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HYPOSTASES OF THE BYRONIC HERO

(Master's Thesis)

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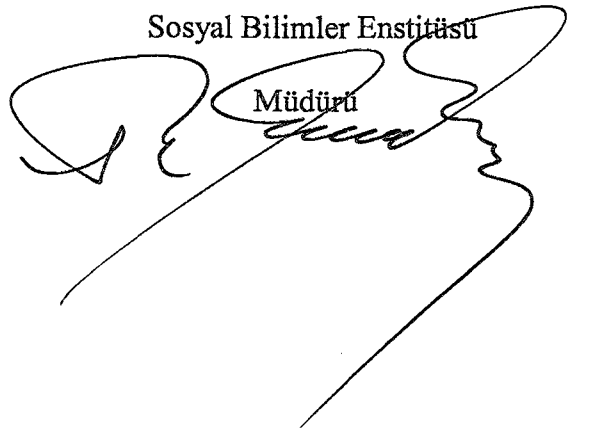
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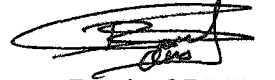
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ÖZGEÇMİŞ

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ÖZET

Mevcut olan tez Byron kahramanına, bir taraftan romantik ve diğer bir taraftan belirli bir edebi duyarlılığın göstergesi olan, onu tanımlayan karakteristik özellikleri gösteren edebi hipotezin uygunluk sağladığı belli bir karakter betimlemesine ve edebi geçerliliğini haklı çıkaran bir edebi şekle odaklanıyor. Araştırmamızın asıl amacına değinirken tezin tematik öğelerinden araştırma, diyakronik ve senkronik Byron kahramanını edebi gelenek olarak birleştirmeye işaret etmesinin Byron kahramanının edebi sisteminin eleştirisel ve teorisel değerlendirmesinin, genel Avrupa ve İngiliz romantizminin birliğini göstermesi; metne ait yaklaşımlarından önemli edebi eserlerin (*Childe Harold's Pilgrimage, Manfred, Cain ve Don Juan*) Byron kahramanının belirli hipotezlerinin değerlendirilmesini; ve yazınsal kabulün ve devamlılığın vurgulanışı romantik kahramanın çeşidi olarak Byron kahramanının önemini, ve romantizm boyunca edebi ilginin önemi olarak ileri yazımların etkisi gibi diğer belirli amaçların da ifade edilmesi gerekir. Çalışmamızın kuramsal ve metodolojik yapısı, kendi özgün tematik öğelerine sahip olarak kendi içinde bir edebi sistem şeklinde Byron kahramanının ifadesine ve yargısına izin veren, uygulanabilirliğini yorumlayıcı önermelerde ve usullerde (kuramsal ve eleştirisel) bulan çağdaş bilimsel araştırma koşullarına odaklanıyor. Çalışmamızda uygulanan araştırmanın ilkeleri ve yöntemleri geleneksel ve modern edebi çalışmalarda uygulananlardır; araştırmanın temelindeki materyallere ve çalışmanın amacına: filolojik, karşılaştırmalı, karakteristik, biyografik, metin çözümlemesine dayanan çok sayıda yöntem ve ilkeler, iç içe geçerlilik, tematik edebi kuramlara göre göz önünde tutulan yöntemlerin bileşkesini temsil ederler. Tezin yapısı gösterilen hedeflere karşıt gelmektedir; giriş bölümünü izleyen dört bölümden, her bölümün alt bölümlerinden, bunları izleyen son yorumlarımızı gösteren sonuç bölümünden¹ ve edebi metinlerin ve eleştirisel çalışmaların bibliyografyasından oluşur. *The Rise of the Romantic Hero in English Literature* (İngiliz Edebiyatında Romantik Kahramanın Yükselişi) olarak adlandırılan birinci bölümde edebiyatta İngiliz romantik geleneğinin başlangıcını ve birliğini, romantik uyanış ve romantik bireyciliği kapsayan konuları tartışmaya çalıştık. Bunun yanında Romantik

kahramanın değerlendirilmesine ve onun metin içerisindeki tarzının göstergesine (kaçış ve asilik) ve sonuç olarak Byron kahramanı ve İngiliz Romantik kahramanın yükselişine Romantik katkısına özel bir eğilim verdik. *The Interaction of Rebelliousness and Escapism as the Rise and Fall of the Romantic Hero in Childe Harold's Pilgrimage* (Childe Harold's Pilgrimage Eserinde Asilik ve Kaçış Etkileşiminde Romantik Kahramanın Yükselişi ve Düşüşü) adlı ikinci bölüm; yazar, karakter ve öyküyü anlatan arasındaki romantik asilik ve romantik kaçışın ifadeleri olarak kesişme ve ayrışma derecelerine ve sonuç olarak *Childe Harold's Pilgrimage* eserindeki kaçış betimlemesine değinir. Asiliğe zıt olan fakat onunla bir arada var olan tipik bir romantik bakış açısı olan kaçışın insan durumu ile ilgili bir anormallik göstermesi *Romantic Escapism as Alienation and Abnormality of the Romantic Hero in Manfred* (Manfred eserinde Romantik Kahramanın Romantik Kaçışının Yabancılaşma ve Anormallik Şekli) adlı üçüncü bölümün konusunu belirlemektedir. Bu bölüm Manfred ve Faust'un karşılaştırmalı çözümlemesini sağlamaya çalışmıştır. Byron'un çalışması asıl olarak Faust hikayesini reddetmektedir; fakat bölüm başarı elde edilmiş olan kaçış konuları ve onların trajik sonuçları üzerinde durmaktadır. Byron kahramanının varolma sürecinde romantik anormallik ve bireyin insanlık arayışı konularının bitişikliği arasından, kaçıştan kaçışı ele almaktadır. *Romantic Rebelliousness as Search for Knowledge and Self – Accomplishment of the Romantic Hero in Cain and Don Juan* (Cain ve Don Juan eserlerinde Romantik Kahramanın Bilgi Arayışı ve Kendi Başarısı şeklindeki Romantik Asiliği) adlı dördüncü bölüm öncelikle, önceki bölümdeki gibi Cain ve Faust'un karşılaştırmalı çözümlemeyi, bunların kesişme ve ayrışma dereceleri ve Cain'i Hıristiyan mitolojisinden alınmış bir Faust figürü şeklinde ele almakta, buna karşın Cain tarafından temsil edilen romantik asiliğin kaynağı ve göstergesi konularını kapsayan ve Romantik asiliğin sınırları ve sonuç olarak *Don Juan*'daki Byron kahramanının gerçeklik ile ilgisi üzerinde durmaktadır.

In Chapter 1, entitled *The Rise of the Romantic Hero in English Literature*, we have attempted at discussing the beginnings and consolidation of the English romantic tradition in literature, the issues concerning the Romantic Revival and the Romantic Individualism, whereas a special attention is given to the evaluation of the Romantic Hero and its modes of textual representation (Escapism and Rebelliousness), and finally the Byronic Hero and the Byronic contribution to the rise of the English Romantic Hero. Chapter 2, entitled *The Interaction of Rebelliousness and Escapism as the Rise and Fall of the Romantic Hero in Childe Harold's Pilgrimage*, discusses the relationship among Author, Character, and Narrator, its degrees of identification and separation as the expression of Romantic Rebelliousness and Romantic Escapism, and finally the typology of Escapism in *Childe Harold's Pilgrimage*. Our belief that Escapism, as a typical romantic existential perspective, opposite to but co-existing with Rebelliousness, represents an abnormality in relation to human condition, has determined the concern of our Chapter 3, entitled *Romantic Escapism as Alienation and Abnormality of the Romantic Hero in Manfred*, which attempts at providing a comparative analysis of Manfred and Faust, in that Byron's work is actually the rejection of the Faust story, but the chapter mainly concentrates on the issues of Escapism achieved and its tragic consequences, and those of the Byronic Hero's existential process of escaping Escapism through the juxtaposition of the romantic abnormality and the individual's search for humanity. Chapter 4, entitled *Romantic Rebelliousness as Search for Knowledge and Self-Accomplishment of the Romantic Hero in Cain and Don Juan*, concentrates firstly, as in the previous chapter, on a comparative analysis of Cain and Faust, their degrees of identification and separation, and Cain as a Faustian figure prompted from within the Christian mythology, but discusses primarily the literary representation of the Romantic Rebelliousness embodied by Cain, in particular in relation to the issues concerning the source and manifestation of Rebelliousness, and the limits of the Romantic Rebelliousness, as to finally discuss the Byronic Hero and the concern with reality in *Don Juan*.

ABSTRACT

The present thesis focuses on Byronic Hero, its defining characteristic features representing the literary hypostases correlated within one literary pattern that justifies the literary validity of a definite character typology, which is, on one hand, Romantic, and, on the other hand, representative for a particular literary sensibility. In relation to this major aim of our research, mention should be made of other particular objectives of the thesis, such as the research, diachronic and synchronic, of those thematic elements that marked the consolidation of the Byronic Hero as a literary tradition; the critical and theoretical evaluation of the literary system of the Byronic Hero, showing its alliance to the general European and English Romanticism; the evaluation of particular hypostases of the Byronic Hero through the textual approach to a number of major literary works (*Childe Harold's Pilgrimage*, *Manfred*, *Cain*, and *Don Juan*); and the emphasis placed on literary reception and continuity, and on the importance of the Byronic Hero as a type of Romantic Hero, and as a major literary concern during Romanticism and its influence on further writing. The theoretical and methodological foundation of our study focuses on those exigencies of the contemporary scientific research that find their applicability as interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of the Byronic Hero as a literary system in itself, having its own specific thematic and structural elements. The principles and methods of research applied in our study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: philological, comparative, typological, biographical, as well as a number of methods and principles related to text analysis, intertextualism, thematology, literary theory. The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by four chapters, each chapter comprising a number of subchapters, which are followed by a section of conclusions, representing our final reflections, and by the bibliography of literary texts and critical studies.

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INTRODUCTION

The present thesis focuses on Byronic Hero, its defining characteristic features representing the literary hypostases correlated within one literary pattern.

Our research is justified by the fact that **the critical suitability and the up-to-dateness** of the chosen topic postulate as **the main aim** of our study the scientific and value research, by applying adequate comparative investigation methodologies and a pre-established work program, of a number of literary works written by Byron in order to provide a Romantic viewpoint on existence through the expression of individual experiences of life, which are different in their essences, but unified by certain common characteristics that prove the literary validity of a definite character typology, which is, on one hand, Romantic, and, on the other hand, representative for a particular literary sensibility.

The confirmation of this major aim in the context of a scientific research regards the following **concrete objectives** of our thesis, which also justify the scientific innovating character of the study:

- the research, diachronic and synchronic, of those thematic elements that marked the consolidation of the Byronic Hero as a literary tradition;
- the critical and theoretical evaluation of the literary system of the Byronic Hero, showing its alliance to the general European and English Romanticism;
- the evaluation of particular hypostases of the Byronic Hero through the textual approach to a number of major literary works (*Childe Harold's Pilgrimage*, *Manfred*, *Cain*, and *Don Juan*);
- the emphasis placed on literary reception and continuity, and on the importance of the Byronic Hero as a type of Romantic Hero, and as a major literary concern during Romanticism and its influence on further writing.

The theoretical and methodological foundation of our study focuses on those exigencies of the contemporary scientific research that find their applicability as

interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of the Byronic Hero as a literary system in itself, having its own specific thematic and structural elements, along with the affirmation of its literary continuity through literary reception, influence, and intertextuality concerning its consolidation as a literary tradition.

In this respect, our research represents more than just the critical review of different schools, principles and methods of research, or a compilation of different theoretical and methodological perspectives of analysis of the literary discourse. However, the theoretical and methodological basis of our research is connected to the most recent and accessible bibliography, or to the fully acknowledged and accepted nationally and worldwide contributions to literary analysis, and the essential reference points of our study constitute the theoretical and critical contributions of, among others, Frye, Bezel, Grager, Rutherford, Huntsman, Bloom, Brunner, Cooke, Barton, and Golban.

The principles and methods of research applied in our study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: philological, comparative, typological, biographical, as well as a number of methods and principles related to text analysis, intertextualism, thematology, literary theory.

The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by four chapters, each chapter comprising a number of subchapters, which are followed by a section of conclusions, representing our final reflections, and by the bibliography of literary texts and critical studies.



CHAPTER ONE
THE RISE OF ROMANTIC HERO IN ENGLISH LITERATURE

1.1 English Romantic Literature: Beginnings and Consolidation of a Literary Pattern

In English Literature the Romantic Movement is commonly dated between 1798 (the publication of *Lyrical Ballads*) and 1824 (the death of Byron). This division is convenient but rather misleading, given William Blake's literary activity prior to the publication of *Lyrical Ballads*, and Wordsworth's death in 1850, although starting with 1830s he was mainly silent as a poet.

In the context of literary evolution the place and role of Romanticism is to be firstly regarded in relation to the general developmental process of literature based on succeeding each other movements and trends, as well as on the principles of rejection and continuation concerning the relationship between newly evolving periods, movements and trends, on one hand, and the previous ones, on the other hand. In this respect, the importance of Romanticism lies in breaking the linearity of literary evolution, dominated by the revived Ancient classical models, by reviving, in its turn, the innovative spirit in literature, which was almost silent since the period of Renaissance.

The modern age begins with Renaissance where, in English literary background, Humanism, the Elizabethan period and Metaphysical Poetry (as the last phase of Renaissance) reveal the co-existence and interaction of traditional and innovative elements, as, for example, Elizabethan drama, based on ancient period, flourished together with the innovative sonnet and later metaphysical poetry. Humanism and the 'New Learning', coming from Italy and France, have their source in the revival of the classical ideas. In this period translations from European sources are produced, sonnet writing is a remarkable literary outcome due to Henry Howard, Spenser, Shakespeare and Sidney. Thomas Moore's *Utopia* (1516) in prose and Thomas Nash's (1594) *The Unfortunate Traveller* as a realistic novel are examples for the era. *Utopia* opens a perspective of literary escapism, which is a critical response to reality and a passive response in creating a literary alternative. Escapism will be seen in romanticism

as one of its basic characteristics. Humanism, which is concerned with individualism and the physical world, has its roots in classics. Metaphysical Poetry is, among other things, an attempt to escape, to oppose the rules and norms of the ancient models. It is a modern, experimental and innovative type of literary discourse. Despite the dominance of the classical rules the escape from those rules is seen with metaphysical poetry. The paradoxical part of Renaissance is that it is a rebirth with its freedom of artistic expression but under the dominance of classical doctrines.

Neo-classicism appears as a rejection and a continuation of the previous trend, Renaissance. It rejects metaphysical poetry but continues the revival of the classical values that started with Renaissance. Neo-classicism, as an important doctrine, influenced the literary productions of the period, especially poetry. It is characterised by a highly normative essence; it is concerned with reality, and considers the purpose of literature to be didactic and moralising. It's concern with real and actual shows itself in the development of the urban culture where neo-classicism is seen as self-sufficient. Neo-classics are positivistic in thinking. The representatives are Dryden and Pope. Despite the fact that Neo-classicism has ancient classical doctrines as its theoretical foundation and ancient classical literature as models to be imitated, English drama is almost aesthetically insignificant as compared to poetry, where the latter is seen as satirical, philosophical, and meditative on human condition. It is impartial on human nature. It has an abstract, permanent and universal characteristic. The satirical element in its poetry exists for its didactic approach, to attack the wrong social manifestations, and hence to teach. The Neo-classical poet had no individualism in the act of creation. He had to become a functional part of the community, had to assume moral concerns. Among other characteristics of Neo-classicism mention should be made of the strict rules in writing, the decorum (art of ornamentation), the poetic diction as highly influential concerning the special use of language in order to achieve the desired elegance, and the respect to the genres. The first half of the 18th century was the climax of Neo-classicism, whereas the second half is seen as its fall.

