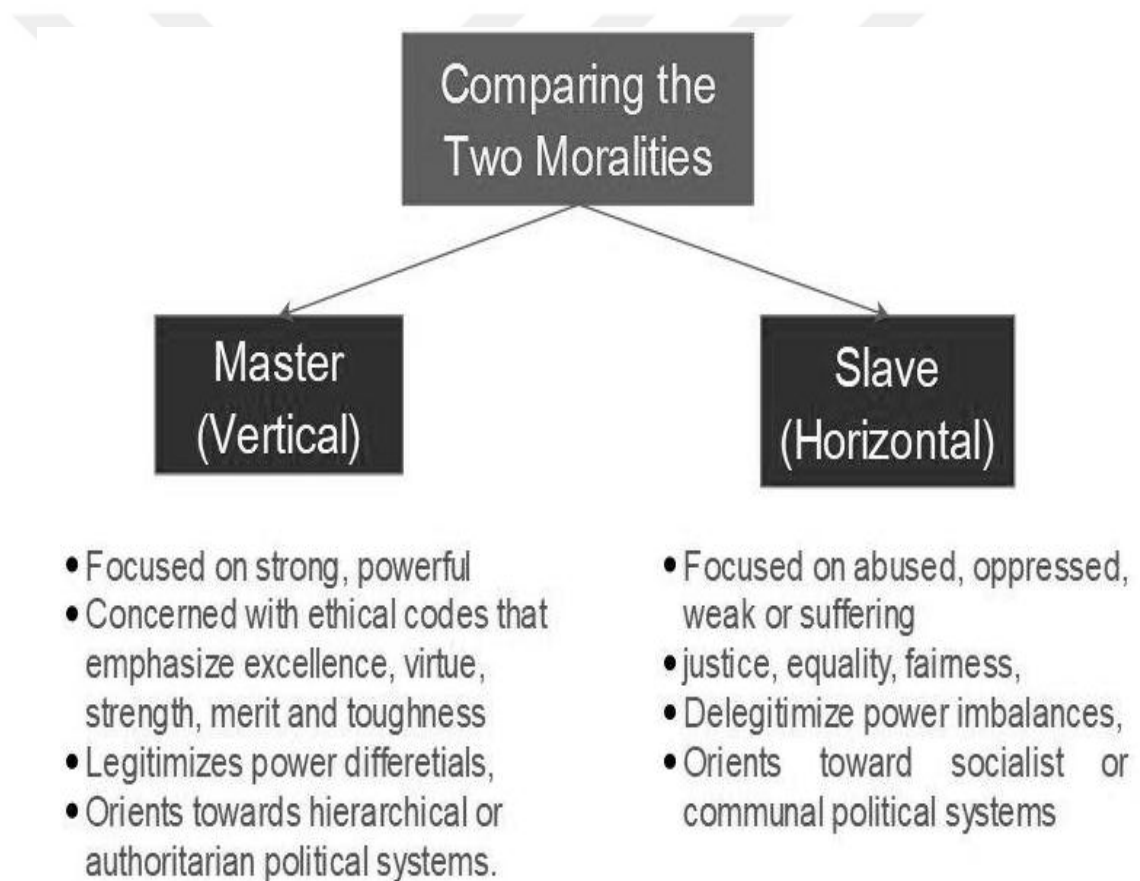
The fact that Nietzsche defines ethics as slave morality in Western culture for 2500 years constitutes the clearest proof that the concept of masters and slaves has meaning beyond the limit. For Nietzsche, nobility comes from the respect of one's own self, rather than from external action and work. Nobility, along with the feeling of being confident indicates good consciousness. For this reason Nietzsche understands nobility in terms of psychological and phenomenological terms rather than sociological ones. Considering this, it can be said that the master and slave categories correspond to different types of experience and that in principle the nobility can appear anywhere in society (Warren, 1985). According to Warren (1985), Nietzsche, like Freud, was interested in the form of reflexivity that would provide the unity of the self. When considered in this perspective, the main difference between master and slave psychology is the failure to integrate the experiences of the slave.

Feeling of weakness, an excessive bulge in the memory of the slave, leads to obsessions about the pain of the past that has prevented it from providing its integrity. The strong health of the nobility, nevertheless, comes from the capacity to unite experiences, thus allowing the master to forget many things that would hinder his integrity. Contrary to the active forgetfulness in the Master, the manifestation of

the unforgettable in the slave is the feeling of resentment (Warren, 1985, pp. 177-178).

Nietzsche articulated the view that there are two broad moral views or moral frames of mind that of master morality and of slave morality. Slave represents the issues of justice, fairness and projection of the weak, while master represents the individuals who were in a place to rise above the herd of society and be judged on their own terms. The master typology represents the strength of action, while the slave typology refers to a very strong vindication power.

Figure 4: Political Correctness is All about Slave Morality (Henriques, 2017).



#### 2.2.4. Nietzsche's Free Spirits

The aphorism "Nobody can build the bridge of life for you, just and only you will pass through" (Nietzsche, *Human, All Too Human*, 1996) is described as a basic perspective of Nietzsche's finding of man himself, but building this bridge requires a special desire, a power that will enable one to achieve its own salvation. Nietzsche has the following comments on "free spirits":

These free spirits are in fact absent and never existed. But, as I mentioned earlier, I needed these souls to get some good things to mix with my bad features (illness, loneliness, strangeness, inadequacy, lack of concern). If a person is eager to talk and laugh, he can talk to these souls and laugh. When these souls began to squeeze, I could refer them to the devil and I began to see them slowly approaching. Do I partly do something to make them feel better when I have previously portrayed the ways in which they have contributed and the effects of the developments?" (*Düşünbil Portal*, 2016)

Nietzsche emphasizes the qualities of "Free Spirits" that can reach maturity and integrity, while explaining how these spirits are born. This situation is defined as a salvation, a break of chains. Also, in the past, this soul has a fixed, unchanging or a steadfast structure. Free Spirits is the great salvation for Nietzsche. This salvation creates a tremendous tremor in the minds of those who have been condemned, and the young spirit is torn apart and dispersed by this sudden tremor, unable to make sense of this realization (Bamford, 2015).

As a result of this sudden jolt, man starts to follow the direction shown by the free spirit and moves in this context, the body and the spirit meet on the axis of a common desire. But Nietzsche seems to have emphasized some points that need attention. This is the process that existed within free spirit and involves very serious struggles or difficulties. Painful and diseased things are in the past of great salvation. At the same time this is a very difficult problem to overcome and can destroy human. The first moment when the desire for power and self-discovery emerges, man begins to reflect on self-worth and desire for free will (Nietzsche, 1996). The person who

has the Free Spirit is able to make himself happy, to look forward to a more positive and creative life, and to reveal a distinct beauty in every mood.

With the free spirit, people get rid of the chains of love and hate, they don't suffer if they face any difficulties. And they can overcome difficulties by convenience. Free spirit goes through the difficulty phase and after the transition period to the phase of spiritual healing and finds itself. Free spirit goes through the difficulty phase and after the transition period to the phase of spiritual healing and finds itself. Free spirit begins to return to life after finding its own self, but this is a difficult process and takes a long time.