The decline of Neo-classicism brings Pre-Romanticism as transition from Neo-classicism to Romanticism. Thomas Gray's *Elegy Written In a Country*

Churchyard is an example for an aspect of Pre-Romanticism known as the 'Graveyard School of Poetry'. T. S. Eliot defines this kind of poetry as "mournfully reflective poetry", or "sentimental philosophising", whose major representatives include Thomas Gray, Thomas Parnell, and Edward Young. It expresses elements of Neo-classicism and some characteristics to be identified later in Romanticism. Its descriptions, which focus on natural objects, seasons and rustic life, stimulate the philosophical substratum of the poems consisting of meditations and moral reflections on human conditions, life and death, the transitory aspect of life. The meditation showing sentimentalism, melancholy and personal attitudes precede later Romantic elements. The description of natural objects and the intrusion of the individual experience are for that time Romantic, whereas meditation is neo-classical, as the use of the poetic diction is. Second type of Pre-Romanticism in English poetry is so-called "Primitive Poetry", of which the James MacPherson's "Ossianic Poems" is the best example. His interest in the autochthonous background, from Celtic period to Middle English period, and his attempts at conferring aesthetic values to the literature of his own country in earlier periods become starting points of an important Romantic manifestation that came to be known as Romantic Revival.

The oncoming trend is Romanticism, having its roots in pre-romanticism and representing a strong cultural rejection of Neo-classicism. In pre-romanticism one can easily identify certain characteristics representing origins of Romanticism, such as the concern with nature and rustic life, sentimental and personal approach to human existence, the new interest in Celtic and medieval literature. General characteristics of Romanticism include the same concern with nature and rustic life, but besides simple description, nature is a mirror of human states, the major source of inspiration and even ranked to divinity (Pantheism). The sentimentalism of the pre-romantic poets is now subjectivism, reified in the expression of a complex range of personal feelings and emotions. Against neoclassical normative and prescriptive type of writing, romantics proclaimed the freedom of artistic expression; and, also against neoclassical interest and imitation of the ancients, another important manifestation of Romanticism is the revival of the national cultural heritage, better expressed by the production of ballads and historical novels. In matters of our research, among the characteristics of Romanticism,

our main focus is on the rise of individualism, the individual subjective experience, psychological insights, dualism of existence and other aspects that have prompted the rise of the Romantic Hero and the establishment of its typology.

1.2 The Romantic Revival and the Romantic Individualism

Among the characteristics of English Romanticism, critics usually name the Romantic Revival as being the most important one, and often as representing the English Romantic Movement as such. We consider Romantic Revival as a characteristic, although of primary importance, but yet one among others, of which more important for our research being the Rise of Romantic Concern with Individual Experience.

The Romantic Revival means the return to the cultural heritage of Celtic, Anglo-Saxon, and medieval periods, aiming at showing the importance of the autochthonous rather than ancient classical models, values and representative works. Lyrical ballads and historical novels are examples for the Romantic Revival. In 1798 *Lyrical Ballads* of Wordsworth and Coleridge were published. This is the beginning of Romanticism. In 1800 *Preface to Lyrical Ballads* was published together with the *Lyrical Ballads*, representing one of the romantic defensive studies by which romantics achieved the consolidation of a new literary pattern.

The age of Romanticism was felt by many writers having a “pervasive intellectual and imaginative climate”, which was called ‘the spirit of the age’. (Abrams, 1993, 4) This difference in the climate determined the romantic innovation in literature. Wordsworth claimed that Romanticism ‘had its origin in French Revolution’. (Abrams, 1993, 4) The revolutionary ideas had an influence on the writers of the age. One of the revolutionary ideas is that Wordsworth published a third edition of the *Lyrical Ballads* in 1802 with an ‘extended Preface’ opposing the writers of the previous neoclassical period. He stated that they use artificiality on poetry instead of naturalness. His Preface

with its “isolated ideas”, “critical principles” and its rationality is a part of the turning point of English literature. (Abrams, 1993, 5)

For the 18th century theorists, poetry was an expression of life in itself, where the poet had a didactic purpose together with giving pleasure to the reader. However, Wordsworth’s definition for poetry is “the spontaneous overflow of powerful feelings” meaning that a poem is determined by the insight of a poet and not by facts of the outer world. The individual poet’s “inner feelings” shape the context of the poem. (Abrams, 1993, 5) This fact guides the direction to Romantic individualism. The lyric poem in the first person ‘I’ was for Romantic Poetry a significant form. The lyric speaker, expressed by ‘I’ in the poems, tells facts and experiences about the poet himself. “Byron usually invites his readers to identify the hero with the author, whether the hero is presented romantically (as in ‘Childe Harold’, ‘Manfred’ and the Oriental tales) or in an ironic perspective (as in ‘Don Juan’)”. (Abrams, 1993, 6)

The rise of individualism is seen in an extended zeal. In a wide part of the eighteenth century human beings were seen as limited in a strict world. Innovations on politics, intellects, morality or art in this century were viewed as distrustful by the religious and philosophical institutions. However, a great part of humanity had respect for them. Like the rejection to the previous trend, a rejection to limitations occurred. The age of Romanticism brought individualism on a radical state. One of the radical rejections was the rejection of the mind as being a ‘mirror like recipient’ of the already created universe by the philosophers. The new view of the mind was that it was itself the creator of the perceived universe. The previous link to radical changes is seen in the earlier chain rings. Revolutions determined other revolutions; ideological changes with the French revolution brought the industrial revolution. After the industrial revolution industry expended together with the middle class. Handcraft decreased, whereas mass production increased. Individual work, individual earning brought individualism on a prominent state.

1.3 The Romantic Hero and Its Modes of Textual Representation: Escapism and Rebelliousness

The individual who is within the industrialising community and who opposes the characteristic elements of the previous trend meaning artificiality seeks for a refuge in a natural way within a natural atmosphere. Thus, nature becomes an inspiring source for feelings that are expressed in art forms. The described nature becomes the source of feelings, knowledge, thoughts and the spiritual life.

The Romantic Poet creates a persona in his writings, who plays the role of a hero: that is, the romantic hero who functions as a mask for the poet. The poet expresses his insights in a free way. There are two ways for the Romantic Hero of expression, which come out through imagination of the poet. One way is an active seeming way but also passive as the second one. Romantic Rebelliousness is the first way; Romantic Escapism is the second one.

With rebelliousness the Romantic Hero turns into a Romantic Rebel. Prometheus, Childe Harold and Cain are examples for the romantic rebels. The Romantic rebels express their poets' out-bursting rejection against reality and norms, where the poet could not react in his real background in that way. They represent rebelliousness against the social norms, rules and values accepted by the majority of the community. Cain's rebelliousness is seen as a search for knowledge. He is in a struggle with the religious principles. His struggle and quest drag him through a journey with Lucifer, which results with his solution that eternal life and knowledge is only possible with the love of a partner, his wife Adah. He experiences death when he kills his brother Abel. Through death, he gains knowledge; however, he is after a type of knowledge that should not cost him any casualties.

In *Manfred* escapism strengthens itself. Manfred's rebelliousness is against the socially accepted values, which are named as normal. Thus, his self-alienation and his relation to the superhuman elements are considered as abnormal. His alienation and his struggle on his own are passive ways of survival within the complexity he feels

himself in. That is his escapism. He escapes from the actual world where he caused his consciousness being dominated by the obsession of guilt.

On the other hand, rebelliousness within a literary text is also a passive reaction when looked through a perspective from the actual world. Due to this passiveness, both escapism and rebelliousness are attributed to the Romantic hero, the hero who exists in the imaginary background created by the poet.

1.4 The Byronic Hero and the Byronic Contribution to the Rise of the English Romantic Hero

The Byronic Hero is “connected to” and “dependent on” the rise of the English Romantic Hero in general (Golban, 2003, 77), and Byron’s characters, expressing various features as protagonists, also show general characteristics of the English Romantic Hero taken as a particular literary tradition within the Romantic Movement.

Byron himself is known as a handsome man but born half-lame. He is of aristocratic origins but he rejected his class and was rejected by his own class. Despite being away from the social atmosphere and being on his own in solitude, Byron couldn’t completely distance himself from the everyday life, yet concerning reforms or revolutions Byron was passive and sceptic.

Byron’s personality expresses itself clearly in the textual representation of his protagonists as well. Harold, Cain, Manfred, Don Juan have parts of their creator representing a point of view of himself. Harold’s incest relationship, which determines his exile leading to his journeys, constitutes a span of Byron’s life. The “moody, passionate, and remorse-torn but unrepentant wanderer” (Abrams, 1993, 480) is a part of Byron the wanderer. Cain’s search and his questions are also Byron’s. Manfred the stranger, “mysterious, and gloomy spirit . . . superior in his passions” (Abrams, 1993, 480) is Byron who hides himself from time to time into his “gloomy Gothic Castle”. (Frye,

1986, 56) In *Don Juan*, a character formation is followed in an autobiographical manner, as it “follows a young man in his progress from boyhood to the threshold of poised maturity.” (Golban, 2003, 87)

The character of the Byronic hero is not only seen in the works of Byron, but also as a part of the more general Romantic Persona in the writings of his contemporaries Wordsworth, Coleridge, Keats and Shelley, and also later in the works of his successors, where “the literary descendants of the Byronic hero include Heathcliff in *Wuthering Heights*, Captain Ahab in *Moby-Dick*, and the hero of Pushkin’s great poem *Eugene Onegin*.” (Abrams, 1993, 480)

Coleridge’s Ancient Mariner is an English Romantic hero who has common features with the Byronic hero. The theme of guilt and exile, which Coleridge also wrote about in his *The Wanderings of Cain* (Ashton, 1996, 124), has the common cause-effect relation like the Byronic hero. The guilt consciousness determines the span of exile that cannot help to find forgetfulness, as in Manfred’s case. Sameness in themes is seen due to the similarities of life conditions of the same age.

Common features in life experiences at the beginning of the 19th century are strengthening themselves with effects of a raid hero: the Byronic Hero who is a representative of one part of human experiences, which has a wide span in the widespread humanity.



CHAPTER TWO

**THE INTERACTION OF REBELLIOUSNESS AND ESCAPISM AS THE RISE
AND FALL OF THE ROMANTIC HERO IN *CHILDE HAROLD'S
PILGRIMAGE***

2.1 Author – Character – Narrator: Degrees of Identification and Separation

A literary work written by an author, told by its narrator, and shaped by the experience of its character has the unified knot that the creator of the work would consider the harmoniously conceived structure. An outer and an inner side form the structure of the unification. The outer side comes out of the social part of the creator, whereas the inner side is the insight that is implied in the experience and sensibility of the character.

The unification identifies the character with its author. Identification becomes an expression of the self. Expressing self in the work is a feature of art. The creator shapes his / her work with his / her inner self which is hidden deep inside the textual levels. Byron shapes his work *Childe Harold's Pilgrimage* with his insight. The work, being romantic, contains same features as those of Romanticism in general, and, in our case, the expression of the self is thus also a feature of Romanticism as stated by Bezel: “emphasis on the observing and expressing self is a feature of Romanticism.” (1998, 8)

Looking through an artistic work gives a certain perspective leading to its creator. That perspective shows the determining parts combining the whole. Thus, through reading Byron's poetry, it is possible to learn all about his “marital difficulties, flirtations, love for Augusta [his half-sister], friendships, travels, and political and social views.” (Frye, 1986, 53) His personas express his outer and inner self. Expressing oneself is a need either in silent communication like writing or in auditory sense as talking. Life combines both positive and negative aspects. For Byron the negative sides are in some cases dominant. Granger's description for Byron's life is as follows: “Byron's life was a moral shipwreck, and his poetry occasionally reflected the worst characteristics of his life” (1924, 91), where the need to express oneself and to burst out the negative sides of one's life may consider to point out the ‘worst characteristics of his life’.

Identification between the persona and poet is foreseen in Byron's first intention "to call his persona Childe Burun, the last word being the original form of the name Byron". (Bezel, 1998, 6) Byron's usage of his persona Childe Harold is help for himself concerning the identification between author and character. Thus, it gives Byron a "liberty in the exploit of his imagination" (Bezel, 1998, 9) to create such a persona, and whose major characteristic is loneliness. *Childe Harold* describes Byron's lonely side as also seen in the following part of Canto III:

... in Man's dwellings he became a thing
Restless and worn, and stern and wearisome,
Droop'd as a wild-born falcon with clipt wing,
To whom the boundless air alone were home. (III.127-130)

Byron's loneliness is his own preference. In the same way Childe Harold is depicted as a lonely figure. When the crowd in the society is pictured as a sheep flock, Byron, as well as Childe Harold, prefers to be out of that crowd, being on his own. Fry sees Childe Harold as: "an outcast from society, a wanderer of the race of Cain" and "he is associated with lonely and colourful predatory animals, as ordinary society is with gregarious ones like sheep and domestic fowl." (1986, 55) The creator and the character wander on their own, yet together being one whole. Being a whole, that is identification achieved, has many effects on the work and the author. The author shapes the work with his insight but also through the imaginary hero. It becomes a two-sided identification. While Byron identifies himself with Childe Harold, Childe Harold identifies himself with Byron. Jeffrey's interpretation on this is as follows:

... the mind of the noble author has been so far tingled by his strong conception of this satanic personage, that the sentiments and reflections which he delivers in his own name, have all received a shade of the same gloomy and misanthropic colouring which invests those of his imaginary hero. (1970, 39)

The identification between Childe Harold and Byron is also seen in the following lines from Canto III: "as I glow / Mix'd with thy spirit." (III. 52-53) In these lines the two-sided identification is emphasised. Byron's love and experience with his half sister Augusta is referred to as if it is Childe Harold's: "thus he felt, / For there was soft remembrance, / and sweet trust / In one fond breast" (III, 474 - 476)

These examples show also the fact that it is not possible to think of Byron and his poetry as two separated points, as Scott states: "The works before us contain so many direct allusions to the author's personal feelings and private history, that it becomes impossible for us to divide Lord Byron from his poetry". (1970, 86)

The identification of the persona and his author is to be discussed in relation to the opposite aspect of this relationship between author and character, which is the separation between them. Byron's preference to be on his own determines a depressive mood where his insight is dominant. Childe Harold depicts that insight which Byron hides. Childe Harold is likened to Byron's picture which Byron sketched himself by Rutherford who doesn't believe that Childe Harold is Lord Byron's self. (1970, 138) This indication points out that Byron's picture is his insight's picture that is hidden but only seen through Childe Harold the persona.

This clash in identification and separation is lightening itself by Byron's confessing lines in Canto IV: "My pilgrim's shrine is won. / And he and I must part." (IV, 1567 - 1568), where 'must part' indicates that they two were till then together, one whole, Childe Harold was Byron's self-representation, and now Byron separates himself from his Childe Harold.

A separation is seen due to the outer side and insight of the author. The insight of the author shows itself while loneliness is preferred. This mood is indicated as a 'black depressive mood'. "Byron's letters and the testimony of his friends show that, except for recurrent moods of black depression, his own temperament was in many respect antithetic to that of his heroes." (Abrams, 1993, 480) The 'moods of black depression' show likeness with his creations, his heroes; thus, that mood's insight determines, creates the heroes. The outer side of Byron meaning his social part doesn't have any correlation with his personas who are his reflections of his insight. (Frye, 1986, 56)

The freedom of inventing a persona functions also in the way that the persona is a mask for Byron. The mask helps Byron to hide himself behind of it when he finds it to be necessary. It's also possible in the opposite way. Thus, "Byron handles Childe Harold as a handy figure which he can ignore when he finds it convenient to do so." (Bezel, 1998, 5) His persona helps Byron to hide his mood of black depression. His persona is not Byron's only mask. An "aloof hauteur" is his second mask that he used in his public life to hide his "diffidence when in a strange company". (Abrams, 1993, 480) Another determiner for Byron to use his persona as a mask is because of "his fear of revealing secrets of his private life and feelings." (Marchand, 1978, 439 - 440) His fear, his privacy, his feelings are all in his insight which shaped his persona through his imagination that also comes out of his insight. His poems, which are outcomes of imagination, also raise the imagination of his readers and 'awaken' their 'passions'. (Scott, 1970, 87)

Imagination, the abstract source of the works, identifies and separates the character from his author. Through that span the imagination of the author determines how to use and under which circumstances to use the persona, sometimes as a mask and sometimes as a helper to transmit to the public his authorial point of view.

2.2 Author – Character Identification as Expression of Romantic Rebelliousness

Lord Byron the author of the character Childe Harold is characterised in various ways from different perspectives. Some views point to his social part, whereas some indicate his inner self. A combined view is also seen. The personality of the author determines the shape of his character's personality.