### **2.3.Nietzsche's Ubermensch: A Hero of Our Time**

In the 19th century in the West, the first major break in the traditional line of philosophical scenes is assumed to have been realized by F. W. Nietzsche (1844-1900). Nietzsche laid the foundations of philosophy to oppose the cultural and religious belief of the age. The moral vision that emerges from the way he understands superior human understanding and master-slave relation is of the utmost importance. Nietzsche, who is very influential on many subsequent thinkers, is also seen as the pioneer of nihilism in philosophy.

Nietzsche has ideas in a more advanced level than the marginal views of his own age in his approach to the subject of 'mankind'. Nietzsche has developed an extraordinary style, especially in his approach to morality and people. Nietzsche expresses the "purpose and reference point of man":

Man is deficient, incomplete and open to everything. He can go backwards, he can turn right or left, or he can go upstairs. So the direction of a man should determine its purpose. Life always defeats itself. There is no better way to keep up with life and also corresponding with life. Man is missing, but he will make up for it himself. Salvation will come to him from himself. All the splendour and beauty of the beings that are supposed to be glorified outside of hitherto will belong to him. Human beings cannot do this by themselves. It is necessary to show an example that human existence is directed and can see as purpose.

“Übermensch/Superior-man”. Man should mobilize all his power and turn to this example and continually try to overcome himself. (Nietzsche, *Thus Spoke Zarathustra*, 2015)

The concept of ‘Übermensch / Superior-Man’, which is emphasized in the preface of *Thus Spoke Zarathustra* is also frequently found in other works. This concept presented a ground-breaking philosophical approach to the creation of modern heroic figure.

### **2.3.1. Man and Superior-Man in Nietzsche's Philosophy**

Nietzsche's approach to humans has three basic typologies:

- The first type of human is crowd, wise, good people, weak people, such as the name given to the type of people. This type of human evaluates each event and situation in terms of the values judged by them in life.
- The second type of person is the one that evaluates the facts seen by their (who) own eyes according to their natural value. Nietzsche describes this human type as tragic human, superior human. This type of human says “I am”
- The third type is the form between the first two types of people. This type has a logic that is against the general moral values. This human species wants to be ‘itself’. It is the kind of person who is in search, who wants to give direction to himself and who says "I want". (Nietzsche, 1996; p.8-9)

The first type of people has behaviours peculiar to herds. For Nietzsche (2015, p. 112) loving such people can destroy the superior people. Nietzsche's concept of superhuman in the symbol of human understanding or second human typology has been at the centre of many discussions in the academic field because, with this understanding, Nietzsche expresses the desire to "overcome human beings as human" rather than just criticizing and overcoming his previous understanding of human beings.

According to Nietzsche, man's own self existence alone has no meaning. This can only be an instrumental element or catalyst for the transition to the superiors. The

superman is not only the person, but the beings of the whole world. Things in the world have a specific meaning if they make it possible for a person to be a Superman. A person who cannot be a superman is in chaos and turmoil, is in darkness, and will disappear if he is not saved from darkness.

Nietzsche drags through the mud classic moral values and try to construct new human form but not in a new classical moral value. For Nietzsche future will rise on the shoulders of the super human. For this reason, it is necessary to be a realist in order to be able to pass on the supernatural form. Nietzsche notes that people need a role model that guides them. This role model will function as a modern hero. The modern hero is also superior at the same time (Pearson, 2017).

The evolution of human nature is accompanied by the evolution of moral values and norms. For this reason, people have to adapt to the future. The future obliges people to progress. This necessity makes it necessary to create the post-human form. Nietzsche is in pursuit of creating a new human form within all these variations. This human form can be interpreted as the individual hero for future. In the future, society, economy, politics, technology and communication force people to change, and the more increasing of individualism, the more advanced human form is required (Sorgner, 2017, pp. 14-19).

## CHAPTER 3. JAMES JOYCE PHILOSOPHY AND HERO

### 3.1. James Joyce's Life and Career

The life of James Augustine Aloysius Joyce (1882 – 1941), one of the most important names in modern literature, can be divided into four phases. These phases are Youth-Dublin Period, Trieste period, Zurich period and Paris period. These four periods, shaping James Joyce's life, are also processes that develop his masterpieces and ideas at the same time.

James Joyce was born on February 2, 1881 in Dublin, Ireland. Joyce was the eldest of 10 brothers. He began to study at Clongowes Wood College, a boarding Jesuit School in Ireland, at the age of 6. He lived in a poor family because of his father's extravagance. By reason of this poverty, household goods were put in pledge many times (Loredana, 2014). Joyce went to the Christian Brotherhood school for a few months after Clongowes Wood College. Afterwards, he spent two years educating himself with the help of his mother. In April 1893, along with his brother Stanislaus, he was admitted free to Belvedere College in Jesuit, Dublin. He was very successful in his lessons, but he is known to have lost his belief in Catholicism in those years (Waldock, 1967, pp. 30-32).

In 1894-1898 within Dublin period, He became more active regardless of his parents and teachers' ideas. In the beginning he read Erckmann-Chatrion's nostalgic novels and at the end of his schooldays he read Ibsen's sardonic plays. As he said in *A Portrait of the Artist as a Young Man* 1916, his soul threw off the ceremonies that enclosed it and rejected the grave of youth (Ellmann, 1982, p. 42). Joyce began at University College in Dublin in 1894. Joyce focused more on language education than philosophy and theology here. He especially focused on literature and history lessons and made an intensive reading, and meanwhile wrote an essay called "*Ibsen's New Drama*". It was published in the *Fortnightly Review* in London, shortly after his 18th birthday in 1899. This achievement at a young age further increased Joyce's desire to become a writer, and also enabled his family, friends and teachers to believe that he could be a writer. Joyce was living a lousy life at this time, and he was studying enough to give the final exams.



He graduated from university on October 31, 1902, having good grades in Latin exams. He began to write poetry, on the one hand, and short prose texts he called "*epiphanies*" on the other (Davis D. , 2009).

Joyce decided to become a physician for a living while dealing with literature. After taking a few lessons in Dublin, he went to Paris to borrow money. When he found out there were insufficient school tuition fees and lessons he had in Dublin, he returned to Dublin for vacation. Then he went back to Paris, he began to write book criticism by giving up medicine.

Paris was Dublin's antithesis for him. His daydreams as Doctor Joyce, poet, epiphanies and physician surrounded by fair women, were not at all dampened by the small amount of money beyond his fare that his father could give him, or by the difficulties which he knew he must soon face (Ellmann, 1982, p. 111). Thanks to her mother's financial support as well as the money he earned from these writings and from giving English lessons, he continued his literary work in the Sainte-Genevieve Library. Joyce sought to develop an aesthetic theory from the minds of *Aristotle*, *Thomas Aquinas* and *Gustavo Flaubert* (Slocum & Cahoon, 1953).

In 1904, George Russell ordered Joyce to write about Irish, to be published in *The Irish Homestead's farmers'* magazine. Joyce accepted Russell's proposal and started the *Dubliners*. Also in this period, after the stories of "*The Sisters*", "*Eveline*" and "*After the Race*" were published under the nickname Stephan Daedalus, the publisher decided that the stories of Joyce were not suitable for the readers of the magazine. Meanwhile, Joyce fell in love with a girl named Nora Barnacle. However, he was against marriage and eventually convinced Nora to leave Ireland with him.

Joyce and Nora left Dublin in October 1904. Joyce got a job at the Berlitz School in Pula, Austria-Hungary. In his free time he also worked on novels and stories as well as working in different jobs in Trieste, but he did not like people and life there. In this period he decided to write his book entitled *The Dead*. He embodied his new perceptions in this city with this story. *The Dead*, which was the culmination of a long waiting history, began to take shape in Rome, but was not set down until he left the city (York, 1959).

Joyce's studies of European literature attempted to create a style of thought rather than the opposition of symbolism and realism. Joyce laid the foundations of his most important works in his life in Trieste. One of them was *A Portrait of the Artist as a Young Man*. Joyce plunged back into his own past by starting this novel (York, 1959, pp. 51-67). He went to Ireland twice in 1909 to publish the *Dubliners* and create a cinema chain but both attempts were remained inconclusive.

In 1915, when Italy entered World War I, Joyce and his family went to Zürich. Joyce gave private English lessons and began working on the first chapter of *Ulysses*, designed as a story. However, there was a great financial hardship. He first received money from the Royal Literature Fund, then from Edith Rockefeller McCormick, and Harryet Shaw Weaver, editor-in-chief of *The Egoist* magazine. From February 1917 to 1930 Joyce spent 25 operations on glaucoma, cataracts and iridocapsulitis . He lost his sight completely for a short time yet he continued to work. In fact, the best parts of his works were written during the worst times of his health (Miller, 2006, p. 61).

*A Portrait of the Artist as a Young Man* was the novel that Joyce could not find a publishing house to publish it, Weaver took the issue of publishing himself and prepared the book form in the US. The US edition of the book by *BW Huebsch* was published before the publication of the British *Egoist* Press on December 29, 1916 in England (Miller, 2006, pp. 63-65). After the good reputation that novel acquired, *Little Review* magazine in the United States began publishing episodes from *Ulysses* in March 1918 and continued publishing until it was banned in December 1920.

In July 1920, *James Joyce* went to Paris on the invitation of *Ezra Pound*. *Ulysses* was released in Paris on February 2, 1922 by Sylvia Beach, the owner of *Shakespeare & Co.* *The book, which had previously been mentioned in the name of the censor, was published and attracted great interest.* French critic Valery Larbaud made a speech about *Ulysses's* plan at the request of Joyce, noting the symbolic parallel between the *Book of Flomeros* and the *Odyssey epic*: "Each chapter is about a specific art or science, it contains a specific symbol, represents a particular organ of

the human body, has a certain colour and technique, and passes at a certain time"(Fagnoli & Gillespie, 2006, pp. 27-29).

In fact, Joyce never implemented this plan, even publishing the book by changing chapter headings. Larbaud's plan may have helped Joyce at the time of writing the book. Joyce worked on *Finnegan's Wake* while he was in Paris. In May 1939, the title of the novel was hidden until all the books were published and the book was known as "Work in Progress". In the meantime Joyce's eyes were on the inconveniences. The deterioration of the mental health of his daughter had been a source of great concern for him. When his daughter's mental condition worsened, Joyce had to admit her to a mental hospital near Paris. Despite all the hesitations about marriage in 1931, he married Nora in London upon her daughter's request. Meanwhile, he continued to work on the new book, rewriting many parts over and over again. He repeated every word, even every letter, with great diligence. After the troubles in France in the Second World War (1940), Joyce returned to Zürich with his family and died there. When he died, he was disappointed that his last book had not received enough attention.

### **3.2. James Joyce's Philosophy and Literary Works**

According to Gibson "Before the globalization of the world, Joyce was globalized"(2006, p. 46). If imperialism was a phenomenon spreading throughout the world, so was the resistance system against it. The most important image in the philosophy of James Joyce is cosmopolitanism. When Joyce describes his life as an exile, he sheds light not only on the problems of the Irish, but on the life philosophies of all the exiles (Vassalotti, 2009).

There are many works reflecting James Joyce's philosophical point of view, and universalism and cosmopolitan point of view stand out in these works. Such masterpieces of Joyce, such as *Ulysses*, *Dubliners*, *A Portrait of the Artist as a Young Man*, reflect his philosophy. Of these, *Ulysses* reveals Joyce's hero typology and literary approach in this area, reflecting the philosophical dynamics of the modern heroic figure. In this context, Joyce's philosophy can be considered one of those comparable with Nietzschean philosophy(Gibson, 2006). Scientific and critical

works by the international Joyce industry every year on the market have an unprecedented volume in academic literary works, not counting Shakespeare studies.

The cosmopolitan rationale of Joyce's works must be read in conjunction with an Irish rhetoric. Global Joyce may be an expression of the Irish Joyce, yet not a person who is independent from the previous one. However, the characters in Joyce's novels have an unfamiliar subjectivity in his time. In Joyce's conception, time, thoughts and perceptions are like windows that open in different directions.

Joyce does not use the stream of consciousness until he creates the lines of his physical and spiritual portraits. (Odacı, 2009, pp. 621-622). Each unique piece of Joyce's contribution to World Literature has traces of social science disciplines such as psychology, sociology, literature and philosophy. In addition, Joyce uses women, sexuality and physiology effectively. Joyce's work on the subject of city and chaos, death and despair also has a unique place in literature. According to Ellmann "James Joyce is the porcupine of authors" (1982, p. 6).

Joyce as the creator of a hero begins with a simple story in his literary works. This hero goes beyond the borders of modern age. In *Ulysses*, Bloom is the best known example of hero figure. In his novels heroes are grudgingly typecast—the impossible young man, the passive adult, the whiskey-drinking greybeard. It is hard to like them or harder to admire them because of Joyce's preferring. This shows that Joyce's hero in his novels is not in line with the ideal heroic typologies.

The surface of the life Joyce lived seemed always erratic and provisional. But its central meaning was directed as consciously as his work. The ingenuity with which he wrote his books was the same with which he forced the world to read them, the smiling affection he extended to Bloom and his other principal characters was the same that he gave to the members of his family.

His disregard for bourgeois thrift and convention was the splendid extravagance which enabled him in literature to make an intractable wilderness into a new state. In whatever he did, his two profound interests—his family and his writings—kept their place. These passions never dwindled and intensity of the first gave his

work its sympathy and humanity. The intensity of the second raised his life to dignity and high dedication.

In modern era, James Joyce has a unique place in the literary world beyond his own age. In this context Joyce is described as one of the pioneers of postmodern period novel and literature. In the novels of James Joyce, it is important to understand the character and position of the hero in modern and postmodern contexts. As a modernist, James Joyce's influence on his own age and postmodern period has to be evaluated. In addition, the works of James Joyce and his portaging of heroes made a direct effect on literature and writes as well.