Concerning his social life, Frye sees Byron as "naturally an extroverted person, fond of company, of travel, of exploring new scenes, making new friends, falling in love with new women." (1986, 54) Through his exile Byron got the chance of travelling, seeing new places, making new friends, etc. His persona Childe Harold gets the chance to travel too, through Byron's own rememberings and imaginative drives.

Another point of his characteristic is that “Byron was a humorist . . . He has been styled the father of modern fun.” (Huntsman, 1924, 41) Life contains both positive and negative aspects. Experiences, which are gone through shift, express sometimes positive connotations in a narrow field and sometimes widen them. The contrary is also valid. Humour and fun can be seen in two ways: firstly, not considering the world as important and making fun of it, thus living an easy life; and secondly, living humour unless and until the dark clouds shadow it. Coming back to his ‘falling in love with new women’ they are seen by Frye just as experiences from different people. They are not emotional but just reflexes. (1986, 55) His short lasting marriage can be explained with this interpretation.

Next to his social part, Byron’s insight is depicted under two ways. One is that “He owned a gloomy Gothic castle and spent evenings with revellers in it; he was pale and thin with his ferocious dieting; he even had a lame foot . . . The prince of darkness is a gentleman, and so was Byron.” (Frye, 1986, 56) The Gothic castle indicates a dark point that hints isolation, though with revellers in it. The second vies implies that “He [Byron] was continually speculating about unknown sensations, . . . and he had the nervous dread, of growing older.” (Frye, 1986, 55) His ‘speculation about unknown sensations’ explains his fondness on new scenes and new people. His fear of growing old must have determined him to take place in the war of independence of the Greeks. Thus, he did not grow old. In his short but widely experienced life there was probably little of his ‘unknown sensations’.

There is another mid way in characterising Byron, told by Marchand concerning “George Finley, later to be the historian of Greece and the Greek Revolution”, who wrote about Byron’s character as it follows:

It seemed as if two different souls occupied his body alternately. One was feminine and full of sympathy; and the other masculine, and characterized by clear judgment, and by a rare power . . . for forming a decision. When one arrived the other departed. (1988, 124)

His character contains both positive and negative qualities being at war. Such a character, which experienced much in his short life-path, must have lived

positive and negative aspects of life. Experiences have influences on forming the character. In Byron's works, many aspects of his life experience are expressed through characters, and the identification between author and character reveals first of all the principle of Romantic Rebelliousness:

Byron's works are a self-revelation and they reveal, it is true, a chaotic nature in some respects, but also the nature of one who loved freedom, hated tyranny, was kind to the poor: a nature that suffered the greatest sorrow of all by carrying through life a broken heart. (Huntsman, 1924,54)

His 'chaotic nature' is the reflection of rebelliousness and the chaotic view of life which is structured with chaotic fibres. Byron's Childe Harold contains various features of Byron himself. This variety is all Byron's love, hatred, kindness his positive and negative parts as the outcome of his various experiences. Childe Harold is depicted as "a character had emerged who was part himself and part the Wicked Lord, that forebear who seemed to him the archetype of all the reckless Byron line." (Bigland, 1956, 69) The character Childe Harold came out to be a combination of a part of the social Byron and a part of the sinful Lord that he considered as an archetype for all the 'reckless' parts of humanity, where an induction is seen. The phrase Lord used in a negative expression also indicates the point that Byron was rejected by his own aristocratic class and rejected his class.

These changing and chaotic seeming interpretations show that Byron is not viewed from a linear perspective. His own confession that he is changeable and difficult to be described verifies this: "he told his friend Lady Blessington: 'I am so changeable, being everything by turns and nothing long – I am such a strange mélange of good and evil, that it would be difficult to describe me'." (Abrams, 1993,483) Byron's characters express the changing aspects of himself and also reflect this change.

The non-linearity of the character representation strategies regarding the personality of Child Harold is also depicted in the juxtaposition of two seemingly different manifestations: escapism and rebelliousness. About Byron's Romantic Rebelliousness there are different aspects determining his rebelling mood. Byron's

broken heart, which experienced much in negative sense, for instance his incest relation with his half-sister Augusta causing his exile, must have formed itself in such a shape that a rebel created itself seeking freedom that cannot be achieved. One of his challenges, as manifestations of rebelliousness, was “against nature and destiny, and only in complete emancipation lay for him happiness, he seemed to many a leader, a standard bearer as it were.” (Dixon, 1924, 94-95) His early death is his ‘angry challenge against nature and destiny’ but irony lies in the fact that his destiny already determined his early death. A challenge against destiny and against its nature brings the point to a rebellious action determining his early death. An abstract from Lady Blessington’s conversation to Lord Byron states that he didn’t wish to live long. She writes that she heard him telling his “hope of dying young”, and “his quoting Sir William Temple’s opinion – that life is like wine; who would drink it pure must not draw it to the dregs – as being his way of thinking also.” (Page, 1985, 119) The following Byron’s words (in a conversation with Dr. Millingen while he was ill in Missolonghi and in a mental depression) confirm his wish of not living long: “Do you suppose that I wish for life? I have grown heartily sick of it, and shall welcome the hour I depart from it.” (Marchand, 1970, 444)

Another aspect of rebelliousness is to be considered in relation to Childe Harold’s involvement in other nations’ affairs, for instance a war, showing Byron’s decision in joining the Greek war of independence, which is not only determined by his wish to live short but also by his pursuit of freedom: freedom not only for himself, but for everyone and every nation. In the nations, which struggle for their freedom, Byron must have seen himself, and in his struggle for people’s freedom Byron fought and died for his own freedom, which he represents through the nation of Greece. On the other hand, concerning only Childe Harold, the pursuit of freedom may also mean to continue the pilgrimage.

Romantic rebelliousness in relation to the pursuit of freedom has at its origins the conditions of that period, in which “Byron was the poet of freedom in an age when freedom was struggling with tyranny and despotism in various parts of the earth.” (Huntsman, 1924, 49) Granger shares the same view, claiming that “Byron was also the

poet of liberty, in an age when liberty needed voices to proclaim her.” (1924, 93) Everything what he lived and had gone through was the outcome of his free nature, his liberty. His rebellious mood has a stubborn side in not repenting. Byron’s own words express the fact that he doesn’t repent on anything: ‘I cannot repent me (I try very often) so much of anything I have done, as if anything I have left undone. Alas! I have been but idle, and have the prospect of an early decay, without having seized every available instant of our pleasurable years.’ (Frye, 1986, 55) After having lived so many painful incidents without repenting on anything can only be a rebellious challenge.

Despite his challenge for freedom and his trial to “master and enjoy” the world, he had to experience that freedom of the human being, in a narrow sense. “He learned the gods were stronger than man, and often placed an infinite seeking soul in a finite body.” (Dixon, 1924, 94) The body is limited, ‘finite’, but the soul doesn’t have any borders, thus it is after an ‘infinite’ state that shows itself in being impossible on the basis on reality.

Another manifestation of Childe Harold’s rebelliousness, expressing Byron’s own attitude, is the incest leading to the exile. Knowing the facts but not repenting cannot be explained in another way. He is depicted as having “all sorts of good and bad qualities” that “were perpetually at war.” (Bigland, 1956, 87) The war insight him bursts out to become a war between himself and the socially accepted norms. His rebellious mood gave him the courage to think of leaving England by taking Augusta with him, even if, according to Lady Melbourne’s letter addressed to him, “he would be ostracised by society” and that “his sister would lose husband, children and reputation” (Bigland, 1956, 88), which caused him to change his mind. The socially accepted norms were stronger than his challenge.

The indirect oppression of the community and its norms leads Byron to live his rebelliousness in a passive and silent way in the form of isolation, or rather a form of Romantic escapism. When Augusta came to London and together with Byron arrived at ‘the great gaunt old house’ snow began to fall and isolated the house completely. “They watched the snowflakes gleefully and hoped they might go on falling so that peace

would not be disturbed.” (Bigland, 1956, 95) The isolation through snow meant peace for them, peace from the disturbing society.

All these determining facts bring Byron on a state where he closes his doors to “human sympathy”. He travels on his own through the imagined experience of his character. Jeffrey states his mood in a clash with himself: “he [Byron/Childe Harold] passes on through the great wilderness of the world with a heart shut to all human sympathy . . . but hating and despising himself most of all, for beholding it with so little emotion.” (1970, 39) He shuts his heart and hates himself for this. This dualism gives a slight point to repentance. The clash of logic and heart is seen here. His mind shuts his heart but that heart feels hatred for ‘beholding it with so little emotion’.

Not only during his travel but also among the community members Byron was in a self-isolated state. Annabella Milbanke, one of his love affairs, remembered that “he lived a lonely peak ‘surrounded by admirers who could not value you, and by friends to whom you were not dear.’” (Bigland, 1956, 92)

His lonely peak is transferred in a lonely travel that becomes *Childe Harold’s Pilgrimage*, a pilgrimage on his own as an outcome of a rebellious spirit.

2.3 Author – Character Separation as Expression of Romantic Escapism

Byron, through his literary projection Childe Harold framed within the symbolical pattern of pilgrimage, receives the strength to escape from all the harshness of life itself. His character’s travel is supported by Byron’s imagination power, which is characterised by Scott as it follows: “The disproportion between hope and possession which is felt by all men, is thus doubled to those whom nature has endowed with the power of gilding a distant prospect by the rays of imagination” (1970, 86) Byron’s imagination gave him the opportunity to create his work in his own terms. His strength in imagination created his character within his work, and thus it is in his hands to identify himself with them whenever he feels it necessary, and to separate himself from

his character. Escaping from reality brings unification with the character and escaping from the borders of the work shows a separation with the persona. The outermost circle shows reality that is shaped through imagination in the inner circle.

Escape from the present is possible either in imagining oneself or through another one's imagination. Byron's imagination is seen in his works. Thus, through his works his readers try to catch a glimpse to watch through the escapist window. In *Childe Harold Pilgrimage*, in particular, "people . . . hailed him as the leader of the Romantic Movement in literature" as "they discovered an escape from their present woes and a hope for the future". (Bigland, 1956, 68) The hope, which they sought to find through his works, is the hope for refuge from everything negative.

Negative aspects of life are the realities of life that share the sphere with the other half of positives. One reality of which Byron tried to escape was his deformity. His trial to overwhelm his lameness in attending to many sport activities shows his escape. "Observers were not to realise that his poses and attitudes were designed to disguise the deformity he hated so much, and many people felt repelled by him." (Bigland, 1956, 69), and also his handsome outlook was his disguise for his lameness, we may add.

Another way of escapism is to find a refuge from people and the human condition by hardening the heart. It is a kind of self-induced separation, a self-isolation which is also to be regarded in relation to one's rebelliousness. Byron's and Childe Harold's separation is here in this point. Byron exists within the community, thus finding in himself the right to isolate himself, to escape from other people, but Childe Harold is being handed by Byron's imagination in such a way that Childe Harold's escapism is just a shadow of Byron's. It is a separation in identification. In this respect, Byron's and Childe Harold's escapist mode of existence is seen by Jeffrey as representing a process in which: "his [Childe Harold's] heart hardened by a long course of sensual indulgence, and his opinion of mankind degraded by his acquaintance with the baser part of them." (1970, 38)

Art – as a way of self-expression – is for Byron a way of escaping from his problems but also an opportunity to express his experiences. Marchand considers that there is a possibility to find a solution for such problems, when “the driving force is always the poet’s desire to work out a solution to his own problems.” (1978, 440) Despite the ‘driving force’ to find a ‘solution’, Byron’s writing does not give him a solution for his own problems.

If Byron’s exile is to be considered an escape, his exile is seen in bringing to him new problems, such as the problem of displacement. The need to belong somewhere is seen in the following lines of Canto IV:

... a little bark of hope, ... (4 / 938)
 ... where should I steer? (4 / 944)
 There woos no home, nor hope, nor life, save what is here. (4 / 945)

‘Here’ is the setting of Italy. ‘Hope’, ‘home’ and ‘life’ are all in a correlation and they are in need of each other to continue on the life-path. If exile means pilgrimage, it doesn’t have a certain purpose. Pilgrimage is a journey for some purpose. However, “Byron’s pilgrimage is limited to itself, to what is to be experienced here and now. Thus, it does not seek to serve a purpose beyond itself.” (Bezel, 1998, 10) ‘A purpose beyond itself’ is the purpose beyond Byron’s experiences, which he literalises in the shape of a search for his own insight, an indirect way to see through himself.

The purposeless pilgrimage is seen by Hirsch Jr. as an ‘unfixedness of the goal’, where the “travel is the structural principle . . . It symbolises the restless movement of the spirit from object to object, as well as the writing of a poem that has no fixed plan. The unfixedness of the goal permits the pilgrimage to continue.” (1978, 457) Byron’s pilgrimage, which is expressed symbolically as Childe Harold’s pilgrimage, is his continuing life travel that has no fixed plan and purpose, whereas the pilgrimage as a religious term can be seen as Byron’s repentance of his exile’s cause, which is the incestuous relationship, and which he doesn’t accept.

Escaping cannot have a purpose or a plan. Byron's exile is his escape from reality, which doesn't help him to overwhelm his problems. His imagination brings everything again on the surface while writing through his imagination. Thus, he seeks for another way in other writings, to represent another direction of his imagination.

Byron's "writing takes place simultaneously with the travel and the experience", his mind against the scenes is free under the influence of his readings and feelings at the time of his observation. (Bezel, 1998, 7) His imagination is determined through the setting, as that of Greece, for example. Greece, the setting that was once the home of the deities, becomes an inspiring source for poetry. Byron's usage of his poetry is defined as a painting in harmony with the landscape: "he usually paints them [his writings] on the shaded aspect, perhaps that their tints may harmonise with the sombre colours of his landscape." (Scott, 1970,94) The landscape is conceived in the light of his imagination, which is the source of the escape. He forms the landscape for himself and at the same time this one functions as a communication channel with his readers. (Scott, 1970, 88)

2.4 The Typology of Escapism in *Childe Harold's Pilgrimage* as Expression of Authorial Misanthropy

Harold knows that he is "the most unfit / Of men to herd with Man; with whom he held / Little in common"; hence the search for some possible universes of escapism which will fit the desires and needs of his soul. A possible escapism is provided by the process of traveling itself, for, moving from place to place, one seems not to belong to a certain spacial reality. Another is given by the Romantic attitude towards nature and its elements. The forms of nature are disclosed to the lonely spirit who lives a life in itself, without mankind, or rather the powerful unity of these forms. With the Romantics, nature has a language of its own, and only Harold understands it and finds it to be much more meaningful than that of his fellows:

Where rose the mountains, there to him were friends;
 Where roll'd the ocean, thereon was his home;
 Where a blue sky, and glowing clime, extends,
 He had the passion and the power to roam;
 The desert, forest, cavern, breaker's foam,
 Were unto him companionship; they spake
 A mutual language, clearer than the tome
 Of his land's tongue, which he would oft forsake
 For Nature's pages glass'd by sunbeams on the lake.

(Canto III, stanza XIII).

Another form of refuge is presented in the next stanza, where "Like the Chaldean, he could watch the stars, / Till he had peopled them with beings bright", leading to the idea that:

Harold is here the Artist, whose visionary capacity and power of Imagination allows the freedom of the creative act to separate the hero from the rest of humanity, lifts him above the human condition (Golban, 1998, 59),

like in Shelley's *Ode to the West Wind*, for instance, and, like in Shelley, one may not keep from noticing the expression of the Romantic Dualism of Existence:

Could he have kept his spirit to that flight
 He had been happy; but this clay will sink
 Its spark immortal, envying it the light
 To which it mounts, as if to break the link
 That keeps us from yon heaven which woos us to its brink.

(Canto III, stanza XIV).

The moment of internal and external crisis of the character ('But in Man's dwellings he became a thing / Restless and worn, and stern and wearisome') provides a trial to overcome it and the only escape is to continue the pilgrimage:

Self-exil'd Harold wanders forth again,
 With nought of hope left, but with less of gloom;
 The very knowledge that he lived in vain,
 That all was over on this side the tomb,
 Had made Despair a smilingness assume,
 Which, though 'twere wild—as on the plunder'd wreck
 When mariners would madly meet their doom
 With draughts intemperate on the sinking deck—,
 Did yet inspire a cheer, which he forbore to check.