James Joyce, one of the modernist writers of the 20th century, began his career as a writer with critical approaches to urban life. In this sense, the *Dubliners* (Joyce, 2000) have entered the literature as Joyce's most important work on modern urban life (Suraiya, 2013, p. 2). In the biographical research on James Joyce on a global scale, Richard Ellman has a unique place. Ellmann used both chronological and descriptive methods to describe Joyce and his works. In this context, according to Ellmann Joyce's modernist direction born with "The Sisters in *Dubliners*";

... Joyce never insists, and lets the effect seem to trail off. He cradles here the technique which has now become commonplace of modern fiction. Arrogant yet humble too, it claims importance by claiming nothing; it seeks a presentation so sharp that comment by the author would be interference (Ellmann, 1982, p. 84).

Joyce criticizes the *Dubliners* in a rather severe manner. The *Dubliners* can be seen as an application area in Joyce's literary criticism. Joyce is one of the cornerstones in the critical approach to modern literature. For this reason Joyce can be described as one of the architects of the modernist critical approach. Joyce is an exceptional writer who can use slang, eroticism and obscenity in modern literature in an aesthetic style that breaks the moral, religious and ethical values of classical literary works.

Joyce's difficulties in childhood and youth have a great influence on his criticism of modernism. Joyce is one of the most important writers who use modern

narrative techniques besides modern literary criticism. In this context, according to Michael Seidel, Joyce uses talented and flexible narrative style in storytelling and emphasizes that the characters carry a perfect image (Seidel, 2002, p. 55 ). The modernist aspect of Joyce is seen not only in the literary direction, but also in her writing in heroic style, artistry and theatrical style.

Joyce is a writer who has experienced the negative aspects of city life, in which modernization has shown to be the most effective way of life. Joyce not only approached with modernist critical paradigm to the city life, but also to the religious phenomenon, especially Catholic faith. He has brought a harsh critical approach to any dogma that limits man's nature, body and soul and takes away his freedom.

Joyce has presented his modernist criticism to readers with the use of a modern style and language over the heroes and events he created in his books. In this context, books such as the *Dubliners* and the short stories in it, *Ulysses*, *Epiphany*, *A Portrait of the Artist as a Young Man*, are the main works of critical literature reflected in a modern style. In order to understand the modernist line of Joyce, it is necessary to examine these works in general frame.

### **3.2.1. Epiphanies**

Epiphany is literally used in several different manners. The first of these meanings is described as "suddenly understood" or "an important issue that provides consciousness". *Epiphany* stands for the word "looking" .The second meaning is evaluated more in the theological dimension that is "strong religious experience". In addition, epiphany is described as a sacred day or a day of festivity celebrated by Christians in January (Cambridge, 2018). Based on the appearance of God to the Jesus in the foundational Christianity, Joyce brought an interpretation that is related to the relationship between the word and thought of the term. Joyce tried to intensify his thoughts and to increase words from their external meanings to their internal meanings, and to raise them to deep thoughts. Joyce tried to capture the expression of the group of words, which has a depth of meaning rather than a text of grammatical rules. In a sense, this has reached a metaphysical dimension.

In *Ulysses*, James Joyce used indirect sentences to reveal the symbols of the life of *May Dedalus*. Joyce aims by using such style to interpret the reader. He uses three different memories or memoir of Stephen to show the identity of *Mrs. Dedalus*. Joyce describes the emergence of memories in the mind vividly as "epiphany" in a religious term. These are not randomly chosen from Stephen's life, more over they represent three important symbols:

- A glass of water; The religion of *Mrs. Dedalus*,
- The apple on her heart; Her house,
- Her filthy nails; her hard work and dedication herself to her children. (Joyce, 2012)

Thus Joyce depicts the identity of Mrs. Dedalus for both Stephen and the reader. While, using this method, Joyce aims to make the reader understand the subject better; he keeps the communication between the characters in the novel vivid in different ways. The characters within the novel understand each other in different dimensions, which can be seen as a different way to make the reader understand the novel. In this context, epiphanies are not only a form of expression in the novel, but also a method of creating a higher understanding of literature through external and internal expression.

The Epiphany concept used by Joyce in novels is similar to the intuitive approaches put forward by different thinkers. Especially Henry Bergson's immediate understanding of nature of the concept of intuition points to the similarity between epiphany. However, epiphany refers to an integrity or phenomenon, and intuition refers to ability. In addition, another distinction between the two concepts emerges at the point where epiphany describes a harmony and integrity, and intuition describes a non-mediator concept (Odacı, 2009, p. 654). James Joyce describes epiphany in Stephen Hero as follows:

By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these

epiphanies extreme care, seeing that they themselves are the most delicate and evanescent of moments (1963, p. 64).

William York summarized the contents of this concept through both a description of Joyce's concept of epiphany and Joyce's works *-Dubliners*:

Symbolists find encouragement in the famous theory of epiphany. Like the "objective correlative" or "inscape" or "the destructive element," the term epiphany is useful, centring our sensibilities while displaying them. Not only a respectable word, however, epiphany fits *Dubliners* and, as many have pointed out, offers another hypothesis, this time about method. Most of us owe the word less to the Church, of course, than to Dedalus himself, who employs it in *Ulysses* and expounds it in Stephen Hero.

... This "triviality," a detail of Dublin's streets without obvious value, makes him think of putting many. Such moments together in a book of "epiphanies." By this word he means "a sudden spiritual manifestation," something that random vulgarities, rising above themselves and transfigured, can yield. In such externals of the street he sees, exceeding naturalistic capacity, "the most delicate and evanescent possibilities" for the writer, who must fix them "with extreme care." The most tiresome items of Dublin's "street furniture," he says, expounding his insight to Cranly and pointing to the clock of the Ballast Office, are capable of epiphany (York, 1959, pp. 10-11).

In the context of the above-mentioned issues about epiphanies, it can be said that this concept has an important place in Joyce's literary works and philosophy. In particular, it is ensured that the reader knows and understands the hero better by using epiphanies through the hero figures in his novels.

### **3.2.2. Dubliners**

One of James Joyce's most famous works, *Dubliners*, is a study that reflects Joyce's life, feelings and thoughts, and his view of urban Sociology. This book



contains fifteen stories about Dubliners. Each story has its own unique and simple narrative. Each of these stories has its beginning, development and consequence within itself.

The fact that these stories were in the same category as Chekhov as the genre made it difficult to recognize Joyce's book to the desired extent. However, during his time, he shed light on today's urban stories with important analogues and excoriations about the status of people in the city life. In all of Joyce's stories, a simple narrative and screenplay draws attention and the reader immediately understands this simplicity. However, it should be noted that these stories have an unseen depth in their apparent simplicity. The stories in Dublin are also of the same nature. However, this simplicity should not mislead the reader, but the complex thought styles behind the apparent simplicity should be seen.

In the context of the above mentioned issues, looking at Joyce's work Dubliners, it is seen that Joyce's entire story was collected within it. This book was published in 1914 and is the first major work of Joyce. The most important difference of this storybook from others is that the stories written in different inspirations are brought together. Even if they look like independent stories, there is a thematic partnership and development among all the stories in Dubliners.

In this context, although each story can be read separately, it can be said that the whole book is designed almost like a novel. This method of Joyce also shows that it is an important example of its originality in literary works (Joyce, Dubliners, 2000; Belge, 2012). This feature is striking when viewed within a theme frame such as "Dubliners". As the stories provide integrity to each other, Joyce's later work re-examines each and every one. Fifteen stories in the book are listed according to a specific design, the first three stories are on childhood. After that, four stories come on top of youth and middle-aged. The last four stories are about community life and the last story of the book is called "The Dead". Some kind of "death in life", "dying in life", is actually a common theme of these stories.

In "*A Portrait of the Artist as a Young Man*", Joyce dramatized his own life in this novel's hero Stephen Dedalus and fabulated about his decision to leave Ireland to

choose art. In Dublin, it describes the fate of the people who did not make this decision and who stayed in Ireland (Joyce, 2000).

The first story, as a story, is not considered very successful. But here Joyce gives the child a glimpse into the world and replaces the symbols that will be repeated in different ways throughout the book. These are the symbols of captivity and paralysis. According to Joyce, the general situation of the Irish in the country is described as a paralyzed person. In the first story, the old priest, who fathered to the child in a certain kind of ideational, and also he is a man with some intellectual virtues, but failed and incompatible. The fact that he broke the Holy Grail signifies this failure. In the final case, his intellectual virtues have drowned in a physical scruffiness (Joyce, 2000).

The third story of the book, "Araby", is a very successful story of a child's life of captivity and a great but helpless anger arising from it. The boy here, like many others, is in love with the neighbour's daughter. The name of the store that is mentioned in the story is Araby. This name symbolizes the exoticism of the outside of Ireland through the Arab Association. The child who wants to go to the place he hears from his lover is delayed by the insincerity and indifference of the elders. That's why going to the store loses meaning (Joyce, 2000). Especially in these childhood stories, callous, shallow, and selfish adults, represent the Irish man or Dubliners.

Other stories of this book include the themes of adulthood, old age and death. The stories of each age period refer to the inner world of people of this age. However, these narratives are made through the heroes of the stories with analogues within the plot. As a result, Joyce's Dubliners could be described as a tragic book. This is understandable as it is actually a reflection of Joyce's approach to Ireland. Because Joyce has rebelled against the society that lives in cities but still continues its provincial culture. This revolt can in fact be seen as a criticism of the consequences of a social trauma in the transition from short to urban life.

### 3.2.3. Ulysses

James Joyce read the books of Jung, Freud and William James, and is interested in theosophy. His works, especially the novel *Ulysses*, develops and animates a common memory theory that belongs to all mankind (Steinberg, 1973, pp. 9-11). For this reason, *Ulysses* plays host for many symbols and references of the phenomena, events and ideas that were mentioned before. *Ulysses* is seen as the most famous and important work of James Joyce. It is a very difficult one to read, understand especially in terms of translation. Despite these difficulties, *Ulysses* is also known as an engaging and enthralling novel. When writing *Ulysses*, Joyce wanted to use a new literary form, even if it was not the first time.

In 1904, Joyce began writing *Ulysses*, which was considered the beginning of the modern novel, in Zurich. In 1918, *Ulysses* began to be published in a series in an American magazine called *Little Review*. However, the case was brought against the claim that some of the issues in the contents of the book were morally problematic. For this reason, the publication of the book was suspended. *Ulysses* was published in Paris in 1922 for the first time as a book, but there were many typesetting errors in this edition.

*Ulysses* has been translated into many languages and the pieces of the book were translated and published in French at several times from 1924 to 1927. *Ulysses*'s full version in French text was published in 1929. This version was translated into Italian and published subsequently as "*Da "Ulysses" di James Joyce*" in 1927. In the early translation period of the *Ulysses*, include the German in 1929 and the Czech *Odysseus* in 1930 (Slocum & Cahoon, 1953). The publication of the book in its proper form could be realized after decades - in 1984.

This study focuses on middle-class people living in Dublin in 1904. The middle class people living in Dublin have been storied with a strong depiction of what they experience, how they feel and what they think within a day of June. *Ulysses*, telling about a single day in the life of three people in Dublin (June 16, 1904), transmits Homer's *Odyssey* to Dublin at the beginning of the twentieth century. The main heroes of the novel are Leopold Bloom, a newspaper employee, his wife

Molly and Stephan Dedalus, the protagonist of Joyce's first novel. Joyce has a connection with Odysseus, especially in the mind of Leopold Bloom, similar to reincarnation.

Joyce uses "great memory" in *Ulysses* in a textual structure that removes the obstacles between the past and the present. An ordinary day at Ulysses in Martello Tower starting at eight in the morning ends at three to four in the morning at Leopold Bloom's house the next day (Joyce, 2012). There is no classical genre in the linear plot of the novel. Events are given throughout the consciousness of these three heroes. According to the critics, Joyce gave the most mature examples of the stream of consciousness in this novel.

### **3.3. James Joyce's Heroic Typology**

James Joyce's literary works have left significant influences not only on literature, but also on philosophy. Especially in novels, hero figures are beyond classical heroism. The human dimension, weaknesses, problems, traumas and ideals of the hero figure in the novels are shaped by many different events. Joyce has a separate hero figure in each story. However, in the novels of "A Portrait of the Artist as a Young Man" and *Ulysses*, the character Stephan Dedalus is one of the main heroes in common.

In these different heroes or different events Joyce has used the technique of stream of consciousness. With this technique, the attitude of heroes to the events reflected. Joyce, who wants to process individual reality, combines both symbolism and naturalism in the stream of consciousness, and the hero figure is at this point of intersection. Thus Joyce was able to use the images and symbols of common memory and made it easier for the reader to distinguish between the author and the hero.

Joyce does not use the stream of consciousness technique until it forms the lines of physical and mental portraits of his heroes. The novel begins with familiar narrative techniques. In the first part of the novel, only a sign of Stephen's stream of consciousness is given (Joyce, *Ulysses*, 2012). Joyce often makes the character of Stephan Dedalus talk to himself. These monologues are also some kind of road map

looking for the hero's psychology, his illusions, his chaos and his way out. For example, in *Ulysses*, Stephen looks himself in the mirror that Buck gave him, and he carefully examines his own image as a detective. He thinks about the relationship between the creator and himself, studying his face. This is done by the self-silent speaking of the hero along with writer's cues. This example shows the self-talk of a hero out of his narrator's control: "Stephen leaned forward, carefully looked at the mirror divided by a curved crack, he stands on end. That's how others see me. Who chose this face? This salvation is disgusting..." (p. 112).