(Canto III, stanza XVI).

Harold continues his pilgrimage with the same sort of skepticism and irony, for he has been given:

the epiphanic realization and the knowledge of the absurdity of human condition (one may notice how often the word 'herd' is used in the poem when applied to the description of people), the consciousness of living in vain, that the values of life, knowledge and science do not account for his own desires, becoming a passive observant and finally being excluded from the narrative. (Golban, 1998, 59)

It seems that Byron understands the incompatibility of his own aspirations and those of the hero, the latter, owing much to his passiveness, being unable to fulfill the poet's inner drives, hence the critics' claim that Harold has become a caricature on Byron and the final separation between the author and his character, even if Byron gives another explanation in the *Preface* to the Canto IV.

Life with positive and negative aspects takes the individual from birth to death. Bearing difficulties under dark clouds determines the one to seek for refuge and often the attempt at escaping from the problem seems to be the only solution. Byron's deformity, his incest relation with his half-sister, his exile, and his self-determined loneliness cause all problems. His escapism and its typology have one main outcome, which is his misanthropy. Before discussing this point in its several aspects, mention should be made of the fact that Byron himself didn't accept this attribution, arguing that: "I was not, and indeed, am not even now, the misanthropic and gloomy gentleman he takes me for, but a facetious companion, well to do with those with whom I am intimate, and as loquacious and laughing as if I were a much cleverer fellow." (Rutherford, 1970, 98)

Byron's loneliness is in the community his own choice but not his exile. His anti-social attitude manifested by a self-assumed loneliness is to be considered in relation to: "A gloomy brow and a tragic voice seem to have been, of late, the characteristics of fashionable manners; and a morbid, withering, deadly, antisocial sirocco, loaded with moral and political despair breathes through all the groves and valley of the modern Parnasus". (Asterias in Shelley, 1970, 158) In both cases, that is either being one's own choice or not, loneliness brings misanthropy especially when it is not one's own choice. It becomes in a way a punishment determined by others, applied by others and being taken away from others.

A general definition of the cause that leads to misanthropy is stated by Hilary: "Misanthropy is sometimes the product of disappointed benevolence; but it is more frequently the offspring of overweening and mortified vanity, quarrelling with the world for not being better treated than it deserves." (Hilary in Shelley, 1970,158) 'For not being treated than it deserves' is for Byron's misanthropy the cause, and following his incest, the oncoming exile for this case is not deserved.

Byron's friend, P. B. Shelley, as another major English romantic writer, defends Byron's misanthropy expressed in his writing by considering it a characteristic of the age having its origins in the French Revolution: "Hence gloom and misanthropy have become the characteristic of the age in which we live, the solace of a disappointment that unconsciously finds relief only in the wilful exaggeration of its own despair." (1970, 156) Shelley continues his defence saying that this misanthropy is seen in most of the period's writings: "Our works of fiction and poetry have been overshadowed by the same infectious gloom." (1970, 156) Despite these defences, Byron's mood is considered as the darkest of the period, as there is a strong determiner for this, which is his own choice for hardening his heart. (Shelley, 1970, 156) On the other hand, Huntsman lists the determiners in the following way:

In order that we may understand why that note of sadness, which is to some depressing, is there, we must remember that broken heart, that broken home, that feeling of being alone in the world, loosened from all moorings, driven out from all safe retreats and resting places that are the very life of a man. (1924, 47)

Byron's broken heart which hardened itself, the feeling of loneliness in the huge world and the feeling of displacement are all enough causes to feel misanthropy. Feeling misanthropy due to those causes and escaping through misanthropy from those causes is a double-sided hatred. This core feeling widens the type of escapism under one basis. Sport activities such as swimming the reserve direction in the narrow straits between Europe and Asia represent another type of escapism. His usage of a persona and using it as a mask whenever needed is also a type of escapism. His exile is a type of escapism

despite the fact that his own will do not determine it. His self-isolation and loneliness are types of escapism. These types of escapism share the basis of misanthropy.

Escapism and its typology in *Childe Harold's Pilgrimage* is thus the primary cause for the critical consideration of this poem as expressing a perspective in which “there is much strength, in short, and some impetuous feeling in this poem – but very little softness; some pity for mankind – but very little affection; and no enthusiasm in the cause of any living men, or admiration of their talents or virtues.” (Jeffrey, 1970, 40) This dark perspective is drawn from the centre point where people stand with their long arms to interfere and intervene or destroy what is personal and special.





CHAPTER THREE
ROMANTIC ESCAPISM AS ALINIATION AND ABNORMALITY OF THE
ROMANTIC HERO IN *MANFRED*

3.1 The Rejection of the Faust Story in *Manfred*

Communication demands interaction and expression. With the expression of the self, demand is formed. In order to supply that demand, audience is needed: a listener, a reader, or a viewer. Art is a self-reflection and expression demanding to be watched, observed, read, listened and much more. Literature in the narrow sense cannot be thought as being outside the circle of interaction between the producer and the receiver. It expresses humanity in itself from various perspectives. Life path consists of certain steps based on a cause-effect relationship. In a self-expressed work of art wholeness of the life path can be seen but also its separate steps. Different perspectives telling the same wholeness are also alternatives for a self-expressed work.

Byron's life consisting of different steps and experiences is seen as expressed and reflected in his works. His character Manfred of the lyrical drama *Manfred* is another outcome of Byron's imaginative power. "Manfred is shaped by specific and intensely personal difficulties in Byron's life." (Watkins in Stabler, 1998, 53) One of the major aspects of Byron's life is his self-determined loneliness. This doesn't make him a misfit or outcast but in some cases it is seen as his own will to isolate himself. This kind of isolation is also seen in the personality of Manfred who claims: "From my youth upwards / My spirit walk'd not with the souls of men". (Manfred; 2; 2 lines: 50-51) Manfred is seen as a stranger in the crowd. Manfred is not alone he has a brother and, like his creator Byron, he belongs to the aristocratic class. Manfred is compared with his brother in the following lines where it is seen that his solitude is his own decision:

Manuel. Count Sigismund [brother of Manfred] was proud-
but gay and free, -

A warrior and a reveller; he dwelt not
With books vigil, but a festal time
Merrier than day; he did not walk the rocks
And forests like a wolf, nor turn aside
From men and their delights,

(Manfred: 3; 3, lines: 19-25)

The cause – effect chain is also seen in this point. Manfred's isolation has a determiner. The community is easy to be likened to a herd, representing a general romantic attitude as to emphasise the romantic persona's own individualism. A sheep is a passive and calm animal but not able to decide, just following the sheep in front of it. However, Manfred sees the herd of the community along with the presence of wolves, which are wild and aggressive animals, and among the aggressive and dangerous wolves, and the herd, he sees himself as the lonely but strong and self contained lion:

Manfred. I could not tame my nature down

...

And be a living lie – . . .

. . . I disdained to mingle with

A herd, though to be leader – and of wolves.

The lion is alone, and so am I.

(Manfred; 3; 1, lines 116, 119, 121-123)

Biographical facts shape the work but there are also historical facts that have an effect in forming the shape. Byron's problems such as his "break up of his marriage, his incestuous affair with Augusta, and his Promethean defiance in the face of personal and public scandal" are the determining forms for the creation of Manfred. However, "complex struggles are conflicts defining the entire Romantic age" cannot be thought as non-affecting. (Watkins in Stabler, 1998, 54) Negative aspects and difficulties are hard to be born. Expressing, telling, reflecting that negative mood help in having to be bear it alone. Writing his works, Byron finds refuge under the harshness of his troubles. In order to understand one, a wide perspective has to be used to observe that person. Manfred says in the following lines that the causes have to be taken into consideration while judging him:

Manfred. Look upon me! For even of all these things

...

One were enough; then wonder not that I

Am what I am, but that I ever was,

Or, having been, that I am still on earth.

(Manfred: 3; 1, lines: 149, 151-153)

That he can bear that difficulties and is still living without having tried suicide has to be wondered instead of his current state.

Interaction and influence cannot be avoided. Finding a synthesis out of the ideologies from different works brings novelty. In this respect, mention should be made of strong thematic connections between *Manfred* and Goethe's *Faust*, this relationship between two literary texts being discussed, among others, by Huntsman as:

It was said that this *Manfred* was stolen from Goethe's *Faust*, and Goethe, like the great man he was said 'Nothing of the kind; some of the ideas may have been appropriated but all has passed through the mind of Byron and going through that process has become new' (1924, 47)

Influence is unavoidable but creating something new out of it is actually the expression of the literary innovation, and Goethe's view on Byron's *Manfred* suggests the idea of novelty out of the literary interaction:

This singular intellectual poet has taken my *Faustus* to himself, and extracted from it the strangest nourishment for his hypochondriac humour. He has made use of the impelling principles in his own way, for his own purposes, so that no one of them remains the same; and it is particularly on this account that I cannot enough admire his genius. (Goethe in Rutherford, 1970, 119)

A closer consideration of the intertextual perspectives between the story of Faust and that of Manfred entitles us to argue that Byron's play is rather an anti-Faust story, in that, according to Petru Golban:

Manfred is often regarded as a Faustian figure, but certain characteristics of the work and the hero point to the repudiation of the Faust story. Faust is at the beginning an ordinary mortal who, applying to the powers of the supernatural, will obtain the supreme knowledge and escape the old age, which leads predictably to death, by maintaining his youth (the final stage will thus consist in becoming a superman). In his turn, Manfred is shown from the very beginning a mystic, superhuman character, wholly dissatisfied with the knowledge, science and philosophy he has acquired, and, being tortured by the memory of a never clearly named guilt / sin (possibly an incestuous love as the cause of the death of his sister Astarte), all Manfred thirsts for is self-oblivion, forgetfulness and death (i. e. some common human attributes). He unsuccessfully attempts to find oblivion in madness, imagination and knowledge; overcoming the death fear, he attempts suicide, but is saved by a solitary hunter; summons the spirits of the universe, but they offer him everything except forgetfulness; applies to the powers of the Witch of Atlas, but she denies him his request. Making use of his own mystic, supernatural powers, Manfred enters the Hall of Arimanes, Master of all Spirits, who raises his sister from the dead: her phantom appears only to announce to him that he is to die the following day. Manfred's end represents also a negation of the Faust story in that the hero dies in complete solitude, rejecting the Abbot (who tries to convert his spirit to orthodox piety and help him redeem his lost soul by prayer) and the Spirit's claim upon him, both disputing his soul. However, like in the Faust story, one may notice the

collision of the supernatural forces, the desire of the hero to escape his condition, his destructive nature which causes the death of an innocent being, and the absence of God's grace upon the soul which seems irremediably lost. (Golban, 1998, 61)

The individual as being lonely has the whole community against him / her. Like the 'struggle to survive' of Darwin, this kind of struggle is related to 'the German Ideology' by Watkins in the following lines: "He endorses Marx's description of crime in The German Ideology as 'the struggle of the isolated individual against the predominant relations'" (Watkins in Stabler, 1998, 52) Manfred's crime is seen as a struggle between his isolated mood and the public relations. Thus, his loneliness pushed him to such a crime, if it can be called a crime. Manfred the representation of Byron shares the same crime aspect and the opposite is also valid. "The crime of Manfred is that of Byron, incest deliberately and knowingly undertaken." (Bloom, 1986, 10)

When compared *Faust* with *Manfred*, the first component is loneliness. The characters Manfred and Faust are lonely characters despite being within the community. Manfred's isolation is more definite in his castle. Faust is among the academic atmosphere with his students. Their love affairs are also different. Faust's success in causing Gretchen to fall in love with him is with the help of Mephisto, the devil. Manfred's affair is not given in detail. In both cases a lost is seen. In the concern with superhuman, the sequence is first seen in a positive way in Faust but this success continues just till the ending point of his life. Mephisto's effect ends before he dies. The material wealth gained with the help of the devil doesn't satisfy Faust, thus, he leaves all to his people. In Manfred's case it's different. The spirits cannot help him to find forgetfulness and forgiveness he is after. His search leads him to the solution of death. Manfred's self-contained mood determines his death on his own, with his own strength. Faust's death is caused with the entry into his heart by Care.

Faust and Manfred share the same peculiarity of knowledge Faust being a professor and Manfred reading a lot and having a wide knowledge. Manfred comments on knowledge at the beginning of the play in following lines:

Manfred: But grief should be the instructor of the wise;
Sorrow is knowledge; they who know the most

Must mourn the deepest o'er the fatal truth,
(Byron; *Manfred* 1; 1, lines: 9-11)

'Knowledge' is the 'fatal truth' but gaining knowledge results in 'grief' and 'sorrow', as thinking and struggling on incidents cause the search for happiness which cannot be found so easily. Manfred continues his search through the play but he comes to the same point uttered by the First destiny:

First Destiny: . . . his aspirations
Have been beyond the dwellers of the earth,
And they have only taught him what we know
That knowledge is not happiness, and science
But an exchange of ignorance.
(*Manfred*: 2; 4, lines: 58-62)

Knowledge cannot help Manfred to find what he is after. His guilty conscience forces him to search for help from supernatural beings, the spirits. Faust tries the same: he yields to magic to see whether the spirit's might would bring some mysteries to light. Mephisto, the devil, serves him during his life by helping him gain what he is after. However, those material earnings cannot give him happiness. Thus, Care, which came out to be his inner hunger that couldn't be satisfied throughout those years, comes out to be the only abstract need he searched that long.

Supernatural forces as well as magic are abstract powers. Faust and Manfred are after abstract powers. However, Faust is not aware of his need. He collects all the material wealth through Mephisto but is still not satisfied. On the other hand, Manfred is decisive and knows what he is after; he wants forgetfulness due to his guilty conscience but unfortunately cannot find it through the spirits.

?

Happiness, the core of the demands of Faust and Manfred, cannot be achieved by their knowledge. The knowledge is just "an exchange of ignorance". Yet, despite the seemingly common thematic basis of both works, *Manfred* and *Faust* diverge till the final point that is 'death', and the former, as we have tried to argue, represents a negation of the latter.

The hope for forgiveness and forgetfulness stays as opposite to feelings that determine Manfred's existential chaos. Within the community, groups and classes cannot be changed. Manfred and Byron are members of the aristocratic class. Aristocracy meaning material wealth brings conveys but this power is not able to solve all problems, as in Manfred's case. Next to his material power, Manfred gains spiritual power through his knowledge but neither his aristocratic state nor his spiritual power can help him forget, in which he is helpless. "The past will neither condemn nor forgive this aristocracy" and because of this "Manfred's personal tragedy is that he cannot change this historical fact" (Watkins in Stabler, 1998, 58), and "The tree of knowledge is not that of life" (Manfred: 1; 1, line: 12).

Knowledge cannot change Manfred's helplessness, as community cannot do it, and as a result escapism and isolation would represent the normal state for such a romantic hero. The place that is away from people is nature, in particular the dark night that covers everything visible and is much more preferred by the helpless being:

I linger yet with Nature, for the night
Hath been to me a more familiar face
Than that of man;

(Manfred: 3; 4, lines 3-5)

Cruelty is not within Nature; a man creates that cruelty against men and nature. The escape cannot help to forget. His obsession with guilt follows him everywhere and stays always alive. His grief is likened to a 'wandering hell' in the following lines:

Manfred: A wandering hell in the eternal space;
By the strong curse which is upon my soul,
The thought which is within me and around me,

(Manfred: 1; 1, lines: 46-48)

Manfred's grief is for him a curse that he feels inside and 'around' himself as a 'wandering hell'. "The past must be kept alive in the present for the future" (Dansby, 1960, 103) In this case the past is lived in the present for the future. Manfred's psychology with his obsession with guilt wanders in the past experiences recalled in the

present time, and thinks of the future in a pessimistic way, which is expressed verbally in the form of a powerful dramatic monologue:

Man. When we were in our youth, and had one heart,
And loved each other as we should not love,
And this was shed: but still it rises up,
Colouring the clouds, that shut me out from heaven,
Where thou art not — and I shall never be.

(Manfred: 2; 1, lines: 26-30)

'Heaven' was the time when he didn't live the tragic end of this love. The beautiful time of his love is shed but those feelings that come again on the surface of his consciousness, and which cannot be suppressed. His guilt 'shut him out from heaven'. Due to suicide his beloved cannot be in heaven and his obsession with guilt decides that he will never be in heaven either.

Being helpless against the guilty conscience, being unable to escape from that feeling pushes Manfred to the threshold of death. He is held by the hunter who utters these words to change his decision: "C. Hunter: Hold, madman! — though a weary of thy life, / Stain not our pure vales with thy guilty blood." (Manfred: 1; 2, lines: 110-111)

Instincts decide for nature and the law of struggle to survive does never change in any case. The guilt belongs to Manfred but the nature to all humanity ('our pure vales' and 'thy guilty blood'). After holding Manfred from suicide the hunter tries to calm him down by offering him wine: "C. Hunter. . . . Come, taste my wine;" (2; 1 l: 17), where Manfred reacts in a violent way: "Man. Away, away! There's blood upon thy brim! / Will it then never — sink in the earth?" (Manfred: 2; 1, lines: 21-22)

Wine containing alcohol calms down and is able to strengthen the courage. Manfred's reaction to wine gives the hint that there is a correlation between wine and his guilt. The only solution - death - is not easy to be gained by Manfred. Living with his obsession with guilt is a punishment for him. Despite that difficulty he cares for his love, as he doesn't want her to bear that punishment, too:

Man. Say that thou loath'st me not — that I do bear
 This punishment for both — that thou wilt be
 One of the blessed — and that I shall die, . . .
 (Manfred: 2; 4, lines: 125-127)

An eternal life with his guilt conscience would be the most fearful torture for Manfred, as would be his involvement in and existence within the human community:

Man. I have had those earthly visions
 And noble aspirations in my youth,
 To make my own the mind of other men,
 (Manfred: 3; 1, lines: 100/ 104-106)

Along with his obsession with guilt, Manfred's hope which he had in his youth turned into visions and aspirations. To think like other men and to share with them the hope represented the life within community, which is now impossible, the only Manfred's hope is now to die.

Due to Manfred's guilty conscience and his wish to die, the time seems too long: "Man. Accursed! What have I to do with days? / They are too long already." (Manfred: 1; 1, lines: 169-170) The Abbot and the Charnois Hunter "look outside history and society for fulfilment": the former to God and the latter to nature, which represent their individual values. However, Manfred is that much trapped in his "loneliness" and obsession of his "historical pressure" that he couldn't see "these as a path to personal salvation!" (Watkins in Stabler, 1998, 57)

Being obsessed with an idea prevents other issues and ideas to penetrate into the border of thoughts. Manfred's consciousness is turning around his guilt. Whatever happens around him doesn't have any importance. He cannot take his role in the society as he feels humiliation, and hence his self-induced isolation. Manfred's search is to get rid of his guilt. He is after freeing himself but he is trapped. He tells his humiliation in the following lines:

Man. — many a night on the earth,
 On the bare ground, have I bow'd down my face,

And strew'd my head with ashes; I have known
 The fullness of humiliation, for
 I sunk before my vain despair, and knelt
 To my own desolation.

(Manfred: 2; 4, lines: 38-42)

Humiliation takes him to the feeling of repentance. Erasing what has happened is not possible, and to forget is not possible as well. Thus, repentance strengthens itself to the highest point.

Man. If I had never lived, that which I love
 Had still been living; had I never loved,
 That which I love would still be beautiful —
 Happy and giving happiness

(Manfred: 2; 2, lines: 193-196)

The person that he loved gave him happiness, but he lost that happiness together with her. That feeling of happiness was his fulfilment in life. After having lost all, he wants to put a stop to all by wishing death.

Escaping from all that has been lived, from all humiliating feelings and from the guilty conscience represents for Manfred death. He gives the clue of dying while he watches the setting of the sun. Yet the beautiful picture of the sun setting cannot give him hopeful feelings, as the sun will rise the next morning and each day and each rising sun will remind him of the same guilt. It is a circle that turns around and around without any hope of reconciliation:

Man. . . . — thou dost rise,
 And shine, and set in glory. Fare thee well!
 I ne'er shall see thee more. As my first glance
 Of love and wonder was for thee, then take
 My latest look:

He is gone:

I follow.

(Manfred: 3; 2, lines: 23-27, 29-30)

The sun is referred to as 'He' due to the sun god Apollo who is a male figure. Manfred's last words that he will follow indicate to his decision for dying. Death appears with his power of the spirits. The spirit emerges from Manfred's magical powers, he is 'forfeited' (3; 4, l: 97) However, Manfred rejects to follow the spirit and

wants to die on his own: alone as he lived alone: "Spirit. Mortal! Thine hour is come — Away! I say. / Man. Away! I'll die as I have lived — alone." (Manfred: 3; 4, 1: 87-90)

Manfred's strength and will force the demons to disappear without taking him, which shows his spiritual power and decisiveness:

Man. I have not been thy dupe, nor am thy pray —
 But was my own destroyer, and will be
 My own hereafter. — Back, ye baffled fiends!
 The hand of death is on me — but not yours!
 (Manfred: 3; 4, lines: 139-141)

Even at his last breath he does refuse to pray. He sees death as not that difficult. Bearing those difficulties he had to live was for him more difficult:

Abbot. But yet one prayer — alas! how fares it with thee?
 Man. old man! 'tis not so difficult to die. — [Manfred expires]
 (3; 4. 1: 150-151)

3.3 Escaping Escapism: Abnormality versus Search for Humanity

Life consisting of both positive and negative experiences teaches a lot. The life path begins with the ignorant starting point and continues with lots of experiences where knowledge is collected and finishes with an experienced age. Difficulties force the person sometimes to rebel against them and sometimes to escape from them. Manfred, another hypostasis of the Byronic hero, within the difficult state of guilty conscience, tries to find a solution. His knowledge and search lead him to find the refuge from the superhuman as well as human condition.

At the beginning of the play, Manfred is conceived in the framework of the achieved escapism in relation to the common human condition, but the impossibility to be a part of the superhuman makes of this Byronic hero a superman, half-way between gods and mortals. Like other protagonists created by Byron, Manfred is an outcast from

society, a proud soul, skeptical, inadaptable, seeking solitude, and with an immense capacity for suffering. He is actually completely separated from humanity, living in estrangement from ordinary people, alone in a castle in the Alps.

But he is more than that, because:

his alienation, his negation of the whole existence, the intensity of his mental frustration, coming from the sickly sense of despair, make him different from other hypostases of the Byronic hero in that his inadaptability is a passive one, and, resisting the spirits and the Abbot with an extreme lucidity, he becomes a sort of passive rebel who struggles with his own ambiguous nature which, being equally of the godlike and the mortal, reveals that abnormality which characterizes the Romantic hero in general. (Golban, 1998: 61)

Byron describes him as '*half-dust, half-deity*', making him the Romantic prototype of the exceptional individual, possessing an unusual sensitivity and impressive intellectual capacity. The Romantic attributes of the work are also to be found in "the character's alliance to the sense of universal melancholy, the feeling of inevitable grief and suffering." (Golban, 1998: 61)

As with other Romantic heroes, Manfred is caught between the world of spirits, a superior form of existence, for whom he is no more than 'a mortal' (though he expresses an offending pride and refuses to kneel before Arimanes), and the real world of men, among whom he feels alone as the lion, refusing to mingle '*with a herd, though to be a leader*', reifying the Romantic Dualism of Existence. The thing that he could not achieved as human among humans – forgetfulness – is to be sought in the world of spirits:

The seven spirits: . . . What wouldst thou
with us, son of mortals – say?
Manfred [replies]: "Forgetfulness –
(Byron; Manfred 1; 1, lines: 135-6)

He wants to forget the awful experience of Astarte's suicide, which he may have caused. There are various ways to find an excuse for an incident that cannot be accepted. When Manfred tries to find a solution by committing suicide the Hunter saves

him. In the following conversation they point to the fact of madness, another alternative for forgetfulness:

C. Hunter: Alas! he's mad—
 but yet I must not leave him,
 Manfred: I would I were —
 For then things I see
 Would be but a distempered dream.
 (Manfred; 2; 1, lines: 59-61)

Manfred's self-induced loneliness cannot help him either. Wherever he goes he is followed by his guilty conscience. Nature cannot help him, his castle cannot help him, and the spirits cannot help him. The alternative of madness repeats itself in Manfred's following monologue:

Manfred: My solitude is solitude no more,
 But peopled with the Furies, — I have gnash'd
 My teeth in darkness till returning morn,
 Then cursed myself till sunset; I have pray'd
 For madness as a blessing — . . .
 (Manfred; 2; 2, lines: 130-134)

He cannot stand his solitude and be lonely. His complex and obsession with guilt follows him, and madness could be for him a solution to forget everything and thus escape the self-induced escapism.

The ultimate end — death — is another alternative for escaping escapism:

Spirit: But— thou mayst die.
 Manfred: Will death bestow it on me?
 (Byron; Manfred 1; 1, lines: 147-8)

The problem is caused on earth and remembered while being alive, and giving suffering to the living human being, whereas to end that painful life is for Manfred a solution for his problem. His search brings Manfred closer to the idea of death. His grief is worse than thinking of dying, which strengthens the idea of death:

Man. I have one resource
 Still in my science — I can call the death,

And ask them what it is we dread to be:
 The sternest answer can be the Grave, . . .
 (Manfred: 2; 2, lines: 177-180)

The question that arises is to be regarded in relation to the social condition of Manfred and its relation the world of spirits rather than to the world of common humans, where Watkins comments on this issue as: “this mysterious spiritual world has direct social significance for it is presented as a ‘result’ or ‘effect’ of deeply rooted material conditions . . . which haunt Manfred and with which he is obligated to deal, even if against his wishes.” (Watkins in Stabler, 1998, 54) The ‘deeply rooted material conditions’ indicate that Manfred belongs to the aristocracy, being a Count. The material wealth, which his class offered, caused him to deal just with concrete points. Manfred himself declares that the beauties of the world caused him to live the tragic ending of his love:

Man. To look upon thy beauty — nothing further,
 The face of the Earth hath madden’d me, and I
 Take refuge in her mysteries, . . .
 (Manfred, 2; 2, lines: 38-40)

‘The face of the Earth’, meaning the concrete reality, caused his personal tragedy. His dealing with mysteries is a refuge for him, and his access to the superior mysterious world of the spirits is due to the acquired knowledge through long years of studies:

Man. In my lone wanderings, to the caves of death,
 searching its cause in its effect; and drew
 From wither’d bones, and skulls, and heap’d up dust,
 Conclusions most forbidden. Then I pass’d
 The nights of years in science. . .
 (Manfred; 2; 2, lines: 80-84)

Manfred’s search for knowledge brought him the power to contact the supernatural beings, which are abstract and have no physical form, as if representing Manfred’s abstract ideas and conception about an existence in itself, as an alternative to reality:

Man. I hear

Manfred's knowledge, which leads him to communicate with spirits of another world, does not show that there is such a world; rather it shows how helpless he is within his own world. (Watkins in Stabler, 1998, 56) Manfred is so helpless that he seeks for his solution outside the human community in the 'black arts', despite the fact that his suffering is caused by typical human problems. (Watkins in Stabler, 1998, 55) Watkins comments on this point as follows: "Manfred realises the limitations of his world, he imagines greater possibilities than those he sees before him, and he recognises the potential power of his own mind; . . . these neither constitute true freedom from the world nor enable him to create another world that would make personal fulfilment possible." (Watkins in Stabler, 1998, 55)

The search for humanity in the closed escapist universe is caused by the clash of awareness and the power to control. Any authority that controls and limits is nullified by Manfred's action. He assumes the power that he obtained by himself, although destructive and uncontrolled, as well as neither congenial nor beneficent: "Manfred's actions and statements are placed reveals a consuming interest in much of Byron's writing: . . . the . . . disparity between . . . intellectual awareness of the false grounds of power used to control people and, . . . individual ability to destroy or even to avoid this power." (Watkins in Stabler, 1998, 54)

Manfred's search for humanity is a search for the meaning of life, an attempt at escaping the achieved, self-induced escapism by the use of his extraordinary capabilities. But the world of humans has lost its meaning for him, and he searches for the meaning of life elsewhere, in the depths of the forbidden spiritual world: "a fact that (he believes) forces him to look elsewhere than in the world for the meaning of his life." (Watkins in Stabler, 1998, 55) Manfred is after "the peace of mind that he has been unable to find in the public endeavours that he once pursued." (Watkins in Stabler, 1998, 54)



CHAPTER FOUR
ROMANTIC REBELLIOUSNESS AS SEARCH FOR KNOWLEDGE AND
SELF-ACCOMPLISHMENT OF THE ROMANTIC HERO IN *CAIN* AND *DON*
JUAN

4.1 Cain and Faust: Degrees of Identification and Separation

Byron's play *Cain* – besides its origins as a reinterpreted story from the Christian mythology – reveals, as his another play *Manfred* does, certain thematic affinities with the Faust story, in that Byron's Cain is modelled as a Faustian figure, especially due to the attempt at going beyond the imposed human limits in the search of knowledge and answers to individual existential issues.

The traditional literary pattern of the Faust story begins with Mephistopheles coming to God to complain of the mankind. The argument whether it was worth to create man comes to the point of a bet where Mephisto would try to lure the scholar-chemist Faust to hell with him, whereas God claimed that he wouldn't succeed. Faust, who has studied philosophy, jurisprudence, medicine and theology, is complaining that his knowledge cannot give him any kind of joy, hence his yielding to magic to see if it can change anything in his life. Wagner his student comes on an Easter morning to persuade the professor to come with him to the festivities in the city. Faust wishes a spirit to come and lead him to unknown places. A black dog follows them, which Faust takes home. The dog takes the form of Mephistopheles. Mephisto offers Faust everything, but in return the latter will do the same beyond the life, and Faust agrees. Mephisto takes Faust first to a tavern performing miracles on the drinking men to enjoy Faust. Then Mephisto helps Faust to make Gretchen fall in love with him. When Gretchen is pregnant her brother Valentine challenges Faust but again with the help of Mephisto he saves himself, but wounds Valentine to death, while Gretchen is a prisoner. During the years that followed Faust has become a great lord, and even has built a system of dikes to protect his land, but at the nearing point of his life he gets discontent of the wealth Mephisto has brought to him. There is one cottage that Faust doesn't own, and his order to Mephisto to get it ends in force, which Faust angrily criticises. When he is in his garden he confronts with Want, Debt, Care, Need and their brother Death. To care out of the four sisters was able to enter into his soul, as it was the only thing that was absent in his life. Before dying Faust leaves everything to his people

and dies in joy. Mephisto tries to reach Faust's soul but this one is saved and protected by the angels flying to heaven.

Cain's story begins with Cain's questioning the human status of being lost his immortality against the acquired knowledge due to the parents' fall. Cain believes that it was God's will as the forbidden tree was planted in the centre of Eden. The rebelling mood of Cain with his questions encourages Lucifer the devil to approach Cain with the purpose of taking him to his own part. Lucifer's aim is to confuse Cain's mind and to offer him an immortal life with knowledge but against the price of worshipping him instead of God. Compared to Faust, Cain refuses such an offer, while claiming that he will not bend to either Lucifer or God, but agrees to join Lucifer for a voyage that he has offered to Cain. The voyage begins with the abyss of the space and continues till the Hades. The width of the universe, as well as the spheres of existence, shows Cain his limits rather than Lucifer's power.

Cain searches for the knowledge of death, carrying the guilt of having caused his children to die by giving them life, which is a mortal life. On Cain's return, his brother Abel wants him to share his respect to divinity by offering sacrifice. Cain tries to persuade Abel that he has nothing to offer, but participates in the ritual in front of the altar that Abel has built during Cain's voyage, and in doing so Cain shows at full his rebellious attitude. The rebelliousness, amplified by the impact of the voyage on his consciousness, results in the killing of his brother, and he is now facing the death that he himself has caused. Except his wife Adah, everyone opposes Cain and wants him to leave. The play ends with Adah, Cain and their children leaving the place in search of their own paradise that they may build by love and family union.

In both stories there is a group including God, the devil and the man. The relationship of man and divinity in *Faust* is provided through the devil figure Mephisto in the test whether Mephisto will take Faust to hell or whether the man can be saved. The devil figure is playing the role of an indirect bridge between Creator and the creation. In the *Cain* story the relationship between man and divinity is based on the concept concerning the relationship of knowledge and the immortality of life. The

divine God figure comprises both components, but the human being cannot possess both knowledge and immortality, because man cannot be God, and his status requires the necessity to lose one of the two. Firstly immortality is given but without any knowledge. When knowledge is gained man loses his immortal life.