Joyce is sometimes psychologically intertwined with Stephan Dedalus, one of *Ulysses'* leading heroes, and sometimes separated. These mergers and divisions can be interpreted as a result of the meaning that Joyce has given to his heroic figure and the tides in Joyce's inner world. These tides are not only the fate of Joyce, but also the hero he wants to create. Being a hero in his novels also means experiencing a tragic fate. In this tragic life, however, there is also a nihilistic attitude of the hero figure.

### **3.3.1 Leopold Bloom**

In this style of expression in the *Ulysses*, Erwin R. Steinberg says Joyce uses this technique to give an unusually sharp focus to the awake consciousness of the heroes he wants to describe quickly and completely before he can analyse the individual (Steinberg, 1973, p. 246). Thus Joyce chose to be involved in their inner worlds, mental processes rather than drawing physical portraits of their characters. In this context, the novel tells the experience of the Leopold Bloom from Dublin. Leopold Bloom is a character who reached the centuries before his identity, rather than being a living person in that single day of romance. Bloom stands out as the chief hero of the 20th century version of *Odysseys*, a heroic story of centuries ago. But in this novel not only heroic narrative, but the inner world of a hero has been dealt with in different dimensions.

In Rome, Bloom's day starts to prepare breakfast for his wife. He was on a post office visit, for a letter from a girlfriend. He goes to the fairground and then to the newspaper office about an announcement (Joyce, 2012). Bloom meets Stephen in

a brothel and takes him to his home. Leopold Bloom is dealing with newspaper advertising. After the death of his son Rudi, for about 11 years Bloom has no sexual life with his wife. Bloom is looking for a child instead of his dead son.

Bloom sensed the tendency of infidelity in his wife. For this reason, he was afraid that 15-year-old girls would become like her mother. Bloom was one who believed that there was tolerance, kindness, thoughtfulness and a scientific explanation of everything. He struggled with intelligence in a hostile environment. Joyce builds parallels with Homer's famous Saga throughout Bloom's mental process. Joyce embodies Odysseus' virtue of silence, exile and cunning in *Ulysses*. Bloom had a warm and comfortable personality (Joyce, 2012).

### **3.3.2 Stephan Dedalus**

Stephen, who has more regular and selective consciousness than Leopold Bloom. Stephen, an Irish poet, teaches at the same time. Stephen's day starts with talking to his friends at the Towers. First he stops by the school he is in charge of, then by a newspaper office to give Mr. Deasy an article. Then Stephen gets drunk and was seen in a brothel. He goes home with Bloom and after drinking a glass of cocoa he says "good night" and leaves Bloom's home. Stephen is within a spiritual mess. Stephen struggles to identify himself in a world he does not want to understand. Stephen, a young man, does not care about the outside world and is watching with boredom. Stephen, as an introverted character, was drifting purposelessly due to the flow of life and events. Her mother's death left him alone (Joyce, 2012).

### **3.3.3 Molly**

Molly, the mysterious hero of the novel, appears in the first and last episodes in the novel. In the last part of the novel Molly is contemplating her own condition in her bed. She examines her own emotional history and her relationship with her husband. Molly is cheating on her husband. Molly thinks her husband will find her boyfriend (Blazes Boylan) or contact with him. Indeed, this situation seems likely to happen. For many years, Molly has been seeking new excitement due to the lack of sexual life and also her husband Bloom's closeness and emotional emptiness.

In real life, the illusion image in *Ulysses* evokes a connotation of Joyce's wife's deceit or concern. Joyce brings women to the forefront as a very important symbol or figure in sexual life, cheating, marriage, family relationship. In this novel, Molly helps us understand not only the role of Bloom's wife, but also the feelings of a cheating woman. Molly's emotional state, thoughts and the consequences of her cheating husband is dealt with in different ways. The phenomenon of deception is an image that stands out in Joyce's novels. He portrays cuckoldry from the eyes of heroes in novels and stories. In the *Ulysses* this description embodies on the Molly character.

*Ellman's* approach and interpretations of Molly's character, and Joyce's sensorial delirium or general psychological condition in the novel is as follows:

There is one word which I have never dared to say to you,' and when challenged, can say only, 'That I have a deep liking for you.' Nora had no use for such delicate discriminations between love and Joyce's composite of affection, lust, and benevolence. One can imagine her saying, like Molly Bloom, 'Oh rocks. Tell us in plain words.' But what he told her was evidently good enough. ... Moving through the events of Joyce's brief stay there are, in phantasmagoria, the outlines of exiles and *Ulysses* Gogarty fades into Boylan as well as Mulligan, Cosgrave into Lynch, Nora into Molly, Joyce into Bloom.

...He was thereby enabled to feel that with Nora, as with his mother, he was a prodigal son, full of love and misbehaviour; he was pleased that she 'saw through him,' as he said, and detected the boy in the man. This view of himself he encouraged. In *Ulysses* and *Finnegan's Wake* he apportioned womanhood in its sexual aspect to Molly Bloom, and in its maternal aspect to Anna Livia Plurabelle. But he understood and marvelled that Nora had no sense of the dichotomy that bothered him. He represented her attitude, which he took to be feminine in general, when Molly, though primarily the sensualist, thinks of Stephen Dedalus as child and as lover, without incompatibility, and Anna Livia, though

primarily the mother, recalls her once passionate attachment to her husband (Ellmann, 1982, p. 295).

Joyce identified himself with Bloom character in *Ulysses*, while he identified his wife-Anna- with Molly (*Ulysses* 2012). This mimicry or identification can be thought of as a sign that Joyce has clearly shown his reflection of his own life in the stories that he wrote.

In this novel, Joyce has established a subjectivity that is not used to his characters during his time. Therefore, there are many events in the work. Joyce brings their soul to the world to the forefront by passing through the stream of consciousness of their chief heroes. Joyce's heroes show themselves with flowing emotions and thoughts. Joyce's character's thoughts are not expressed. Characters often appear semi-conscious. Therefore, critics believe Joyce is influenced by Freud's unconscious mind. Friedman also states that modern literature deals with the mind, which is rather passive than active, with the flowing under the fixed surface, in other words, with the twilight (1955, p. 105).

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<sup>1</sup>On September 26 she wrote him, 'I feel so lonely tonight,' a remark Bloom was to echo in his letter to Martha Clifford, 'I feel so sad today, so lonely'(Joyce, *Ulysses*, 2012, p. 280)



## **CHAPTER 4. COMPARATIVE ANALYSIS OF JAMES JOYCE AND NIETZSCHE ON HEROIC ISSUES**

Friedrich Nietzsche and James Joyce who have an important place among the intellectuals of the modern age are pioneers in different disciplines. However, both authors do not have a classical character in their view of the social structure, values, body phenomenon, and gender. They have an unusual style especially in terms of criticism culture. Nietzsche and Joyce severely criticize normative moral values. Both authors focus on the individual self-development. They focus on the negative effects of social events on the individual.

They try to show that the individual restricts development and prevents the emergence of superior people. They give priority to stories that represent the rules of morality that actually limit the individual. Exceptionality is one of the common points in both writers' work. However, this rule does not stand out as the philosophy of classical anarchism, but as a rebellion against the moral or legal rules of the feudal or modern society.