This problem brings the *Cain* story to the point of a search for knowledge, of which the ultimate knowledge is aimed at, which is the knowledge of death. Faust, being a professor, possesses wide knowledge, but he feels that something is missing. Mephisto, who tempts him by the ability to offer the missing part as 'joy', is actually unable to fill the missing link, which at last 'Care' can fill. Cain's search for knowledge costs him to lose his brother by killing him. The experience of death cannot give him any happiness, though his knowledge seems complete at that state. Both Mephisto and Lucifer are not able to give man what he is after, as they are also limited in changing the creation of God, or in taking man on their side. Faust, having made Gretchen fall in love with him with the help of Mephisto, loses her in a short while. Love that is imposed and comes not from the inside of the individual causes the absence of 'Care' in Faust's life. Cain's wife Adah is his sister and there is no choice for Cain in this respect, yet their love is a strong one in that it marks the existence of an entire family, on the basis of which Cain discovers the proper limits of rebelliousness and finds the strength to live a mortal life.

Byron's hero Cain, in his search of knowledge, is a Faustian figure, focused on unknown, not yet acquired knowledge. The main difference, which is also Byron's major literary innovation, is that he adds:

the titanic dimension to the demonism of Lucifer, making him the characteristic Romantic rebel. The same stratagem is applied in the treatment of the title-hero, whose active version of the inadaptability, like Lucifer's, makes him a rebel as well, both of them illustrating the Byronic hero in the last stage of its development. The element of revolt introduced in the presentation of the characters is deeply rooted in Byron's own personality, who, interpreting the Biblical material, will emphasize the revolt and rebellion as the result of the realization of almost the absurdity of human condition, presenting and interpreting it, but who eventually will understand the proper limits of rebellion, as Cain finally feels sincere remorse for his rebellious murder (not *hibris*, i. e. excessive pride, ambition and arrogance, leading to a final ruin of the character), and consciously praises the value of love, which seems to be the only sure basic human faculty in the world of irrational conflict and loss of equilibrium. (Golban, 1998: 61)

In both Faust's and Cain's cases, there is the motive of temptation, in which the devil figure tries to take them on his part by offering the desired object. Faust has studied philosophy, jurisprudence, medicine and theology. However, his studies do not satisfy him. He feels himself at the same point where he began. Reading and thinking was all he did, and he is after something that he doesn't know, which is actually the joy or pleasure of life. For Cain, knowledge of death is the desired component of the existence, and, although "It seems that he is also the only member of Adam's family who is given knowledge of the tragic consequence of his parent's original sin" (Golban, 2003,84), this is not enough for a proper understanding of human life. Cain asks why the tree of knowledge costs them death; why the search of knowledge is a sin to be punished by receiving mortality, etc. He also brings into question 'death' as something that he doesn't know yet and that is not taught to him. With the murdering his brother Abel, Cain will become and encounter of death, which result from the personal speculations on human condition, and especially from an intellectualised type of rebelliousness based on asking questions and looking for answers, in that "Byron presents him, not only as the first murder, but as the first intellectual." (Corbett, 1988,148)

With Cain's experiences the reader goes through different incidents in the scenes of the play, and his status of a literary hero of the type called Romantic Rebel emerges clearer in the opposition to all the other characters who are represented as uniform and who accept their fate without questions. However, this depiction is the poet's choice, and Byron's imaginative power has shaped Cain in that heroic sphere in which "one person — once again the hero — is described from within; the author dwells in his soul and looks upon the other people from outside." (Freud, 1963, 41)

In the way Cain is depicted it "presents several formulations of God, of the origins of Good and Evil and of Man's nature and destiny." (Corbett, 1988, 146) The struggle of 'Good' and 'Evil' is as old as history itself, having its origins in the continuous struggle between God and devil, or "the 'good' ones are those who help the ego in its character of hero, while the 'bad' are his enemies and rivals." (Freud, 1963, 40) The border outside Eden lacks evil without Lucifer, but the relationship between

(Cain: 1; 1 lines: 108, 110, 116-119)

Lucifer, being not created out of clay, is able to travel through various spheres. He tries to explain Cain that to live doesn't mean a life within the borders of the earth. The end of existence and the fact that he will be 'no less' than he is now confuse Cain's mind. Lucifer is another Romantic rebel, showing similarities to Milton's Satan; he is 'everlasting' and 'mighty' but not happy, because he is alone, and in this he resembles God, who is also unhappy and alone:

Lucifer. . . .

He is great —

But, in his greatness, is no happier than
We in our conflict! Goodness would not make
Evil; and what else hath he made? . . .

(Cain: 1; 1 lines: 144-147)

Cain agrees that God is also unhappy:

Cain. . . .

Ev'n he who made us must be, as the maker
Of things unhappy! To produce destruction
Can surely never be the task of you.

(2; 2 l: 281-283)

The argument concerning who is evil and who is good continues with the question of choosing between knowledge and love. Cain is after knowledge, but knowledge leading to love. He will succeed in gaining that knowledge when choosing to be next to his wife and children. If Adah and the love did not exist, Cain's ending would be in despair, as in Scott's comment: "The fiend like reasoning and bold blasphemy of the fiend and of his pupil, lead exactly to the point which was to be expected – the commission of the first murder, and the ruin and despair of the perpetrator." (1970, 215)

Adah saves Cain from 'ruin' and 'despair'; she is not unhappy, but carries her happiness with herself and shares it with the others. "Cain's dissatisfaction is rooted in self-alienation produced by wounded pride." (Brunner, 1995, 81) Cain's state is self-alienation. He feels that none of his family members understand him. He is the only one

who questions their mortality against knowledge. If knowledge is gained, he questions the knowledge he has acquired and feels knowing nothing:

Cain. . . . My father is
 Tamed down; my mother has forgot the mind
 Which made her thirst for knowledge at the risk
 Of an eternal curse; my brother is
 A wandering shepherd boy, who offers up
 The firstlings of the flock to him who bids
 The earth yield nothing to us without sweat;
 My sister Zillah sings and earlier hymn
 Than the birds' matins; and my Adah, my
 Own and beloved, she too understands not
 The mind which overwhelms me: . . .
 (Cain: 1; 1 lines: 179-189)

Cain is between God and Lucifer, and also between Lucifer and Adah. On one side he is promised knowledge and on the other love. Love overwhelms knowledge, as knowledge is already a component of human condition. Without knowledge he can't question, choose and decide. Faust, like Cain, reaches what he is after at a final stage. He feels released when not deciding to choose Mephisto. Cain's questions and his journey are long, not as long as Faust's life-time, but long enough to ask a lot and to long to come to a decision.

Asking and getting answers lead to knowledge, as asking shows the curiosity and the wish for knowledge. Cain's questions begin with his and Lucifer's first encounter:

"Spirit, who art thou?" (1; 1 l; 96)
 "Are ye happy? (1; 1 l: 123)
 "Ah! didst thou tempt my mother?" (1; 1 l: 196)
 "What is death?" (1; 1 l: 285)
 "Will thou teach me all [knowledge]?" (1; 1 l: 302)

His questions increase during their cosmic travel:

"Is this our Paradise? Where are its walls;
 And they who guard them?" (2; 1 l: 32-33)
 "And must torture be immortal?" (2; 1 l: 95)
 "Can I return?" (2; 1 l: 199)
 "Then what is death?" (2; 2 l: 35)
 "And wherefore did it [earth] fall?" (2; 2 l: 78)

“But how?” (2; 2 l: 79) and much more. . .

Cain’s questions are mostly concerned with death rather than life, where death is not yet seen: “Cain. He has not yet / Been seen.” (1; 1 l: 250) The only knowledge, which he has upon death, comes from the family:

Cain. My father
Says he is something dreadful, and my mother
Weeps when he’s named; and Abel lifts his eyes
To heaven, and Zillah casts hers to the earth,
And sighs a prayer, and Adah looks on me,
And speaks not. (1; 1 l: 252-255)

Despite Cain’s curiosity for knowledge, he is decisive in not choosing a part of either God or Lucifer. He doesn’t want to serve but to learn, and his rebellious attitude is aimed against both types of divinity:

Lucifer. Hast thou ne’er bow’d / To him?
Cain. Have I not said it? — need I say it?
Could not thy mighty knowledge teach thee that?
Lucifer. He who bows not to him has bow’d to me!
Cain. But I will bend to neither.
(1; 1 l: 314-318)

Cain’s claim that Lucifer’s knowledge is able to reveal whether he bowed to God or not is not replied by Lucifer, who directs the subject to another point. When Adah and Lucifer meet, the issue of what is knowledge comes again on the surface:

Cain. He is god.
Adah. How know’st thou?
Cain. He speaks like
A god.
Adah. So did the serpent, and it lied.
(1; 1 l: 349-351)

Cain’s claim that Lucifer is a god as he speaks like a god is not acceptable for Adah as they never heard God speaking. Therefore, the serpent succeeded in tempting the man, and thus knowledge was given to humans:

Lucifer. Thou errest, Adah! — was not the tree that
of knowledge?

Adah. Ay – to our eternal sorrow.
 Lucifer. And yet that grief is knowledge – so he lied not:
 ...
 Adah. But all we know of it has gathered
 Evil on ill ...
 ...
 ... and hope of that
 Which cometh not. ...
 (1;1 l: 352-354, 357-361)

In *Manfred*, Byron used a similar phrase: “Sorrow is knowledge” (Manfred: 1; 1 l: 10), and here Lucifer claims that ‘grief is knowledge’. Knowledge brings awareness of the negative sides of life, which bring grief or sorrow.

Both Faust and Cain are after happiness in life, which is expected to come with knowledge. Mephisto coming from his voyage with new wealth sees that Faust cannot smile, because good fortune cannot bring joy. Cain also feels dissatisfaction during his journey with Lucifer, who promised him knowledge:

Cain. And wherefore didst thou
 Lead me here only to inform me this?
 Lucifer. Was not thy question for knowledge?
 Cain. Yes: as being
 The road to happiness.
 (2; 2 l: 230-232)

Cain’s knowledge leads him to realize his love for Adah: “The loveliest thing I know is loveliest nearest. / My sister Adah.” (2; 2 l: 251, 255)

Faust’s knowledge leads him to make others happy by leaving his wealth to his people and being able to die in joy. After Faust’s death, Mephisto cannot reach what he has been after. The angels protect Faust’s immortal spirit. In Cain’s case, the protector and angel-like figure is Adah. After killing his brother Abel and beholding death, Cain gets the sign of guilt on his brow:

Cain. I am awake at last — a dreary dream
 Had madden’d me — but *he* shall ne’er awake!
 (3;1 l: 378- 379)
 Angel. To mark upon thy brow
 Exemption from such deeds as thou hast done.
 (3; 1 l: 496-497)

Adah encourages Cain to leave that place:

Adah. . . . My office is
Henceforth to dry up tears, and not to shed them;
...
Now, Cain. I will divide thy burden with thee,
Cain. Eastward from Eden will we take our way;
...
Adah. Lead! Thou shalt be my guide, and may our God
Be thine! Now let us carry forth our children.
(3; 2 l: 547-548, 551-552, 554-555)

In both cases knowledge costs losing innocence but finding the right route to follow in the sphere of wisdom. One follows the path encircled by angels and the other his path for this love and family.

4.2 The Source and Manifestation of Rebelliousness in *Cain*

Those who do not accept and obey the norms, values and rules of a community are called the rebels. Rebelliousness causes and is caused by difference. Sameness brings harmony, whereas difference causes challenge. Difference is either isolated from the sameness or alienated within the sameness. Albert Camus' *The Stranger* exemplifies how a stranger lives within the community, within the sameness. Narrowing the subject and coming to Byron and his work *Cain*, Byron himself and his character Cain are rebels concerning the institutionalised rules, norms and values. In *Cain* the divine authority constitutes the rules and the system. Lucifer the devil is the primary opposing figure against Jehovah's authority. He tries to ground his own system by seeking his own followers who will worship him instead of God. Cain begins his rebelliousness by questioning the decisions of God and by not accepting the punishment caused by his parents' fault. The exchange of knowledge against immortality within the Eden is unacceptable for Cain, too. He doesn't want to pay for his parents' sin, claiming that:

And *he* is good. 'How know I that? Because

He is all - powerful must all – good, too, follow?
 I judge but by the fruits — and they are bitter —
 Which I must feed on for a fault not mine.
 (1; 1 l: 76-79)

Cain's questions arise from Byron's own questioning of theological matters. Byron got his first religious education from his nurse May Gray who was an ardent Scotch Calvinist. Throughout his life, he couldn't shed the religious teachings he got as a boy. Byron's memories of his religious education were not pleasant: "Whatever his declared dislike of 'books of religious', he read extensively in theological works, spurred on by an abiding and deep-rooted interest." (Brunner, 1995, 18) However, his reading and research "for new insight" couldn't free him "from the stiff Calvinism taught to him as a boy at Aberdeen; Scottish Presbyterianism, with its heavy emphasis on predestination and original sin." (Brunner, 1995, 18) Despite the fact that the two 'stumbling blocks', first the 'predestination' and second the 'original sin', never did free Byron, they served "as a great stimulus to his creative imagination." (Brunner, 1995, 18)

Predestination and the original sin are the two knots in *Cain* from which Cain cannot free himself. He has to live his fate of the original sin committed by his parents. Corbett comments on this subject matter in *Cain* as representing Byron's own conception: "He relates the god fearing simplicity of the First Family to the Protestant Church worship of his own time." (1988, 147)

Eden is thought to be safe from everything evil and harming, although the serpent coming to tempt the man thwarts the ideal status of the paradise. The first serpent can come to paradise, as Lucifer, the first rebel, can also come to the First Family driven away from Eden. "He [Byron] creates a culture, genuinely unsophisticated, yet no longer protected by the walls of Eden from sophistication." (Corbett, 1988, 146) In this respect, Cain is the first mortal rebel facing Lucifer, the first immortal rebel, which results in an apparent strong conflict:

Lucifer. What are they, which dwell
 So humbly in their pride, as to sojourn

With worms in clay?
 Cain. And what are thou, who dwellest
 So haughtily in spirit, and canst range
 Nature and immortality — and yet
 Seem'st sorrowful?
 (2; 1 1: 83-88)

“Cain here questions the value of Lucifer’s power and immortality, if it cannot even give him happiness” (Brunner, 1995, 70), and thus Cain rebels against Lucifer, as he does in relation to God. The character, which rebels against God’s punishment, is expected to rebel against the devil Lucifer, and, in general, against any type of imposed authority. Byron depicts Cain’s character as containing both positive and negative characteristics, as he both “struggles with love and the devil.” (Brunner, 1995, 70) Within his own struggle, he chooses a self-alienated state. The fact that he claims being not understood by his family is due to his own choice of withdrawing himself from the family, in that “Cain ... can take not pleasure in the company of family and children.” (Corbett, 1988, 154) Adah is the opposite of her husband, attached and very close to her family:

Who could be happy and alone, or good?
 To me my solitude seems sin; unless
 When I think how soon I shall see my brother
 His brother, and our children, and our parents.
 (1; 1 1: 473-6)

Adah’s concept of love is different. For Cain, love is only limited to her, but she has an extended sphere for love: “Adah is filled with love for all she sees, a love realising its fullest expression in her selfless need for others, a love claiming only its right to give of itself, whether required or spurred.” (Brunner, 1995, 80) Adah’s heart is that much filled with love that she could oppose anything that she thinks may harm them. Attraction towards Lucifer, which she feels, for example, is very strong, but she is able to stand back from that attraction:

I cannot answer this immortal thing
 Which stands before me; I cannot abhor him;
 I look upon him with a pleasing fear,
 And yet I fly not from him: in his eyes
 There is a flattening attraction which
 Fixed my fluttering eyes on him; my heart

Beats quick: he awes me, and yet draws me near,
Nearer, and nearer: Cain — Cain — save me from him!
(1; 1 l: 406-413)

Lucifer is concerned with Cain worshipping him, and not Adah; therefore, Lucifer being not decisive in tempting Adah and Adah's strength in love leave this point without any further inclinations.