Some of the prominent hero figures in Nietzsche and Joyce's work are embodied as living examples of their thought worlds, philosophies and ideals. Nietzsche has ideas in a more advanced level than the marginal views of his own age in his approach to the subject of "mankind". Nietzsche has developed an extraordinary style, especially in his approach to morality and people. This approach of Nietzsche is the most important starting point for creating his own hero figure. Nietzsche considers the human phenomenon within a specific category.

Nietzsche's approach to humans has three basic typologies. According to Nietzsche, the first type of human; crowd, wise, good people, weak people, such as the name given to the type of people. This type of human evaluates each event and situation in terms of the values judged by them in life. The second type of person is the one that evaluates the facts seen by their (who) own eyes according to their natural value. Nietzsche describes this human type as tragic human, superior human. This type of human says "I am". The third type is the form between the first two types of people. This type of person has a logic that is against the general moral

values. This human species wants to be "itself". It is the kind of person who is in search, who wants to give direction to him and who says "I want". (Nietzsche, 1996; 2007, p.8-9)

The first type of people has behaviours peculiar to herds. According to Nietzsche (2015, p. 112) loving such people can destroy the superior people. Nietzsche's concept of "superhuman" in the symbol of human understanding or second human typology has been at the centre of many discussions in the academic field because, with this understanding, Nietzsche expresses the desire to "overcome human beings as human" rather than just criticizing and overcoming his previous understanding of human beings.

According to Nietzsche, man's own self existence alone has no meaning. This can only be an instrumental element or catalyst for the transition to the superiors. The superman is not only the person, but the beings of the whole world. Things in the world have a specific meaning if they make it possible for a person to be a Superman. A person who cannot be a superman is in chaos and turmoil, is in darkness, and will disappear if he is not saved from darkness.

This attitude of Nietzsche's approach to human nature is key to showing clues to his ideal human quest. Nietzsche's interpretation of human and society, or philosophy, and the search for a hero, Dionysian character is more dominant. It states that man's own nature is the primary priority that can create superior human beings. The heroic character of Dionysian does not pursue certain moral rules and ideals, but according to the flow of life, depending on the values inherent in man's nature. This hero character considers entertainment, enjoying life, living and exceeding the limits imposed by the rules as a necessary pattern of behaviour.

This approach to Nietzsche's heroic figure is similar to that of Joyce, but more literary. Although Joyce cares about creating the hero figure, he also cares about the reader's understanding of it in different dimensions. This is because the story of simplicity and heroism in Joyce's novels begins with a simple scenario. Joyce's hero figure is described by a more traumatic and tragic life story than Nietzsche's hero figure.

In both writers, they used mythological heroism as a knots point in the creation of modern heroism. In terms of Joyce, the analogy between the Odyssey epic and Ulysses is similar to that of Nietzsche's heroic tragedy over the Apollonian and Dionysian contrasts.

The main concern of the modern novel is the reflection of the concept of reality as described in the narrative. For this reason Joyce tried to carry the reality of man's mind to the novel. In order to achieve this goal, Joyce effectively presents the hero figure he created in his own dream to the reader. In doing so, he used a simple but deep literary style in his narratives. Nietzsche entered directly into the main topic, not the literary dimension, but rather the philosophical aspect. For Nietzsche, creating superior man is the main goal.

He used the classical dialectic method to create superior human beings. By bringing the opposite poles side by side, he presented his choice and what should be to the reader. For Nietzsche, the reader's understanding of himself is not a priority concern or demand. But the philosophical clarity comes before the literary dimension for him. This is the opposite of Joyce. Ironically, however, it is difficult to understand the philosophy of Nietzsche and the literary art of Joyce.

The hero figures of both writers Nietzsche and James Joyce show features closer to the modern-age anti-hero character within the hero typologies. Both writers have made ordinary people the main character of their work. These ordinary characters have expressed their psychological state, sociological structure, politics, nationalism and urban life through monologues or dialogues.

The hero figure facing internal and external problems is directed to a rebellious movement. However, this situation was expressed not in Nietzsche as an intensive scenario priority, but as a philosophical expression as Socrates' speech. In spite of this, Joyce gave life to the hero figure as described above.

Joyce and Nietzsche occasionally applied to Socratic ironies, monologues, associations, reflections and other literary or philosophical methods to understand the heroic figures. Religion is an important imagination for both writers. They carefully

portrayed the rebellion of the heroic figure against the boundaries and prohibitions that religion created in the individual's life.

The heroic figures of Nietzsche and Joyce are shaped by a process of change in the form of "escape", "isolation from society" or "separation from place of birth" both in mythological and modern heroic figures. Joyce and Nietzsche's hero figures can be seen in modern hero typologies as well as in anti-hero character. But it also contains tragic hero motives. Especially Joyce's heroes can be described in this classification. The specifics of both hero typologies will help to understand the heroic figures of Joyce and Nietzsche and to make the harmony between them clearer.

- Anti-Heroes; this hero type has a specialized character. These heroes are illegal and rebellious in terms of society. They have certain attractiveness in terms of audience or target audience. They do not believe that corruption in society and problems can be solved with certain norms.
- Tragic-Heroes; These heroes have obvious flaws. They cannot overcome their mephitic. They have been betrayed and are severely damaged. However, despite all these problems and flaws, they are finally justified.

James Joyce attaches a special importance to the character of Leopold Bloom as well as the character of Dedalus. By bringing these two characters side by side in *Ulysses*, he reveals a kind of thesis-antithesis relation. Bloom actually expresses maturity and experience. Dedalus is younger and inexperienced. According to each other, there are contrasts in important points.

Bloom is Daedalus' spiritual father or guidance (Joyce, *Ulysses*, 2012). This dualist character recollection of Nietzsche's Apollonian and Dionysian thesis-antithesis. In addition to these contrasts, Joyce's heroes also bring to mind the relationship between Nietzsche's wise man and his student at Zarathustra (Nietzsche, *Thus Spoke Zarathustra*, 2015).

In the context of the above, Stephan Dedalus, one of the most important hero figures of James Joyce, can contribute to the comparative evaluation of Nietzschean

characters and features as a concrete example. In this framework, the specific characteristics of Stephen Dedalus and Nietzsche's superior human qualities will be investigated under the certain subheadings.

#### **4.1.Stephen Dedalus as a Nietzschean Character**

Dedalus has a weak personality as a creature compared to other children. There is no one around Dedalus who can understand him. Dedalus has been constantly taken over by his friends because of this weak creature and different world of thought. He was also repeatedly trapped, alone in crowds, and eventually in an emotional emptiness. The two-faced behaviour of people, abuse of religion and beliefs, has forced Dedalus away from the society that he lived.

The society, which is woven with walls such as homeland, nation, religion, does not give any kind of identity that belongs to Dedalus. The real passion of Dedalus is to be a free artist, but because of the pressure of the society, he suffered an identity crisis and could not immediately reach this goal. During this identity crisis, to Dedalus solution sought in Christianity. However, in time he realizes that he does not belong to religion and refuses to serve as a priest. Because he sees them as an obstacle to him and wants to create his personality with his own free will.

That's why it's constantly excluded by society. In the end, he only takes refuge in himself, because he understood that what makes an artist an artist must be free. Dedalus headed for an escape from this stage. It is possible to summarize this escape in his own words as follows;

"Spirit is born in the first moments when I tell you," he said in a vague voice. The birth of the soul is more mysterious than the birth of the body. In this country, when a man's soul is born, they cry on him to prevent him from flying. You talk to me about nationalism, language, religion. I'm going to try to get away from these networks"(Joyce, A Portrait of The Artist as a Young, 2017)

Dedalus wants to die because he sometimes has no connection with society. But actually, he has a soul full of life. He is constantly searching for himself. In the

work titled "A Portrait of the Artist as a Young," this situation manifests itself as an individualization process. Dedalus has two important images in his life. The first one is "escape from society" and the second one is "being in quest". Dedalus' escape and search dichotomy reflects the characteristics of modern hero typology. This situation of Dedalus is also identical to the search of the hero in Nietzsche's superior human ideal.

#### ***4.1.1. The Artist as a Free Spirit***

Free spirit is one of the most important quests of Dedalus. Dedalus rebels against all norms and values for the search of free spirit. This is an important analogy that reflects Nietzsche's free spirit ideal.

According to Nietzsche with the free spirit, people get rid of the chains of love and hate, they do not fall into themselves in the face of difficulty, and they cannot overcome by languor in the face of convenience. Free spirit goes through the difficulty phase and after the transition period to the phase of spiritual healing and finds itself. Free spirit goes through the difficulty phase and after the transition period to the phase of spiritual healing and finds itself. Free spirit begins to return to life after finding its own self, but this is a difficult process and takes a long time. This approach of Nietzsche can be seen as the definition of free spirit, which is exactly what Dedalus is seeking.

#### **4.1.2. Guilt and Punishment**

The concept of crime and punishment in terms of Dedalus is a phenomenon built by society and its' norms, and these two concepts are the most important obstacles in front of free spirit. In Nietzschean philosophy, the ethical values and the attitude displayed against the norms of law are put into practice by Dedalus in the same way. However, Dedalus regards escape as the only solution to the dominant social structure. Dedalus remained alone in the face of the system of these norms and thinks that there is no one who understands him.

### **4.1.3. Revolt against the Common Norms**

Nietzsche drags through the mud classic moral values and try to construct new human form but not in a new classical moral value. For Nietzsche future will rise on the shoulders of the super human. For this reason, it is necessary to be a realist in order to be able to pass on the supernatural form. Nietzsche notes that people need a role model that guides them. This role model will function as a modern hero. The modern hero is also superior at the same time (Pearson, 2017).

The evolution of human nature is accompanied by the evolution of moral values and norms. For this reason, people have to adapt to the future. The future obliges people to progress. This necessity makes it necessary to create the post-human form. Nietzsche is in pursuit of creating a new human form within all these variations. This human form can be interpreted as the individual hero for future. In the future, society, economy, politics, technology and communication force people to change, and the more intensely individualism, the more advanced human form is required (Sorgner, 2017, pp. 14-19).

This approach of Nietzsche's moral or common values can be said to be the most fundamental reason why Dedalus escapes from the society he lives in. Dedalus is in search of a deep identity. In this quest, he knows that social norms are one of the obstacles in this process.

### ***4.1.4. Religion as a Life-Denying Institution***

In the philosophy of Nietzsche, religion has an important place. According to Nietzschean philosophy religion and slavery have a deep relationship. Nietzsche, who evaluates slavery in terms of both Christianity and Judaism, wades into religion harshly. Nietzsche rejects religion not only because of slavery, but also because of the norms it sets and the boundaries it creates on the individual. Dedalus tried to find the solution in Christianity as a result of his first quest experience during his youth. However, this search did not satisfy his search for identity. On the contrary, religion has a limiting effect on the individual. This resembles Nietzsche's critical approach to religion in the quest for superior humanity.

## CONCLUSION

Heroism is one of the main themes of literature throughout history. The heroic phenomenon can be considered as a mystical dimension and modern episodes of heroism or anti-heroism in the development in this field. The ideas that thinkers put forward on humanity in this period influenced the anthropology and myth studies.

A society is defined by its cultural identity. Culture, which has many fields such as literature, art, religion, cuisine, folklore, etc., has developed throughout the history and kept well-informed of the times. Culture connects the society and reveals the heroes that the community exemplifies. The heroic phenomenon has accepted as a reflection of the society's history by referring to all the literary works as short stories of oral literature, comic books of games...etc.

The development of the heroic phenomenon has been shaped in three main periods. These periods can be classified into three main groups: antique (traditional), medieval and modern. In the period of mythological heroes, it is known that each geographical region had its god or semi-god heroic figures with its own discourses. However, the general characteristics of these local gods were identical. Medieval heroic figures were influenced by ancient Greek, Sumerian and Egyptian to some extent.

However, in this period, the state and religion facts became the most important inspiration in determining the heroism figures. Capitalism, the most important component of the modern era, has a structural effects on the heroic figures. Heroic figures especially reflected in the cinema industry which represents the areas where these capitalist influences are seen most intensely.

In the context of these general aspects of heroism, Nietzsche and Joyce's approaches have been handled in this study. The framework of heroism in Nietzschean philosophy can be summarized with superior-man. According to Nietzsche, man's own self existence alone has no meaning. This can only be an instrumental element or catalyst for the transition to the superiors. The superman is not only the person, but the beings of the whole world.



Things in the world have a specific meaning if heroes make it possible for a person to be a Superman. A person who cannot be a superman is in chaos, turmoil, in darkness and will disappear if he is not saved from darkness.

The main concern of the modern novel is the reflection of the concept of reality as it is described in the narrative novels. For this reason Joyce tried to carry the reality of man's mind to the novel. In order to achieve this goal, Joyce effectively presented the hero figure in his own dreams and transmitted that hero to the reader. In doing so, he used a simple but deep literary style in his narratives. The most well-known case study in this context is Ulysses.

In this book, Stephan Dedalus also plays a leading role in the book "*A portrait of the Artist as a Young*". In this thesis, a comparative study was made between the heroism qualities of Stephan Dedalus and Nietzsche's approach. In this context, certain aspects of Stephan Dedalus' similarities and Nietzschean philosophy have been put forward. The directions are; Free Spirit, Guilt and Punishment. Against the common norms, religion is regarded as a life-denying institution and also as an escape exile from Society.

In the novels and Stories of James Joyce, the characters of the hero can be summarized that Joyce's novel draws attention inward direction of the hero figure. Heroes seem to have both virtuous aspects and nihilist attitudes. In terms of heroes, sexuality is an important theme. Male heroes have family and female traumas. In female heroes, the image of deception is a priority. Heroes fall into vain because of their frustrations. They develop themselves in the tragic situations in which they are present and have experience of life.

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