Lucifer's decisive strength is aimed at Cain, and Cain's search for knowledge along with his rebellious character takes him to the point of rebelling against Adah's wish not to follow Lucifer;

Adah. . . .
. . . my Cain! go not
Forth with this spirit; he is not of ours.
(1; 1 l: 75-76)

Cain does not respond, his decision in following Lucifer being taken:

Adah. Oh Cain!
This spirit curseth us.
Cain. Let him say on;
Him will I follow.
(1;1 l:25-26)

Cain's attitude towards Adah contradicts his own earlier affirmation of the fact that he would do anything for Adah:

Cain. But I must retire
To till the earth — for I had promised —
Lucifer. What?
Cain. To cull some first fruits.
Lucifer. Why?
Cain. To offer up
With Abel on an altar.
Lucifer. Saidst thou not
Thou ne'er hadst bent to him who made thee?
Cain. Yes —
But Abel's earnest prayer has wrought upon me;
The offering is more his than mine — and Adah —
Lucifer. Why dost thou hesitate?
Cain. She is my sister,
Born on the same day, of the same womb; and
She wrung from me, with tears, this promise; and

Rather than see her weep, I would, methinks,
 Bear all — and worship aught.
 (1; 1 l: 324-332)

Cain's search for knowledge appears at a moment as being more important than family and love. Lucifer taking Cain on a journey through the universe reveals to Cain the width of the universe. Within that width Cain sees how limited and insignificant the human being is. Lucifer's aim was not to show Cain his limits but to reveal the possibilities the man would obtain if he chooses Lucifer:

Lucifer conveys Cain through the Abyss of Space on a journey which, though exhilarating to the point where Cain cries out, that his soul is 'Intoxicated with eternity' (II; 109), serves little purpose other than to make him aware of his own limitations — 'the servile mass of matter' to which his 'high thought' is 'linked' (50-1) — until he begs for death. (Corbett, 1988, 157)

Cain's begging for death changes his rebelling state into an escaping mood as his limitations weaken him:

Cain. Spirit! I
 know nought of Death, save as a dreadful thing
 Of which I have heard my parents speak, as of
 A hideous heritage I owe to them
 No less than life — a heritage not happy,
 If I may judge, till now. But, Spirit! If
 It be as thou hast said (and I within
 Feel the prophetic torture of its truth),
 Here let me die: for to give birth to those
 Who can but suffer many years, and die —
 Methinks is merely propagating Death,
 And multiplying murder.
 (2; 1 l: 60-71)

Cain's escapist mood doesn't last long, as his anger arises during his journey to Hades, where he curses Jehovah:

Cain . . . Cursed be
 He who invented life that leads to death.
 (2; 2 l: 18-19)

Cain's pain in seeing his limitations and helplessness in front of death forces him to ask the question concerning the source of evil:

Cain. But one of you makes evil.
 Lucifer. Which?
 Cain. Thou! For
 If thou canst do man good, why dost thou not?
 Lucifer. And why not he who made? *I made ye not;*
 Ye are *his* creation, and not mine.
 Cain. Then leave us
 'His creatures, as thou say'st we are, or show me
 Thy dwelling or *his* dwelling.
 (2; 2 1: 393-397)

After Cain returns to his family his rebellious nature continues to show itself. Adah wants Cain to offer fruits to God on the altar that his brother Abel has made during his absence. Cain rebels and refuses to offer anything:

Cain. One altar may suffice; *I have no offering.*
 Adah. The fruits of the earth, the early, beautiful
 Blossom and bud, and bloom of flowers, and fruits;
 These are a goodly offering to the Lord
 Given with a gentle and a contrite spirit.
 Cain. I have toil'd, and till'd, and sweaten in the sun
 According to the curse: — must I do more?
 For what should I be gentle? for a war
 With all the elements ere they will yield
 The bread we eat? For what must I be grateful?
 For being dust, and goveling in the dust,
 Till I return to dust? If I am nothing —
 For nothing shall I be an hypocrite,
 And seem well- pleased with pain? For what should I
 Be contrite? for my father's sin, already
 Expiate with what we all have undergone,
 And be more than expiated by
 The ages prophesied, upon our seed.
 Little deems our young blooming sleeping, there
 The germs of an eternal misery
 To myriads is within him! better 'twere
 I snatch'd him in his sleep, and dash'd him 'gainst
 The rocks, than let him live to —"
 (3; 1 1: 104-126)

Following this conversation, revelatory for Cain's sorrow and rebellious attitude, there is a strong claiming that it were better for their child that Cain would never been born as to die and cause his children have the same fate, but Adah cannot understand him. Abel approaches, but Cain wants to be alone, as his confused mind concerned with death withdraws him from his family. Abel, coming with the aim of praying and sacrificing together with Cain, refuses to leave, and Cain agrees to join his

brother, yet to end the rite as soon as possible. While Abel is kneeling during his prayer, Cain is “standing erect during his speech”. (3; 1 l: 245) Abel begins his prayer with “Oh God who made us, and who breathed the breath of life” (3;1 l: 224-225), whereas Cain prays in his scorn, in his rebelling tone: “Spirit! whate’er or whosoe’er thou art.” (3;1 l: 245-246)

Cain’s last rebellious action is the murdering of his brother Abel. His scorn, which he cannot control during the quarrel with his brother, causes the tragic ending. The quarrel begins with Cain’s questioning Abel’s sacrifice by killing a “firstling of the flock” (3; 1 l: 214):

Cain. *His!*
His pleasure! What was his high pleasure in
 The fumes of scorching flesh and smoking blood,
 To the pain of the bleating mothers, which
 Still yearn for their dead offspring? or the pangs
 Of the sad ignorant victims underneath
 Thy pious knife? Give way! this bloody record
 Shall not stand in the sun, to shame creation!
 Abel. Brother, give back! thou shalt not touch my altar
 With violence: if that thou wilt adopt it,
 To try another sacrifice, ‘tis thine.

Cain warns him that there is a foreshadowing:

Cain. Another sacrifice! Give way, or else
 That sacrifice may be —
 Abel. What meanest thou?
 Cain. Give
 Give way! — thy God loves blood! — then look to it: —
 Give way, ere he hath more!

...
 Cain. If thou lov’st thyself,
 Stand back ...
 Abel. [opposing him] I love God far more
 than life.
 Cain. [striking him with a brand, on the temples which
 he snatches from the altar] Then take thy life unto thy God,
 Since he loves lives.
 Abel. [falls]

(3; 1 l: 298-317)

Cain feels guilty for his children, because he has brought them into the world in which they will experience death. Lucifer’s showing him the underworld and

the Abyss of the space revealed the human limitations to Cain and prompted a rebellious attitude towards God. Abel's sacrifice pushed this attitude beyond its limits and resulted in the existential tragedy of taking the life of another human being, as tragic as this one is his own brother.

According to a Freudian perspective, "such deeds are done precisely because they are forbidden, and because by carrying them out the doer enjoys a sense of mental relief." (Freud, 1963, 179) The only mental relief, which Cain feels, is that he now knows what the mysterious 'death' is "the transgression [that arises] from the sense of guilt." (Freud, 1963, 179) Despite Cain's rebelliousness and his action, he repents at last:

Cain. . . .
 But the four rivers would not cleanse my soul.
 (3;1 l: 522)

Cain. Oh! thou dead
 And everlasting witness! Whose unsinking
 Blood darkens earth and heaven! What thou *now* art,
 I know not! but if *thou* see'st what *I* am,
 I think thou wilt forgive him, whom his God
 Can ne'er forgive, nor his own soul
 (3; 1 l: 529- 534)

4.3 Cain and the Limits of Rebelliousness

Byron's play *Cain* questions faith, which is determined by the questions searching for logic in faith. Brunner states this point claiming that: "*Cain* must be examined in the light of Byron's deeply sincere longing to achieve logical and settled belief." (1995, 28) Moreover, "the outward logic of this view of divine providence captured Byron's mind from childhood; God was all-powerful, and since he had the power to save all men, if he did not it was because he had not willed their salvation, i.e. he had willed their damnation. Byron's early exposure to the doctrine of man's helplessness before the will of an all-powerful and predestining God was never tempered by a gasp of God's love for his creation." (Brunner, 1995, 25) Difficulties in life that Byron had to face determine the question why the negative aspects of life exist

if an all-powerful God has the strength to destroy them. Thus, the “doctrine of the loving God was never accessible to Byron’s imagination.” (Brunner, 1995, 24)

All these questions shape Byron’s work *Cain*. Its thematic level is based on the story of the first family, containing the narrative of Adam and Eve in Eden having an eternal life but lacking knowledge until the temptation of the serpent, and their gaining of knowledge but losing the immortality. An eternal life together with knowledge represents the status of God. Cain, Adam and Eve’s eldest son, having lost his immortality due to his parents’ sin, searches knowledge that is presumably gained through the sin:

Cain. . . . Methinks the tree of knowledge
Hath not fulfill’d its promise: — if they sinn’d,
At least they ought to have known all things that are
Of knowledge — . . .

(1; 1 l: 457-460)

Cain’s first type knowledge is that God creates to destroy, to result in death, and, in his conversation with Lucifer, Cain comments how ‘horrible’ this is:

Lucifer. The Maker — call him
Which name thou wilt; he makes but to destroy.
Cain. I knew not that, yet thought it, since I heard
Of death: although I know not what it is,
Yet it seems horrible. . . .

(1; 1 l: 267-270)

Without knowing what death is, it appears as ‘horrible’. Lucifer, also a creation of God, is immortal and claims that he knows everything. Lucifer’s eternal life and his wide knowledge places him to the level of God, but a proud figure, as well as rebellious, which is enabled by the awareness of his immortality:

Lucifer. Souls who dare use their immortality —
Souls who dare look the Omnipotent tyrant in
His everlasting face, and tell him, that
His evil is not good! If he has made,
As he saith — which I know not, nor believe —
But, if he made us — he cannot unmake:
We are immortal! — . . .

(1; 1 l: 137-143)

Lucifer's pride and claim to know everything reveal themselves when he compares himself with Cain concerning the fear of death. Although not knowing what death is, Cain fears it due to his mortal state. Lucifer doesn't need to fear, as he would never experience it:

Cain. I scarcely now know what it is,
 And yet I fear it — I know not what!
 Lucifer. And I, who know all things, fear nothing; see
 What is true knowledge.

(1; 1 l: 298-301)

Lucifer sees himself as the rival of God. He says that they "reign together" but do not "dwell" together. (2; 2 l: 376) For Brunner, Lucifer "sees himself as captain of his soul, struggling with God for mastery of the universe." (1995, 36) By showing his status in that height, Lucifer "intends to extend and deepen Cain's depression" (Corbett, 1988, 156). The higher he shows himself the lower Cain feels himself in his limited and mortal state. After persuading Cain to follow him for the journey, Lucifer is not able to offer the knowledge Cain is after. He just shows him what he can do in his eternity, and "the knowledge Lucifer offered has been highly selective." (Corbett, 1988, 161)

For a being with an eternal life and with knowledge there is no need for a superior power to worship. Lucifer with his eternal life and knowledge doesn't worship God; the same would happen to Cain if he could take the eternal life and the knowledge from Lucifer as Lucifer claims to be able to offer. Cain's knowledge, which he already possesses, is to be developed in time through experience, and Lucifer teaches Cain how the mind can search for and find knowledge: "Lucifer. Nothing can / Quench the mind, if the mind will be itself". (1; 1 l: 214-215) Lucifer utters these words, as his aim is to cause Cain question the reality. Ironically, Cain's knowledge, which will complete itself with the "bitter tragedy" of his brother Abel (Corbett, 1988, 170), challenges Lucifer's knowledge and reveals his limitations.

Despite Lucifer's claims to know "all things", he has his own limits. When Lucifer asks Cain if he has ever worshipped God, Cain's reply that his wide knowledge

should have told him the answer (1;1 l: 314-6) openly shows Lucifer's "lack of omniscience":

Another exposure of Lucifer's inability to know all things is found in Act II, when Cain asks 'What is death?' To this Lucifer replies 'What? Hath not he who made ye / said 'tis another life?' (II,ii, 35-6). The tone here is one of genuine surprise – omniscience is never surprised. Lucifer's non – omniscience is also shown in a dialogue shortly preceding his claim to all knowledge; when Cain asks, referring to death, 'But shall I know it?' Lucifer replies 'As I know not death, / I cannot answer' (I, 289-90) (Brunner, 1995, 39)

Seeing Lucifer's limitations, feeling the pain of his own limits, and feeling the guilt of causing his own children to experience the tragic ending of death, make Cain attain the highest knowledge offered by death, which Lucifer himself claimed: "It may be death leads to the 'highest' knowledge". (2; 2 l: 164)

Cain's act of killing his brother Abel is a 'Second Fall', which Corbett compares with the first one: "If the First Fall was caused by a defect in love of Man to God, the Second Fall will be brought about by a defect in the love of Man to his own kind." (1988, 161) Cain is the brother of Abel, and as brothers they should have felt love towards each other, but the 'defect' in that love causes tragedy. Abel loves God more than his brother and his own life: "I love God far more / Than life." (3; 1 l: 316)

For the solution of the unbearable truth of a mortal life with knowledge Adah adds love: "Against Lucifer's enticement to Knowledge, Byron sets Adah's inducement to Love." (Corbett, 1988, 153) She is with him even after Cain commits the sin of killing their brother. She is able to persuade him in creating a new, their own paradise. Lucifer's words that he "cannot love when known" (1; 1 l: 424) prove themselves wrong. Cain did not choose love in the first stage when Lucifer told him to "choose betwixt love and knowledge", and when Adah tried to persuade him to choose love: "Adah's theology can neither win Cain nor counteract the withering effect on him of Lucifer's teaching. He chooses abstract and imponderable knowledge rather than the immediate tangibility of Love." (Corbett, 1988, 155) Cain's wish to gain knowledge is stronger in this case. His mark, which he wears after his sin, is the sign of his lost innocence but also the sign of his knowledge.

then participates in the war, is in Petersburg and then in London, etc., which reveals a complex social background corresponds to the author's own concern with reality.

Juan's life begins with the images of his parents, his father being:

A true Hidalgo, free from every stain
Of Moor or Hebrew blood, he traced his source
Through the most Gothic gentlemen of Spain;
A better cavalier ne'er mounted horse,
Or, being mounted, e'er got down again,
Than Jose, who begot out hero.

(I, (9), 65-71)

and his mother:

His mother was a learned lady, famed
For every branch of every science known —
In every christian language ever named,
With virtues equall'd by her wit alone,
She made the cleverest people quite ashamed,
Finding themselves so very much exceeded
In their own way by all the things that she did.

(I, (10), 73-80)

Juan's parents were not happy as a couple:

Don Jose and the Donna Inez led
For some time an unhappy sort of life,
Wishing each other, not divorced, but dead;

(I, (26), 201-203)

The unhappy atmosphere of the family ends with the death of the father, and education, which is for the mother the most important factor, is given to Juan in "the best edition". (I, (44), 344) This part of the work is based on Byron's own life, where "Juan's mother seems to be drawn from Byron's wife, his early reading seems more remembered than invented" (Golban, 2003, 88)

Drawing the wife figure as the mother figure is seen in the work in several other examples with the oncoming female characters. Julia, who is the first woman he falls in love with, makes Juan feel the need of loving and being loved. Julia is married

to Don Alfonso, and this causes Juan be exiled from Spain. The need of feeling secure shows itself during the exile. Harshness of life and the instinctive part of human beings outside the sphere of a 'democratic' society in nature is seen when Juan's tutor Pedrillo is decided through a lottery to be killed so that the others will survive:

The lots were made, and mark'd, and mix'd, and handed,
 In silent horror, and their distribution
 Lull'd even the savage hunger which demanded,
 Like the Promethean vulture, this pollution;
 None in particular had sought or plann'd it,
 'Twas nature gnaw'd them this resolution,
 By which none were permitted to be neuter —
 And the lot fell on Juan's luckless tutor.

He but requested to be bled to death:
 The surgeon had his instruments, and bled
 Pedrillo, and so gently ebb'd his breath,
 You hardly could perceive when he was dead.
 He died as born, a Catholic in faith,
 (II, (75,76) 593-605)

Juan's exile is autobiographical like the war episode is. After he saves Haidée, the second woman Juan falls in love with and is loved by, he is placed in a cave, where Juan fulfils his need for a long sleep in order to recover himself. Juan doesn't get married to the female characters but they can be considered as his wives, in the concern of linking the wife and mother figure. Haidée, who saves Juan, treats him like a mother during his recovering state and afterwards. She gives him whatever she has; she shares her life and her wealth despite her father's will. None of the female characters have risked their lives for Juan but Haidée. When Lambro is about to kill Juan, she:

. . . threw herself her boy before;
 Stern as her sire: 'On me, she cried, 'let death
 Descend — the fault is mine; this fatal shore
 He found — but sought not. I have plunged my faith;
 I love him — I will die with him: I knew
 Your nature's firmness — know your daughter's too.
 (IV, (42), 331-336)

Losing Juan is her end of life. Her pregnancy doesn't determine her to continue living, and she prefers death, which is in a way a punishment for her father.

When Lambro, the father of Haidée, comes and disturbs their happy union, Juan finds himself again on the sea. His need is again the personal security, which he finds as being offered by the Turks, but soon he loses his freedom by becoming a slave. The battle described in the next Canto gives Juan the chance to fulfil his aspiration for freedom. He feels being useful, and this episode represents Byron's alliance to the war for the freedom of Greece showing the need for freedom of a man in exile.

Another important episode includes Leila, whom Juan saves during the war, and who is an orphan who seeks protection, and whom he takes to London, after she is saved from death:

A female child of ten years tried to stoop
 And hide her little palpitating breast
 Amidst the bodies lulled in bloody rest.
 ...
 The bear is civilized, the wolf is mild:
 ...
 Their sabres glittered o'er her little head,
 Whence her fair hair rose twining with affright,
 ...
 Don Juan raised his little captive form
 The heap a moment more had made her tomb.
 ...
 ... she opened her large eyes,
 And gazed on Juan with a wild surprise.
 ...
 In Juan's look, ...
 With joy to save, ...

(VIII, (91-96), 726-8, 733, 737-8, 751-2, 759-60, 763-4)

Leila's role in the poem puts Juan in a mature state. Taking her to London, he begins to question and criticise the aristocratic atmosphere. "Juan himself assumes the role of father by adopting the orphaned Leila, in whom Medwin saw Byron's own daughter Allegra." (Manning, 1987, 59) In an indirect way the poem reflects Byron's own life with all his personal experiences. The indirect way of reflection is expressed by Manning: "They [Cantos] offer a revealing picture not of Byron's outer, but of his inner, life: his sense of himself and of his past in 1818 - 1819." (1987, 54) Tate's interpretation of the character - poet relationship follows the same perspective: "Throughout the poem, we see elements of Byron's childhood, his marriage and

divorce, and the trauma of his relationship with Augusta Leigh interwoven into Juan's adventures." (1987, 90)

The transition from one condition to another continues with Juan being sent to Petersburg, where he gets a higher status as a special honour. His need for a status is hardly fulfilled in the monotonous life-style of the aristocracy, which is actually criticised in Canto XIII and XIV, and which actually makes him ill. Catherine the Empress, another maternal figure, and the aristocratic life-style leave a negative effect on him: "It is not surprising that 'he grew sick', in body and spirit." (1986, 114)

Despite Juan's up and down moving he lives in a recurring state:

The final choice of the poem as we have it involves a recapitulation of the individual moments we have seen Juan in before: the bossy Adeline Amundeville, the sensual Duchess of Fitz-Fulke and the refined and lovely Aurora bring back Gulbeyaz – Catherine, Julia and Haidée respectively. Juan has second chance. (Cooke, 1986, 107)

Each individual sees his / her own life as different from other lives. However, the sphere of humanity in its natural sense can only be surrounded by the facts of reality. The female characters that remind each other in the life circle come out to be elements of one typology:

Haidée – Aurora suggesting the graces, would represent a timeless world formed of compassion, candour and love; Julia – Fitz-Fulke, suggesting the fates, would represent a sensual world marked by brute repetition and monotony; and Gulbeyaz – Catherine – Lady Adeline, suggesting the furies, would represent an unfeeling but insatiable world characterised by exhausting duty and punishment. (Cooke, 1986, 107)

Throughout the work, it appears that the war is for Juan the turning point of his life, where one of the most important thematic concerns is Byron's attitude towards the harshness of war that should affect the reader, and which is narrated in a highly realistic manner:

Think how the joys of reading a Gazette
Are purchased by all agonies and crimes:
Or if these do not move you, don't forget
Such doom may be your own in after times.
(VIII, (125), 993-996)

In this respect, the message of the text is directly addressed to the reader:

But ye – our children’s children! think how we
Showed *what things were* before the world was free!

That hour is not for us, but ‘tis for you:
And as, in the great joy of your millennium,
You hardly will believe such things were true
As now occur, I thought that I would pen you’em;
But may their very memory perish too! —
Yet if perchance remembered, still disdain you’em
More than you scorn the savages of yore,
Who painted their *bare* limbs, but *not* with gore.
(VIII, (135-136) 1079-1088)

The harshness of war continues “while their beloved friends [Juan and Johnson] began to arm / To burn a town which never did them harm.” (VII, (76), 607-8) Despite this fact, “on they [Juan and Johnson] marched, dead bodies tramping over” (VIII, (19), 149), and

Juan . . .
 who fought
He knew not why . . .
(VIII, (29), 225-27)

When Juan is a slave in Turkey, he complains of the destruction caused by men against men, as in the following lines: “Society itself, which should create / Kindness, destroys what little we had got” (V, (25), 197-198), which is similar to the destruction of war presented as “a mirrored Hell!” (VIII, (6), 44)

According to Barton, “Almost all of *Don Juan* was real life, Byron claimed, either his own or that of people he knew” (1990, 211), and the parallelism to real life is also stated in the preface to Cantos VI – VII and VIII:

Some of the incidents attributed to Don Juan really occurred, particularly the circumstance of his saving the infant, which was the actual case of the late Duke de Richelieu, then a young volunteer in the Russian service, and afterwards the founder and benefactor of Odessa, where this name and memory can never cease to be regarded with reverence. (McGann in Byron, 1986, 589)

The final part of *Don Juan* is left open. The poem finishes but whether the life of Juan ends is not clear. Byron himself “died in a military cot in an obscure room in a small town in western Greece” (McGann in Byron, 1986, xxii)

In this work, Byron the author through his narrator tells the story of Juan from his boyhood till mature age, with a wide range of comments on and evaluation of the events through an omniscient point of view. The life of the character, as conceived and described by Byron in this work, shows certain intertextual relations to the literary pattern of the picaresque narratives, the Romantic hero being now an *el pícaro*, always on the road, and always changing his condition, and thus expressing through his own experience of life a complex picture of the contemporary society. The wheel of fortune goes up and down throughout the life of Juan, beginning from his birth to the threshold of maturity. The different experiences of his life are parts of humanity; they are examples for anyone who lives at full his life: “*Don Juan* revolves a complex of human behaviour rather than an individual character.” (Cooke, 1986, 106)

In this respect, *Don Juan*'s thematic and structural organisation reveals certain similarities to the oncoming Victorian realistic novels, in general, and, in particular, certain characteristics and elements of the later Victorian Bildungsroman, thus proving the literary continuity of a number of Byronic thematic concerns and the existence of the Romantic impulse in the later literary periods:

Due to special concern with the process of character formation from boyhood to maturity, as well as the special insights into human psychology and its relations to the social environment, Byron's work anticipates, and in some respects influences, a number of later Victorian literary concerns, especially those which will be recognised as rendering the thematic and narrative pattern of Bildungsroman. (Golban, 2003, 88)

CONCLUSION

The present thesis, entitled *Hypostases of the Byronic Hero*, has its starting point in our attempt at arguing about the importance and the role of English Romanticism in the general European background, as its role is rather diminished by the traditional criticism, especially when compared to German and French Romanticism, and even not considered as a literary movement in itself, due to the absence of a definite, unified literary doctrine, or unified thematic perspectives, and it is often referred to as just the Romantic Revival.

Our belief is that English Romanticism is a highly important literary manifestation, a definite literary movement, reifying a complexity of literary concerns and textual representations of some of the basic romantic features, such as the emphasis on imagination and feeling, the freedom of artistic expression, the nature and countryside, the individual experience, the dualism of existence, rebelliousness and escapism, etc.

Moreover, in the process of our research, we have come to the conclusion that G. G. Lord Byron is probably one of the few English romantic writers that expresses at full the High Romantic literary standards, marking the synchronization between English romantic literature and the general European one.

In this respect, Byron becomes our critical instrument in a study aimed at arguing about the importance and the role of English Romanticism in the general European background, and the fact that Byron's work represents a strong point against the insularity of the English literature as compared to the general European one is mostly augmented by Byron's contribution to the rise and consolidation of the Romantic Hero, in its Byronic version with its certain hypostases reified by a number of literary works, such as *Childe Harold's Pilgrimage*, *Manfred*, *Cain*, *Don Juan*, and others, and which represent the main concern of our study.

In Chapter 1, entitled *The Rise of the Romantic Hero in English Literature*, we have attempted at discussing the beginnings and consolidation of the English romantic tradition in literature, the issues concerning the Romantic Revival and the Romantic Individualism, whereas a special attention is given to the evaluation of the Romantic Hero and its modes of textual representation (Escapism and Rebelliousness), and finally the Byronic Hero and the Byronic contribution to the rise of the English Romantic Hero.

In the context of literary evolution the place and role of Romanticism is to be firstly regarded in relation to the general developmental process of literature based on succeeding each other movements and trends, as well as on the principles of rejection and continuation concerning the relationship between newly evolving periods, movements and trends, on one hand, and the previous ones, on the other hand. In this respect, the importance of Romanticism lies in breaking the linearity of literary evolution, dominated by the revived Ancient classical models, by reviving, in its turn, the innovative spirit in literature, which was almost silent since the period of Renaissance.

Among the characteristics of English Romanticism, critics usually name the Romantic Revival as being the most important one, and often as representing the English Romantic Movement as such. We consider Romantic Revival as a characteristic, although of primary importance, but yet one among others, of which more important for our research being the rise of romantic concern with individual Experience, which resulted in the rise and consolidation of the Romantic Hero, whereas the Byronic Hero is connected to and dependent on the rise of the English Romantic Hero in general, and Byron's characters, expressing various features as protagonists, also show general characteristics of the English Romantic Hero taken as a particular literary tradition within the Romantic Movement.

Byron creates a number of characters who become protagonists in a number of literary works, and whose vivid but distinct characteristics at once permit their labelling as hypostases of the same hero, and allow—due to some common features—their bringing together under the generic name of the Byronic hero, such as:

a handsome young person ... of impressive aristocratic origin, he rejected and was rejected by his own class; a misfit and outcast in relation with any social environment, and a Solitary concerned with separating from humanity and seeking solitude, knowledge and worlds of escapism created or re-created by his own imaginative resources, he was actually unable to keep completely distanced from the temptations of everyday life; a rebel and radical by the English standards of his day, he was passive and sceptical regarding the benefits of either reform or revolution. (Golban, 2003, 78)

Chapter 2, entitled *The Interaction of Rebelliousness and Escapism as the Rise the Fall of the Romantic Hero in Childe Harold's Pilgrimage*, discusses the relationship among Author, Character, and Narrator, its degrees of identification and separation as the expression of Romantic Rebelliousness and Romantic Escapism, and finally the typology of Escapism in *Childe Harold's Pilgrimage*.

The identification and separation between author and his character are two definite processes identified firstly on the thematic level concerning the character representation strategies; on the structural (narrative) level, the transition from identification to separation is to be regarded in relation to the shift from the 1st to 3rd person discourse, from the autodiegetic narrator to the heterodiegetic one.

The separation between author and character may have resulted firstly from the author's own inability to give to his character a clear existential perspective, which is also expressed by the ambiguous handling of two major romantic perspectives: Rebelliousness and Escapism. Moreover, the character's failure to become a rebel and his falling into an escapist attitude may have not suited Byron's own point of view on existence.

The typology of escapism we have identified consists of a number of major existential perspectives, which also correspond to the general characteristics of Romanticism, and this fact proves their general validity, among which mention should be made of nature and natural objects, the use of imagination and embarking on artistic act of creation, the historical past, and the pilgrimage itself.

Our belief that Escapism, as a typical romantic existential perspective, opposite to but co-existing with Rebelliousness, represents an abnormality in relation to human condition, has determined the concern of our Chapter 3, entitled *Romantic Escapism as Alienation and Abnormality of the Romantic Hero in Manfred*, which attempts at providing a comparative analysis of Manfred and Faust, in that Byron's work is actually the rejection of the Faust story, but the chapter mainly concentrates on the issues of Escapism achieved and its tragic consequences, and those of the Byronic Hero's existential process of escaping Escapism through the juxtaposition of the romantic abnormality and the individual's search for humanity.

At the beginning of the play, Manfred is conceived in the framework of the achieved escapism in relation to the common human condition, but the impossibility to be a part of the superhuman makes of this Byronic hero a superman, half-way between gods and mortals, which clearly expresses one of the major Romantic characteristics, which Dualism of existence. Like other protagonists created by Byron, Manfred is an outcast from society, a proud soul, sceptical, inadaptable, seeking solitude, and with an immense capacity for suffering. He is actually completely separated from humanity, living in estrangement from ordinary people, alone in a castle in the Alps.

Manfred's search for humanity is a search for the meaning of life, an attempt at escaping the achieved, self-induced escapism by the use of his extraordinary capabilities. To escape the escapism is to become human by achieving basic human existential perspectives, such as to forget and be forgiven, which in Manfred's case is impossible due to his status of an accomplished Faust, and which will be possible for Cain, discussed in the next chapter.

Chapter 4, entitled *Romantic Rebelliousness as Search for Knowledge and Self-Accomplishment of the Romantic Hero in Cain and Don Juan*, concentrates firstly, as in the previous chapter, on a comparative analysis of Cain and Faust, their degrees of identification and separation, and Cain as a Faustian figure prompted from within the Christian mythology, but discusses primarily the literary representation of the Romantic Rebelliousness embodied by Cain, in particular in relation to the issues concerning the

source and manifestation of Rebelliousness, and the limits of the Romantic Rebelliousness, as to finally discuss the Byronic Hero and the concern with reality in *Don Juan*.

Byron's play *Cain* – besides its origins as a reinterpreted story from the Christian mythology – reveals, as his another play *Manfred* does, certain thematic affinities with the Faust story, in that Byron's Cain is modelled as a Faustian figure, especially due to the attempt at going beyond the imposed human limits in the search of knowledge and answers to individual existential issues.

The intertextual relations between the story of Faust and that of Cain, the latter as reflected by Byron in the tradition of Romantic viewpoint, regard the points of identification and separation concerning certain thematic perspectives, such as the relationship between man and divinity, the search of knowledge, the importance of love, etc.

Cain as a Romantic Rebel challenges the religious doctrine by questioning certain aspects of the doctrine, such as 'why the search for knowledge is a sin to be punished by obtaining mortality?', and others, which confer to his rebelliousness a highly intellectualised substratum.

As a general conclusion of our research, however, the play apparently ends with the main character finding the proper limits of rebelliousness and indulging into reality, common existence, surrounded by love of his wife and family.

Cain seems to close the circle of the high Romantic aspirations typical of the Byronic Hero and the Romantic Hero in general, which starts with *Childe Harold's Pilgrimage* and continues through *Manfred*, and which have been earlier discussed in the study – including Escapism, Rebelliousness, going beyond human limits, etc., - in that Childe Harold embodies the transition from a rebellious to an escapist attitude, *Manfred* reveals the Escapism achieved, whereas *Cain* points to the Romantic Rebelliousness at its strongest manifestation, but towards the end the play returns to

common human aspirations and a life within the boundaries of reality, whereas Byron's later work, *Don Juan*, shows this aspect as becoming a literary concern in itself.

The concern with reality, society, human life in society, and especially the narrative of the formation of a character from childhood to maturity, reveal the fact that the thematic and narrative organization of *Don Juan* resembles both the earlier picaresque tales and the later Victorian Bildungsroman, and thus make out of this work a proto-Victorian realistic novel.



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